

GANNETT OUTDOOR



DIRECTORY OF ARTS ACTIVISM

WE
WILL
NOT
BE

DISAPPEARED

A Publication of Cultural Correspondence \$5.00

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WE WILL NOT BE
DISAPPEARED!

DIRECTORY OF

ARTS

ACTIVISM

A Publication of Cultural Correspondence

CC new series issue # 3
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understanding that one of the purposes of this publication is to help advance and further publicize the work of those listed, we have reproduced much text and artwork from the materials sent us. Wherever possible we have been careful to fully credit any such reproductions and have tried to represent the entrants as closely as we could to the way they represented themselves. In many cases no photo credits were printed in the original material so none appear here. Wherever it was clear that material was not for reproduction we did not do so. We are sorry for any problems our policy may have caused.

CORRECTIONS FROM C.C. New Series #2. "We Want To Live!"—C.C. apologizes for the following errors from the previous issue: P. 12, the community sculpture attributed to John Weber and Lynn Takata was a Lynn Takata project, not a joint endeavor, and she should have been given sole credit. P. 37, cropping the poster for the Radical Humor Festival eliminated the information that the festival was co-sponsored by the NYC Center for Marxist Studies. P. 87, we misspelled the name of the poet Helene Kendler, and printed the title "The Shark" on what should have been an untitled poem.

Many people responded to the call for the Cultural Correspondence Directory of Arts Activism by sending all their publicity material for us to write an entry from. Accordingly, with the

INTRODUCTION

by Susan McCarn

This publication is dedicated to, and is a product of, the notion of networking. Networking involves establishing and maintaining contact between different groups and individuals organized around similar concerns; sharing information, ideas, resources, and support. It is essential for access to all kinds of alternative work, including a wealth of creativity unsupported by the mainstream systems of market and media. A network is not a coalition; it is an ongoing enabling alliance, where a coalition is usually a project oriented unity. One reason for networking is so that we know who there is out there to get together with when the need arises to build working coalitions.

At a conference of the National Association of Arts Organizations in Chicago this year, Hugh Southern (Deputy Chair of the NEA) said that in order to build a coalition you have to be willing to give up a piece of yourself and recognize that we have a vast array of needs, all of which could never possibly be met in a consensus. So we have to put away some of our individual needs, and those of the organizations we represent, to identify two or three common needs which we can rally around in order to form working alliances.

This is a top-down definition, not a self definition. It is doomed to perpetuate the fragmented formations of our lives. Too much of our need to network is defined at base from the outside, from the necessity of creating empowering alliances in a vast and disempowering social context. We network to create a community for ourselves. That is, in the dominant culture I am second: I am second as a woman, I am second as a radical, I am second as an artist; within the radical community I am second as an artist; within the artists community, I am second as an experimental artist; and the list goes on. I network as part of the ongoing process of creating a liberated zone for myself in this society; a place where I can exist reasonably and maintain pride in my priorities and work, and from which I can draw the tremendous strength necessary to continue the struggle for alternatives in a determinately static society. I network to build for myself the community where I am first woman, first radical, first artist; where I am understood for my actions,

instead of for what I reflect.

With this understanding of the motivation behind constructing alternative networks or coalitions, I argue my way into every alliance I make. I hold fast to what is dear to me about my identity that is challenged by the dominant culture. I am a part of my constituency and I work to represent my own diversity of desire as much as I work to understand that diversity in others. I can't go to ten political or cultural meetings in one week, one for each of my priorities. I am most powerful when I am whole. I work best in groups that are loosely pre-defined and allow for an emerging identity. I understand thoroughly that such an identity doesn't rise like flowers in the springtime; but if I start out by being quiet about most of my needs except two or three, it won't be born at all.

The Cultural Correspondence Directory of Arts Activism is compiled and printed in the spirit of the emerging identity of the contemporary progressive community arts movement. This is why we chose not to define the term 'arts activism' or 'progressive cultural

work' in reaching out for entries for the directory. We are not serving the structure of a specific mass movement—we are busily supporting as many progressive causes as we can, laying the foundations for a qualitatively different future, and creating a new culture inside the decay of the old. As progressive artists we locate ourselves differently at different times and places; many of us wouldn't define ourselves as progressives, but are carrying on the vital work of supporting alternative images in a powerfully homogenized culture. We have diverse priorities. One of our hopes for the directory is that it help us get a closer look at just how diverse those priorities are among self-defined arts activists.

Those of us who have done editorial work on this issue have thoroughly enjoyed reading it. It is a surprising and amusing collection of approaches to alternative cultural work. The most interesting entries to me were the ones I least expected—like the group that provides jazz for shut-ins in Houston; or Sandra Marie Fluck in Penn-



Street theater organized by C.C. for Artists Call. Back row: Peter Cockcroft, Daniel Brooks, Susan R. McCarn. Front: Walter Spencer, Joel Cohen, Deborah Kaufman, Elizabeth Kaczmarek, Eva Cockcroft.

Photo by Joel Cohen

sylvania, who has helped advance the political awareness of her entire community through the old form of an annual high school essay contest by making "Peace" the contest theme several years in a row.

We tried to take listings mostly in the form of personal descriptions. Frequently we had to lift sentences from 1 or 100 pages of publicity material; then the style was dictated by the intended audience of the original material—public, press, donors. Most of the entries we received were too long for publication in their original form. Our guiding editorial policy was to express information as closely as possible in the language of the entrant. We often constructed shorter entries entirely from the sentences and words of the original material; but where it was necessary, we used connective phrases or condensed descriptions of our own. The entry editors for this issue were: Michele Arsenault, Daniel Brooks, Eva Cockcroft, Charles Frederick, Elizabeth Kaczmarek, Lucy R. Lippard, myself, and Martin Petersilia.

This publication is a movement document. Its origins can be traced to a meeting following the PADD-organized February 26 Movement in 1982. At that meeting the need asserted for a comprehensive directory of arts activist work in the U.S., as a catalog and as a networking tool. Jim Murray committed C.C. to the publication.

Two issues of C.C. were to come before the directory: New Series #1, the catalog of Radical Humor Festival organized by C.C. and the N.Y.U. Center for Marxist Studies; and #2, "We Want To Live!" is also the title of a slideshow survey of the visual imagery of June 12; it was co-produced by PADD and C.C., distributed by C.C., and has been shown across the U.S., Canada, and Europe. The directory was further advanced as a project at the sixth annual conference of the Alliance for Cultural Democracy (ACD, then the Neighborhood Arts Programs National Organizing Committee), in Omaha in October of 1982.

In February of 1983 we sent out publicity information on the upcoming issue of C.C., along with 2,000 requests for entries in our next issue, this directory. The history of the development of the directory since then has been spotty, bumpy, slower than we would have expected, and then, suddenly, faster, more committed, and more rewarding than we had hoped. In other words, it has operated like everything else on the left: it was much harder than we were prepared for, and there was more support than we'd believed in.

As of our original June deadline we had 20 entries, and those did not include most of the organizations C.C. works with. Through the record-hot summer and early fall, we did a phone campaign and a hate-mailing to about 500 of the groups and individuals we were most familiar with. We reminded people in this second mailing that C.C. was trying to provide a service that had been requested of us with this publication, and that we hoped for the help of all who considered a directory

Photo by Eva Cockcroft



C.C. banner on the People's Monument November 12 in Washington, by Eva Cockcroft.

an important project. We also worked to extend editorial involvement in the project and invite broader participation in general. By mid-September we had about 170 entries.

At the Seventh Annual ACD conference in October 1983, Charles Frederick and I advanced the cause a little further and the Alliance took the directory on officially as a project, assigning to each of its new regional membership coordinators a quota of entries for their region. All of the ACD regional coordinators came through with their pledges! This was important to the spirit and accomplishment of the work, and we thank them. They are: Traci Ardren, Cathrine Jordan, Glenn Hilke, Ken Larson, Doug Pateron, Michael Perri, Martin Petersilia, and Debra Wise.

Dan Brooks, Eva Cockcroft, and I spent December and January on the phone bringing in the most glaring omissions. More entries arrived every day by mail. In mid-January we realized we had over 500 entries.

I would like to make it clear that this work history is not just a bigger-is-better numbers game. It is a brief account of the process involved in creating a useful networking tool. It

is necessary to understand that without adequate networking—from people simply taking the responsibility to send in their entries, to the hours of volunteer editing, to the involvement of the Alliance's regional coordinators—we could not have produced a directory that accurately reflects the contents of a burgeoning cultural movement. The 20 groups we had in June didn't tell the real story. If we had printed it in September, with 170 listings, it would not have been ethically or formally diverse enough.

As it is, the Cultural Correspondence Directory of Arts Activism is both too short and too long. It is too short because it is still only a small part of the story. It is too long because, given our limitations of space and budget, it isn't as photographically dynamic as the last C.C. You don't need to flip far to notice that this issue is dominated by text. We hope you'll think of it as 500 short articles and read through it and use it.

The directory is a tool. My job will be easier now that I have a copy of it on my desk. It is not a theoretical publication—it is a publication for the advancement of practice that will find meaning in use.

DIRECTORY KEY

Below are explanations of design features of the CULTURAL CORRESPONDENCE DIRECTORY OF ARTS ACTIVISM that will help make it useful to you—specifically, geographic and discipline indicators. There is also an INDEX for quick reference. It is at the back and includes every entry listed alphabetically, with a few words of description and the page number of the complete listing. If you haven't set aside the next month and a half to read the directory, the index is a good thing to flip through and find out what groups you'd like to know more about.

This directory is arranged regionally according to the divisions shown in the map below. States and major cities are arranged alphabetically within the regions. At the top of each page, you will see the overall region, and the names of the states for which there









are listings on that page. The listings themselves are then alphabetical inside the city/state division. First, flip to the region you want, then alphabetically to the state, then, if necessary, to the city, and finally the name.

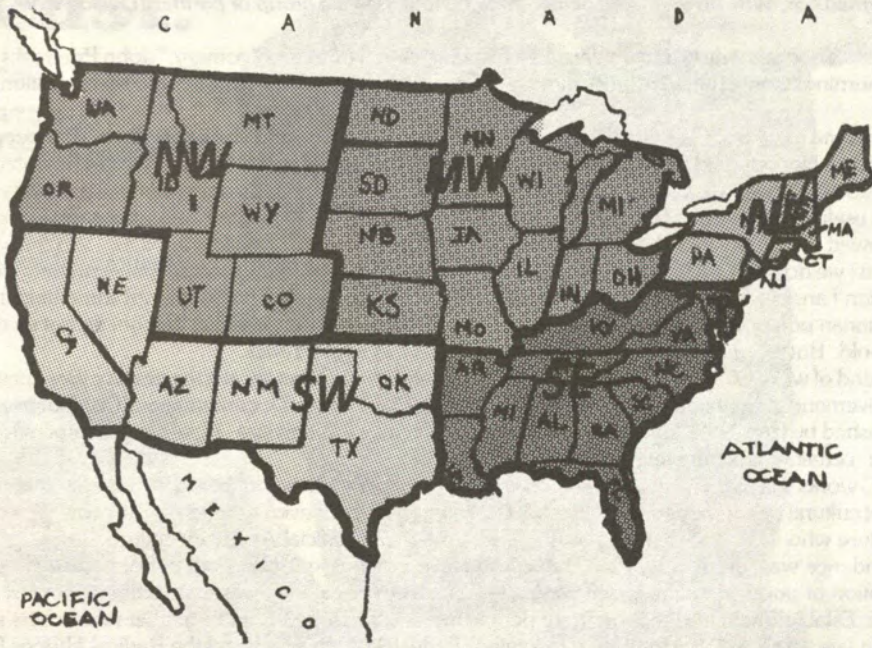







This design makes it easy both to find something specific you are looking for, and to explore the cultural activity in the surrounding area.

Suppose I am a performer and what I really want to know is who else is doing alternative theater work and what kind of work they do; how do I pick them all out of this mammoth tome? Easy. You flip through the pages and follow the symbol key explained here, looking for entries with the sign of the medium you are interested in.

The symbols are loose distinctions of form. Except in the case of the community center and the network, symbols may refer to an individual, a group, a non-profit foundation, et. al.

One reason we are drawn to alternative arts work is precisely because we choose not to overspecialize; we want to be creative in as many ways as we enjoy. Many of the listings here could have been lumped under the interdisciplinary symbol; but, for the sake of reference, if a particular kind of work stood out as in the center of an multi-media process, that was the symbol we would assign. There may be cases where we have given a painter/photographer/performance artist a palette, who really spends most of their time performing. We apologize for any misplaced signifiers. Also, be aware that if you are exploring a specific medium the symbols will be helpful, though you may want to dig deeper to find, i.e., writers who write about visual arts, or dancers who use video. (This may be especially true in the area of writing; many people who write, describe their other work in greater detail, hence will not be listed as "writers.")

	<i>The palette is the sign for the visual arts. It is one of the most common signs in the book and may denote a painter, a sculptor, a mural project, a gallery, a visual arts service organization, etc.</i>		<i>Dance</i>
	<i>Theater</i>		<i>Photography</i>
	<i>Music</i>		<i>Film</i>
	<i>Community Center. This symbol means there is a place associated with this listing and open to the community for cultural work.</i>		<i>Distribution. This is a place where you can send away for something—i.e. a mail order house, or publications distributor.</i>

			
	A publication		Networker/Interdisciplinary Artist. This is for people who not only describes themselves as working in many different media, but also those who don't tend toward any one predominately; also for networkers between different projects or organizations.
	Mail Art		
	Writers.		A Network
	Video		Radio

CC's Entry

by Jim Murray

What kind of work do you do? What kind of work would you like to do? How would you identify the community you work for/with? How was your group formed? or, Why do you work alone? Are you looking for a group or partner? Do you work in association with specific political groups/issues?

I love these questions. They are radical and universal. In his song "Angel from Montgomery," John Prine asks, "How the hell can a person/Go to work in the morning/Come home in the evening/And have nothing to say?" Simple. Don't ask questions you are not supposed to ask.

Susan McCarn wants me to write CC's entry. These questions are CC's entry, and she wrote them. The people in these pages had no trouble with these questions. Nobody said, "Hey! Why don't you ask about our politics?" Indeed, we got no outcries against the questions, which is remarkable considering how ornery and independent arts activists are. I figure these questions must be pretty familiar. Their social content is lived. They are a useful starting point for organizing our relationship to society. They help us organize our own culture.

Once when we showed our audio/slideshow "We Want To Live!" (Art Works for Peace, June 12, 1982) a woman objected to the tag line "When we say Freeze! we do not mean to keep things the way they are." What are you: socialists, anarchists, communists, or what? Her point was that if we couldn't answer we were liberals or jerks. Well, she would love this book. It is not something the left would recognize as political matter. The sectarian politicos and professorial know-it-alls out to control radical social thought do not recognize the existence of the iceberg whose tip you hold. But of course they will if this book is reviewed in the *Times*.

This volume is the kind of work CC does. I committed CC to publishing this Directory at a meeting for those national people who came to The February 26th Movement, a conference organized by PAD/D (Political Art Documentation/Distribution) in New York in 1982. I thought it could be published by late 1982, and I thought it would be about a fifth this size. Alas, this movement is growing fast. I regard this survey as representative, certainly not complete.

The community CC works with is the very large and diverse group of people who are bored with the left, people who believe there is no political freedom without cultural freedom, people who don't like being spoken for even as much as I am now. The community I keep in mind includes those in the future who will wonder what was going on underneath official American culture.

Cultural Correspondence was founded by Paul Buhle and Dave Wagner in 1975. Paul put out a dozen issues from 1975 to 1981, presenting a positive notion of popular culture to left wing intellectuals. CC's big idea was that culture is not just a means of social control directed by a hegemonic Establishment and that ordinary people are not the duped units of market researchers and public relations.

Since I took over in late 1981, CC has done the following. Early 1982: co-organized the Radical Humor Festival in New York and curated the Travelling Radical Humor Art Show which has centered local festivities in eight cities and is still going strong. (Tamiment Library at NYU has just established the Social Humor Archive directed by Paul Buhle and myself.) Late 1982: CC co-produced "We Want To Live!" the audio/slideshow which has now been seen in 20 states, Canada, England, and most of Western Europe. Early 1983: CC published *We Want To Live!* issue of the magazine, 96 pages packed with the raw material of this cultural movement. (Please see the house ad in the back of this volume for ordering information on all this stuff.) Then I spent most of 1983 in the West Indian community of Brixton, London, working as secretary and archivist for C.L.R. James, while Susan McCarn organized and edited this volume in association with Eva Cockcroft. Future issues of CC will probably also be published in book form.

In 1984 CC will help build the New York chapter of the Alliance for Cultural Democracy, an organization whose special virtue heretofore was that it had no New York chapter.

As for me, I am a performance poet and journalist. I used to teach American Studies. I write "Jim's Letter" which I would be happy to send you. (JL is a cranky critique of goings-on in the movement and the general culture.) I guess I am a movement hawk, a barker for revolution. I am available for readings, and I love to talk about C.L.R. James. Please contact me at 505 West End Avenue, New York, New York 10024. Phone (212) 787-1784.

OTHER DIRECTORIES

ALTERNATE ROOTS REGIONAL ORGANIZATION OF THEATRES— SOUTH, INC.

360 Fortune Street, NE
Atlanta, GA 30312
(404) 577-1079 contact: Ruby Lerner

Alternate ROOTS is a coalition of professional, community-based performing arts organizations and individuals located throughout the Southeast. They have printed a handy and complete directory of their membership, with descriptions and photographs. For more information, see the Alternate ROOTS listing.

MIDWEST DIRECTORY OF LATINO ARTISTS/ ORGANIZATIONS

567 W. 18th St.
Chicago, IL 60616

A directory containing information on

Latino painters, poets, theater workers, and cultural arts organizations in the Midwest. This Directory contains information on 91 artists and 30 organizations. Published by MIRA, the directory costs \$3.00 plus \$.50 for postage. See also: MIRA

NATIONAL ALLIANCE OF MEDIA ARTS CENTERS

5 Beekman Street, Room 600
New York, NY 10038
(212) 233-3900

The National Alliance of Media Arts Centers (NAMAC) publishes *The Guide* annually. It is a comprehensive regional listing of media arts programming, exhibits, lectures, seminars, and media related activities throughout the U.S. For more information, see the NAMAC listing.

NATIONAL ENDOWMENT FOR THE ARTS

Civil Rights Division
2401 E Street, NW
Washington, DC 20506

A Directory of Minority Arts Organization has been published by the National Endowment for the Arts. It contains the address, phone number, contact name and brief description of more than 400 arts organizations across the country. These organizations include non-profit groups, presenters, literary, and visual arts programs. All have leadership and constituency that is predominantly Asian-American, Pacific Islander, black, Hispanic, Native American, or multi-racial.

WE ARE STRONG

c/o Institute for Cultural Policy Studies
120 South Broad St.
Mankato, MN 56001

a guidebook of people's theatres
See page 96

Southeast:

Magnolias and dogwood. Textile mills and coal mines. Swamps and orchards. Birthplace of jazz and civil rights. The dynamism of modern cities emerging from the vaporous heat-laden contradictions.



1. *Everyone Understands Freedom*, documentary of a performance event; Washington, D.C. . . . 2. Maida Withers, *The Dance Construction Company*; Arlington, VA. . . . 3. *Dancing on the picket line in Kentucky*, from the Highlander Center; New Market, TN. Photo by Karen Kasmauski. . . . 4. Performers from *the Living Stage*; Washington, D.C.

**E CLOWNIBUS
COMMEDIUM**
1716 N.E. 8th Street
Gainesville, FL 32601
(904) 378-3114
Contact: Bill Snyder



E Clownibus CommEDIUM is a one-man show created and performed by Bill Snyder. It is based on the European tradition of the actor-clown who performs a wide variety of solo acts with little or no make-up. E Clownibus CommEDIUM ranges from sophisticated humor to slapstick comedy and is constantly adapting to suit audiences' needs. As a proficient actor and energetic athlete and genuinely funny man, Bill Snyder successfully personifies CLOWN with merriment, sensitivity, pathos, and joy of life.

Member ALTERNATE R.O.O.T.S.

CHROMIUM MINSTRELS

1938 Adams Lane "D"
Sarasota, FL 33577
Contact: Dr. Zog



or

c/o Silver King Band
P.O. Box 46875
Saint Pete Beach, FL 33741
Contact: St. Petey Twigs & Flo Mingo

We are a production company and tribal unit for semi-migratory performing artists. As performers in the popular arts we support ourselves by writing, clowning, magic, circus arts, and boogie woogie. As fine artists we pursue the edge of new theater, video, audio, sculpture, graphics, painting, and poetry. Our whole reason for existing is to try to help ourselves keep from taking ourselves too grimly. We believe that if your work isn't fun you shouldn't be doing it. In this manner we strive to make a virtue of leisure and a pleasure of work. That seems to run contrary to most other directions in our culture so we must be doing something right. To us the central problem of cultural democracy is how to make a living in a humanistic way. We joined together for that purpose. A bunch of smarty pants, we try to move in the direction of the stupid.

Currently we make most of our living in Europe and spend a few months of the year in Florida. We sponsor two major events each winter and spring—the Clam Bayou Blues Festival and the Florida Festival of Fools. Interested participants should contact us by mail. In 1984 the Fools Festival will take place the last week in March. Those interested in the philosophy of the stupid are invited to write for a copy of the Manifesto on the Art Stupid by Dr. Zog. (Members of Alternate R.O.O.T.S.)



FANTASY THEATRE FACTORY

PO Box 450583
Miami, FL 33145
(305) 285-1905
Contact: Ed Allen



The FTF takes apart the nuts and bolts of illusion and reality and assembles them into fantasy. The magic of FTF gives voice, motion, and color to the inner imaginings of each person who shares in the performance.

FTF performs across the U.S. in any conceivable situation from colleges and concert halls to factories and festivals.

Ed Allen and Mimi Schultzy, the company directors, have both studied at the Dell Arte School of Mime and Comedy in California, and have taught at Ringling Brothers Barnum & Bailey's Clown College and the City Circus Art School in New York.

Member: Alternate R.O.O.T.S.

TRACY ARDEN

1243 2nd Street
Sarasota, FL 33577
(813) 955-4960



I am not a performer, but I am a creator of art. I work in visual art and the design side of theatre. While going to school I do art coordinating and liaison work. I hope in the next few years to branch out into doing more writing and possibly directing. Alternate R.O.O.T.S. coordinating and the Florida Fools Festival are my two largest projects.

I work to build awareness in the south and of the south. There is much more character and strength in the people here that I think should be shared and recognized by the rest of the country.

I am also very interested in the nuclear issues and religious freedom. I hope my work will branch out to explore and deal with these ideas in the future.

Member Alternate R.O.O.T.S.

CREATIVE ASSEMBLY PROGRAMS, INC.

1982 Baywood Place
Sarasota, FL 33581
(813) 922-4652
Contact: Archie Elliott



Promote Puppet Theater and Children's Theater.

I would like to create a Puppet Theater for Adults.

The community I work with is artistic, sensitive, highly cultural.

There are practically no practicing puppeteers in this community and thus no exposure of professional puppet theater to the schools hereabouts. I felt that live puppet theater would be an asset to the schools as well as to the community, so I created a program that was accepted by the schools and the community and since I did it alone, I have continued to operate alone.

I am not looking for a group, or for a partner, since I don't believe that this non-profit venture requires it.

I do not work with any specific political groups or any issues of that sort, devoting my full effort to developing puppet theater.

I hope to develop a story-telling program, an adult puppet theater, children's theater with the cooperation of local theater organizations now in existence.

Member ALTERNATE R.O.O.T.S.

SUSAN TAYLOR & COMPANY

1810 Hills Avenue
Tampa, FL 33606
(813) 254-4511
Contact: Susan Taylor



Susan Taylor & Company is a professional, community based performance company featuring dance in collaboration with music, poetry, storytelling, and the visual arts, including film.

Both structured and improvisational work with musicians, other dancers, poets, filmmakers, visual artists. Would like to do more exploration of "crossover" forms (inter-disciplinary) for performance events; development of "Florida identity" as a performance artist.

The group (still in the formative stage) was formed through natural alliances and friendships over the years; we all work in common situations with other groups and have worked informally together for several years. We are looking to address environmental issues in upcoming pieces; support nuclear disarmament. I also work alone because I like the freedom of doing so.



Susan Taylor

RED BASS QUARTERLY

P.O. Box 10258
Tallahassee, FL 32302
(904) 222-1318
Contact: Jay Murphy, editor



RED BASS is a political arts quarterly, a tool for the transformation of society that provides a forum for progressive writers, artists, activists, and organizations. Any material that furthers a critical understanding of the current social and political situation is welcome. RED BASS publishes short fiction, poetry, essays, and visual arts. Past issues have featured interviews with William S. Burroughs, Marge Piercy, William M. Kunstler, John Giorno, and Bobby Seale. Send submissions to above address. Sample copy: \$1. One year subscription: \$5.



From Red Bass

SPARE CHANGE

Box 18441
Tampa, FL 33679
Contact: Kerry Wendell
Thorney, Publisher and staff



Spare Change is a Sporadical Newsletter of Libertarian, Anarcho-Surrealist, Hitch-Hiker, and Conspiracy-Buff Perspectives. It is published whenever the Spare Change Investment Corporation gets enough spare change to pay the printer. SPARE CHANGES: Once or twice a year, whenever four issues of Spare Change accumulate, they are mailed to everyone on the Spare Change Sucker List. To get the next five mailings, send \$5.

Folk Write, also published by Spare Change, is devoted to personal journals and solicits your contributions of and about folk writing (anything anyone writes not originally intended for publication).

ALTERNATE ROOTS

Regional Organization of Theatres-South, Inc.
360 Fortune Street, NE
Atlanta, GA 30312
(404) 577-1079
Contact: Ruby Lerner



Alternate ROOTS is a coalition of professional, community-based performing arts organizations and individuals located throughout the Southeast. ROOTS is devoted to the support and encouragement of Southern performing artists committed to making their art where they are, out of who they are, and what their communities are. ROOTS seeks to nurture the development of original, indigenous work, ideas and information among its members. Through providing access to artistic resources and technical assistance in administrative areas, ROOTS' goal is to increase the capacity for self-sufficiency of its members.

Based in both urban and rural areas, ROOTS members range from individual musicians, dancers, mimes, jugglers and storytellers to theatre companies with a full complement of actors, technicians, playwrights and directors. Collectively, ROOTS companies serve over 750,000 audience members annually. A significant portion of this audience is a non-traditional arts audience, not served by established arts institutions.

ROOTS was first organized in 1976 and formally incorporated in Tennessee in 1977. It has continued to the present time as a nonprofit corporation with the support of the National Endowment for Arts Expansion Program, The Ford Foundation, The Billy Rose Foundation, The Southern Arts Federation, The Jay H. Perry Foundation and The Department of Cultural Affairs of the City of Atlanta, among others. In its six-year history, ROOTS has produced major biennial performance festivals, receiving both regional and national acclaim, and convened annual meetings of the full membership, with both artistic and administrative skills-sharing workshops. ROOTS publishes a quarterly newsletter and serves as a resource for its constituents and as a liaison with other organizations and similar networks.

A complete membership directory is available from Alternative ROOTS. ROOTS is a member of the Alliance for Cultural Democracy.



John O'Neal of the Free Southern Theater,
photo from Alternate Roots Directory.



ART PAPERS

P.O. Box 77348
Atlanta, GA 30357
(404) 885-1273
contact: Michael W. Perri



ART PAPERS, a unique Atlanta-based bimonthly arts tabloid (full color cover, 30 + b/w illustrations, 400 pp; 6 issues per year, 7,000 copies per issue), provides essential services to the individual artists of Atlanta, Georgia and the Southeast, promotes and presents the art and artists of the city, state and region, and educates the general public regarding contemporary art issues and activities. Since 1978 ART PAPERS has provided a critical forum and a much needed network of information for professional visual artists and members of the arts community by participating in the national dialogue on contemporary art and aesthetics and by giving artists access to vital information on current art issues and activities as well as such practical assistance as the exposure of their work and ideas to an ever-increasing audience (1,800 paid subscribers and an annual readership of over 100,000).

ART PAPERS began in 1976 as the four-page, typewritten newsletter of the Atlanta Art Workers Coalition and was distributed to a membership of 60 working Atlanta artists. The bimonthly tabloid format was adopted in March 1978. A recent demographic survey indicates over half our readers and subscribers are working artists. We cover and have always covered the work of women and minority artists as a matter of course; nevertheless our primary concern is

the search for contemporary excellence. A current focus of our organization is the recruitment of critics, historians and artists from the minority arts community—our 1983 proposal to the Atlanta Bureau of Cultural Affairs is specifically directed towards minority involvement both as editorial contributors and as subscribers and supporters of ART PAPERS.

ART PAPERS is available for \$1.50 per single copy; \$8.00 per year (6 issues) to individuals, \$10.00 to institutions. Any artist, writer or interested member of the arts community is encouraged to submit material to ART PAPERS; inclusion, however, is increasingly selective.

CENTER FOR COMMUNITY TELEVISION

1018 W. Peachtree
Atlanta, GA 30309
(404) 874-8000
Contact: Sally Alerueg



We are a department within the local cable company. The center provides training and equipment, as well as a public access channel for community television producers. We operate five neighborhood studios and our services/facilities are available to individuals and organizations within the Atlanta city limits.

We produce programs on the arts, politics, community affairs, labor, and other topics. These programs are available for distribution on other cable systems or to individuals and groups. Please contact us for information.

GEORGE KING

Independent artist/consultant
on community cultural work
491 Seminole Avenue NE #23
Atlanta, GA 30307
(404) 659-3084 or (404) 522-2926



I worked with Inter-Action Trust, a British community arts and resource organization based in London for seven years and latterly in San Francisco, California; independently as an artist-in-residence and/or media producer. I trained originally as a filmmaker and produced a series of films on community cultural events in England. Subsequently, I became involved with theater as a maker and performer in the streets, schools, community centers, and even occasionally theaters. Later work involved making books, videotapes, gardens, events, etc., that grew out of coincident interests specific to the situation I was working in. I now employ myself as a consultant/practitioner of residencies in community cultural work and independent media producer with a particular interest in documentation and propaganda.

LIGHTFOOT FILMS, INC.

441 Ridgewood Road, NE
Atlanta, GA 30307
(404) 377-4980
Contact: Gayla Jamison



Lightfoot Films is a nonprofit production company dedicated to producing films exploring social issues, especially those concerning the Southeast. In 1983, we produced "Enough to Share: A Portrait of Koinonia Farm," and are in production on a documentary of Ybor City, a Latin community in Tampa, Florida.

NEIGHBORHOOD ARTS CENTER

252 Georgia Avenue SW
Atlanta, GA 30312
(404) 525-6458
Contact: Ebon Dooley



The Neighborhood Arts Center is a collective of producing artists sharing space in an old elementary school leased from the Atlanta Board of Education. The organization came into being in Spring 1975 and under the CETA program expanded to a staff of 36 people. Subsequent cutbacks in CETA funding closed the center for a short time. Now reopened with an administrative staff of two, participating artists run workshops in dance, writing, theater, photography, film & video, music, fabric arts, wood sculpture, silk screen, and ceramics. The center provides workshop and rehearsal space for thirteen resident artists and companies including Jomandi Productions (theater), the Afro-American Dance Company and Atlanta Creative Music Ensemble (jazz). The collective members of the Center collaborate on occasional large scale events at the Neighborhood Arts Center.



NEXUS

608 Ralph McGill Boulevard
Atlanta, GA 30312
(404) 688-1970 administration
and gallery
(404) 577-3579 press
(404) 688-2500 theater
Contact: Louise Shaw



Located in a 1911 elementary school building near downtown Atlanta, Nexus, Inc., is a multi-faceted organization dedicated to nurturing and promoting all aspects of contemporary art. Among Nexus' services to both artists and the public are the Nexus Gallery, the Nexus Press, the Nexus Theater and studios and sculpture facilities for over 35 working artists. Nexus Gallery hours: Tuesday through Friday 11:00 a.m.-6:00 p.m.; open Thursday evenings to 9:00 p.m. and Saturday 1:00 p.m.-5:00 p.m. Free and open to the public.

Nexus Theater: Wednesday-Sunday evenings. Tickets: \$3.00-\$5.00.

Nexus Press and artist studios open by appointment.

PERFORMING ARTISTS FOR NUCLEAR DISARMAMENT

P.A.N.D./Atlanta
521 Howard Avenue
Atlanta, GA 30307
(404) 377-4670
Contact: Bill Fleming



P.A.N.D. is an organization of visual and performing artists: musicians, composers, actors, choreographers, puppeteers, video artists, writers, technicians & administrators—in short all those who make the arts happen. We're committed to awakening in ourselves and our audiences the instinct for survival which is a key element in the movement towards nuclear disarmament. We are loosely affiliated with four other national chapters and facilitate as well as produce performances by local and touring companies. These events serve to give exposure to this important work and, frequently, to raise funds for our local sister organizations in the movement to halt nuclear power and weapons.

STRANGE APPLES

Box 5567
Atlanta, GA 30307
Contact: Edith Kelman



Strange Apples is an organization of visual and performing artists. The works focus on collaboration, accessibility, and special populations. Workshops, residencies, performances, and play environments are major vehicles of communication.



LENNY & LA BANANA

124 W. College Avenue
Decatur, GA 30030
(404) 373-7175
Contact: Rodger French or Toni Shifalo

A clown team in the circus tradition, the verbose Auguste (Lenny DeLuxe) and the taciturn Whiteface (La Banana) exchange deep thoughts, slight insults, and witty conceits with themselves and their audiences.

We collaborate with other performing artists and musicians to produce grass roots entertainment in a kaleidoscope of styles. We travel the East Coast, and venture to Europe every several years. We're members of Alternative R.O.O.T.S., a regional organization of Southern-based theatres. We're the founders of Atlanta Jugglers Associations, and are active in the International Jugglers Association. We are members of Mime Atlanta, Inc.

All these organizations are part of our process of networking with other artists. We teach classes in clowning and juggling to spread the message that alternative methods exist for both special entertainment and daily approach to living. We feel politically motivated and community oriented—we are an expression of the community we serve.

See also Alternative R.O.O.T.S.



ELISE WITT AND THE SMALL FAMILY ORCHESTRA

124 W. College Avenue
Decatur, Ga 30030
(404) 373-7175
Contact: Elise Witt



1. Kind of work—musical concerts, performance and outreach, formal concerts and streets shows, teaching (for musicians and non-musicians). The Small Family Orchestra plays music from their own South-eastern United States culture and folk cultures around the world. We have just released a new album with EMWorld Records.

2. Kind of work we'd like to do—same with more travel and more outreach. I am very happy with what I/we am/are doing, just hope to expand it.

3. Identify community work for/with—very varied, from fur coats to wheelchairs to rags and feathers; city at large, homes for the elderly, school children, handicapped, special interest groups, international gatherings, public concerts and special performances.

4. How group formed—family ties branching out to extended family. Need and desire to play music.

5. Looking for group or partner—always looking for other musicians to trade skills and songs. Also looking for someone to help out with management skills.

6. Association with specific political groups/issues—sometimes but not exclusively. Mainly for benefit concerts, eg. Fund for Southern Community, Performing Artists for Nuclear Disarmament, local groups trying to raise money to survive.

7. Hopes, special interests, working conditions—hope to spread this music further, reach more people particularly ones who don't get much chance to enjoy live music. Contact more international groups and spread music from culture to culture, serve as cultural exchange through music. Collect the folk music/music of folks living and writing today, keep folk music alive internationally as well as locally.



Elise Witt and the Small Family Orchestra

BRIAN SHERMAN
THE AVAILABLE
RESOURCES BAND
2122 Powell Lane #1
Decatur, GA 30033
(404) 325-7008



Forms: Music, Intermedia, Happenings, Celebrations, Scores.

The Available Resources Band works in the discovery and development of forms of culture and art which require no funding, no

training, and no talent but which any group or individual can use to create cultural and/or art experiences which are meaningful, significant, entertaining, and enlightening.

We have issued "Life Is Better With a Cat" an EP of music which demonstrates the principle of availability (any groups can create a desirable musical experience wherever they are using whatever resources are there in the immediate environment). I also do celebrations, events, rituals, happenings, pieces, etc. in an attempt to reshape the politics of everyday life, esp. in

inhospitable and unlikely institutions. For any given occasion, whoever is available is part of the band. The band began as part of sociology seminar.

We work with everyday people who have no particular interest or inclination in the arts. I believe my work is inherently political because it explicitly encourages empowerment in realms of culture and art. My work is hetherarchical rather than hierarchical and dispenses with the inhibitions of authority. I have occasionally incorporated specific political issues into it and would like to work more directly on political issues as an artist.

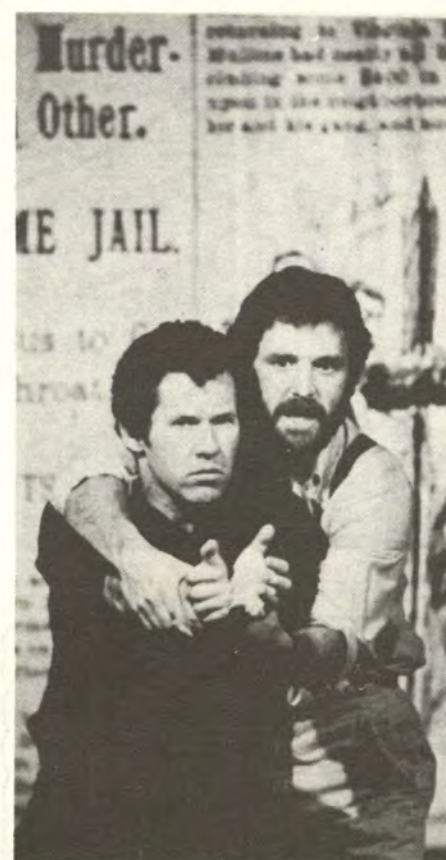


Photo by Dan Carraco

Don Baker & Frank Taylor in Roadside Theater's *Red Fox/Second Hangin'*.

ROADSIDE THEATRE

P.O. Box 743
Whitesburg, KY 41858
(606) 633-0108
contact: Jeff Hawkins



Roadside Theater is one of a handful of rural, indigenous ensemble theaters in the United States. All of Roadside Theater's performers were raised in rural coalfields of central Appalachia, and it is from the region's indigenous theatrical heritage—the mountains' storytelling, musical, and church traditions—that Roadside Theater has drawn the original style and content of its performances. Roadside's repertory presently consists of four original plays: "Mountain Tales," "Red Fox/Second Hangin'," "Brother Jack," and "South of the Mountain."

Roadside Theater tours year round throughout the South, as well as occasionally to the Midwest and West. Roadside has also performed off-Broadway in New York City and in the summer packs a tent into the coal camps and farming communities around its home. Roadside Theater's actor/storytellers provide audiences from within and outside the region with the opportunity to focus on human drama and see that the conflicts, defeats, and yearnings of Ap-



APPALSHOP

Box 743
306 Madison Street
Whitesburg, KY 41858
(606) 633-0108
contact: Donna Porterfield



Appalshop was established in 1969 as the Appalachian Film Workshop by the federal Office of Economic Opportunity as part of the national program to train minority young people to work in the film and television industry. For Appalachians, this meant training for jobs that could only be found in the urban centers outside the region. Rather than leave their homes, the young artists of Appalshop made the commitment to stay in the mountains and make use of their training to speak of their native culture.

Appalshop Films has produced the nation's largest and most varied collection of documentary films about Appalachia. These films attempt to capture the experience of the region and its people, with their triumphs and their troubles, with an eye to both the threat and the promise of the future.

June Appal Recordings fills the need for a regional sound studio and record distribution company. June Appal (named after the old time fiddle tune) serves to preserve and distribute the music of older, traditional mountain musicians whom the national labels regard as not commercial enough and to provide recording opportunities for the region's younger musicians and songwriters.

Roadside Theater's performers were raised in the region, and it is from the region's indigenous theatrical heritage—the mountain's storytelling, musical, and church traditions—that Roadside Theater tours year round throughout the the South, as well as occasionally to the Midwest and the West. Roadside has also performed Off-Broadway in New York, and in the summer packs a tent into the coal camps and farming communities around its home.

Mountain Photography Workshop teaches filmmaking and photography in the schools, produces slide tape shows for use in the classroom and community meetings, and for local cable and broadcast television. The workshop began when seven photographers joined their efforts to produce a book and traveling exhibition, "Appalachia: A Self Portrait," in 1976.

Headwaters, Appalshop's weekly half-hour television show, holds to the philosophy of furnishing quality local programming about subjects of interest and familiarity to Appalachian people. Headwater's topics have ranged from the adjustment problems faced by local Vietnam veterans, to regional architecture, to women in the coal industry, to portraits of Appalachian folk artists.

palachian people are of no less importance and of no less consequence than those of other people in other places. Each year the Theater gives more than 200 performances and workshops. Roadside Theater also produces radio drama and children's film strips

and is presently completing an adaptation of "Red Fox/Second Hangin'" for national television.

Roadside Theater is one branch of the media collective, Appalshop. See also: Appalshop.

CAROL BARTON

5209 Wissoming Road
Bethesda, MD 20816
(301) 229-2015



An individual visual artist, Ms. Barton specializes in the use of oils on Masonite panels. Her ideas are drawn from both her widespread travels in the United States and abroad, and from the experiences of everyday life distilled through time and the limita-

tions of "the artist's hand." Ms. Barton says of her experience and her art, "Their specific personalities, their common qualities, and my ability or inability to capture them in paint, provides topic enough for a lifetime of hard work." Ms. Barton is a Visual Information Specialist for the National Park Service. Her work has been shown widely in Maryland, Washington, DC, and New York, and in Missouri, where she earned a B.F.A. in Painting from Washington University.

PETER AND STEVE JONES
6809 Fairfax Road, Apt. B-3
Bethesda, MD 20814
(301) 657-2188



We write and perform music dealing with working people, social change, unions, peace, and other issues. Recent appearances include Takoma Park Folk Festival, Workers' Education Local 189, Smithsonian Institution, striking nurses' picket lines. We are members of the Peoples Music Network.

North Carolina THE SUN

412 West Rosemary Street
Chapel Hill, NC 27514
contact: Sy Safransky, editor



The Sun: A Magazine of Ideas has published over 90 issues, focused on such themes as World Hunger, Nuclear Energy, Death, Malnutrition and Infant Formula, Survival, Shelter, the New Age, and, especially, Peace. There have been several interviews with Ram Dass, Allen Ginsburg, Robert Bly, Rosalie Bertell, Elizabeth Kubler-Ross, Gary Snyder, Pir Vilayat Khan, David Spangler, Buckminster Fuller, and Wavy Gravy, among others, have contributed. The focus is on the spiritual; the circulation is 10,000. *The Sun* publishes poetry, fiction, articles, photographs—"anything that makes sense and enriches our common space." Back issues are available for \$2. Subscriptions: introductory, 1/2 year \$10; one year \$20; two years \$37; three years \$50; five years \$75; ten years \$150; lifetime \$500.

AMUSE NEWS

124 Murdoch Road
Hillsborough, NC 27278
contact: Doug Guild, President



The Artists and Musicians United for a Safe Environment is a three year old non-profit organization comprised of artists, musicians, and other environmental/energy activists. By sponsoring concerts and other fund-raising events, AMUSE raises money to support a community-based grants program to which grass-roots organizations submit proposals for public education, networking, or projects aimed at environmental and renewable energy related issues.

Last year, AMUSE sponsored a number of events in the organization's home-state of North Carolina. Among these were: a benefit for safe energy in Asheville; the Eno Energy/Arts Festival in Durham; two concerts prior to rate-hike hearings, one in

TALKIN' UNION

Box 5349
Takoma Park, MD 20912
Contact: Saul Schniderman,
Editor



Talkin' Union is a publication presenting the music, folklore and history of today's labor movement. Its purpose is to publicize and popularize working class culture for unions to use as an organizing and union building tool. *Talkin' Union* serves the labor movement by providing a list of cultural resources which tend to educate, agitate and organize the reader. Published 3 times a year, the magazine features stories, songs, poems, photos and cartoons, all home-made by America's greatest resource—its working people. \$6.50 per year; back issues are \$1.50 each.



NOT AVAILABLE COMICS

109 Ramblewood #32
Raleigh NC 27609
Contact: Matt Feazell



I produce minicomics that emphasize entertainment and content. I try to appeal to "the general public," in that everyone who can read can understand my work; also I work from the standpoint of an artist determined to advance his medium. My "community" would be the network of minicomics artists scattered across the country and the local cartoonists and comics collectors scene. I do most of my minicomics work at home or in cafes and do all my printing at photo-copy shops. I need readers, retailers, and other cartoonists willing to exchange their own self-



published comics for mine.

I would like to see a world where art and culture are respected and supported locally. A TV station in every town, a newspaper in every neighborhood, and writers, artists, and performers living and making art in the same place they grew up in.

MARCIA PLEVIN PRODUCTIONS
A Dance Company
511 North Cherry Street
Winston-Salem, NC 27101
(919) 748-8172
Contact: Lydia S. Stewart



Marcia Plevin, artistic director and founder of the dance company (MPP), describes herself as a cultural worker and makes pieces connecting movement with the politics of the day. *Fishkill* (1981) dealt with the acid rain problems in North Carolina. *News: Morning Edition* (1982) was about information overload. *Survivors* (1982) dealt with the affirmation of human contact, belonging, and caring, after a nuclear holocaust. Plevin's latest piece (as yet untitled) is also about the aftermath of a nuclear war and was made in collaboration with fiber artist Louise Todd Cope and dancer Patricia Casey Strong.

AN ART TEACHER IN EVERY SCHOOL?

c/o Whitehall Publishers
518 Old Friars Road
Columbia, South Carolina
29210

Contact: Dr. Thomas A. Hatfield (author)



A new text by Thomas A. Hatfield, Art Consultant for the South Carolina Department of Education, *An Art Teacher in Every School?* functions as a blueprint for addressing the problems that contemporary art educators face as they seek to make the arts more central to the educational process. Dr. Hatfield provides a solid, insightful look at how schools and school systems are organized, how administrators function, and where art programs and major educational goals interface. He also gives specific directions and strategies (not esoteric theories) to employ in the quest for educational legitimacy; a unique and practical approach to arts-in-education.

THE SOUTHERN LIBERTARIAN MESSENGER

Rt. 10 Box 52A
Florence, S.C. 29501

Contact: John T. Harlee, editor



"A newspaper is not just for reporting the news as it is, but to make people mad enough to do something about it."—Mark Twain. This quotation appears on the Southern Libertarian Messenger's letterhead. Editor John Harlee answers our directory questions:

"Description: monthly. Statement of purpose: see Mark Twain quote, above. Kind of work: sloppy. Would prefer: neat. Identify community: not a community, but individuals—we don't necessarily want to be part of a community; we are individualist. How was group formed: I don't know, I just inherited it when everyone else lost enthusiasm. Why work alone: cannot get help. Looking for group or partner: depends, what did you have in mind? Specific political groups/issues: yes. Hopes: survival. Special interests: Southern nationalism, education, history, humor, etc. Working conditions: deplorable."

A message from the South Carolina Libertarian Party: "Cleanliness is next to godliness... But you can't buy soap on Sunday in South Carolina!"

Subscriptions: \$5 for third class mail anywhere in the U.S.; \$6 for first class mail, Canada or Mexico; \$8 for overseas, by surface mail.

CARPETBAG THEATRE, INC.

1936 Pospet Place
Knoxville, TN 37915
(615) 525-6606
Contact: Linda Parris-Bailey, Artistic Director



The Carpetbag Theatre, Inc., is a community-based professional theatre company dedicated to the production of new works. The Ensemble Company develops scripts out of its original research projects through collaboration and improvisation among members.

Major productions include *Cric? Crac!*, a children's theatre production based on a collection of folk stories from Africa, the Caribbean and the Americas, and *Dark Cowgirls and Prairie Queens*, a full length theatre piece detailing the lives of little known Black women among the first settlers and pioneers of the American West, a production designed to promote historical and cultural awareness through drama. Outreach programs include: the Creative Approaches to the Problem of Aging workshop, for senior citizens; the Collaborative Workshop for college and university students and other adult organizations; and a Reader's Theatre Workshop.

Established in 1970, CBT was the 1982 recipient of the Governor of Tennessee's Special Appreciation Award for the Arts. CBT is also a primary force behind the Arthur Street Fire Station project to establish a community arts and humanities center and cable television station in the Black historic district of Mechanicsville, in Knoxville.

HIGHLANDER CENTER

Route 3, Box 370
New Market, TN 37820
(615) 933-3443 Office
(615) 933-9002



Since 1932 Highlander has maintained a two-fold interest in the cultural expressions of the people with whom the school has worked: coal miners, farmers, bugwood cutters, millhands, union members, blacks, and Appalachians. We have learned that music (particularly singing), stories, poems, writing, and theatre can play a crucial supportive role in social movements or in efforts to deal with community issues and problems. Furthermore, people's indigenous cultural expression is something of value in itself—part of any community's heritage which can give strength, a sense of identity, and confidence.

Highlander has worked mainly with grassroots people in the South. Many naturally possess huge stores of traditional religious songs, old ballads, and folk-derived music—bluegrass and country, gospel, rhythm and blues, and rock and roll. Often people use this cultural knowledge to create new songs, poems, and stories which tell about what is important, wrong and hurtful, right, humorous or joyful in their own lives at the moment.

GUY AND CANDIE CARAWAN

RFD 3, Box 370
New Market, TN 37820
(615) 933-7647



The Carawans come from the hills of Tennessee. Guy and Candie have been working in Appalachia and the South for twenty years, bringing people together to experience singing, music, dancing, and stories. Guy plays the hammer dulcimer, guitar, banjo, and penny whistle. Candie lends beautiful vocal harmony. Their programs include children's songs, love songs, Appalachian and Irish dance music, spirituals and stories from the South Carolina sea islands, coal mining songs, and songs about many contemporary concerns. They bring us the same music they have shared on the picket lines; in the coal fields of Kentucky, Tennessee, Virginia and West Virginia; with blacks and whites together in the Southern civil rights movement; in the union halls of Southern textile workers; and in the churches, livingrooms and back porches of the singing folk in communities all over the South.

Aside from their performances and co-directing the cultural programs at the Highlander Center they have put out many documentary recordings of regional culture, and they have written several books.

See also Highlander Center.

CAUCUS ON SOCIAL THEORY AND ART EDUCATION

Affiliate of the National Art Education Association

Newsletter: James Madison University

Art Department

Harrisonburg, VA 22807

NY Contact: Elleda Katan

Teachers College

Columbia University, Box 78

NYC, NY 10027

(212) 678-3362

Coordinator: Nancy Johnson

Art Department

Marshall University

Huntington, WVA 25701

(304) 696-6656



Description/Statement of Purpose: Founded in 1979, we are now an affiliate of the National Art Education Association. We are made up of public school teachers, museum educators, art education consultants, county supervisors, university professors, students, underemployed and unemployed art educators. We are from the United States, Canada, West Germany, and South Africa. A number of us are members of P.A.D.D., and have worked with the Alliance for Cultural Democracy and the people who publish *Art and Artists*. We have approximately seventy-five dues-paying members.

We share no single ideology, research approach, or teaching method, but we do uphold a common vision: the development in theory and practice of an art education which is socially relevant, and, in the final analysis, humanizing in its effect on the larger society. We seek to make cultural literacy, cultural democracy, and social humanism cornerstones of contemporary art education.

What kind of work do we do? We work as a group at the annual National Art Education Association and as individuals at our state and local conferences and meetings. We present panels, workshops, discussion groups on cultural democracy, socially relevant art curricula, etc., for art educators. The public for art educators is most, public school students, but art education is beginning to define its public as *all citizens*, not just school students.

Each year we publish three Newsletters and a Bulletin with articles, panels, bibliographies, etc. We seek to network with socially progressive art groups, whom we also consider art educators.

THE AFRICAN HERITAGE CENTER

c/o Landsburgh's Cultural Center

420 Seventh Street, NW

Washington, DC 20004

(202) 628-9528

Contact: Melvin Deal, Artistic Director



Begun in 1960 as the African Heritage Dancers and Drummers, under the guidance of artistic director Melvin Deal, the African Heritage Center has become one of the country's outstanding focal points for the teaching and production of African and African American performing arts. The Center conducts ongoing adult-level classes in dance, music and performing technique with many of the instructors being of direct West African or Afro-Caribbean heritage. The Center is widely involved in arts-in-education programs throughout the Washington metropolitan area, and offers free classes each year to large numbers of children and young people through its Genesis program. It co-produces frequently with other minority performing arts organizations in the Mid-Atlantic region, and the African Heritage Dancers and Drummers have toured in many parts of the United States and to festivals in Haiti and Mexico.

NEW WORLD THEATER COMPANY

Route 3, Box 191

Berkeley Springs, WVA 25411

(304) 258-3302

Contact: J.W. Rone or Matthew Klein



Always deeply committed to the concept of community arts, New World Theater Company began in West Virginia in 1976 as an Appalachian story-theater, later moving to Baltimore, where it became the company in residence at the Baltimore Theatre Project. In Baltimore the sharing with the community was direct, with on-going classes for young people supplementing performances for the public. "As soon as we would learn something...juggling, rope walking, unicycling...we taught it to the kids; they in turn taught it to their peers in the parks and on the streets."

Now home again on a West Virginia tree farm, New World Theater works with the concept of magic in the theater, in a unique combination of ritual, vaudeville and the traditional "magic show." Their most recent production, "A Day in the Life of Justin Illusion," transforms the present into both the past and the future, bringing the audience community into the play as participants in the ongoing theater of life.



New World Theater

Rennee McClaire & Raymond Roach in Everyday Theater's *All Rise*.

ALLIANCE FOR CULTURAL DEMOCRACY

P.O. Box 50137

Washington, D.C. 20004



"Art is not something which can be ladled out from a glorified soup kitchen... There should be no barriers between the people and the artists, for every (person) is potentially an artist, liable to be inspired by the sight of another artist working in a way in which (they) would never be inspired by the divorced product of that work." Herbert Read, *The Grass Root of Art*, 1955

CULTURAL DEMOCRACY means that each person and community has the right to a culture or cultures of its choice; that cultural values and policies should be open to public debate; that government does not have the right to favor one culture above another—any more than it has the right to favor one religion above another. We have a national cultural policy that in action supports, "military over human needs; economic over cultural priorities." (Don Adams, *ALLIANCE*, VIth annual conference, October, 1983).

The Alliance for Cultural Democracy is a nationwide, nonprofit organization of community-based arts programs and community cultural workers. We use a broad definition of *community*, to include communities of affinity as well as location; and by *cultural work* we mean any form of community expression, from our murals to our schools. The Alliance's more than 200 members are visual artists, theater workers, craft workers, media artists, dancers, arts administrators, musicians, writers, and community organizers in 37 states in urban, suburban, and rural settings.

The Alliance for Cultural Democracy was begun in 1976 as the Neighborhood Arts Program National Organizing Committee. NAPNOC's founding purpose was to end the isolation of Neighborhood arts workers and to give them a voice in cultural politics. In 1983 the organization's name was changed to emphasize what has become the motivating politic behind the Alliance's work: cultural democracy.

The Alliance grew under the devoted co-direction of Don Adams & Arlene Goldbard (see separate listing) from 1979-83. The Alliance is now a membership governed organization. As a member you will participate in the work of building a community and progressive arts movement, make contact with other cultural workers, and advance the project of cultural democracy; you will be kept informed of the Alliance's internal business—board meetings and actions, financial and other progress reports; and will be invited to attend the Alliance's Annual Conference and Meeting, and to vote in Board elections. You will also receive a years subscription to the Alliance's newsletter, *Cultural Democracy*. *Cultural Democracy* keeps us abreast of one another's work and publishes reports and analyses of cultural policy here and abroad.

Alliance for Cultural Democracy projects for 1984 include:

Organizing a symposium on advancing the use of criticism within the creative process of community cultural work.

Drafting a proposal for a direct national cultural policy that would include the principle and politic of cultural democracy.

Membership, including subscription to *C.D.*: Individual \$25/year, Organization \$30 & up/year.

Subscription to *C.D.* only: Individual \$15/year, Organization \$25/year.

Following is a list of the Regional Membership Coordinators for the Alliance; they may be contacted to join, or for more information about activities and membership in your region (also, all of them have helped in the coordination of this directory):

ANARCHIST ASSOCIATION OF AMERICA

Box 840

Washington, D.C. 20044



The Anarchist Association of the Americas is a regionally based mutual aid community. What this means is that individual groups lend aid and services to each other, each providing whatever special resources they can. One example is the way individual groups write for and distribute "Emancipation." In this way, a group which may not have the ability to fund or operate their own

publication now is part of one; while the quality of this publication increases as does distribution and variety of articles.

Collectively the regions generate projects which all groups can participate in together. Such was the Symposium and Conference last may, and the two planned Anarchy Day festivals (one in Philly on May 1st and one in D.C. in September).

The Mid-Atlantic region also operates a project fund which we hope will act as a source of capital for anarchist projects. If you're an interested group or individual, please write to us.

MINNESOTA/MIDWEST

Catherine Jordan

WARM

414 1st Avenue

No. Minneapolis, MN 55401

(612) 340-9462

CALIFORNIA

Temporary: Ken Larsen

Rural Arts Services

Box 765

Mendocino, CA 95460

QUEBEC

Glenn Hilke

P.A.N.D. International

43 Rue Street, Jean Batiste

Baie St. Paul, Quebec

CANADA GOA1BO

FLORIDA

Traci Ardren

1243 2nd Street

Sarasota, FL 33577

(813) 955-4960

NEW ENGLAND

Debra Wise

Underground Railway Theater

36 Howard St.

Cambridge, MA 02139

(617) 497-6136

NEW YORK

Abigail Norman, Media Network

315 W. 21st Street, #2

New York, NY 10011

D.C./MARYLAND/VIRGINIA

Martin Peterselia

c/o Lansburgh's Center

420 Seventh Street, NW

Washington, D.C. 20004

(202) 742-2180

SOUTHEAST

Michael Perri and George King

Art Papers

P.O. Box 77348

Atlanta, GA 30357

(404) 385-1273

BRIGHT MORNING STAR

5334 42nd Place, NW

Washington, D.C. 20015

(202) 686-9479

contact: Ken Giles



A troupe of six women and men—singers, songwriters, and storytellers. We present an eclectic blend of folk and country music, blues and jazz, laced with dancing and theatrical highjinks. We sing songs about what's important in our lives with a wonderful variety of instrumentation.

BRITISH AMERICAN ARTS ASSOCIATION/U.S.

178 Columbia Road, NW
Washington, D.C. 20009
(202) 745-7748
contact: Nan S. Levinson, executive director



The British American Arts Association is an advocate for artists and for international cultural activity. Its purpose is to make the process of exchange—of artists and other cultural workers, ideas, and information—clearer and easier. It provides information, advice, advocacy and technical assistance for professional artists, administrators, and sponsors working in all disciplines throughout both America and Britain.

Only some of our work is directly concerned with progressive art work or arts activism, but all of it is aimed toward empowering the artist and encouraging a mutually-productive relationship between artist and society. We also believe that the arts are a crucial part of internationalism and hope that our work will help bring recognition of this fact. Examples of the projects we are planning are a two-year examination of the role of the cultural amateur in the community and a conference on the relationship of the arts to social change. All activities involve Britain and America.

Our information and referral services are available, free-of-charge, to anyone. Participation in our projects varies as is (we hope) appropriate. The organization began in England in 1979 in answer to the need of American artists abroad. The American organization began in 1982 in order to make our services more effective and more widely available. The communities with which we work vary from activity to activity, but we are open to suggestions and enjoy working in cooperation with other organizations.

As for our hopes, first, it would be nice if it were easier to find support for this kind of work. Second, we would like a more widespread acknowledgement of the value of cultural democracy, the ways in which it can be encouraged internationally, and its role in the creative life of a country.

CENTRO DE ARTE

Community Cultural Center
1470 Irving Street, NW
Washington, DC 20010
(202) 483-5825



Centro de Arte is a non-profit Latino cultural community center in the Adams Morgan neighborhood in Washington, DC. Its gallery, Galleria Inti, is run by local artists as an alternative space in the Adams Morgan neighborhood. Galeria Inti's commitment is to a Third World perspective which celebrates the bilingual and multi-cultural flourishes in its community.

COMMUNITY JOBS

1520 Sixteenth St. N.W.
Washington, D.C. 20036
(202) 387-7702
contact: John Bancroft



Community Jobs is a monthly tabloid which features job and intern openings with nonprofit community groups across the country. In addition to these extensive lists, we also run feature articles on topics concerning the management and operation of community groups and a regular "Resources" section that describes new publications and forthcoming events of interest to our readership.

CULTURAL DEMOCRACY

c/o Alliance For Cultural Democracy
P.O. Box 50137
Washington, D.C. 20004



Cultural Democracy is the newsletter and publication of the Alliance for Cultural Democracy. It is one of our best networking tools. Through it we keep abreast of one another's work, and read reports and analyses of cultural projects and cultural policy here and abroad. For further information, see Alliance for Cultural Democracy.

THE D.C. YOUTH ENSEMBLE

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 667-4973
Contact: Carol W. Foster,
Artistic Director



The D.C. Youth Ensemble is a young people's performing company composed of dance students aged 12 to 18 who attend public and private schools throughout the Washington metropolitan area. Also participating are young adults attending regional colleges and/or in the regional work force.

CAFAM III/MIYA GALLERY

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 347-6076
Contact: Vernard Gray,
Director



Begun in 1973 as CAFAM III, Inc., a non-profit organization dedicated to documentation of, encouraging economic development in, advocating greater support of and informing/networking relations among individuals and groups involved in cultural expression, the organization has provided the Washington metropolitan area with a wide variety of community oriented projects. Among its major programs have been the Fides House Communications Workshop (1971-75), a training project for inner-city youth; Shaw Community Documentation Project (1975-76), an officially designated American Bicentennial Administration project to teach high school students historical research methodology and media presentation; the Miya Gallery (1976-present), an African American visual arts gallery; *The Black Arts Review/Palavra* (1978-present), an irregularly published arts newspaper widely circulated in the Mid-Atlantic region; and CA-FAM III/Teleworks (1982-present), a cultural expression project utilizing computer and telecommunications technologies.



Palvra cover: "Inflated Love," by Gail Malinda Shaw.

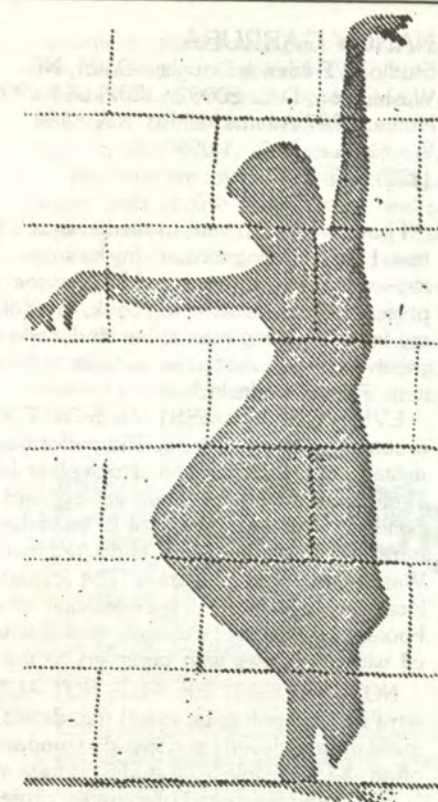
The D.C. Youth Ensemble offers training in dance, voice, and drama to young people from all backgrounds, seeking especially to make training, as well as the company performances, widely available to those not usually involved with the performing arts. The Ensemble was founded in 1980.

THE DANCE EXCHANGE

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 783-8900
Contact: Liz Lerman, Artistic Director
Patricia Vroom, Administrative Director



The uniqueness of The Dance Exchange is found in its name—"exchange"—between the trained professional dancer and the novice; the elderly and the young; the artist and the audience; the student and the teacher; the cultural institution and the community. These interactions make The Dance Exchange an important, vital, developing community arts organization both for Washington and the nation. In addition to its well known programs for work with senior citizens and other special constituencies, The Dance Exchange has two performance companies, *The Dance Exchange Performance Company* of young professional modern dancers, and the *Dancers of the Third Age*, a company of dancers who ages range from 60 to 86. The Dance Exchange was founded as a non-profit, educational organization in 1976. By reaching people where they work and live, The Dance Exchange provides them with an opportunity to experience and participate in



dance in all its variety.

The Dance Exchange is a member of The Alliance for Cultural Democracy.

JUETTE JOHNSON DAY

4430 20th Street, NE
Washington, D.C. 20018



Juette Day is a painter. She holds a Masters Degree in Fine Arts from Ohio State University and did her work in the field of painting, sculpture and Art History. She is presently a Docent at the Corcoran Gallery of Art and was formerly Assistant Professor at D.C. Teachers College and The University of the District of Columbia.

Juette's work is abstract, semi-abstract, and sometimes naturalistic. There is a religious flavor which permeates her work. She loves church structures and renders them in each of the afore mentioned styles. Her journey through the historical developments of Art through the years taught her to appreciate styles, trends, and the creative endeavor of artists from primitive times to the present. She hopes, therefore, to have the viewer find an eclectic quality in her paintings.

She is listed in the works of Afro-American Artists published by the Boston Public Library, "Black Dimensions in Contemporary American Art," edited by J. Edward Atkinson and numerous Smithsonian publications.

EVERYDAY THEATER

3437 Mt. Pleasant Street NW
Washington, DC 20010
(202) 387-1653
Contact: Susie Solf (202)
462-4242



Everyday Theater takes its name and inspiration from a poem by Bertolt Brecht in which he tells us to look to the real-life actors on the street—the ones who have to get the message across in their everyday life. Since our opening season in 1979, we have continued observing everyday theater and interviewing the people who live these dramas as source material for developing and creating strong characters and scenarios to form original musical plays. We have created 5 full-length plays about issues that are of concern to us and the communities we serve, primarily low-income Washingtonians. Our first three plays examined housing displacement trends in Washington, DC. Our two most recent plays delved into the realities of violent crime on urban life. In addition to creating researched plays, we perform works by new and established playwrights. We have produced plays by our company playwrights Nicki Burton and Henry Hubben. We are currently rehearsing a space age version of *A Man's a Man*, by Bertolt Brecht.



Photo by Brenton Kelly

EVERYONE UNDERSTANDS FREEDOM

Rapid Deployment Theater Forces

c/o Chris Hornig/Nancy Garruba
2707 Adams Mill Road, NW #404
Washington, DC 20009
(202) 667-5049



EVERYONE UNDERSTANDS FREEDOM is a video documentary of a creative protest performance done in response to human rights certification for El Salvador in July 1982. For more information, see Nancy Garruba.

WILLIAM O. FLOOD

No available address can be reached through the Alliance for Cultural Democracy, see separate listing.



A community development specialist and amateur with a special interest in cultural groups and organizations. Also a researcher and specialist in cultural animation.

FONDO DEL SOL VISUAL ART AND MEDIA CENTER

2122 R Street, NW
Washington, DC
(202) 483-2777
Contact: Mark Zuver or Rebecca Crumlish



Fondo Del Sol Visual Art and Media Center is a non-profit arts organization dedicated to presenting, promoting and preserving the cultures of the Americas.

The center, based in Washington, DC, presents:

- Exhibitions of contemporary artists and craftsmen of the Americas;
- Special events such as festivals, lectures, education programs and performance art programs;
- Videotapes documenting the work of individual artists and community cultural events;
- Traveling exhibitions for museums, educational institutions and other organizations reflecting the broad range of cultural traditions of the Americas.

Fondo del Sol serves local, national and international audiences. The activities of the center promote a greater appreciation of the contribution of diverse cultural and ethnic heritages to the rich cultural synthesis of the New World.

NANCY GARRUBA

Studio: 2 Frederick Douglass Court, NE
Washington, D.C. 20002 (202) 544-1900
Home: 2707 Adams Mill Rd. NW #404
Washington, D.C. 20009
(202) 667-5049



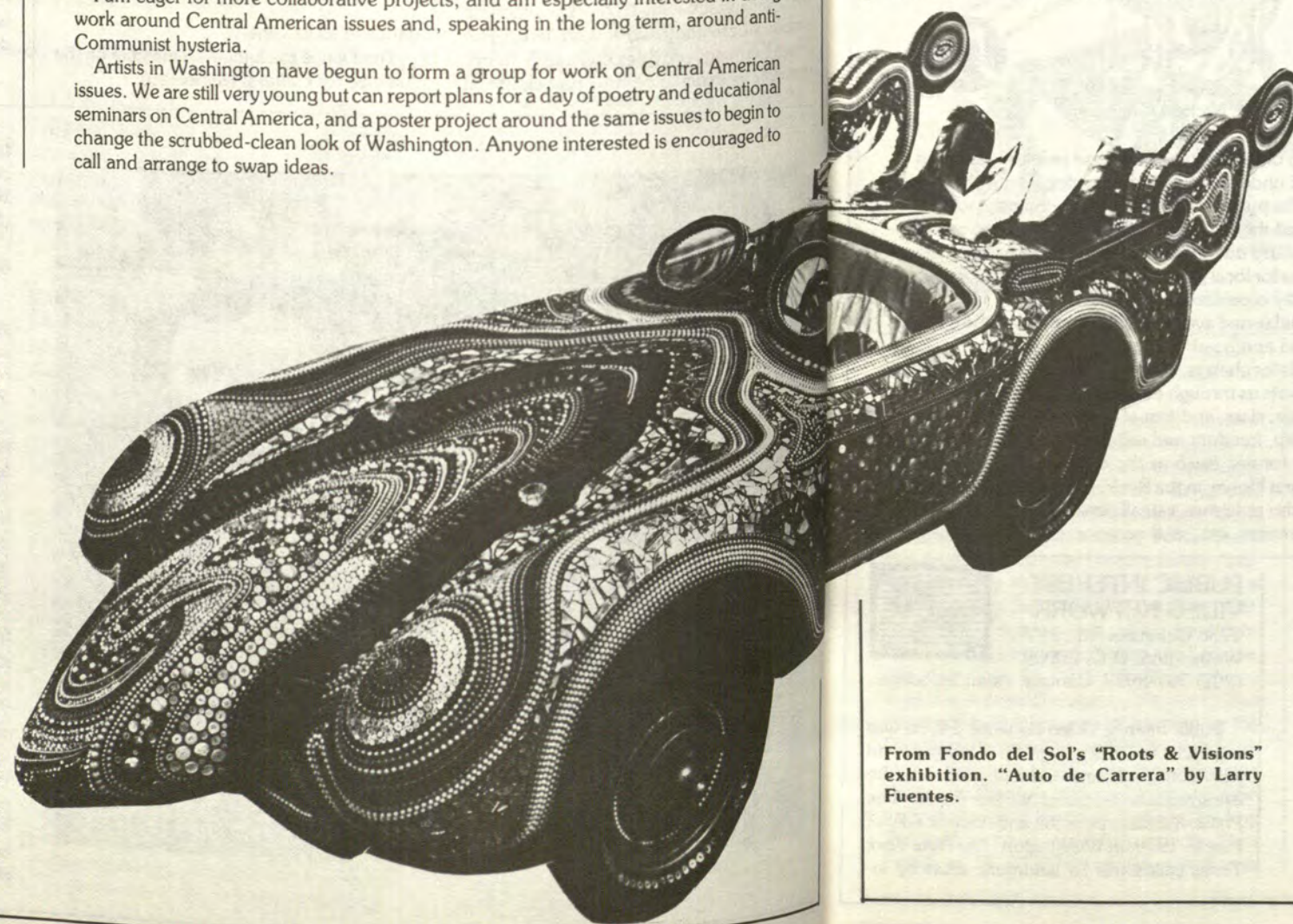
I have worked in various media: artist's books, performance, video, and installation. I make a living through my business—Nancy Garruba, Book Design and Binding—which I have been building for the past three years. I design and fabricate presentation formats (boxes, books, portfolios) for photographers and graphic artists; my formal training is as a fine binder. As an artist, however, I have travelled progressively farther and farther away from the expensive, highly-wrought one-of-a-kind item. Recent works include:

EVERYONE UNDERSTANDS FREEDOM, the title of a performance event and accompanying video tape. The performance was staged as a protest against U.S. military aid to El Salvador and took place July 27, 1982. It was a collaboration between Teatro Nuestro (community theatre group) and the D.C. chapter of the Committee in Solidarity with the People of El Salvador. Actors dressed as Salvadoran soldiers harassed and ultimately abducted two (actor) office workers in downtown Washington lunchtime areas. The scenario was enacted five times at five different locations. Later in the day a mass execution was staged in front of the White House. Footage of the staged kidnappings and actual violent police intervention was combined with interviews with observers to the event creating a unique "docudrama."

NOT ALTOGETHER TRUE NOT ALTOGETHER FALSE, an artist's book (an artist's checkbook to be exact) that details in epigrams a woman artist's attempts to make money cleverly and spend it compassionately in an exploitative society. 22 pp., offset, \$4, available from studio address above.

I am eager for more collaborative projects, and am especially interested in doing work around Central American issues and, speaking in the long term, around anti-Communist hysteria.

Artists in Washington have begun to form a group for work on Central American issues. We are still very young but can report plans for a day of poetry and educational seminars on Central America, and a poster project around the same issues to begin to change the scrubbed-clean look of Washington. Anyone interested is encouraged to call and arrange to swap ideas.



GLEN ECHO PARK

MacArthur Boulevard
Glen Echo, Maryland 20812
(301) 492-6282



Glen Echo Park is administered by the National Park Service, Washington, D.C. Metropolitan area.

A cultural/recreational park, Glen Echo offers four sessions of classes taught by over 100 area artists and craftspeople. Six residency studio spaces house Woodworking, Photography, Dance, Drama, Ceramics, and Sculpture departments. A gallery shows the work of the artists, and is open year-round, 7 days per week. Concerts, demonstrations, workshops, and festivals are held on Sundays during the warm months as part of the Chautaugua Summer Season. A series of folk, square, and ballroom dances are also held during the summer months in the Spanish Ballroom.

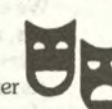
Glen Echo began in 1891 as a National Chautaugua Assembly, a center "To promote liberal and practical education, especially among the masses of the people; to teach the sciences, arts, languages, and literature..." By 1900, Glen Echo had

become an amusement park which served the Washington area until 1967. Current studio/cultural programs are housed in the remnants of the amusement park buildings—most of which are in an art deco style.

"Not only are my feelings about the park warm ones because of the artistic and personal growth I have achieved here, thanks to the other artists and the overall atmosphere of this place, but they are warm because of the sense of family history in the park. I know that this history is not unique to me and my family but is part of most Washington families." Henry Hirsch; Instructor, Photoworks Dept.

LIBRARY THEATRE PRODUCTIONS

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 737-4800
Contact: Cherry Adler, Executive Director



Founded in 1979 as a theatrical reading motivation program for children, Library Theatre is a non-profit organization creating educational programs for many different constituencies of children and adults. Making use of the media and the performing arts as tools to meet basic educational needs ranging from literacy to nutrition to respect for the elderly, Library Theatre directly reaches more than 100,000 children and adults in the region of Washington, DC, Maryland, and Northern Virginia each year. Library Theatre is currently focused on the expansion of its audiences among inner city children and older persons through the wider use of media programming.

LIVING STAGE THEATRE CO.

6th & Maine Avenues, S.W.
Washington, DC 20024
(202) 554-9066
Contact: John Gill



ART IS NOT A MIRROR, BUT A HAMMER/IT DOES NOT REFLECT, IT SHAPES!

Since its inception 17 years ago, the Living Stage Theatre has been the community venture of Arena Stage. The thrust of its work is to actively encourage the artistry of its audiences by creating work whose content arises from the terrors, anguishes, ecstasies, loves and dreams of its audience—the community. It believes in the perfectability of the human being and reveres the creative genius of the young. Living Stage's audiences consist of children, teens, and adults who have physical and mental disabilities. Although the company improvises on

the themes of its audiences, it has also created over 40 pieces for different ages that express the concerns of humankind. The Living Stage script consists of over 900 poems and quotes by children and adults and over 800 songs that are used improvisationally to make social comments on the emotional lives of the characters in the scenes. The company has created a new piece on Nuclear Terror for young people, and also THINK ABOUT THE CHILDREN, a full-length piece that deals with the brutalization of children at the hands of uncaring adults. Performances are provided free of charge to all community groups throughout the season.

THE POEM
THE SONG
THE PICTURE
IS ONLY WATER DRAWN FROM THE
WELL OF THE PEOPLE
AND IT SHOULD BE GIVEN BACK
TO THEM
IN A CUP OF BEAUTY
SO THAT THEY MAY DRINK
AND IN DRINKING
UNDERSTAND THEMSELVES

—Frederico Garcia Lorca

LUCI MURPHY

1449 Oak Street NW #1
Washington, D.C. 20010
(202) 234-8840



Luci Murphy is a singer, songwriter, and community organizer who has mastered a wide range of musical forms—spirituals, blues, jazz, songs from Latin America and the Caribbean. She has traveled to Cuba, Boriquen, Brazil, Lebanon, and China. She sings in English, Spanish, French, Portuguese, Haitian Creole, Swahili, Zulu, Arabic, and Hebrew. Her audience includes the very young and the very old. She is especially good at bringing diverse communities together. Besides sharing her own music she produces and promotes political cultural events with other artists to benefit the anti-racist and anti-imperialist groups.



From Fondo del Sol's "Roots & Visions" exhibition. "Auto de Carrera" by Larry Fuentes.

NFCB

National Federation of
Community Broadcasters
1314 14th Street N.W.
Washington, DC 20005
(202) 797-8911 Contact: Betty Rubinstein



The National Federation of Community Broadcasters is a membership organization of some 70 community-based broadcast groups, and over 100 affiliated public radio stations and producers. NFCB's member stations are united in their commitment to use radio as an activist resource for community development and social justice; to diversity in music, cultural and information programming; to involvement of people traditionally excluded from the mass media; and to community participation through accessible station governance and extensive opportunities for public participation in all aspects of operations and programming.

NFCB represents these stations in public policy development at the national level, provides a wide range of practical services, and distributes programs to all noncommercial stations. NFCB is the publisher of the monthly *NFCB Newsletter*, of the *NFCB Legal Handbook* and of *AudioCraft: An Introduction to the Tools and Techniques of Audio Production*, a self-teaching manual for audio artists. NFCB also publishes *SoundChoice*, a periodic selection of outstanding programs for public radio, and *The Producers' Classifieds*, a quarterly listing in which producers may publicize their own work and distribute it through NFCB.

THE NUBIAN LEAGUE, INC.

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 628-9868
Contact: Ayubu B. Kamau,
Executive Director



The Nubian League, Inc., is a non-profit, cultural arts organization which offers live performances and arts-in-education services to persons of all ages and ethnic backgrounds. The Nubian League was established in 1980 to promote the use of African and African American literature in the performing arts. To that purpose, the League has developed several performance programs featuring vocal and instrumental music, storytelling/drama, and folkdance. To date, the League's efforts to spread the use of the African/African American folklore it researches has reached seven states through performances, workshops and training programs in schools, cultural centers, and non-traditional performing spaces. The Nubian

THE OPEN STUDIO FOR THE PERFORMER

1512 Corcoran St., N.W. #42
Washington, D.C. 20009
(202) 462-7068 contact: Isabel-Lee Malone, director



The Open Studio for the Performer was founded in 1981 by Achim Nowak and Isabel-Lee Malone to offer a form of performance training that we saw as lacking in this town. Malone is now sole director of the school, which holds classes and has done six productions so far, including: *Michi's Blood*, in Washington and New York; *5 Lives*; *Lola's Piece*, and *The Language of the Dead*.

Our commitment is to the development of the performer's and person's instrument, which we define as the body first and foremost because that is the area of greatest need; then the voice, mind, and heart. We believe in personalization of the work whether it is in class or in production. Just this fall we developed a solid core of movement, voice, and performance skills workshops.

We encourage our students to view themselves and prepare themselves as theatre artists, not performers alone but also writers and directors, creators of new work, and helpers of each other.

As producers we are interested in the use of personal material and histories, in finding forms that fall between dance and theatre, in asking questions as much as making statements, and treating ourselves in society or in universal situations.

We are interested in teaching seniors and treating the problems of aging in future performance work.

We are an artist-run organization for artists.

Classes for the Spring of 1984 include: Movement, Linkletter technique for the voice, Performance Skills, Character Development, Alexander Technique, and more.

PEOPLES' MUSIC NETWORK

1827 Kilbourne N.W.
Washington, D.C. 20010
(301) 967-3259 (h) or 763-2160 (w) Contact: Rose Hernandez
(202) 328-7554 (h) or 234-2000 (w) Contact: Michele Guimarin



The Peoples' Music Network is a group of musicians, artists, and politically-minded people who are working to educate, build understanding, and develop trust within the progressive community through music. The purposes of PMN are: to organize political musicians to share their music and expand their horizons, and to promote the use of music in the progressive community. To carry out our purposes the PMN will provide performing opportunities and other forums for local political musicians and will serve as a clearinghouse for progressive community organizations and musicians.

Our projects and performances will be visible and available to all segments of the community including the physically challenged and hearing impaired.

Music is a connecting force in the struggle for change. Making music is our political action. Our music prepares us for and supports us through our struggles. We oppose the way this society divides us by race, sex, age, class, and sexual preference. We stand in unity with all people who work for equality, freedom and self-determination.

PMN holds "Song-Swaps" and public forums (such as the one on May 12, 1983 featuring Bernice Johnson Reagan of Sweet Honey in the Rock, program director and cultural historian at the Smithsonian). It also publishes a small newsletter that lists local progressive music events, national conferences, etc., and occasional song lyrics.

League's main office is located in Washington, DC, with affiliated offices in Memphis, Tennessee and Tulsa, Oklahoma.



PUBLIC INTEREST VIDEO NETWORK

1736 Columbia Rd., N.W.
Washington, D.C. 20009
(202) 797-8997 Contact: Arlen Slobodov



Public Interest Video Network (PIVN) was organized in 1979 by a group of independent television producers and launched with the live satellite broadcast of *Nuclear Power: The Public Reaction* from the anti-nuclear rally of May 6, 1979, in Washington. *The New York Times* called this "a landmark effort by in-

PIN POINTS THEATRE

4353 Dubois Place SE
Washington, DC. 20019
(202) 582-0002
contact: Ersky Freeman, Jr.,
artistic director



Pin Points is a musical theater company that turns various subjects such as history, biology, and math into zany dramatic skits. This group of professional entertainers has performed at over 360 theaters and colleges throughout the east coast. Reviving oral tradition, Pin Points presents a fast-moving collage illustrating the historic, romantic, intensely emotional, and insanely funny situations with which humans become involved.

INTERCOURSE (meaning relations, transactions, and communion), Pin Points' first major production, was voted one of the "Ten Best Plays of 1978" by the television program *Critic's Choice*.

NO DRESSING, "the formula for world peace," is a comedy with a message. It vividly dramatizes stress in human relationships and the methods for preventing stress attacks.

1001 BLACK INVENTIONS is Pin Points' most spectacular production. It is a two-part drama featuring the amazing lives of black inventors and a fun journey into the Twilight Zone, a world without black inventions—beds, inoculation, long distance phone calls, steel, ironing boards, refrigeration, fountain pens, chemotherapy, brain surgery, modern music, and many others.

Pin Points is an entertaining enterprise consisting of six highly energized performers who pride themselves on their ability to capture a large diversity of audiences in a diversity of spaces. Their goal is to carry their hilarious "edu-tainment" to peoples throughout the world.



1001 Black Inventions

dependent video producers and journalists to gain access to the public television system."

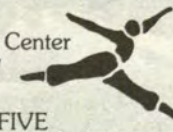
PIVN aims to provide a national television audience with greater diversity in public affairs programming and is now expanding to provide regular distribution of independent programming to broadcast stations, cable systems, and new TV outlets. To this end it has produced national broadcasts on Abortion, Energy in the Eighties, America at Thanksgiving, Solidarity Day, Nuclear War, Alternate Conservation, and the White House Conference on Libraries and Information Services. In 1982, PIVN produced *Withdrawn from Circulation*, the two OSHA films withheld from public viewing by the Reagan administration. Ed Asner introduces them; they are *Can't Take No More* and *Worker to Worker*, both on health and safety, both narrated by Studs Terkel. *Thinking Twice About Nuclear War* is narrated by Mike Farrell of *M*A*S*H* and was aired over

more than 200 PBS stations during 1982 Ground Zero Week. PIVN also works with community groups and produces public service announcements, newscasts, and community alerts on videotape.

Tapes are available in 3/4" or 1/2" and sometimes in 16mm film. They rent from \$40 to \$125 and sell for \$75 to \$450.

GREG REYNOLD'S DANCE QUINTET

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 724-2180 or 783-FIVE
Contact: Greg Reynolds, Artistic Director
Martin Petersilia, Administrative Director



Greg Reynolds Dance Quintet is a small, professional modern dance company with a national and international reputation. Begun in 1976 as the New York Dance Quintet, the company moved its principal

base to Washington, DC in 1979. In the past 5 years, its activities have included professional theatre performances, residencies, workshops, classes, and arts-in-education programs involving audiences/participants of more than 100,000 adults and young people. The company is multi-ethnic, multi-racial, and multi-religious in composition. It espouses no specific political or social ideology, but is deeply committed to artistic programs focused on the peace, civil rights, and human rights movements. The Dance Quintet seeks to break down the barriers between "professional" and "community" arts, with more than 75% of its activities involving non-traditional audiences. The Dance Quintet is the only American dance company to give its premiere performances in the Soviet Union (1976), and has toured Australia (1978-79) and performed in residence and on tour throughout the Northeast, Midwest, and Southeast.

TOMORROW'S WORLD
ART CENTER

c/o Lansburgh's Cultural Center
420 Seventh Street, NW
Washington, DC 20004
(202) 829-1188

Contact: Georgette Powell,
Director



Tomorrow's World Art Center is a non-profit, tax-exempt arts and education organization which offers ongoing instruction, workshops, demonstrations and exhibits as an educational, vocational and therapeutic learning experience for children, youth, adults and senior citizens. The community served since the inception of the organization in 1975 is a broad multi-ethnic mix of Blacks, Hispanics, Orientals and low to middle income whites with a population of more than 50,000 in mostly inner-city neighborhoods. Tomorrow's World annually sponsors an open visual and performing arts event at the end of the summer under the title "Art in the Park" (since 1967). The group hosts visiting artists in residence in a permanent studio; sponsors a wide variety of exhibitions at alternative gallery spaces in the Washington Area; and sponsors the "Young Filmmakers" institute, an ongoing program of instruction for young people in all aspects of the creation and production of animated film work.

THE WASHINGTON
AREA FILM/VIDEO
LEAGUE

418 Seventh Street, NW
Washington, D.C. 20004
(202) 783-0400 contact: Gail Carter



The Washington Area Film/Video League is a non-profit arts and education organization, founded in 1975 to promote the media arts, and to serve as an informational clearinghouse to establish and en-

WASHINGTON WOMEN'S ARTS CENTER

c/o Lansburgh Cultural Center
420 Seventh Street, NW
Washington, D.C. 20004
(202) 393-8364 contact: Sylvia Snowden, coordinator



Organized in 1975, the 600 plus member Washington Women's Arts Center was established to support women artists to the general public locally, nationally, and internationally; encouraging women to seek out their self-identity and develop self-esteem by distributing information on all facets of being a woman. The WWAC maintains a gallery with rotating juried and non-juried exhibitions at the Lansburgh's Cultural Center in downtown Washington; publishes a monthly newsletter; curates a library including the I. Rice Pierra Collection and extensive documentation on the Women's Movement; sponsors a wide variety of special art, literary and theater events, including the Edith Blum Lecture Series and the Pro Femina Theatre; and offers year-round workshops and classes so that both female and male members can improve the professional quality of their visual arts techniques. The Washington Women's Art Center successful pioneering of a new concept in the organizing of women in the arts has caused it to become a widely used "pattern" for the establishment of similar groups across the United States and abroad.

courage the development of a network among independent film/video artists. WAF/VL provides services to the independent film/video community, including: arts advocacy; sponsorship of workshops, conferences, and special events; a resume referral listing; and information on production, distribution, and exhibition of the film/video arts. WAF/VL periodically produces the Washington Film Festival, and publishes both the monthly newsletter, *Focus*, and *The WAF/VL Book, A Guide to Film & Video in the D.C. Area*.

WASHINGTON
PROJECT FOR
THE ARTS

400 Seventh St., NW
Washington, D.C. 20004



The Washington Project for the Arts is a non-profit visual and performing arts organization devoted to showcasing local,

national, and international artists. Since its inception in 1975, WPA has served as a vital forum for the newest developments in contemporary art and has received national recognition for its interdisciplinary programs. Facilities include over 7000 square feet of exhibition and performance space and a bookstore featuring artists' books, art magazines, and new music recordings.

MAIDA WITHERS
DANCE
CONSTRUCTION
COMANY

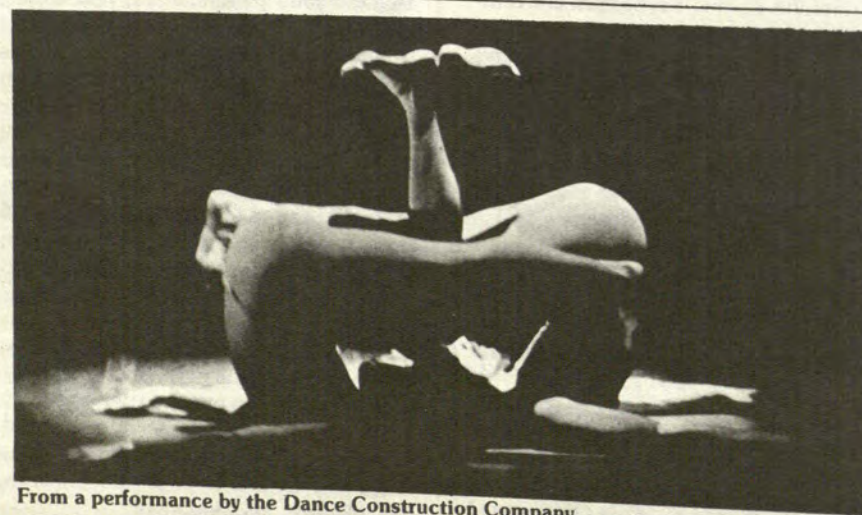
2937 N. 26th Street
Arlington, VA 22207
(703) 522-7060 Contact: Maida Withers



My work is devoted to experimental collaborative projects in the arts.

The Dance Construction Company is a modern dance company of three men and three women residing in Washington, DC. The Company, under the direction of Maida Withers, combines elements of dance, music, and the visual arts in evening-long choreographed works. The Dance Construction Company is known for their innovative work in bringing together established artists capable of collaborating as creative and performing artists.

The choreography ranges from pointed social commentary to sensuous abstract motion for the highly trained and individual dancer. The dancers, in addition to performing the established repertoire, improvise and contribute to the works through scoring and scripting techniques. Music is commissioned for each work and is always played live in performance. John Driscoll has been musical director since the founding of the Company. Bill DeMull is the lighting designer and costume design is by Beth Burkhardt and John Bailey.

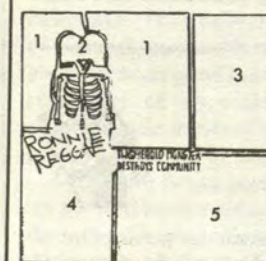


From a performance by the Dance Construction Company.

TWO-HEADED MONSTER
DESTROYS COMMUNITY

Northeast:

Rolling hills and growing job lines . . . Yankee Independence and industrial development . . . strikes and moguls . . . Madison Avenue, Broadway, the Metropolitan; Harlem, the Lower East Side; Ukrainian Easter Eggs, Reggae in the streets; bagels and lox, plantains and black beans. Megalopolis.



1. Arm of the Sea Players, Pumpkin Pageant; Garrison's Landing, N.Y. . . . 2. Graphic by Anton Van Dalen, from World War 3 Illustrated; N.Y.C. . . . 3. Graphic by Matt Howarth, from Data Day Communications; Philadelphia, PA. . . . 4. "Ronnie Reggae" by Jay Grell, from One World Artist Cooperative; New Haven, CT. . . . 5. Children's Art Carnival, N.Y.C. Photo by Bill Anderson.

THE ARTISTS COLLECTIVE, INC.

35 Clark Street
Hartford, CT 06120
(203) 527-3205
contact: Dollie McLean, executive director



Initiated by Jackie McLean, the noted alto saxophonist/composer, The Artists Collective was officially incorporated on April 11, 1972, with co-founders Paul Brown, Ionis Martin, Dollie McLean, and Cheryl Smith. Dollie McLean, who is the executive director, coordinated the activities which led to its incorporation.

Based in Hartford's North End community, the Artists Collective is a multi-arts institution serving the interests of Greater Hartford. Training workshops, offered from September through June, in dance, drama, music, and visual arts to children and adults, are staffed by highly trained, professional working artists. Emphasis is placed on the artistic and cultural contributions of the African/Caribbean American and on exposing its students and the community at large to the great artists of the past and present who are often overlooked by mainstream institutions.

The Collective presents special events for the general public, including concerts by renowned jazz artists, productions from the dance and drama departments, and art exhibits. B.B. King celebrated our Twelfth Anniversary in Bushnell Park this last July, performing to an audience estimated at 50-60,000.

Yaboo Ceremony, which is based on the African tradition of welcoming young people into adulthood (a rite of passage), and Kwanza, a celebration of the harvest of the first fruit, also based on African tradition, are presented annually.

The Artists Collective's Performing Ensembles in Dance and African Percussion consist of selected outstanding students. They perform for schools, civic and cultural organizations and are showcased at The Collective's special events.

A special six week Summer Work/Training Program has been offered for the past seven years to youngsters of working age whose family income meets CETA Program guidelines. Inquiries should be made in March as to the availability of assignments for the coming summer. On August 10, 1983, 122 youths performed in the production which culminated the Summer Work Program, "Love Will Find a Way." The theme for the summer was in memory of the musical genius Eubie Blake. Ninety percent of these youngsters had never heard of Eubie Blake or had a performing experience before.

The Artists Collective is supported by the City of Hartford, and funded by the Greater Hartford Arts Council, the Connecticut Commission on the Arts, the National Endowment for the Arts (through its Expansion Arts and Jazz Programs) and by other, local foundations.

PMNSFS (PEOPLES MUSIC NETWORK FOR SONGS OF FREEDOM AND STRUGGLE)

158 Cliff St. Norwich, CT 06360
contact: Charlie King or Travis Jeffrey



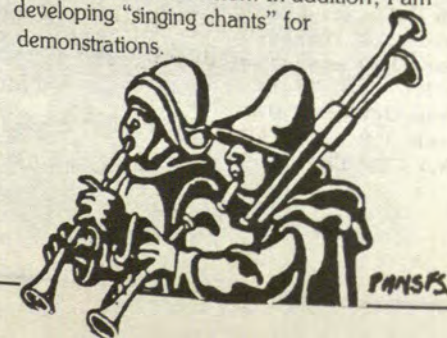
A network of singers, musicians, songwriters, archivists, concert producers, club owners, record distributors, radio programmers, and other musical folk. We share music that celebrates what is best in our lives, focuses on what needs changing, and breathes hope and energy into the change process. Our 700 U.S. and Canadian members receive a detailed member list, a bi-annual newsletter (*Sassafras*), and an invitation to gather twice a year for grand swaps of songs and experiences. Annual membership fee: \$5.

SUZANNE LANGILLE

981 State Street
New Haven, CT 06511
(203) 787-0646



I am a feminist-ecologist singer/songwriter. I am working to track down the many songs being created and modified during demonstrations and marches—the ever-changing, authorship-obscured, true folk music of today. I work to bridge the gap between white musicians and black, Hispanic and Native American musicians. I am also exploring Nueva Cancion. In addition, I am developing "singing chants" for demonstrations.



Postcard from One World Artists Cooperative. *American Apotheosis*; Bill Mannetti, artist.

ONE WORLD ARTIST COOPERATIVE

P.O. Drawer A R
Amity Station
New Haven, CT 06525
(203) 865-3200
Contact: Bernie Levy or Bill Mannetti



We are a worker cooperative that has published an edition of 36 political postcards. We are now attempting to distribute them through the movement and through the market. We look forward to a continuing and expanding role in the movement. The Cooperative members are the artists, writers and editors who contributed to project.

We have conceived this as a first effort toward a revival of widely distributed political graphics. We also view this as a possible way of proving the viability of worker cooperative-ownership. We see evidence that the effort is economically feasible. We would like to bring groups and individuals into our effort who would be willing and able to take over.

SASSAFRAS

c/o PMNSFS
158 Cliff St.
Norwich, CT 06360

Sassafras is the newsletter publication of the People's Music Network for Songs of Freedom and Struggle—see that listing for more information.



ALTERNATIVE AMERICA

Box 134 Harvard Square
Cambridge, MA 02238
(617) 876-2789



Alternative America is a book containing listings for 13,000+ alternative lifestyle groups and organizations. The second edition, which is now available, consists of 3 parts: a geographical listing, in zip code order, each group/organization. The second part is an alphabetized listing of all the names. The third part is an alphabetized listing of the keywords so you can find things by subject. Some of the categories listed are: alternative press syndicate, alternative bookstores, ecology/environment, food coops/stores, health care/homosexual/political, self-help, women. Price for the book is \$19.95 plus \$2 for postage and handling.

ARTS FOR A NEW NICARAGUA

503 Franklin Street #1
Cambridge, MA 02139
(617) 491-5816
Contact: 491-5816



Group of political activists and artists who raise funds to purchase art materials such as cameras, sound equipment, paints, etc., for cultural groups in Nicaragua. We are also sponsoring murals around the theme of central America and have future plans for cultural exchange with artists from Nicaragua.

LAURA BURNS AND ROGER ROSEN

44 Draper Street
Dorchester, MA 02122
(617) 265-5640



Laura Burns and Roger Rosen have been performing together for over four years in clubs and coffeehouses throughout the Northeast. They deliver a powerful evening of political music with rich vocal harmonies and infectious good humor. Drawing from a repertoire of uncommon breadth, their songs include stories of historic and contemporary resistance to oppression.

Laura and Roger accompany themselves on six- and twelve-string guitars and electric bass; their music includes original material, and songs by the most fresh and exciting new songwriters in acoustic music. An evening with them will leave you feeling empowered and hopeful.

ALICE JAMES BOOKS

(published by the Alice James Poetry Cooperative)
138 Mt. Auburn Street
Cambridge, MA 02138
(617) 354-1408



Ten years ago, in 1973, five women and two men who had been sharing a poetry workshop and running a series of poetry readings in a cooperative art gallery in Cambridge decided to form a small cooperative publishing company. Their main purpose was to redress the balance of large publishers, where the poetry of talented women was largely overlooked. Inspired by the fate of Alice James, thwarted sister of novelist Henry and psychologist William, whose brilliant and moving diary was suppressed by her family, the group established the Alice James Poetry Cooperative, planning to publish under the rubric of Alice James Books.

Since its first two-book series published under subscription by a group of devoted patrons and designed, typeset and printed by the authors themselves, Alice James Books has grown to 41 members and 45 published books. In 1975, the Massachusetts Council on the Arts lent their support.

Each member, who is entitled to publish no more than two books, receives a hundred copies of her or his book in lieu of royalties, retains all rights, and is assured that the book will be kept in print as long as the press exists. To insure the economic survival of the cooperative, every member shares the work of the press for at least a year and a half. This includes attending weekly and monthly meetings and specific tasks such as overseeing mail orders, following reviews, submitting press titles to literary competitions, publicity, catalogue production and fund-raising.

Statistics do not convey the special quality of belonging to this shared-work collective, where members feel a warm and familial relationship. In this tenth year celebration, though, there is worry and uncertainty about the future of the press in a time of economic difficulty. We therefore hope for your continuing patronage as a reader, sponsor, patron and cheerer-on if we are to continue to serve the cause of poetry.



CHINESE CULTURAL INSTITUTE

272 Tremont Street
Boston, MA 02116
(617) 542-4599
Contact: Dr. Doris C.J. Chu

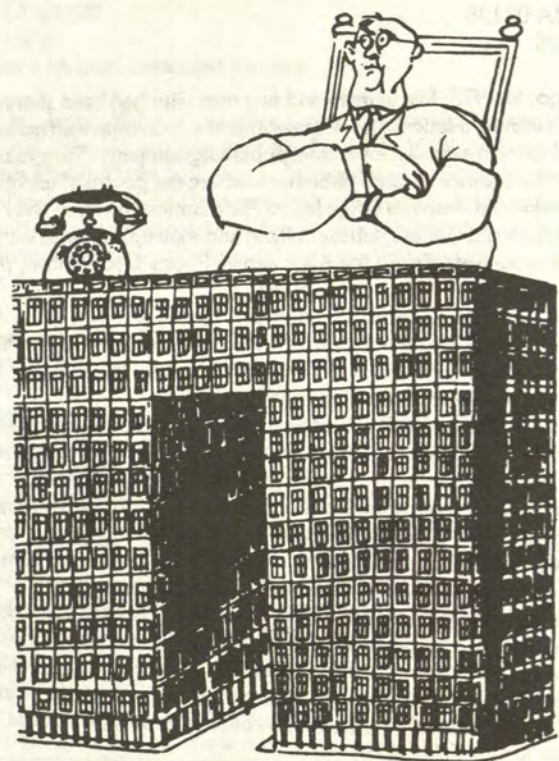


The Chinese Cultural Institute is a non-profit, non-partisan cultural institution. Its purpose is to improve East-West understanding and to stimulate interest in and understanding of Chinese history, philosophy, literature, and arts by producing or presenting high quality art, historical and documentary exhibitions, stage performances, and by offering lectures, symposia, classes, and workshops to the general public, which includes non-Chinese as well as Chinese.

Its programming encompasses six areas:

1. Visual arts and Humanities—exhibitions of Chinese arts of the past and the present; exhibitions of interpretive, historical, or documentary materials.
2. Performing Arts—presentation of Chinese drama, dance, and music.
3. Education—classes and workshops on Chinese painting, calligraphy, music, dance and language; lectures and seminars on Chinese literature, history, philosophy and art; gallery talks and slide/tape presentations, conferences, and symposia to accompany exhibitions of particular significance.
4. Research and collecting of Chinese American historical materials.
5. Consulting service—information and materials on Chinese arts and culture given to high school teachers and college students and interested individuals upon request.
6. Sponsorship of community cultural activities and festivals.

An association of Chinese artists in Massachusetts has just been formed under the auspices of the Chinese Culture Institute.



COMMUNITY PRESS FEATURES

100 Arlington Street, 2nd Floor
Boston, MA 02116
(617) 482-6695
Contact: Priscilla P. Stadler

Community Press Features is a nationally-distributed alternative graphics service, the only such service in the U.S. CPF was formed in 1971 by the Media Project of Urban Planning Aid, Inc., a provider of technical assistance and advocacy for many low-income community groups and individuals. Formerly known as Community Press Service, CPF began as an information service for community groups in the Boston area and over the years began to feature more and more graphics. Eventually it was decided that CPF should be an all-graphic format.

Presently, CPF seeks to provide camera-ready graphics in current issues and to portray images of people and viewpoints not available in the mainstream media. Our graphics can be used in flyers, newsletters, brochures, or any type of publication. Our subscribers include such groups as unions, prisons groups, feminist and progressive newspapers, tenant advocacy groups, coops, and environmental groups, to name a few. The graphics we publish often come from our subscribers' publications and reflect a wide span in terms of community, national and global concerns.

Due to de-funding, CPF is run on a part-time basis by one staff person, with some occasional assistance. However, a small working collective is in the process of being set up to help insure the survival of what we consider to be an important service for a wide variety of communities.

CPF comes out every 4-6 weeks and September marked the celebration of our 100th issue. In our quest for economic self-sufficiency, we are in the process of a major subscriber outreach campaign with subscriptions available on a sliding scale: \$25 for individuals and community groups; \$40 for membership organizations, schools, unions and small publications (circulation 20,000 or less); \$60 for government agencies, libraries, companies and publications with circulations of 20,000 or more. The format is six 11" x 17" pages per issue and subscription prices are for 12 issues.

DAVID FICHTER
503 Franklin Street #1
Cambridge, MA 02139
(617) 491-5816

Political visual artist; I make posters, illustrations, and graphics for various progressive cultural groups, political organizations and unions. My work varies from posters for Wallflower Order and Grupo Raiz to illustrating a legal handbook for rights in the workplace. In addition I do fine art painting and drawing around various social and political themes.

FAG RAG

Box 331, Kenmore Station
Boston, MA 02215
(617) 426-4499
contact: Mike Riegle

FAG RAG is a gay male journal of anarchist, anti-authoritarian art, photography, poetry, short stories, plays, essays, and other miscellaneous activities intended to destroy the straight, white, male way of doing things—sometimes called the missionary position. A collective of five to ten faggots, FAG RAG recently published a TWELFTH ANNIVERSARY ISSUE. In addition to publication, FAG RAG presents special road shows—"Guilt Relief Tour"—and recently appeared in Baltimore, Philadelphia, Boston, Toronto, and Nashua, N.H. According to one right winger, "FAG RAG is one of the most loathsome publications in the English language." (Presumably anything not published in English is loathsome?)

During gay pride marches we have sauntered along with the Gay Atheists, the S&M Group, the Gay Anarchists, the North American Man/Boy Love Association, and we're always in search of others struggling to create an art/a world where everyone will be a poet.

HENRY GATES
49 Putnam Avenue
Cambridge, MA 02139
(617) 864-1317

My art is centered on the liberation of the person. As an expressive arts therapist I develop ways for people to enhance creativity. My art takes shape in visuals: figurative, often portraiture. In both situations I seek symbols for greater life, both political and spiritual. I find it best to create and share work in clinics, schools, churches... that is, the "street." I'm associated with the American Art Therapy Association, the United Church of Christ, and Central American Solidarity Association.

DEBORAH KRUGER
Brickyard Hollow Montague, MA 01351
(413) 367-2671

The greatest challenge for me as an artist is to make beautiful objects which affect people's lives. I am a collage artist working in a crafts center in rural Western Massachusetts. Although I have worked on public arts projects and with groups, I am presently working alone on the subject of pornography—realized by an installation of 21 richly patterned crucifixes—as an issue and metaphor of our times.

My work integrates politics and art by juxtaposition. Influenced by Mariam Shapiro's use of patterning and women's iconography, my present methods involves "collaging" the refined world of wallpaper and the raw world of pornography. Most people are charmed by the old-fashioned wallpapers I use. In my large quilt collages, for example, the viewer often moves closer to enjoy the visual cornucopia of wallpaper patterns. It is then that they discover the work's deeper content. This technique also serves as a metaphor for the well-camouflaged pornography in our society.

What I hope to accomplish by this trompe l'oeil technique is to allow the viewer to confront ideas which are buried deep within us. Once consciousness has been raised, it is difficult for it to be submerged. This is how images influence people, where change happens, and why politics properly belongs to art. As objectionable as I find pornography, it transcends the specific pro-con debate which it typically generates. What pornography has in common with war, avoidable hunger, plundered natural resources, genocide and nuclear weapons is a casual disregard for human dignity.

Much of my work is about the extreme difference between how we are taught to view the world and how it really is. As an artist it is my responsibility to portray the turmoil in our world in a way that people can clearly recognize and be motivated to change.

RICHARD GARDNER

Box 134 Harvard Square
Cambridge, MA 02238
(617) 876-2789

A writer who writes experimental fiction/prose in public in Harvard Square as a kind of stream of consciousness/performance act. As he writes, people come by and talk to him, read, make comments, tell him what to say—and their actions and words are included in the manuscript along with his reactions. The work, *Private Writing in Public Places*, is available from Gardner.

Gardner also operates a computer business for automating and maintaining lists for small publications and organizations called "Alternative America."

See also: *Alternative America*

PERFORMING ARTISTS FOR NUCLEAR DISARMAMENT

PAND/Boston
456 Massachusetts Avenue
Cambridge, MA 02139
(617) 661-7263

A network of artists in many performing disciplines who are committed to actively imagining in their art work, and imaging to their audiences, alternatives to the nuclear arms race. PAND produces events, and facilitates collaboration, artistically and administratively, through its activities between artists and social, political, and community organizations with similar goals.

PEATOC

Harvard Street
Neighborhood
Health Center, Inc.
895 Blue Hill Ave.
Dorchester, MA 02124
(617) 825-3400
contact: Claradine Moore-
James and Christine M. Bond

Peatoc (Peer Educator Touch of Class) is an innovative, exciting, educational tool developed at Harvard Street Neighborhood Health Center for Teenagers and designed to change adolescent sexual behavior. Peatoc members, ranging from age 8-20 have been trained to do public speaking, health education workshops, theatre presentations for pre-teens, teens, parents, and people who work with youth.

The goals of Peatoc presentations are to educate and sensitize people about adolescent communication issues; teen-age pregnancy; venereal disease; drug and alcohol abuse; and the need for routine health care maintenance.



PROGRESSIVE PLATTER
P.O. Box 638 Kenmore Station
Boston, MA 02215



The Progressive Platter is a Boston based music review magazine. It features reviews of the top selling and most-listened to rhythm and blues, dance, rock and even import albums and singles. The Platter also incorporates a monthly feature on an artist with a newly released album.

The Progressive Platter was formed in 1976 by Cosmo Wyatt, a local disc jockey and head of the New England Disc Jockey Association. The idea of the Platter was born out of Wyatt's personal interest in music, in the hopes of providing New Englanders with an alternative perspective and review of current musical events.

The Platter has a circulation of 10,000 and is seeking expansion to an even greater number. It is distributed monthly to retail outlets (both in New England and in New York), disc jockeys (via service to over thirty-five record pools nationally), college campuses, and various radio stations.

In the future, the Progressive Platter plans to diversify its interest into a broader communication base; correlating new technology with entertainment. If you would like additional information on the Platter, please write us at the address listed above.

ROCK AGAINST SEXISM

473 Mass. Ave.
Boston, Mass. 02118
Contact: Liz Nania



Rock Against Sexism is an organization that aims to raise the consciousness of musicians, listening audiences, and the music industry to sexist traditions in rock 'n' roll. We support and showcase women's and non-sexist bands and their music which is generally not promoted by the commercial media. We expose new music to people who believe that rock 'n' roll is hopelessly offensive to women, gays, and people of color.

Rock Against Sexism provides a comfortable playing, listening, and dance space for people who don't like or can't get into many of the clubs because of age, race, sexuality or the price. All events are wheelchair accessible whenever possible. R.A.S. also holds workshops, some especially for women, that demystify equipment, technology, and the music industry in general. We publish a quarterly art/newsletter chock full of art, poetry, editorials, news, fiction, letters, reviews, etc. . . A sample issue is \$1.

WILLIE SORDILL
38 Jay Street
Cambridge, MA 02139
(617) 864-3980



Willie Sordill performs solo and with a five-piece ensemble, "The Willie Sordill Group"—performing folk-based jazzy music. Since 1979, Willie has been touring extensively at colleges, coffeehouses, bars, elementary schools, elders' programs, benefits, picket lines, street fairs, restaurants and formal concerts from coast to coast, frequently sharing the bill with some of the best known acts performing acoustic music.

MOLLY SCOTT
c/o Sumitra Music
Box U
Charlemon, MA 01339
(413) 339-4245



Molly Scott, composer, singer and poet, has an extensive background in the performing arts and has focused her music and teaching work on issues of personal and planetary healing, disarmament, and peace. An eco-feminist and environmental activist, she creates music which "illuminates our connection with the earth and each other." She has hosted her own television and radio programs, founded the musical group, SUMITRA, composed for the musical theater, and given workshops at centers around the country, including Omega Institute, Interface, and the New England Institute for the Healing Arts and Sciences. She is co-founder of the Heartsound Center for Music and Health in Charlemon, Massachusetts, and records for Philo/Fretless records. Her latest album is "Honor the Earth," with SUMITRA.



EL PUEBLO NUEVO, INC.
P.O. Box 212, Back Bay
Annex
Boston, MA 02117
(617) 524-2165
Contact: Martha Rose,
Coordinator



El Pueblo Nuevo, Inc., is a non-profit, volunteer organization committed to using the arts as an educational tool for political awareness, building solidarity among progressive communities in the struggle for social change.

El Pueblo Nuevo began as a Latin American Theatre Festival in the spring of 1977. At that time, our work centered around an annual week-long festival of Latino theatre. In 1979, we expanded the concept of the organization, and began working in support of local artists and initiating cultural events on an ongoing basis. We have grown from our original concentration on theatre to include music, dance, poetry, video, and film.

Although our roots are in the Latino community, we reach out to other racial and ethnic communities; we believe that artistic expression crosses ethnic, cultural, and geographic boundaries.

The concept of El Pueblo Nuevo springs from an international movement—the New Song/La Nueva Cancion movement—originating in Latin America, that combines traditional and contemporary cultural elements in a new and powerful way.

Our ongoing work:

- To promote the artistic expressions of diverse racial and ethnic communities through a variety of cultural events.
- To facilitate a network among artists and communities whose work reflects the sentiments of El Pueblo Nuevo.
- To provide youth from diverse backgrounds with opportunities to learn about the arts as a form of expression and a means to build self-awareness.

STREET PERFORMERS NEWSLETTER

c/o Baird
P.O. Box 570
Cambridge, MA 02138



Boston street singer Stephen Baird publishes this "infrequent, mythical street performers' newsletter" and encourages his readers to photo-copy it and pass it as far as possible. It covers, in lively style, the legal problems of street performing all over the country, organizations, best places to perform, information on amplification, subways, passing the hat, police hassling, books to read, etc.

DEBORAH SILVERSTEIN
37 Weld Hill Street
Jamaica Plain, MA 02130
(617) 524-6204

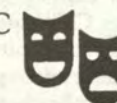


Deborah Silverstein has been singing and writing songs since her childhood spent in Johnstown, a small town in the Allegheny mountains of western Pennsylvania. She began performing extensively in 1973 when she moved to Boston and became a founding member of New Harmony Sisterhood, a five woman string band. New Harmony performed around Boston and the East Coast for six years. Rooted in the traditional Appalachian string band style, their repertoire grew to include both traditional and contemporary music concerning people from all walks of life, focusing particularly on the lives of women. As a guitarist, singer, and songwriter with New Harmony, Deborah's contributions are significant in establishing the band's popularity and success. *All Our Lives—A Women's Songbook* and *And Ain't I A Woman* (an album) are two of the lasting achievements the years with New Harmony produced.

In 1980 Deborah joined a new group of musicians to form a traditional bluegrass band, Fire on the Mountain. Along with three of Boston's finest bluegrass musicians, Deborah participated in developing a high-paced, vocally exciting repertoire that gained the attention of the Boston bluegrass and folk community.

Since the spring of 1982, Deborah has been focusing on her solo repertoire and performing in clubs and coffeehouses in the New England area. Her original music has spread to many audiences—her song "Draglines" has entered the standard folk repertoire and is performed from coast to coast.

UNDERGROUND RAILWAY PUPPETS & ACTORS INC
21 Notre Dame
Cambridge, MA 02140
(617) 497-6136



Underground Railway Theatre is a collective touring ensemble committed to performance work which is progressive as well as highly visual and musical. The forms in which the company works are as diverse as the issues it takes on as subject matter; in fact the method for developing new material is generally a search for those forms which best explore and express the given issue (if it is an original piece) or interpretation (if it is a classic). For instance, current projects in the can and on the stove include: *Junk*, a satire on consumerism and TV advertising. Rod- and junk-puppets, masks actors and live music. This is a family show, the troupe's most seasoned offering, which has played since 1978 to thousands of kids and parents all over the U.S.

Tyl Eulenspiegel's Merry Pranks (Strauss) and *The Firebird* (Stravinsky), both color shadow puppet extravaganzas commissioned by and generally played with, symphony orchestras. Tyl is interpreted as a social rebel and *The Firebird* is interpreted as a peace parable.

Other productions are: *Mothers and Whores*, a feminist cabaret of songs and monologs; *The Vision of Dreaming Branch*, a parable of identity and disarmament; *The Anything Can Happen Roadshow*, a disarmament vaudeville; *Tale of a Soldier* (Stravinsky) interpreted in the light of the Vietnam War.

One of the collective's goals is a clearinghouse in the Boston area for progressive performance-troupes from everywhere, in which to share ideas and work. The Gathering in August '81 was a potent networking conclave, and the company looks forward to more of the same with the second Gathering in the summer of '84 (St. Peter, MN).

Underground Railway is a nuclear of people which expands for specific projects. The company enjoys collaboration with other artists, particularly of progressive persuasion, and welcomes news of other politically active groups. The company belongs to Artists for Nuclear Disarmament. It serves a diverse community, and struggles to get its work seen by multicultural and disadvantaged audiences with moderate success.

1984 is the 10th anniversary of Underground Railway. The company is planning a performance-celebration based on the life of Harriet Tubman, the most famous of the conductors on the underground Railway of the 1860's.

UNTITLED
Media Workshop
549 Columbus Avenue #5
Boston, MA 02118
(617) 262-4038
Contact: Ainnie Friend



Untitled is a new xerox more-or-less monthly publication, put out by Media Workshop in Boston, that describes itself as "not just another fanzine." A typical issue contains articles on feminist/leftwing and internationalist, and rock music issues. Untitled will be on a continuous search for poets, writers, cartoonists, artists, musicians, especially those to the left of the political spectrum.

Underground Railway





Lynn Cityscape by Arnold Trachtman.

LYNN VOICES
COLLABORATIVE

c/o Joe Boyd 55 Sadler Street
Lynn, MA 01905



Lynn Voices Collaborative is still alive & well. Although Lynn's *The Newspaper* is once again (temporarily) defunct and we have not been publishing *Lynn Voices*, the collaborative functions in/around/outside of Lynn as a producer of poetry readings at the Lynn Public Library Main Branch and goes on the road with songs, slides, and poems about Lynn.

NUCLEAR RECYCLING
CONSULTANTS

P.O. Box 819
Provincetown, MA 02657
(617) 487-1930
Contact: Jay M. Critchley,
Director



Our purpose is to help recycle and convert our nuclear heritage. This would primarily be done through "Public Proposals" offering creative concepts and drawings specific to each site/facility. Use of the media is important. We ideally like to work with local groups in developing a project, strategy, plan, etc. Use of humor is the key. All nuclear facilities in the fuel cycle considered—energy to weapons. Looking for artists, planners, architects, visionaries. Assist groups in creative strategy.

Our first project: "Three Mile Island Historic Nuclear Park and Planned Community—A Symbol of National Pride" with drawings of cooling tower conversion, i.e. Melt-down Mall, Cooling Tower Cabaret, etc. Presently developing a project with local groups for the Pilgrim I plant in Plymouth, Massachusetts.

BILL COSTLEY

4 Damien Road
Wellesley Hills, MA 02181
(617) 431-1314



Bill Costley is a member of the Lynn Voices Collaborative and a co-producer of "Hyacinths and Biscuits," a Sunday morning public affairs program on WZLY-FM, the 10 watt all-volunteer station on the Wellesley College campus. WZLY is a nonprofit, all volunteer no-censorship-of-political-message/content station. Recent programs included a Frank Ryan Memorial for the Irish Revolutionary Socialist who died of pneumonia outside Dresden, June 10, 1943, a Millen Brand Memorial, and anti-nuke shows.

RISING TIDE

83 North Street
Newton Centre, MA 02159
(617) 332-9174
Contact: Dennie Pearne



Rising Tide blends folk musicians of varied backgrounds and a unique combination of instruments (guitar, viola, mandolin, and conga drums) into a lively, rich, and warm performing group. With a variety of strings, percussion, and full vocal harmonies, Rising Tide's songs include upbeat contemporary originals, moving ballads, and stirring political satire.

We do a lot of benefit concerts and organizing for nuclear disarmament, women's issues, Third World liberation issues, and progressive candidates such as Mel King. An album of our work is available, also called Rising Tide.

OUTERMOST
PERFORMANCE

P.O. Box 819
Provincetown, MA 02657
(617) 487-1930
Contact: Jay M. Critchley



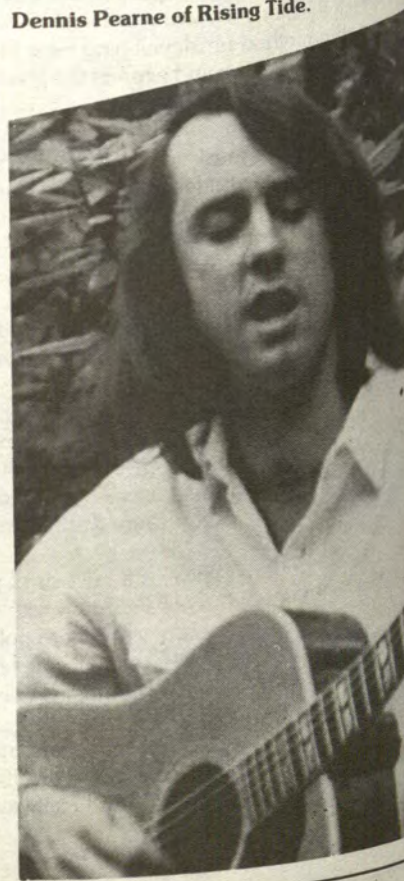
Development and presentation of performance art in response to cultural/political issues in public situations/settings. Utilization of visual images, music, percussion, dance and ritual, often in response to media distortion or confusion.

Ensemble pieces include:

"Atomic Equinox"—a multi-media performance utilizing film, specially-made soundtrack and movement. A ritualistic movement/dance takes places on a beach with a backdrop of a 1958 pro-nuclear-weapons movie.

"Immunity Mandala—A Community Ritual"—a response to the media-induced paranoia resulting from its coverage of the AIDS epidemic, right before the summer tourist season in Provincetown, Cape Cod, Mass. Set outdoors on the harbor beach, the 6-member ensemble with Shaman arrive by boat and "sandpaint" the "Immunity Mandala" on the beach—a symbol fusing the lamda sign (gay pride symbol) with the yin yang. This is created from naturally-found colored sand, following by chanting, a prayer, and a dance celebration. (Available on videotape)

Dennis Pearne of Rising Tide.



SUSAN JOHNSON

P.O. Box 119
Vineyard Haven, MA 02568



I am a painter primarily; occasionally I work in other medias such as sculpture, photography, printmaking, book-making (including xerox), and mail art.

After living in NYC for five years, I have come back to Martha's Vineyard to work in the high school art room, set up my studio at home, and save money. I have family here on MV, so I identify with this community. I am teaching art at the high school that I attended.

I was involved in organizing alternative art shows in NY—the Survival Show, July 1981; the Williamsburg All Fools Show, April 1982. Although I miss the hustle and bustle, I needed to get away.

My art is political at times, but I do not affiliate myself with a specific group.

I like showing with other people, but my work is a personal statement; I do the serious stuff alone; my imagery involves people and animals, and external things, etc.

I would be interested in organizing and/or contributing to shows. I think that good art should be accessible and interactive, and it should be seen.

ARTISTS FOR
SURVIVAL

144 Moody St.
Waltham, MA 02194
(61) 861-1653
contact: Mitch Kamen



We are two years old and have about 150 members in eastern New England. This year we are doing a Soviet American Bilingual Poster Exchange, on the theme "Save Life on Earth." We will exhibit the Soviet artwork in Boston area high schools and colleges.

We hope to awaken consciousness at all levels, from local libraries, schools, houses of worship, up to the halls of Congress about the imminent danger to the survival of life on this planet. We use not only images of despair and mass death, but also we aim to depict hope, joy, and beauty.

We have two slide shows which we rent cheap—one on the poster we carried in the June 12, 1982 antinuclear march in New York; the other on our work as a whole. We are planning a spring 1984 exhibit in the Senate Office Building.

DAVE BESSON

c/o Wilson Synchrotron Labs
Cornell U. Ithaca, NY 14853



I have played guitar for a few years bouncing around Central Jersey with a variety of

RALPH LITWIN

20 Early St.
Morristown, NJ 07960
(201) 538-2432



I've been playing and singing since 1959 doing banjo, harmonica, guitars, vocals, etc. There are two sides to Ralph Litwin. As the Goodtime Music (one man band) I play novelty-jugband-country-blues-swing-ragtime-folk-yodeling AND/OR (at your discretion) songs of social transformation and fun-poking political satire.

Since 1976 I have been politically active and writing songs for the environmental, alternative energy, and peace movements. In that year I appeared on the Today Show's Rhode Island Bicentennial program singing my song, "Profiteering Friends of Politicians" (released as a 45rpm single on the Funny Wisdom label).

I have worked with the People's Bicentennial Campaign, the New Jersey Safe Energy Alternatives (S.E.A.) Alliance, New Jersey SANE, World Peacemakers (North Jersey branch), and served three years as a N.J. Public Interest Research Group (NJPIRG) State Board representative, helping to found the NJPIRG Renewable



Ralph Litwin

Energy Project.

I Graduated from Rutgers Law School with a Juris Doctor degree and specialize in dispute settlement techniques. I also give workshops on "how to get along with others better (not perfectly, just better)," and do creative conciliation.

maximum noise-questionable talent bands. I have some original material (politically-based, kinda a la Tom Robinson) and would like to contact other similar aspiring musicians.

BEN LARKEY

7 Cedars Road
Caldwell, NJ 07006



I am a country recycling coordinator by trade. I write and sing music and play guitar, piano and percussion.

I write jazz, rock, folk, latin-jazz, classical mixtures with and without words of personal and social value. I am looking for like musicians in Westchester county, NY, to make music with.

DES McLEAN

Art Department
Memorial Hall
Glassboro State College
Glassboro, NJ 08029



Works in photography, Electrocopy, off-set, mimeography, cartoons & strips, book-works, newsworks, flyers, throwaways, ephemeron. Members of P.A.D.D. regular editor for ISCA (International Society of

Copier Artists), editor/producer of "Art from the Future."

Visual information plus RE establishment hegemony-control-exploitation-savagery-disinformation. "Art from the Future" views our dark and troubled times from a golden future where a fully human perception is possible.

Cultural guard dogs are necessary to prevent blindness, jingoism, servility and the tragic outlook produced by the world's most pervasive, subtle, powerful, and dissembling dream machine.



RHUBARB

1038 Park Avenue, Apt. #1
Hoboken, NJ 07030



RHUBARB: Official newspaper for the Radical Humor Union, a very loosely knit group of radical humor activists and enthusiasts who come together sometimes on full moon nights to plan humor actions. To become a member of the Radical Humor Union simply submit an entry to RHUBARB.

"WET PAINT" COMMUNITY MURAL PROJECT

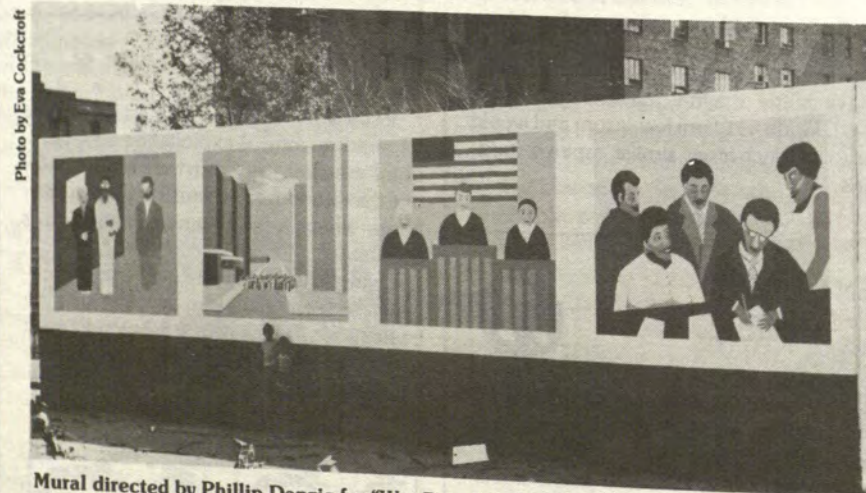
86 Edgemont Road
Upper Montclair NJ 07043
(201) 746-0709
contact: Philip Danzig, artistic director



"WET PAINT," now in its sixth year, is a pragmatic, decentralized approach to mural making in an urban/suburban setting. It is based in Essex County and has produced approximately 30 murals in the City of Newark and the surrounding ring of more affluent towns. Mediums are paint and mosaic tile.

Our goals are to develop the esthetic talent of children and youth, to assist in the development of their social and cooperative skills, and to leave a positive and permanent improvement in the local environment. Secondary aims are to encourage youngsters to project constructive messages through art and to permit adults to enjoy and appreciate worthwhile efforts of children. To do this, we have associated with the Montclair-North Essex YWCA, a non-sexist, progressive agency dedicated to the elimination of racism. We are funded by an Essex County Block Grant from the New Jersey State Council on the Arts and the private Turrell Fund, which supports youth programs. Each spring we reach out to youth-serving agencies in the county and invite them to participate in our program of mural making. They must contribute three elements: 1) find a wall; 2) "loan" us an art leader; and 3) recruit local youth. In return "WET PAINT" provides a Mural Art Training Workshop (a week-long seminar including design and completion of a full-sized mural), paint and materials and periodic technical assistance through the summer, as needed. Mural themes and designs are created by the cooperating local agency.

We believe that mural making provides many positive virtues: training artists, sensitizing youth and fostering alternate images in public places. We are interested in networking with other progressive and socially-minded artists and agencies; and in promulgating the messages of such neighborhood agencies as recreation, youth centers, and schools by the use of their own staff and "clients."



Mural directed by Phillip Danzig for "Wet Paint" in Newark, N.J.

A DISTRIBUTION

325 E. 84th Street
New York, NY 10028
(212) 505-6590
contact: Alan Freeman



Distribution of anarchist books, pamphlets, and art. Also acts as an information center for anarchist literature from all parts of the world. Some of the projects include: Workman's Circle lecture series on anarchism, feminism, gay liberation, Native American rights, and global disarmament; Mutual Aide Press, publishing books by leading anarchist feminists, environmentalists, and artist/writers.

ABC NO RIO

156 Rivington Street
New York, NY 10022
(212) 254-3967
contact: Alan Moore



ABC No Rio—an artist-run gallery and performance space is in its third year (founded March 1980 as a result of the "Real Estate Show," an artist-organized exhibition spotlighting aspects of the Manhattan real estate scam being practiced on neighborhood residents). The RES was held in an appropriated city-owned vacant building on Delancy Street. The show was closed by the city, and subsequent negotia-

tions led to our ensconcement in a building on Rivington Street, two blocks away.

No Rio is dedicated to interactive exhibitions presenting material of interest to or related to community concerns, and workshop exhibitions in which neighborhood residents (primarily children) participate. At the same time, No Rio exists primarily for the artists who use it. It is non-curator exhibition space with an all volunteer staff. Many artists exhibiting at No Rio have ties to or interest in the New York commercial art world.

Exhibitions are usually organized around themes, e.g. Crime, Suburbia, Suicide Murder & Junk, Not for Sale (anti-gentrification show produced by PADD-affiliated artists—see separate listing), Erotic Psyche... No Rio has hosted numerous evenings of poetry, performance, video, and music. Most recently we produced a series of expatriate Latin American poets and musicians.

No Rio is pretty well-funded (NYS, NEA). Most of the group's resources at this moment (June 1983), however, are directed towards the publication of a comprehensive catalog of exhibitions and artwork produced at and around the space over the past three years, with poetry, essays, and photographs relating to the Lower East Side and its struggles. The catalog, *ABC No Rio Dinero*, is scheduled for Fall, 1983 publication.

No Rio has a sculpture garden in the back which includes the monumental fountain sculpture "Brainwash," by Rebecca Howland—a concrete and steel indictment of corporate ruination of the environment.

It is safe to say that whatever changes No Rio goes through, it will remain a politically involved, activist oriented art exhibition space with direct links to the commercial art world. All business and exhibition proposals are considered at Monday night open meetings at 7 p.m. (call first).

No Rio is what artists make it. But in the fast-evolving East Village art scene, it is a "granddaddy" space; the political commitment is primary.



ACTION/IMAGE

266 12th Street, Suite 12
Brooklyn, NY 11215
contact: Phil Leggiere



Action/IMAGE is a journal devoted to the expression of collective memory and the writing of histories. A/I welcomes poets, fiction writers, historians, visual artists, and others who are working with historical consciousness and the grammar and vocabulary of historical representation.

We are currently particularly interested in finding and working with:

Visual artists and oral history makers, particularly in the NY/NJ metropolitan area, who are organizing shows dealing with community, local, ethnic, women's, and race histories.

Writers working on ways to explore their own life histories in connection with American social history through autobiography.

Writers who are working on developing ways to study the relationship of popular culture media and forms of historical consciousness.

In addition, particular kinds of writing and analysis we're trying to encourage are:

Experimental approaches to biographical and autobiographical writing.

Radically unorthodox approaches to writing of history.

Political and cultural analysis which probes various social practices as modes of organizing historical knowledge and collective memory.

Critical introductions to seminal texts and traditions in the study of memory



Artwork on the People's Monument at the Elipse in Washington, D.C., Nov. 12, 1983.

AD/HOC/ARTISTS

c/o PADD
339 Lafayette St.
New York, NY 10012
(212) 420-8196
Attn: Susan R. McCann
or
c/o Charles Frederick
803 9th Ave. #4N
New York, N.Y. 10019
(212) 757-5583



AD/HOC/ARTISTS—A POLITICAL PROTEST IS A CULTURAL DEMONSTRATION.

The AD/HOC/ARTISTS came together to bring a cultural politic to the organizing and the events of the November 12, 1983 demonstration in Washington, D.C., against U.S. intervention in Central America and the Caribbean. We were represented in the coordinating committee of the November 12th Coalition, and participated actively in the plans for the demonstration. We chaired the committee for the conception of the day's activities; organized a participatory dance done throughout the march by a group of 50 dancers; organized the building of a participatory People's Monument; prepared and published a songsheet for the day; and undertook a visual and audio documentation of the event.

AD/HOC/ARTISTS is ongoing in our efforts to advance the relationship between the cultural left and other progressive groupings. We are still working with the November 12th Coalition, which includes such groups as the Committee in Solidarity with the People of El Salvador, Mobilization for Survival, Network in Solidarity with Guatemala, Democratic Socialists of America, and many more. Currently we are proposing that the coalition take on a one year Political Literacy Campaign in this country, as a new and more integrated form for solidarity work. We hope to encourage the growing cultural network to live the organizing forms of protest with our creative understanding; and we hope to go on creating possibilities for that kind of cooperation. AD/HOC/ARTISTS—DEMONSTRATIONS ARE A MEDIUM.

WILLIAM M. ALLEN

223 E. 4th Street, #12
New York, NY 10009



I paint and draw in what I would describe as a naive/primitive expressionist style, and I am a poet.

My work is often, although not exclusively, a relationship of word and image, with no interest in illustration in any direct way.

I usually work alone, but have worked with Group Material, Abstram, CHARAS and Barbara Westerman, a sculptor.

I am interested in bringing quality abstraction to political life. In my poems and drawings, I try to speak about politics and my life in non-literal ways. I also have experience working as an etcher and printer.

I enjoy working with others.



Drawing from *The Independent*, by Yvonne Buchanan.

AIVF/FIVF
925 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

AIVF is the independent video and filmmaker's advocate. AIVF is a non-profit trade association providing an effective national voice and direct service for independent producers. The Foundation for Independent Video and Film, Inc. (FIVF), the non-profit, tax-exempt sister of AIVF, conducts programs and projects for the independent film and video community and for the general public.

Membership in AIVF is open to independent film and video artists (producers, directors, technicians, etc.), and to anyone interested in the development and growth of independent video and film. Membership supports the advocacy work we do, and entitles you to the services we provide:

- Group medical and life insurance
- Short film distribution
- Seminars
- Screenings
- Information clearinghouse
- THE INDEPENDENT*, a film and video monthly magazine, reports on business, technical and legislative matters, and contains interviews, conference and festival reports, and notices of jobs and funding opportunities.

Independents work independently—outside traditional commercial studio and network TV structures. AIVF works to protect the interests of independents, to enhance their opportunities to produce films and tapes of quality, character, and integrity.

One year membership, including subscription to *The Independent*: \$25 Individuals, \$15 Full-time Students, \$50 Institutions.

J. ALLYN/ARTIST
AKA JERSEY ALLYN
573 Ninth Ave. #2
New York, NY 10036
(212) 564-6289

Jerry Allyn (MA Art & Community) is a feminist artist living in NYC. She spent five years in Los Angeles where she was an educational administrator at The Women's Building, and office manager at Astro Artz which publishes artists books and *High Performance Magazine*; Allyn is a founding member of the performance art groups The Waitresses and Sisters of Survival, and founder of the L.A. Women's Video Center.

As an S.O.S. member Allyn recently completed a performance and lecture tour including an exchange about art and anti-nuclear issues between cultural activists in Western Europe. Touring Cuba in 1981 Allyn participated in the first cultural exchange between visual artists of the two countries, sponsored by the Casa Cultural de Cubana in NYC. Allyn's current individual work is audio tape installations and live performance art readings.

Allyn is an active member of the feminist art community and broadens public art by reflecting issues of importance to women. She strives to create humorous works that include political insights and aesthetic integrity. She is concerned most about the effectiveness of socially concerned art.

Her work has been reviewed in *Artforum*, *Art Week*, *The Soho News*, *Village Voice*, the *L.A. Times* and other publications. Ms. Allyn was a 1982 recipient of a Performance and Conceptual Art Fellowship of the National Endowment for the Arts, and has recently received an Artist in Residence Grant from The Women's Graphic Center in Los Angeles for two weeks in March 1984. She is a new member of Interaction Arts in NYC, a multi-disciplinary performing arts group, partially funded by the New York State Council for the Arts.

ALTERNATIVE COMIX
GUIDE
779 Union Street
Brooklyn, NY 11215
Contact: Jay M. Kennedy

Purpose: To chronicle the alternative-comics movement which began in the late sixties with the emergence of "underground comix," and to thereby give greater exposure to artists who work with comics as an expressive medium.

Description of work: Compiling a regularly updated reference book to alternative comic

books published in the U.S. & Canada. Community worked for: Anyone interested in the artistic potential and historical significance of comics.

Community worked with: The artists, publishers, collectors, and readers of alternative comics—anyone who can supply additional information on the subject.

Help desired: Notification of new comics to be added to the *Guide's* listings, along with a review copy and its printing history (date of publication, number of copies printed, price, artists included, and number of editions if more than one has been printed).

Notification of old comics that aren't already listed in the *Guide* as well as additional information on those that are.

Hopes: The number of people self-publishing expressive comic books aimed at adult audiences is growing, but at the same time the number of retailers willing to handle those books is dwindling. Retailers can make more money allotting their rack space to other, faster selling, publications. Consequently, alternative-comics have become available almost exclusively by mail order.

This has had a detrimental effect on the growth of comics as art—artists have greater difficulty learning of one another and their audiences. The hope is that *The Alternative Comics Guide* will partly remedy this situation by providing an avenue through which artists and readers can become aware of what is being done in the field.

CATHERINE ALLPORT
156 Sullivan Street
New York, NY 10012
(212) 473-0144

My purpose is to heal the planet and elevate consciousness through an intelligent and responsible use of the medium of photography; to liberate women and to restore faith in greater possibilities; to arouse compassion in the human being, dare I say, to overthrow the patriarchy and to restore balance on earth. I have photographs of anti-nuclear actions, lesbians, WICCA, New Age, Morocco, Grenada, Jamaica, Peace camps and more.

In terms of networking, I am always interested in getting the work out and connecting with other of similar purpose.

LINDA ANDRE
13 St. Marks Place
New York, NY 10003
(212) 473-4786

I work in sequences of photographs; black and white and color. Instead of selected fragments of isolated experience which are supposed to be unified by my "personal vision" (a myth), my photographs are an attempt to present fragmentary appearances as an integrated whole—with the hope that understanding follows. I use my camera to capture moments when appearances reveal relationships. I sequence my images because I believe that some relationships can only be seen *between* individual images. I also want the element of narrative in my work, which is nearly impossible to achieve in a single image.

I've done a portrait of my father which involved photographing his everyday environment and routine as well as other family members; there are photographs in the series in which he doesn't appear. I've also done a portrait of an ethnically-mixed Brooklyn community in which cultural values clash in both single images and in the jolts between images.

I would like to work next on images which challenge the conventions of representation of women; not to deconstruct the received images of the dominant culture (that has been done), but to try to imagine and create new forms of representation. I would be interested in hearing from or working with others who share this concern.

My work has so far been seen only by a narrow, commodity-oriented artworld audience; I want to find ways of having it seen by others.

ART & ARTISTS
280 Broadway, Suite 412
New York, NY 10007
(212) 227-3770
contact: Elliott Barowitz

Art & Artists is published ten times a year by the Foundation for the Community of Artists (FCA). It has a national reputation for its coverage of local and national arts issues. Its regular columns on health hazards, housing, business law, as well as the *Artists Update* listing employment and grant opportunities, make it unique in a town full of art magazines. Editors and contributors include Donald Kuspit, Eva Cockcroft, Elliott Barowitz, and Daniel Grant.

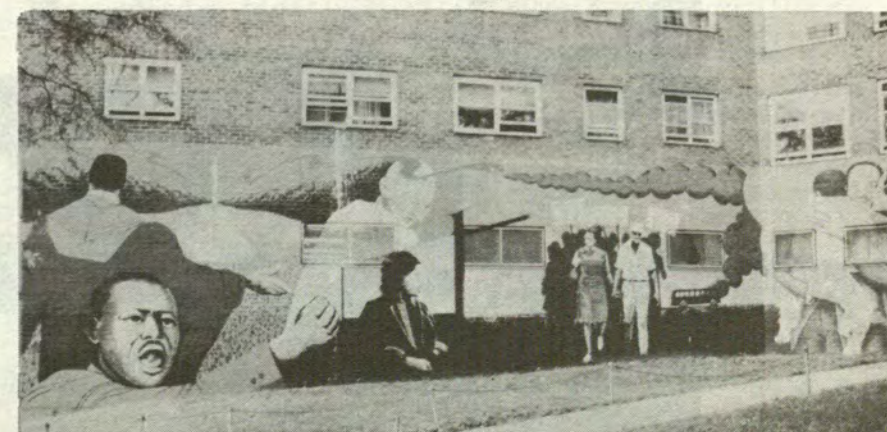
See also: Foundation for the Community of Artists

ARTMAKERS
280 Lafayette St. #3A
New York City, NY 10012
(212) 966-0007
Contact: Eva Cockcroft

Artmakers is a collaborative artists group dedicated to the creation of high quality public art relevant to the lives and work of people in their communities. The group was formed in June 1983, and currently consists of seven artists from varied artistic and ethnic backgrounds who are experienced community muralists. We will work both individually and collectively on projects. Artmakers also provides information about public art to artists and communities through workshops, slideshows, lectures, and consultations.

In addition to painted murals we would like to do block renovation projects that would include painters, sculptors, architects, and designers working together to transform an urban environment. Our past projects as individuals have been in housing projects, senior citizen centers, schools, underpasses, community centers, and buildings in the Lower East Side and Upper West Side of Manhattan, the Bronx, Queens, Brooklyn, New Jersey, Upstate New York, Connecticut, California, Nicaragua, etc. Themes range from nature scenes for community gardens to local history to statements on war, racism, and ecology. We would like to do more murals dealing with themes like the anti-nuclear issue and labor history.

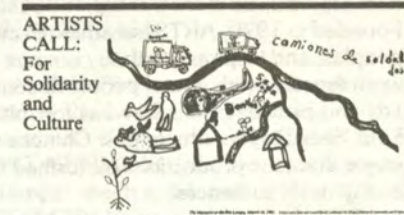
We are interested in networking with other public art groups and artists to share information and experiences. We are also interested in contacting other public artists interested in working with or joining our group, especially sculptors, architects, and landscape designers. Current members are: Leslie Bender, Willie Birch, Eva Cockcroft, Maria Dominguez, Sheila Hamanaka, Camille Perrotet, A.G. Joe Stephenson.



Mural directed by Joe Stephenson at Martin DuPorres Housing Project, Queens.

ART & ARTISTS

Special Supplement: ARTISTS CALL
Against U.S. Intervention in Central America
The issue of U.S. intervention in Central America is a complex one. It is a topic that has been debated for years, and it is one that continues to be relevant today. This special supplement of *Art & Artists* provides a platform for artists to express their views on this issue. It includes a collection of essays, poems, and artwork that explore the political and social implications of U.S. intervention in Central America. The supplement is a testament to the power of art as a form of social commentary and activism.



By Donald Kuspit, Eva Cockcroft, Elliott Barowitz, and Daniel Grant
Why is the solidarity or unity of artists so important? It is because artists are the ones who are most likely to be on the front lines of social change. They are the ones who are most likely to be seen and heard. They are the ones who are most likely to be able to create a vision of a better world. This is why it is so important for artists to stand together and speak out against injustice. This is why it is so important for artists to create art that challenges the status quo and that inspires people to change.

ART RESOURCES FOR TEACHERS
AND STUDENTS, INC.

32 Market Street New York, NY 10002
(212) 962-8231 contact: Carmen Osorio



A.R.T.S. reaches youth in the Chinese and Hispanic neighborhoods of the Lower East Side of New York through the cultures and traditions of their own community. Founded in 1970, ARTS transmits the cultural traditions of the Chinese and Hispanic peoples, and inspires youth to continue in them. Performing, visual, and folk artists work together with young people to continue traditional forms, create new works of art, and provide cultural events for this community. Arts also cooperates with the Four Seas Players (the largest Chinese community theater in the United States) in major dramatic productions performed by local artists and youth for this community and general audiences.

ARTS also works in community-school cooperation. Fifteen artists work directly in the classrooms of seven local schools to involve children and their teachers in the cultures of this neighborhood. Through ARTS the cultures of this community become positive forces in the education of the children.

ARTS documents the lives and traditions of the peoples of this neighborhood and has published 20 booklets and two major publications "A Pictorial History of Chinatown, New York City," and "The Trictionary." "The Trictionary" is a Chinese-Spanish-English dictionary written by and for the young people of the Lower East Side, during a three year research project. ARTS also documents its unique methods and techniques of multicultural education.

PEG AVERILL

226 Sackett Street
Brooklyn, NY 11231



Political Artist. Illustration, design for print media. I like to do posters and illustrate books. I work with all kinds of progressive groups. I work alone because I'm a single parent with a fulltime job—who freelances, paints, and writes. I would be interested in a discussion group (which would hopefully evolve) of other single parent women artists. I just want to do good work for good causes.

ASSOCIATION OF
HISPANIC ARTS, INC.

200 E. 87th Street, 2nd Floor
New York, NY 10028
(212) 369-7054
Contact: Melody Moreno



The Association of Hispanic Arts (AHA), formed in 1976, is an arts service organization whose primary objective is to gather and disseminate information on Hispanic arts activities produced and presented by Hispanic arts organizations and artists. The

From *Hispanic Arts*, the AHA newsletter.



Pedro Pietri by Jorge Soto

Association's technical assistance includes seminars and workshops on accounting for non-profit organizations, board development, fundraising and grantsmanship, soliciting from the private sector, and opportunities for individual artists for exhibitions and fellowships.

Hispanic Arts, a newsletter, is published in English five times a year. We have a monthly Spanish listing of activities which not only lists the events for the month but focuses on a particular Hispanic arts organization. We also supply various local, daily newspapers with the same information for duplication (or extractions) in their publications.



Pillowcases filled with earth from nuclear sites for the SAC project, by Helene Aylon.

Vandenberg Air Force Base SAC, Los Angeles, CA

HELENE AYLON

463 West Street
New York, NY 10014
(212) 924-4133



Helene Aylon has been creating works of process and performance with various materials and media since 1968. Her work has often been about the transforming consequences of a process applied to her materials. She has often created participatory performance pieces. Aylon sees herself in the role of "the artist as social activist and participant."

In her career summary she describes some of her work:

"In 1982, I organized a cross-country visit to 12 Strategic Air Command weapons sites, in an effort to dispel the psychic numbing that inhibits us from responding to the proliferation of armaments, world-wide. I was joined by volunteers—all ages, classes, races—and we gathered earth from the SAC sites in 800 pillowcases ('sacs') that were donated by individuals we met along the way, who wrote their dreams and nightmares on the cases to express their concern with the survival of the planet. The pillowcases, filled with SAC earth, were brought to the United Nations in the 'Earth Ambulance,' rescued, as it were, from potential danger. The pillowcases were hung on a 'clothesline' at Dag Hammarskjöld Plaza, spanning 47th Street between 1st and 2nd Avenues. The various earths, contained in transparent boxes, each with its particular tone, color, texture and moisture, were exhibited like geological maps on June 12th and July 4th. The entire piece was called *Terrestri; Rescued Earth*."

BARRUNTO

61 Second Avenue 5B
New York, NY 10003
(212) 533-7317



Barrunto is a Puerto Rican word for the physical sensation one feels in anticipation of imminent, momentous change—a premonition. Barrunto Dancers believe that one can shape the direction of those qualitative changes.

Barrunto Dancers are a multi-ethnic network of choreographers and dancers whose work tells stories of struggle and pride; whose technique draws upon diverse dance heritages; whose performances are reaching out to both dance audiences and community audiences who have little access to dance. Choreographers include Beti Garcia, Susan Griss, Myrna Renaud and others.

We perform dances about Black, Puerto Rican, Jewish, Greek, Ecuadorian and Irish cultures; we create dances using the diverse styles of modern dance, ballet, African,

Puerto Rican Bomba, Plena and Salsa, and Eastern European folkdance.

In 1983 Barrunto sponsored performances by and worked with visiting artist Wilson Pico—Ecuadorian dancer, choreographer, and professor of dance.

JOHN BELL

212 W. 137th Street
New York, NY 10030



I am a singer, guitarist, songwriter, and performer of "Songs for Hearts and Minds," as I call them. I sing mostly contemporary folk songs, but mix in socially or politically relevant songs from Broadway, blues, and pop.

I am of the Woody Guthrie school of songsters, out to sing songs that help people feel good about themselves. For me, performing is a kind of leadership. If people give me their attention, then I want to offer them something that helps deal with life, in the form of relaxing, healing, informing, empowering, uniting or inspiring them.

I have been performing solo for several years, mostly in the Philadelphia and Boston region, but occasionally out to the Midwest. I am a disarmament activist, so I have played at many peace conferences or rallies, in addition to concert work. Besides continuing solo work, I would like to form a group like Bright Morning Star, to have the joy and power of singing with others, and to add the dynamics that solo performing can't offer an audience.

MARK BLOCH

aka Postal Art Network
aka Pan aka PAN
aka Pan-Mwebwe Institute
aka Theatre of Coincidence
aka Panpost aka Panman
P.O. Box 1500 New York, NY 10009
(212) 982-8454



Mark S. Bloch is devoted to world peace and to the health and well being of its inhabitants. Vehicles such as the POSTAL ART NETWORK (mail art, artist's postage stamps, postcards) and THEATRE OF COINCIDENCE (performance music and sound recordings) are used to interact with other like-minded souls in the United States and around the world.

Mark S. Bloch manifests his creativity in the following way: first and foremost, through creative, constructive day-to-day living with a positive mental attitude and support for his fellow earthlings. Also: through slide shows, audio-visual presentations, and videotapes; musical and other sound works—both live and on tape; performance art works (Bloch Is Here, Mass Mediocrity, Heart and Technology, La Femme Est L'avenir De L'homme, Theatre of Coincidence, and others); mail art (Panpost); visual art; writing; film (mostly super8); xerography; etc.

Mark S. Bloch believe in technology, if it can be used responsibly and creatively and would welcome correspondence with anyone with similar goals and/or needs.

BILLBOARDS OF THE FUTURE

P.O. Box 1412
Ansonia Station
New York, NY 10023
contact: Stuart Ewen



As citizens within a media-saturated society, we are all repositories of vernacular imagery; mostly from the receiving end. Billboards of the Future is a project designed to employ and encourage the oppositional possibilities buried within this commonly understood visual vernacular. Billboards began in October 1980 when Ray-gunism was sweeping down the pike at about 150 miles an hour like some demonic batmobile of the mind, and the mainstream media had become so solidly conformist, so uniformly complicit, that they seemed like a wall closing in.

Billboards uses familiar forms: advertising, wall signs, pages from encyclopedias, handbills, newspaper headlines, etc. and uses them to create new, critical images in an 8 1/2 x 11 format. The first Billboard showed Reagan, the cowboy, surrounded by symbols of American "freedom" (the Statue of Liberty, a farm house, monuments, etc.) and the words: "America, Reagan Country" in red, white, and blue. This Billboard was xeroxed and mailed and began to become a regular series. There are now more than 40.

Each Billboard contains a dual message. The first message is the explicit question dealt with by the image; a message of specific social and political awareness. The second message—conveyed by the obviousness and simplicity of production—is "You can do this too! Try it!"

Billboards are distributed through the mails, as hand-outs, wall plasterings, and multi-generational photo-reproducing and passing on. Some has appeared in magazines like *Radical America*, *Processed World*, and *KPKF Billboards*.

THE BLACK FILMMAKER FOUNDATION
WNYC-TV

1 Centre Street, Room 2711
New York, NY 10007
(212) 619-2480/1

Contact: Ayoka Chenzira, Program Director; Victoria Benitez, Office Manager



The Black Filmmakers Foundation (BFF) is a media arts center established to support the independently-produced work of black film and video producers. BFF sponsors programs and services designed to facilitate and encourage this work, and activities which will promote their public recognition and support.

In approaching the problem of how to get black independent films into the black community when the traditional channels (movie theaters, commercial television) provide no access to the black independent producer, the BFF responded by instituting a film exhibition series called "Dialogues with Black Filmmakers." The series utilizes non-traditional sites in the community like churches, hospitals, discotheques, and community centers for the screenings. A discussion is held after each screening between the filmmaker and the community audience, giving the filmmaker invaluable feedback from the audience and enabling the community members to reach a better understanding of the filmmaking process.

The BFF distribution service distributes films by and about black producers and publishes a catalog of black independent work available for rent, purchase, or lease by schools, libraries, film festival programmers, church groups, community organizations or other institutions. A growing number of groups and organizations are becoming interested in organizing black independent film series and festivals. The BFF provides programming services and assistance in the selection of films, speakers and lecturers, technical assistance and expertise in advertising and promotion. BFF has programmed black film series and retrospectives nationally and in Paris, Berlin, Amsterdam, London, and a multi-country tour in Africa.

The BFF staff is available to consult with film and video producers by appointment and in addition will act as a referral service to individuals and organizations that specialize in handling filmmakers' specific problems. We consult in three main areas: 1) production fund raising; 2) distribution; and 3) exhibition. Most applications for grants to fund the production of independent film and video works must be submitted by a not-for-profit sponsoring organization which agrees to receive the grant and provide fiscal administration. The BFF provides this service to Black independent film and video makers.

The BFF maintains and makes available by appointment a video cassette library of films by and about blacks, documents, books, and articles about blacks in the media. Other projects include "Black Film Focus" at WNYC-TV, a symposium on "Black Independent Film Criticism," and a new quarterly newsletter.

JOAN BONAGURA

140 West 86th Street
New York, NY 10024
(212) 799-9694

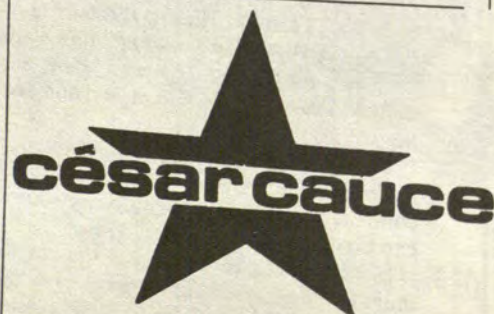


Joan Bonagura is an artist who is an advocate for environmental preservation. Her purpose is to help people develop visual acuity by birdwatching and once sensitized to become environmental advocates or activists. Bonagura has been a birder since 1968. She leads bird watching groups in New York City. She has led groups for Hunter College and the New York Botanical Garden; offered walks to members of the Women in the Arts Foundation and the Women's Caucus for Art/New York chapter. During the next migration season, she will walk with the NYU Gallatin Division.

WILLIE BIRCH
224 E. 7th Street, #1
New York, NY 10009



I am a sculptor, painter, muralist and teacher. My work reflects my hopes, dreams, and struggles.



DANIEL BROOKS

480 Sixth Ave.
Brooklyn, NY 11215
(212) 420-8196



I am an activist, organizer, and media 'generalist' working with all forms of multimedia; my focus is sound and sonic environments. I work with film, video, radio, and slide/tape presentations both as events and as documentation. I'm interested in developing forms of public access communication which are easily learned by individuals and community groups.



Aside from the independent filmmaking, I'm involved with organizing and networking cultural workers and activists. I've been involved with the Radical Humor Festival, Ad/Hoc/Artists, ARTISTS CALL Against U.S. Intervention in Central America, and Paper Tiger Television. I have also worked with *Cultural Correspondence*, and helped to coordinate this directory.

I've spent a year in southeast Asia and year in Australia, and am interested in developing media on the trans-national flow of information, technology, and culture.

See also: AD/HOC/ARTISTS and Paper Tiger Television.

CESAR CAUCE
PUBLISHERS AND
DISTRIBUTORS

30 Bowery
Box 389
New York, NY 10002
(212) 789-0737



Cesar Cauce was born in Cuba, but grew up in a working class ghetto in Miami. Though his parents tried to instill in him anti-communist politics, Cesar, like many young people, grew up seeing injustices and wanted to do something about it. While attending Duke University, he decided to devote his life to actively serving people, leading a union organizing drive and writing for the CWP. On November 3, 1979, he was murdered in Greensboro, N.C., while defending demonstrators against the Klan-Nazi guns with the only weapon he had—his stick. Cesar's love of books, his thirst for truth, his spirit of self-sacrifice and courage were the hallmarks of his character and represent a spirit of hope that will never die in the hearts of those fighting for justice.

Cesar Cauce Publishers and Distributors is committed to publishing, promoting and distributing books for progressives, left activists, and all those concerned with social justice. We seek readers who rely on the alternative media and small progressive presses for critical information necessary to distinguish the truth. Out titles include such topics as environmental concerns, women's struggles, national liberation movements, Marxist analysis of economics, U.S. labor history and literature from the CWP.

The Reagan budget cuts demonstrate that the ruling class seeks tighter control over literature and culture. Books that differ with capitalist ideology, or challenge the public to critically examine governmental repression and the dying economy are being dropped off the book lists of major publishers. Many small writers' groups have been pressed to the edge of financial ruin, while the publishing giants continue to pump out sex-laced romances and poorly written melodramas. Cesar Cauce Publishers and Distributors is dedicated to books that serve progressive people's needs and which stimulate people to do more to struggle for justice, peace, and equality.

CHILDREN'S ART CARNIVAL

62 Hamilton Terrace
New York, NY 10031
(212) 234-4093

contact: Betty Blayton Taylor, executive director



The Children's Art Carnival is a school of the arts committed to the development of children's creative potential and critical thinking abilities. The program is designed to encourage young people to become excited about knowledge and learning. This is accomplished through direct participation in the arts. Now in its fifteenth consecutive year of programming, the Carnival presently serves young people ages 4 to 20. Founded through the Museum of Modern Art in 1969, it is the first offspring of a major art museum to become an independent, multidisciplinary educational institution.

Staff: 6 administrative; 35 artist/teachers.

Serves the five boroughs of New York. Manhattan base serves 75% students from the local Harlem community, 25% from around the city. The school day program is also offered in Queens, and the after school program is also offered in the Bronx.

Workshops include: Creative Writing, Printmaking, Video, Sculpture, Figure Drawing, 3D Construction and Puppetry, Costume Design and Sewing, Still Photography, Offset Printing, Graphics and Commercial Design, Cultural Trips to the City.

Programs: In the the Regular School Day Program, students from public and parochial schools accompanied by their teachers, attend three to six one-hour creative art workshop sessions over a period of weeks.

In the Pre-School Program, Headstart, Day Care, and other pre-school groups are introduced to basic creative arts activities to develop their abilities, and to geographically demonstrate the correlation between the development of each child's individual symbols and understanding of public symbols.

The Program for the Handicapped exposes youngsters who are handicapped to a variety of creative art activities designed to meet their particular capabilities. Groups are limited to a maximum of 12 children to ensure that every child receives the necessary attention to accomplish her/his tasks.

The Afterschool and Evening Program includes activities for youngsters from ages 4 to 7 designed to promote language growth and the child's individual development.

The Carnival conducts a Summer in the Parks Program with open air workshops in three parks in the Harlem area each summer. Basic creative art activities are offered in addition to the creation of murals on walls and/or comfort stations.

Children's Art Carnival, school day program.

Photo by Bill Anderson



ARTISTS' ACTIVISM IN '83

by Eva Cockcroft

"If we can simply witness the destruction of another culture, we are sacrificing our own right to make culture," the Artists Call against intervention in Central America statement begins. More than a thousand artists in New York and thousands more in 26 cities around the country were concerned enough about this fact to rise up in protest in January 1984 and participate in the most massive artists' protest since the Vietnam war.

The artist activism of the past year continued to fall into two different organizational modes, traditional political structures and non-hierarchical mainly feminist experimentation that developed in the first stirrings of post-Reagan militancy. The Reagan presidency, with its bellicose stance on foreign relations, neglect of social programs, attacks on women's rights, and talk of "prolonged" winnable nuclear war, provided a spur to the disorganized and squabbling left activists to "get their act together," unite, and make their voices heard.

This new wave of artist activism began in 1980 with the "counter-convention" staged in the devastated Catherine Street area of the South Bronx and a feminist conference held at Amherst, Massachusetts "Women and Life on Earth: Eco-Feminism for the Eighties." Suddenly, instead of the sectarian

attack mentality that had characterized so much feminist and left activity in the late 70's, radical, socialist and spiritual feminists, community and labor organizers, socialists, marxists, gays and straights, blacks, browns, native Americans, and whites, were willing to at least listen to and tolerate each other. These two beginnings, the "rainbow coalition" poor peoples power concept of the counter convention and the ecologically oriented feminist consciousness of the Amherst conference provided the basis for a revitalized left consensus. Although some artists worked on anti-nuclear themes throughout the 1970's, it took the freeze movement, congressional and media debate to give this activity impact and impetus beyond a small circle of initiates. Unfortunately, artist activism cannot achieve significant momentum until the society as a whole not just radical activists perceive a "crisis" situation. Artists are a part of the leading edge of political activity, but only when there is sufficient social ferment can there be significant artist activism.

In 1983 artist activism, although hitting every social issue, centered on two movements: the anti-nuclear and anti-intervention struggles. After the tremendous national activity stimulated by the Freeze movement in 1982 culminating in the massive June 12 March and Rally in New York, artists continued to create anti-nuclear performance group took informa-

tion about the U.S. anti-nuclear movement (including the PADD-CC slide show, "We Want To Live!—The Art of June 12th") to Europe to share with activists there. On their return, they brought examples of European anti-nuclear art activity for exhibit here. In L.A., where the ecology movement is particularly strong, this was the second year of "Target, LA," a weeklong anti-nuclear art and performance festival.

The feminist element in the anti-nuclear movement is stronger than merely an overwhelming participation of women in leadership roles. It permeates the structure (or rather, apparent lack thereof) and participatory performance quality that characterizes much anti-nuclear activity. This is perhaps the most radical and important aspect of the international feminist peace camps at missile sites around the world. At the summer 1983 encampment at the Seneca army base in New York State, there were no leaders. Decisions were made by consensus in (sometimes) interminable meetings. The actions also were strictly egalitarian with the encouragement of individual courage within a group structure. As women of all ages climbed over the fence of the army base into the arms of the MP's and arrest, their sisters chanted and sang for each one. In jail also, in spite of the difficulties and pressures from authorities, decisions were made in meetings and by consensus.

During Artists call's "La Verdadera Avenida de Las Americas" banners commemorating the Latin American struggle covered Soho's West Broadway in the air and on the street. Above: Aaron Roseman. Below: 1 to r. Artmakers, Inc. artists (Joe Stephenson (1, 3, 5), Leslie Bender (2), Eva Cockcroft (4), and Howard Kline (6). Photos: Eva Cockcroft

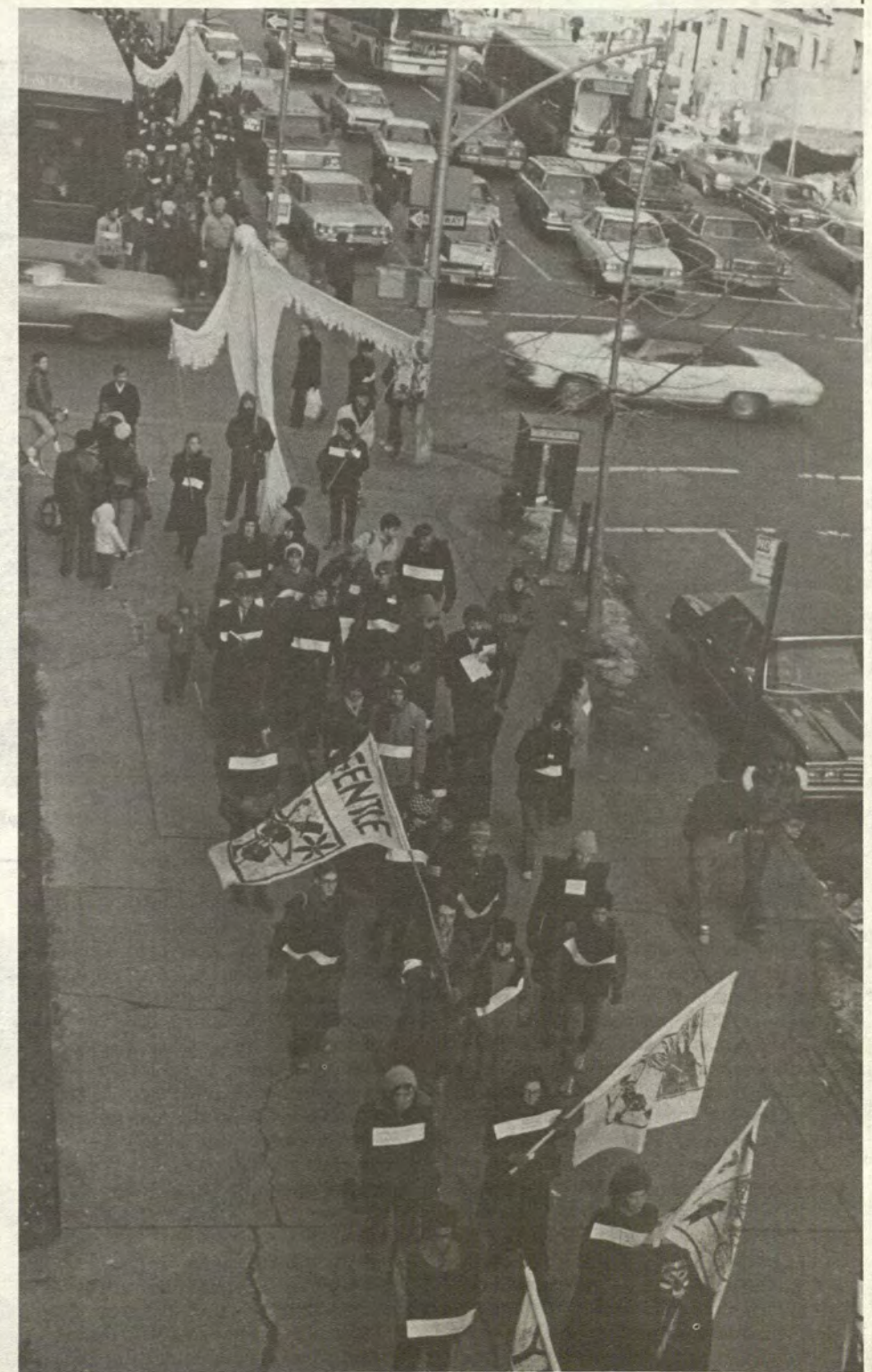
The actualization of the concept "creating a new feminist culture" is similar to that of participatory performance art events in which a ritualistic structure at least momentarily unites a disparate group. These ceremonial and ritual structures have multiple functions: emotional unity; discipline through rigid control of the types of behavior permitted; and the transformation of even the mundane into art. The actions of the European anti-missile demonstrators, the mothers at Greenham Common in England or the Germans who formed a 64.8 mile human chain around the U.S. base, the camps themselves, came to symbolically reflect demands that are as much cultural as political.

The Ad-hoc Artists for November 12, tried to introduce similar non-hierarchical structures into the form of a mass demonstration in Washington by working with the political organizers throughout the process. The concept was to dramatize each of the related issues—from immigration to discrimination to intervention—by feeder demonstrations at symbolic sites. Much of the artwork created for the demonstration attempted to embody this kind of participatory structure. The "peoples monument" was designed as a structure incomplete until covered by the artwork contributed by demonstrators from other cities and towns; the "Dancers for disarmament" attempted to draw bystanders into their performance; and the "peoples songbook" (which never got distributed) intended to provide the words to relevant songs so that everyone could join in. However, in spite of the good intentions of the artist organizers, their efforts were overshadowed by the totality of the demonstration which followed the traditional structure of major speakers and entertainers up on a podium and an audience below.

The type of structure used by a political/artistic event is usually determined by the perceived aims of the organizers. When "results" are felt to be more important than "process," traditional hierarchical structures—steering committees, big names and media stars—become the method. The actual form of the event reflects symbolically these decisions.

the organizers of Artists Call Against U.S. Intervention in Central America in New York City, many of them veterans of the anti-Vietnam struggle, saw their goal as trying to impact the mainstream media and art-world in order to have a direct political effect. For this reason they used traditional "top-down" organizing techniques. They went after the mainstream exhibition spaces and artists first, while at the same time keeping the event open to all artists both in terms of participating in the exhibitions and organizing activities.

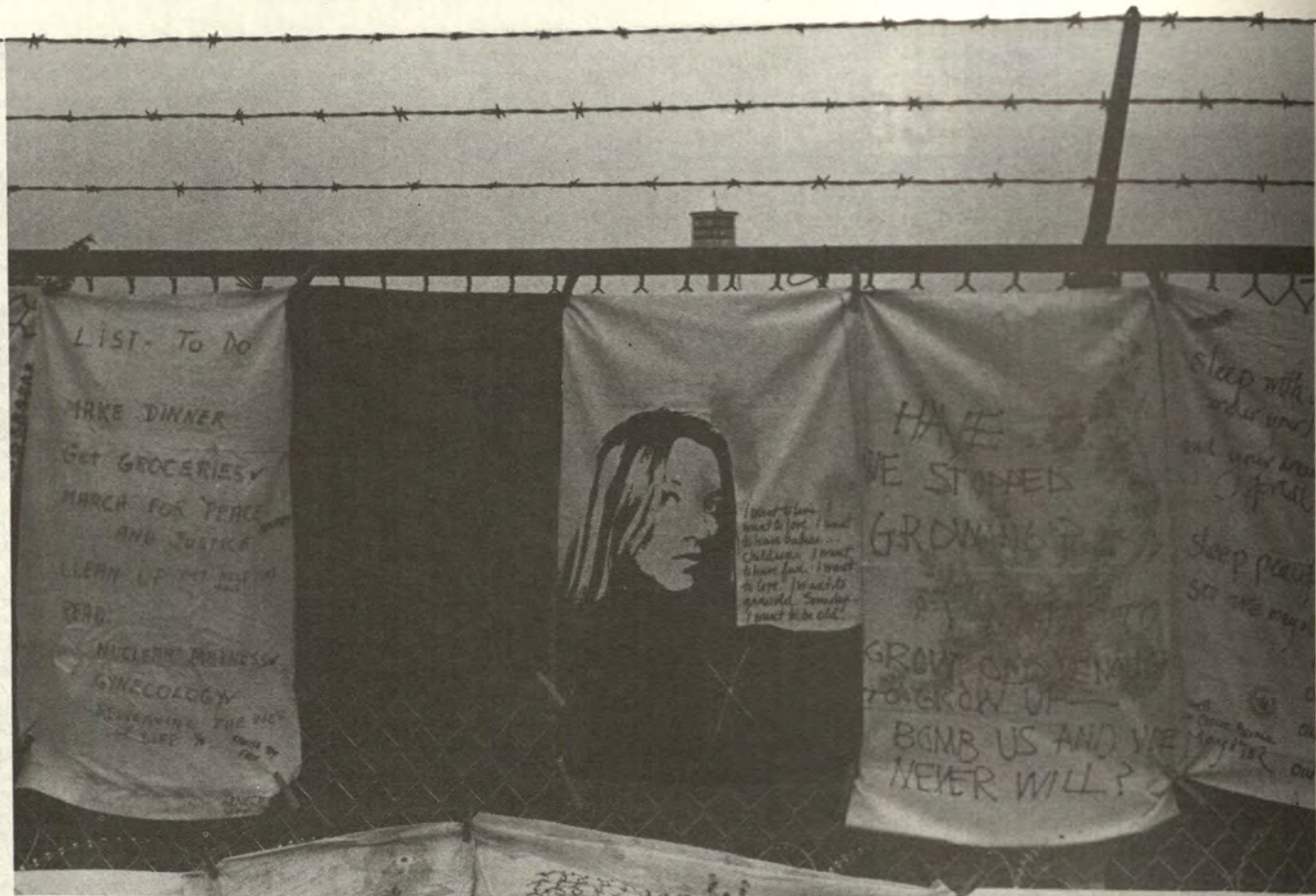
The response from the first Call in June 1983 which proclaimed "We are starting down the Vietnam road again," was overwhelming. What began as a local art benefit exhibition, quickly became a nationwide



Each Marcher in the Artists Call "Procession for Peace" bore the name of a disappeared person from Central America. Photo: Dona Ann McAdams

event. In New York City, within the first month, more than 20 exhibitions spaces agreed to participate and several publications agreed to put Artists Call on the cover in January. Eventually, the New York part of Artists Call became a month of continuous performance, film, poetry, and exhibitions events including over 30 spaces and more than 1000 artists. There were also special exhibitions of art from Central and South America, photography, drawings by

refugee children, and cartoons. In defiance of the January cold, two street events were also held: the "True Avenue of the Americas" in which banners representing political and cultural heroes from the Americas were hung on the main street of the Soho art community, and a "Procession for Peace" by 500 single file black clad marchers each carrying the name of a "disappeared" Central American.



The fence at Seneca Army Depot, Sept. 4, 1983. "Pillow case delivery," by artist Helene Aylon. Photo: Catherine S. Allport. Opposite page: The Crowd at the November 12th rally. Photo: Eva Cockcroft.

In other cities, Artists Call activities were almost totally autonomous with some help and coordination offered by New York. Thus the structure in each city depended on the organizers in that particular location. While some cities followed the New York lead and emphasized art exhibitions, others concentrated on performance, poetry, public art, video, etc. This readiness by artists around the country to participate in a foreign policy issue like the protests about Central American policy rather than only in something like the anti-nuclear issue which directly affects their own survival, is a tremendous advance in artist consciousness for the 1980s.

The traditional and non-hierarchical organizing models each have their virtues. Many artists, performers, filmmakers, exhibition spaces, etc., who were drawn into participation because of the perceived art-world importance of the event developed a new consciousness of the problem in the process. In addition, the impact in the media, the artworld, and the general public was far greater than a strictly left event could have made. There is ironically, especially amongst the very young and pure, a kind of reverse elitism which would like to deny those who "have made it" in societal terms the right to join in protesting injustice. In addition, Artists Call, coming almost 20 years after the original Vietnam protests, took place in a context saturated by the effects of

the feminist movement with its non-elitist ideas. This provided a continual emphasis on trying to combat certain inherent elitist tendencies endemic to New York, and younger and Latin American artists played a large role in the organizing work.

If the traditional organizing structures suffer from a tendency to reinforce the hierarchical values of the larger society, the feminist "consensus" model also has certain serious problems aside from the obvious "inefficiency." The incredible time and energy drain involved in achieving consensus on every issue leads to a different type of coercion by the few—those with the patience to outlast everyone else. Also, the apparent lack of leadership, sometimes disguises a hidden power structure, more difficult to deal with because it is not admitted. What is needed, and seems to be happening, are differing combinations of elements from these two models.

In addition to anti-nuclear and interventionist events, artist activism also revolved around local issues. In many cities, the problem of real estate speculation and "gentrification" were the inspiration for a variety of artistic activity. The use of the artist housing issue as a wedge for gentrification in the Lower East Side in New York City, inspired theatrical performances by the Sedition Ensemble, stencil brigades and exhibitions by PADD's Not for Sale group, and new coalitions among artists and community res-

idents to keep the developers out.

In many cities from Australia and California to Connecticut, billboard alterations have become a growing art form. And, a new understanding and sympathy for Latin American culture has come through the cultural interchange between Nicaragua and the U.S. Several cultural brigades have traveled from the U.S. to Nicaragua in 1983 and more are planned for this summer. On their return, many of these groups did not disband, but rather remained together as organizations dedicated to promoting an understanding of the situation in Nicaragua through poster exhibitions, articles, slide shows and the organization of more trips.

For 1984, the outlook is growing activism. One activity already in the works is an exhibition of Art Against Apartheid planned for Fall 1984 and sponsored by the Foundation for the Community of Artists and the UN Special Committee on Apartheid. Other activities will focus directly on the questions raised by the presidential election while continuing to put pressure on the freeze, intervention, and racism issues. Even a quick look at the scope and energy represented by this directory of art activist groups and individuals indicates that the future of socially concerned art is bright and full creativity as well as relevance.



ON LISTENING TO NICARAGUAN POEMS OF REVOLUTION THE NIGHT BEFORE MY OWN READING ON "ALIENATION"

The poet, a young man in his twenties, beard cropped short like brillo, offers his poems as if they were flowers wafted on the green winds of Central America to the frozen, dogshit streets of Manhattan. I had expected manifestos, images like machine guns, people sharpening their anger on stones and axes. Not these gentle songs, of dreams born in hate but fixed on love. Revolution, he ends simply, the words like honey on his tongues, is nothing more than comrades in communion with their species.

Inside the hall is chilly, but his voice billows our sails. We are warmed as by interior suns. A silence, then applause, palms cracking like thunderbursts of hope. I lean back, filled for the moment with memories of my own green days, heart at blood-heat, wild to tilt the world.

And I think, twenty-four hours from now in a small storefront on the East Side, I will be offering poetry of alienation to cool young people of a wholly other age. My poems, composed in indigo, of stasis and rust, will speak of those estranged, immured from love by hollow spaces, who hate their work; who live their days by humdrum scripts; who chart their lives by nowhere maps, who glimpse yet never really see the strangers buried under floes of black ice in themselves.

Late that night, I sit at my typewriter conjuring images, pruning words, phrases, patching, piece by piece, this one last poem, remembering all the while the Nicaraguan who thawed at least this winter heart with poems kindled by his anguish, beyond defeat, lost years, or burnt-out dreams, in praise and prayer for his dead comrades in communion with their species.

Irving Wexler

CINEASTE

200 Park Avenue South
New York, NY 10003
(212) 982-1241
Contact: Lenny Rubenstein



Cineaste is a quarterly dedicated to the social and political interpretation of films from Hollywood and Europe, as well as from independent and Third World filmmakers. Published regularly since 1976, Cineaste has been praised as "a trenchant, eternally zesty magazine," which features exclusive interviews, articles and film reviews that have been called "critical, perceptive and well-written." Free-lance submissions are always read, but since a significant portion of the articles are assigned to staff writers, it is wise to query first.

Circulo de Cultura
Cubana, Inc.
GPO Box 2174
New York, NY 10116
(212) 245-8829
Contact: Irida Lopez



Circulo de Cultura Cubana, Inc. (CCC) was founded in 1979 by Cubans living abroad to promote cultural and educational exchanges with those living in Cuba. Since the center of our culture is Cuba, it is vitally important for Cubans living abroad to establish ties with the cultural life of our native country.

The Circulo also recognizes that Cubans living abroad have manifested our culture in a different setting. Knowledge of these developments is important for Cubans living in Cuba. Therefore, cultural exchanges in both directions are the fundamental objective of the Circulo de Cultura Cubana, Inc.

Cuban culture and exchanges with Cuba are of interest to other Latin American peoples, particularly those of the Caribbean. Circulo de Cultura Cubana, Inc., likewise seeks to disseminate our culture among other Latinos residing in the United States and Puerto Rico. Consequently, anyone interested in Cuban culture can become a Circulo subscriber and participate in all its activities, regardless of his/her national origin.

Subscribers receive a 25% discount on Cuban books, records and posters, distributed by Edicions Vitral, Inc. (GPO Box 1913, New York, NY 10116); the CCC's quarterly Bulletin; and discount on all CCC activities. Also, they may participate in special trips to Cuba.

Circulo de Cultura Cubana, Inc., is the publisher of AREITO magazine.

CITYARTS WORKSHOP, INC.

417 Lafayette St. New York, NY 10003 (212) 673-8670
contact: Kathleen Zaborowski Gupta, executive director
or Vivian Linares, artistic director



Cityarts Workshop, Inc., is a nonprofit organization that sponsors and is devoted to the creation of community-minded public art, especially painted murals and mosaics. Cityarts also acts as a resource for groups and individuals who wish to know more about public art.

Programs are designed to fit the needs and artistic expertise of each particular community group. After securing permission of the owners of the property to do a mural, a Cityarts artist will work with members of a group and help them plan and paint the mural. Cityarts also sponsors mural projects in which the individual artist plays a larger role in planning and painting the mural. Applications for this program are accepted from both community groups and individual artists.

Artists are encouraged to apply to our slide registry from which we assign project directors for community mural workshops. Registry artists also receive priority notice of projects which require design submissions, and opportunities for residencies.

Cityarts was founded in 1968 and has sponsored over 80 works of art in New York City. We also initiated the first National Murals Conference which brought together community muralists from all over the country and was the catalyst for forming the National Murals Network. Originally based on Manhattan's Lower East Side, the program became citywide in 1976. Our murals have received national and international attention and have appeared in numerous publications and shows.

Cityarts encourages proposals from artists which address specific political and social issues, and if accepted, our staff will work to raise part or all of the funding. We can also provide an organizational umbrella to artist who wish to develop their own public art projects. Our project co-sponsors are organizations that are intensively involved with all of the issues that affect their neighborhoods.

THE COALITION OF WOMEN'S ART ORGANIZATIONS

2102 Bronx Park East
Bronx, NY 10462
(212) 824-1211

contact: Sylvia Moore
Houston office:
1401 Harold Street
Houston, TX 77006

Washington, D.C. office:
Washington Women's Art Center
1821 Q St. NW
Washington, D.C. 20009



The Coalition of Women's Art Organizations, CWAOW, is a national organization representing arts groups that are working for equality of opportunity for all artists and seeking to enhance the status of women in the arts. CWAOW was formed in 1977 in an effort to achieve full equality for women in the arts by uniting the efforts of many organizations that are already working towards this goal locally and nationally in the U.S. Over 95 organizations have already joined, creating a broad based constituency group capable of speaking with authority to the art establishment on behalf of women in the arts. Membership is comprised of organizations from the visual, literary, and performing arts. The coalition concentrates its efforts primarily on educational and lobbying activities.

CWAOW has already had a vital impact. Due to the efforts of CWAOW, the National Endowment for the Arts has instituted gender blind judging on individual artist grants; CWAOW held the first national women artists lobby day in 1978, sending 200 delegates to Capitol Hill to speak to members of Congress on behalf of women in the arts, and recently CWAOW acted as the sponsoring organization for the first International Festival of Women Artists held in Copenhagen, Denmark, during the Mid-Decade Conference on Women.

CWAOW makes a concentrated effort to maintain a broad geographic membership on its board, as an expansion strategy for extending the dialogue of women's art issues to all parts of the United States. It is designed to be a fast network system, recognized to speak for the concerns of women in the arts. CWAOW has formed a cooperative relationship with National Artists Equity to work for the rights of all artists in relation to legislation affecting artists in general.

Membership: \$10, individual; \$25, organizational. Reduced rates negotiable. Mail to: Dorothy Provis, Vice President for Membership, 123 East Beutel Road, Port Washington, WI 53074.



Billboard by the South Venice Billboard Correction Committee.

EVA COCKCROFT

280 Lafayette St. #3A
(212) 966-0007



Once a year on my birthday, I try to decide what I'm going to do when I grow up. The hard part is narrowing it down to one thing at a time because that doesn't really conform to my reality. Everything I do involves art and politics, but the form keeps changing.

Mainly, I'm a community muralist. For many years I ate, dreamt, talked, painted, documented, and promoted the mural movement. Painting murals is still what I prefer doing when I can find the work. I've painted about 20 murals, some individually and others collectively, all community based, including one in Nicaragua. Currently, I'm part of the Artmakers group in New York. Through my involvement with the mural movement, I also became a writer and photographer. Over time these skills grew from being means to an end to become separate interests with their own internal dynamic. I began to write on things other than murals and photograph migrants or revolutions with the same passion as I had documented murals. In the last few years, as the themes requested by communities have become less militant, I have turned to two other outlets for my painting: easel paintings that explore the personal with the political and street stencils. I led a stencil brigade for Artists for Nuclear Disarmament for June 12th, and did anti-gentrification stencils with PADD's Not for Sale group. Last summer I graduated to billboards with the South Venice Billboard Correction Committee.

As I worked to earn my daily bread, I learned how to do design and editing. I am the designer for Cultural Correspondence and also did some editing for this issue. Through my association with Susan McCarn, I have begun to dabble again with one

of my first loves, theatre; between painting banners and organizing exhibitions, I did street theatre for Artists Call's True Avenue of the Americas.

See also: ARTMAKERS

COLLABORATIVE PROJECTS

c/o Kiki Smith
149 Ludlow Street
New York, NY 10002
(212) 228-6705
or Jane Dickson:
(212) 398-1299



Collaborative Projects (Colab) is a roughly 50-member organization in existence since 1978. The group began because of artists' desire to incorporate to raise government funds for projects they wanted to do, rather than for administering and maintaining an art space. Colab has never maintained offices or space of any kind on a permanent basis, and officers are rotated yearly.

Colab and Colab members have organized numerous significant New York exhibitions and projects, including: the New Cinema, film exhibition space; the Real Estate Show (parent group of No Rio, which Colab also sponsored); the Times Square Show; the Ritz show (together with Washington Project for the Arts), in Washington, D.C.; and Potato Wolf artists television series on Manhattan Cable, in its fourth year of production.

Colab has also been the path to dollars for numerous individuals, e.g. Scott and Beth B (for a film called *The Offenders*) and Charlie Ahearn (for *Wild Style*).

Colab is a membership organization and its activities reflect the concerns of its artists members. Membership has rotated consi-

derably over the years. The group is not specifically political, although many of its members and projects are. Colab has embodied the twin ideals of artists' union and artists' corporation, and its members tend to be younger non-established artists interested in the opportunities that such an organization offers them.

CONTACT II PUBLICATIONS

PO Box 451 Bowling Green
New York, NY 10004
(212) 674-0911 or 522-3227
Contact: Josh Gosciak or
Maurice Kenny



Contact II Publications publishes a bi-monthly magazine of poetry and small press information, which was begun in 1975 in the tradition of William Carlos Williams' similar early Twentieth Century publication on European literature. The focus of Contact II's bimonthly is distinctly American, but broadly multi-ethnic and multi-cultural. Contact II also publishes books of poetry and literature, broadsides and postcards, many of which would not be published by establishment presses. Published authors include: Amiri Baraka, Kathy Acker, Steve Kowitz and Wendy Rose. Under the name CON-BERRY Distribution, the organization also serves as a distribution group in the New York City area for small presses and innovative publishers from across the United States, presses which are creating and publishing the work of writers and artists who are in the vanguard of contemporary American culture.



Youths working on a Cityarts workshop mural project.

Photo Courtesy Cityarts Workshop

CON-BERRY
DISTRIBUTION

451 Bowling Green
New York, NY 10004

Brings together a group of small presses that are creating and publishing the work of writers and artists who are in the vanguard of contemporary American culture.

See also: Contact II Publications.

DANIEL DEL SOLAR

182 Grand Street
New York, NY 10013
(212) 431-3629

As an audio-visual producer, I work with community and special interest groups to create effective communication pieces, be they radio, TV, film, or print. I have worked collectively over the past decade in the production of these media and would like to work with other producers and with individuals and groups needing A.V. products. Have done media production in various Spanish-language nations as soundperson, photographer, producer and teacher, and want to do more of this kind of work.

I am interested in self-supporting A.V. groups which work with the community. In 1982, I worked with the collective which produced the three-hour TV broadcast of the June 12th New York City anti-nuke rally. I can work with groups to determine optimal format for their communications, from fliers or TV spots to radio programs or some mix of these.

DENTURES ART CLUB

598 Broadway, #11
New York, NY 10012
contact: Stan Kaplan
and Joan Giannecchini

Dentures Art Club (DAC) was founded in 1980 by Joan Giannecchini and Stan Kaplan for the purpose of producing collaborative art on socially relevant themes. Special emphasis is placed on developing new and unique methods of engaging audiences outside the traditional gallery/theatre setting. The "club" mode of organization was chosen to facilitate the participation in DAC projects by non-artists on an ad hoc basis. For the "Say Goodbye to Nuclear Weapons" Project in June 1982, Dentures Art Club membership reached 75, though Giannecchini/Kaplan constitute its only full-time, permanent members.

DAC's first project in 1981 consisted of a series of life-like figures in tableaux of urban violence erected in subways and parks around Manhattan. The project sought to

remind people that under no circumstances could such outrages be considered "normal." In conjunction with this we produced and distributed a series of silk-screened t-shirts depicting street crimes on one side and on the other the words "Fight Back." Currently, DAC is producing a series of music boxes on the themes of Reaganomics and pornography. Our second massive anti-nuclear project, "MAD," is going around to various granting agencies.

DOAN KET DANCE
COLLECTIVE

c/o Taller Latinoamericano
19 W. 21st Street, 2nd Floor
New York, NY 10010

Doan Ket (Vietnamese for "solidarity") is Gloria Nazario and Hallie Wannamaker's new dance collective. Doan Ket is committed to making political dances addressing women's solidarity, anti-nuclear, and anti-interventionist issues. Gloria and Hallie are coordinating the development of a new dance rehearsal/workshop/performance space at Taller Latinoamericano, an organization that shares location with a broad range of political and cultural groups.

Gloria Nazario has worked as a dancer and choreographer for 13 years in both NYC and Puerto Rico with various com-



panies, including Barrunto Dancers (see separate listing), and is the recipient of a 1984 NYSCA choreographer's fellowship.

Hallie Wannamaker has worked as a dancer and choreographer for 13 years in the NYC/Boston area and is known for her political dances, which are "accessible... specific and personal, though universal in action" (*Dance Magazine*), and have "interesting and amusing movement" (*Contemporary Dance News*).

Doan Ket's concert at the Taller in February, '84 included: "The Commies," a piece addressing anti-communist indoctrination in the U.S.; "The Rights of Spring," a humorous theatrical piece about men harassing women in the streets; and "Doan Ket," a piece using Vietnamese music and poetry by Meridel LeSeur, and dedicated to the international solidarity of all women.

Exitstencil album.

EXITSTENCIL MUSIC
INC.

PO Box 22
New York, NY 10009
(212) 477-3121



Exitstencil is an umbrella title for an information network that deals with four record labels—Crass, Spiderleg, Xntrix, and Corpus Christi. There is also Exitstencil Press, which has put out a book, *A Series of Shock Slogans and Mindless Token Tantrums*, and several magazines. The book is dedicated to "Those who might like the ideas but can't stand the music."

FCA (FOUNDATION
FOR THE COMMUNITY
OF ARTISTS)

280 Broadway, Suite 412
New York City, NY 10007
(212) 227-3770



For more than twelve years the FCA has been a powerful, outspoken voice for artist rights. Our newspaper, *Art & Artists* (formerly *Artworkers News*) has won wide recognition for its fresh coverage of issues that concern working artists—employment, housing, legislation, hazardous materials.

Seminars and a hotline provide information, counseling and referral services, as well as practical advice on questions members face. Group health insurance for members is another service.

We also believe that art, and the use society makes of art, is in itself a critically important issue. We have been a leading voice in exposing some of the destructive uses of art, and more importantly, in suggesting practical ways for art and artists to better connect with society. We are not afraid to tackle head on the social issues which affect artists.

RICKY FLORES

788 Fox Street, #3k
Bronx, NY 10455
(212) 842-3178



I am a freelance photographer specializing in documentary photography and experimenting in surrealistic photography. I am interested in any work in which my photography can be used for social change. I photograph mostly in the South Bronx, concentrating on the Puerto Rican community. My project is now expanding to cover the New York metropolitan area.

Presently I work alone, but I am interested in working with other artists in documenting the poor and working class of all ethnic backgrounds and to use work for social

FASHION MODA

2803 Third Avenue
Bronx, NY 10455
(212) 585-0135



According to the definition the directors of Fashion Moda put forth in the January 1981 issue of *Artforum*, "Fashion Moda is impossible to define because by definition we have no definition." Yet within its lack of structure there emerges a philosophy that goes something like this: Fashion Moda believes in the idea that art can be made by people who are known and unknown, trained and untrained, middle class and poor. It is graffiti scrawled across walls. It is the cross-cultural concept that all people are one and the same, a theory that the directors hope will ripple out from the New York community, into the national community and subsequently into the world. Fashion Moda would like to be a franchise.

Fashion Moda is a place for science, invention, technology, art and fantasy. Its proper name is the word *fashion* written in the four major languages—English, Chinese, Spanish, and Russian. Its base of operations since 1978 has been a storefront in the South Bronx, a neighborhood described as "an area of severe devastation," but one that FM sees as crucial for implementing their idea and escaping the chic art scene. (Ironically, FM has become the darling of the art world.)

But the storefront isn't the only spot where FM exhibits art. It likes, for example, to temporarily "borrow" abandoned buildings. The storefront itself might be the scene of *City Maze*, a labyrinth built throughout the entire room by two artists, or *The Hall of Fame*, face castings of neighborhood people.

So in keeping with its defiance of definition, Fashion Moda's exhibitions defy classification, except perhaps to note that they are beyond even what alternative museums are showing and they might turn up almost anywhere.

change. I am interested in working with any groups or individuals in creating projects and implementing them with the purpose of using projects to promote social awareness. I have worked with political publications and community groups that deal with issues that affect the poor and working class.

My short term goal is to document the life of the Puerto Rican community in New York City. My long term goal is to create a multi-media organization of artists that specialize in political, social, and educational programs that focus on issues that affect the Latin American community.

SARA FOX

c/o ZEEKS Unlimited
40 Ocean Parkway, #6-H
Brooklyn, NY 11218



I do:

- Indoor and outdoor murals and design.
- ZEEKS—Life-size, light weight sculptures of people.

This year my work was selected to be on a float for the Columbus Day Parade. One of my Zeeks was also used by the Nuclear Disarmament Committee, June 1982.

My hope is to create works that will communicate with the public on both issues and the human condition!

FOUNDATION FOR
INDEPENDENT VIDEO AND
FILM (FIVF)

AIVE/FIVF
625 Broadway, 9th Floor
New York, NY 10012

See: Association of Independent Video and Filmmakers, Inc.—AIVF.



Graphic by Tom Keogh.



From "Freedom Ain't No Bowl of Cherries," a Fourth Wall political musical comedy.

FRANK A. FITZGERALD
212 E. 89th Street
New York, NY 10028
(212) 722-6793



See TIME MACHINE/Home Movies.

CHARLES FREDERICK
803 Ninth Avenue #4N
New York, NY 10019
(212) 757-5583



After wishing through most of my childhood to become an artist, and to make any yearning for a world free of poverty and violence become an imagination of it; and then after 15 years in New York in left politics and as a student, teacher, writer, and theater artist, I have come to comprehend and name myself and my work with the only title that collects all of these activities and all of these impulses within me and articulates their integration: I am a cultural worker.

As a cultural worker, I am able to imagine with and for others as well as for myself, and in my continuing wish for a new world, I am no longer trapped only in personal fantasy. I am now released in the collective struggle for freedom, while at the same time I can enjoy and trust the power of my own voice, as its strength grows with the voices of others.

I have helped form six theater collectives, some self-assertively political, some self-assertively aesthetic and avant-garde. This history was part of my struggle to make art work that would awaken an audience both sensually and rationally, emotionally and intellectually. The work of a cultural worker in all forms and media requires paradoxically both a greater discipline and a greater indulgence than the work of the alienated bourgeois artist. The discipline to comprehend the world for its reality; the indulgence to imagine a world for its possibility.

Activities: Board of Directors for the Alliance for Cultural Democracy, AD/HOC/ARTISTS, contributing editor, Theaterwork. I write poetry, stories and essays. It is time to form a new performance/theater collective in New York dedicated to experimental art and politics. When I was in Nicaragua in December 1983, I learned that revolution is not only to be imagined; we can make it happen.

4TH WALL REPERTORY COMPANY
79 E. 4th Street
New York, NY 10003
(212) 254-5060
Contact: Michael Cohen



The Fourth Wall Repertory is a political theater company whose 200 members include musicians, writers, actors, and directors, as well as social workers and teachers, chemists and carpenters, artists and lawyers, doctors and students. The Fourth Wall is dedicated to the theater as a forum of ideas which explore, lampoon, and attack the status quo of our society. Its productions are all aimed at American banking politics, nuclear proliferation, racism, the arms race, and other oppressive realities rooted in our society. This season we present the satiric revue, THE GARBAGE OF EDEN; the political musical comedy, FREEDOM AIN'T NO BOWL OF CHERRIES, again renewed with today's politics and in its third year; a new children's rock musical, TOTO AND THE WIZARD OF WALL STREET; and MUSIC LIVE!, a live political rock jam.

The Fourth Wall has produced two documentary films directed by Joan Harvey and co-produced by Parallel Films; the anti-nuclear feature WE ARE THE GUINEA PIGS (1980) and the anti-war film AMERICA—FROM HITLER TO M-X (1982). AMERICA has been widely acclaimed at over 20 international film festivals, honored in London, Moscow, and Houston, and aired on television stations in Atlanta and Austin. It opened in New York at the Bleecker Street Cinema for three weeks in January, 1983. London's Time Out called it: "The most powerful anti-nuclear documentary yet produced."

The Fourth Wall tours all its shows, taking to the streets with political comedy and rock 'n roll at rallies, demonstrations, teach-ins and community benefits. FREEDOM AIN'T NO BOWL OF CHERRIES toured England in 1981 and Europe in 1982 and has played to audiences throughout the East Coast. Our children's shows play for school and community groups year-round at specially arranged weekday shows at the Truck & Warehouse Theater. For information about booking our productions into your community, school, and union hall, call Michael Cohen at 254-5060.

THE FRIENDS OF HAITI
P.O. Box 348
New York, NY 10956
(914) 425-0654 contact: Jill
(212) 854-0536 contact: Ken, Matt, and Ted



Friends of Haiti was organized in 1971 to generate political and material support for the liberation struggle in Haiti. Friends does informational work such as radio and television broadcasting, newsletter and broadside publication, slideshow and film presentation to college, university, and community audiences. These projects all contribute to Friends of Haiti's primary goal of providing material support to the Movement Haitien de Liberation (MHL).

We publish Haiti Report, a quarterly publication designed to trace and analyze the development of the Haitian liberation struggle within the context of the present international economic system and the neo-colonial position occupied by Third World nations within that system.

We have a slideshow called Haiti: The Weak Link. It is a 45-minute sync-pulsed slide-show utilizing 295 color slides recently taken in Haiti. The music is primarily folkloric. The slideshow uses clear provocative narration to give simple yet in-depth analysis to Haiti's complex problems.

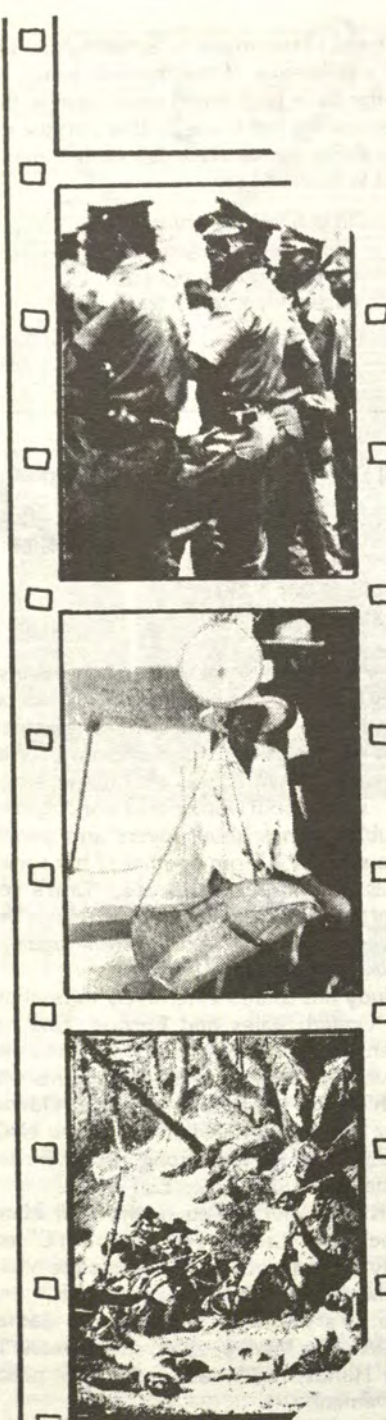
We also collaborate on a library in which we display and carry different art, poetry, posters, and more in the future... along with materials needed for the paper Haiti Progress. Haiti Progress is a weekly newspaper printed in New York City.

Information is also available through Friends of Haiti on Bitter Cane, a new documentary from Haiti Films which was filmed clandestinely in Haiti and which takes an in-depth look at the history and modern-day realities of this Caribbean nation. Bitter Cane was recently awarded 2nd Prize for a documentary at the Cannes Film Festival.

GALLERY 345/ART
FOR SOCIAL CHANGE
354 Lafayette Street
New York, NY 10012



Gallery 345/art for Social Change, Inc., is a nonprofit organization which, through the medium of the visual arts, documents the many issues facing society today. It currently has 24 exhibits which include "The Children in Crisis Project," "Throw Away People—The Plight of the Elderly," and "Hunger." The exhibits travel throughout the country educating and catalyzing people to take the next step towards involvement. The Children in Crisis Project features the plight of missing, murdered, and abused children. It has been installed in the Senate; it aided in the passage of the Missing Children's Act.



Canne Amère
Bitter Cane

THE GARDEN OF EDEN
184 Forsythe Street
New York, NY 10002
Contact: Adam Purple



The Garden of Eden is a dynamic organic sculpture on Eldridge Street in Manhattan's Block 421, Lower East Side. It may be described partly as a non-linear, minimum-technology urban agricultural art-project designed to demonstrate how abandoned-bulldozed lots (in even the most "depressed" ghetto) can be converted into abundantly fruitful and beautiful open-spaces without necessitating any government or private funding. Its aesthetic orientation continues to be as a non-verbal "teaching-machine" alternative to the unwise, uncritical, unhealthy, and unchecked exploitation of the Earth's surfaces, etc., in/by the planet's ac/occidental half even though such continued exponential exploitation risks species extinction.

The Garden's expansion has already answered the question: "What minimum number of tenement-size lots needs to be 'greened' to achieve the return of such song-birds as finches, thrushes, etc.?" Answer: "Three." It was discovered simultaneously that one person could "green" one lot per year by hand (and bicycle!).



GENE GLICKMAN
30-66 33rd St.
Astoria, NY 11102
(212) 728-8384



Music director of the New York Street Caravan, Modern Times Theater; conductor of Four Parts of the Movement Chorus, and coach of People Moving People. Available for composing and/or arranging instrumental and vocal music. See also: Above Mentioned Organizations

BARBARA GEORGE
322 E. 11th Street #17
New York, NY 10003
(212) 777-1059



I co-produced with Barbara Kopit (212-477-1196), the 9-hour, 50-act cabaret marathon "CLUB ROCKEFELLER" at NYC's Radical Humor Festival ('82) and am the creator-performer of an outrageously informative one-woman comedy and horror show called "EVERYTHING I EVER WANTED TO ASK ABOUT NUKES AND WAS AFRAID TO KNOW." I play eight characters including Little U, a 5-billion-year-old Uranium atom; Mr. P.R. Gamble, Director of U.S. Waste Management; The Goddess; Bikini Island Woman; and Radiation Wizard—providing an entertaining crash course on nuclear weapons, power plants, waste, radiation, and advertising. The show, which I wrote three years ago and update continually, is designed as a resource and celebration of the safe energy/disarmament movement. In 1983-84 I am touring all around the U.S., sponsored by activist groups, colleges and theaters. Performing fees, loans, and small gifts keep me precariously afloat.

I tour in a panel truck with a full-size replica of a Cruise missile on the roof—and spend lots of time talking with people on the street and in gas stations. Media coverage of the show and missile have been excellent.

I'm looking for a video documentary artist to accompany me on a portion of the tour, to record interviews with local activists and responses to the missile.

I have an effective support system built up through ten years' cabaret and theater work and lifelong involvement in progressive cultural and political movements, including five years of anti-nuclear activism. I want to share my experience and extensive publicity and booking resources—including technical and artists services, typewriter, phone, xeroxing, computer, and contacts—with like-minded performers. Together, on a co-op basis, we could hire a booking manager.

GODDESS FILMS
P.O. Box 694, Cathedral
Station
New York, NY 10025



See BARBARA HAMMER

PENNELOPE GOODFRIEND
205 Third Avenue 8B
New York, NY 10003
(212) 533-1025



Pennelope Goodfriend's work focuses on themes depicting the interaction of conditions and the complexities within the human personality. This is illustrated in the myriad of responses the interplay between photographer and subjects elicits. She says, "The qualities of anonymity and self awareness, what a person chooses to reveal are inherent in my work. The layers of communicable understanding at once unify and isolate individuals."

One of Pennelope Goodfriend's photographic series is called *Role Models and Realities*; it is made up of portraits taken from all over the world, which are encircled with a text.

MARA GOODMAN
252 15th Street
Brooklyn, NY 11215
(212) 499-7773



I sing songs of various cultures, trying to put the music in a left context without being rhetorical. So far, the protest songs have been Yiddish, Latin American, German (especially Brecht), and from the U.S. In longer concerts, classical songs, folk songs, and lullabies from around the world are included. I want my singing to help build a community that is committed to social change, that treasures different cultures, and that creates a better life for everyone. It's important to me to be expressing the feelings and aspirations of a lot more people than just myself.

In the past I've made music for progressive dance and theater and performed at rallies, benefits, meetings, street fairs, senior citizen centers, nursing homes, nursery schools, and concerts. Some of the issues I've been concerned with are housing, reproductive rights, Southern Africa, the Middle East, Central America, and self-determination for oppressed groups within the U.S. I work in groups, with accompanists, or acappella, and I'm always interested in working with other people. I also teach music in senior citizen centers, to young children and to private voice students.

I hope to use music to fight the coldness and indifference of the modern world; to put the focus back onto human beings, the closeness we feel to each other and the responsibility we all have for each other. I want to be called on.

"If you see my crying
Don't just pat my shoulder
Help me go on, right on
Give your strength to struggle"
Berenice Reagan
"Give Your Hands to Struggle"

JUDY GORMAN JACOBS/ONE SKY MUSIC
129 Columbia Heights
Brooklyn, NY 11201
(212) 875-3527



As a singer, songwriter, and guitarist, Judy Gorman-Jacobs draws on an unusually wide repertoire of songs and styles: blues, jazz, traditional and contemporary. With wry humor and deep caring she sings, "... songs about women and working folks' troubles, songs about lovers and people who struggle." From another of her songs, "This Earth," her words are, "Don't you want to taste freedom, and peace in this life? I believe we can make it whole again, I believe we can make it whole!"

Judy has toured extensively throughout the United States and Europe. She has given solo concerts at clubs, festivals, and universities and has shared programs with such diverse artists as Pete Seeger, Odetta, Tom Paxton, Meridel LeSeur, Bruce 'Utah' Phillips, Frankie Armstrong, Sweet Honey in the Rock, and James Earl Jones.

"Right Behind You in the Left Hand Lane" and "Live at Folk City, NYC" are Judy's two albums she performs the music in the films, "Women in Silk Mills," and "Cathy's Fantasy." Along with James Taylor, Rita Marley, et. al, she appears "In Our Hands," a film about the U.S. peace movement.

Pete Seeger has said of Judy Gorman-Jacobs, "She is always thinking how to find the right phrase, the right song to hit the nail right on the head, to shoot the arrow straight to the heart of the matter. I hope she lives to be 100 and is able to bring her songs to every nook and cranny in this suffering world."

In addition to concerts, she offers the following workshops: Women and Music, a Historical Perspective; Roots of Peace and Environmental Music; American Labor Songs; Relationship Between Politics and Music; and Earning Your Living as a Musician (or, How to Give up Your Day Job).

BARBARA HAMMER
P.O. Box 694, Cathedral
Station
New York, NY 10025
(212) 866-6422



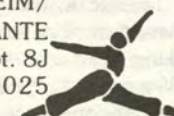
Barbara Hammer is an experimental film and performance artist whose work has contributed significantly to a growing feminist cultural movement. Her "striking individual work reflects the heritage of Maya Deren in the development of a cinema of personal expression. Through a rhythmic, incantatory style, Hammer creates images of high emotional intensity that concretize fantasies and fears. Evocative of Deren, too, is the creation of vivid picture-language: complicated cinematic metaphors that have the vertical dimensions of dreams rather than a linear, horizontal narrative structure" (Women's Media Festival). Barbara Hammer is currently concerned with creating environments where the viewing audience becomes the visual makers of screen images, and by doing so fuses the creative and spectator aspects of film.

In her own words, Hammer writes: "I usually work alone to try to be true to the closest interpretation of my vision/experience/perception. I like to experiment the process works from handling the medium on a one-to-one basis, although I could envision it being passed around in a circle. Sometimes I work in association with feminist artists and teachers and on feminist international and national issues."

"I would like to be able to know that my work will be seen after completion and that someone would do the distribution, publicity and necessary requirements to have it seen. Recently, I received a grant and that has made all the difference in my conception of film. I now shoot more expansively, work with more 'scopeful' subjects and with an intent to reach a wider audience. I am presently available to present and talk about my films in person and/or with a live performance."

Write for more information and a catalog of films available for rental or purchase.

ISADORA GUGGENHEIM/ THE RADICAL DEBUTANTE
1090 Amsterdam Ave. Apt. 8J
New York, NY 10025



Hailing from the heartland of the Midwest, The Radical Debutante moved eastward to pioneer cotillion dance clubs for political misfits who never learned the real meaning of socialism.

The direction of my work focuses on the visual narrative, exploring physical and spoken rhythms, presenting the personal as political, and implementing other physical techniques into dance such as: kung-fu and sign language for the hearing impaired. My work is my attempt to live with personal experiences and also go beyond them. I am concerned with the ordinary. I believe commonness is the embodiment of the extraordinary.

I am a political artist. I am affected by what people say, do, and think. The evolution of my themes are dependent on my earlier work as well as the ambience of contemporary culture. I identify the relationship between external societal stimulus and internal influences on my work. The conditions under which we live in our society demand that questions (and solutions) be raised to better existence.

I have recently joined Dancers for Disarmament, and am choreographing a work entitled, "Lifting Belly," based on the Gertrude Stein poem.

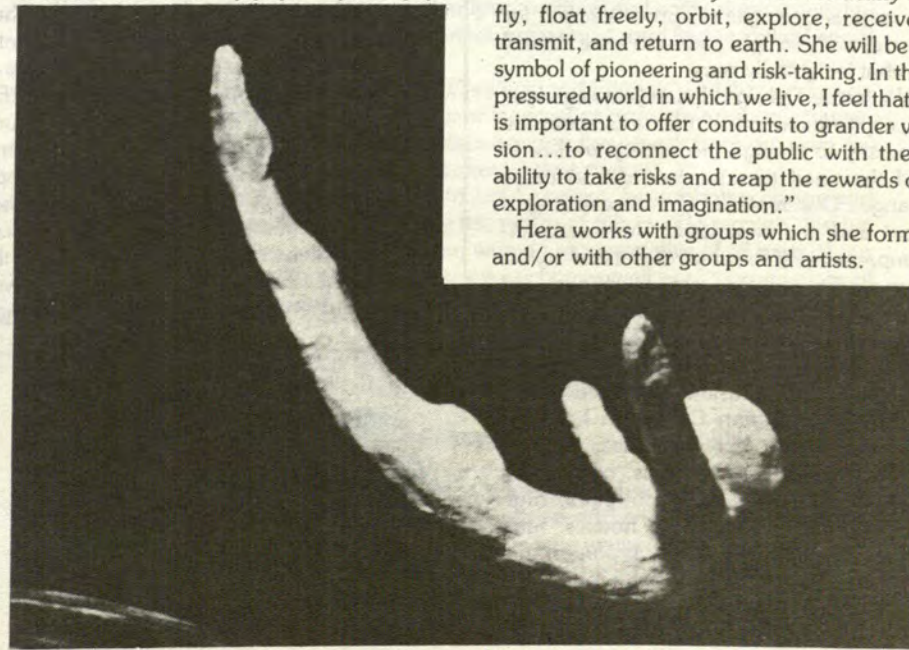
HERA
32 W. 20th Street
New York, NY 10011
(212) 924-4518



Hera is an environmental artist who deals with the juxtaposition of religion and violence in Western Culture. About her work she states:

"I believe that it is human destiny to fly and to orbit...not only physically, but psychically. Flying and orbiting symbolize for me a transition from submersion in the mundane to a creative overview. I would like to build a prototype of an orbital vehicle in the shape of a woman's body doing a swan dive. She will embody for me the ability to fly, float freely, orbit, explore, receive, transmit, and return to earth. She will be a symbol of pioneering and risk-taking. In the pressured world in which we live, I feel that it is important to offer conduits to grander vision...to reconnect the public with their ability to take risks and reap the rewards of exploration and imagination."

Hera works with groups which she forms and/or with other groups and artists.



HENRY STREET SETTLEMENT LOUIS ABRONS ARTS FOR LIVING CENTER



466 Grand St.
New York, NY 10002
(212) 589-0400
contact: Barbara Tate

The Louis Abrons Arts for Living Center continues Henry Street Settlement's tradition and commitment by offering quality arts classes, workshops, performances, and exhibitions to the residents of the Lower East Side as well as to the larger New York City community. Built in 1974 and dedicated by the First Lady, Betty Ford, the AFLC is an award winning arts complex which houses theaters, galleries, dance studios, and classrooms for the performing and visual arts.

THE HUMAN CONDITION

416 2nd Street
Brooklyn, NY 11215
Contact: Beverly Grant
(212) 788-3741;
Frank Negron 485-2249;
Chip Wakatama 384-1654



The Human Condition is a multi-national musical group composed of Beverly Grant, a North American, Frank Negron, a Puerto Rican, and Chip Wakatama from Zimbabwe. We perform as a trio accompanied by one guitar, percussion and fiddle. We sing in several languages—English, Spanish and Shona—and address many issues pertinent to the world we live in. Our basic message is one against oppression and for the necessity to fight back and seize control of what is rightfully ours.

We formed as a group ten years ago specifically to make music that talks about the necessity to change the society we live in and the need to unite in order to make change. Our material is anti-sexist, anti-racist and anti-imperialist. Our music encompasses a wide range of musical styles, from country-western, reggae, rhythm and blues, folk-rock, Latin, African, to jazz, a reflection of our multi-national character. We generally perform in a concert atmosphere but have, on occasion, provided dance music. The Human Condition has performed throughout the Northeast at anti-war demonstrations, prisons, community benefits, block parties, colleges, high schools, nightclubs, coffee houses, anti-imperialist demonstrations, unions, radio and television. We will continue to do so as long as the conditions we sing about continue to exist.



Bev Grant Frank Negron Chip Wakatama

We see ourselves as part of a larger cultural movement in this country which is growing and being fed by the struggles people are waging throughout the world against the monster in whose belly we exist. We believe in a future and hope our music will make a contribution towards one. Thus, we generally close our show with a song that says, "Together We Can Move Mountains, Alone We Can't Move At All."



HERESIES

P.O. Box 766, Canal Street Station
New York, NY 10013
(212) 431-9060
contact: Sue Heinemann

HERESIES is an idea-oriented journal devoted to the examination of art and politics from a feminist perspective. We believe that what is commonly called art can have a political impact, and that in the making of art and of all cultural artifacts our identities as women play a distinct role. We hope that HERESIES will stimulate dialogue around radical political and aesthetic theory, encourage the writing of the history of *femina sapiens* and generate new creative energies among women. It will be a place where diversity can be articulated. We are committed to the broadening of the definition and function of art.

HERESIES is structured as a collective of feminists, some of whom are also socialists, marxists, lesbian feminists or anarchists; our fields include painting, sculpture, writing, anthropology, literature, performance, art history, architecture and filmmaking. While the themes of the individual issues will be determined by the collective, each issue will have a different editorial staff made up of women who want to work on that issue as well as members of the collective. Proposals for issues may be conceived and presented to the HERESIES Collective by groups of women not associated with the collective. Each issue will take a different visual form, chosen by the group responsible. HERESIES will try to be accountable to and in touch with the international feminist community. An open evaluation meeting will be held after the appearance of each issue. Topics for issues will be announced well in advance in order to collect material from any sources. It is possible that satellite pamphlets and broadsides will be produced continuing the discussion of each central theme. In addition, HERESIES provides training for women who work editorially, in design and in production, both on-the-job and through workshops.

JIMBOCO RECORDS

1123 Broadway, #1013
New York, NY 10010
(212) 924-3737



Jimboco Records, established by Jim Reynolds to record the newest and most innovative rock the city has to offer, has always been ahead of the times. Reynolds, who has extensive experience in the music business, has put together a recording program which emphasizes the underground beat and atmosphere of New York City nightlife and the roots of rock and roll. Drawing upon the inspiration of the visionary science fiction writer Philip K. Dick (the catalog is numbered "UBIK" after one of Dick's novels) Reynolds presents the jackhammer-rhythmic heart-beat of the NASTY-FACTS; the gutsy and stylish rhythms of the NAILS; and the "Dada-Delta, Punk Blues" (Michael Shore, *Soho Weekly News*) of the HI SHERIFFS OF BLUE. Also on the Jimboco label are records by DIZZY AND THE ROMELARS, and the ROUSERS.

THE INDEPENDENT

AIVE/FIVE
625 Broadway, 9th Floor
New York, NY 10012

The Independent is the publication of AIVE, the Association of Independent Video and Filmmakers, Inc., a non-profit trade association for independents. See AVIF listing for more information.

IKON

P.O. Box 1355, Stuyvesant Station New York, NY 10009

IKON was founded in 1966. Susan Sherman, one of the original founders and the original editor, is also the editor of the present magazine. IKON was discontinued in 1969 during a time of intense political harassment after publishing seven issues. IKON re-emerged last year, but now not only as a cultural and political magazine, but also as a feminist magazine, an independent magazine committed to radical social change.

The logo of IKON contains the words "Creativity and Change" and that is precisely what IKON is all about—the inseparability of the creative process and social change, the connections that move people to action because they speak from our own experience, and not from empty and often meaningless rhetoric.

IKON is dedicated to fighting racism and anti-Semitism, homophobia, sexism and economic exploitation and to presenting the reality of third world women, lesbian women, Jewish women, working women, women representative of all parts of our society, in all the creative diversity of our experience as well as the experiences of women from other countries, particularly Central America, Latin America, and the Caribbean.

IKON, from its beginnings a collaboration of a poet and a painter, has also been devoted to integrating design and content, to healing the division between the poetic and visual image.

We need subscriptions, donations, women to add their names to our mailing list. We need women to know we're here. We need names of women outside New York where it's harder to find the magazine and names of bookstores who might be interested in stocking it. We actively invite manuscripts and art work. We're only just beginning again and we need the active support of the women's community to continue, so we can keep on putting out issues like "Women in Struggle: Seneca, Medgar Evers, Nicaragua—Making the Connections" and all the other issues and events we have in mind. Subscriptions are \$9.50 for two issues.



Jesus Romeo Goldanez, 1981

INALSE (INSTITUTE OF ARTS AND LETTERS OF EL SALVADOR IN EXILE

249 W. 18th St.
New York, NY 10011



INALSE came into being in order to plan a campaign and a series of exhibitions of Salvadoran culture. INALSE was founded to help Salvadoran artists in exile and to broaden the understanding of Salvadoran history as a people and as a nation.

INALSE founded and helped to coordinate ARTISTS CALL Against U.S. Intervention in Central America—which has organized artists in 27 cities nationwide, over 1,100 in New York alone, to do performances, exhibits, publications, events, etc. in solidarity with Central America.

A NEW KIND OF RADICAL WOMEN'S MAGAZINE

IKON
creativity and change
WOMEN AND THE
COMPUTER
a special section



WE ARE
MORE
THAN
WE
KNOW
-H.D.

GARY KENTON
20 Butler Street
Brooklyn, NY 11231
(212) 875-5556

I am an independent publicist and a freelance writer. On the public relations front, I work with various artists, managers or manufacturers, mostly having to do with the music business but also including other disciplines. My current clients include Philip Glass, Gramavision Records & Films, The New York State Council on the Arts, Folkways Records, Karla DeVito and a few others.

On the writing front, I am Records Editor of *Country Rhythms* magazine, and I contribute regularly to several music-oriented publications, including *Musician* magazine. Other recent publications in which my byline has appeared include *The Washington Post*, *TV Guide*, *Diversion* and *People*. I am currently working on a book on Moses Asch and Folkways Records.

I also devote my professional energies to aiding a few political groups, notably The Citizens Party and The National Writers Union.

TOM KEOUGH
321 Flatbush Avenue, #8
Brooklyn, NY 11217
(212) 789-1666

To really work to change society is always very difficult. Really rock the boat, and the captain would rather have you in the brig—or tossed overboard, but with the galley full of slaves and with nuclear torpedoes and "conventional" mines in the waters, the boat needs to be rocked—and it needs more complete changes than that too.

Generally I work as an illustrator. I try to maintain a balance between illustrating exposures of the horrors of our exploitative warring world and the beautiful hopeful struggles of people trying to bring solutions to the problems. For the past two years I've been working with health care teams who offer alternatives to the disgraceful medicine-for-profit system. We work with the developmentally handicapped, who are among the most oppressed and least protected of the health/profit system's victims. (Remember Willowbrook? Such NY concentration camps are still running.) By using art I have been able to develop teaching aids, to help people create and express ideas and emotions, help people develop motor skills and emotional strength, and to create recreation and entertainment.

Artists must be part of the groups of people working to better the world. Artists should get together with other artists to share problems/solutions, learning experiences,

and to build much needed support groups. I work with the people of the World War III Illustrated collective. We have organized visual shows for concerts, published a magazine, and worked with community groups who needed art to promote and aid their struggles.

I often work in partnership with Seth Tobocman. We've just completed a ten-month project for Maryknoll Missions. The project is designed to respond to a recent Reagan directive ordering more complete CIA infiltra-

tion and monitoring of missionaries and religious leaders. Seth and I are now hooking up with a church children's group to produce art to replace the traditional images Christian art has generally presented to people.

I'm also a member of the Eye of the Hurricane, an affinity group organized to have a strong presence in the growing civil disobedience campaigns. Besides blockading and being hauled off, the Eye is now developing guerrilla theater. Seth and I will be giving our theater a dynamic visual impact.



KINGSBRIDGE COFFEEHOUSE

Kingsbridge Heights
Community Center
3101 Kingsbridge Terrace on
Summit Place Bronx, NY 10463
Contact: Harriet Lessel (212) 884-0700
Contact: Eric Levine (212) 884-8607

Our purpose is to allow talent of all kinds, especially but by no means exclusively community talent, to have a chance to play, sing, dance, and whatever else. The hope is that we will be able in the next few years to bring various polarized ethnic groups together under one roof. We are still small, but growing; we welcome anyone who would like to share with us or just come and enjoy. In the future we may feature performers.

We offer a rare opportunity for musicians to work with a real cross-spectrum audience. The coffeehouse is held every Friday night from 7:30 to 10:00 p.m. and is located in the North Bronx (call to get travel information).

KITCHEN TABLE: WOMEN OF COLOR PRESS, INC.

Box 2753 Rockefeller Center
Station New York, NY 10185
(212) 308-5389 Contact: Barbara Smith

Kitchen Table: Women of Color Press, Inc., is the first publisher for women of color in North America. Women of Color Press, Inc., is committed to producing and distributing the work of Third World Women of all racial/cultural heritages, sexualities, and classes that will further the cause of Third World women's personal and political freedom.

Among the books available from Kitchen Table are: *Cuentos: Stories by Latinas*, Alma Moraga & Mariana Romo-Carmona, eds.; *Narratives: Poems in the Tradition of Black Women* by Cheryl Clarke; *Miwa's Song* by Fay Chiang; *In the City of Contradictions* by Fay Chiang; *She Had Some Horses* by Jau Harjo; *Home Girls: A Black Feminist Anthology*, Barbara Smith, ed.; *This Bridge Called My Back: Writings by Radical Women of Color*, Cherrie Moraga & Gloria Anzaldua, ed.; and many others. A brochure with complete listings and prices is available.

JANET KOENIG

280 Riverside Drive, Apt. 3E
New York, NY 10025
(212) 865-3076

I am an artist and graphic designer who likes, for example, to make postage stamps contradicting state propaganda and to design books, posters, and brochures for radical causes.



ELIZABETH KULAS

714 Amsterdam Ave. #17
New York, NY 10025
(212) 420-8196 (leave message)

My work involves the following themes: anti-war, anti-nuclear power, interpreting media and advertising imagery messages, corporate crime, class consciousness, and peoples' liberation. It is two-dimensional and usually takes the forms of large wall pieces which are also reproduced in more accessible book form. Some works are drawings using black and white ink and color. Others are photographic images. Some works mimic corporate imagery or use the professional media form to get an alternative view across. Other works are story-like explorations of an individual's struggle in relation to a particular theme like nuclear power or war.

I work alone and with other people. I need both situations to feed my spirit and temper the strength of my voice. In Political Art Documentation/Distribution (PADD), I find contact with other socially concerned artists energizing as well as informative. The projects we do can more easily take broader scope than is possible for individual work. Also, artists and art activists need a center to organize for our own interests and those of the people of this country. We need a place where we can meet to help the strong people's cultural movement that is developing in this country.

I am working on two projects in which I'd like to include other people. One is a book on the experiences of women who were either sterilized or suffered serious medical problems as a result of wearing the intra-uterine device, the Dalkon Shield. The other project will explore the history of women's breasts and the change which they have undergone under capitalism in terms of chemical contamination, cancer, and the climate of sexism.

BARBARA KOPIT

322 East 11th Street
New York, NY 10003
(212) 477-1196

Activist production coordinator for live events, film, and video. Currently working with communities organizing a grass roots performance circuit of coffee houses and cabarets. Purpose: to bring local groups together to raise money for alternative projects, to create spaces that will encourage people to come together and have fun, unwind, discuss, share resources and information and get involved, to gain greater exposure for activist artists and entertainers. Special interest: comedy and satire. Want a club on your block? Have a video project that needs doing? Get in touch.

Past projects include Greenwich Village Halloween Parade in New York City (7 years), Club Rockefeller (8 hour cabaret for Radical Humor Festival '82 New York City), Performing Artists for Nuclear Disarmament Caravan (Spring '83 Northeast U.S. and Canada), International Jugglers Association Summerfest Performance (Video).

LABOR THEATER

100 E. 17th St.
New York, NY 10003
(212) 505-5026
Contact: Bette Craig
or Chuck Portz



The LABOR THEATER takes the side of working people and presents that point of view to the world at large. Since 1975, ten original LABOR THEATER productions have taken to the road, playing mostly in union halls and community auditoriums. Past productions have included dramatizations of labor history, such as: *The Wobblies* and *Working Our Way Down*. The company is currently touring *The Bottom Line*, a satirical musical review on Reaganomics; and *A Peaceable Kingdom*, a utopian animal fable with music.



LAMAS: LATIN AMERICAN MUSIC IN ALTERNATIVE SPACES

434 W. 120th Street, Suite 8A New York, NY 10027
(212) 663-0288 Contact: Gustavo Paredes, Executive Director



LAMAS was conceived in 1979 to present the non-traditional aspects of Latin American music in performance series in the New York City metropolitan area.

The non-traditional aspects of Latin American music have not been explored in a performance series at any of New York City's experimental music or cultural institutions prior to the LAMAS music series. The primary intent of the LAMAS music series is to present noted and emerging musicians/composers whose work reflects unique directions in music composition and instrumentation.

LAMAS consists of various components: LAMAS FREE SUMMER MUSIC FESTIVAL, CONTEMPORARY MASTERS SERIES, MEDIA: TV/RADIO and THE VISUAL ARTS. LAMAS initiated its inaugural season by presenting a free summer festival of music in 1980 by an eclectic group of Latin American musicians/composers throughout New York City. LAMAS continues this tradition every summer. The Contemporary Masters Series was instituted during 1983-84 to premiere original work by artists commissioned by LAMAS during the fall and winter seasons. LAMAS' initial productions in media are a 60-minute videotape documentary entitled "MUSICA," a history of the development of Latin American music in the United States and a national radio series, "A Look at Contemporary Latin American Musicians/Composers" featuring live recorded music and interviews distributed via satellite.

In 1984, LAMAS will present a photography exhibition depicting the Latin American musical culture experience in the United States. The show is available for exhibitions outside the New York area.

In the future, LAMAS seeks to expand the scope of its programs and tours beyond the New York metropolitan area through establishing relationships with viable cultural institutions. LAMAS also plans to develop and distribute new media programs for broadcast TV and radio.

LAUTARO

Music of the Andes
PO Box 1270, Cathedral Station
New York, NY
(212) 864-2347 or
927-6596 (Zoe Tilton)
Contact: Maria Elisa Cuadra,
Luis Espinoza, Co-Directors



the Andes mountains utilizing native instruments. Selections include pieces from Chile, Bolivia, Peru, Ecuador, and Argentina. The group has played at universities and colleges on the East Coast. They have also performed at the American Museum of Natural History, Lincoln Center's Alice Tully Hall, Channel 4, WBAI, and clubs like Rincon Taino, Casa de Circulo Cultural de Espana, Chile Club, etc.

Lautaro performs the authentic music of

CAROLE ROSE LIVINGSTON

83 Washington Place
New York, NY 10011



Raised in the Fort Greene Housing Project, Brooklyn, and firmly rooted in the working class, I work in several overlapping circles:

As a teacher of English, remedial skills and women's studies at Brooklyn College;

As a scholar—my doctoral thesis, now nearing completion, is on the earliest English and Scottish broadside ballads, and I've lectured on various musical and feminist topics in the U.S., Canada, and Mozambique;

As a political activist-feminist, pacifist, anti-racist, anti-imperialist, anti-nukes agitator, etc.; active member of the War Resisters League (New York City local), founding member of women's CR groups (London, New York), and to date four times arrested (New York), and twice beaten by the police (Chicago, London);

And a lifelong folk singer, a songwriter (member Songs of Freedom and Struggle, a network of political musicians), and now a journeywoman poet—songs currently circulating in print include "The Ballad of Bobby Sands" and "Apartheid No, Liberation, Yes" in *The People's Songletter* and "I'm a Friend of the Foetus (right up to the moment of birth)" recorded on the May 1983 Coop record and printed (words only) in the Coop magazine.

See also: People's Music Network for Songs of Freedom and Struggle; and People's Songletter.

DAVE LIPPMAN

322 E. 11th Street, #20 New York, NY 10003
(212) 673-3835



I write songs FOR life and liberty, survival and socialism, humor and hard work; AGAINST racism and reaction, brutality and boredom, imperialism and all impediments.

I sing at benefits and nightclubs, inside prisons and outside palaces, I produce tapes and books of my songs, work with theater groups, perform in Europe, sing in other languages whenever it's useful and possible, distribute singalong sheets, teach and learn from others, and am as tolerant and militant as possible.

My musical style springs from that fertile field that lies between folk and a hard place, cross-pollinating with all the fields that border it, without ever claiming another's roots as my own. Some of my songs are satirical, and all of them are serious.

I have performed mostly for youth, students, activists, east and west coasters, and people who come to political events. I'm moving into playing more for people who are disaffected from society, people who like good music with strong feelings and opinions, people with a taste for satire and soul—people who want to learn as well as laugh.

When I sing alone it's because of finance. When I have a band, people are more likely to dance.

I work with political groups that I think have some capacity to communicate with and organize people for change. Including some I disagree with about some things. Including even some that don't advocate capital punishment for capitalism. But not including groups whose dogma insists on running over their common sense. And everyone else's.

SPECIAL INTERESTS—Passionate translations of revolutionary songs, especially from Latin America, to sing for those who listen in English. More daring club bookers and radio programmers who will mix political music with other stuff the way it's done in the rest of the world.

WORKING CONDITIONS—People don't necessarily want to look at the dirty side of life at all, much less their own country's responsibility for it. This can make it hard to get heard. And the people in control of the commercial gateways to the public—press, airwaves, recording, venues—are generally more conservative than the audiences they control.

Political organizers must realize that in struggling against a state and a class we are taking on a reactionary culture which can only be displaced by a revolutionary one. We have a responsibility to develop that culture, to make that a paramount task in our work.

So let's get our strategy together and boogie.



Lautaro performs Andean music.

MASS TRANSIT STREET THEATER

P.O. Box 347
Jerome Ave. Station
Bronx, NY 10468
(212) 748-0785
contact: Mario Giacalone



Mass Transit Street Theater, now in its 14th year as a repertory company in New York, is currently working on its new play, *NEIGHBORS*. The play centers on a group of community activists who, through the night of July third, put aside their differences to find their common values. It takes an upbeat look at our community's diversities, and presents new hopes, dreams, and challenges for Americans today. Mass Transit Street Theater has performed its plays all over—in communities like Green Point, Brooklyn; Kingsbridge Heights, the Bronx; The Public Theater, Manhattan; George Meany AFL-CIO Center in Silver Springs, Maryland; and the Riviera Hotel in Las Vegas, Nevada, to mention a few.



CAROLE ROSE LIVINGSTON

DONA ANN McADAMS

348 East 9th Street
New York, NY 10003
(212) 475-3395



I am a photographic artist working only in black and white. I am interested in photo-journalism and documentation. I make the photos and turn them into posters which become street pieces. My last 4-year body of work was called the Nuclear Survival Kit, an urban installation involving approximately 5,000 xerox posters of nuclear installations across the USA. It was posterized in major American cities, and on Interstates 80, 95, 10 and 20. It was also installed in Australia, Ireland, England, Sweden, Germany, and Japan by anti-nuclear "mail art" groups. Now I am working on a new project of photographic images, Alphabet City—a look at the changing Lower East Side and the gentrification problem. I work at PS 122 Community Center and with a German group who are studying housing problems in Berlin. I am a member of Not For Sale, a subcommittee of PADD. I am excited to be working with the group on this issue after coming from a four-year project that I did alone. My hope is that more individual activists will come together and form groups. There is real power in numbers.

SUSAN R. MCCARN

604 Carroll Street
Brooklyn, NY 11215
(212) 420-8196



I am a performer, director, writer, organizer, and you guessed it, editor. Much of the past year of my life has been occupied by the coordination and publication of the directory you are holding in your hands. I have worked for *Cultural Correspondence* for two years now as a staffer, editor, designer, writer and networker. My work here has given me an inestimable opportunity to network and to keep myself alive within the project of developing a progressive arts movement in this country. I know from plenty of past experience that if this were not my way of paying my rent, my involvement would be about 20% of what it is now. The most important thing about this work for me has been finding and developing a radical political cultural community to work with of dear friends and respected compañeros.

In 1982 I co-conceived, co-wrote, directed and performed in a play called, "Hard to Swallow: A Play about Anorexia, Bulimia, Advertising and Social Contexts." In it I was exploring food obsession as a feminist issue, a socialized masochism that all women have been subjected to. This past year, aside from my work with *Cultural Correspondence*, I have taught voice and studied political economy at the New York Marxist School; worked with the AD/HOC/ARTISTS and the November 12th Coalition; taught at the University of Illinois at Champaign-Urbana; traveled to Nicaragua with a delegation of North American theater workers; and performed street theater for ARTISTS CALL. The trip to Nicaragua has transformed something fundamental in me—it reemerges in an extraordinary resonance with every other major experience of passion, dedication, and contradiction in my life.

I want very much to get back into political theater work; it has been difficult to find people in New York to do socially conscious, preferably original, experimental collective theaterwork.

Through *Cultural Correspondence*, I am a member of PADD and the Alliance for Cultural Democracy (see separate listings).

MEDIA NETWORK: ALTERNATIVE INFORMATION CENTER

208 W. 13th Street
New York, NY 10011
(212) 620-0877
Contact: Barbara Solow



Media Network is a national membership organization whose goals are to: 1) increase public awareness of how media define and influence our lives; 2) help people who are working for social change identify and use films, videotapes and slideshows to further their goals; and 3) introduce quality independently produced media to a broader audience. Media Network is founded on the belief that media strongly influence our perceptions and shapes the way we think about ourselves and our society. Media Network serves as: 1) an experienced and trusted source of information on social issue films; 2) a training resource center; and 3) an expanding network of activists who want to share their experiences in using media at the grassroots.

Media Network's Information Center is a telephone and mail reference service with information on over 3,500 films, videotapes and slideshows on a wide range of social issues. Media Network produces guides to media on topics of interest, such as disarmament, reproductive rights, and Central America, and distributes publications from cooperating organizations such as Cine Information and the Film Fund. Media Network also offers periodic workshops and training sessions in how to use media for social change activities.



From Women Artists News, *A Flight of Imagination* by women artists, a site specific group show, Small Walls Gallery, N.Y.C.

LIZ MESTRES

19 West 21st St., 2nd Fl.
New York, NY 10010
(212) 929-7221



I have a studio that provides graphic design services for commercial and political groups. I am a member of the Puerto Rico Solidarity Committee and the New York Marxist School.

MEMBER:
MAGAZINE



ME MAGAZINE

P.O. Box 1132
Peter Stuyvesant Station
New York, NY 10009
U.S.A.
(212) 673-2705



ME magazine circulates throughout the International Artist Network in more than 30 countries worldwide.

Statement of purpose: The comedy of ME art (La Comedia dell'arte mio) is the constant and continuing attempt to unite the world of matter and the world of art. It is an apparent impossibility; it is the only quest however; it is the quest of creation.

MEet Me at The Eye: La Galleria dell'occhio, an East Village storefront eyes only gallery, at 267 E. 10th St. For exhibition and subscription write to above address.

Membership is by self election only.

MIDMARCH ASSOCIATES

Women Artists News
Box 3304,
Grand Central Station
New York, 10163
Contact: Cynthia Navaretta
or Rena Hansen



Midmarch Associates is a multi-purpose arts organization focusing on publishing, administration (exhibitions, symposia, panels), archive, and information. It works with the arts community. The group was formed by women interested in overcoming the existing bias in the art world. We publish Women Artists News, a magazine with information about women artists living and dead and information about the situation of women artists and useful to them.

We need help to continue our work which concentrates on the issues of artist's rights; discrimination; and equal opportunity for women in the arts.

PENNY MUDD

Sullivan Street
New York City, NY
Contact via:
Box 11 Meacham Branch,
Floral Park, NY 11003



interested in process/projects that stem from incidents in my life, tasks that need to be accomplished, peace work. I have the perspective of a performer from past experiences in 'vernacular entertainment' (feminist revue and cabaret) and 'modern dance' (exploring conscious movement as therapy).

as for the future, I aspire to develop musically to give greater depth to intermedia performances, public rituals, and multi-media installations concerning social/spiritual change. immediacy, directness, timeless moral principals, and the appropriately opportune are my boundaries. work alone for greatest mobility/flexibility, but appreciate collaboration's process. always open to proposals, especially from other women. curious about the potential overlap between performance and acts of non-violent political resistance.

Much transatlantic travel has led me to work providing 'access services' for artists and performers who wish to tour in Europe; based out of Rome—can be contacted at the above address. have been employed as video-documentarian, para-archaeologist, interpreter, researcher, preservationist. beyond all this 'art' activity hope to be a midwife.

EL MUSEO DEL BARRIO

1230 Fifth Avenue
New York, NY 10029
(212) 831-7272
Contact: Isabel Nazario

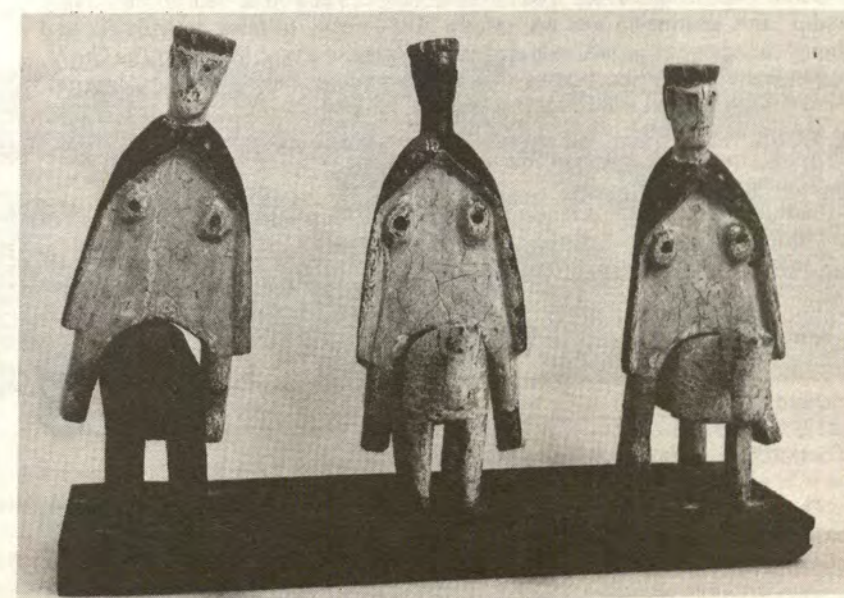


El Museo is the primary Hispanic art museum in the continental United States. Organized in 1969 as a store-front adjunct to the local school district, it now occupies a permanent home on New York's Fifth Avenue where it provides the nation a continuing look at the Hispanic experience through art—painting, sculpture, graphics, photography, film, music, and theater.

El Museo del Barrio is the major collector and exhibitor for Puerto Rican artists who help give artistic expression to the experience of millions of Hispanic Americans.

Its collections comprise over 5,000 objects. Its research collection grows annually as does its library. Exhibitions have included art based on Taino Indian designs, works from international sources such as London's Victoria and Albert Museum and retrospective exhibitions of individual artist's work. Exhibitions of contemporary artists' work have served to create an interest in the marketplace, thus filling an important need for emerging Hispanic artists.

Since moving to its Fifth Avenue location in 1977, the museum has mounted 20 major exhibitions of painting and sculpture; 18 exhibitions of contemporary photography; over 20 concerts of chamber music and 60 concerts of Puerto Rican and Latin American folk music; presented, with Joseph Papp and Teatro 4, three Latin American Theater Festivals; and produced two National Latino Film and Video Festivals at El Museo.



From the Museo collection, *Los Tres Magos*, 19th century Puerto Rican.

MODERN TIMES THEATER

250 W. 65th Street
New York, NY 10023
(212) 664-8933



Modern Times is a nonprofit professional (Equity) theater founded in 1977. Based in New York City, we tour throughout the United States. We create original plays about people in crisis, personal and social, and we perform our plays for the widest possible audience, including thousands who don't usually see live theater.

Past productions include: "Homeland," a comedy about South Africa and the U.S.;

"The 8 Million," about New York City's housing horrors; "The Bread & Roses Play," about the 1912 Lawrence Textile Strike; "Hibakusha: A Love Story from Hiroshima," about A-bomb survivors; and our current production, "Freedom Days," about the Civil Rights Movement.

Besides our plays, we offer playmaking workshops in public schools, in such culturally underserved areas of New York City as the South Bronx and East Harlem. Our local performing space is Washington Square Methodist Church in Greenwich Village. Our office and rehearsal space is the Lincoln Square Neighborhood Center, at the address above.

NATIONAL ALLIANCE OF MEDIA ARTS CENTERS

5 Beekman Street, Room 600
New York, NY 10038
(212) 233-3900



The National Alliance of Media Arts Centers (NAMAC) is a non-profit organization dedicated to increasing public understanding of and support for the field of media arts in the U.S. Members include media arts centers and media artists as well as other individuals and organizations providing services for production, education, exhibitions, preservation, and distribution of video, film, audio, and intermedia. NAMAC's information services are available to the general public, arts and non-arts organizations, businesses, corporations, foundations, government agencies, schools, and universities.

NAMAC:

Fosters understanding and appreciation of non-commercial media as art, as a major cultural force, as an educational tool, as historical documentation, as a major aspect of international cultural exchange.

Develops publications on available resources.

Researches new funding sources.

Sponsors an Annual Conference.

Monitors legislation and policy at local, regional, and national levels affecting NAMAC constituency.

Publishes a national newsletter.

Provides technical assistance to member organizations.

NAMAC Membership Benefits:

Subscription to *Media Arts*. You can keep informed and up-to-date on film, video, audio, and intermedia arts with *Media Arts*—news, reviews, interviews, and thoughtful, provocative articles in each issue. Six issues a year, including *The Guide*, a comprehensive regional listing of media arts programming, exhibits, lectures, seminars, and media related activities throughout the U.S.

Annual Conference.

Management assistance to media arts centers.

Membership services.

Institutional membership ranges from \$50-\$150, depending on your budget.

NATIONAL BLACK THEATRE, INC.

9 E. 125th Street
Harlem, NY 10035
(212) 427-5615

Contact: Shirley Faison, Business Manager



The National Black Theatre was founded in 1968 by Barbara Ann Teer, and has established a cultural and educational facility in Harlem, America's most well-known black Community.

The Performing Program is the hub of NBT activities. Over the years NBT has produced original works that reflect the ritual techniques and theatre style developed by Barbara Ann Teer. The performances are audience participatory, highly energized and entertaining. The NBT productions create a theatrical environment that produces strong family feelings because they express, in a creative and dramatic way, love and unity for all people. The performing facility is also used for productions by other theatres and artists.

Under the Touring Program, NBT has established an annual summer tour of community centers, seniors citizens centers, and festivals in all five New York City boroughs. NBT has a track record for touring prisons, college campuses, state arts council presentations, national theatre conferences, and international festivals. NBT tours have been promoted through the Theatre Communications Group publications, the Mid-Atlantic States Arts Consortium and NECCA. Last seasons NBT maintained a 15 member touring company which performed before more than 12,000 people.

The Adult Performance Workshop Program workshops are designed for the cultivation and development of the professional performing artist. Based on the creative philosophy and performance technique created and developed by NBT's founder and executive producer, the "Teer Technology of Soul" is designed to take its participants through the steps of becoming fearless and spontaneous performers.

NATIONAL WRITERS UNION

13 Astor Place, Seventh Floor
New York, NY 10003
(212) 254-0279
contact: Margaret Bald



In October 1981, at the American Writers Congress, a group of writers began organizing to form a writer's union, like those of Canada, England, Sweden, West Germany, and Iceland. On April 30 and May 1, 1983, delegates from the Union's ten locals met in New York to debate and pass a Constitution and found the organization. Our aims are to improve conditions for writers throughout the industry. In 1981, a national survey found that the average annual income of the full-time working published author was under \$5,000. In magazine and newspaper journalism, conditions are similarly bad. In real dollars, rates have fallen over the past 20 years.

Our first contract, with *Mother Jones* magazine, raises minimum rates by 25% and raises a number of precedents. This contract is important, not only for what we won, but because it established our ability to engage in collective bargaining. Discussions underway within the Union will determine both the targets of our next bargaining efforts and the content of the contracts we want.

The National Writers Union is working with other writers' and artists' organizations to preserve and extend freedom of expression and information. We also offer a health and life insurance plan and discounts on computers, peripherals, and software to members. All members receive our newspaper, *The American Writer*, six times yearly.

The Union is the only writers' organization which operates both nationally and locally. In local chapters, members can meet other writers, discuss professional problems and grievances, negotiate contracts with local publications and participate directly in discussions of Union strategy and direction. Fifteen members can form a chapter in an area where none exists. Locals have a high degree of autonomy, setting local programs and dues.

THE NEW SONG
QUINTET

City View Music (BMI)
510 W. 112th Street
New York, NY 10025
(212) 866-3827
Contact: Mike Glick



The New Song Quartet is a unique ensemble working to "revive the tradition of poetic, meaningful and musically innovative song." Theirs is a popular eclecticism, a blend of U.S. and world musics ranging from jazz to Jacques Brel, from country swing to salsa... and more. NSQ has drawn upon the diverse backgrounds of its members to achieve a contemporary sound, while respecting the musical heritage they explore. Performing primarily in English, the group is equally expressive in a variety of languages. Their talent, their energy and diversity make them a very special musical experience, one that has delighted audiences in Germany, Spain, Portugal and the USA.

The group was founded by Mike Glick who also composes most of the group's original material. Other members of the quintet are Jeff Fuller, Gene Golden, Lise Brown and Diane Orson.

NEW YORK MARXIST
SCHOOL (BRECHT
AUDITORIUM)

151-3 W. 19th St.
New York, NY 10011
(212) 989-6820
contact: Lisa Maya Knauer



The New York Marxist School (NYMS) is an eight year old independent educational and cultural institution in New York City. The school offers courses on current international political affairs, women's issues, a politics and art discussion group, a writers workshop, ongoing small group studies of *Capital*, and much more.

Cultural events in the Brecht Auditorium at NYMS include: vital and diverse lectures and discussions almost every night—i.e., "Women, Race, and Class," "Black Perspectives on the Crisis in Marxist Theory," "Radical Art in New York," ... : bilingual poetry readings; commemorative events for significant dates in the calendar of left history; and renowned parties. The school is a significant community center for the left in New York, and operates with a distinguished board of advisors, staff, faculty, and roster of guest speakers.

FOUR PARTS OF THE MOVEMENT is the NYMS chorus. Under the direction of Gene Glickman, the chorus sings together weekly (Wednesdays from 6:15-8:15), and has developed a repertory of people's music which they perform for many movement events.

N.Y. ANTINUCLEAR GROUP

339 Lafayette St.
New York, NY 10012
(212) 505-6590



The New York Antinuclear Group was formed in the fall of 1982. We are a small group of concerned citizens opposed to the development and proliferation of nuclear power, whether its used to produce "peaceful" energy or weapons anywhere in the world.

We believe that the public has right to safe and cheap energy as well as the right to determine what kind of energy is produced, how it is produced and how it is distributed. Therefore, we advocate the creation of a system of energy production and distribution that is geared toward the needs of the public as a whole, and not toward the profits of the utility companies or the military needs of States.

As we see it, such a system would have to be decentralized as well as directly and democratically administered at the community level, and based on renewable sources of energy such as solar and wind power.

Our primary function is to inform the public about the dangers of nuclear power and to help organize and participate in community opposition to the nuclear power plants currently in operation as well as those still under construction.

Our activities include: educational programs, such as forums, film and slide shows, discussion groups, leafletting, and one-to-one conversation. We also sponsor and participate in non-violent forms of direct action, such as civil disobedience, legal rallies, and pickets.

Our internal organizational structure is non-hierarchical, and adheres to our commitment of direct, participatory democracy. By this, we mean that we work as a group of individuals in an open, cooperative fashion.



Information about the school's activities and a catalog of courses, lectures, and events is available free on request—just send in a note with your address, or call.

NEW YORK STREET
THEATER CARAVAN

8705 Chelsea St.
Jamaica, NY 11432
(212) 454-8551
contact: Marketta Kimbrell



The New York Street Theater Caravan has been in existence now for about 13 years. We do street theater with a strong artistic, visual, and experimental direction—trying more than anything to create the best theater we know how. We are very concerned with artistic values. Through our work we are attempting to become a part of the events we live with, to participate in them, and transcend them in search of human values. We express our feelings about our daily realities in our work, share

them, and seek to create a dialog with the audience. We travel about 10,000 miles a year.

Hard Times Blues, the comedy that made us famous in Europe, is an adaptation of the folktale, the "Bremontown Musicians." It is the story of a donkey, a dog, a cat, and rooster. They are thrown from their homes, meet, and struggle to learn to harmonize and sing together, which is difficult because their music is so different. Our donkey was a black worker; the cat was a coal miner's widow; the dog, a Puerto Rican stray; and the rooster was an American Indian. The animals encounter a robbers' den, which in or production was a big white den in Washington Incorporated.

Molly McGuire is a production about Irish rebellion against British rule. The Molly McGuire immigrated to Pennsylvania where they worked as coal miners and labor organizers, and where 19 of them were hung, accused of terrorism. In this play we explore the theme of terrorism and ask who the real terrorists are.

PAPER TIGER
TELEVISION

165 W. 91st St.
New York City, NY 10024
(212) 362-5287 or 663-3887
Contact: Dee Dee Halleck



Paper Tiger Television is a mostly live, public access TV show. It looks at the communications industry via the print media. The power of mass culture rests on the trust of the public. This legitimacy is a paper tiger. Investigation into the corporate structures of the media and a critical analysis of their content are two ways to demystify the information industry. Developing a critical consciousness about the communications industry is a necessary first step towards democratic control of information resources.

Paper Tiger's 28-minute tapes are made collectively. They are wittily designed, informal, often funny, always hardhitting. They include: Six programs of Herb Schiller reads



Herb Schiller reads the *New York Times* on Paper Tiger cable television.

SUNI PAZ

435 E. 14th Street, Apt. 4H
New York, NY 10009



Suni Paz, singer-songwriter born in Argentina, accompanies herself on guitar and charango (lute). Her songs reflect cultures and countries of Latin America and her concern for people's lives and struggles. She is above all a lover of life, people, and languages. She has performed on stages throughout both American continents as well as Europe. Suni sings in Spanish and provides a brief explanation of the lyrics in English. She usually performs with Martha Siegel, cellist, and Wendy Blackstone, flute and light percussion.

Suni has recorded five LP's with Folkways Records, including "Alerta Sings" and "Children's Songs for the Playground," bilingual records for children, and most recently, "Earth and Ocean Songs."

Photo by Eva Cockcroft



Suni Paz.

THE PEOPLE'S VOICE
CAFE

c/o Westbeth Gallery
155 Bank Street
New York, NY 10014
(212) 426-2183



The People's Voice Cafe is an alternative coffeehouse offering quality entertainment. We provide a space for the artistic expression of a wide variety of humanitarian issues and concerns. The cafe is run as a non-profit collective, and is not affiliated with any political organization.

PEOPLE
MOVING PEOPLE

115 West 104th St.
New York, NY 10025
(212) 663-0916
contact: Farnsworth Lobenstine



People Moving People is a new, small vocal ensemble composed of black, Latino, and Anglo musicians. We sing music from these three heritages and are interested in performing at movement events.

The New York Times; Joel Kovel reads *Covert Action* and *Psychology Today*; Martha Rosler reads *Vogue*; Tuli Kupferberg reads *Rolling Stone*; Sheila Smith Hobson, *Newsweek* Discovers Central America; Stanley Diamond reads *Scholastic Magazines*; Brian Winston reads *TV Guide* and *TV News*; Ann Marie Buitrago reads *Agents Names Censored by the U.S. Congress*; Karen Paulsell reads *Computer World*; Joan Braderman reads *The National Enquirer*; Sol Yurick reads *The New Criterion*; Stuart Ewen reads *The New York Post*; Ynestra King reads *Seventeen*; Murry Bookchin reads *Time*; Serafina Bathrick reads *Working Women*; Bill Tabb reads *US News and World Report*; Teresa Costa reads *Biker Lifestyle*; Conrad Lynn reads *Commentary* . . . and more are in the works.

Tapes (3/4" unless otherwise requested) for rent \$30; sale \$100; dubbing on your own stock, \$50. Series and speakers can be arranged for classes and other special events.

POSTAL ART NETWORK
See Mark Bloch

RAGGED EDGE PRESS

102 Fulton Street
New York, NY 10038
(212) 962-4488
Contact: Joel Cohen or Diane Milder



Ragged Edge is a general commercial print shop specializing in work for nonprofit organizations and other progressive groups. We print everything from business cards, stationary, brochures, and flyers to large posters and books, single or multi-color. We can usually assure delivery on anything usual or unusual within any kind of time schedule. We especially like to do high volume work.

REELWORKS

90 Gold Street
New York, NY 10038
(212) 233-0349
Contact: Carolyn Jung



Reelworks is a film/video/audio-visual production company. We produce media for progressive organizations and coalitions. We work in any medium. Our interests are anti-imperialist, anti-racist issues. Reelworks has produced and distributed "Red November/Black November," a presentation about the Greensboro killings.

AARON ROSEMAN

465 West Broadway
New York, NY 10012
(212) 475-0436



Work: painter, postmaker, photographer: politically oriented.

I work essentially alone and join groups as particular issues arise. In the past, I've worked with Ad/Hoc/Artists, ARTISTS CALL Against U.S. Intervention in Central America, and others. My work goes beyond two-dimensional canvas and into public sculptures, banners, and other cultural work for social change.

Yes, I would prefer to do work with group(s).

SEDITIONARY DELICIOUS

PO Box 6981
New York, NY 10150



Seditious Delicious, a new, anti-authoritarian poetry magazine, wants poetry in any style, traditional to punk, including song lyrics, prose poems, and experimental poems. Seditious Delicious will print those (after all, we won't be able to print everything) that we feel most poetically and scrumptiously subvert the system of statism, militarism, racism, sexism, classism, gay and lesbian oppression, ageism, or any of the other nasty power trips we have to contend with.

But we're not merely *anti* these evils, oh no! We are *for* a liberated world based on pleasure, peace, and cooperation, a world without boundaries, hierarchies, or secrecy. Such a world, we believe, will be inherently poetical. Let's express it and share it NOW.

Seditious Delicious will be free, and a special effort will be made to distribute it to prisoners.

Please send no more than five poems. All those who send material will receive Seditious Delicious, whether their work appears in it or not. If you wish your material returned to you, include a stamped, self-addressed envelope.

SEDITION ENSEMBLE

Context Music
63 W. 8th Street, Suite B
New York, NY 10011
(212) 673-5184



Sedition Ensemble is a multi-dimensional musical performance group using original jazz, funk, and other popular forms to create music that sings directly to the urgency of contemporary times.

Typical Sedition shows include songs excerpted from longer works, combined with new material and, arranged to encompass a theme relevant to the particular event, the sponsoring group, or some other purpose. Their shows always have a theatrical element.

Full length pieces:

The History of the Universe According to Those Who've Had It—a musical odyssey using prison and political prisoners as a metaphor in describing U.S. society.

Echos of 1898—public and personal notes and anecdotes that relate the Spanish-American war to present U.S. reality.

LOISAIDA War Party—an insightful, often humorous look into the issue of gentrification on N.Y.'s Lower East Side, with a personal, international, and futuristic view.

Most recent work:

A cabaret political performance work, developed and performed with La Mama ETC Cabaret, "Calling Out."

Workshops:

Rhythm and Relevance—lecture, demonstration, and participation workshop in the technique of creating and performing songs, raps, and other presentational modes, using current events, stories, and personal experience.

Recordings and a video of Sedition Ensemble are available from Context Music, address above.

RUTHY ROSEN

2820 Ocean Parkway #23F
Brooklyn, NY 11235
(212) 966-3154



Producer of the "Sing Out! Radio Bulletin," WBAI-FM, NY and other Pacifica stations. Singer/songwriter of topical material. Member of the duo, Ruthy and Irene, performing songs for senior citizens, adults and children (with Irene Friedman) at libraries, preschools, senior centers, and coffee houses. Also a member of the Hudson River Sloop Singers, a topical/environmental singing group with over 100 members.

I hope to reach out to new audiences with the music, audiences who don't often hear this kind of "message" music. As two mothers of young children, Irene and I find we are limited by time and distance constraints. While our families are supportive, we are often reminded that our primary responsibilities are at home. We need to have a lot of energy to do all we need to do and all we want to do. When we do sing, we find that seniors are especially appreciative and even affectionate and little kids look at us with eyes full of wonder.

MEL ROSENTHAL

Empire State College
300 Park Avenue South
New York, NY 10010
(212) 598-0640



I do documentary photography of a political nature. I have done projects about the South Bronx, about Villa Sin Miedo which is a rescue community in Puerto Rico, about the Cuban health system, and I do photographs for progressive organizations and newspapers. I often work with other photographers, critics, and organizers on specific projects. I teach photojournalism at Empire State College which is an innovative "college without walls."



Sedition Ensemble.

GREG SHOLETTE
172 E. 7th Street, Apt. 4C
New York, NY 10009
(212) 673-6408



I am an artist doing political and critical work. I also build TV props, architectural models and prototypes. This involves sculpture, silkscreening, vac-u-forming, plastic constructions, lightboxes, mold-making, and technical problem solving. I enjoy using these same techniques to challenge and probe our social environment as well as realize the concepts of other artists who don't have access to such methods.

CLARISSA SLIGH
465 West Broadway
New York, NY 10012
(212) 254-6626



Issues: Women—their work/living environments, activities and relationships. Contemporary cultural and political event documentation.

I am currently working alone exploring the dynamics created by the entry of women into formerly all-male workplaces.

I work with others as events occur, but would like to work with others on a project-by-project basis as well as part of a loose-knit network.

SLOW MOTION POETRY COLLECTIVE

c/o Zegers
681 President St.
Brooklyn, N.Y. 11215
(212) 789-6544
Contact: Kip Zegers



The Collective has been in existence since November 1980. It functions as a support group and workshop for its members, and it has given readings on numerous occasions. In addition, it has recently begun publishing, with two books in print and two more scheduled. We exist because we felt the need to combat isolation in our work as artists and because we had found that artists with a political stance could become even more isolated. We are interested in meeting other artists (especially poets), and in finding new ways to get our work into the community. We would especially like to see some kind of base (workshops, readings, a space) for writers in Brooklyn.

Collective members: Susan Metz, Zack Rogow, Kip Zegers, Mark Zuss.

SPIDERWOMAN THEATRE
77 Seventh Ave.
New York, NY 10011
(212) 243-6209



Spiderwoman Theatre was formed as a woman's theatre group by women addressing women's issues. We have grown in our outlook. Now we are interested in all people. Our issues are still women's issues, but we also do anti-nuke pieces. Although we are political, we have high artistic values. Spiderwoman company uses music and comedy as part of our work.

We work with the school system, women's political groups; we tour all over the world. Our aim is to be self-supporting through our work.



GILLIAN STEPHENS
3324 Lucerne Street
Bronx, NY 10465
(212) 597-0626



Music Therapy is the modern form for the ancient knowledge of healing through music. A person need not have musical training to participate.

In a music therapy session percussion instruments and the voice are the vehicles for self-expression and communication. Problems are transformed and worked with in the tension and release, intensity and calm of musical improvisation. The music therapist serves as guide, activator, support, and listener helping a person gain insight and clarity, and renew energy through music as well as words.

Gillian Stephens, M.A., CMT, musician and composer, has worked as a music therapist for over 11 years. Her training includes a Master's degree in Music Therapy from New York University, study at the Gestalt Therapy Institute in New York, and a study of rhythm and ritual in Ghana and Nigeria.

JOE STEPHENSON
188-24 Lewiston Avenue
St. Albans, NY 11412



I am a muralist, painter, graphic and scenic designer. My murals are produced with communities and usually reflect their concerns. I am a founding member of ARTMAKERS, Inc., of New York City, a group of public artists dedicated to the production of community responsive, socially relevant art works.

See also: Artmakers

STEPPINGSTONES
P.O. Box 1856
Harlem, NY 10027
(212) 474-5063
contact: James B. Gwynne, editor



Steppingstones is an irregularly published journal. Two issues have appeared: the Premier Issue (Summer 1982) and *Malcolm X: A Tribute* (Winter 1983). The next issue will appear in September.

A one year subscription is \$20. The journal will be published quarterly when resources permit.

The journal offers no personal bias, but serves as a vehicle for presenting fine literature. *Steppingstones* welcomes and encourages unsolicited materials from established and new authors. The criteria for publication are purpose and literary merit.

"Liberation," which *Steppingstones* fosters, is a term to be taken in the broadest context of the word. Any work that can aid us in the struggle against political, economic, or spiritual tyranny will be presented as authors wish to explore the subject of liberation.

SUSAN STOLTZ
495 Broome Street
New York, NY 10013
(212) 966-1757



Multi-media artist, filmmaker, painter, puppet/mask maker, oral historian, organizer. Currently organizing women artists meeting at the Limbo Lounge on Sundays. Director and creator of film, "Big Red," Lounge puppet animated 16mm film, describing the humorous side of my 1980 journey aboard the Trans-Siberian Railroad across the Soviet Union.



The Talking Band, *Soft Targets*.

THE TALKING BAND
c/o Performing Artservices, Inc.
325 Spring Street
New York, NY 10013
(212) 243-6153



The Talking Band is a five-member theater ensemble whose work emphasizes language that is rich and energetic, underscored by a broad range of musical ideas from formal songs to surprising sounds.

The group began in 1975 by working on short stories, poetry, and songs, and has consistently developed very fine full-length productions: *WORKSONG*, a semi-documentary ode to, and critique of, money in America; *THE KALEVALA*, based on the lyrical epic of Finland; and *PEDRO PARRAMO*, by Mexico's leading author, Juan Rulfo.

TALLER LATINOAMERICANO
19 W. 21st St.
New York, NY 10010
(212) 255-7155



The Taller Latinoamericano is a non-profit community center. It was created so that Cultural programs and the opportunity for artistic expression could be made available to individuals and groups.

The Taller presents cultural activities, theater performances, musical concerts, dance, art exhibitions, craft fairs, and films, all of both Latin and North American traditional and modern cultural origin. Our Spanish classes are very popular, and we now offer English as a second language classes. The Taller provides an exchange of experiences to its audiences.

The Taller also provides the facilities to enable other groups to do their own programs, and we rent office spaces to Latinamerican cultural and solidarity groups.

THEATRE COMMUNICATIONS GROUP
355 Lexington Avenue
New York, NY 10017
(212) 697-5230



As a national service organization for nonprofit professional theatres in the United States, TCG publishes a monthly journal called *TheatreCommunications*, which has close to 5,000 subscribers. Many are theatre artists and administrators, colleges, journalists, funding agencies, and others of the profession.

The regular features of the magazine cover national and international events, people, new stages, and funding. There is also a section which lists monthly production schedules of over 125 theatre and touring companies from across the nation.

TIME MACHINE/Home Movies
212 E. 89th Street New York, NY 10028
(212) 722-6793 Contact: Frank Fitzgerald



For the past ten years, I have worked as a free-lance illustrator, a position providing excellent training as well as occasional aesthetic and financial rewards. However, my spiritually-based desire for wholism, peace and justice prompts a search for ways to give more meaningful expression to my talents. This search has led me to the development of TIME MACHINE/Home Movies.

TM/HM, a film or video service, is somewhat difficult to describe because the first reel is not yet "in the can." It is envisioned as half-hour programs of magazine format, family entertainment touching on universal themes and concerns. A typical program might include: family album/home movie-like "portraits" and interviews, coverage of local issues and politics, commentary and reportage and animation.

The individual pieces will be woven together by theme, visual segues and the strong presence of music and song. The underlying message will be that life, though seemingly tragic at times, is varied, challenging and deserving of—and in need of—celebration!

TM/HM is now essentially a low-tech, one-man operation and will be so until it takes a more definite form. I hope eventually to be soliciting "pieces" for it from contributing artists and to be able to share the income derived.

I am also available as an illustrator for organizations promoting life, peace, growth and wholeness. I welcome all inquiries.



KINDA MAKES YOU WANT TO END THE ARMS RACE, REDISTRIBUTE WEALTH AND BOOGIE, DOESN'T IT?

NED TREANOR
210 E. 21st Street, #4C
New York, NY 10010
(212) 677-9571



Ned Treanor is currently a member of the Hudson River Sloop Singers; staff organizer for the New York Folk Festival, and Folkworks, the festival's parent organization; contributor to and production staff member of the Fast Folk Musical Magazine; Publicity Director for this magazine's companion organization, the Speakeasy musician's cooperative, in New York City; Co-editor of the SING OUT! Radio Bulletin on Pacifica Radio, over WBAI-FM, New York City; member of the SING OUT! magazine music committee; member of Songs of Freedom and Struggle/People's Music Network. He has also served as Midwest contributing editor for BROADSIDE Magazine; manager/agent for Chuck and Joni Mitchell; co-manager and producer for The Living End and Focus: Hope, in Detroit; co-founder of the People's Voice Cafe, New York City; publicist; producer; promoter; and collaborator on the Haymarket Songbook project. Album credits include Joe Heukerott's "Bittersweet," and the Speakeasy's "Coop" album series. He is also co-founder and vice president of Clearwater's Brooklyn Sloop Club; and member of Ferry Sloops, Clearwater's affiliate. He has performed with Pete Seeger, Josh White, Jr., Bob Gibson, Jim Croce, Tom Rush, Dave Van Ronk, Eric Anderson, Oscar Brand, Tom, Steve and Harry Chapin, Joni & Chuck Mitchell, to name a few.

UNION FOR DEMOCRATIC COMMUNICATIONS
725 Broadway, 4th Floor
New York, NY 10003
(212) 598-3338
Contact: Karen Paulsell



The Union for Democratic Communications is a national organization of communication researchers, media producers, and activists devoted to the critical study of communications issues and policy, production and distribution of alternative media, and the development of democratic communications systems in the U.S. and abroad. It includes individual members, local chapters, regional organizations, and a national steering committee. The national organization works to facilitate communication among regions, local chapters, and individual members. UDC held the First National Conference on critical communications in Philadelphia, in November 1982; it was titled "Building Democratic Communications."



Cartoon by Tuli Kupferberg.

UPFRONT

c/o PADD
339 Lafayette St.
New York, NY 10012
(212) 420-8196



UPFRONT is a publication of Political Art Documentation/Distribution (PADD—see separate listing) that provides models for political and social art in New York and hopefully in other communities across the country. The articles evolve out of the PADD public forums held at The Franklin Furnace in N.Y.C. Also included is a section from the PADD Archive, individual works, international news, PADD's NOT FOR SALE committee and more. Subscription is \$8.00 per year; send checks payable to PADD.

VAC-PAC

8 E. 48th Street, Suite 3C
New York, NY 10017
(212) 759-3223
Contact: Flo Kennedy

VAC-PAC is an umbrella organization consisting of voters, artists, anti-nuclear activists and consumers for political action and communication founded by Flo Kennedy. The coalition exists as a national organization and on local levels. Each local VAC-PAC group decides what issues are important for that region at this time. The Juneau, Alaska, group has a task force on domestic violence; the Portland group is involved with the '84 Jesse Jackson campaign; Brooklyn is working with "Nite Talk," a national Black Network radio show; and Toronto is active with reproductive rights advocacy. All are working with local communities on a decentralized basis.

VAC-PAC is planning a national convention, where all local and regional groups can get together and combat the issues of the '84 election (as well as the preservation of the world). The convention will happen in San Francisco, July 16-20, 1984. Come with your ideas and your dreams. Use this umbrella organization to network and demonstrate our consensus.



Cartoon by Nancy Wells.

VANITY PRESS/ CLUB VANITY

160 6th Avenue
New York, NY 10013
(212) 925-3823
Contact: Tuli Kupferberg



Vanity Press/Club Vanity is a publishing and performance conglomerate composed by Tuli Kupferberg and his friends and enemies.

It does anything it wants: cultural, political, social satire, print, TV, radio, song, slides, mud pies, clubs, colleges, cabarets, etc.

So far it hasn't been able to make the revolution, but it hasn't given up yet! Benefits a specialty.



CHOCOLATE WATERS

323 W. 82nd St., 5A
New York, NY 10024



Description/Statement of Purpose

A. To "save" myself.

B. To "save" the world.

What kind of work do you do? Poet, Humorist, Romanticist, Cynic.

What kind of work would you like to do? Just what I am doing.

How would you identify the community you work for/with? The lesbian in everyone.

Why do you work alone? Because I enjoy it.

Do you work with specific political groups/issues? No.

What about your hopes, special interests, working conditions? My hope is for my own apartment in Manhattan!

NANCY WELLS

63 West 92nd St.
New York, NY 10025
(212) 666-2754



I'm a feminist, visual artist, and teacher. I've shown my work in New York and nationally, including the Radical Humor Festival Exhibit sponsored by Cultural Correspondence. For the past five years, I have

been working on a group of philosophical, non-verbal books which are in the process of finding a publisher.

I work primarily as a printmaker, but also do work in a wide range of mixed media: batik, painting, watercolor, soft dolls, and paper mache' masks.

I'm open to using my knowledge and work to benefit any situation that supports a saner world in which humankind and nature can coexist.

VENTANA

c/o Cultural Correspondence
505 West End Ave.
New York, NY 10024
contact: Susan McCarn



Ventana is a new organization that was started by cultural workers who have been to Nicaragua and have seen the daily reality of the revolution there, and the deadly effects on lives and culture of the U.S.-backed suppression of that revolution.

We come together as an artists' network in solidarity with Nicaragua. We will help make resources available to those who have experienced the revolution first hand; in order to help others understand the reality of Nicaragua we will organize cultural workers in the following ways: lectures and slideshow presentations; radio, tv, and media works; poetry readings, artshows, theater works, film shows, music, and dance concerts; cultural brigades to reach people in their own towns, neighborhoods, and places of work; demonstrations, vigils, letter writing campaigns, and lobbying efforts; visits to and workshops in Nicaragua sponsored by the Association of Sandinista Cultural Workers (ASTC); cultural exchanges between North American and Central American artists and institutions. We translate and publish literature by Central American artists, and translate North American literature and send it to Central American groups; we write and distribute articles on Central American culture. We will do fundraising and gathering of supplies to support Central American cultural workers and their organizations; fundraising to support the activities of this organization. We combine our efforts with those of other cultural organizations as well as with church, labor, political, and community organizations, and other activities that fulfill our objectives.

WEST OF THE NILE

c/o James Edward Shannon
309 E. 81st Street
New York, NY 10028
(212) 722-6675
Contact: Jean Reynolds
(212) 794-2758
Contact: James Edward Shannon



West of the Nile (WON) is an organization devoted to the ongoing struggle of black people to monitor and combat cultural racism, i.e., static and stereotyped projections of the African-American experience in theater.

We perform dramatic workshops and fundraisers for churches, progressive organizations and schools. The plays deal with the black experience and are mostly two character works. A partial list of past performances are:

BLACK GRADUATES: New York Theater Ensemble, NYC; Royal Court, London, England; Colby College, Waterville, Maine; John Jay College, NYC.

TESTIMONIES: The Black Heritage Festival 1973; St. Clements Church, NYC, 1976; Fordham University, NYC, 1978; Trinity Lutheran Church, NYC, 1980.

WELCOME BACK, BILLY BABY: The Brecht, NYC.

EMMA MAE PEARSON: The Brecht, NYC.

MOTHER MARY'S HONOR STUDENT: The Brecht, NYC.

The plays are dialectical and present the inner contradictions of the black experience in America.

"WHERE WE AT" BLACK WOMEN ARTISTS, INC.

154 Crown Street
Brooklyn, NY 11225
(212) 756-1897
Contact: Priscilla Taylor



The "Where We At" Black Women Artists is a sisterhood of professional artists whose commitment is to self-development as well as serving the community at large. Founded in 1971, the members conduct seminars on black women artists, slide/lectures, art exhibits and arts and crafts workshops. We serve largely the minority community and have conducted training workshops in prisons, colleges, community centers (youth and senior).

Members are painters, printmakers, weavers, copper repousse designers, photographers, illustrators, authors, gallery owners, sculptors, fibre artists, and musicians.

WIRE (WOMEN'S
INTERNATIONAL
RESOURCE
EXCHANGE)

2700 Broadway, Rm. 7
New York, NY 10025
(212) 666-4622



WIRE is a collective of feminists who see the importance of providing information of ten very hard to find about women's options, work, and struggles in the third world. Our philosophy is feminist and anti-imperialist, and we see the two as completely necessary, indeed complementary to each other. There is a need to explain the role of the U.S. and other industrialized nations in the oppression of women in the third world, to make connections of racism, classism, and sexism on an international level as well as a personal one. WIRE researches, evaluates, duplicates, and distributes low cost materials, both published and unpublished. Our publications have included: A Latin American Women's Poetry packet; an information packet on South Africa; Lives of Working Women in India; The Fotonevela as a Tool for Cultural Domination; our newest publication and first in book form, WE CONTINUE FOREVER, Sorrow and Strength of Guatemalan Women; and much more. The prices range from fifty cents and up for individual articles, to a couple of bucks for longer works. A catalog of the material available from us can be sent on request.

WOMEN'S EXPERIMENTAL
THEATER

98 East 7th St.
New York, NY 10009
(212) 866-7785

contact: Roberta Sklar/Sondra Segal, Artistic Directors



The Women's Experimental Theater (WET) creates and performs theater which draws on the specific experience of women and brings it to the public. Our program includes the creation and performance of collaborative works, the development of experimental methods of acting to articulate women's lives, and public research with women on themes relevant to our experience.

WET is concerned with the evolution of a feminist theater aesthetic and the establishment of women's theater as a form of expression within the arts. Some of our works include, "Woman's Body and Other Natural Resources"—Food, Food Talk, and Feast or Famine, and "The Daughters Cycle Trilogy"—Daughters, Sister/Sister, and Electra Speaks. Workshops, video and performances are available.

WOMEN MAKE PRINTS

920 Riverside Drive #26
New York, NY 10032
(212) 923-2437
contact: Barbara McPhail



Women Make Prints is a cooperative of women artists who have worked intensively in the printmaking medium. These 15 artists have shown widely in national and international exhibitions and have received numerous prizes and honors.

Women Make Prints was founded in the spring of 1982 by several artists then active in Bob Blackburn's Printmaking Workshop in New York City. The flexible, professional atmosphere of the Workshop has, for years, encouraged many artists to experiment and develop as printmakers. The membership of Women Make Prints quickly expanded, and a first exhibition was held at SUNY-Purchase in the spring of 1983. Future plans include travel to Columbia University for "Inside/Out" (their current show) and new shows, such as "Women at Work."

WORLD WAR III ILLUSTRATED

c/o Seth Tobocman
176 E. 3rd Street, #1A
New York, NY 10009
(212) 505-6457



World War III Illustrated is a magazine of political art and political cartoons. It is primarily visual and gut oriented. We put a priority on shaking people up. We started in 1979 as a reaction to Jimmy Carter's war rhetoric. We come out irregularly. Three issues so far. People interested in contributing or buying copies should write or call.



Cartoon from World War III Illustrated, by Seth and Peter.

WOMANSONG

825 West End Avenue,
Apt. 14-F
New York, NY 10025
(212) 222-2892 contact: Barbara
(212) 499-2322 contact: Joyce



We are a group of seven women who sing about women's lives and struggles. Weaving a rich blend of harmonies, we seek to interpret folk, blues, country, and contemporary music on feminist, international, and other political themes. Womansong amuses, rouses, moves, and inspires.

Womansong is available for rallies, coffeehouses, workshops, conferences, and cultural events. Inquiries are welcome.

YOUNG FILMMAKERS/
VIDEO ARTS

4 Rivington Street
New York, NY 10002
(212) 673-9361 Contact: Roger Larson



YF/VA was established in 1968 on New York's Lower East Side as an experiment in 16mm filmmaking by young people. It grew within a few short years into the region's largest nonprofit, tax-exempt service organization for the independent film and video community.

Low-cost services offered today by YF/VA include film and video equipment loans; postproduction facilities; a color video studio; film rental and speaker subsidies; and a variety of media training, exhibition, and lecture programs. YF/VA is also commissioned to produce film and tapes for community, arts, and cultural organizations.

YOUNG PEOPLE'S CHINESE CULTURAL CENTER

90 West Broadway
New York, NY 10007
(212) 964-7903



The Young People's Chinese Cultural Center (YPCC) is a Chinatown community arts group that has been introducing audiences in the New York area to Chinese dance for the past 10 years. YPCC was founded in 1975 by a group of artists, dancers, musicians, young amateurs, and their parents of the Lower East Side who want to share their artistic skills and Chinese culture with the general public.

The dance workshop of the center offers virtually every style of Chinese dancing, including dances of the Han, Mongolian, Tibetan, Korean, and other Chinese national minorities. Our emphasis is both on the folk dances of the various Chinese nationalities and on traditional dances. Members of the workshop have had the opportunity to study dancing and to do research in China and other parts of the Far East. Research on the minorities, their habitats, cultures, songs, dances, and styles of clothing provide us with a strong potential to develop an excellent dance workshop that is both authentic and lively.

Since its founding, the center has grown rapidly. Requests and invitations to perform at China Day celebrations and international festivals have come from community centers, colleges, universities, and public libraries. The YPCC also sponsored lectures and workshops by visiting Chinese artists.

Our goal is to expose Western audiences to Chinese dance in all its diverse forms. Through our dance activities, we hope to make Chinese dance a more widely appreciated art form and in this way unearth greater opportunities for Chinese artists to practice and develop their art in the West.

We welcome those who are interested in dancing or any aspect of dance production to join us. There is no special requirement of dance training, age, or sex.

PAUL ZALOOM
54 Franklin Street #3F
New York, NY 10013
(212) 964-7881



I am a performer of my own one-man, found-object animations and paper videotapes or "crankies." In the animations, I use different debris, plastic packaging, toys, old appliances, shoes, books, and many other objects as characters and setting for short stories and plays. My paper videotapes are drawn on scrolls of paper that I unroll while delivering an accompanying narration. I also work with hand puppets, marionettes, and rod puppets, and interest deriving from my 11 year performing career with The Bread and Puppet Theater, a troupe I still work with on occasion.

All of my shows have two things in common: first, they are funny, and second, they are political. My primary objective is to make my audience laugh and enjoy themselves. If I fail that, the political information is basically useless and dull. In the four programs of short pieces I've invented in the past, I've dealt with such issues as industrial pollution and nuclear energy, shopping malls and their role in the decline of inner cities, the effect of drug and cosmetic products on our society and the C.I.A.'s plans to kill Fidel Castro with poisoned cigars ("Do I.C.A. Ceegar or What?!!"). I am particularly interested in using raw, verifiable data that I can disseminate in my shows. For example, "Do It Now!" is a paper videotape about the U.S. government's plans for civil defense in the event of nuclear war. All the information comes from Federal and state government publications and interviews with public officials. It is frightening and hideously absurd stuff which is very funny at the same time. It is all true and I carry documentation to verify all data. But I feel my job is find humor in our situation without resorting to didactic political lecturing.

I am also influenced by New York City and one of my shows addresses the problems and issues facing this crazy town. I am continually seeking important and potentially funny subjects. It is important that my shows are accessible to people of all ages and political persuasions. I remember meeting a guy after a performance who came up to me and said, "I heard you are a leftist, but this stuff is funny and it makes sense." That's what I want to hear from card-carrying Republican members of my audience, and that's why I do what I do.



LIFEYARDS

121 New York Avenue
Congers, NY 10920
(914) 268-3269 contact: Alan Gussow, director
West Coast Office:
Friends of the Earth
1045 Sansome Street
San Francisco, CA 94111
(415) 433-7373

The total destruction which would follow a nuclear exchange renders the making of postwar monuments a cruel impossibility. The time for monuments, therefore, is now, before all we know and love is lost. We require a new kind of monument which celebrates our attachment to life, and honors not the dead but the living, not loss but connection. We need marked places into which we may pour our feelings for those persons and places we love. If graveyards follow on death (and graveyards, after all, are places where the living do honor to those who have gone), then what this nuclear age requires are LifeYards—places where we the living do honor to what sustains us.

We empower individuals to organize groups of artists (broadly defined) and other citizens in order to plan for, create, and publicly dedicate LifeYards. Our process includes sending materials which set forth the basic concept, slides, photos, and videotapes of installations which have taken place, posters, site agreements, sample press releases, letters of invitation, budgets, and extensive debriefings. We have also given verbal and media presentations. We want interested groups and individuals to contact us for help beginning work on new LifeYards installations.

Our communities have been very mixed. They have included, among others: artists in the Hudson River Valley (NY); artists, craftspersons, senior citizens, school children, and religiously affiliated persons in San Francisco; artists, dancers, musicians, and nuclear freeze activists in Santa Cruz (CA); landscape architecture students at the University of Minnesota; artists and writers in Pittsfield, Mass.

LifeYards was formed in September 1981 on the initiative of its founder—painter, sculptor, and environmentalist Alan Gussow. Each LifeYard project director has become a permanent member of the growing advisory group. We welcome new participants. LifeYards is sponsored by Friends of the Earth Foundation and may receive tax-deductible funds under a restricted grant arrangement. Our hope is that every community in the U.S. and around the world will dedicate a LifeYard. Our intention is to provide a hopeful, life-affirming way of dealing with the threat of nuclear war.

LifeYards also helped to plan and promote the Shadow Project: see separate listing.

WILLOW MIXED MEDIA

P.O. Box 194
Glenford, NY 12433

Willow Mixed Media, Inc. is a not-for-profit arts and education organization engaged in producing and distributing works of art and of social interest. Since 1979, the organization has participated in many projects and exhibitions through the generous support of individuals and corporations, and governmental and private foundations. The following is a representative sampling of the programs we have sponsored:

SUN AS SOURCE: a major showing of solar art, both as art and as functional materials for heating. The project has included a symposium on solar art in Philadelphia at the University of Pennsylvania, showings of solar art at the Art Quake and the 6th National Passive Solar Energy Conference in Portland, Oregon, and a showing of solar art at the 1982 World's Fair in Knoxville, Tennessee. Featured artists included Joan Brigham, Alvin Lucier, Tim Maloney, and Sheila Pinkel.

OUTDOORS ACROSS AMERICA: a show of public art on billboards in selected rural and urban sites. Locations for billboards presenting original paintings and drawings by regional and national artists include rural sites in New York and California. Plans are underway to expand the show to a national level with sites in as many as 40 cities across the country.

WILL OUR CHILDREN THANK US?: work in progress about people involved in working for social change issues. Introduced and narrated by Dr. Benjamin Spock, this tape is a co-production with The Documentary Guild.

EYE ON VIDEO: an eight-part series featuring video artists from New York state. Produced on cable-TV, and shown on various stations in the mid-Hudson Valley.



PATCH

P.O. Box 238
College Point, NY 11356
contact: Joe Borowski



Patch is a plastic plate offset, small-run, "Phanzine" for Alan DeCotes and the Phantoms and the Phantomettes. It is distributed for free is every-growing, and has lots of original art and typewritten text. The Phant club mentions reviews listed in Op: lost music network (see their listing) and does its own share of networking and anti-nuclear information distribution.

THE SHADOW PROJECT

c/o Alan Gussow
121 New York Avenue
Congers, NY 10920
(914) 268-3269



In the dark of the night, before the dawn on August 6, 1982, full-scale silhouettes and stencils of human shadows were painted in streets and on curbs around the heart of Manhattan. The "shadows" were taken from ordinary events, from individuals engaged in random activities such as walking, sitting, eating, sunning, talking, feeding, playing, loving, enjoying; the project replicates the effect of vaporization at the hypocenter of a nuclear explosion, which leaves nothing but the shadow of the person.

The Shadow Project is a solemn memorial with one simple purpose: to help people apprehend the disappearance of human life in the void of a nuclear war.

See also: LifeYards.



Photo: M. Anton

JAZZ INTERACTIONS, INC.

P.O. Box 268
Glen Oaks, NY 11004
Jazzline: (212) 463-0200



Jazz Interactions, Inc., a non-profit, tax-exempt, educational membership-supported corporation was formed 10 years ago to foster a greater interest in and deeper understanding and appreciation of JAZZ, America's only indigenous musical art form. We strive to create a social and cultural climate in which the art form can prosper and be enjoyed. Through a variety of outlets the organization brings about opportunities to learn more about jazz, its evolution, and its relevance, while providing expanded employment for the jazz artist.

J.I. has always stressed the primary importance of reaching the young. Early on, J.I. initiated lecture-demonstration programs in schools and established clinics for young musicians of professional potential. A Jazz Interactions Workshop Orchestra was formed within the clinic program, and as part of it, Jazz Interactions' "Louis Armstrong Scholarship Award" was established in 1971. J.I. is also clearing house for jazz information. JAZZLINE listing is a taped telephone message listing who is playing where in New York City and environs. A printed JAZZLINE schedule is published weekly, obtainable by subscription or, available free at the Times Square Information Center, where J.I. maintains a service providing the public with all types of jazz information.

NEWSONG NETWORK

61 Wurts Street
Kingston, NY 12401
(914) 338-8587

The Newsong Network is a nonprofit membership organization, which preserves and fosters music grown out of tradition, in struggle. This includes topical songs, chants, people's music, Nueva Cancion, and other indigenous styles. Membership is \$12.00 a year. The People's Songletter, the journal of the network, is published four times a year. Members are invited to submit songs, instrumentals, and musical scores.

See also: People's Songletter.

THE PEOPLE'S SONGLETTER

c/o Newsong Network
61 Wurts Street
Kingston, NY 12401
(914) 338-8587



The People's Songletter, journal of the Newsong Network, is published four times a year. It contains mostly the words and music to new progressive songs; also information about political music networks, events, recordings, performers, etc.

See also: Newsong Network.

AFTERIMAGE

Visual Studies Workshop
31 Prince Street
Rochester, NY 14607
(716) 442-8676



AFTERIMAGE is a journal that addresses all aspects of picturemaking, with an emphasis on photography, independent film, video, and visual books. It is published in association with the Visual Studies Workshop. For information, see also: Visual Studies Workshop.

JOE HENDRICK

244 Hamilton Street
Rochester, NY 14620
(716) 325-2758



I am as Associate Professor of Art at Monroe Community College in Rochester, NY, working in mixed media. My work comments on war, peace, the rich and the poor...political comments. I work alone but I would be interested in seeing what others with similar interests are doing.

SALLY MATLIN

c/o Arnie Matlin
2290 Anderson Road
Linwood, NY 14486
(716) 243-4000



Sing political, union, and feminist songs. Would like to continue this and reach more people.

Work in Upstate New York area. Closest to Rochester but can travel to Buffalo or Syracuse, etc.

Sometimes I work with someone who plays guitar, fiddle or banjo because I don't play any of these. However, I am happy as a solo performer.

I have worked closely with the peace movement, especially with the Finger Lakes Peace Alliance in organizing around Seneca Army Depot in Romulus, NY.

I am eleven years old. I am particularly interested in the peace movement because I want the chance to grow up. I am learning Spanish so that I can sing in both languages, although this will take a while. I would like more gigs because I would like more people to hear my message.

ARM OF THE SEA PLAYERS

c/o Clearwater
112 Market Street
Poughkeepsie, NY 12601
(914) 454-7673



or

Patrick Wadden
Arm of the Sea
Garrison's Landing, NY 10524

Marlena Marallo and myself have been organizing this endeavor for 13 months now and have produced and toured with three original shows. Each one has addressed water quality issues and involved the audience in some aspect of the play. We perform outdoors in public places (parks, docks, museums, etc.) in the Hudson Valley. We try not only to entertain and inform but also to give people a sense of power and hope.

The project is sponsored by Clearwater, Inc., the major citizen action organization on the Hudson River. While the Hudson is a central image in our work, we see issues—peace, freedom, justice, and ecological balance—as interrelated and seek ways to make those connections with our theater. We are currently working on a bilingual piece "Avenue of the Americas" and are very interested in contact and collaboration with Hispanic artists.



Arm of the Sea Players, Scenes From the Invisible World.

VISUAL STUDIES WORKSHOP

31 Prince Street
Rochester, NY 14607
(716) 442-8676



The Visual Studies Workshop has been in existence for 15 years, constantly expanding the work, research, and study opportunities it provides. These include:

Research Center: A comprehensive archive of information about photographically derived images which is used by scholars from all over the world.

Exhibitions Program: Incorporates a number of projects and services designed to promote an understanding of photography, video, and artists' books. One-person, group, and theme shows of contemporary and historical interest are mounted throughout the year in the galleries of the Visual Studies Workshop.

Media Center: Dedicated to the development and encouragement of entry-level independent videomakers, the Media Center has come to engage in a wide range of activities, including: video exhibitions and film screenings, a lecture series, various community projects, and workshops, and sponsoring artists' residencies in post-production.

Workshop Press: Works with both individual artists and non-profit organizations to produce books, catalogues, posters, and limited-edition offset prints.

Book Service: Offers a broad selection of contemporary artists' books from throughout the world as well as resource books in the visual arts, at a 10% discount to Workshop members.

AFTERIMAGE: *Afterimage* is a journal committed to addressing all aspects of picturemaking, with an emphasis on photography, independent film, video, and visual books. Our editorial goals are: to publish serious, readable writing that reflects a range of social and aesthetic approaches to the fields we cover; to bring the work of emerging artists to a wider audience; and to provide news and information about the fields we cover.

One heightened focus in this period of economic difficulty is taking realistic measures to ensure that *Afterimage* will continue to serve as a means to train critics and to develop a forum for critical and theoretical exchange. That has meant an active commitment to training graduate students and interns in the Workshop's educational program. It has also meant seeking out the grant support to pay writers honoraria for both major features and reviews.

Afterimage is issued nine times a year, October through May.

Visual Studies Workshop educational programs include: a Masters in Museum Studies; workshops; internships; evening and summer programs; and visiting lecturers and special events.

Membership in the Visual Studies Workshop is tax-deductible at \$22/year U.S., \$26/year elsewhere, and includes a subscription to *Afterimage* and a 10% discount on the Book Service.

ARTEMESIA

P.O. Box 11
Surprise, NY 12176
(518) 239-4344
contact: Ariel Dougherty



Filmmakers interested in speaking with film. Available from Artemesia: **SURVIVA**, by Carol Clement and Ariel Dougherty, is a highly original film sharing the struggles and joys of rural women artists through inspiring live action and animation. *SURVIVA* blends documentary and dramatic footage with animation to show daily life, the hopes, dreams, and frustrations of a rural woman artist and her peers. Daily conversations, the rising of bread dough, and the sudden appearance of deer in the woods are interwoven into the fabric of this new women's film which raises the important issue of an artist's relationship to her community. The script and the film developed out of a women's work-sharing group. It is a wonderful mixture of the sharing of selves and the natural world, and of the unique delight of being women together.

OPEN HAND THEATRE

Plymouth Congregational Church
232 East Onondaga St.
Syracuse, NY 13202
(315) 472-9386
Contact: Cindy Squillace
(315) 471-6923 Contact: Jennifer Papin
Contact: Geoffrey Navias (315) 472-9942



We are an experimental collective theatre. Through movement, sound, puppetry, and mime we celebrate and explore the symbolic language of old and new cultures. We seek to help build a new society where social and economic justice is a reality. The open hands are those of welcome, willingness, and commitment as we work to create a better world.

Our audiences, while varied, are generally a part of the "social change" community. We would like to broaden our base to include people from more diverse backgrounds and political orientations. We would also like to strengthen our economic base, relying less on our own resources and more on income generated by our own work. Currently, we are working on writing and producing short, politically relevant pieces for children and adults.



#30 Silver on Black #40 Tan on Brown

DRAFT
BEER
NOT
PEOPLE!

LARRY FOX

Box M
Valley Stream, L.I., NY 11582
(516) 791-7929



Distributors of Movement buttons, T-shirts, bumper stickers, ... Our catalog contains over 100 in-stock items that are shipped immediately upon receipt of order. There are no minimums. We also have available, at Movement discounts, hundreds of other items to aid in promoting local or national causes, raise funds, assist in elections, etc. Over two decades of experience allows us to assist those groups or individuals in the proper choice of items within their budgets.

Our wholesale catalog is mailed to over 1,000 progressive groups around the nation and world every year. We also mail the catalog, upon request, to individuals who order for their own needs or for resale to raise funds for local causes. We have offered this service to the Movement since 1961!

All inquiries are welcome and will be answered promptly. Free catalog available upon request.

AKWESASNE NOTES

Mohawk Nation
via Roosevelttown, NY 13683
(518) 358-9531
Contact: Alex Abram Jacobs/Karoniaktakie, ed.



Akwesasne Notes is the official publication of the Mohawk People of Akwesasne (NY-Canada border). We are the largest network and the longest lived North American Indian Journal. In our 15 year publication history we have documented and analyzed the worsening situation of Indigenous Peoples the world over.

It is our ancient philosophy as Iroquois People that ALL PEOPLES of the Earth are entitled by right of birth to exist as diverse and distinct cultures. We do not subscribe to Eastern or Western philosophies of conformism as prerequisites to unity, rather it is the diversity of cultures that has been the strength and inspiration of the world. It is ignorance and arrogance that breeds greed and superiority that disrupts unity. It is our common struggle for survival that unites us in this day and age. World order and world peace cannot happen without the respect of basic human rights and the conscious application of human values to man-made technologies. Abstract ideologies of politics, economics, and religious create factionalism among people and distract the mind of reason from use in mediating our affairs between one another. For as long as we allow ourselves to be governed by emotional excesses, we shall know the strife and horror of war.

Our forebears found this paradoxical philosophy of *Unity Through Diversity* many centuries ago through painstaking knowledge gained of human trial and error and the need for peace and harmony. Our ancient ways and symbols have been copied by philosophers as the basis for their own ideas of democracy and communalism, yet their political realities and cultural biases have deprived us of recognition on the international level and the human application of these basic truths at the grassroots level, while serving only the few and powerful and neglecting the people of the land and the land itself.

Thus, Akwesasne Notes is compelled out of our sense of responsibility to support and express solidarity with all Indigenous/Grassroots thinking peoples of the Earth who struggle for cultural self-determination. To this end, we are ever vigilant for tools and methods which truly empower the people to help themselves within the margins of our planetary conservation philosophy. The survival ethic of our ancestors is at last becoming the propelling ideology behind a swiftly proliferating conservation movement planet wide. Akwesasne Notes is eager to support and guide this movement to the best of our collective ability. In the spirit of unity and diversity we greet the people. Ta ne tho.

AKWEKON

c/o Akwesasne Notes
Mohawk Nation
via Roosevelttown, NY 13683
(518) 358-9531 or 358-4460
Contact: Alex Abram Jacobs/
Karoniaktakie, Rokwaho, and
Maurice Kenny (Strawberry
Press and Contact II)



Akwekon is a new Native literary magazine being formed by Akwesasne Notes. Akwekon—All of Us—all of us taking it back, collectively. The magazine will cut across regional boundaries of Natives & artists & poets artificially created by culture & straight press & education & regionalism, uniting the Native Renaissance which has spread across North America in the last 15 years. We will not separate art & culture & politics, we will include craftspeople & cultural groups & manifestations, published those who are not published, working artists, photos, articles on real education, political realities, etc.

We need help desperately. We need financial support to start and then can apply for grants after 3-4 issues are out as Notes does not and cannot apply for many 'government' grants and monies, due to our political nature.

See also Akwesasne Notes.

ALEX ABRAM JACOBS/
KARONIAKTAKIE

Akwesasne Notes
Mohawk Nation via
Roosevelttown, NY 13683
(518) 358-9531/4460

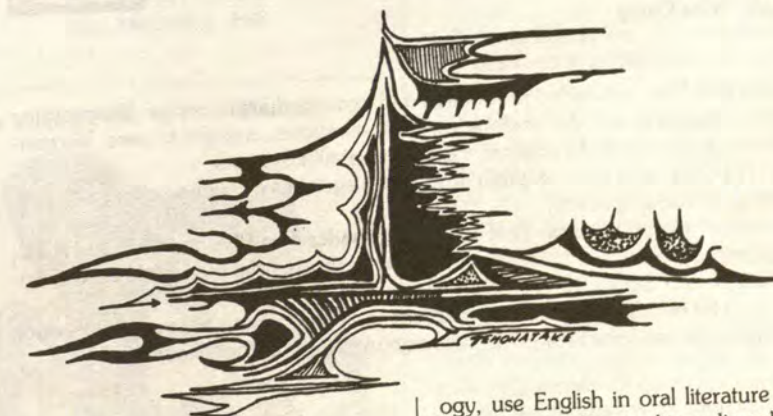


Karoniaktakie means Where the Sky Meets the Earth. I am a Turtle Clan Mohawk from Akwesasne (St. Regis Reservation, NY-Canada); poet, editor, writer, journalist, painter, printmaker, ceramicist, sculptor, video performance artist.

I work alone and with my wife Cynthia (Kionnon), a ceramic artist. Will set up a studio in 1984, for ceramics and sculpture. I am Editor for Akwesasne Notes which keeps me very busy. Paint and draw in free time. A book of poetry, *Native Colours*, was published in 1974 and my work is included in magazines and anthologies of American Indian culture.

In January-June 1984 I have time off for 6 months to do NYSCA Akwesasne Museum project Americana/Akwesasne—to teach drawing and painting and finish paintings for a show, book, and community murals on the history of our land, life on the river, old timers, and how American education and culture are indoctrinated into us.

Cannot separate politics-culture-day-to-day-life-art. Subjects mostly deal with individuals who are caught in crossing of cultures: assimilation, colonization, overdevelopment and overculture, profit or peace. Cannot speak language (Mohawk)—too educated—so I research Iroquois history and produce images of our culture and cosmology.



From Akwesasne Notes.

ogy, use English in oral literature sense for poetry-prose. Use multi-media collages and 3D pieces as spiritual comment on division or unity, wholes or parts.

Akwesasne Notes will be forming new Native literary magazine or journal called AKWEKON—All of Us—all of us taking it back collectively. We need support in financial terms to start. AKWEKON will cut across regional boundaries of Natives, and artists and poets and art, culture and politics.

See also: Akwesasne Notes and Akwekon

SYRACUSE CULTURAL WORKERS PROJECT

Box 6367 C
Syracuse, NY 13217
(315) 474-1132
Contact: Dik Cool



DORY SOKOL
219 N. 49th Street
Omaha, NE 68132
(402) 551-2397 or 554-2406 ext. 2353
(permanent address)
3 Page Street
Unadilla, NY 13849
(607) 369-7645



I'm what you call a general practitioner of people's theatre; theatre for social change from a feminist perspective is as specialized as I get. I co-founded the *Seedling Theatre* in 1977, Ithaca, NY, then moved to Oneonta, Syracuse, and now folded for the time being. Occasionally I collaborate with Open Hand Theatre (Syracuse), Bread and Puppet (Vermont) and individual dance, musical, theatre artists. Presently I am a graduate assistant at UNO doing research in Doug Paterson's program. My emphasis: feminism and cultural work for social change. We attempt a wholistic, collective approach to the program.

I have done one-woman shows on comic and serious themes: women witches, and women in different walks of life using dance/drama, music stories, puppets. I aim to work with/for feminists, Quakers, lesbians, socialists, rural and urban folks, children, heterogeneous communities. I am becoming a networker—attended the Gathering in '81, The Nation Women's Theatre Festival in May '83, Artists for Nuclear Disarmament May '83, and did a feminist witch at the New York State Renaissance Faire, Sterling, NY.

I work alone because I'm studying and traveling, and it's convenient. I like one-woman shows but want in the future to do more collaboration than I do now. I want to set up a Peoples' Cultural Center in a rural area near a Northeastern city. Consider myself a Northeastern artist.

Media Bus, Inc., is a video production and post-production center. We produce programs about the arts, documentaries, dramatic shows, and much more. We consult about productions, distribution, cable and satellite systems.

Many of our clients are non-profit groups and agencies who are working with programming of social concern.

Our work has appeared on local cable TV, broadcast on PBS and CBS and ABC, and appeared in festivals, museums and galleries throughout the United States, Europe, Japan and South Korea.

Here is a list of videotapes on disarmament and energy which are available through Media Bus; please write for further information on any of the following:

- | | |
|--|---------------------------------------|
| The March for Disarmament: June 12, 1982 | Shigeko: Conversation with a Survivor |
| UNC Nuclear Lake | |
| The Nuclear Truth with Larry Bogart | The Romance of Wood |
| The Accident Hazards of Nuclear Power | Radiation Redux |
| Tennessee Heavy Metal | Looking for a Stray Ray: Nuclear Lake |
| Living with Tomorrow | |
| The Woodstock Peace Festival | The Bomb Shelter |
| No Nukes: Seabrook | Radiation Workers: Reprocessing |
| | Seabrook Calling |
| | Dr. Helen Caldicott |



MICHAEL R. HILL

c/o R.J. Hill
R.D. 4
Glenn Drive Rd.
Franklin, PA 16323
(814) 432-3555



What kind of work do you do? Underground/newave comix; poetry; publication of *THE WORKER POET*, small arts magazine; amateur songwriter, singer, guitarist (blues, rock, country); substitute house parent for UNITED CEREBRAL PALSY.

What kind of work would you like to do? Write, direct and/or act in drama/film; design sets for drama/film; make animated film; work in advertising design; work with group in publishing; educate people and motivate toward enlightenment.

How would you identify the community you work for/with? Liberal intellectuals from across the nation, with or without college training, who are concerned to some degree with social issues and thearts.

How was your group formed, or why do you work alone? Most of the artists appearing in *THE WORKER POET* were contacted through my submissions to other publications (beginning with *RAW BOOKS*). Others are friends from this area. I publish *THE WORKER POET* alone because I like working in the various aspects of publication, and it's not a large enough magazine to require more people.

Are you looking for a group or partner? I would like to have a partner who could manage the business end of publishing, something I am not adept at or very interested in now.

Do you work in association with specific political groups/issues? I generally shun affiliation with groups because I don't like dogma; if I were to be part of a group there must be room for change as knowledge and consciousness expand. I am concerned with promoting peace, understanding, human rights and enlightenment.

What about your hopes, special interests, working conditions...? I would like to contribute color, style, awareness, peace and creativity to the world. At times I hope to become a shaman. At this time my favorite figure is Vladimir Mayakovsky, a towering and tragic artist of the Russian Revolution. In the future I would like to stage events involving theater, music, audience participation, education, spontaneity, bottled spring water, and FUN!

TOUCHSTONE

908 E. 5th Street
Bethlehem, PA 18015
(215) 867-1689
Contact: Bill George



Touchstone, recently described in the *Globe Times* as "Bethlehem's own National Treasure," is a repertory company in its seventh touring season. Touchstone is establishing a national and international reputation by creating works in the art of movement theater which have received critical acclaim and awards for excellence—a Fringe First Award at the 1981 Edinburgh Festival of the Arts in Scotland for "Of Arrows & Roses," and a special commission by the Please Touch Museum in Philadelphia for its children's theater production, "Whoopsie Kerplunk." Touchstone works in mime/theater and has both an adult and a children's repertory. It reaches all levels of the community through its performances and workshops in college, arts centers, and schools, and through its vibrant summer street theater.

Bill George and Lorraine Zeller are Touchstone's full time performing artists. The Touchstone artists assemble from their experience their environment and the expression of a theater for the new age. In addition to their theater productions, Touchstone also teaches classes for adults, teens, and children in mime and movement theater.

Franklin, PA
WORKER POET
See: Michael R. Hill



From Worker Poet, by Tom Brinkman.



BULLFROG FILMS, INC.

Oley, PA 19547
(215) 779-8226
Contact: John Hoskyns-Abraham



Bullfrog Films, Inc., is the largest distributor of educational films on energy and the environment in the United States. Bullfrog Films produces many of its own titles for general distribution, as well as representing other independent producers and the National Film Board of Canada. The guiding concept of the collection of titles offered through Bullfrog is the encouragement of popular appreciation of the uniqueness of the gift of Life on our garden planet Earth, and the motivation of position action on its behalf. Besides a large number of films on renewable sources of energy, collection titles include films on land use and agriculture; gardening and nutrition; self-reliance; peace education; and the work of E.F. Schumaker (*Small Is Beautiful*), and energy analysts Amory and Hunter Lovins. In 1981, Bullfrog took the lead in widening the availability of educational videos to the general public by dropping its prices an average of 75%. In 1983, it released a series of 30 low-cost, "how-to" videotapes on subjects ranging from do-it-yourself home repairs to care and maintenance of the family automobile.



COUNTER BAUHAUS SPLINTER GROUP

Box 704, RD 1
East Freedom, PA 16637
spokesperson: Larry D. Smith

From the Manifesto:

We are the the prophets of the new art age. Unlike the pretentious mockeries of other so-called "art styles" toward a supremely ordered Composition, the art of the Counter Bauhaus Splinter Group suc-



ceeds in bringing about a true synthesis of artistic composition and contemporary reality.

Our Art rises, like the fabled phoenix, out of the ashes of man's inherently self-induced obsolescence with a beauty unparalleled by those misguided fools who believe that ART must be clean, pure, and simple. To the forces of nature which bring chaos and destruction to rain down on the temples of such delusions we tip our obliquely tattered hats.

Our studio is not the staid world of Gropius and Van Der Rohe, cold and distant in its pristine interpretations of utopian reality, nor is it in the pathetically nonobservant dreams of Mondrian. Our studio is the backstreets of the city, resplendent in all its decaying glory; it is the ruins of bombed out forests, the trees strewn about in a composition heretofore understood only by the god who condones its destruction; it is the seaport uniquely disfigured by the deft hand of the storm.

... We, the Counter Bauhaus Splinter Group, declare our intentions to begin the new age of art based on composition. Compositional integrity is the motto of the new age. We will allow no style to stand in our way to return composition to the integrity it has never truly been afforded.

DATA DAY COMMUNICATIONS

Box 251
Philadelphia, PA 19105
contact: Daniel Silk



Data Day Communications publishes *Countersput*; a free comic, *Nu Yu*; a magazine of the future "straight out of the industrial geneticists' labs and into your living room;" and the "Data Day Clip Art Kit." The Clip Art Kit features collages by Daniel Silk for use in magazines or fanzines. Operating instructions for the free use of Silk's images require credit to the artist, copies of the publication for Data Day, and ads for *Nu Yu*. The Clip Art Kit is not available for sale but is free to editors, publishers, and art directors.

NINA HUIZINGA

c/o New Society Publishers
4722 Baltimore Ave.
Philadelphia, PA 19143
(215) 726-6543



I do layout, design and paste-up work for New Society Publishers—a collective network of social-change-oriented folks. I would like to include some freelance work for movement-activists. I am not looking for a group or partner. I do not specialize in specific issues, but like doing work on women's issues.



From Data Day Communications. Collage by Daniel Silk.

SANDRA MARIE FLUCK

746 North Pine Street
Lancaster, PA 17603
(717) 392-6648



Poet, playwright, novelist, freelance writer; teacher of writing and English literature; member of Lancaster Friends Meeting. Books: *Experimental English* (Glencoe Press, 1973), an innovative creative writing workbook for high school and college students; *Language Play* (1982), an innovative creative writing workbook for elementary school children. Poetry: *Rising Moon Blood*, *Red Woman Burning*, *Forgiving the Beasts*. Drama: *Newspiece*, a docudrama about the nuclear arms race; *Blood Spirit*, a choreopoem; *Iphegenia*, *Festival of the Knock*, *Concerning the Openings of George Fox*, *Margaret Fell Fox*. Choral Poetry: *Poem for 3 Voices*, *Tales of the Daughter*, *On the Imagination of God*. Essays: "On the Ontological Value of the Imagination;" "How to Organize a Peace Essay Contest in Your Community" (a 10 page guide.)

Statement of purpose: I am interested in (1) writing curriculum for schools and churches in peace related fields; (2) reviewing books in peace related fields; (3) writing choral dramas for schools and churches; and (4) teaching innovative methods for teaching creative writing—at any level. I am also eager to read my poetry to interested groups.

I am a member of Lancaster Friends Meeting and associated with the Lancaster Clergy Peace Dialogue Group, and I work closely with peace organizations in Lancaster.

Description of Lancaster community: Lancaster is a conservative community steeped in the religious traditions of the Amish and Mennonite orders. Since the Three Mile Island accident in 1979, however, the people have slowly realized that faith alone cannot prevail against nuclear technology, that the world-wide proliferation of nuclear weapons means the possible extinction of the human species. Perhaps our greatest gains since TMI have been the burgeoning of several small, but strong and cohesive peace-related groups: the Susquehanna Valley Alliance (SVA); the Lancaster Area Nuclear Weapons Freeze Campaign; the Lancaster Clergy Peace Dialogue Group; and the Lancaster Physicians for Social Responsibility. The Lancaster Peace Council (not related to the World Peace Council) just recently formed to act as a clearinghouse for the above groups, and several students at a local school are just now organizing a STOP chapter. In addition, peace committees and peace fellowships within specific churches and houses of worship have been formed.

One of the major activities that has brought several hundred young people together and attracted wide publicity is the Lancaster County Peace Essay Contest. For two years Lancaster Friends Meeting has sponsored this essay contest, innovating an adult division in the 1983 contest. The peace essay

contest is organized according to the standard structure for public academic essay contests—actively involving local schools, school boards, community officials, prizes, and a major awards ceremony. (A 10-page guide to organizing a peace essay contest is available; see above.)

WOMEN'S RESOURCES DISTRIBUTION COMPANY

623 Bainbridge Street
Philadelphia, PA 19147
(215) 925-3121



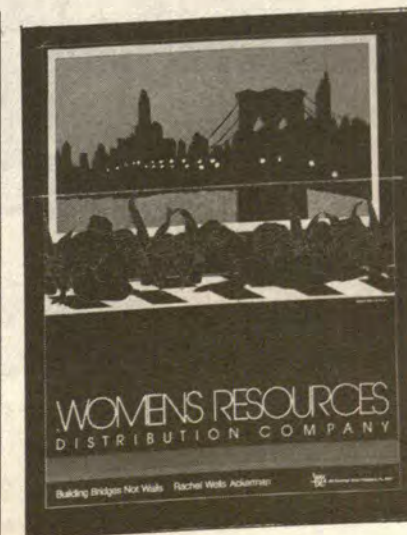
Women's Resources Distribution Company (WRDC) is a woman-owned and operated business which was founded in 1981 by one of the principles of Women's Resources, inc., a non-profit consulting firm which helped to support itself with the sale of art posters. WRDC is dedicated to publishing and distributing high quality work by women artists while at the same time creating a sound financial base. Our staff uses this base to achieve a second goal, to offer low-cost consulting to other women's businesses and services in the areas of financial and organizational management.

The backgrounds of the women employed by WRDC represent diverse experiences in organizational and fiscal consulting, art and business management, political organizing and social services. We use our collective knowledge and consulting skills to help other women's businesses and service organizations to become or remain programmatically sound. In the 1980's, women's organizations will continue to struggle in a worsening economy where women's concerns are among the last to be heard. We are committed to doing as much as we can to fight the terrible effects of today's economy on our organizations.

It is important to each woman involved to create a business which is financially sound and provides us with a future. We chose to continue with art products because this part of the business is a vehicle through which to celebrate the talent and creativity of women. We also view the production of women's art as a political act. Women's art is important because it comes out of and reflects women's experience. We are dedicated to making this artwork more and more commercially available and accessible—to making the artistic voices of women heard.

Presently, we are continuing to publish posters and greeting cards and in 1983 we produced a stunning photographic calendar "Women Alone/Women Together." Our newest catalogue features mail order gifts created by women. WRDC is introducing a new project: product development for non-profit organizations. Groups will be able to contact us to produce posters, stationery—any paper product—to sell at conferences and as fundraisers. We always seek help finding investors, and welcome information concerning appropriate contacts.

From the Women's Resources catalog.



BILL WERTZ

220 Lacey Street
West Chester, PA 19380
(215) 431-2557



Transforming the world will be a creative process. Every person must develop their own creativity, if each person is to have their fair share of power.

Everything in life is musical and political, material and spiritual, emotional and technological, ecological and psychological. The world is energy and motion: it's a dance.

We can use music to understand life and change.

I've just begun to give coherent form to my own artistic efforts, although I've played guitar for thirteen years. I believe that every human being can be poignantly creative. As I learn to draw on the intuition an excellent artist may take for granted, I hope to discover some ways we can all change life.

I plan to do writing and film eventually, but for now I'm working mostly with danceable electric music that isn't hard to play.

PEACE & CARROTS CAUCUS

Box 462
Wilmington, Vermont 05363
(802) 464-2006
Contact: Norman Krampetz



Peace and Carrots Caucus is a group of Windham County, Vermont residents who are concerned about the threat of nuclear destruction. We hope to address this issue through the visual and performing arts. We see our role as threefold: as coordinators, participants, and audience in arts events for peace. We hope that viewing this issue from a somewhat lighter, more humorous perspective will serve not to diminish the enormity of the problem, but to make it more approachable.

We live in a rural area whose residents are quite supportive of a nuclear freeze and disarmament. Our members are individuals who are all involved in various aspects of the visual and performing arts, and who wanted to use this avenue to help to articulate our political ideas. We plan to organize a number of events in the near future, and eventually sponsor a festival around the theme of political humor.

BREAD AND PUPPET THEATER

RD #2
Glover, VT 05839
(805) 525-6972
contact: Elka Schumann



"We want you to understand that theater

RADICAL HUMOR MOVEMENT

c/o Dorwar Bookstore
107 1/2 Hope Street
Providence, RI 02906



The Radical Humor Movement was founded 1980, with the manifesto "Toward a Humor International!" signed by artists in 15 countries, published in *Cultural Correspondence* #12. Co-sponsored RADICAL HUMOR FESTIVAL, New York University, April 1982. We sponsored the Radical Art Show tour in Seattle, Bay Area, San Diego, Pittsburgh, composed of radical cartoons from Europe and the U.S., 1890-present; and contemporary work of feminist, gay, anti-nuke, anti-war artists. Publications: Manifesto and accompanying documents in CC issue (\$3.50), Catalogue and Texts (\$1), Documents of Humor Festival (\$3.50), special issue of Jewish radical magazine *SHMATE* (\$3), special issue of labor magazine *MILL HUNK HERALD* (\$3), *RHUBARB*, bulletin of Radical Humor Union (\$1 current issue). Art Show available for local arrangements.

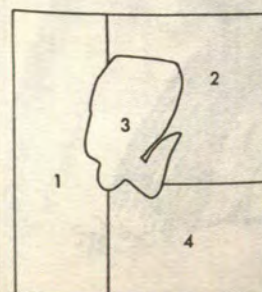


Bread and Puppet Theater.

is not yet an established form, not the place of commerce you think it is, where you pay to get something. Theater is different. It is more like bread, more like a necessity. Theater is a form of religion. It preaches sermons and it builds up a self-sufficient ritual where the actors try to raise their lives to the purity and ecstasy of the actions in which they participate."

The Bread and Puppet Theater was founded in 1962 by German sculptor Peter Schumann, who is its director, puppet designer, and show-writer. The theater resided for eight years on the lower East side of New York City where it performed street

and anti-war pieces and many indoor puppet plays, including annual Christmas and Easter productions. Since 1970, the theater has made its home on a farm in Vermont where friends and neighbors participate in workshops and performances. Bread and Puppet now combines living and performing in rural Vermont with touring its major pieces through the United States and throughout the world. Each summer the theater produces *Our Domestic Resurrection Fair and Circus*, a two-day long puppet and musical extravaganza, at its home in Glover, Vermont.



1. Popular Arts Workshop; Lansing, MI. ... 2. From Worker's Democracy; St. Louis, MO. ... 3. From the collection of the Peace Museum; Chicago, IL. ... 4. In the Heart of the Beast Theatre, La Befana; Minneapolis, MN. Photo by Marge McCreary.

Midwest:

Corn belt, oceans of wheat, wide open spaces—the heartland. Steel mills and assembly lines; factory ghost towns and union give-backs. Northern European Immigrants. The Haymarket Martyrs and the Progressive tradition. Seedbed of community murals and working class culture.

GRASSROOTS GROUP OF SECOND CLASS CITIZENS

P.O. Box 2096, Station A
Champaign, IL 61820
(217) 367-6505 contact: Berenice Carroll



The Grassroots Group of Second Class Citizens do not define themselves as an arts organization; they are a direct action political group who are included in this directory because of the extraordinary creative imagination that informs the way they design effective protest. Their work is an important model of action for artists and activists alike.

In November of 1983, the group held a Witches' Tribunal in the rotunda of the Illinois State Capitol. Complete with costumes, characters, and cauldron, they put men on trial for their crimes against women. The ritual proceeded uninterrupted with the rapt attention of many legislators in the building, including the Governor, and received much publicity.

The Grassroots Group of Second Class Citizens (GGSCC) is a group of women from central Illinois who are devoted to nonviolent direct action to achieve equality. It is our belief that the time has come to add more confrontive tactics to the traditional methods of petitioning for change.

Our first action was the Day of Rebellion, June 3, 1982. While 200 women conducted a demonstration in the Capitol Rotunda, 17 of us chained together and to the brass rails in front of the Senate chamber. The chains we wore linked us to our foremothers in the suffrage movement and symbolized the legal, economic and social chains that still bind women today.

For the first time in U.S. history, women remained in occupation of a state capitol—for four days and nights. We were then forcibly removed by the Secretary of State's security forces, in a pre-dawn raid described by the *St. Louis Post-Dispatch* as "dictatorial and cowardly."

We plan to continue nonviolent direct action in behalf of women's rights. We think it significant that a picture of the Grassroots Group appeared in the January 1983 "Year in Review" issue of *Life* magazine along with a short article on the ERA. It seems clear that this kind of action captures the imaginations of people across the country.

PERFORMERS' WORKSHOP ENSEMBLE



P.O. Box 5043 Sta. A
Champaign, IL 61820
(217) 344-6583 Contact: Mark Enslin
(217) 367-9821 Contact: Lesley Olson
(217) 367-4773 Contact: Mark Sullivan

We are a group of performers and composers of language and music. We offer new and old works of contemporary relevance in composed performance; thus, our programming and performance could be called experimental.

The starting point and a continuing activity of the ensemble is Performers' Workshop. We orient workshops toward the trivial (but often neglected) practical aspects of performance, and the non-trivial (but also neglected) social significance of performance and composition. We often explain the decisions we made about how to perform a piece: the alternatives we chose from, the criteria we consulted while choosing, and the importance of the statement made as a consequence of our performance.

With audiences and among ourselves, we have developed our competence as speaking and listening performers. Neither replacing nor neglecting pieces with talk, we respond to comments and address controversy.

With our speaking and performing, we attempt to increase the number and kind of alternatives available for choice in society.

Recent projects of the Performers' Workshop Ensemble include: first performances in Chicago and Champaign of "The Politics of the Adjective 'Political'," a play by Susan Parenti; and recordings for COMPOSITIONS by Herbert Brun, to be released on Non-Sequitur Records.



Members include: Arun Chandra, David Friedman, Mark Freeman, Charles Lipp, Megan Lyden, Samuel Magrill, Kirk Corey, Paul Musial, Susan Parenti, Pamela Richman, Sarah Wiseman.

UNITED MIME WORKERS

P.O. Box 2088
Station A
Champaign, IL 61820
(217) 344-1162; 344-0728
(312) 328-7737



The United Mime Workers is a 12 year old touring mime theater collective based in Champaign-Urbana, IL, with extensive touring experience in the U.S., Europe, and Latin America. Through performances taking place at universities, union halls, prisons, parks, and hospitals, we compose intricate structures and movement scores which explore the social conventions that determine our daily lives. We connect the form and content of our work with other disciplines and draw from daily life activities in the tradition of silent comedy.

Troupe members also serve as writing, directing, and acting consultants to groups and individuals interested in composing their own performance pieces, and have engaged in community organizing around cultural issues as well. The United Mime Workers specialize in bringing their work to sectors of the community not normally reached by theater, primarily through the format of community oriented residencies of performances and workshops. Through the use of traditional sponsors and the residency format, with plans to utilize such non-traditional sponsors as unions, prisons, and hospitals, the troupe seeks to reach the "theater-going" and "non-theater-going" audience.

Artistically, the Mime Workers plan to continue developing notational devices to structure events with gestures, objects, and text; the use of "pivots" for live stage action (similar to film "cuts"); and techniques of time and space manipulation (montage, displacement) to examine the paradigms under which we live. Through such notations and artistic innovations we continue to explore and expand the compositional and performance possibilities for mime, movement, and theater.

ROBERT BURLEIGH

1345 Diversey Pkwy.
Chicago, IL 60614
(312) 525-1500



Robert Burleigh is a poet—author of *The Triumph of Mittens*; a playwright—author of *The Gang That Murdered Martin Luther King*; and co-author of an award-winning short film—*The Stopover*.

CAROL * SIMPSON PRODUCTIONS

2501 N. St. Louis
Chicago, IL 60647
contact: Estelle Carol or Bob Simpson



"There's only one thing an editorial cartoonist should be. He should be mean. He's supposed to piss people off!" Bill Maudlin, cartoonist for the *Chicago Sun Times*

We do political cartoons and illustrations. Except for Maudlin's unfortunate use of the male only pronoun, we agree wholeheartedly with his point of view. Of course, we like it when people enjoy the humor and design of a particular piece, but basically we want people to get mad enough to get off their duffs and actually do something about the dismal situations we try to satirize.

Our group began as the Chicago Comic-book Project, an organization of several

people including us who wrote a cartoon history of the USA called *The Incredible Shrinking American Dream*. When the book was completed in 1981, the two of us branched out into gag and editorial cartooning for political groups to use in leaflets, brochures, and newsletters. We find working as a collective very helpful because it is hard to research, create humor, draw, and keep track of routine clerical duties with only one person.

We want very much to be in contact with other progressive cultural workers, especially with other cartoonists. Anyone who wants to communicate with us is welcome to write and we promise to answer. Rambling philosophical discussions are as welcome as requests to reprint our work. Just about every absurdity of class society "pisses us off" so we never seem to lack material to draw. Let's hurry up and get to Utopia and give us overworked political cartoonists a rest and vacation.

CHICAGO MURAL GROUP

P.O. Box 25074
Chicago, IL 60625
(312) 871-3089
Contact: John Pitman Weber



The Chicago Mural Group/Community Mural Project is a group of professional artists dedicated to producing quality art throughout Chicago's diverse communities. Since 1970, the Chicago Mural Group has worked with all age groups, from every economic and ethnic background, to produce murals in schools, public institutions, parks, community centers, and on city walls. Our more than 100 projects have received awards for design excellence and international acclaim for the Group.

The Chicago Mural Group projects play

JNO COOK

3819 North Ravenswood St.
Chicago, IL 60613
(312) 248-2072



Affiliation: True Value Visionaries

Type of work: Visual, two or three dimensional.

Purpose: To do public art which will promote radical thinking.

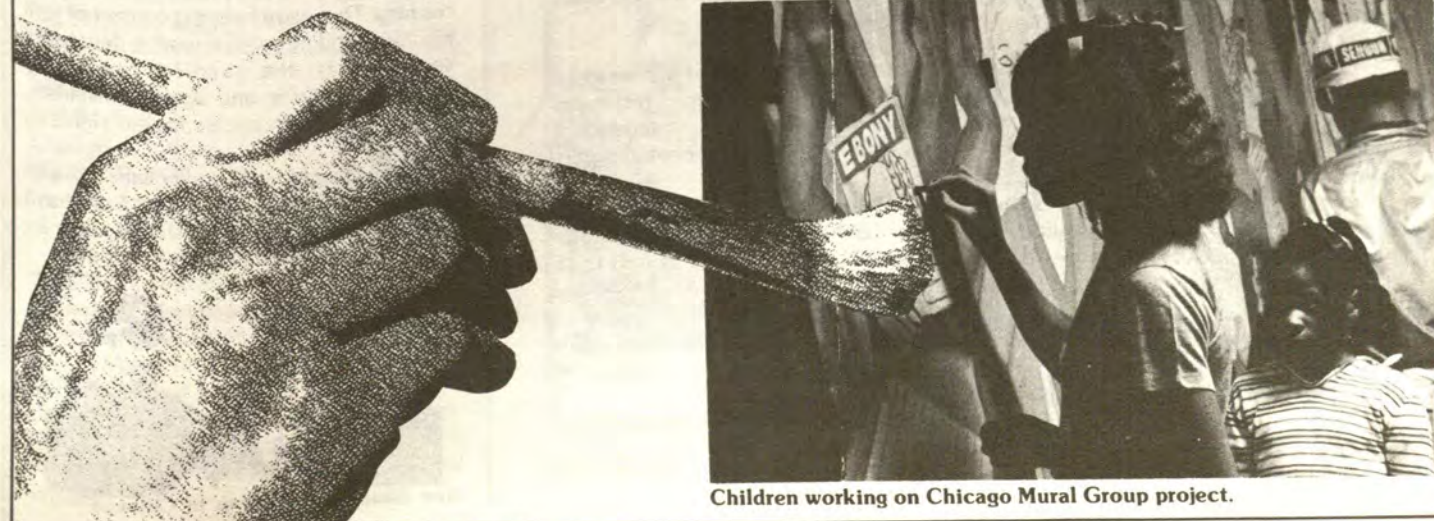
Recent examples: Two story spider web across back porches of a house (with spider). Beds of large yellow plastic windmill flowers as the final solution to the Garden Problem.

Current work: One hundred proposals for non-political murals for Chicago.

Community: Prefer blue collar, middle class neighborhoods, or just working in my own back yard. Except for affiliation with TVV, prefer to work alone and independently funded. Seek sponsors for implementation.

an important role in neighborhood revitalization. Group artists collaborate with community groups, engineers, and architects. Funding for the Chicago Mural Group comes from the National Endowment for the Arts, the Illinois Arts Council, the Chicago Council on Fine Arts, local foundations, businesses, labor unions, and contributions from our membership. Local sponsors share the costs of each project.

The Chicago Mural Group artists work in permanent paint media, concrete relief and sculpture, baked enamel, and tile mosaic. Members include: Jose Berrios, Terry Brackenbury, Barry Bruner, Catherine Cagandig, Mitchell Caton, Ester Charbit, Carlos Cortez, Olivia Gude, Jose Guerrero, Kathy Kozan, Jon Pounds, Lynn Takata, John Pitman Weber, and Cynthia Weiss.



Children working on Chicago Mural Group project.

Photo by Chicago Mural Group



Photo by Gudepounds

GudePounds, Unemployment Line Forms.

GUDEPOUNDS

11221 Champlain
Chicago, IL 60628
(312) 568-4480

contact: Olivia Gude and Jon Pounds

GudePounds is a public/street art team which produces temporary, semi-temporary, and semi-permanent work. We specialize in "tidy graffiti" because we have noticed that straight lines and uniform letters though lacking modernist dash, encourage people to tolerate and thus to consider the work. We believe that impermanent public art suggests a dialogue with people, perhaps an invitation to someone else to make the next statement.

The content of our work is the testimony of lived experience (our own and others). Our thought has been much influenced by Paulo Freire: "To exist, humanly, is to name the world, to change it. Once named, the world reappears in the namers as a problem and requires of them a new naming. Men and women are not built in silence, but in word, in work, in action-reflection." We are particularly interested in publicly recounting lost or overlooked stories, in publicly stating issues that are too often forgotten or ignored.

Some projects to date include:

The Pullman Project, 1981, a representation of events of the 1894 Pullman strike at the sites where they occurred in the Chicago neighborhood of Pullman. This project involved four months of "anniversary date" life-size drawings and the statements of key participants in the events. The strike history had many parallels to contemporary issues of class, labor, and economics.

Unemployment Line Forms, 1983, transcribed statements from interviews of people standing in Chicago unemployment lines printed onto the sidewalk as text accompanying 111 silhouetted figures. Each of the 111 figures represented 1546 unemployed Chicago workers. Installation outside and inside NAB Gallery, Chicago.

Future projects will include an examination of racial attitudes to be presented at bus stops along routes crossing segregated neighborhoods in Chicago and a piece on men's and women's conflicting expectations within relationships.

Currently, we are departing from our traditional street art materials (chalk, charcoal, ink, and paint) into a landscape project which is a reflection on (or of) utopian thought everywhere.

KALPULLI—CASA DE ARTE Y CULTURA

4555 W. 26th Street
Chicago, IL 60623
(312) 829-4047

Contact: Aurelio Diaz



A non-profit organization and neighborhood storefront gallery, Kapulli is an art community center. Its primary purpose is to assist and gear the community towards a cultural identity through art and culture and communicate, innovate, promote, unify, assist, search, and defend all artistic and cultural discipline.

CARLOS CORTEZ

KOYOKUIKATL
2654 N. Marshfield Avenue
Chicago, IL 60614
(312) 935-6188



As an artist working in a variety of artistic media, I am concerned with both visual and non-visual means. I paint in oils and acrylic and have assisted on murals, although my main artistic output revolves around graphic multiples via the medium of linoleum cut and wood block. I have done promotional work for organizations in which I am a member, such as Industrial Workers of the World, Movimiento Artístico Chicano in Chicago (MARCH), Chicago Mural Group and Chicago Indian Artists Guild, as well as others. My graphic work has appeared in exhibitions and publications in this country and internationally; posters I created for the IWW and MARCH are currently touring Germany in an exhibition named "The Other America." I favor graphics for the opportunity to provide original works of art with a wide distribution at a low economic cost.

My poetry and non-fictional writing has also received wide distribution, appearing in many periodicals and a few anthologies, and I have given poetry readings around the country. The overwhelming content of both my visual and non-visual work is devoted to social issues: the need for workers to organize, anti-war and against militarism, ecology, and American Indian rights to name a few.

I am willing to work and collaborate with any group or individual on such issues, as it is my belief that creativity should work for the betterment of the world.



See Grassroots Group of Citizens

LISA LEWENZ

P.O. Box 578416
Chicago, IL 60657
(312) 883-1096



Works with periodicals, billboards, photo, text, installations, film, performance, or any other form which makes what would otherwise be invisible become visible.

Recently published a book-calendar for 1984, "A View From Three Mile Island," a vision of the nuke next door. A series of photos were taken inside homes in the Harrisburg area which have a view of the damaged nuclear facility. Included in a chronology of nuclear related history which questions all formed of power. Available for \$6.50 by mail from Lisa Lewenz.

Am currently restoring films made in Berlin between 1927-38, 16mm color and black & white, by my grandmother; never seen footage of friends, vicinity, the time.

Work with local community groups, the legal community in D.C., activist and environmental groups, artists, writers and filmmakers.

MARCH

(Movimiento Artístico Chicano)

P.O. Box 2890
Chicago, IL 60690
(312) 935-6188

Contact: Carlos Cortez



Promotes visual and non-visual arts among those of indigenous heritage of the Western Hemisphere. We have exchange programs, exchanges of exhibitions, and literary events with other Raza organizations locally and around the continent. We also publish poetry chapbooks and posters.

MIDWEST DIRECTORY OF LATINO ARTISTS/ ORGANIZATIONS

See Directory Listings Page

MIRA

567 W. 18th St.
Chicago, IL 60616
(312) 829-1620

contact: Jose G. Gonzalez



Provides information, networking, advocacy, technical assistance workshops, conferences/seminars, and occasional exhibits both national and international. MIRA publishes the quarterly magazines, MIRARTE and the Midwest Directory of Latino Artists/Organizations containing information on 91 artists and 30 organizations working in the region. (See separate entries.)

MIRARTE

567 W. 18th St.
Chicago, IL 60616



A quarterly magazine published by MIRA which provides information and networking with Latino artists both regionally and nationally. Each issue features the following regular departments: *Otras Fronteras* covers other regions of the country; *Otras Hondas* local Latino arts organizations; *El Rincon del Nino* features childrens work; *Visitando a* features an individual Latino artists whose work is recognized nationally and internationally. The next issue will focus on women. Subscriptions are \$5.00 per year. See also MIRA.

NEW ART EXAMINER

230 E. Ohio, Room 207
Chicago, IL 60611
(312) 642-6236

or

2718 Ontario Road, NW
Washington, D.C. 20009
(202) 483-9208

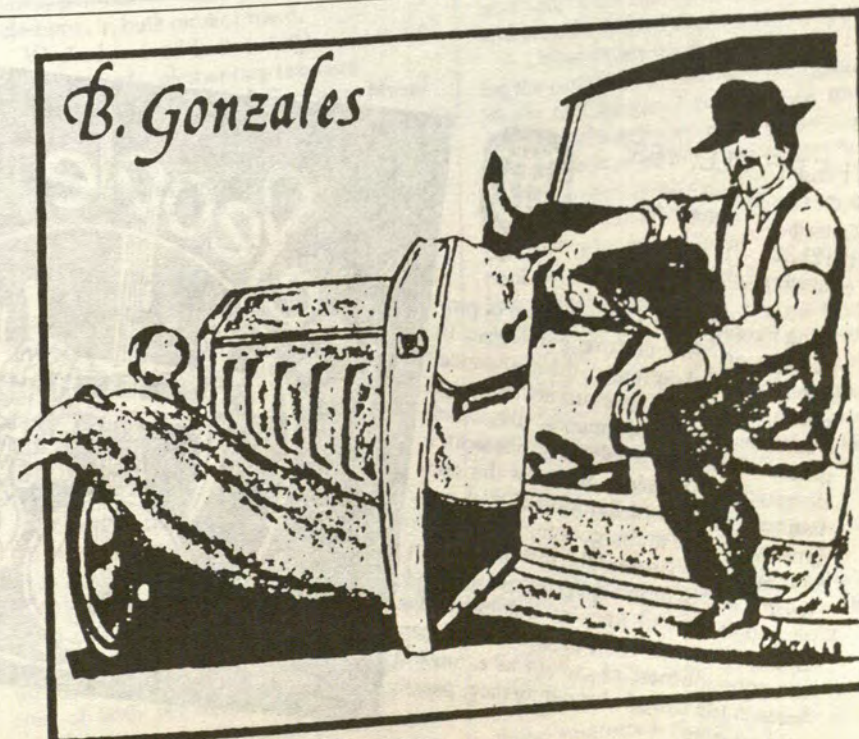
The New Art Examiner was founded in 1973 in Chicago. It is a visual arts publication of 36-40 pages which provides closeup

coverage of the art world in ten major Midwest and East Coast cities. The office located in Washington, D.C., provides extensive East Coast coverage, including Maryland, Philadelphia, and New York. Published 10 times a year, the circulation is about 12,000. Subscribers are artists, museum curators, educators, librarians, students, collectors, and dealers.

The Examiner provides a special service to the practicing artist through the publication of articles that tell how institutional decisions affecting artists are made, commentary projecting regional art into the national consciousness, an open forum for artists through letters to the editor, and news on competitions, exhibition opportunities and classifieds.

Each month the Examiner invites an art world person to contribute an essay on some subject of personal interest. Another regular feature is Art Press Review, a critical description of the outlook, content, and history of both established and little-known art periodicals.

The Examiner reviews exhibitions of acknowledged importance and shows by unheralded younger artists. Many little-known artists have had their work reviewed for the first time in the Examiner. A recent and typical issues published 42 reviews of gallery exhibitions in twelve states. In order to focus its regional coverage, the Examiner publishes Midwest and East Coast editions. Three pages of reviews are zoned in each edition.



From Mirarte

THE ORIGINAL ART REPORT

P.O. Box 1641
Chicago, IL 60690
(312) 588-6897 Contact: Frank Salantrie



TOAR is a six-page monthly newsletter "committed to the preservation, comprehension, and progress of artists and art." A frankly opinionated forum in which the articles are either anonymous or all by the editor, it encourages contributions of "opinions, clearly expressed." An occasional column on art criticism by "Mark Twain" is typically iconoclastic. Subject matter ranges all over the map, focusing particularly on the public issues affecting artists in Chicago (and by implication everywhere else). A sample of TOAR ROAR: "If art (and living artists) serves such wonderful and useful purpose why does it need ever-climbing handouts just to survive and weave its wondrous magic?" "With the dearth of information blunting the average museum visitor's awareness of reality, the skeptic has to wonder how well the people... are served by showing... audiences the dearest of object. While the government... and others able to pay the price, can collect these contemporary cultural properties, is it in the plebeian interest to tip-toe in, gaze, gasp approval, and move on?"

Subscriptions: \$14.50 for 12 issues; for individual artists, including photographers and craftspeople \$9.07 for 12 issues.

THE PEACE MUSEUM

364 W. Erie Street
Chicago, IL 60610
(312) 440-1860
Contact: Mark Rogovin



The Peace Museum is the first museum of its kind in the nation: a museum dedicated to exploring issues of war and peace through the visual, literary, and performing arts. Although there are many war memorials throughout the country, there has never been a museum in the United States dedicated to raising the public consciousness about the issues involved in building peace.

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

The Museum was founded through the joint efforts of Marjorie C. Benton, the U.S. representative to UNICEF and Mark Rogovin, a leading Chicago muralist who spent six years working to make The Peace Museum a reality. Recent exhibitions include "5000 Buttons: The History of the U.S. Peace Movement," "Second Annual Chicago Area Artists on Peace," "Peace Toys, Games and Ornaments," "Give Peace a Chance"—a collection of drawings by Hiroshima and Nagasaki survivors, and "Dr. Martin Luther King, Jr., —Peacemaker.

JOYCE REBORA

6200 N. Forest Glen
Chicago, IL 60646
(312) 736-8159



I draw in pencil and pastels and paint in both acrylic and oil paint, working in a realistic style. Lately, I have been doing self-portraits involving botanical situations. I also teach painting and drawing to senior citizens.

The arts community in Chicago is very lively and interesting. While I enjoy attending lectures and panel discussions by other artists and exhibiting in group shows, I prefer working alone. I am interested in making a strong personal statement and have found commitments to groups too time consuming in the past.

SAHOTRA SARKAR

(November through March)
Department of Philosophy
University of Chicago,
Classics 17
Chicago, IL 60637



(April through October)
46 J. N. Mitra Road
Darjeeling, 734101, India

Journalism. Reports and writes on local cultural response to imperialism and colonialism in the Third World. Area of special interest consists of the Eastern Himalayas, East India, Burma, Thailand, Bangladesh and Malaysia.

THE PEOPLE, YES!

P.O. Box 43054
Chicago, IL 60643
(312) 388-3871
contact: Allen Schwartz



The People, Yes! holds a festival of progressive art and culture each May in Chicago, including music, theatre, dance, writing, poetry, and the visual arts. Through a combination of performance, discussion, presentations, and exhibitions, our work is designed to 1) build a sense of the continuous tradition of democratic and progressive culture in this country; 2) create a critical consciousness of the role of culture in society; and 3) promote the development of all expressions of peoples' culture in the United States. We are pledged to deepen the consciousness of culture as a moving force in the struggle for democracy, peace, and equality.

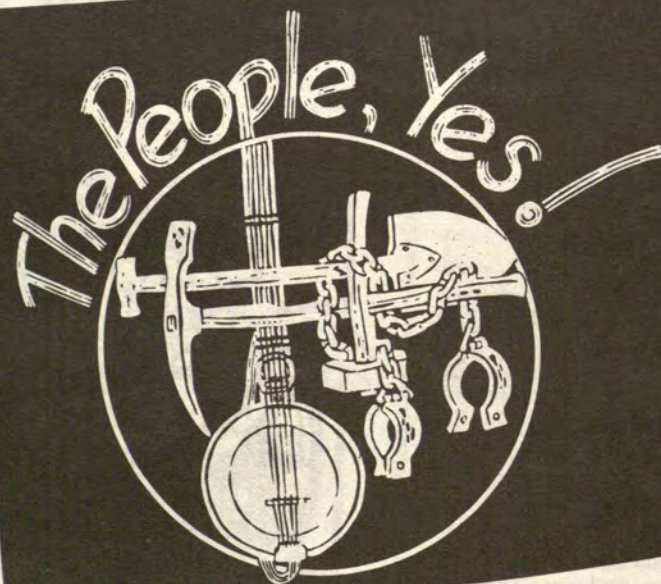


Photo by John Weber

Mural directed by John Weber, "Unidos para triunfar," 1974 version.

JOHN PITMAN WEBER

4830 N. Springfield
Chicago, IL 60625
(312) 583-9890



Muralist, printmaker.

Done: murals—painted, concrete relief, mixed media. Workshops on group design and drawing. Writings, slide-talks, consultations on community-based public art in U.S. and Europe.

Seek: collaboration with artists, architects, planners or work team on expressive elements in built environment.

Worked: mixed Latino-Anglo areas—all ages, students, elementary teachers.

Biography: founded Chicago Mural Group, 1970. Solo studio work refers to war, repression, struggle, family.

Hopes: work with unions, churches, abroad, and in new media (clay, projected images, etc.).

BARRY WEISBERG VIEW PUBLICATIONS AND PRODUCTIONS

Box 6057
Chicago, IL 60680
(312) 233-7437



Activity in the field of art and culture includes the following:

1. Assembly Lines and Assembly Minds. This is a study of the origin and development of American culture; both the dominant reactionary culture and elements of our democratic culture. It will evaluate the role of both the economic base and the social-political superstructure in the evolution of culture. The book will be published in 1985.

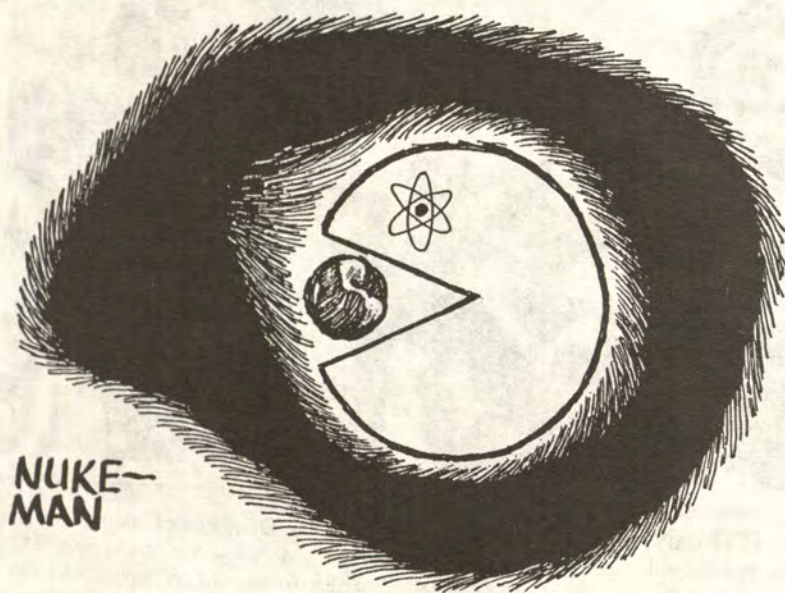
2. Our Democratic Culture. This is a narrated slide show containing over 600 slides which review the evolution and development of the elements of our democratic culture in America. This slide show is currently being produced as a video narrative film for television.

3. Art for Democracy; The Last 100 Years. This is an exhibition containing over 500 images of painting, graphics, and cartoons which portray the struggle for democracy in America over the last 100 years. It will open in 1986, on the 100th anniversary of the eight hour day, in Chicago, and tour the United States and Europe.

4. Urban Policy on Art and Culture. During the campaign of Harold Washington for Mayor of Chicago, I co-ordinated special events, and functioned as the liaison person from the campaign staff to the various Artists for Washington groups. I participated in the development of a broad, progressive municipal policy for art and culture in Chicago. A book on the campaign, *Race and Reform, Why Washington Won in Chicago*, was published by the Chicago Review Press in September 1983. In addition, a photo exhibition from the campaign is under preparation. Therefore I am interested in contact or discussion with all those who are involved in the planning and implementation of cultural policy.

5. The People, Yes! This is an annual festival of progressive art and culture held in Chicago, during the month of May. The theme is taken from the poem of the same name by Carl Sandburg. I am one of the originators of this festival and participate annually. (See also separate entry.)

I welcome contact and discussion with all those interested in the projects outlined above, or related topics.



Cartoon by Carol * Simpson

JERRILEE CAIN
TYSON

Two Rivers Arts Council
204 Sallee Hall
Western Illinois University
Macomb, IL 61455



I administer TRAC, a consortium of rural and small town communities organized to support the arts in western Illinois (see TRAC entry). I would like to do more work in raising human potential and cultural awareness through the arts by working in a regional cultural center. Too much of my present work involves fundraising, marketing, and holding the organization together.

My hope is to find people or a place who recognize the cultural deterioration caused by the "bigger is better" syndrome now prevalent in agriculture and society; and who are dedicated to working to achieve in the affected people an awareness of their heritage as an identity they can be proud of. I would rather work than administer.

My special interests are to lead arts experiences that stimulate and awaken self awareness. I have studied with Janie Rhyne of the San Francisco Gestalt Institute; Jean Houston of the Foundation of Mind Research; the Psychosynthesis Institute in San Francisco; and have my Ph.D.

TWO RIVERS ARTS
COUNCIL, INC.

204 Sallee Hall, 900 W. Adams
Macomb, IL 61455
(309) 298-1618

Contact: Jerrilee Cain Tyson,
Executive Secretary



Two Rivers Arts Council, Inc. (TRAC) is a consortium of rural and small town communities organized to support and strengthen the arts in western Illinois through a partnership with Western Illinois University College of Fine Arts.

TRAC sponsors an annual reminiscences writing contest for retired persons. The categories for entries have to do with the social history of Illinois. From collected manuscripts, two books of these reminiscences have been published. TRAC also sponsors an annual showcase of performing artists

from NYU in the psychology of symbolism.

I enjoy working with people who are awakened to a search for meaning during their mid-life crises.

See also: Two Rivers Arts Council.

and tours exhibits of visual artists from its region. TRAC's major goal is to heighten an awareness of place and personal identity in western Illinois people through arts experiences.

The largest of the small towns and rural communities served by TRAC have less than 5,000 people. Because of a cultural change brought about by the recent agricultural revolution, the society is losing its inner cohesion and coherence.

TRAC was formed through invitation from the Dean of the College of Fine Arts to representatives of several small communities to create a vehicle to act as a liaison between the university and the region for the sharing of arts resources.

We do not work with any specific political groups but send quarterly letters to all of our legislators that articulate our needs and goals. At national arts organization conferences, we define the characteristics, needs, and quality of small rural communities. We act to bring about the recognition that rural people who do not happen to be Latin American, American Indian, or black, are STILL a minority. We find that representatives of these latter groups are hostile to this fact.

MARITA BRAKE

Box 501
Normal, IL 61761
(309) 454-3596 or 452-7436



The music of Marita Brake, a progressive folksinger, songwriter, and instrumentalist, encompasses old time, traditional bluegrass, and country styles as well as feminist, new age, and issue oriented compositions. This past year Marita has shared the stage with such notables as John Hartford and Kristin Lems. She has been featured in *Illinois Magazine*, *Frets* magazine and *Lyrics and Composition* on the cover. Marita will be featured on an upcoming HBO special and was named the 1982 Illinois State Folksinging Champion.

Inquiries are welcome.

CRYSTAL RADIO

Ron Sakolsky
Fools Paradise
Pawnee, IL 62558



"The Left Side of Your Radio Dial."

We do original programming for a local NPR station (WSSR), and we use our 1/2 hour per week time slot to also air Great Atlantic Radio Conspiracy Tapes. Our group is affiliated with NFCB. Original pro-

gramming ranges from interviews to music and radio theater. We are a collective of six people, and our programming includes a larger circle of about 20 or community people and groups. Presently, we are affiliated with the Studies in Social Change program at Sangamon State University.

Our locally-oriented programming over the last few years has tackled such issues as the treatment/internment of Native Americans, nuclear war/atomic energy, the politics of Third World music (blues, reggae, Fela), new wave protest (e.g., "New Wave Women and Sexual Politics"), labor songs, Latin American neocolonialism, and a regular feature of Crystal Radio: an interview program called, "Why the Left?" These are just a few examples of the many shows which we have produced. Write us or call for more information concerning purchase of our tapes. We presently have a brochure in the works.

QUINDARO

Box 5224
Kansas City, KA 66119
Contact: Fred Whitehead



Quindaro takes its name from a section of Kansas City, Kansas, which was a separate town before the Civil War and a station on the underground railroad. Now, with the usual American irony, it is the heart of the Black ghetto. There is a statue of John Brown there (a photograph of which adorns each issue), with the inscription: "Erected to the Memory of John Brown by a Grateful People."

Quindaro prints fiction, poetry, reviews, essays, literary news and notes, material concerned with social issues. It emphasizes the participation of Midwestern writers.

WILLIAM CROOK, JR.

945 South First Street
Springfield, IL 62704
(217) 522-3372



I have published and hand printed, on a proofing press, a 20-page book containing 44 pen-and-ink landscape drawings of the city of Springfield, Illinois, and its surrounding countryside. It is intended to be a contemporary documentary of the way the city actually looks, and not a romantic Victorian fantasy. I have been working here as a freelance illustrator for the past 10 years. I am interested in historic preservation and conservation of wild lands. I am currently learning color photography.

ROBERT WALDMIRE
DARK AGE GRAPHICS

Cardinal Hill Candles
and Crafts
RR2
Rochester IL 62563
(217) 498-9375



Informative, educational, frameable wildlife notecards. Each card contains—in addition to a drawing—an in depth species profile containing important information and fascinating facts. Two series which are available are four OWL notecards and four PREDATOR cards. There are also other prints, posters, and environmentally related items available.

THOMAS EDWARD
DURUSSEL WESTON

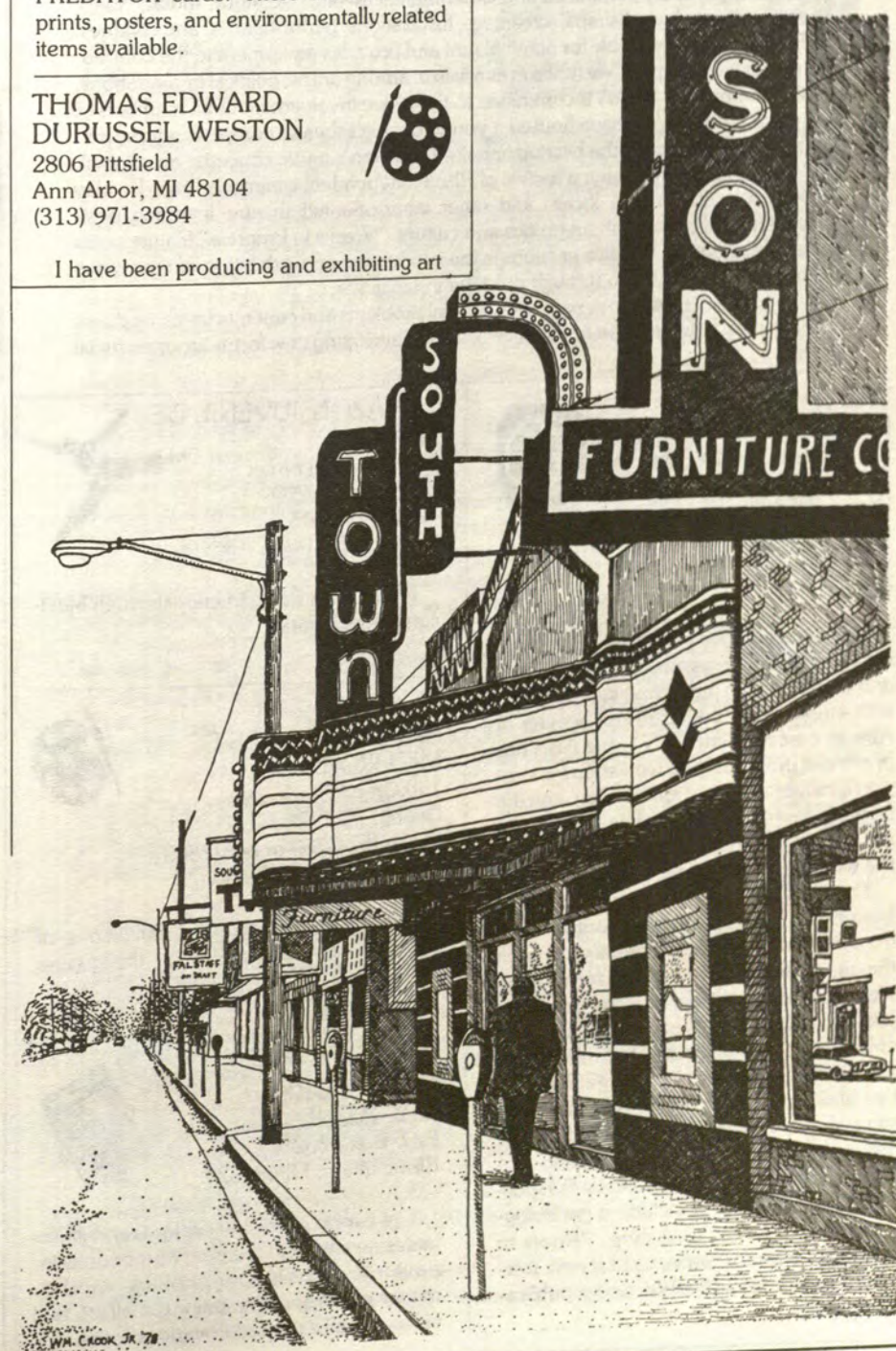
2806 Pittsfield
Ann Arbor, MI 48104
(313) 971-3984



I have been producing and exhibiting art

dealing with the theme of the threat of nuclear conflagration for many years. I would be willing to discuss my loaning, and perhaps even donating, such art work to organizations dealing with peace/fairness/equality given there are no politics I object to.

Currently, I am exhibiting anti-nuclear art work at the Detroit Institute of Arts; ART PEACE in Lansing (the Popular Arts Workshop); with forthcoming exhibits scheduled in Detroit and Ann Arbor. I can also supply poetry and lectures regarding this topic, if an event occurs.



THE PERFORMANCE NETWORK OF ANN ARBOR

408 W. Washington St.
Ann Arbor, MI 48103
(313) 663-0681



"Theatre is a weapon, and it is the people who should wield it..."

—Augusto Boal, Theater of the Oppressed.

The Performance Network of Ann Arbor (PNA) is a non-profit corporation, a collectively-run, intimate theatre including additional shop, storage, and workshop space. It grew out of discussions in 1979 about how politically-concerned artists could work together through their art for change. In January 1982 we began to convert an empty warehouse into working studio space, but the City refused to allow public access and we were forced to expand into a small theatre. (The rest of this industrial complex is now being made into artists studios, union offices, and arts organization offices.)

Our space is designed to promote the production, presentation, exhibition, and discussion of politically-committed and experimental theatre, literature, music, video, and cinema through workshops, screenings, installations, performances, and critiques. The PNA space is available for nominal rent and provides equipment to the community. As our name implies, we function as a liaison among artists, political organizations, and the community. PNA is committed to the active involvement of all members of the arts community. We have housed a young people's theater company whose performances are signed for the hearing impaired; women's music concerts; an original, locally composed symphony; a festival of Black independent cinema; a Dario Fo play which later toured union locals; and other labor-oriented theatre featuring post-performance discussions about politics and culture. "Works in Progress" features new works and critiques. We also encourage the production and exhibition of innovative and archival work in video through our tape installations.

In the future, we hope to survive our financial problems and continue breaking down the distinction between artist and audience while developing new forms around crucial issues.



"Romiet and Julio," from the Ann Arbor Medieval Festival.

THE AMERICAN BLACK ARTIST, INC.

The Georgian Building, Suite A3
1981 West McNichols Road
Detroit, MI 48203
(313) 873-8690
Contact: L.A. Jaxon,
Artistic Director



The American Black Artist, Inc., (ABA) is organized for the purpose of developing and educating the public to the cultural arts with emphasis on the culture of peoples of African descent. Since 1971, the ABA has presented programs and workshops to support amateur artists, school children and the public in understanding and participating in the cultural arts; it also brings to the public the works of professional artists.

The CODE (Cultural Opportunities for Detroit Exchange) program is committed to the concept that shared experiences through the universal language of art forms transcend differences in age, race, religion, economics, nationality, ethnicity and sex. The objectives of this program are to depict the direction of Black art, encourage Black artists and provide the public with representative rich art expressions. The ABA also presents an annual art exhibit focusing on a single theme—"Art from a Black Perspective." Other programs include a genealogical documentation workshop, "Roots in America," a lecture series, and a new literary magazine scheduled to be published in 1984.

CORAZON JUVENIL DE MEXICO

2546 Wendell Street
Detroit, MI 48209
(313) 842-7548
Contact: Eva Maria Aguirre



Provides dance instruction through Mexican folkloric dance.

NUESTRA ARTES DE MICHIGAN

130 Grand Boulevard
Detroit, MI 48216
(313) 961-3750 or 843-2805
Contact: Carolina Ramon



Nuestras Artes promotes exhibitions of Raza art and performance in the greater Detroit area.

LIGHTWORKS MAGAZINE

P.O. Box 1202
Birmingham, MI 48102



Lightworks Magazine explores and illuminates new art and the near history of its innovators. Xerography, collage, performance event documentations, mail art, and video are all explored in various forms.

THE POPULAR ARTS WORKSHOP

P.O. Box 15052
Lansing, MI 48901-5052
(517) 882-7972
Contact: Gary Andrews



The Popular Arts Workshop (PAW) was founded in 1976 by volunteers who believed in developing a "NEW school of Arts." PAW serves as a catalyst for group artworks. We plan, design, and render murals and environmental artworks. We sponsor public arts events, concerts, and other performance arts. Our community base is the Central Michigan area. Projects are operated generally in partnership with businesses, community groups, or the local community college. Sometimes members receive fees for specific projects. We are an Equal Opportunity open organization, tax-exempt, non-profit corporation, and licensed charitable group; members of International Community Muralists Network (San Francisco), the Michigan Alliance for Peace (Ann Arbor), and the Arts Council of Greater Lansing.

Past projects (from 1976) have included many outdoor, indoor and portable murals for parks, hospitals, and businesses; an animated 20' x 12' mega-puppet for an Arts Circus; and "The Mural" at the Ingham County Fairgrounds. PAW publishes *Blank Walls News*, provides workshops and tours of local public artworks.

APES

Alternative Press
Exhibiting Services
4426 Belsay Road
Grand Blanc, MI 48439
(313) 742-9583
Contact: Casey Hill



APES is a combined exhibit of alternative magazines, newspapers and newsletters covering a broad range of topics—political, literary and cultural—for small press bookfairs around the country. Your books or periodicals will be prominently displayed and the APES exhibit will be staffed at all times.

Your entry will also be listed in the free APES Exhibit Catalog. This will feature a cover of the publication on display, bibliographic information and a 50-word description.

APES provides effective promotion at low cost at the many trade fairs and exhibits where retailers, distributors and colleagues come to learn about new books and periodicals. If you can't go in person, "Going APES" is the next best thing.



Photo from *We Are Strong*.

LANSING THEATER PROJECT

P.O. Box 12238
Lansing, MI 48901
Contacts: Kay McDuffie
214 Woodlawn
Lansing, MI 48901
(517) 371-1369

Linda Ivey
Reo
Lansing, MI 48901
(517) 484-6147



Description: The Lansing Theater Project was formed four years ago by minority and women theater artists, writers, technicians, educators, and parents. We wish to build a company that will provide more consistent professional performance/technical/managerial opportunities in the theater for those in the community who have been excluded from traditional forms. Another objective is to provide more positive and realistic portrayals of minorities, youth, and women. Our ongoing structure invites community input on the subjects of issues, themes performers, and overall development.

Needless to say this hasn't been an easy task. We grow and solidify in fits and starts, but are pleased with the caliber of "volunteers" attracted to us for the quality of our productions, and our ability to consciously develop or find material that speaks to/for the constituencies our core represents.

We have to write much of our material. Productions include: "The Story of the Man Who Turned into a Dog" by Osvaldo Dragun—quickly becoming a local favorite; short sketches examining relationships—parents to children, participants/non-participants to society, battered women and their tormenters. We are developing and have performed segments of a play "Giants and Dreams," highlighting black artists and activists from the Harlem Renaissance Era. Other work has included classes, workshops, storytelling and performances for community centers, teen half-way houses, churches, local festivals, conferences, demonstrations and benefits.

We would like to perform/produce and sponsor other groups more consistently. To achieve this we're currently seeking student interns, volunteers and scripts. We're developing plans for skill dissemination and gaining managerial skills. We want to develop one part of ourselves into a production co-op community business that would nurture the growth of a conscious and conscionable cultural alternative in our area.

THE LUNCHROOM PRESS

P.O. Box 36027
Grosse Pointe Farms, MI 48236



Available from the Lunchroom Press:
Menu: A Journal and Review of Contemporary Arts and Letters. Published annually. Guidelines for contributors: Please query first. *Menu* encompasses all forms of new arts and letters and publishes original new works, reviews, nonfiction articles, and interviews. Direct queries to: George Myers, Jr., Editor-in-Chief.

Literature and Art Criticism:
An Introduction to Modern Times. George Myers, Jr. In about 20 essays and reviews the author discusses diverse artists and writers of the 1970's and 1980's, including Opal Nations, Dick Higgins, Richard Kostelanetz, Harrison Fisher, Steven Ford Brown, and others.

Literature/Poetry:
Timelapse. New poems by Rochelle H. Dubois. The poet is a multi-talented, multi-faceted woman who is well-known in literary circles.

Literature/Poetry/Prose Poems:
Erotic Mask. 18 prose poems by Steven Ford Brown. In this collection of prose poems, the poet takes as his concerns the tensions between love and death and the inherent eroticism of the two.

CHERRY CREEK THEATRE

120 South Broad Street
Mankato, MN 56001
(507) 345-7885
contact: Jack Sherman



Cherry Creek opened its doors in 1978. The company produces both new works and adaptations of scripts. "The Hurt of the Daughters" was based on the novel, *The Girl by Meridel Le Sueur*; an adaptation of Ibsen's heroic folk ballad *Peer Gynt* was performed by two people and cast of little wire figures. The company describes their productions as "emblems" or "shouts." *Peer Gynt* was emblematic of a reconciliation of one's true home, the recognition of self and place. It is a theme that runs through and through Cherry Creek's work.

In addition to the plays, the company introduces performance into other events; such as a children's art show in a neighboring town, or tributes to Martin Luther King Jr., and the people of El Salvador. Tools for culture making which can be locally controlled and earned by everyone can form the basis for a more democratic celebratory culture. Cherry Creek is a resource and training center for people interested in all kinds of artmaking and cultural work, and serves as a place where others bring their stories and sound out new ideas. The Minnesota River Valley, made up largely of small towns and rural communities, is home to over 250,000 people. Cherry Creek is currently the only professional theatre in the region.

This listing is a partial quote from *WE ARE STRONG*, a directory of peoples' theaters (see separate listing).

THEATERWORK

120 South Broad Street
Mankato, MN 56001
(507) 345-7885
contacts: Karen McCall, David Olson, Jack Sherman



Theaterwork began publishing in November 1980. The bi-monthly magazine serves the growing community of popular theater and other cultural workers by providing an open forum for the exchange of ideas, images and information about the place of art-making and celebration in the struggles for justice and human liberation.

Most of the articles are written by people about work in their own communities, be they in Africa, Europe, the Philippines, or elsewhere. Others contribute overviews of cultural work in a given area, or articles about the historical roots of popular theatre to help people get a sense of where their work fits in the scheme of things. The magazine prints theoretical and critical writing about theatre, other cultural work and cultural policy. Its pages are open to anyone doing serious work which helps build democratic culture.

Theaterwork is a clearinghouse for information from the International Theatre Alliance. Regular features include sections for review of important resources for cultural workers and space for news releases about upcoming events. Readers provide most of the copy and *Theaterwork* provides editorial, production and distribution services.

This listing is quoted in *WE ARE STRONG*, a directory of peoples' theaters, compiled by *Theaterwork* (see separate listing for information on that directory).

WE ARE STRONG

c/o Institute for Cultural Policy Studies
120 South Broad St.
Mankato, MN 56001



We Are Strong is an extraordinary guidebook of progressive theaters. The book presents a startling picture of the vitality of popular theaters with photographs, stories, essays, lists of resources, and a directory of companies and solo performers. *We Are Strong* presents company histories, touring and residency information, and lists of important resources. Com-

plied, designed and edited by the staff of *Theaterwork* Magazine (see separate listing), the guidebook serves as a resource for sponsors, students, libraries, arts boards, community arts projects, labor unions, and festival organizers.

"These Theatres contribute to the building of living cultures; cultures which engage, confront, and celebrate. Through their work they embrace life and reaffirm the power of people to live well and participate in the making of a just world. These theatres span the continents and cross the boundaries."

9" x 9" perfectbound paperback, 243 pages, \$14.95.

Photo by Karen McCall; reproduced from *We Are Strong*.



ALL CO-OP ASSEMBLY

PO Box 14440
Minneapolis, MN 55414
(612) 376-8357
Contact: Annie Young, Director



All Co-Op Assembly is a non-profit education and service organization for cooperative organizations.

ARTSPACE PROJECTS, INC.

400 First Avenue
Suite 203
Minneapolis, MN 55401
(612) 339-4372
Contact: Cherly Kartes, Director



Artspace Projects, Inc., is a Minnesota nonprofit, tax-exempt corporation, created in 1978. The Artspace mission is to assist in the location development and management of artists' living and working, exhibition, performance, and support space. Artspace adopted this mission in the belief that providing sufficient and affordable artist's space is crucial to the cultural and economic vitality of the Twin Cities.

How formed: Developed out of a midwest conference on Artists Respond to the Nuclear Arms Race, held September, 1982.
We are always looking for new members. Presently we are a small group of volunteer

"coordinators," with an active mailing list of 70, and a larger list of 300 throughout the Midwest. We are presently trying to clarify specific goals and projects, and draw in more people to speak directly to issues.

AT THE FOOT OF THE MOUNTAIN

2000 So. Fifth Street
Minneapolis, MN 55454
(612) 375-9487
contact: Phyllis Jane Rose, managing director



At the Foot of the Mountain is a professional women's theater of protest, celebration and hope that has been in existence for 13 years now. Our mission is to participate in the generation of a just and joyous world by creating theater and related arts programs which: see, with radical vision, the roots of all issues; create, from those roots, alternative analyses, solutions and visions; and honor the artist's political responsibility to be of service.

At the Foot of the Mountain endeavors artistically to create theater directly out of the lives, values and visions of women, and to evolve new forms of theater, exploring new relationships of form and content. The Hallmark of our ensemble work is the generation of a form we call Ritual Drama. Scripted during the rehearsal process, and created collaboratively by a writer/director and performers, a Ritual Drama is structured to stimulate (and incorporate) audience testimony into key moments of an otherwise fully rehearsed production. Examples include Martha Boesing's *Junkie!*, about women and addiction and recovery, and *Ashes, Ashes We All Fall Down*, about nuclear madness and the denial of death. We also produce plays scripted before rehearsals begin.

At the Foot of the Mountain creates, produces and performs new works, and conducts theater workshops in Minnesota. Film and video projects, of our performance work, make our work accessible to wider audiences.

Touring is a regular part of our performance life. We are sponsored by a wide variety of groups including theaters, schools, churches, community centers, prisons, halfway houses, and grass roots organizations.

Member: Alliance for Cultural Democracy.

Opposite page: Cherry Creek Theater, "Hurt of the Daughters." Photo by Karen McCall. Above: At the Foot of the Mountain, "Raped: A Woman's Look at Bertolt Brecht's 'The Exception and the Rule.'" Photo by David Tait, reproduced from "We Are Strong."

ARTISTS FOR SOCIAL RESPONSIBILITY

c/o 4045 11th Avenue South
Minneapolis, MN 55407
(612) 822-5483
Contact: Meri Golden

Description: A network of artists from all media who feel the need to respond individually as well as in group/collaborative efforts to the nuclear arms race and other social justice issues.

Work we do: Provide a clearinghouse of information on political arts and activism to artists in the midwest. Respond to the needs of local political organizations in terms of graphics, workshops, speakers, etc. Organize events using art as a means to communicate, often in conjunction with local political organizing efforts. (E.g.: Peace Art Week, held the first week in May 1983. Films, plays, arts shows, poetry readings, etc., building from Heart of the Beast Puppet Theatre's annual May Day event to the Mother's Day March, which numbered over 8,000 people)



Lee Hawkins and Karen McCall of Cherry Creek conducting a workshop in a community animation.

reproduced from "We Are Strong."

JOHN BERQUIST
432 Summit Avenue
Saint Paul, MN



Works with folk arts programs and Minnesota State Arts Board.

DAVID BROWN
1913 S. Fifth Street
Minneapolis, MN 55454
(612) 340-9431



Video documentarian with a video projector that allows for images up to 18 feet by 25 feet.

Photo by Scott Fultz



Photo by Avis Mandel.

"Tree of Life": In the Heart of the Beast Puppet and Mask Theater.**RANDY CROCE**

1823 15th Avenue South
Minneapolis, MN 55404
(612) 871-2835



Free-lance photographer with darkroom and complete audio recording and editing facilities. Works a lot with the Minnesota American Indian Community and has produced "The Drum Is the Heart," a multimedia program about the Blackfoot people of Montana and Alberta.

REBECCA M. FROST

111 Melbourne Ave. S.E.
Minneapolis, MN 55414
(612) 378-9751



I work in political theatre and contemporary dance. I would like to do more writing and/or collaborating in experimental theatre.

See also: Heartland Theatre Collective.

D. SCOTT GLASSER

3509 Colfax Avenue S. #B
Minneapolis, MN 55408
(612) 823-8937



Director—Actor—Teacher
Background: BA State University of NY, MFA Cornell University. 15 years experience as a theater professional.

Directing: over 50 productions from Shakespeare to musicals, with a predominance of new and company created scripts.

Acting: over 100 roles. Member Actor's Equity Assoc.

Teaching: High School—guest artist in schools across the country; College—4 years Ass't. Prof., Willamette Univ., BFA theater program; guest artist various universities across the country as director, actor and/or teacher; taught acting (all levels), directing, make-up, theater theory, theater literature, Shakespeare, voice, dialects.

Founding member Dakota Theater Caravan. Co-created, acted in and directed all Caravan productions 1977-1983. Currently director-in-residence, Illusion Theater, and company member (actor/director) Actors Theater of St. Paul.

Available for guest work as director or actor in progressive theaters.
our annual Mayday festival or our recent history of the Mississippi River, the Circle of

IN THE HEART OF THE BEAST PUPPET AND MASK THEATRE

1628 East Lake Street
Minneapolis, MN 55407
(612) 724-9301
Contact: Loren Niemi



In the Heart of the Beast Theatre is a professional theater committed to working with communities, whether they be schools, neighborhoods, towns, or states of mind. We deal with themes that relate to the building up and tearing down of life in all its forms by the acts of nature and by the acts of human hands, hearts, and minds. Our work takes place both indoors and outdoors, as in

Water Circus. We do residencies and workshops as well as parades and celebrations of design and production. In all cases, the theatre seeks to renew our sense of wonder, awe and reverence and ritual on order to celebrate the lives of all and the many meanings of being in the pluriform world.

HEARTLAND THEATRE COLLECTIVE

c/o 111 Melbourne Avenue, S.E.
Minneapolis, MN 55414
(612) 378-9751
contact: Rebecca M. Frost



The Heartland Theatre Collective creates original, politically oriented theatre for performance in both traditional and non-traditional theater settings. The Collective is currently in search of other like-minded individual artists and groups for collaborative political theatre projects in Minnesota and the upper Midwest.

DEBBIE HELTZER

3317 14th Avenue South
Minneapolis, MN 55407
(612) 729-2373



My focus as an artist is to work with other artists, specifically musicians, set and prop makers, lighting and sound designers, and costumers to present a vision of cultural change. The work explores relationships of the family, the workplace, the media, daily life and sex in our culture.

I'm affiliated with Nancy Hauser.

ILLUSION THEATER

528 Hennepin Avenue #205
Minneapolis, MN 55403
(612) 339-4944
Contact: Bonnie Morris & Michael Robbins



We're a collaborative theater group dedicated to the production of new works. Part of the theater's energy is devoted to a Child Sexual Abuse Prevention Program housed in the theater and headed by a Human Services professional.

BARRY KLEIDER

PO Box 7022
Minneapolis, MN 55407
(612) 822-3758



I work in community theater giving voices to people not usually found on stage. Sometimes political satire means merely quoting those in power. Ordinary people are seldom found on stage. I teach children from 7 to 80 in drama classes which focus on "telling our own stories."

I also do radio interviews and documentaries covering local, national, and international events and issues from a progressive perspective.

MINNESOTA INDEPENDENT CHOREOGRAPHER'S ALLIANCE

528 Hennepin Avenue
Minneapolis, MN 55403
(612) 340-1400
Contact: Judith Mirus



MICA is a dance service organization founded for the purpose of providing a support system for choreographers. The organization actively promotes and encourages dance in Minnesota.

MIGIZI COMMUNICATIONS

2300 Cedar Avenue South
Minneapolis, MN 55404
(612) 721-6631
Contact: Gary Fife, Director



MIGIZI produces news and cultural affairs programs by and for the American Indian community. One of the shows, "First Person Radio," is a half-hour program that is broadcast on 47 stations across the United States. We have a sound studio that is used for other audio productions and for teaching Indian students. MIGIZI is Indian staffed.

MOYO

1753 Carroll
Saint Paul, MN
(612) 293-0260
Contact: Assata Kambui



Moyo is a guerilla theater and poetry project. African and black culture is explored with emphasis on women's roles.

MURALISTAS INDIGENAS

782 James Avenue
St. Paul, MN 55107
Contact: Paul Vasques



Provides classes in community arts/murals.

NORTHLAND POSTER COLLECTIVE

519 Franklin Avenue
Minneapolis, MN 55404
(612) 724-6795
Contact: Ricardo Levins Morales



We are a collective organization working primarily in silkscreening. We make posters and cards for national sales distribution as well as for local community and political groups. We also make posters for posting in public places. We often teach printing to people and groups who want to produce their own materials.

We aim to serve the general, multi-ethnic community by helping the organized groups within the community and by initiating art projects that support particular struggles. We keep the prices of our own work as low as possible (75¢-\$7) so as to distributed better to low-income people.

The collective was initiated in the spring of 1979 at a workshop at the Northland Cultural Workers Conference. We are based in space provided by our local anti-nuclear power and weapons alliance.

We are open to new members—"artists" or "non-artists"—who are interested in the work we do. The posters we produce usually result from the concerns of individual members and are created individually with group input. Occasionally works are generated collectively.

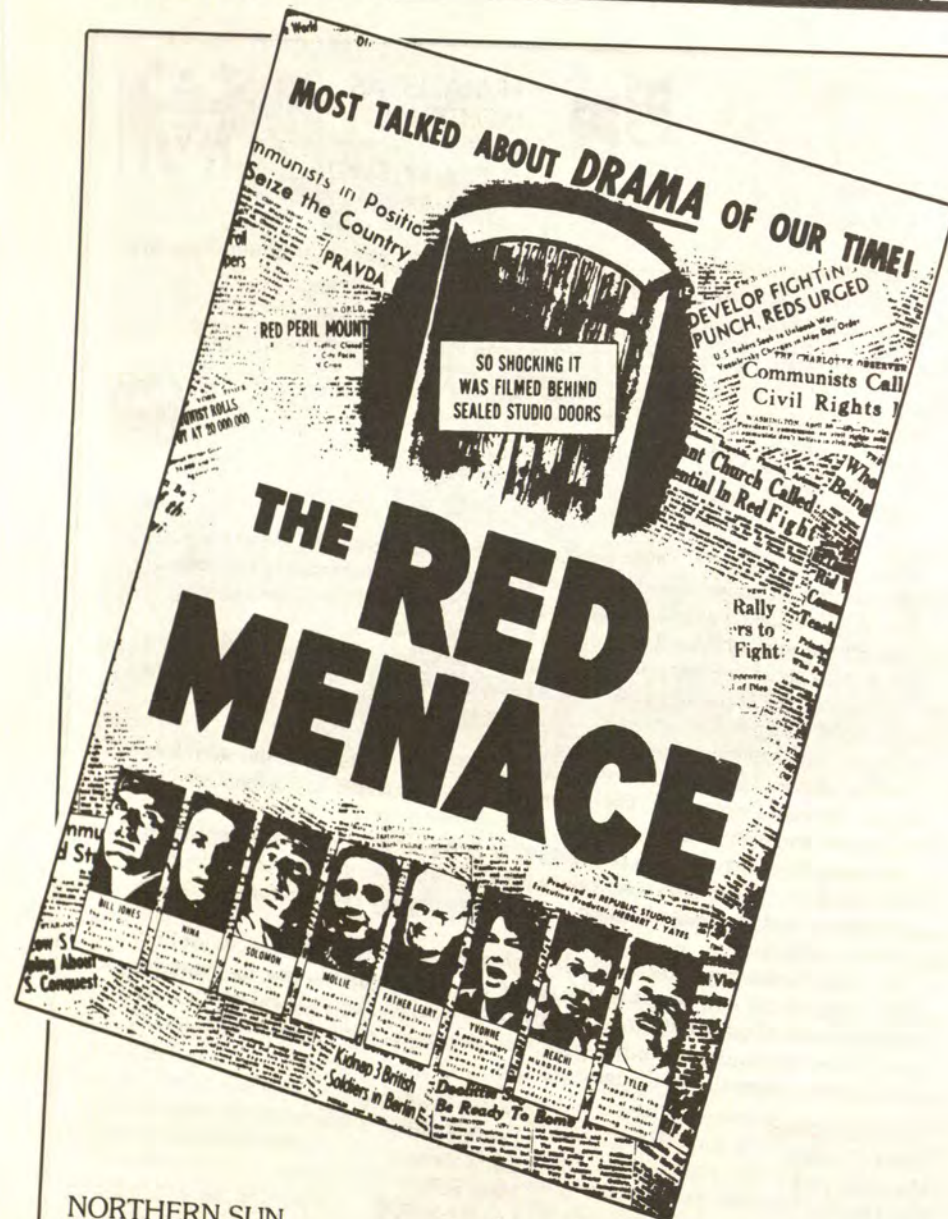
Our work is distributed nationally through a brochure (available from us for 25¢) which we mail out and advertise. We would like in the future to use this system to distribute work of other artists and groups. In this way we hope to help improve national poster distribution (which is poor) and help foster mutual awareness among radical artists nationally (and internationally).

Lisa Blackshear
Dean Connors
Marilynn Hall
Lee Hoover
Ricardo Levins Morales
Richard Kees

Janice Lee Perry
Frank Sander
Carla Stetson
Mary Sutton
Lee Wolfson

Posters from the Northland Poster Collective.





Poster from Northern Sun Catalog.

**NORTHERN SUN
MERCHANDISING**
1519 E. Franklin Avenue
Minneapolis, MN 55404
(612) 874-1540
Contact: Scott Cramer



We do movement merchandising and distribution. Hard work but often fun. We sell posters, buttons, pins, patches, posters, T-shirts. Send for the catalog.

**RESOURCES &
COUNSELING/UNITED
ARTS COUNCIL**
75 W. 5th Street
Saint Paul, MN 55102
(612) 292-3206
Contact: Phil Platt, director of artists services



Business-related technical assistance, information, and advice are offered to developing artists and arts organizations.

ROBYN SUE SCHMIDT
3509 Colfax Ave. South, Apt. B
Minneapolis, MN 55408
(612) 823-8937



I am a founding member of the Dakota Theatre Caravan and worked with it from 1977-1983. As part of the Dakota Theatre Caravan Collective I helped research (through interviews with local residents), write, perform and tour DAKOTA ROADS: THE STORY OF A PRAIRIE FAMILY (a musical play detailing the history of a five-generation family in South Dakota), DUSTING OFF THE 30's (a play with music about the Great Depression and its effects on the lives of people in the Midwest), WELCOME HOME (a play with music about a small town celebrating its centennial), and THEATRICKS! (a collage of scenes, songs and stories designed to introduce secondary

students to different aspects of theatre). Most recently I helped research (using the interview process) and write a yet untitled play about the traditions and values of a farm family in the Midwest.

I have worked with community theatres as actor/director/costumer and technical director. At present I am a member of the Playwright's Centers, an acting company in Minneapolis. We will be doing cold and staged readings of new plays written by the playwrights working with the Playwrights' lab. As a personal project I am presently developing a play with music about temporary office workers.

Briefly, I am committed to maintaining a strong relationship and cultural tie to the people of the Midwest, although other regions/nations interest me as well. I hope to continue to act/write for and with a specific audience; further, I believe that working in a collective is the strongest way to become a part of a strong cultural community.

SEZ
PO Box 8803
Minneapolis, MN 55408
Contact: Jim Dochniak, editor



SEZ/ A Multi-Racial Journal of Poetry and People's Culture was founded in 1978 by Jim Dochniak "to bring about a greater awareness of and appreciation for cultural diversity; to provide a vehicle of exposure for non-mainstream writers and artists; and to develop ways in which poetry and literature can become more accessible to wider audiences." Each issue features poetry, short prose, occasional interviews, letters and journal excerpts, articles dealing with contemporary cultural issues, reviews, and artwork, often on a thematic basis. Special attention is given to the work of Third World writers and to writing which reflects ethnic, class and current social concerns.

SEZ is now producing an extensive anthology issue focusing on "Labor, Literature, & the Arts," featuring art and literature by worker-writers and artists, and a Resource Guide to magazines, book publishers, newsletters, programs, organizations, union projects, etc.

All manuscripts and/or inquiries should include a self-addressed, stamped envelope. Subscriptions: \$6, 4 consecutive numbers, individuals; \$7.50, 4 numbers, institutions; \$3.50, sample issue.

NEIL SIELING
3412 Columbus Ave. S.
Minneapolis, MN 55407
(612) 824-2237 home;
(612) 376-3333 work



I'm currently the exhibitions coordinator at University Community Video and work

with films and video. I've organized conferences for cultural workers/political artists and media series for educational and fund-raising purposes.

In my own work, I explore video documentary forms and approaches. I'm interested in connecting larger audiences with good media work which is informative and empowering.

The importance of a development of a media critique and an analysis of the control of images and information is grossly underestimated by progressive political groups and individuals.

My full time staff position allows for budget, access to equipment, and networking. I also own two 16mm projectors, screens, slide projectors, super 8 editing equipment, and special projector lenses all of which are available to progressive groups/individuals either free or for a maintenance charge.

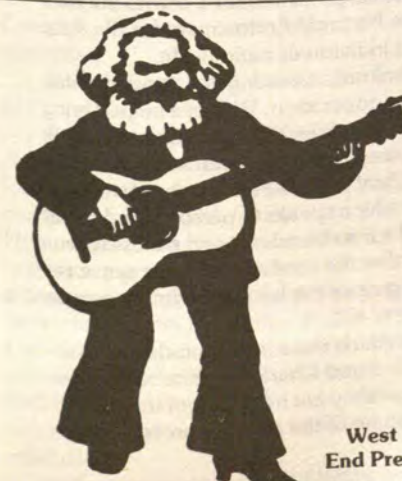
Member Alliance for Cultural Democracy, ARTISTS CALL Against U.S. Intervention in Central America, AIVF and the Honeywell Project.

**UNIVERSITY
COMMUNITY VIDEO**
425 Ontario, S.E.
Minneapolis, MN 55414
(612) 376-3333



University Community Video is the Midwest's leading video arts and education center, offering programs in education, exhibitions, and services to working artists. Founded in 1973 as part of the "alternative television" movement, UCV became nationally recognized as a producer of regional documentaries and a supplier of independent public television programming.

In the past years, UCV broadened its approach by working with artists who are exploring and developing new video presentation formats which include performance and installation as well as the traditional ex-

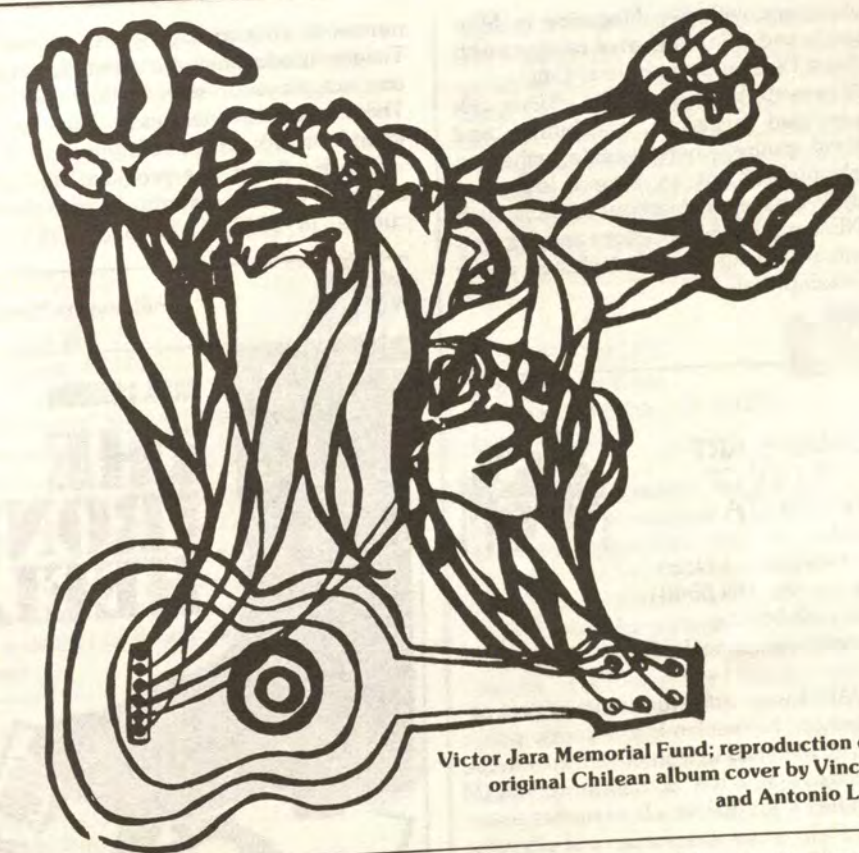


West End Press

**VICTOR JARA
MEMORIAL FUND**
3130 18th Avenue South
Minneapolis, MN 55407
(612) 339-6101 or 874-8139
Contact: Heather Baum or
Bill Zachman



The Victor Jara Memorial Fund was established in 1978 with the common agreement that culture will play an important role in building the humane world which we all envision. An active, progressively focused cultural community has the potential for



Victor Jara Memorial Fund; reproduction of an original Chilean album cover by Vicente and Antonio Larea.

hibition methods. UCV also assists artists who use video with other art forms such as music and dance, and artists who work with abstract forms, computer imaging, new narrative as well as traditional documentary styles.

UCV was founded by the Minnesota Student Association at the University of Minnesota. It is now an independent tax-exempt organization, serving artists, students, community groups, and the general public. UCV continues to provide services to U of M students at reduced rates. These services are subsidized by student activity fees allocated annually by the student association.

Public, private and individual donations to UCV help pay for services to artists and community groups that cannot afford the full costs of services.

popularizing a people's cultural movement. Some of the goals with in a progressive political context are to promote local talent, to bring quality national and international musicians and artists to their area and to work with other organizations and artists to promote peoples' culture. The V.J.M.F. is also a funding source established to provide small, low interest loans to all types of artistic expressions that seek to popularize the movement.

WEST END PRESS
P.O. Box 7232
Minneapolis, MN 55407
(612) 822-3488
contact: John Crawford



Founded in 1976, West End Press publishes literary works with a left or labor flavor for distribution in bookstores and libraries and throughout the movement in its variety of forms. We were formed with an eye to publishing neglected midwestern writers such as Meridel Le Sueur, Manny Fried, and Don West. We are continuing this policy.

"We" includes John Crawford, editor and publisher; Anya Achtenberg, long-time associate and most recent associate editor; and whoever else contributes by reading manuscripts and related work at low or no pay. West End Press currently occupies an

office space with Sez Magazine in Minneapolis and enjoys fraternal relations with Midwest Distributors in Kansas City.

At present, WEP is trying to affiliate with like-minded publishers, distributors, and political groups where feasible, either on single projects, or on a more long-term basis. We have no objections to grants such as NEA or other contributions and are considering working towards inclusion under tax-exempt status.

WOMEN'S ART REGISTRY OF MINNESOTA WARM

414 First Avenue North
Minneapolis, MN 55401
(612) 332-5672
Contact: Catherine Jordan



WARM is an artist-run, women's art organization. Its mission is to increase public visibility of the art of women and encourage the creative growth of women artists. WARM publishes a journal which examines issues relevant to artists and women and offers the public 10 exhibitions a year, a "Feminist Perspectives" lecture series and a mentor program for emerging artists.

THE FOOLKILLER, ETC.

2 West 39th Street
Kansas City, MO 64111
(816) 842-4969



"The Foolkiller, Etc." is an open-membership collective that maintains a stage for both music and theatre. Founded in 1970, The Foolkiller's emphasis has always been on creating an accessible stage—a society of participants, not spectators.

The Foolkiller in its early years provided an active community life for its members and reached out to the progressive community at large in a variety of ways. Film series, discussion groups, children's theatre, dulcimer and other musical instrument lessons, a poetry series and more, to name but a few. In 1984, the Foolkiller is struggling to survive and to continue to create a vital project of community need. Activities in music and theatre are two areas that have survived.

Music performance nights have an open-mike policy and feature concerts by many of our best local talents, as well as national

names in folk and progressive music. Theatre productions are primarily original one-act plays or skits by local writers. Theatre council does read scripts sent to them from around the country.

The Foolkiller has provided and continues to provide a forum for progressive culture. In 1978, 1979, and 1980, The

Foolkiller organized and hosted the Midwest Cultural Conference which brought together from across the country progressive writers, poets, film-makers, and musicians of several generations. In 1984, The Foolkiller will host the Annual Gathering of The Midwest People's Music Network.

Book covers from Midwest Distributors



FAMILY VIOLENCE Poems on the Pathology



MIDWEST DISTRIBUTORS

P.O. Box 4642
Kansas City, MO 64109
Contact: Fred Whitehead

Since 1978, our organization has distributed small press literature across the middle of the country, supported by grants from the National Endowment for the Arts. We also mail books to libraries, bookstores, and individuals nationwide.

We strive to promote indigenous peoples' culture, asserting the fundamental, grassroots American values of progressivism and cooperation. We have helped bring together writers and other artists at public events such as readings, colloquia and book fairs, encouraging local participation in these events. We have returned as much as possible of the proceeds of what we sell to independent publishers and cultural workers.

We are looking for a certain kind of book; one which speaks to personal and social needs at the same time, a useful book; or one which so blends art and necessity, entertainment and the news, action and response that the reader is in some sense remade by the book. We do not believe the times give us the leisure to simply escape them.

Of necessity, these are small press books. We include the socially minded publishers, such as Lawrence Hill, International South End and Charles Kerr in our lists because they speak to the needs we cite, and because they are not a part of the corporate-owned publishing industry. We also include some of the smallest presses—ones that offer a truly distinctive voice.

Catalogue.

GIRAFFICS

Ellen Pearce, Phillips Streamer
Contact: Ellen Pearce
P.O. Box 1024
Rolla, MO 65401
(314) 364-5061



Purpose: 1) To stay alive. 2) To promote things we believe in: art, peace, subtlety, and taste.

Giraffics does commercial graphic work: book covers and illustration, book design, specialized maps, T-shirts, and misc. In addition, E. Pearce paints (acrylic, semi-abstract) and does lino cuts and scratchboards, diverse subject matter.

Community served: Academic—because they are the ones who come to us.

Origin: Giraffics grew out of a long-standing friendship. Not looking for new partners, but always open to collaboration with other artists.

Aspirations: To get out of the clouds and to the people.

ALEX "SANDY" PRIMM

Route 4, Box 23
Rolla, MO 65401
(314) 341-2464



I am involved with several politically related art and community projects in the Ozarks. Some of these activities include:

—Freelance writing on environmental and related subjects.

—Part-time employment with a regional planning commission in six Ozark counties. Besides regular public relation-type functions, I have organized a community "self-help" workshop for local groups and a context for local artists and craftspeople. Through this job I've developed contact with local elected officials and have been able to promote several somewhat progressive projects, the latest being a regional land trust.

—Support for the Ozark Area Community Congress. I've been active with the water committee.

—Coordination of a local solar home tour.

—Artist-in-residence, 1983-84, Missouri Arts Council, for schools and senior centers, focusing on community oral history. Also, completing Missouri Committee for the Humanities grant to complete Ozark rivers oral history project. These activities take up a fair amount of time, but most effort is spent on various writing projects. In this regard I've helped set up a user's group for local owners of KayPro II portable computers and find the interchange helpful in speeding up writing as well as making the flow more readable.

I try to serve as a catalyst and help a variety

of activities ferment, but enjoy the conservatism of the Ozarks. Nothing much happens here. The ticks are one of the biggest problems, unemployment is nothing new. But this is changing. Too many of us city-thinking people are moving in. Too much dioxin and who knows what else too.

WORKERS' DEMOCRACY

PO Box 24115
St. Louis, MO 63130



Workers' Democracy is an alternative newspaper in St. Louis, MO. Located in the dioxin capital of the U.S.A., they have published information about dioxin, its association with the war in Vietnam, the connection of its development to a capitalist economy, and the continuing struggle surrounding it. They also distributed a poster reminder of the danger of dioxin, free in the St. Louis area.

ATHENS TAPESTRY WORKS, INC.

PO Box 663
Athens, OH 45701
(614) 593-7645
Contact: Carol Kuhre



Working collaboratively in a not-for-profit corporate structure, the Athens Tapestry Works, Inc., designs and produces one-of-a-kind fiber hangings and wall sculpture on a commission basis. ATW works with galleries, architects, interior designers, and other agents to produce works in a wide variety of

styles and media, including: stretched fabric relief, woven flat tapestry, printed and quilted relief and wrapped-element constructions. On-site visits and consultation with clients are a fundamental part of the creative process, which focuses on the method of "co-operative designing" and complete equality of salaries among artists at the Athens Tapestry Works.

STEVE CAGEN

1751 Radnor Road
Cleveland Heights, OH 44118
(216) 932-2753

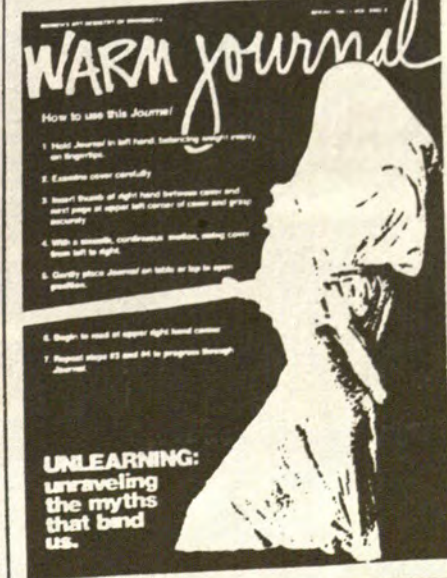


I am a photographer, and I also work as a slide-show producer, poster-maker, graphic designer, and critic. My main areas of work have been labor photography and photography for solidarity movements. I have worked for a variety of unions, social agencies, and Left organizations and campaigns, and I have been widely published and exhibited. My current goals are to expand my work in and for the labor movement and solidarity movements (particularly Latin America). I'm eager both to supply pictures to groups working in these areas and to take on new projects and assignments. I also look forward to the possibility of producing slide shows and doing graphic design for Left groups. Finally, I am interested in developing cultural activism in general. I was a co-chair of the cultural commission of New American Movement, and am currently functioning in the same capacity for Democratic Socialists of America.

Women's Art Registry of Minnesota Journal covers.



AUTUMN '80



SPRING '82

COLUMBUS ARTS NETWORK

c/o Free Press, Box 3162
Columbus, OH 43210
(614) 299-2497
Contact: Paul Volker



Giving artists the ability to produce and control that which is not already available to them is a key to building a more socially aware and involved "State of the Arts." The Columbus Arts Network (CAN), in an effort to fill this need, seeks to provide local community artists with contacts to such things as materials, alternative exhibition spaces, printers and publishers, as well as creating and providing our own resources.

CAN is divided into subgroups defined by areas of activity—a gallery group, a live events group, a publicity and publication group, a films group, or any area of common interest. Each group may consist of one or more people working together or with other area groups. Activities thus far include nu-music concerts, the opening of RED KAT GALLERY (currently re-locating), a gallery serving as a local activity and meeting area, and film showings. Our proceeds basically go to cover gallery expenses, our main concern at this time.

It is hoped that the interaction between people in various creative fields and their collaboration on common projects will provide them (us) with a stronger base for community involvement, lending support to the kinds of projects already underway, as well as inspiring new endeavors that the artists themselves facilitate and run. Many of the people in the Columbus Arts Network also work with various progressive and politically oriented groups and within CAN engage in activities under the area name ART NOT WAR. Others in the group have little or no contact with these interests, or are not as politically motivated. CAN has a loose network of membership, with no formal membership requirements; we are interested in contacting other activist art groups.

I WANNA MAGAZINE

Box 166
Wright Bro. Station
Dayton, OH 45409



I WANNA MAGAZINE covers the contemporary music scene with articles, interviews, and cartoons. A sample copy is \$1; subscription is \$7 yearly (including quarterly, mailing list for concerts, monthly supplement with record reviews).

Photo from the Cleveland Beacon; See Steve Cagan.



DSA CULTURAL COMMISSION

c/o Steve Cagan
1751 Radnor Rd.
Cleveland Hts., OH 44118



The Cultural Commission of the Democratic Socialists of America is in formation and is eager to make contact with other cultural organizations. We are attempting to develop collectively some type of socialist theory for cultural work, to promote cultural activity within the socialist movement, and to develop ourselves as part of the growing national and international network of cultural workers.

JOEL LIPMAN
2720 Winsted
Toledo, Ohio 43606
(419) 473-0958



Poet, teacher, community literary organizer, correspondence artist. *Ismlless Images*, (SANS)THE SLEEZE ART NEWS, BAGAZINE, poemvelopes.

TOLEDO POETS CENTER

UH5070C, University of Toledo
Toledo, Ohio 43606
(419) 537-2983



The Toledo Poets Center, supported by The Ohio Arts Council and others, sponsors readings, workshops, and residencies. The Center works broadly with area groups in meeting community needs in matters involving poetry, poets, and writers. Aside from publishing occasional books, the group has organized Inmate Arts Workshops at Lucas County Jail and County Workhouse.



Julie Valentine in *Cinderella*, from the Emmy Gifford Children's Theater.

THE EMMY GIFFORD CHILDREN'S THEATER

3504 Center Street
Omaha, NE 68105
(402) 345-4849
Contact: Nancy K. Duncan, Executive Director



The Emmy Gifford Children's Theater produces five mainstage production per year, each one running 30 or more performances. We develop our own scripts focusing on family relationships and concerns of children and their families. Many of these scripts center on well-known children's classics, but we update or adapt them to fulfill what we feel is the essential aspect of the script. Our *LITTLE MATCH GIRL* was the same story as Andersen's but we set it in Russia on the eve of the Revolution and the audience saw the Little Match Girl caught between the change from one form of government to another.

Our production of *HUCKLEBERRY FINN* is taken exactly from the book, but we will feature John O'Neal, formerly of the Southern Free Theater, in the role of Jim, and will center on his relationship with Huck.

We use minority performers consistently in any role, whether it is historically "correct" or not, because we feel it is most important for minority members of our audience to realize that it is possible for them to live in their own community and to work in theater if they so desire.

We develop solo performance pieces for our actors which tour schools and community centers, centering on aspects of life which the theater feels is important to communicate to audiences of all ages. For example, we tour a one-woman show entitled *NEBRASKA '49*, based on women's diaries, which is Liza Wilcox's account of her journey from Galland, Iowa, to Oregon in 1849. The performance is a non-sentimental, factual, unromanticized portrayal of the arduous of the physical journey as well as the psychological aspects.

We are also working with the Nebraska Committee for the Prevention of Child Abuse in the production of *THE BABYLONIAN ENCOUNTER*, a play about touching, which will be produced across Nebraska for the next four years as a prevention tool against forced sexual abuse.

We are a 35-year-old professional children's theater with an operating budget for 1983-1984 of \$328,000. We would like to have more access to current materials being written for children and their families—acquiring royalty rights to the best of these materials is very difficult. Our working conditions are good and we have a lot of community support, but it is very expensive to locate and develop an ensemble of multi-racial performers able to perform, teach, and work in Omaha, Nebraska, on a year-round basis.

ISTHMUS

3417 Dewey
Omaha, NE 68105
Contact:
Eva Felder (402) 341-1734
Star Graham (402)453-6982



Isthmus is a theatre by women for people. We explore, develop and produce performance pieces on issues which affect all of humanity from a woman's perspective.

Isthmus uses theatre as a non-threatening means of communication to stimulate thought and provoke action on issues which affect our quality of life. The theatre provides an opportunity for women to develop and nurture skills in the performing arts. We conduct workshops and seminars on topics ranging from, for example, body movement for the stage to herbicide poisoning of our water table.

ABIGAIL LEAH
4840 Erskine
Omaha, NE 68104
(402) 551-5385



Member of Isthmus Women's Theatre troupe. Interested in all aspects of theatre. True passions: acting and singing. Have strong desire to learn new age everything including spiritual practices. Want to learn acting for video. Want to develop my psychic power.

See also: Isthmus Women's Theatre.

ROBIN GAIL LEWY

219 N. 49th Street
Omaha, NE 68132
(402) 551-2391 (home)
(402) 554-2406 (work/school)



I am interested in combining theater with empowerment and problem-solving skills in order to focus on:

1) Creating an exchange of radical and ethnic issues in the community so as to help resolve racial tensions.

2) Dealing with the problems of specific communities (racial, ethnic, unions...) as an organizer and resource person.

3) Facilitating interaction and problem solving as an animateur, a community-based people's theater, to enable a community to organize, to objectify and understand local problems to empower themselves for change using theater as a medium for interaction.

As well as work as an animateur/cultural theater worker, I am interested in continuing my performance work with others—work that celebrates the struggles of oppressed peoples and in clear support of empowering them. I would like to continue my work with the elderly, the hearing impaired and immigrant communities.

Presently I am working individually, but am definitely interested in the possibilities of working communally or with a partner, as well as aligning myself with political groups.

I am planning on relocating in the next year and a half in hopes of working in a major city (Chicago is my home), or in Montana, Wyoming or the Northwest.

In preparation of cultural work I am participating in the M.A. People's Theater Emphasis at the University of Nebraska-Omaha. I am focusing on social development and social organizing as it pertains to People's Theater.

See also: People's Theater at UNO.

DAKOTA THEATRE
CARAVAN

PO Box 927
Sioux Falls, SD 57101
(605) 336-7418 or 336-7414
Contact: Jeanne-Marie Zeck



The Dakota Theatre Caravan was formed in 1977 as an artists' collective dedicated to the rural and towns' people of the Great Plains region. The Caravan creates its original scripts from historical materials and personal interviews dealing with life on the Great Plains, from the Homesteading era of the 1870's to small town life in the 1980's. Politically, the Caravan is dedicated to humanist and feminist philosophies. It is supportive of alternative lifestyles, and its work promotes respect for both young people and the elderly, portraying rural Americans as intelligent, concerned human beings who cannot avoid the realistic problems of the larger society, such as racism and sexism.

In 1983, the Caravan established a permanent base in Sioux Falls, where it plans to become involved in community arts and arts-in-education. It is interested in exchanging scripts, talent and personnel with other people's theatre companies, and hires non-company actors for most productions.



Dakota Theatre Caravan

DOUGLAS L. PATERSON

Founder—The Dakota Theatre Caravan
2502 N. 51st Avenue
Omaha, NE 68104
(402) 556-9247



My original work in activist culture was the formation of and continued participation in the Dakota Theatre Caravan. My functions included: actor, playwright, musician, grant writer. I am currently teaching theatre in the Department of Dramatic Arts at the University of Nebraska at Omaha, in Omaha, Nebraska. In addition to teaching conventional theatre courses, I have instituted the nation's first Masters level study in Peoples' Theatre. We are always seeking new and motivated graduate students for this exciting emphasis.

I would like to find discussions, panels, symposiums, and any other formal or informal engagement where the subjects of people's theatre, people's culture and politics, or cultural democracy are on the agenda. I am particularly interested in being a resource person for such agendas and will make all possible efforts to participate. I am also interested in consulting with any person or organization looking to form a theatre focused on the needs of a particular audience, especially rural audiences.

My work has mainly been with the rural populations of South Dakota, although recently the university employment brings me in daily contact with undergraduates and graduate students of a commuter, community university and people in a great plains city.

The Caravan was formed by seeking actors/musicians who wanted to go to a particular audience, in this case rural South Dakota, and build workable alliances with those people. Specifically, I sought those who were willing to talk and live closely with those people as a way of discovering their stories and then to create those stories into plays about and for those same people. Stating clearly the objectives of the project was invaluable for assembling a productive, compatible collective.

I am not looking for a group or a partner, but the Peoples' Theatre emphasis is looking for BA students who want to do specialized study and practice in this emerging field.

I work with nearly any progressive political organizations or struggles. I am particularly interested in expanding the base of the Alliance for Cultural Democracy.

JIM JORDAN

Chair, Visual Arts Department
South Dakota State University
Brookings, SD 57007
(605) 688-4103



Jim Jordan is a critical theorist, critic, and artist. His work has included: activism for social involvement of art/artists, radical social issues; neo-Marxist writing; introduction of performance art and post-modern dance to South Dakota; directing a project grant for Art in Public Places—Six Contemporary Sculptors in South Dakota Communities; and a community dialogue project on public art.

TOM MOTKO

219 N. 49th St.
Omaha, NE 68132
(402) 551-2397



From the central Willamette Valley, Oregon, People's Republic of Ecotopia. Currently studying People's Theatre in Omaha, Nebraska. An actor, playwright, ensemble facilitator. Interested in working with radical cultural workers in theatre—everything from street theatre to plays in theatrical space. Also moderately skilled in technical crafts. Most interested in work in the Northwest United States, Ecotopian realm, but willing to move.

MIDWEST VIDEO

P.O. Box 11310
Omaha, NE 68111
(402) 551-3143
Contact: John Turner



Objectives: to record major marches, demonstrations, and speeches through video taping and to help establish a video network.

JEFF PATTERSON/
HAKIKA AFSAD

P.O. Box 1101 DTS
Omaha, NE 68101
(402) 455-4614



Artist, designer, cultural and community activist.

PEOPLE'S THEATRE
AT UNO

Department of Dramatic Arts
University of Nebraska at
Omaha
Omaha, NE 68182-0154
Contact: Doug Paterson



The Department of Dramatic Arts at UNO has instituted an emphasis in People's Theatre at the graduate, MA level. The program is comprised of 1/3 study in traditional theatre courses, 1/3 in people's theatre, and 1/3 in a field chosen outside theatre (social work, history, political science, etc.) which complements the student's work. Courses in people's theatre include: History of People's Theatre to 1960; Contemporary People's Theatre; Contemporary Theatre Theory and Aesthetics; and People's Theatre Practicum. In addition, it is likely students with a production-orientation will take up to two independent Advanced Projects involving actual people's theatre practice.

Milwaukee's Friends Mime
Theater in performance.

ART POSITIVE

c/o Survival Graphics
853 Williamson Street
Madison, WI 53703
(608) 251-2440



ART POSITIVE is a Madison based group of visual artists, writers, and musicians who came together during December 1981 in opposition to the growing threat of nuclear destruction. We felt that our particular skills and interests could add a powerful poetic dimension to the anti-nuclear movement. During 1982, we produced a thirty minute slide-tape show enti-

tled *Nuclear Vision*. A cohesive anti-nuclear statement based on submissions of artworks, tapes of music, and poetry from concerned artists throughout the U.S., *Nuclear Vision* can be rented for a small fee (\$15. includes one way shipping, plus \$50 deposit, returned after show is received by us) and can be obtained through us at the address listed above. During the last year we also did an installation at a local gallery and produced banners, etc. for local demonstrations.

We have, from the start, seen the nuclear threat as connected to other issues such as imperialism, the economy, etc. and foresee some involvement in those areas.



NANCY BUCHANAN

Art Department
University of Wisconsin-Madison
6241 Humanities Building
455 N. Park Street
Madison, WI 53706
(608) 262-1660



I have worked over the years with several groups, often feminist art groups. I was involved with Grandview Gallery, one of the founding groups which helped create the 1st Women's Building in Los Angeles; I served on the Board of Directors at L.A.C.E. Gallery & initiated a few shows which were directly political in content; organized "Social Works" at the L.A. Institute of Contemporary Art in 1979; and am always ready to participate or help organize collective events around political issues of the moment. I am working alone now partially because I am overwhelmed with work & partially because I am now in the wilds of Wisconsin. But I would like contact with different groups; I always try to send \$\$ or art to support what I believe in. My own work has included video and performance concerned with nuclear war, commercialism (the Nestle Boycott in 1979), but largely the way our view are conditioned by the dominant media. (Oh—also two major works, 1 video, 1 performance were about the Central Intelligence Agency—their activities & our fantasies/fears about these elusive image-men.)

ANDREW EWEN

1225 Rutledge Street
Madison, WI 53703
(608) 256-0481



Out of ink, gouache and watercolor (with the help of an airbrush) I make small painted drawings—modern parables which embody a sort of Kafka-Acid-Gumby connection. In this visual Mondo Andrande the logic of high heels clicking on flagstones and the memory of moonmilk hold sway.

I have done illustrations for *Radical America* and other publications including Madison's *SPEK*, a neo-outside magazine of art and poetry. The paintings usually find themselves in "Art World" type situations, transcendence is longed for...like maybe Saturday mornings on T.V.

I have worked with numerous political groups, most recently *Art Positive*, a group of artists, musicians and writers responding to the threat of nuclear war and other issues.

SURVIVAL GRAPHICS

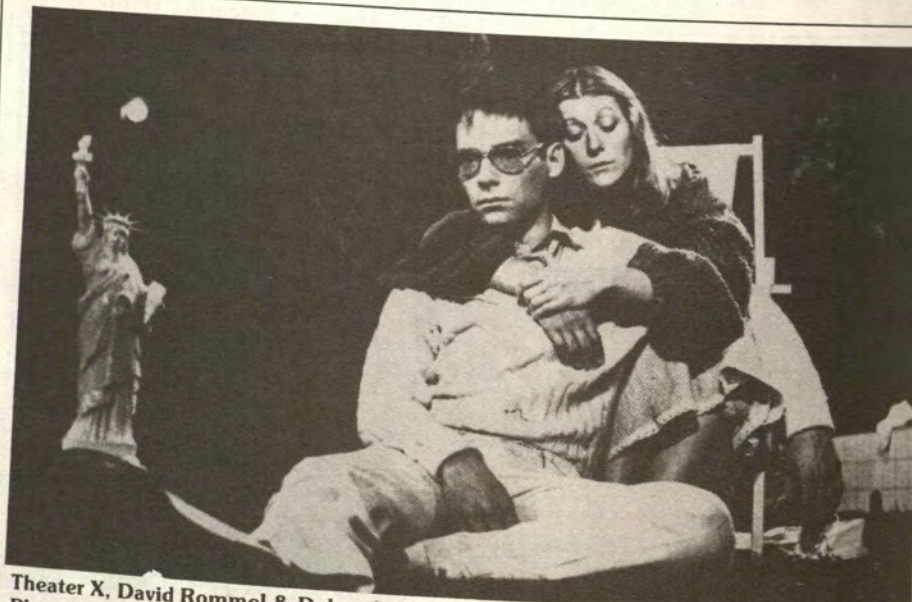
853 Williamson Street
Madison, WI 53703
(608) 251-2440
contact: Dorla Mayer, Dan Slick



Survival Graphics is a collective silkscreen and photography studio run by its member artists. We operate a graphics business out of the shop but our main focus is on individual and collective art making. We also

operate a School for Art offering classes and workshops. The School also manages a gallery within the studio space so that art may be seen in the context of where it is made. We exhibit local and seldom seen artists. Often political content is featured.

The group began as a three member women's political poster collective almost ten years ago. We have grown into a fully equipped space available to the community for rent and instruction.



Theater X, David Rommel & Deborah Clifton in *Sweet Dreams*.
Photo by Bob van Dantzig, from *We Are Strong*.

THEATRE X

P.O. Box 92206
Milwaukee, WI 53202
(414) 278-0555

contact: Marcie Hoffman, tour director



Theatre X maintains a theatre in Milwaukee, the city in which it was founded, and also tours internationally. While we sometimes produce plays from the literature of theatre, our primary work is to create new plays. The heart of our work lies in our repertoire of original pieces. We believe our work must be responsive to the latest developments in theatre, as well as to theatre history and tradition; it must be deeply responsive to what, for want of a better phrase, I must call the times in which we live; and it must be responsive to the human and artistic processes of the individual artists in the company. Any proposal must satisfy all these criteria to be chosen as a company project.

Our work, then, is personal and research oriented. The subject matters of our research are theatre and culture—or, to put it another way, human relationships. Among the relationships under scrutiny in our work are those between performer and audience, and those between citizen and society.

We do the work we like to do. We would like, perhaps, to make the processes that work for us available to more people in our community.

Our audience in Milwaukee is primarily a well-educated, socially involved group who are interested in cultural criticism and the exploration of the theoretical, formal aspects of theatre. Milwaukee is, however, primarily a working class city, and this is reflected in our audience. The intellectual working class mix keeps us honest and accessible.

Theatre X was founded in 1969. It grew from a workshop which included dancers and visual artists as well as actors, directors, and writers. All these met as equals; each shared power over and responsibility for the work. We remain a collective, in the economic sense as well, since we all make the same salary. Theatre X is fully professional—we make our living doing this.

CONTEMPORARY
HISPANIC ARTS
CONSORTIUM

734 S. 5th Street
Milwaukee, WI 53204
(414) 647-0221
Contact: Jorge Trabazo



To benefit the greater Milwaukee community through an innovative approach to minority participation in the fine arts, provide art exhibitions, classes, theatre, musical performances, publications, and economic development.

FRIENDS MIME
THEATRE

P.O. Box 92127
Milwaukee, WI 53202
(414) 271-8484



FMT is a decade-old theater company. We create new productions and offer classes and workshops as well as residencies in schools and communities. We are a resident company at the Lincoln Center for the Arts, a former high school building. We currently present a resident season of two or three productions. These productions then tour state-wide and sometimes nationally. We maintain a special summer season, creating a new outdoor touring production for family audiences that plays parks, neighborhood centers, and festivals.

Our productions touch issues that concern us as citizens: nuclear power/weapons, equal opportunity, sexism, unemployment, technology, aging, friendship, hope/despair, cooperation, etc. We work independently of any political ideology, but cooperate with various local organizations (Mobilization for Survival, Central American Solidarity Alliance, Emergency Food Bank, etc.).

We have a small core of people who have

worked together 7-10 years and we work with new people all the time. We would like to find more people to take on some of the responsibilities. We are interested in working in depth with community groups and touring certain productions throughout the country. The core company has not had to find outside employment (1978-83), but

that may change, since funding is more difficult than ever. We hope to find new and ongoing sources of income to support our work and our potential as community-based theater artists. We are presently: Melinda Boyd, Melissa Frisbee, Barbara Leigh, Mike Moynihan, Rafael B. Smith.

THE NATURIST SOCIETY

P.O. Box 132
Oshkosh, WI 54902
(414) 231-9977
contact: Lee Baxandall



The Naturist Society, with a membership of 10,000 and a quarterly magazine, *Clothed with the Sun* in addition to its *World Guide to Nude Beaches & Recreation*, is engaged in making the actual lived relation of the person in nature into a sensate reality through images and words. The alienation of human beings from bodies is a primary mode of alienation, giving rise in turn to aggressive, abstractly oriented behavior that, among other consequences, fails to perceive the likelihood of nuclear holocaust if present attitudes and policies continue in the public sphere. A concomitant is the dedication of The Naturist Society to demonstrating that the dialectic understanding of our species in society must be complemented by a similar understanding of our place in nature—a matching of sociology to bio-psychology—if the alienation of social dissent from its natural bases is to be overcome.

The Naturist Society encourages images of the naked or clothes-optional individual or social group to be propagated whether in our publications or elsewhere, along with experiences and commentaries which clarify the natural context of social and political parties.

Our members are ecologically as well as socially aware, and often are involved in community organizations, where they may wish to represent a testimony of the importance of 'skinnydipping' in social planning. We got our start in 1975 in defending the Cape Cod nude beach, and we 'went national' as an umbrella coordinating and publications effort.



From *The Naturist*, "The Rising Goddess," by Cynthia McAdams.



Dancers organized through AD/HOC/ARTISTS added rhythm to the protest. This bomba walk was choreographed by Linda Dellarme and included waving strips of vibrant red fabric.

November 12th Anti-Intervention Demonstration: A description of the making of a work of art

By Charles Frederick

Slogans

The public intention of the work taken on by the AD/HOC/ARTISTS in the November 12 demonstration was conventionally political: to join with other groups and forces of a coalition to stage a militant protest in Washington against the policies of the Reagan Administration and in support of the besieged peoples in Central America and the Caribbean. Likewise, it is possible to view the esthetic intention of AD/HOC/ARTISTS as conventionally artistic: to find new ways, forms, and spaces for creating (new) art.

However, in the pivotal intersection of these intentions, where cultural workers and traditional political organizers were using their skills and talents to help shape and compose the event itself, a theoretical threshold in art-making was crossed. This result is one radical solution to the problematic of art and politics. Our slogan articulates this new comprehension of a possible art work: a political protest is a cultural demonstration. Or, among artists: demonstrations are a medium.

I Am an Artist: My Subject is an Object

Throughout this essay, I shall be using two words interchangeably, if uneasily: artist and cultural worker. Both can be used to describe the same person in the same occupation in the present era. But one, artist, shows the tug (drag) towards the past, and the other, cultural worker, shows the tug (hopefully, attraction) towards the future. The title, artist, describes a certain privileged status in our society, but at the price of social immaturity, where a person is most often relegated (apotheosized) to the pure realm of irrationalism, irresponsibility and unconsciousness. The title "cultural worker" expresses judgment against the contemporary superstitions surrounding the social occupation of making art. While describing exactly the occupation of an "artist," it names an artist as a worker, stating that there is a democracy among all functions and occupations of a society, that there can be no hierarchy in things human. The work of AD/HOC/ARTISTS was the work of cultural workers.

In recent tradition, when artists have wished to use their talents in political work,

they most often have been expected to make images, write poems, that merely emblazon the surface of the event. This is not to say that the production of images and texts is not important. But there is a contradiction of principles when cultural production in political activity is reduced to this function. It was the general political position of AD/HOC/ARTISTS that as long as cultural production does not penetrate the interior process of a political event, if it remains only a secondary activity of progressive activism (accidental rather than essential), then it has not escaped the category of decoration.

Reality Subverts the Idea: This is the Argument for Practice

AD/HOC/ARTISTS was formed last summer (1983). When CISPES (Committee In Solidarity with the People of El Salvador) had begun the work of persuading activist groups in various constituencies—religious, labor, anti-war, anti-nuke, progressive student groups, other solidarity groups, progressive organizations—to form a coalition for an anti-intervention demonstration in the Fall, they contacted a number of activist ar-

tists in New York. Clearly, the success of the cultural component of June 12 (1982) was on their minds. The artists who came to the meeting were asked to suggest some open-form involvement in the organizing effort. They were from various media and formal groupings—visual, performance, literary—and were, for the most part, from progressive cultural organizations: PADD, PAND, Dancers for Disarmament, and the Alliance for Cultural Democracy. The artists made it very clear from the beginning: we were to be political organizers in the ongoing effort, not decorators. From the first meeting we began a discussion (with the other organizers) of the form of the demonstration.

The demonstration would then be read and understood through the development of its parts. The politics would be the text, the performance would be the score. At the final rally, the emphasis again would be on culture, and the concrete metaphor would be the participatory creation of the People's Monument—a giant sculpture/armature for the entire community's visual expressions.

This score was, in the main, adopted. There was a committee for each site to develop a program; there was a program committee responsible for the final rally. AD/HOC/ARTISTS maintained membership on the program committee and organized to complete the specific art projects.

Art in the Modern Era Is Conscious of the History of Forms

The formulations of AD/HOC/ARTISTS were not accidents, but attempts to develop further the formal accomplishments of the cultural work of political demonstrations of the past several years, particularly June 12, the Women's Pentagon Action, the Seneca demonstrations, and the extraordinary creativity associated with the disarmament movements in Europe, particularly the Greenham Common activities. Additionally, some of the artists in the group were very familiar with the manifestation forms of the Latin American progressive movements.

There was the influence of PADD's ongoing discussions of demo art, and of the political/cultural philosophy of the Alliance for Cultural Democracy, as it is currently developing, which insists on the equality, authenticity, and necessity of equal opportunity of expression of the cultures of all peoples.

If a political protest is a cultural demonstration, the experience of the event is one condition of people's future interest in such political activism. One reason for attending demonstrations can be to share political culture. Thus the cultural planning of political demonstrations assists the development of a general, progressive political movement among the plurality of cultures in the U.S. The sense of self-worth, the assertion of self-identity, the belief in our power to change reality, can be performed symbolically, as a rehearsal for history, by a mass of people within a specifically gathered support system.

Unlike June 12, AD/HOC/ARTISTS developed November 12 from an articulated theoretical awareness, from our training and experience as cultural workers, which we were able to bring into the political planning and organizing of the event. We were working with great heterogeneity and our political principle was that only in the democratic political culture of the demonstration would it be possible for there to be no contradictions in the differences among the groups. Outreach and networking were also very important and form the base of our continuing practice.

The Proof Is In (the Eating of) the Pudding

The projects people took on were: 1) a participatory dance to be performed at one of the rallying sites and throughout the march, 2) preparing and publishing a November 12 songsheet to be used by everyone, 3) the building of a participatory People's Monument at the final rally site, and 4) a visual and audio documentation project.

The songsheet suffered from the weakness of the Coalition's general organizing effort and was distributed poorly, which was a great disappointment. The songs on the sheet included contemporary protest songs, older progressive labor and folk songs, and parody songs developed at other demonstrations. A good number were from Latin America—a signal way of expressing solidarity.

The dance project was a great success. The choreography was a simple, easily learned, Latin form, given regular rhythm by accompanying drummers. All who wished to participate were taught the dance, given a large piece of red cloth, and joined the dancers who had prepared in New York. The

criticism was only that cultural workers will need to develop more confidence, to get better at encouraging broad participation.

We never fully resolved the differences in the collective design and execution of the People's Monument, but we learned a lot about integrating differences. And it was one of the memorable episodes of the demonstration. Brought from New York in pieces, and assembled the morning of the march, its construction was made particularly difficult in 40-mile-an-hour winds which tattered the canvas murals. Completed, it was an 80-foot wood structure of A-forms—two graceful trapezoidal prisms joined at their smaller ends. The whole was strung with rope and finally bedecked with the signs, banners, and art objects of all the demonstration's participants. It was a beautiful image of the great and joyous cacophony of people who had traveled to Washington to express their solidarity with the people in Central America and the Caribbean. At the end of the afternoon, it was dismantled, and is now in storage, awaiting its next assignment.

Hegemony Still Says, However: It's Art vs. Politics

The programs developed for the different sites, once under the specific jurisdiction of the committees created democratically by interested groups and people, were not, in the end, the scores for participatory performances we projected. Falling somewhere between such scores and the traditional program for passive consumption, the site rallies achieved what could be achieved at this point of consciousness, at this level of development. The understanding of the empowering



The People's Monument decorated with signs of hope and protest. A two-dimensional armed Kirkpatrick effigy guards against communist inspired decoration.

possibilities of participatory politics (culture) cannot be expected to be advanced beyond the level of progressive politics generally in this country. As artists working directly in a political event we had to learn—and appreciate—this political reality. We will have to continue to struggle about the form and activity of demonstrations until, in the future, the performance of political participation becomes the performance of political leadership.

Art begins in what is most urgent in people's lives. AD/HOC/ARTISTS advanced

ed the cause of the democratic participation in culture on a national level with the November 12 Coalition. But the cause of cultural democracy cannot advance throughout the culture if at the same time artists have not made the necessary continuing alliances to understand better the other two components of progressive social change: economic democracy and political democracy. We must learn true respect for—by working with—all other talents that make up a society. There is no greater collective effort, no

greater participatory performance, no more significant art work than the project of freedom.

Charles Frederick worked with AD/HOC/ARTISTS from its beginnings. He is a poet, playwright, critic, and a contributing editor of Theaterwork. This article will appear full-length there. This is a very condensed version based on the article as it appears in UP-FRONT, Winter '83-'84, edited with the author's permission and suggestions.

NOVEMBER 14, 1983

By Charles Frederick

a poem dedicated to the
Women of Greenham Common

Did you feel the chill
last night,
when they unloaded the missiles
on England's Greenham Common?
Did you feel the chill?

Myself, I was at home
in New York,
stirring a cup of tea,
I was setting in motion
a hypnotic, clockwise swirl,
when suddenly, it went counter.

A woman, at home with two children
at Chalatenango, Salvador,
felt a cold wind, like she
had never felt before in the tropics.
She felt it penetrate
the thatch of her roof,
and it rustled the leaves
so they sounded like the complaints
of discontented ancestors.
She held her children closer
when they whimpered.

On 137th Street in Harlem, New York,
a domestic quarrel between a beautiful
young black man and a beautiful young
black woman, a lovers' argument,
stopped, and they held each other
in urgent embrace against the cold.

An old woman wrapped in shawls
in Moscow, remarked to her companion,
while she crossed herself, that such
an ill-omened wind had never been felt
but once before,
that afternoon on the hill of Calvary,
when Christ, in despair, gave up his ghost.

And when this chill wind, in Banshee
madness,
shrieked over Lebanon, Druse and
Christian
for a moment found that their fingers had
frozen
and they could not fire their USA and
USSR guns.

The cruel mask of the murderer Marcos
seized up in a grimace forever,
and no one cared that he was afraid of
death, afraid of damnation.

The priest in the chapel in Rome quailed
when the Eucharist would not consecrate.

The woman in labor in Bombay
felt her contractions stop, her
baby would not be born.

Near Santa Fe, New Mexico, USA,
the Tiwa shaman looked up
and saw the sky full
with the monster's smile.
The shaman cowered before the sight
of the end of all things.

In Buenos Aires, a blind beggar on the
street
sensed the wind as a frightening brightness,
but then, in anguish at such a sight,
he once again went blind,
but this time, it was his choice not to see.

And the puma, in the midst of his leap,
broke his elegant arc, suddenly careless
about the fate of his prey, as his mind
clouded with dread and he lost his
purpose.

The great herds of reindeer on the Lapland
waste
were struck with panic into disarray,
like an atom, splintered,
but their herders never noticed, watching
instead
this apocalyptic wind rearrange the stars.

And an old Persian, in Iran, knew
that this time
the stars did not foretell redemption.

In Vietnam the people understood
that their long struggle for freedom
from the West
might have been useless.

And, in a thousand senseless, expensive
places,
in Paris, London, Milan, and New York,
the sauces clotted on their plates, and
they gagged in their throats, and their
brilliant fashions could not keep them
warm.

—and the wall itself wailed in Israel,
as the wind made hollow the Covenant—

The skin on the lean cheeks
of black miners in South Africa
was pulled back even tighter
leaving, finally, only
skulls amidst the gold.

And the bull elephant on the savannah,
lifted his trunk to trumpet,
but in such a wind,
what sound could he make?

My lamp flickered.
I stood up and looked around my room.
I turned away from the piles of paper
—my poems—
and I could no longer think with pleasure
about my books.

—even love had suddenly taken a new
emotional dimension—

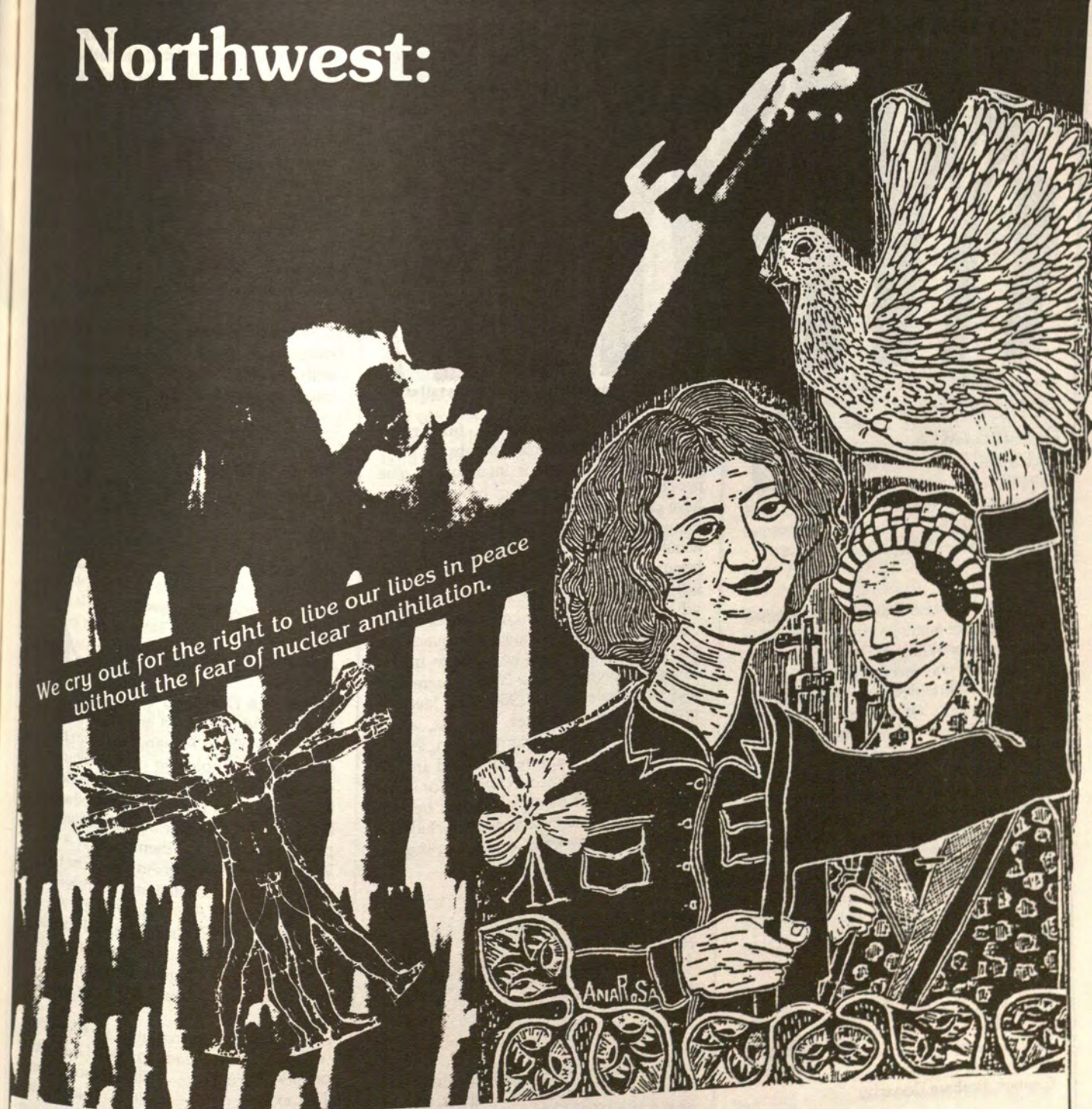
I got out my thickest coat,
wrapped myself with a scarf,
put on a hat, and walked out into the
street.

I would never be able to return home
until that wind was reversed,
until all the peoples of the earth
had found the way to make the world
warm again.

The time, irrevocable, had come
to make a stand against apocalypse.

Did you not feel the chill
last night,
when they unloaded the missiles
on England's Greenham Common,
did you not feel the chill?

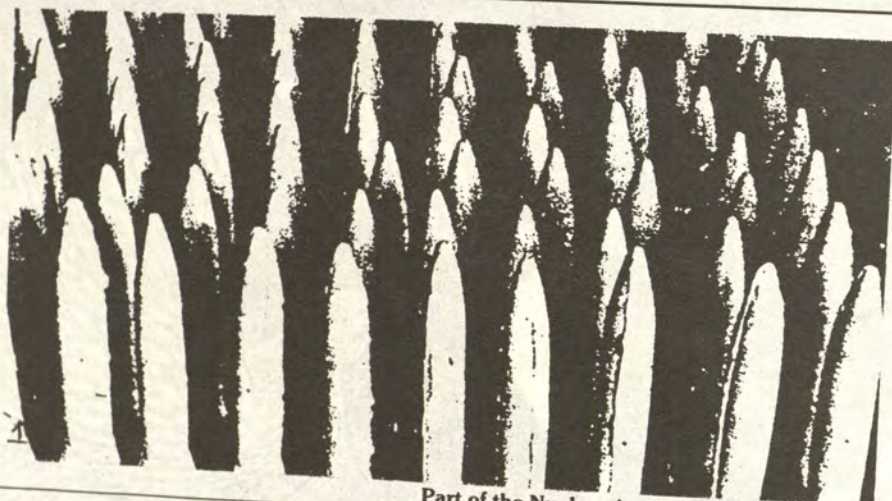
Northwest:



1. Nuclear Arsenal
Project, Barbara Donachy;
Denver, Co. Photo by
Rhoda Pollack. . . 2. From
Betty La Duke's touring
show on Nicaragua; Ashland,
Or. . . 3. Slogan and figure,
Citizen's Action for Lasting
Security, from Northwest
Working Press; Eugene, Or.

Northwest:

Cliffs that fall right into the ocean . . . Highway
One . . . Rain and redwoods . . . settled and new at
the same time. A cool snowcap covering volcanic
energy.



Part of the Nuclear Arsenal Project installation

**METROPOLITAN
DENVER ARTS
ALLIANCE**

1331 Eighteenth St.
Denver, CO 80202
(303) 296-9888
contact: Barbara Yost,
Exec. Dir.



The Metropolitan Denver Arts Alliance serves as the community arts council for the five-county metropolitan Denver area. The Arts Alliance was formed in 1979, incorporated in 1980 and received its tax-exempt status in 1982. Of the more than 350 members, 50 are arts organizations—large and small.

The Arts Alliance enhances the quality of life by encouraging artists and arts organizations to work in the area. Toward this end, the Arts Alliance provides services that increase the visibility and business skills of artists and organizations, as well as their access to the services and information necessary for survival. Our monthly bulletin, *Artbeat*, contains information on events, opportunities, and pertinent legislation.

**NUCLEAR ARSENAL
PROJECT**

2216 Race St.
Denver, CO 80205
Contact: Barbara Donachy



The Nuclear Arsenal Project, originated by Barbara Donachy and now co-organized with Andy Bardwell, Carol Hoffman, Rodger Lang, and Kenneth Miller as well as some 40 volunteers, is an art show/organizing tool around the issue of disarmament. The project reconstructs in ceramic (miniature) the entire US nuclear arsenal—30,000 warheads, 316 B-52 bombers, 60 FB-111 nuclear bombers, 2 Trident submarines, 31 Poseidon submarines, 550 Minuteman III missiles, 450 Minuteman II missiles, 576 submarine-launched ballistic missiles, 1500

**MONTANA PUBLIC
ART GROUP**

117 S. 9th Street
Livingston, MT 59047
(406) 222-3658
Contact: Niki Glen



We do community involvement murals in many media, paint, cast concrete, and ceramic. Individual artists also do watercolors, sculptures, and school murals. We would like to do more murals in all regions, large cities, small rural communities, etc. We would like to do monumental sculptures and mosaics. We would like to address themes of social concern, progressive ideas, and do artworks to make the world a better place.

We work with children, the elderly, working people, different minority and ethnic groups and women.

We are looking for other artists to collaborate with on murals and other public art projects.

We would like to work with political issues such as the environment, the nuclear nightmare, women's rights, racism, classism, and all the other evils of the world.

We would particularly like to address local issues of social concern such as bringing back passenger rail transportation, or ending pollution.

Our hopes involve finding new and creative ways of raising money for public art works. There is an interest and desire for murals in the people, but we find raising money to be harder than it was in the last decade.

We would like to have other artists from other areas of the U.S. and the world work with us in Montana to address some of these issues in murals and sculptures.

NIKI GLEN

Niki Glen is a muralist. See: Montana Public Arts Group.



BETTY LA DUKE

610 Long Way
Ashland, OR 97520



Betty La Duke is a visual artist, photographer, and teacher of art at Southern Oregon University in Ashland. She has traveled extensively, exploring other cultures and carefully documenting her experiences in a format that can be shared with others. She has organized a traveling educational non-profit exhibit on the theme: Latin America: Women as Artists and Artisans. She has two slide/lecture presentations that relate to the exhibit: 1. Latin America: Women, Art, and Social Change; 2. Nicaragua, Art and Revolutionary Transition. This exhibit has been shown through colleges in Oregon, Washington, California, Texas, Oklahoma, and Colorado.

She is currently preparing another exhibit, which should be ready for travel by January of 1984: Nicaragua, A Sketchbook Journal. The exhibit is the result of four research journeys to Nicaragua in 1981-83; it will consist of approximately 65 drawings, dry-mounted (12 x 15), with accompanying descriptive or educational information. It is available for rent by mail at \$50.00 per month.

"When the women posed for me, I photographed them with examples of their creative work. Too often, the focus has been on women as mothers without exploring other aspects of women's lives. I wanted to record the proud relationship that women have with their work."

—Betty La Duke
The Blatant Image, 1982

**NORTHWEST
WORKING PRESS**

1002 W. 2nd Street, #4
Eugene, OR 97402
(503) 485-1663
Contact: Gail Elber and Herb Everett



Northwest Working Press is a worker controlled community offset print shop. In addition to commercial job printing, we do much work for the alternative political community. We offer a discount to non-profit organizations, and collective members frequently donate our labor on political printing. Most of our donated work concerns disarmament and anti-nuclear work, anti-imperialist and anti-racist issues, the women's movement, lesbian and gay rights, workers' organizing efforts, the rights of Native Americans, and work to protect the environment. While we are not formally affiliated with any other organization, we see ourselves as an important resource for all kinds of people working on these issues in our community.

We were formed in 1977 and are currently a collective of 2 women and 2 men: We work to show that worker control and feminism are viable ideas in the workplace. We hope that our printing will have an impact on social change in our community as a whole.

Northwest Working Press also publishes a line of political posters and cards with peace and anti-nuclear themes. These are wholesaled to bookstores and fund-raising

groups, and retailed to the public. Send for our catalog.

**BRIDGET BEATTIE
McCARTHY**

7277 Southwest Barnes Road
Portland, OR 97225
(503) 292-4549



Bridget Beattie McCarthy is a "crafts activist" and consultant for architectural crafts with 14 years professional experience in arts management, 6 years in anthropology and social work. She is skilled in running events, grantwriting, selling concepts, coordinating building projects, and working with craftspeople, architects, designers, contractors, and volunteers. As Executive Director of the Oregon School of Arts and Crafts in Portland, she built the school from a little known, 400 student, \$137,000-a-year arts and crafts society to the fifth largest arts organization in the state, with a \$580,000 budget, 600 students, and a new, mortgage-free \$1,700,000 campus.

McCarthy has also owned and operated a production pottery business, taught ceramics, worked with ethno-ceramics, coordinated local craftspeople to furnish the Timberline Lodge at Mt. Hood, worked with the Oregon Department of Economic Development to market handicrafts as a way of alleviating economic hardship. In February, 1983, she received a Governor's Award for having "done more for the crafts

in Oregon than any single person."

"People feel that they cannot have an impact individually," says McCarthy. "I guess what I like about my projects is that they say, 'you, too, can have an impact'... the biggest thing I'm interested in now is regionalism."

**ACTION ARTS
FOUNDATION**

2345 N.W. Marshall #205
Portland, Oregon 97210
(503) 228-9157
Contact: Cyndi Turtle dove,
Artistic Director



ACTION ARTS FOUNDATION is a non-profit, professional performing arts company created to use music, dance, and theatre performances, workshops and classes, to tackle community concerns. Action Arts also uses the visual arts in its projects and believes in the integration of all art forms to deal with community problems.

Action Arts was founded in 1982 by its Artistic Director, CYNDI TURTLEDOVE, M.F.A., formerly Artistic Director to Synthesis Theatre Company in Los Angeles for 8 years. Action Arts' goals are to: provide the community with productions and workshops dealing with education, unemployment, crime prevention, ecology, mental health and physical health; create projects designed to meet the needs of organizations and agencies which have similar concerns; urge the community toward cooperative action through the arts to help solve problems; initiate active participation of audiences, both in productions and in developing their own arts projects; be a support group and develop a network of communication between visual and performing artists and community organizations.

1983-84 projects include: "Lily Pad Launch," a fantasy musical aimed at children 4-11; "The Genie in the Bottle," an alcohol abuse play for High School age students; "The Energy Action Project," a television film documenting the weatherization of an old previously oil-burning house; and "Theatre Tools in the Schools," a method for use in teaching a non-Drama curriculum in the schools.

THE COMIC BLOCK

c/o Pastime Productions
PO Box 19818
Portland, OR 97219



The Comic Block is a monthly mail order shopper with display ads and lists of comics for want, sale, or trade. It is intended to be an easily affordable advertising medium for the average collector-trade on up to the large dealer-distributor.

Earthly reverence:

Every living thing
is our relation



Card from the Northwest Working Press. Photo by Pat Tehan

SOJOURNER TRUTH THEATRE
PERFORMING ARTS TROUPE

P.O. Box 12183
Portland, OR 97212
(503) 289-9278 or 288-0867



Sojourner Truth Theatre Performing Arts Troupe, founded on April 11, 1981, is a community-based troupe performing out of Portland, Oregon. A contemporary and experimental theatre, it features black classics as well as original material, and is supported solely by grants, donations, and stage performances. Its style is taken from traditional Afrikan theatre.

As Alice Childress explains, "Afrikan theatre played an important social and historical role. Men (and women) traveled from village to village telling stories, and kept the people informed of events going on in other towns and far-away places... each nation had actors, dancers, and singers who were trained to perform messages from the past. They taught their pantomimes, speeches, dances, and songs to others who also pledged to keep them alive by passing knowledge and artistry on to the next generation." Adopting from this style, Sojourner Truth Theatre Performing Arts Troupe has presented over 75 performances throughout Oregon and the State of Washington. These performances have been presented in community theatres, coffeehouses, job corps centers, elementary and high schools, colleges and universities, nightclubs, prisons, and at various ethnic observances.

Under the direction of Founder/Director Nyewusi Askari, the Troupe trains young people to become actors, as well as to learn the techniques of theatre itself. Many of these young performers come from the Portland school system, and receive off-campus credits for their participation. Together, they perform as Sojourner Truth Youth Theater Performing Arts Troupe. Their performances are directed at young audiences and families.

A smaller entourage has been drawn from within the troupe: the Sojourner Truth Poets are three women performers who deal with women's issues, primarily from a black perspective. They have drawn praise for performances at International Women's Day observances; Portland First Annual Black Women's Gathering, and have made many appearances on local television stations.

On September 29, 1983, Sojourner Truth Theatre Performing Arts Troupe presented the group's premiere performance of a play written by Nyewusi Askari. The play, entitled "Sketches," deals with the reunion of three sisters who have gathered for their mother's funeral, and discover family conflict, confrontations, as well as love. The play was critiqued by Kalamu Ya Salaam, poet, writer, critic, and editor-at-large of *The Black Collegian Magazine*.

The play "Sketches" is available for booking in your town.

OREGON ARTS COMMISSION

835 Summer St., Northeast
Salem, Oregon 97301
(503) 387-3625
Contact: Donovan Michael Gray



Through the Community Services Program of the Oregon Arts Commission, I provide coordination for Artists-in-Education Programs, and assist community-based organizations and arts councils in furthering cultural activity. I travel extensively, providing technical assistance, information referral, and explore new topics in the arts and cultural expression that can be of assistance to local communities, organizations, and individuals.

My "community" is multiple. I consider the entire state one aspect of community. There is also the community of interest, which extends beyond Oregon's borders, encompassing like-minded people throughout the country. I participated in the founding of NAP-NOC, now the Alliance for Cultural Democracy, and served on its initial board of

directors. I was a member of the Expansion Arts Panel for three years at the NEA. Through these contacts, I have come to know a wide range of artists and amateurs working throughout the United States at the community level.

I am doing the kind of work that I want to be doing, and feel fortunate to have the opportunity to explore how a state arts council can assist and support local cultural expression. The Oregon Arts Commission embraces a philosophy of decentralization in program administration, providing avenues to further local cultural determinism in the Community Services program area. Through the Artists-in-Education Program, unique opportunities exist for developing community residencies for artists as amateurs. As with many arts funding and program sources, though, the OAC suffers from insufficient funding and equipment, but we make the most of what we have and the future is promising for increased resources. It is a wonderful agency to work for and with.



The cast of *Sketches*, from Sojourner Truth Theater.

Some of the areas of exploration currently underway include the use of computer resources for information networking, both intra and inter-state. I would like to make contact with other individuals and organizations working in this area. We are also interested in technology, such as cable television, and what opportunities this presents for local cultural activity.

THE CRUSTACEANS

c/o Media For A Changing World
932 Twelfth Ave.
Seattle, WA 98122
(206) 322-9010



The Crustaceans are a musical performing troupe which defies categorization. For over six years they have "crabbed" their way into the hearts of thousands on the Pacific Northwest, earning recognition as one of the top 50 "personalities" of the Seventies by the *Seattle Sun*.

Combining humorous and politically-pointed lyrics with a danceable beat and an array of costumes and characters, they are at home with audience of any age. The Crustaceans write most of their own material, drawing on a wide variety of musical styles. Over the years, the group has evolved from as many as 23 to just under 12 highly-spirited members. While they cover many social issues in their music, these days they are especially sinking their claws into the nuclear arms race—believing that through laughter, song and dance we can find the energy to make a safer world.

Their most recent project is a 7" EP record directed to the President, called "Dear Ronnie."

LOST MUSIC NETWORK

PO Box 2391
Olympia, WA 98507
(206) 352-9735
Contact: John Foster or Dave Rahn



Lost Music Network is a nonprofit national clearing house for information and ideas about music. *OP: Independent Music*, published every two months, is the official publication of the Lost Music Network (LMN/OP, I guess it's got to be lucky). Until 1984, OP magazine is embarked on the project of going through independent music from A to Z, devoting each issue to a different letter of the alphabet. A was in 1979, and the Q issue, published in 1983, is 80 pages of articles, letters, and listings (not only of groups beginning with Q but plenty of pictures and other submissions from members around the world). The magazine also contains reviews and sources for independent recordings.

OP: Independent Music is especially interested in more articles on women and non-whites who are doing "new" stuff or preserving musical traditions, particularly those whose last names start with S-Z. We're also interested in writing about isolated musical cultures and "think pieces" that make one re-examine the way one looks at things (music related).

See also Other Directories

OP: INDEPENDENT MUSIC

P.O. Box 2391
Olympia, WA 98507
(206) 352-9735 Dave Rahn
(206) 866-7955 John Foster



Op: Independent Music is the current project of Lost Music Network (i.e., LMN/Op). Its bi-monthly format started at "A" in 1979 and is dedicated to finishing the alphabet in 1984. The Jan.-Feb. '84 issue is dedicated to "U" so it's almost over. But, before it fades into Zzzzz, it is important both in its form and its content and should be obtained at any price (even though it retails for \$1.50).

In each issue, there are reviews of 300-plus independently released records and tapes, special sections for independent radio stations and shows, names and addresses of distributors, overviews of publications and a great letter section. Its hard to believe the amount of information *Op* carries can be fun to read, but it is. The issue "U" covered all the above (staple stuff for this pub.) and went on to have 15 articles on "U" related topics from U-Brown, Jamaican DJ to a concise history of the Ukulele.

Op is an amazing resource for all forms of independent music; it gives space and consideration to all genres. Being a collective, non-profit project, it relies on contributions for its content. Because women and non-whites continue to be under-represented in the media, we want them documented in *Op*. There are many V-Z's out there who aren't white males and who deserve to be heard (or at least heard of) by the *Op* readership.

It is an important networking tool for all cultural workers and movement groups.



The Crustaceans

WE NEVER SLEEP

1302 N. Wilson
Olympia, WA 98506
Contact: T. Peterfil, K. Wanda



We here at We Never Sleep (WNS) are artists (visual and audio) concerned with changing the world nonviolently. We are involved in design and research and work mainly with the business world unobtrusively during the daylight hours and during the night we feed on high powered music and graphics which sustain us thru til the daybreak. We formed as a natural entity banished by all others clinging to our core group for support. We are not looking for any other members but would not totally dismiss the idea.

NINE ONE ONE

911 East Pine St.
Seattle, Wash. 98122
(206) 324-5880
Contact: Jill Mdevedow, dir.



Nine One One is a contemporary arts and resource center providing information, materials, exhibition, and installation space and monthly lecture and performance series. Our library contains approximately 125 current periodical subscriptions and 3,000 volumes—most of which are unavailable elsewhere in the region—in the areas of visual arts, performance, film, video, new music, photography, and experimental writing. We also have a video and tape library of national and local artists, and viewing and listening facilities. All are open to the public five days a week.

Our exhibition space was developed as a direct response to the need in the community for an accessible space for both emerging and established artists without commercial representation. We also show exhibits such as Russian Samizdat Art 1960-82, shown here in May, and an upcoming exhibition of graphics from Nicaragua.

Our monthly lecture and performance series covers a wide range of topics, including lectures on Art and Sexual Politics, Arts Activism, Contemporary Culture in the People's Republic of China, book and performance arts, etc. We also present original works and performance.

Our events and resources are publicized through our monthly newsletter, *911 Reports*, which also contains an arts calendar. In this sense, we are an active resource for the community in Seattle, trying to remain flexible enough to change as the needs of the community change and expand, and the community itself changes and develops. After 9 1/2 years we remain an artist run organization with a staff of one full time director, a part time coordinator, and student assistance. We depend heavily on volunteer help and resources.



A section of the mural in front of the Managua office of AMNLAE, the Nicaraguan Women's Association. "Building the new nation, forming the new woman."

CREATING LIFE OUT OF FIRE, MADNESS AND DEATH: Organizing Culture in Nicaragua

by Susan R. McCann and Victoria Rue

Since the revolution, there has been a reclamation of culture, a flowering of the arts to such an extent that even many organizations otherwise unenthusiastic about the Sandinista Victory, like the New York Times have conceded admiration for the cultural gains in revolutionary Nicaragua. . . . As one folk singer has observed, "Now there is a burst of energy and enthusiasm. There is some good work and some awful work, but the point is that the people are no longer scared of culture."

—David Craven and John Ryder, *ART OF THE NEW NICARAGUA*

Withing hours of the triumph on July 19, 1979, a Ministry of Culture was formed, with poet and priest Ernesto Cardenal appointed to head it up. One of our guides said this was because rescuing Nicaraguan culture was a clearly significant need of the people. The Sandinista revolution attempts to define its work according to the priorities that rise from the people and from the demands they make.

What follows are brief descriptions of several cultural organizations and projects that we witnessed in Nicaragua in December, 1983. It is a small sampling and dominated by theater work, because we were a delegation of North American theater workers. We do not even touch here the ex-

traordinary array of other cultural work thriving in the new Nicaragua—the published poetry of the engineers, technicians, armed forces; the murals overtaking the walls of Nicaragua like some irrepressible celebration; the much talked about poetry page of the Sunday paper—the many projects which bring together and organize professional cultural workers, and which celebrate and advance the creativity and artistry of all Nicaraguans in their daily lives.

Below are descriptions of Sandinista revolutionary process. Too often we confine our understanding of revolution to images of violent conflict, and forget that the work of turning over, of transforming, of building, is the work of the Sandinista Popular Revolution in Nicaragua. The only image of violence left in that revolution is the odious work of defending against constant invasion.

The Somoza dictatorship lasted nearly half a century; 50,000 people were killed in the last seven weeks of the fight to topple that regime. There are now 2½ million people in Nicaragua, of whom 50% are under the age of 15, and 75% are under the age of 21. Nicaraguans have been working 16 to 20 hours a day keeping the economy going, restructuring their society, and defending their new country. Of the 2½ million people in the country, about a million are in the militia. The concept of a controlling govern-

ment elite is absurd in this country where the vast majority are involved in the work of the revolution, where the government is the people, and where the people are armed.

The current war in Nicaragua is not an internal conflict; it consists of border invasions from a ruthless and external enemy. There are between 7,000 and 10,000 *contras*, largely ex-Somoza National Guard members. The *contras* are being supported with more money from the U.S. than the total G.N.P. of the country they are trying to re-possess. Though they have wreaked further havoc on that country's economy, devastated border towns, and killed about 1,000 people, *contras* are failing—in spite of our continued financial endowments. They have no significant internal support, and their resistance has not precipitated any popular turning away from the Sandinistas.

The revolution exists in the kind of work described below, and in a level of popular participatory democracy we could never have imagined. Nicaragua is a country of organizations facilitating the participation of every individual in the careful creation of their own new society. As Alejandro Bendaña from the Foreign Ministry said to us: "Democracy is not going to the polls for 10 minutes every four years. Democracy is the right to organize, and to participate, in your own community."

MINISTRY OF CULTURE

Ministerio de Cultura
Managua, Nicaragua

The Ministry of Culture was founded soon after the triumph in 1979. It is headed by Father Ernesto Cardenal and Daisy Zamora, both poets. The Ministry has worked to make culture a hands-on proposition—available to all and a part of the participatory process of the revolution. They have created a cultural and educational network of 26 *Centros Populares de Cultura* (Popular Culture Centers) throughout the country where free public instruction is available in music, dance and the visual arts. If students choose to pursue some field of fine arts further, they may go on to one of the four National schools of Art: Theater, Music, Dance, and Visual Arts. These are part of the Ministry too, and all instruction here is also free.

The Ministry has sponsored and coordinated many of the public mural projects and noncommercial billboards that add to Nicaragua's visual vibrancy. These are located where they can be enjoyed by as wide sections of Nicaraguan society as possible.

The Ministry of Culture and the Sandinista Association of Cultural Workers are rescuing and advancing Nicaraguan culture. The work of these organizations involves an interactive exploration and cultivation with the people of Nicaragua of the many opportunities for creativity in their lives. The work facilitates more meaningful, accessible, and participatory art work, and its supports the dignity of cultural work and cultural workers in the community.

I learn from Nicaragua not to back away from problems in my society—to put them in my work! I learn that culture is a fabric that we all weave—there is no marginalization in that, there is no elitism in that. V. R.

ASTC

Asociación Sandinista de Trabajadores de la Cultura (ASTC)
Casa Fernando Gordillo Parque El Carmen
Managua, Nicaragua

The ASTC (Sandinista Association of Cultural Workers), the union of independent artists in Nicaragua, is a professional trade union. It provides artists with material support, resources, and promotion—including exhibitions, performances, festivals,

development of theater companies, etc.—and addresses issues of pay and working conditions for artists.

There are seven different departments of the union: Film and Photography, Dance, Theater, Music, Circus Arts, Visual Arts, Poetry and Writing. The ASTC offices in Managua, located in a former bordello of Somoza's, house classes, an exhibition space, and offices for each department of the union.

Subcomandante Sanchez of the Ministry of Defense, who we met in Managua, is a poet and member of ASTC; several members of the Sandinista junta are members.

Our tour was organized through the ASTC. Our schedules were packed with about 14 hours of activity each day—meetings, performances, festivals. ASTC planned our travel and accommodations, and supplied us with translators and guides. When we left Managua to follow cultural brigades and ASTC put us in the hands of a bus driver, Rene, and a guide and organizer, Salvador, whose competence, commitment, and great warmth were a defining element in our experience of rural Nicaragua.

ASTC projects include the festivals, circus, and cultural brigades described below.

MECATE

Movimiento de Expression
Campesina Artística y Teatral
Apartado P-50
Managua, Nicaragua

Our great revolutionary task, which is collective because it is the work of a campesino movement, is to show before our people how a culture that was repressed was awakened with imagination and creativity, recover our traditions, show the value of our right to express ourselves through song, poetry, painting, crafts, and theater. For this we want to bring, receive, and give again what is ours. Making from culture an arm which strengthens our commitment to struggle, which defines our values and our own way of making the Revolution.

—Nidia Bustos, of MECATE
MECATE, the organization for community cultural work among farmworkers, was

started on April 12, 1980 with about 10 groups. Now there are some 90 groups working with the movement. MECATE supports the work of campesino artists and facilitates communication between them. It also helps local artists and facilitates communication between them. It also helps local artists with seminars and workshops, and encourages them to share their learning and skills with one another and with the community.

The organizing work of MECATE is done by a *promotore* (like an amateur)—this may be a member of one of the 90 groups working in their own community, or someone who goes to another community and helps to bring the organizing form there. Although *promotores* help begin the work for a cultural event, most of the organizing work and the performance will be done by the community and about their own lives.

Nidia Bustos says of MECATE:

Our movement, which is organized in almost all of the departments of the country, has as one of its principle objectives to show the value and potential of the countryside's own culture—expressed by means of music, theater, songs, paintings, and the rest of our cultural expression. . . .

You can't sacrifice for the artistic aesthetic the motivation for doing the work.

The group are members of the community so they are able to reflect the problems of the community. The group does not abandon the community, and they don't become professional. If they did that they would become a privileged group. . . . The community singer continues being the community singer. . . . The main objective and principle is that the artist continue being a part of the community.

Our work, and perhaps this is a little bit of a dream of ours, is to convince the community that everything can be art. That everything is part of the culture of the people.

. . . language in a society that is not pervaded by lies, or worse, by the mutilation of meaning as a regular tactic for purging reality of its conflict. Here we distort our descriptions of reality and risk losing forever the possibility of eloquence and of making

A performance at the First National Dance Festival.

Photo by Colleen McKay.



stunts. This was augmented by the unreliability of the lights. The audience was unified in our concern and in our pleasure at participating together in an historic moment in Nicaraguan culture.

Cultural Brigades

Three different sets of youth brigades have helped to drastically transform the fabric of Nicaraguan life in the four years since the triumph of the revolution: Literacy Brigades, Health Brigades, and Cultural Brigades. These are made up of young people who receive special training and some form of identifying uniforms, and travel through the country living and working in communities. By day brigadistas participate in the work of the community, harvesting, road building, etc.; in the afternoons and evenings they share their skills. In 1979-80, Health Brigades virtually wiped out polio and malaria, and vastly improved a slew of other health problems; Literacy Brigades lowered the illiteracy rate from 78% to 13%. Cultural Brigades help a community voice to its struggles by making performances about their lives and work.

Because health, education, and a flourishing Nicaraguan culture are such important aspects of revolutionary work, they are also major targets of the counter-revolution. Many of the teachers and health workers have been killed or kidnapped by contras.

At the Taller we saw a presentation by a cultural brigade for the Matagalpa/Jinotega region in the north. Members of the brigade ranged in age from 14-19, and had been working together for eight months. Their leader was a 16-year-old young woman. They had done community research for the piece we saw—a half-hour lively musical performance in which they tackled the difficult issue of fear of counter revolutionaries in the community.

all over Nicaragua people take turns staying up once a week to watch over their neighborhood community, in case of contra activity or invasion. These watches, the Sandinista Defense Committees (CDS) are currently an integral part of daily life in Nicaragua. In the play, everyone in a certain neighborhood is participating in the CDS except one woman; she also will not do other neighborhood organizing and work (such as trench digging). She is suspected as a *Somocista* by her neighbors; several of them get together and spray the word on the front of her house. A friend passing the next morning sees the graffiti and calls the woman out to look. Both are shocked and angry.

The climactic song-and-dance follows. It is a comic reminder that bombs don't come with names on them. The whole troupe sang with their arms up like wings on a plane, and the person playing the bomb went door to door looking for its intended target. The absurd humor of this image made apparent the anonymity and ubiquity of danger under a military attack.

It was clear that graffiti-ing the house of woman who was not participating in the community work could only further alienate her from the revolution. An alternative was loosely suggested by a final scene in which the leader of the local CDS went to the woman, asked why she would not participate, and talked to her about it. Like other Nicaraguan theater pieces, this one did not provide an answer to the problem; it can be used to entertain and to raise the issue with the audience for group discussion following performance.

As the women's movement taught us to listen to ourselves as women, to preserve our stories . . . so the Nicaraguans have taught me that we all breathe and create the future by the visions we share with one another of our everyday realities. (V.R.)

We followed another teenage cultural to Punta Nata, a cotton harvesting camp on the gulf of Fonseca, where Nicaragua, Honduras, and El Salvador come together. It was a dangerous zone, and we were assigned a guard to travel with us for our protection. Children from the camp took members of our delegation to where they could see the lights of U.S. ships offshore in the night. The brigade did a play under one huge glaring lightbulb with two flatbed trucks as a stage in the center of the camp for an audience of hundreds of campesinos, us, and a Costa Rican theater delegation we were traveling with.

People at the camp were amazed by our presence. It was of obvious importance to them to know that there were North Americans who cared enough to travel all that distance show our solidarity. It meant knowing that they are not alone in their struggle against our foreign policy—there where the struggle is so concrete that they face U.S. weapons every day. It was equally significant to us to be able to feel that We are not alone in the struggle against U.S. foreign policy. (S.R.M.)

Good networking is necessary to ongoing culture sharing between Nicaragua and the U.S., and to continued solidarity work. The addresses of the Ministry of Culture, the ASTC, MECATE, and the National Theater Workshop are included in this article. Write them for information or to plan a tour; you can write in English, there will be someone there who can translate. Many artists who have been Nicaragua have formed organizations to facilitate cultural exchange and to help plan tours; one such group is VENTANA, for more information, see their listing in this directory. If you, your group, organization, community center would like to know more about the arts in Nicaragua from someone who has been there, following are the names and addresses of members of our delegation who are available to share what they know. All of these people have access to slides, tapes, and their own experience of culture in revolutionary Nicaragua:

California

Peter Brosius
1518 1/2 18th St.
Santa Monica, CA 90404
(213) 972-7356

Joe and Judy Lambert
People's Theater Coalition
653 Hillsborough #B
Oakland, CA 92606
(415) 885-2791

Minnesota:

Phyllis Jane Rose &
Marth Boesing
At the Foot of the Mountain
200 South 5th St.
Minneapolis, MN 55454
(612) 375-9487

Nebraska

Doug Paterson &
Robin Gayle Lewy
Dept. of Dramatic Arts
University of Nebraska-Omaha
Omaha, Nebraska 68182
(402) 554-2406

New York:

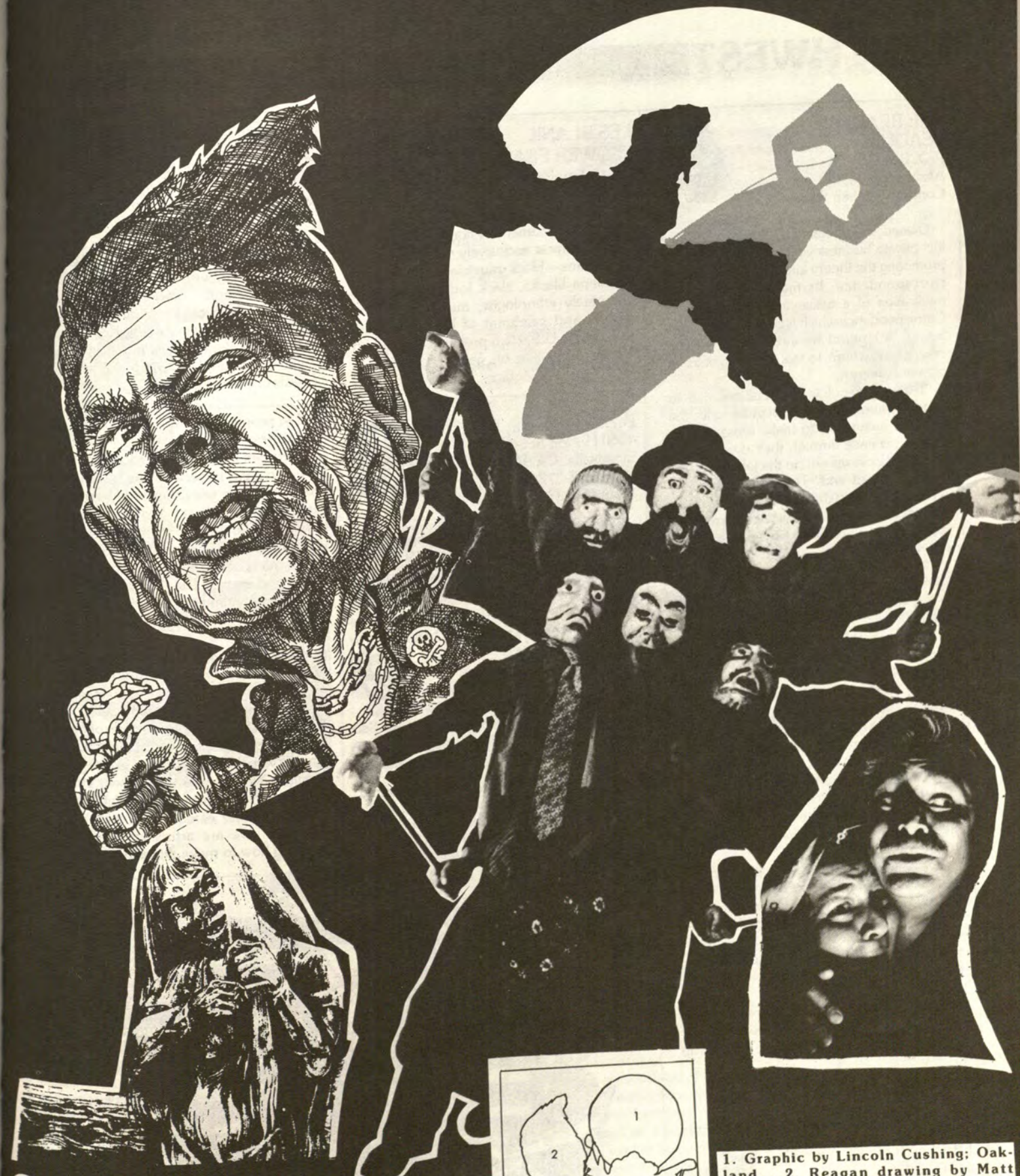
Karon Atlas
(Dance Theater Workshop)
204 W. 94th St. #3A
New York, NY 10025
(212) 691-6500

Charles Frederick
803 9th Ave. #4N
New York, NY 10019

Susan McCarn
Colleen McKay & Victoria Rue
can be contacted through
Cultural Correspondence
See cover for address and phone

Sondra Segal &
Roberta Sklar
Women's Experimental Theater
98 E. 7th St.
New York, NY 10009
(212) 866-7785

Jim Traub
920 Riverside Dr.
New York, NY 10032



Southwest:

Pacific sunsets and smog . . . Hot tub revolution . . . Native Americans, Gays, Asians and Chicanos . . . Burritos, hot chiles, border patrols, the huelga. Arms prosperity, "safe" testing, loud protest.

1. Graphic by Lincoln Cushing; Oakland . . . 2. Reagan drawing by Matt Wuerker; L.A. . . . 3. Graphic by Ricardo Badtke Epple, from *Literatura Chilena*; L.A. . . . 4. A Traveling Jewish Theatre, *Coming From a Great Distance*; S.F. . . . 5. El Teatro del la Esperanza; Santa Barbara. Photo by Ira Mintz.

THE READERS' LEAGUE

P.O. Box 6218
Albany, CA 94706
Contact: Stephan Sikora



Owned and operated by Stephan Sikora, this private business venture is dedicated to promoting the theory and practice of private correspondence. Its main activity is the publication of a twice-yearly Catalogue of Correspondence which is composed of short listings submitted by individuals seeking others with whom to talk about matters of common interest.

"I have no political or cultural axe to grind," Sikora claims, "except for one: the need for individuals to make sense of their own experience through their own writing. Reading alone will not do the job and is ultimately a dead end. Thinking through the problems of everyday life and those of our collective existence on this earth cannot be left in the hands of the experts or the professional writers."

"We've got to do this job for ourselves, and I know of no better—or more enjoyable—way than through the exchange of private letters."

Two issues of the Catalogue have been published so far, the first containing 21 listings by nine different letter-writers and the second having some 40 listings from about 20 writers. These listings cover the political and cultural spectrum as well as a very wide range of personal interests. One expatriate Russian wishes to talk with his countrymen, for example, while other letter-writers seek conversation with fellow joggers, journal writers, couple who divide up home and outside jobs in new ways, readers of Wittgenstein, and many more.

All listings are published without names and addresses, for the sake of privacy. A simple two-stamp & two-envelope mail forwarding procedure is provided by The Reader's League at no extra cost for the initial letters to all those listed in the Catalogue. After the first exchange, correspondents write directly to each other.

Copies of Issue Number One are available for \$1.00 each, and Issue Number Two for \$1.50 each. The price for a single listing of up to 50 words is \$5.00.

DELL'ARTE PLAYERS

PO Box 816
Blue Lake, CA 95525



Commedia Dell'Arte. Member of the People's Theater Coalition.
See also People's Theater Coalition.

LES BLANK
FLOWER FILMS
10341 San Pablo Ave.
El Cerrito, CA 94530



A white documentary filmmaker who has focused almost exclusively on Third World Americans—black musicians, Chicanos, Louisiana blacks, black Indians—Blank is alternately ethnologist, musicologist, explorer, and celebrant of back-roads life styles in the U.S. He is probably best known for his 1980 film on garlic: "Garlic is as Good as Ten Mothers," which proclaims

"Fight mouthwash, Eat garlic!" Watching the film is a total experience which includes touching, smelling, and eating garlic as well as seeing the film.

Other Blank films include "Chulas Fronteras" a documentary about Tex-Mex music, "The Blues According to Lightnin' Hopkins," and "Always for Pleasure," about the musical traditions of the New Orleans Mardi Gras. As critic Ken Wlaschin writes: "Blank never just makes films, he is always involved in whatever aspect of counter culture he shoots."

D.E.A.F. Media, Inc.
4560 Horton Street
Emeryville, CA 94608
(415) 653-2722 (Voice)
(415) 653-2723 (TTY)



D.E.A.F. Media, inc., is a nonprofit organization which was founded in 1974 with the goal of providing cultural and educational opportunities for the deaf community

and to promote awareness and acceptance of deafness by the general public. Its name is an acronym for Deaf Education and Artistic Frontiers, and its services are provided primarily through television production, special cultural and theatrical events and school projects. Though the San Francisco Bay Area is its management and service focal point, many of its projects have had national scope and impact, bringing multiple awards for innovation and excellence.

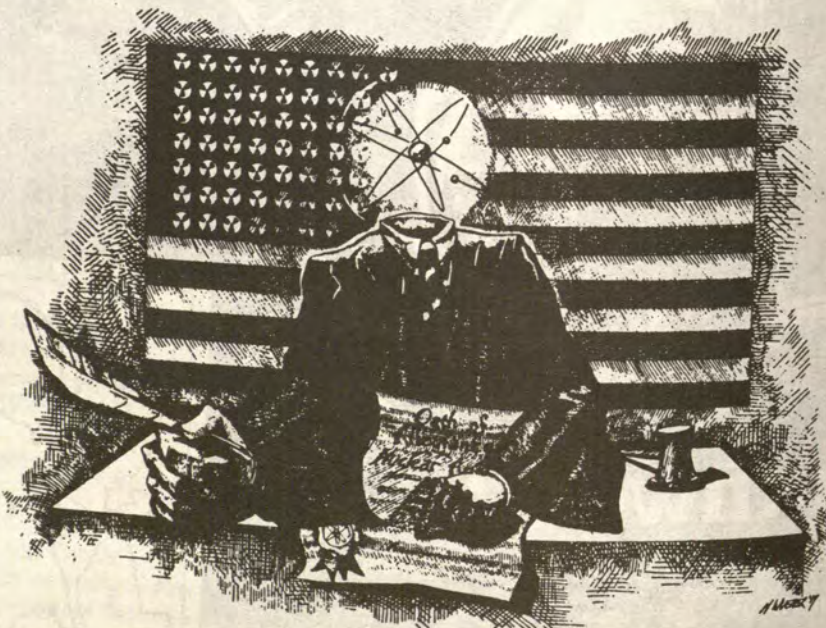
ARTISTS IN THE SCHOOLS OF SONOMA COUNTY

7491 Mirabel
Forestville, CA 95436
(707) 887-2046
Contact: Greer Upton



Artists in the Schools of Sonoma County (ASC) is an association of established working artists in a variety of fields with a commitment to bringing arts into the schools. Our

purpose is to encourage students and their teachers to engage in the processes of the arts and to experience the elation of self-discovery through creative expression. The ASC workshops are hands-on experiences in which the students practice making art beginning with the first session. The program is available to enhance the present curriculum, providing an opportunity to bridge the formal structure of academia with the life spectrum. We are artists who believe in teaching how to make things happen.



CALIFORNIA CONFEDERATION OF THE ARTS

Eastern Columbia Building
Arts Center
849 South Broadway,
Suite 611
Los Angeles, CA 90014
(213) 627-9273



The California Confederation of the Arts was founded in 1975 by a group of volunteer artists, arts administrators, and patrons to enable and encourage the artists and citizens of California to continue to amaze, delight, and educate one another. The Confederation welcomes as members, artists and arts organizations working in all disciplines, arts educators, and all those who desire to strengthen the cultural life of California.

Members of the confederation conduct a statewide, grassroots education and advocacy program on behalf of greater government, business, and public support for the arts. At the state level, the Confederation engages in year-round advocacy in support of arts related legislation, lobbies during the legislative session, and conducts an annual Arts Rally Day during which arts leaders meet with legislators.

Each year, Confederation members and staff organize a statewide Congress of the Arts. Arts organizations, independent artists, arts funders, and culturally engaged cit-

izens from throughout California, representing all the arts disciplines, meet to exchange information, discuss issues critical to the arts, and help plan the cultural future of our region.

Publication(s): Newsletter, special bulletins.

CATALYST MEDIA

PO Box 211
Venice, CA 90291
(213) 396-1414
Contact: Glenn Silber



This is an activist film production company which produced the prizewinning film "El Salvador Another Vietnam." Their latest film is "Atomic Artist," the story of Tony Price, the painter and sculptor originally from New York who has been working near Los Alamos since 1965 using weapons scrap from the laboratory to create sculpture. For Price, the Los Alamos scraps are not only the source of raw materials for his sculptures, but a catalyst for his artistic process, a metaphor for "beating swords into ploughshares." This 30 minute film is available from Catalyst Media or Icarus Films, 200 Park Avenue South, Room 1319, New York, NY 10003.



Cartoon by L.A. artist Matt Wuerker.

AMERASIAN ART CENTER

321 Towne Avenue
Los Angeles, CA 90013
(213) 680-2888



Amerasian Bookstore and Gallery, Amerasian Arts Center, Asiarema, Inc., was established in 1971 as a center for information and resources concerning or of interest to Asian/Pacific Americans. Besides providing literature, audio-visual and other educational materials, from its inception Amerasia endeavored to encourage literary and artistic expression relevant to the Asian/Pacific American experience. The gallery features original art, graphics, ceramics by Asian/Pacific American artists. Poetry readings, music concerts, workshops and various forums round out a busy schedule of events. Plans are being drawn up for a coffee house for informal gatherings and the showcasing of individual and small group performances. A multipurpose area will continue to provide space for concerts, forums and meetings. The organization has mailing service to local and national organizations and individuals, as well as internationally.

INTERNATIONAL MAIL-ART

1556 Elevado Street
Los Angeles, CA 90026
(213) 663-4256
Contact: Lon Spielman



Mail-art is to the art world as the Olympics are to sports, with the substitution of cooperation for competition. The essence of the mail-art network allows artists to play together and work things out, distanced only by a postage stamp. It is free and it is democratic. It is social in nature, yet does not violate the integrity of the individual. Mail-art also points to a political realization which will have to come about if we are to survive on this planet. Shows are truly a social effort, displaying a whole that is indeed greater than the sums of its individually produced and free parts. It is a collage of the mind, just as the Olympic Games are a collage of man's physical spirit. My appeals to the "Olympic Arts Festival" to fund such a show at the 1984 Olympics were denied. I am hoping to find another source for funding.

If it were expensive to host a mail-art show in conjunction with the theme of the Olympic Games, then I wouldn't ask for help. But, for a minimum dollar expenditure, a major exhibition could be mounted showing the works of thousands of artists from most of the participating countries. (A few thousand dollars as compared to millions.) The principles of mail-art activity conform to the philosophy of the Olympic concept like no other phenomenon of modern art. Almost every participating country in the Games has corresponding mail artists who annually participate in hundreds of shows throughout the world, many at major universities and colleges. Mail-art embodies the spirit of cooperation and individualism between east and west in the art world. Please consider this appeal and offer your support/guidance in our search for funding.

LITERATURA CHILENA, CREATION Y CRITICA
P.O. Box 3013
Hollywood, CA 90028
(213) 660-5543
Contact: David Valjalo, editor



Statement of purpose: Chilean and Latin American literature. Also illustrations. Cultural struggle of the people against military dictatorships.

We publish a quarterly literary magazine, 40 pages, 8 1/2 x 11. We are now in our 7th year of publication, without interruption. First issue was January 19, 1977. Contents: essays, fiction, non-fiction, poetry, news, book reviews, etc.

Our main purpose is to reach the American who speaks Spanish and is concerned with Latin American problems, and is interested in our culture. And, of course, Latin American writers all around the world.

Presently there is no freedom of expression in Chile. Our group is formed by Chilean & Latin American writers in exile.

We are looking for help.

We are not associated with any particular political group. We are struggling for democracy.



From Literatura Chilena by Ricardo Badtke Eppe

All labor is donated. Our support comes from subscriptions and we are asking for them.

MANUEL MANAZAR GAMBOA
Manazar/Olmeca Press
1309 Mohawk Street
Los Angeles, CA 90026



Manazar is a bilingual Chicano-poet, translator and arts administrator, born in Los Angeles, California. His poetry has appeared in various literary publications. He is now translating poetry of Pablo Neruda, the great Chilean poet. In February, 1983, he paid a cultural visit to Nicaragua, about which he has written and lectured.

Manazar has been the President of the Beyond Baroque Literary/Art Center; was Director of the Los Angeles Latino Writers Association; and currently is the Executive Director of Concilio de Arte Popular: a California state-wide coalition of Chicano/Latino artists and arts organizations.

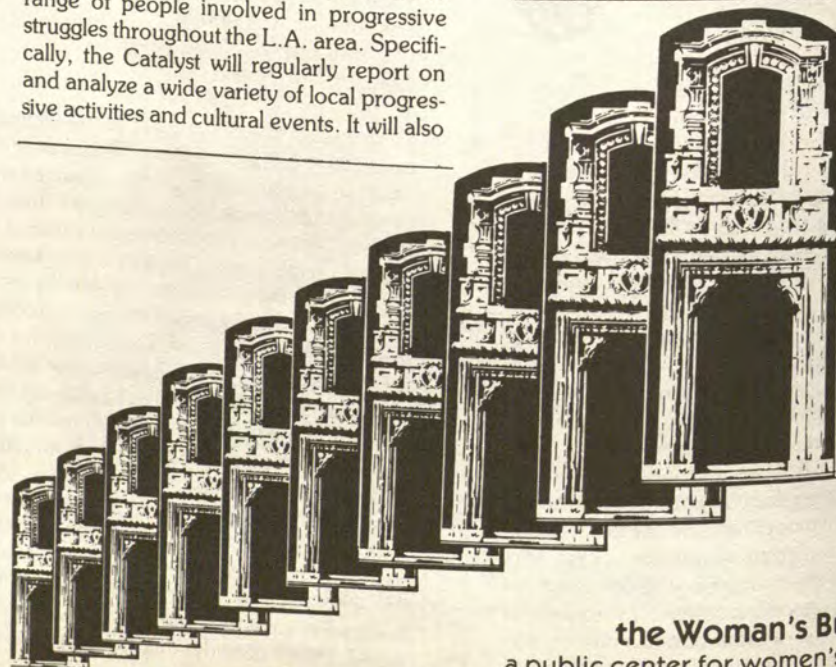
L.A. CATALYST

3517 Centinela Avenue
Los Angeles, CA 90066
(213) 839-9037

Contact: Sandra Zichefoose



The L.A. Catalyst, a grass roots newspaper, is published by a collective whose members are active in a variety of move-



the Woman's Building
a public center for women's culture
founded in 1973

serve as an aid to organizing efforts by encouraging communications and mutual support. At time, it will issues specific calls to action.

MOVIMENTO DE ARTE POPULAR LATINO-AMERICANO (MAPLA)
1860 E. First Street
Los Angeles, CA 90033
(213) 264-4140



MAPLA (Movimento de Arte Popular Latinoamericano) is composed of people from South America, Central America, Mexico, and the United States—including Anglos. One of its major strengths is that a good portion of the people in MAPLA are not artists; they are in the fields of communications and organizing. Which means that in MAPLA three vital forces are joined together and working in unison.

Some MAPLA objectives:

1. To promote the organization of Latino cultural workers in California;
2. To accomplish solidarity work with the Latin American people;
3. To counteract the cultural alienation of our community by promoting and demystifying the arts; and,
4. To network with progressive cultural groups on a local, statewide, and international level.

As artists, we have the grave responsibility of creating art that is truly reflective of our reality, and only then shall we be true to our history. And, it is on this basis that we shall make ours the standard of Simon Bolivar on his 200th birthday, which is the ideal of Latin American unity and self-determination.

SISTERS OF SURVIVAL

c/o The Women's Building
1727 North Spring Street
Los Angeles, CA 90012
(213) 222-2477
also
Jerri Allyn
573 Ninth Ave. #2
New York, NY 10036
(212) 564-6289



Sisters of Survival is not an order of Catholic nuns. Rather, we are group of feminist performance artists who use the nun image symbolically, clothing ourselves in the colors of the rainbow. We are indeed a sisterhood. We share a common world view. As artists working collaboratively, we seek to find the order in apparent chaos. Our work is strongly informed by values of community. We extend our work to audiences in such a way that the spectrum of people's different background and points of view can be recognized, even celebrated. Through performance, we are all gathered in the strength of what we share.

Inspired by the visibility of anti-nuclear war demonstrations in Europe, we have initiated a three-part project entitled "End of the Rainbow." With a similar movement rising quickly in the United States we feel it crucial to open the exchange between artists in both North America and Western Europe about nuclear issues. As artists we are in a position to generate cultural forms that significantly impact public awareness. Through artmaking we can give voice and visibility to grassroots concerns that differ from governmental policy. We also bring to this project our particular experiences and perspectives as women. Traditionally, women have been the creators and nurturers of human life. Yet also, the world of public policy has not been informed by our values. We feel that it is now crucial for women everywhere to be active in reversing the destructive direction towards war and insist on the generation of peaceful interactions worldwide. It is in the spirit of creating a North American-Western European women's and artists' community committed to disarmament that we ask you to take part in this project with us.

TNR: THE NEW REPERTORY

International College Building
1019 Gayley Avenue
Los Angeles, CA 90024
(213) 208-6761

Contact: Yen Lu Wong and Herbert Shore



The works of Yen Lu Wong and TNR: The New Repertory are based upon a constant and unending search for those links with ancient truths and wisdom, found in all cultures, which illuminate contemporary life. They reach deeply into the heritages of individuals, groups and communities for a cultural awareness that leads both to continuity and new creativity in a changing world.

Some are large-scale participatory pieces in natural and architectural settings; others are intimate ceremonials for small groups. Often they provide opportunities for differing cultures to interact and create together, and sometimes they make use of new visual technologies in creating celebratory forms.

As in the ancient past, once more in this technological society we seek to create new occasions of gathering appropriate to our contemporary needs, and new functional communicative and celebratory places, creative centers that can merge and flow with the currents of life.

Our purpose is to unite the experience of the individual with that of the community or groups, to give the single individual the sense of being involved in a dynamic totality; to link the past with the present, in such a manner that the past becomes not an evocation but an actuality, extending into the future. A work may grow out of a special or even sacred place, or it may in the process of its creation, mark a place as "sacred," as spiritually transformed, making it a place which haunts the reflective consciousness.

TNR is very interested in working with groups involved in political and social issues. TNR works with these groups in a variety of ways: workshops, master classes and the creation of large participatory performance pieces in which the issue is translated into an artistic metaphor through the use of sound, movement, design, light.



Sisters of Survival

THE WOMAN'S BUILDING

1727 North Spring Street
Los Angeles, CA 90012
(213) 221-6162 contact: Cheri Gaulke



The Woman's Building exists to provide women with access to the necessary skills, equipment, and expertise to make their art-work; to offer an avenue for professional work opportunities for women artists; to create an environment where women can find challenge and support and use artmaking as a vital and essential instrument for social change. It was founded in 1973 by women artists who were energized by the feminist movement in this country. The Woman's Building was the concrete realization of the dreams of women artists to find a "room of one's own"—a room they couldn't find in the rest of the art world. One of the original projects of the Women's building was an independent school for women's artists: the Feminist Studio Workshop. The building also included three theatre groups, galleries and bookstores.

Current projects include the Women's Graphic Center, a place where women artists, writers, and designers can gain access to the skills and equipment needed to produce their work; and the profit-making typesetting and design service which helps support the educational and artmaking activities of the Building. The Women Writers Series presents readings and classes by both prominent and emerging women writers. The slide registry contains the largest collection of slides by historical and contemporary women artists in the United States, and the gallery and performance space continue to produce memorable exhibitions and events.

Although the faces and activities of the Women's Building have changed during its ten years, its vision remains the same: to act as a place where the public can come to learn more about women's artistic achievements, and to provide a space where women artists can learn the skills, get the support, and find an educated and appreciative audience. In its first decade more than 70,000 people have attended and applauded the events at the oldest independent feminist cultural institution in the world—the Women's Building.

THE SOCIAL & PUBLIC ARTS RESOURCE CENTER

685 Venice Blvd.
Venice, CA 90291
(213) 822-9560
contact: Sharon Spencer or Mary-Linn Hughes



SPARC is a multi-cultural arts center whose purpose is to produce, exhibit, distribute, and preserve public arts works. SPARC is especially committed to increasing the visibility of work which reflects the lives and concerns of America's diverse ethnic populations, women, working people, youth, and the elderly.

Since SPARC was founded in 1976, the organization has involved hundreds of artists and community groups in the creation and presentation of public works of art. With a determined emphasis both on artistic excellence and on multi-cultural programming, SPARC has received recognition from national and international media.

An artist-run organization, SPARC has a deep commitment to supporting and providing opportunities for artists through employment, commissioning works, and exhibitions. Equally, SPARC is dedicated to the community, stimulating public awareness of and interest in multi-cultural public art—art that literally belongs to everyone.

SPARC is located in an historic Art Deco building erected in 1923, once used as the Venice City Jail. The facility contains a unique gallery converted from the original cell block with jail cells still partially in place. There are offices, etching press and silkscreen workshops, a mural studio, and an educational center for mural research. This facility houses an array of outstanding programs which serve both artists and the general public.

SPARC is also the organizer of the Great Wall Mural project in the Tujunga Wash Flood Control Channel. Almost 1/2 mile long, the mural illustrates the history of California from pre-historic times through the 1950's as seen from the perspective of minority peoples. Painted over five summers, under the artistic direction of Judy Baca, the project has involved numerous artists and hundreds of people.

RURAL ARTS SERVICES

P.O. Box 765 (45200 Little Lake St.)
Mendocino, CA 95460
(707) 937-5818
Contact: Ken Larson



Kind of work: Information, networking, and consulting to community-based, culturally-interested organizations and artists in all fields - visual, performing, media, literary - in a sparsely populated, geographically isolated area the size of Pennsylvania and covering all of California north of the San Francisco and Sacramento metropolitan areas. We publish ARC: THE RURAL ARTS NEWLETTER - a 12 page bimonthly tabloid with news of exemplary individual cultural workers and programs and listings of opportunities for exhibition, performance, distribution, publishing, etc. We tour the region with "Resource Fairs" where artists meet each other and find out about local, state, and national publications and organizations that can help them in their work. And we provide advisors who work with individual artists to realize their specific career and community objectives.

Kind of work we'd like to do: We'd like to connect with all culturally-interested individuals and groups in our region and, especially, with cultural workers in other rural areas of the US and the world.

The community we work with/for: 1) Older, often retired, people involved in "decorative" and "home" arts and realist fine arts; 2) Younger (often homesteaders or recently-arrived small town residents) performers and fine craftspeople; 3) Writers of all ages and persuasions; 4) American Indian people seeking new avenues for economic development and preservation of traditional values.

How group was formed: In 1979, people from the region formed a consortium in response to a request from the California Arts Council - the state arts agency - to develop plans to provide "technical assistance" on a regional basis.

Association with specific groups/issues: Our "issue" is the disenfranchisement of rural people from their own culture and cultural potential. We work with any group that strives to build community cultural participation and identity. (Rural Arts Services is a member of the Alliance for Cultural Democracy)

BULBUL

PO Box 4100
Mountain View, CA 94040



Bulbul is a feminist, peace-oriented political cartoonist who sends out regular graphics packets for use by social change groups. The cartoons are issue oriented. One series, Ms. Meg, deals with worker-employee relations for office workers; others deal with foreign relations, militarism, etc.

RCAF CENTRO DE ARTISTAS CHICANOS

2904 Franklin Boulevard
Sacramento, CA 95818
(916) 453-9308
Contact: Jose Montoya



The Centro de Artistas Chicanos, also known as the RCAF (Royal Chicano Air Force), was officially incorporated in 1972. Since its inception, the Centro has been a bilingual, bi-cultural Community Arts Center founded for the purpose of developing the arts, supporting artists and providing artistic, cultural and educational programs and events for the Chicano community of Sacramento. The Centro has created a political force on local, state, and national levels for the purpose of advocating for the arts. Locally the Centro was instrumental in having the hotel-tax become more viable to the artists. Statewide, the Centro serves as a model for other cultural centers. Nationally, the Centro was asked to testify at a Congressional hearing in Washington, DC, for the "Arts and Aging" because of its model senior arts program.



Pillars at Chicano Park; foreground, Coatlque, Susan Yamagata & Michael Schnorr, 1978.

RICHARD KAMLER

141 Pine Street
San Anselmo, CA 94960
(415) 456-8165

My art uses as its subject matter the institution of prisons...and the attitudes and forces that use prison as a form of social control for an economic system. Prison is a throwback to primitive times, and as such, a cancer upon our existence. It must be abolished!

"For the past ten years, Richard Kamler's work has expressed his concerns with containment, isolation, burial, and death; his symbology echoes humanity's cries against limited choices as they occur due to genetics, geography, and the social structures—government, education, prison...Kamler's current installation 'Maximum Security' combines his past concerns with his recent teaching experience at San Quentin prison...Richard Kamler, in 'Maximum Security,' has created a world he calls the 'reality of hell,' peopled with decaying flesh and spirit, and so black it is impossible to find in it a crack of light."

—Lois Stuart

San Jose Institute of Contemporary Art



Photo by Linda Eber

From Social and Public Arts Resource Center, *The Great Wall*.

CRAWL OUT YOUR WINDOW

4641 Park Blvd.
San Diego, CA 92116
(619) 299-4859
contact: Melvyn Freilicher,
co-editor



Since 1975, *Crawl Out Your Window* has been publishing San Diego's experimental writing and visual art work. The magazine appears annually, with approximately 1/4 of its contents devoted to graphics and photography.

Some of the *CRAWL* contributors (like Jennifer Kotter, Fred Lonidier, John Weber) make art work which is specifically political in content. This work often deals with local issues, such as the politics of illegal aliens or the Border Patrol. Much of our contributor's work is not specifically political. Our interest in experimentation is strong, but not primarily formalist. We try to encourage inter-disciplinary work, as well as collaborations between writers and visual artists. We're not interested in formulaic work. For instance, we wouldn't print a nice short story (beginning, middle, end, with an omniscient narrator) no matter what its content. We believe that old forms are boring. And finally destructive—because their overly familiar structure essentially negates content. We're looking for work which has something to say, and experiments formally in order to find the most exciting, innovative, and appropriate methods of realizing its content.

We consider *CRAWL* to be performing a valuable political/social function: that is, helping the burgeoning artistic community in San Diego to coalesce, and not divide along traditional lines of discipline and culture.

media. Also we believe we're helping to put San Diego on the "national cultural map:" making individuals' work visible to a national literary/art scene, as well as presenting a sense of movement and a growing regional (but not provincial) aesthetic.

SUSHI, INC.

852 Eighth Avenue
San Diego, CA 92101
(619) 235-8466
Contact: Lynn Schuette,
Director



Sushi, Inc., a non-profit corporation founded in 1980, is San Diego's only arts program presenting and supporting contemporary performance on a consistent basis. Presentations include: performance art, multi-discipline works, video, installations, and new music. Sushi supports these activities by providing facilities, promotion, and technical staff and equipment.

Sushi presents approximately fifty live performances per year as well as monthly visual art exhibitions. Sushi has hosted artists from the Bay Area, New York, Chicago, and Canada, and also presents a significant number of local artists. All artists are paid a percentage of admission income.

Sushi is used by many San Diego arts organizations for dance classes, rehearsals, workshops, and receptions, and is available on a rental basis.

Sushi is dedicated to supporting the experimental performance arts.

Sushi, Inc., is a member of the following organizations: National Association of Artists Organizations (NAAO); Alliance for Cultural Democracy (ACD); California Confederation of the Arts.

ADAMS & GOLDBARD
P.O. Box 21089
San Francisco, CA 94121
(415) 681-4305

Don Adams and Arlene Godbard worked with a wide variety of cultural projects prior to establishing Adams & Goldbard in 1978. Don Adams served as Deputy Director of the California Arts Council in 1976-77; and as a fellow in the Federal-State Partnership Program of the National Endowment for the Arts in 1976. Arlene Goldbard was Director of Cultural News & Services, and Coordinator of the San Francisco Art Workers' Coalition; she worked as a professional artist—painter, illustrator and graphic designer—from 1965-78, and during this period helped to found several artists' organizations.

From May, 1979, through April, 1983, Adams and Goldbard served as Co-Directors of the Neighborhood Arts Programs National Organizing Committee (NAP-NOC) (now the Alliance for Cultural Democracy, see separate listing), headquartered in Washington, DC and Baltimore, MD. In this capacity they functioned as administrators of the national organization, editors of its journal *Cultural Democracy*, and organizers for the national community arts movement.

Adams & Goldbard are available for free-lance speaking, writing, research and consultation projects. We are especially interested in the following types of projects: Consultation with community groups and public agencies in the arts and in other fields;

- Planning and facilitation of meetings;
- Lectures, workshops and classes on subjects related to cultural policies and politics, community arts and animation work;
- Research projects that help to shed light on cultural problems and opportunities in community development.

The aim of our work is to help our clients make sense of their own situations in their own terms. Our strong suit is to help people help themselves, not to parachute into a situation with a sheaf of survey instruments or a repertoire of word games.

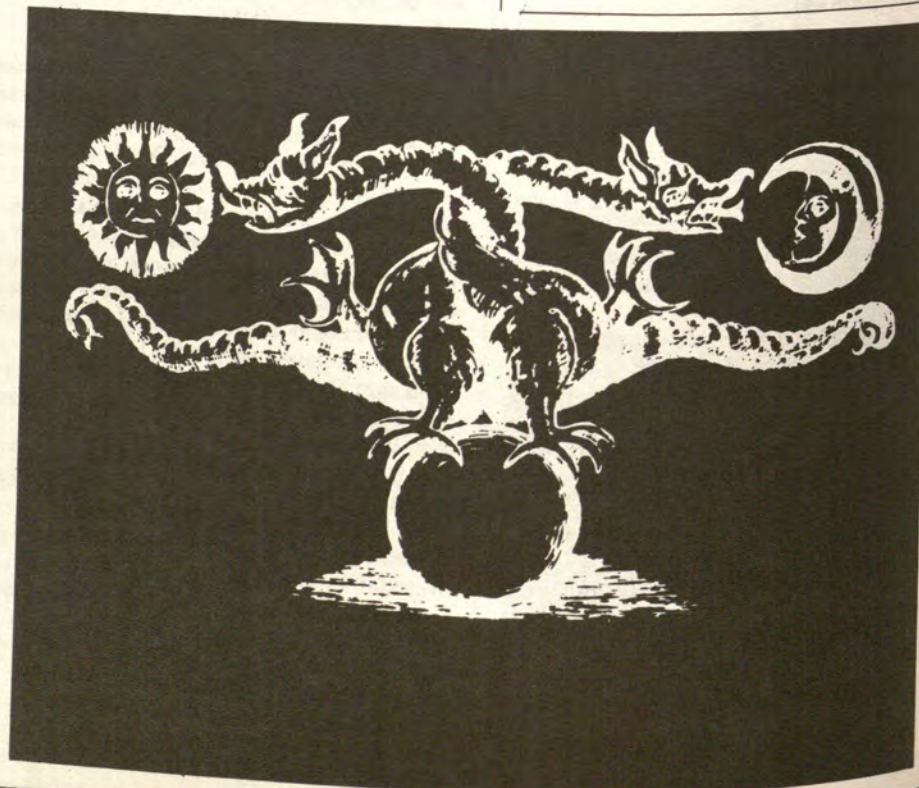
ANDROGYNE BOOKS;
ANDROGYNE: A
REBUS OF POETRY,
FICTION, AND
GRAPHIC ART
930 Shields Street
San Francisco, CA 94132



ANDROGYNE BOOKS is an independent press working within the cultural coincidence of San Francisco. Through the publication of books and periodical ANDROGYNE we endeavor to provoke the reader with words and images that will challenge accepted notions of literature and art. Our job as craftsmen and artists is to continually extend the boundaries of the known. The following titles are offered in the spirit of provocation and exploration:

Quotes from a sample blurb: "Stretching the Agape Bra," by Steve Abbott, published 1980, 52 pp., \$4.00. "... Unless I am suffering from only a momentary 'rapture,' Steve Abbott is a genuine 'find,' a gay poet in whose works there is a 'perpetual wedding of risk and surprise ritual,' a relentlessly radical vision that is ever in the process of ac-

comodating itself in—or beyond the boundaries of—form..." Rudy Kikel, Gay Community News.



AMMUNITION

2239 Channing Way
Berkeley, CA 94704
contact: Stephen Ronan



AMMUNITION is the umbrella title for a small group of artists spearheaded by Stephen Ronan, St. Lucy, Ray Weapons, Joey Know, X-Burns, and Jojo Dogboy. AMMUNITION is an annual magazine (latest issue \$2.50 to above address) of anarchism, sedition, and black humor with surrealist aspirations. Described by a City Lights editor as "irreverent," AMMUNITION is particularly interested in giving the various religions a boot in the ass, as well as taking (hopefully) unclichéd shots at the usual socio-political and cultural targets. AMMUNITION is the name given to graphics distributed internationally through mail art and other art exhibitions, various magazines and illegal public posting. AMMUNITION shepherded and expanded the Radical Humor show in its two S.F. Bay Area appearances. AMMUNITION began as a shared subversive response by a trio of us to our jobs in "computerland;" our first issue and earliest fliers were produced on company time and expense. AMMUNITION has recently published our first book, a poetic evocation with photos of primal American Lizzie Borden who was acquitted of the axe murders of her parents.

Our intention is to continue to foist our opinions on the world and to set a bad example for those younger than us.

ARTISTS AT LARGE

1316 Mariposa Street
San Francisco, CA 94107
(415) 431-3995
contact: D.R. Deakin



Quotes from their manifesto: "The focus and the manifestations of my work are shaped by my historical context, range of vision, and sense of potentiality which I hold regarding the artistic sensibility, mode of thought, and form of practice... assuming artistic regards illuminates constituent aspects which are basic to any thought processes and their form constructs... unavailable to humankind via any other disciplines... the various modes (of thought and practice) relate to... each other through abstracting experience and juxtaposing... their abstracts... it is through reflection (on) these activities that artists contribute to the understanding of the... abstracting common to us all... the dominance of the reflexive... is that aspect... which differentiates the arts from (other) modes... the accredited modes... in our occidental, post-industrial society are... progressive... evaluation of individual roles is the primary method by which the various social orders are distinguished... for example... capitalist, corporate, and communal economies... similarly we indicate distinctions in political systems... cultural tradition has generated an artist's role that is... in isolation... the technologic mode... has assigned this value to the artist's image... it would appear imperative that artists redefine their contribution to cultural development... we the artists contribute to the integration of all views... for the artist to be dominated by... competition... is in direct contradiction to the very character of the artistic mode..."

ASIAN AMERICAN THEATER COMPANY

4344 California Street
San Francisco, CA 94118
Contact: Dennis Meyers



Member of the People's Theater Coalition. See also People's Theater Coalition.



THE AOUON ARCHIVE

1741 Virginia Street
Berkeley, CA 94703
contact: Michael Rossman



The AOUON Archive was established in 1977 to gather and preserve political posters from the progressive community. Though work of earlier or foreign origin is solicited, the Archive proper focuses on domestic work from 1965 on. It includes posters from all streams of progressive activity—from protest and liberation movements, electoral and environmental issues, to alternative community services, union and miscellaneous struggles, and visionary proclamations. The core of the collection is local, but the Archive's scope is national: 30% of its pieces come from out of state.

Established around a personal collection gathered from 1960 on, since 1977 the Archive has grown mainly through purchases at yard-sales and from stores, and by trading with a few other located collections. In January 1982, the Archive contained over 3,000 posters, including 460+ from 1965-69, 700+ from 1970-74, and 1,300+ from 1975-79. The Archive seems to be the largest such collection in the country (the Library of Congress has 1,200 pieces as of 1/81) yet it holds a small fraction of the 30-40,000 issued nationally during this time.

Presently there are no fixed open hours or place of public display, but the Archive is available to inspection from interested parties. From time to time, portions are placed on exhibit in the community. A subcollection of 400 duplicates is available for loan to community groups for temporary displays and more extensive exhibits are planned. Eventually, hopefully by 1986, the collection will be placed in an appropriate non-profit public institution in the Bay Area.

The Archive's present curator is Michael Rossman. Active since the start of the New Left, he has published three books and is currently writing a book about the renaissance of the political poster in America. The Bulletin of the AOUON Archive published occasionally, offers material of interest to other archivists and students of this work.

Bay Area Theater Worker's Association (BATWA)

3528 Sacramento St.
San Francisco, CA 94118
(415) 346-4630



We are a labor union, representing theater workers in the San Francisco Bay Area. Founded in 1981, BATWA is a grass roots organization with a revolving volunteer staff. Our goal is to have a 11 members of BATWA (an open membership union) working under contract with guaranteed compensation and safe working

conditions. We also do advocacy for the development and promotion of theaters in the area. Our 300 member constituency includes performers, directors, designers, playwrights, technicians, front of house workers, and others.

We have a newsletter that is published three times a year, and devote energy to lobbying funding sources to increase grants provided to theaters that agree to pay workers reasonable wages.—And they do.—And it works.

MS. BLUEJAY WAY

c/o Keristan Island Best Friendship Cooperative
543 Frederick Street
San Francisco, CA 94117
(415) 753-1314



I am interested in forming a residential theater company modeled on some of the ideas of C. Stanislavski as expressed in his autobiography (*My Life in Art*). He said: "Sulerjitsky and I dreamed of creating a spiritual order of actors practicing true cooperation in art." He described the company as being one in which the performers would live together on a cooperatively-maintained estate in the country. The people coming to see the plays become guests of the residents and enter the theater only after having spent time on the estate freeing themselves from the trials and tribulations of their usual economic grind.

To these ideas, I have added some of my own: the theater we perform will be specifically designed to introduce new ideas. I have long believed that the purpose of the play is to introduce into the world of ideas new ways of approaching old problems, new idealistic perspectives, new institutions. I further believe that the most difficult, complex, polemic issues belong on the stage. This then, is one of my goals: to present philosophic dialectics, while maintaining the frivolity and entertaining qualities that ought to characterize theater.

Right now, I have met 16 other adults who share my philosophical perspectives. Together we comprise the core of a new (nonsexist) religion and are attempting to implement a nonviolent, nonpolitical strategy for achieving peace and prosperity throughout the world which we call "The Domenica Plan." The interpersonal life style in the intentional community in which I live is called "polyfidelity" households in which people maintain nonpreferential multiple adult relationships. It is my belief that variety in intimacy aids and abets the creative process. We have not yet constructed our cooperative ecohomes in the country and are presently urban-based but if you are interested in the ideals I've described and even if you are not theatrically-oriented, you are invited to explore joining us.

THE BROKEN CIRCLE

124 Linda Street
San Francisco, CA 94110
(415) 282-5502
Contact: Stephen Most



The Broken Circle is a book-in-progress combining political, scientific, and spiritual perspectives on the arms race and disarmament. The co-editors, Stephen Most and Lynn Grasberg, are affiliated with ONE WORLD MEDIA, a group of independent video producers who came together in March 1982, to document the "Enlightened Action for Nuclear Disarmament" conference at Stanford University. Since then, members of the group have videotaped a number of events, including the Fate of the Earth Conference, and the material for the book project is drawn from transcriptions which are also being edited for airing on television.

The manuscript includes personal stories about the effects of nuclear technology, analysis of the situation from many perspectives, different approaches to spiritual and political action, and visions of a world beyond nuclear terror. Statements are arranged as to create "conversations" among people of diverse national, racial, class, religious, ethnic and ideological backgrounds. The book is designed to empower its readers and an appendix outlines how to use it in groups. Through this format, we hope to stimulate controversy, thought, action, and problem-solving about the arms race and encourage all people to join in the conversation and heal the broken circle.

The project is seeking help with publicity, marketing, and distribution and welcomes contact with interested persons. We intend to distribute it through grassroots organizations and hope that it will prove useful in organizing consciousness-raising with such immediate issues as the Cruise Missile/Pershing II controversy.

C.A.V.A.N.

1649 Dwight Way
Berkeley, CA 94703



The Committee Against Visual and Audio Numbness presents works by musi-

cians and artists in a live cabaret setting. The Committee is made up of four people: Don Joyce, Ray Farrell, Helen Holt, and Tom Patrick. (Radio people, musicians, and artists in their own right.) C.A.V.A.N. takes on



THE BRECHT CHANSONNETTES

3232 Buchanan Street #3
San Francisco, CA 94123
(415) 346-2472
Contact: DeVina



Ina Wittich and DeVina have been creating and performing their programs together since a chance meeting in 1978. They work in an art style known as European Cabaret or the Literary Chanson style, a style unique to the Brecht Chansonettes in the United States. Their current repertory features 3 works about Bertolt Brecht and his work. The Chansonettes tour with both performance programs and workshops on the Literary Chanson as an art style. They are presently in search of a third co-creator to share the literary and musical work involved in the production of new program material, and a sponsor who would support and promote their work on a more stable footing and wider scale.

all aspects of the shows, including planning and promotion. The Committee operates only on funds made at the door the night of the show and from our own pockets. The performers are paid a percentage of the door also. The Committee is always seeking information leading to the discovery of new musical and performing acts.

Partial List of Performers. Performance: Irwin Irwin, Judy Malloy, Jeff Stoll/Molly Thomas, Karl Danskin, Tim Badger, Historic Moment, Stoney Burke and Helen Hold, G.P. Skratz. Music: Henry Kaiser, Doris Haya, Don Preston, Meat Puppets, Minimal Man, Negativland, Fake Stone Age, Sax Symbols, Ku Ku Ku, Good Dog, ROVA Saxophone Quartet, Red Aunts, Zoviet Youth, 12 Year Olds, Bent, Big City Orchestra, X-Mas Eve.

CHINESE CULTURAL FOUNDATION OF SAN FRANCISCO

750 Kearny Street
San Francisco, CA 94108
(415) 986-1822



The Chinese Cultural Foundation of San Francisco is a non-profit and non-partisan organization providing support for the Chinese Cultural Center. Centrally located in the heart of San Francisco, the Center offers a variety of educational and cultural programs for the Chinese and non-Chinese community—ranging from lectures, workshops, and classes to art exhibitions, research projects, and international cultural-exchange programs.

Since it opened in 1973, the Chinese Cultural Center has provided the means for presenting Chinese culture to the community through its permanent collections, special exhibitions, education and performing arts programs and research projects. Its facilities include an auditorium, exhibition galleries, workshops and classroom areas, a community room, a gallery shop, and offices.

The Foundation was founded in 1965 by members from the Chinese community and the San Francisco Bay Area. Its goal is to promote the understanding and appreciation of Chinese and Chinese American art, history, and culture in the United States. Its main objectives are as follows:

- To promote and preserve the Chinese cultural heritage.
- To provide an awareness and understanding of the Chinese and their culture to the English-speaking community.

- To provide a forum for the creative expression of Chinese and Chinese American artists of talent.

- To develop educational programs relevant to the appreciation of the Chinese culture for all ages, especially the younger generation.

COMMON THREADS

1553 Treat Avenue
San Francisco, CA 94110
(415) 826-5244



Have you ever talked to a satirical mime wearing a mask in a natural theater setting who quoted poetry, did a dance, sang an original song and hung out with puppets? These are some of the many faces presented by Common Threads, a theater company performing since 1980 which is composed of four women, Jan Bolenbaugh, Vicki Dello Joio, Ruth Jovel and Janet Keleler. Collectively, the group's skills include two years of mime training in Paris, over five years directing and choreographing, over twenty years study of music and voice and some fifty productions. As recent members of the People's Theater Coalition, Common Threads is part of the growing network of performers whose work expresses the voice of the community.

At present, Common Threads offers workshops in improvisation, mask-making, mime/movement and voice. Physical warm-ups, breath control, visualizations, theater games, character development, and group interactions are among the tools used to explore your collective creativity and politics.

The company's most recent touring show—OUTBURST—explores a variety of issues affecting the daily lives of four women. From love relationships to nuclear power, from racism to survival, the show's impact has been described by one critic as "a daisy chain of hand grenades."



COMMUNITY MEMORY PROJECT

916 Parker Street
Berkeley, CA 94710



Community Memory is design as a powerful and public system for communications and information exchange. Its medium will be computer technology: a network of relatively small and cheap computers, each connected to a dozen or more terminals located mostly in public places such as neighborhood centers, cafes, bookstores, and libraries.

Community Memory can be used as a community filing cabinet, a continuously available conversation on any topic whatsoever, a place for people with common interests to find each other, a tool for collective thinking, planning, organizing, and fantasizing.

Messages on the Community Memory systems might include:

- announcements and comments on current events, entertainment, restaurants
- debates about community and political activities

- listings of community resources
- information about bartering, buying, selling, and renting

- notices about groups being formed
- graffiti, poems, dialogues, and "multilogues."

More information is available in *Community Memory News*, published by the Community Memory Project.

COMMUNITY MURALS MAGAZINE

International Community Muralists' Network
PO Box 40383
San Francisco, CA 94140
(415) 285-6192
Contact: Tim Drescher



Community Murals Magazine is a periodical produced by, for and about visual artists working with "communities" of people. It is a magazine "committed to building a community-based public art movement" in the United States and internationally while seeking "to create an art of high quality which is freely accessible to the people in their movement against racial, sexual, and economic oppression." CCM began publishing in 1978, and expanded to a quarterly publication in the fall of 1983. Although past emphasis has been on mural art specifically, CMM now includes articles and information on all types of community-based visual arts. The magazine is well suited for use in courses on art history, sociology, ethnic studies, women's studies, and humanities. CMM also maintains a slide library of mural art at its office in San Francisco.

CALIFORNIA POETS IN THE SCHOOLS

San Francisco State University Humanities Office
1600 Holloway Avenue
San Francisco, CA 94132
(415) 469-1433
contact: Katherine Harer

California Poets In The Schools (CPITS), established in 1964, is a statewide community-based Artists-in-Schools program jointly sponsored by the National Endowments for the Arts and the California Arts Council. In 1981-82, CPITS placed 145 poets in 251 schools across the state, working directly with over 20,000 students. CPITS is the largest writers-in-the-schools program in the nation.

CPITS sponsors poetry writing workshops in schools throughout California, in grades Kindergarten through Twelfth. The workshops are conducted by established, published poets who are chosen for their professional experience and their ability to work with teachers and students.

The program's central focus is to encourage students to write, using their imagination, life experience, and unique perceptions to create poetry. Poet-teachers have developed a curriculum that complements the central work of the schools: to help students become competent with language. The poet in the classroom is a living model of commitment to imaginative language and is in a unique position to share an artist's insights.

Our emphasis is on long-term, in-depth residencies in schools, so that a poet works in a particular situation for thirty to sixty sessions during a semester or a full year. We also provide short residencies of fifteen sessions, pilot workshops of ten sessions, and demonstration workshops of five sessions.

BRUCE N. DUNCAN

Berkeley Inn Hotel, Room 414
2501 Haste Street
Berkeley, CA 94704
(415) 845-6370, Room 414

Publications available:

Hank and Hannah Comics #1, Bruce N. Duncan. The sad, happy, down to earth relationship of a man and a woman—\$2.00.

Tele Times, Telegraph Avenue's tight little magazine—street life, comics, etc., #21, 23-30—\$2.00 ea.

Twisted Image, headed by Ace Backwards—Creative newspaper-style publication about certain themes of the times; has comics. #1-4—\$1.00 ea. Et. al....

I have a small fixed income. I draw, write, and edit. Most of all, I like being a cartoonist, but being an editor is easier as steady work.

I work with the Telegraph Avenue off-beat street scene. I like to do my own work, my own way. Even if I'm putting into someone else's publication, I have to do what I'm doing my own way. I'm allied with Ace Backwards' "Twisted Image" as contributor and assistant editor. Besides doing my own work, I want or hope to make money. If someone can help me make a living while I do my work or through my work, I'd be very interested.

Political groups, interests? I don't care much for political talk, although some of it is surely good. I'm more interested in life itself, from which many political interests come. For example, I've published notices for a whale conservation center, for a center that feeds the poor, and for a civil rally to protect the poor from government financial cutbacks; I publish material about and from street people.

Hopes, special interests, working conditions? I want to do more cartooning, writing, editing, and publishing work, some to be of greater scope; I want to be more a member of the Berkeley community, and more of a contributing citizen to my country; I want to do more work on natural history (e.g. more on whales); I want a bigger home with more work space.

See also: *Twisted Image*

CROSSROADS COMMUNITY

1499 Potrero Avenue
San Francisco, CA 94116
(415) 826-4290

The Farm started in 1974. Its core of workers and hundreds of volunteers have brought into use a 40' x 120' theater, a three story community center building (top floor is an art gallery, basement a pre-school), three areas of gardens, an animal farm and a range of programs to fill these spaces. These programs include all ages and cultural groups, various visual and performing art forms, educational and job training activities. The purpose is to bring art, education, job training, workshops and a variety of community meeting functions to the people of San Francisco and the broader Bay Area region in a rural setting in the middle of the city.

CULTURAL WORK, INC.

478 W. MacArthur Boulevard
Oakland, CA 94609
(415) 653-8502

Cultural Work, Inc., is a non-profit organization founded by Holly Near to coordinate her noncommercial and educational work for peace and social justice.

We are a membership organization that will build on the special empowering bond established through the sharing of a cultural experience. Our members will receive newsletters that report on the people and events that are a part of our cultural work for peace and social justice.

Cultural Work, Inc.'s plans include:

Developing educational and organizing projects that combat racism and antisemitism, speak to the issues of gay and lesbian rights, and work to eliminate sexism.

A long term program of outreach and education on the needs of the deaf and disabled communities for access to progressive information and cultural events.

An ongoing series of education lectures and workshops led by Holly Near and expert cultural and grassroots organizers.

International peace work, including exchanges with Japan on our respective peace and women's movements.

Cultural and educational work in solidarity with Latin and Central American groups working for human rights.

CULTURAL ODYSSEY

714 Elizabeth Street
San Francisco, CA 94114
Contact: Rodessa Jones

A jazz performance ensemble and member of the People's Theater Coalition.
See also People's Theater Coalition.



Graphic by Lincoln Cushing.

LINCOLN CUSHING

5701 Oakgrove Ave.
Oakland, CA 94618
(415) 652-7111 (wk)

I am a graphic artist and cultural worker in the San Francisco Bay Area. My skills include silkscreening, graphic design, and organizing. I am a member of the International Printing and Graphic Communications Union, AFL-CIO.

I have worked on a wide range of issues (women's health, Central American and African solidarity, anti-nuclear, occupational health and safety, progressive culture) helping groups to visually express themselves in the most productive and affordable manner possible. Most of my production efforts fall under the category of propaganda, a term which I believe accurately describes the serious application of artistic skills for political use. I am particularly interested in work which abandons over-used visual cliches and approaches public political art in fresh ways. I currently work in a collectively owned and operated printshop which produces much of the published material for progressive groups in the Bay Area.

Besides producing artwork, I am actively involved in organizing other progressive artists and presenting oppositional culture to the general community. I help organize exhibits and discussion groups, write for progressive arts publications, and communicate with many kinds of cultural organizations.

As a marxist, I strongly believe that artists need a clear political ideology which will help guide their work. Although terms such as "activist," "progressive," and "cultural democracy" do vaguely serve to define our approach to cultural work, there are a host of ideological and strategic differences lurking beneath these concepts which need to be articulated and discussed before "we" really are a *we*. Diversity, Si! Ambiguity, No!

EAT IT UP & MAGAZINE

Berkeley Office
1649 Dwight Way
Berkeley, CA 94703

Eat It Up & Magazine is a monthly map to San Francisco Bay Area exhibits and events. Its regular features include "The Front Page Story," "What Is Art to a Post-urban Artist?" "The Eat It Up & Editorial," "Graffiti of the Week," "Reviews," "Upcoming and Current Events," "Mail Art Information," "The Mailbox," and "Back Page Graphic Art."

Eat It Up & has been publishing since May 1981 with Franklin Void (a.k.a. Patrick) as its editor. It is distributed free in the Bay area and has regular subscribers both nationally and internationally. It has also appeared in various exhibits in the U.S. and Japan.

This magazine is a loose collection of contributing artists and writers that feel compelled to help explain in whatever way they can the posturban art and culture to the unknowing public. A partial list of involved writers and artists include: Artfoot, Helen Holt, Stephan Ronan, Stewart Wilson, Buster Cleveland, Tom Patrick, John Tormey, Steve Random, and a bunch of others...

Eat It Up & planned to have its first book of collective essay out in the summer of 1983. It is entitled "Posturban Theory" and will be available by writing to Eat It Up & office. We are always looking for new ideas, so if you have any, or other inquiries, send them to our office.

THE EDUCATIONAL FILM AND VIDEO PROJECT

6511 Gwin Road
Oakland, CA 94611
(415) 654-6312
Contact: Vivienne

We make documentary films on war/peace issues, and develop follow-up discussion and educational packets. To date we have completed "The Last Epidemic" and our newest video-film documentary, "In the Nuclear Shadow: What Can the Children Tell Us?" In the brochure distributed by the Resource Center for Nonviolence (P.O. Box 2324, Santa Cruz, CA 95063), "The Last Epidemic" is detailed: "Medical consequences of nuclear weapons and nuclear war convey in plain language the effects of one or more nuclear weapons on a civilian population. It describes in detail the drastic damage to the environment and the long range devastation of the planet. It stands alone as the most effective and conclusive evidence available with statements by eminent members of the medical and scientific communities." It is a film that has been hailed as a "staggering presentation" and a "tremendous educational tool."

We at The Educational Film and Video Project wish to continue work on specifically war and peace issues and our bias (which no doubt is apparent!) is towards bilateral nuclear disarmament. We distribute both films (videos are also available) by grassroots means—churches, schools, organizations and groups and through showings on PBS. We hope to complete a new film, "What About the Russians?" but as yet have not received the necessary funding.

Our hope is to awaken people to the dangers of the arms race, so that we can join together collectively and work for social change.

EDUCOMICS

c/o Lionard Rifas
P.O. Box 40246
San Francisco, CA 94140



I research, write, draw, letter, edit, publish, and distribute educational comic books. I have recently begun experimenting with slide shows.

Besides publishing work by myself and other cartoonists, I like to create comics for worthwhile organizations, like the *Food First Comics* I put together for the Institute for Food and Development Policy or *Aboriginal Comics* which I did with Planet Drum.

I identify with the "independent" wing of the comic book industry and with the citizen groups working against the consequences of concentrated political/economic power.

I work "alone" and occasionally hire other cartoonists on a freelance basis.

I hope to provide alternative models of what comic books can be and to popularize alternative models of how we could recreate our energy-food-communication-health-etc. systems in ecologically viable ways.

FILM ARTS FOUNDATION

346 Ninth St. Second Floor
San Francisco, CA 94103
(415) 552-8760 administrative offices
(415) 552-6350 editing facility
contact: Julie Mackaman,
director or Gail Silva, director



Film Arts Foundation is a nonprofit membership and service organization for independent and video makers of the San Francisco Bay Area. Now in its seventh year and with a membership numbering over seven hundred, FAF is the largest regional organization of its kind in the United States. Membership is open to all independent film and video artists and to those interested in the future of independent media. A profile of the membership reflects a cross section for formats, levels of experience, and styles of expression.

The goals of the foundation remain those that prompted its founding: the support and promotion of independent media production. In pursuit of these goals, it acts in concert with media artists and media-related organizations. In past years, Film Arts Foundation has worked in cooperation with a number of regional and national organizations, including the American Film Institute, Washington, D.C.; Association of Independent Video and Filmmakers, Inc., New York; Bay Area Video Company, San Francisco; The Independent Feature Project, New York and Los Angeles; San Fran-

cisco International Film Festival; and Video Free America, San Francisco. This network, devoted to the growth of independently produced media projects, will expand in the future.

Some of the member's benefits include:

FUSION VISUAL THEATER

2839 Steiner Street
San Francisco, CA 94123
(415) 563-7334

Contact: Carl Heyward



Fusion Visual Theater was founded under the auspices of Galeria de la Raza, San Francisco's center for Latin arts and culture. Not restricted to the Latin community, we are a springboard of activity that has resulted in performances with NY's Fashion Moda, Danceloft (SF) and most recently ASCO. The latter, a multi-media troupe from LA's barrios, creates and presents pieces that touch upon the identifiable aspects of urban living: alienation, angst and desperation while retaining a human perspective with humor and wry acceptance. It is the philosophy of Fusion Visual Theater that collaboration is the best means of creating new and exciting exhibitions and performance art.

FVT's newest project, STAGES, addresses the artist's conception of success. Bay Area writer and Galeria director Rene Yanez, writer and photographer Carl Heyward, and photographer Bart Ross collaborated with ASCO to develop this unique sensory tableau. STAGES consists of a total environmental approach to staging, utilizing six stages constructed in space (galeria) with a limited audience led through 45 minutes of sight and sound.

As a collaborative effort, the project brings together people of diverse backgrounds. Carl Heyward worked for NEA as a media consultant in the Expansion Arts Program in 1981 and was fortunate to discover the Inter-Arts programs which give grants for collaboration between artists of different backgrounds for the creation of new works in different fields. Partners Bart Ross, director of the Western Addition Cultural Center in San Francisco's Black community, and Rene Yanez, who is also a printmaker, contributed energy and ideas. Through our efforts we hope to see a growth in third world participation in performance art and other experimental and conventional forms.

GRASSROOTS FUNDRAISING JOURNAL

P.O. Box 14745
San Francisco, CA 94114



Published monthly, the *Journal* is designed for non-profit community groups involved in wide-range activities from neighborhood conservation to social services.

Annual subscription fee is \$15. Write for information.

CARL HEYWARD

2839 Steiner St.
San Francisco, CA 94123.



See Fusion Visual Theatre.



Release Print, the newsletter of the FAF published 10 times a year; an editing facility; proposal consultation/sponsorship; festival file/festival liaison; resource library; seminars and workshops; group legal plan and advocacy.

JOURNAL OF COMMUNITY COMMUNICATIONS

c/o Village Design
P.O. Box 996
Berkeley, CA 94701
(415) 849-3442



"One of the best (and maybe the only) sources of information on experimental community communication and information systems... The *Journal* has good in-depth articles that explore political, social, and technical aspects of communications." Steve Johnson, *RAIN Magazine*.

Community Communications has also helped to advance the Community Memory Project—see separate listing. Subscriptions: \$9 for four issues; \$15 for institutions and foreign; \$21 airmail.

JUMP-CUT

P.O. Box 865
Berkeley, CA 94701



Jump-Cut, a tabloid review of contemporary cinema, covers issues, topics, and films often ignored by establishment media. Its critiques of traditional films are both intelligent and well documented. But more than deconstructing Hollywood's finest, Jump-Cut addresses alternative means of production, distribution, and consumption of film media. Feminist, Third World, and experimental frameworks are used to analyse independent productions as well as the mainstream trends in film.

Each issue has reviews of contemporary and classic cinema, as well as articles on theory, critical dialogue, print reviews, reports, and special sections. Jump-Cut is published about four times a year. Subscription: \$6.00.

KEARNY STREET WORKSHOP

827 Pacific Street
San Francisco, CA 94133
(415) 441-2458



The Kearny Street Workshop (KSW) has been serving the San Francisco Chinatown and Asian community since 1972. Recognizing the lack of opportunities for Asian American artists to express themselves, KSW was formed as an alternative to the established art world. At the time there existed no community art workshop serving the Asian community. What started as a small, storefront operation blossomed into a center offering artistic training in the graphic arts, photography, printmaking, and many other media. Not only has KSW led the way in providing free or low-cost graphic services to community groups, but it has also



By Mark Klee

promoted the understanding of Chinese American culture through timely historical exhibits. We aim to create an environment where Asian Americans can be both participants and audience to their art. Through our publications, productions, performances, and lectures we have established a

forum for Asian American artists of various media to reach a wide, diverse audience. We counteract misleading stereotypes of Asian Americans perpetuated by the mass media, and in doing so, promote pride and respect in our community.

KERISTAN ISLANDS BEST FRIENDSHIP COOPERATIVE

543 Frederick Street
San Francisco, CA 94117
(415) 753-1314 or 665-2988
Contact: Ms. Tip Tye



The Keristan Best Friendship Cooperative is an egalitarian (democratic, nonsexist) intentional community of artists and writers. Our current membership is comprised of 10 women, 7 men, raising 4 children. We live together and produce team art. One of our mottos is: "The purpose of art is to beautify the artist; anything else is merely by-product." We believe that by using our combined talents to further the ideal of "creating peace and prosperity on Earth through nonmilitary nonpolitical means," we will have the inspiration with which to help us nurture our hidden artistic potential. As a method of achieving this ideal, we have formulated "The Domenica Plan," a strategy for utilizing private sector voluntarism—the creative cooperation of ordinary folks—to erode poverty, illiteracy, ignorance, unemployment and underemployment throughout the world.

We derive some of our inspiration from Walt Whitman who called on the U.S. to create a new art form. The new art form we propose, and practice, is called "culture sculpture," a model culture in which individual liberty and economic equality mutually coexist. The culture we're designing and testing is one in which all values reinforce the emergence of each individual as an expressive artist.

We are poets, writers, book and periodical publishers. We also produce a weekly TV shows called "Scientific Utopianism." Four of us are songwriters, one is a playwright, another a graphic artist. Our group was formed by a poet and visual artist who sought to create a new religion which would be egalitarian and totally rational—a brand new "liestyle package" including an alternative relationship structure called "polyfidelity" (emotionally-committed multiple adult households). We seek others to live and/or work with. Send for our free illustrated handbook.

MARK KLEE

1117 De Haro Street
San Francisco, CA 94107
(415) 824-0315



Recently moved to the Bay Area from Pennsylvania, where I freelanced for several years, and contributed to *Heavy Metal* magazine. I'm drawn to the dark and mysterious side—I was born on Halloween—but I like

my work to have impact (the series of heads I did are each a yard tall and there are 115 of them). Normally I work alone but I'm interested in creative collaborations, and in meeting more of the area's artists (too new around here to know anybody). I also record music, mostly avant garde and electronic. Hoping for contact with like individuals. I like using humor, too. There you go...

Want to get into video, more high-tech methods.

LILITH: A WOMEN'S THEATER

3543 18th Street
San Francisco, CA 94110
Contact: Barbara Perlov



Member of the People's Theater Coalition.
See also People's Theater Coalition.

MEDIA ALLIANCE

Building D, Fort Mason
San Francisco, CA 94123
(415) 441-2557



The Media Alliance was founded in 1975 by a group of Bay Area journalists as an association to represent the interests of media workers and to help local writers, editors, producers and others learn new skills, make fresh contacts, and change the way the media do business. Today there are almost 2,000 members, all of whom have access to a variety of Media Alliance services: group health insurance; a credit union; a media job bank; and an advice and referral service for making connections. Other Media Alliance activities include:

- Presenting a variety of workshops.
- Working in defense of journalists who have been challenged for controversial re-

STEPHEN MOST

124 Linda Street
San Francisco, CA 94110
(415) 282-5502



I work as a playwright & reporter. As a reporter I research social issues; then I write plays about them. The subjects my plays dramatize include Indian wars, illegal immigration, nuclear technology and the use of media images in politics. Many of these plays are comedies; all, so far, include animal characters. A number of my works were written to meet the needs of existing companies.

I write for the public at large: theater-goers, readers and television viewers. I work in association with the Peoples Theater Coalition, based in San Francisco, and teach at the Peoples School of Dramatic Arts. I am also associated with the Dell'Arte Players Company and teach at the Dell'Arte School of Mime & Comedy in Blue Lake, California.

As a video reporter I have conducted "interviews" on subjects concerning nuclear policies and technologies at conferences and for independently produced programs. These interviews are being published in a book called *The Broken Circle*, which I am co-editing with Lynn Grasberg.

I am always looking for directors and theater companies to produce my works and to develop new plays with me.

porting.

- Establishing a Rights Hotline which dispenses legal advice around the clock.
- Organizing a deluge of telegrams for journalist Larry Johnson when he was imprisoned and tortured in Colombia.
- Organizing public forums on such topics as "Media Coverage of El Salvador," "Break-

ing into Television," "Directions in Feminist Media."

• Publishing *Media File*, Northern California's independent media review covering the good, the bad and the ugly. *Media File* reaches over 10,000 readers every month.

Media Alliance membership: \$40, working; \$20, Subscriptions to *Media File*: \$15.

NATIONAL WOMEN'S MAILING LIST

1195 Valencia Street
San Francisco, CA 94110
(415) 824-6800



A partial listing of the kinds of mail being sent out to members of this network: Women's literary, art, scholarly and political magazines and journals; women's publishing houses, announcing new feminist books; producers and distributors of women's music. Write or call for information.

EDWARD MYCUE

P.O. Box 99543
San Francisco, CA
94109-0453



Edward Mycue is a poet involved in the struggle. He has a book of poems called *The Singing Man My Father Gave Me*, published in 1980 by Menard Press, London (see separate listing for address).

HOLLY NEAR

c/o Cultural Work, Inc.
478 W. MacArthur Boulevard
Oakland, CA 94609
(415) 653-8502



Activist, singer, songwriter, cultural worker and organizer.
See also: Cultural Work, Inc.



Lilith, "Manifesto". Photo by Ruby Rocheto, reproduced from "We Are Strong."

NORTH MISSION ARTS COALITION

North Mission Association
3004 16th Street
San Francisco, CA 94103
Contact: Director for the Arts



The North Mission Arts Coalition (NOMAC) was founded in spring, 1983, by members of the North Mission Association to serve and network the neighborhood's large arts element and keep from being pawns of displacement in this neighborhood of low-cost housing and ethnic/age/sexual diversity.

Initial efforts have included struggling to help a Honduran exile poet-publisher from being swindled out of his house, and the development of an unused Armory for a neighborhood Arts Festival this fall. The North Mission Association is a grassroots organization open to everyone who lives or works in the North Mission area. Founded in 1975 as Operation Upgrade to combat the growth of pornographic businesses into the Mission neighborhood, it soon became involved in the fight against arson and housing issues.

OVER THE EDGE

c/o KPFA Radio
2207 Shattuck Ave.
Berkeley, CA 94704
Contact: Don Joyce



Over The Edge is a radio program broadcast on KPFA Radio (listener-sponsored radio for Northern and Central California), 94.1 FM in Berkeley, CA. The show is a live five hour mix involving a rotating crew of local audio artists spearheaded by Don Joyce. It is a counter-conceptual piece that includes input from listeners via the phone as well as the usual radio output. The program has been on the air now for over two years.



LA PENA CULTURAL CENTER

3105 Shattuck Avenue
Berkeley, CA 94705



La Pena Cultural Center was founded in 1975 to provide a place where people of all ages, races, cultural and economic backgrounds can experience the rich and diverse cultural expressions from North and South America, Africa, and Asia. In just eight years, it has become one of the Bay Area's most important community cultural centers. More than 2,000 people each month attend nightly concerts, forums, films, dances and

theater and monthly art exhibits in the Cultural Room. We also have a Community Center, added in 1978, which provides space to community groups for meetings, benefits, rehearsals, workshops and classes. The Latin American Resource Center was added in 1979 to provide a wide range of resources on Latin American culture and society. In the past four years, La Pena has produced five full-length, bi-lingual, multi-media productions which have been performed throughout the area. Our volunteer radio and video groups have brought La Pena's unique programming to thousands more.

PEOPLE'S THEATER COALITION

Fort Mason Center, Bldg. B, 3rd Fl.
San Francisco, CA 94123
(415) 885-2790 or 776-8999 box office
Contact: Carl Heyward



The People's Theater Coalition (PTC) founded in 1979, is a non-profit membership organization comprised of 18 professional community-based theater companies, most of them in the Bay Area. PTC reflects the lives and concerns of people whom traditional theatre fails to represent. By giving people a voice, we make them an audience, creating new audiences for live theatre. Separately, our companies address themselves to different communities. Together, we address the majority. Separately, our companies already serve as focal points of community life for our different audiences. Together, we work to join our audiences, to create a larger community. We look forward to a day when thousands of people will pack theaters, knowing they will see their lives reflected there.

The goals of the PTC are: to broaden the class and community base for live theater; to develop artistic and technical innovations; to produce an international cross-cultural exchange for people's theater; to be a voice for the people's theater movement in the U.S.; and assist in the economic development of the PTC and its member groups.

PTC also sponsors public forums on culture, esthetics, politics, and policy. It runs the People's School of Dramatic Arts, offering courses and workshops on playwriting, script development, directing, design, acting, the one-person show, comedy techniques, movement, spoken and sung tone, music for the theater, physical comedy, theater skills, theatre criticism, and booking and touring. It has sponsored the People's Theater Festival, the National Mime Festival, Asian American Playwrights Series, and the Performance and Disability Festival. PTC is a member of the Alliance for Cultural Democracy (formerly NAPNOC), California Theatre Council, Western Association of Arts Administrators, and the National Assembly of Community Arts Agencies. It has developed an in-house membership directory, a shared volunteer program, and a central computerized mailing list. PTC has also begun work on a Touring Resource Center and sponsors productions by visiting international companies.

PTC full-membership companies are: *Asian American Theater Company*; *Gay Theater Collective*; *Lilith: A Woman's Theater*; *Make-A-Circus* (a one-ring circus playing for children in low-income areas); *San Francisco Mime Troupe*; *Sew Productions* (showcasing local black directors, actors, and plays); *Tale Spinners* (the country's oldest multi-generational, multi-ethnic theater company); and *Theater Unlimited* (half of the company is developmentally disabled).

Associate Members of PTC are: *Cultural Odyssey* (a jazz-performance ensemble); *Dell'Arte* (Commedia dell'arte); *Teatro Gusto* (Chicano and Latino community theater); *Teatro Latino* (combining music, song, dance, slides, and bi-lingualism); *Teens-N-Theater* (multi-ethnic and bi-lingual teenagers performing about their own lives); *Theater of Yugen* (the ancient Japanese Kyogen tradition); *A Traveling Jewish Theater* (drawing on story-telling traditions); *Pickle Family Circus* (a one-ring revival of European circus forms); *Common Threads* (an eclectic, multi-media women's theater company); and *Earnest Players* (focusing on gay and women's issues and those of other sexual minorities).

PEOPLE'S THEATER COALITION



PICKLE FAMILY CIRCUS

400 Missouri
San Francisco, CA 94107
Contact: Jo Sonn or
Zoe Leader

A one ring revival of European circus forms. Member of the People's Theater Coalition.

See also People's Theater Coalition.

PLUTONIUM PLAYERS

(also ladies against women and Reagan for Shah campaign)
1600 Woolsey St., #7
Berkeley, CA 94703
(415) 841-6500

The Plutonium Players began as a street-theater task force of San Francisco People



Against Nuclear Power in 1977. Early performances included rallies and demonstrations, conferences on Nuclear Power and Weapons, and theatrical testimony at Federal Energy Hearings. These events demanded versatility, so we began to create pieces that could be done on stage while a rockband set up, or on a dairy crate with one mike at a picketline.

The next stage began in 1979, when we put together an hour-long outdoor free show for Bay Area parks. Since then, we have done several longer plays as park shows or in indoor theater performances to sustain our meager budget. Short, flexible pieces are still the mainstay of our material. The most bizarre speciality of the group developed in 1980, when the Plutonium Players launched the Reagan for Shah campaign, and began to function as an invited "guest disrupters" at demonstrations and other events. The cam-

paign involved us in an ever-expanding coalition of endorsing groups like Mutants for a Radioactive Environment, the Committee to Intervene Anywhere, and Ladies Against Women. Demand for participation from these groups forced us to create characters with enough depth in the issue so they could improv with political content as well as humor.

Ladies Against Women has continued this tradition by disrupting (on cue) Berkeley's Women's Day, The Nevada Women's Political Caucus, and other conferences and parades. Both Reagan for Shah and Ladies Against Women also do political satire by mail, sending "starter kits" to people all over the country who want to throw a satirical rally (Please enclose \$5 for a starter kit).

Current projects include the distribution of an audiotape and a short film which we hope will both entertain and challenge our audience. Criticism and suggestions are always welcome, and it wouldn't be ladylike to mention money, but suffice it to say that we remain... a sheetrocktaper, a welfare recipient, and four temporary office workers, several of whom are former waitresses.

JAMES B. PRIGOFF
1908 Filbert Street
San Francisco, CA 94123
(415) 346-2580 (H);
544-8883 (O)



I am a mural aficionado/photographer/documenter of mural art, inner city decay and public protest.

Traveling throughout the USA (and abroad) during the last five years, I have endeavored to do a thorough job of photographically documenting all murals found in major cities and other locations. As a connecting link with muralists in many cities, I am able to share information on current activities. In San Francisco, I work closely with the Community Murals Newsletter. A current project is documenting murals in California penal institutions.

I recently co-authored an article (with slides) for the West German "The Other America" show documenting mural art as it relates to unions in the USA.

PROCESSED WORLD

55 Sutter St. #829
San Francisco, CA 94104



Processed World is an effort of love for a bunch of information processors who volunteer their time, service, and energy to produce a journal for those who work in the alienated world of trans-national high technology.

It's radical in form and content and addresses issues that few other publications deal with. One reader (an Exxon employee) said of *Processed World*: "... I realized that you are not a bunch of wild-eyed anarchists; your readers are sensitive, intelligent, articulate people who simply have the courage to say what we all know to be true: that working for the establishment is boring and demeaning, and that management is a closed society of bullshit artists conning the

workers and the public. PW makes me realize that my long-standing feelings of alienation and being exploited are shared by thousands (millions?) of others in this great country of ours."

As well as a great 'Letters' section, there are articles and updates on worker's rights, fiction, and humor. Great graphics and a networking page complete the issues which are published about four times a year.

LA RAZA GRAPHICS CENTER, INC.

3174 Sixteenth Street
San Francisco, CA 94103
(415) 863-5820
Contact: Linda Lucero



La Raza Graphics Center was established in 1971 by a group of community organizers to serve the community by using art as a means of communication and as a center of art and culture.

Since 1971, La Raza Graphics Center has grown from a small community silkscreen art workshop to a highly sophisticated graphic arts facility. The present goals of the Center are as follows:

- * To facilitate communication between organizations and the community by providing low-cost professional graphic arts services.
- * To provide on-the-job training in the graphic arts to community residents.
- * To provide an opportunity for local artists to develop their artistic skills and use those skills to serve the community.
- * To develop the offset component as a self-sufficient project while continuing to offer community services such as job-training, art workshops, and special projects at a very low cost or free to the community.
- * To encourage the building of leadership within the local Latino community.

In pursuit of these goals, the Graphics Center has developed five components:

1. Visual Media Center—The only graphic arts center in the San Francisco Bay area that can handle design, Spanish and English typesetting, paste-up and silkscreen or offset printing.
2. Skills Training Center—Training in all of the above skills.
3. Economic Development Project—The Center seeks to achieve self-sufficiency; we have been able to achieve partial economic independence.
4. Community Arts Center—Staff and community artists make personal statements through artwork produced at the Center; we offer open classes in silkscreen print-making and life drawing; and the Center is an active participant in local and statewide arts consortia that promote and advance Latino artists.
5. Organizing Component—We stay in touch with and support the work of local and national grassroots organizing efforts aimed towards social change, not only in cultural work, but in housing, education, legal services, and economic development.

Though it serves the entire Bay Area, the Center's roots are most firmly embedded in the Latino populated Mission District of San Francisco. The Center was founded by four the local residents and recognized the need for the development of leadership within the community—a leadership which would apply itself to addressing these problems, including organizing residents to participate in finding solutions, and actively working with other organizations and individuals towards progressive social change.

The posters that have been produced at La Raza Graphics Center form a historical record of the celebrations, struggles and social movements of the community during the last decade. Though the Center has grown since 1971, the fundamental principle upon which the Center started is the same and will continue to shape the Center's direction: to make work for the good of the community, to let it enrich the lives of its residents by illuminating the past and paving the way towards the future.

La Raza Graphics Center is a member organization of La Raza en Accion Local, a coalition of Spanish-speaking organizations serving the San Francisco Bay Area. At present, the member organizations are: La Raza Information Center, Inc.; La Raza Centro Legal, Inc.; Housing Development and Neighborhood Preservation Corporation, Inc.; Mission Area Federal Credit Union; La Raza Tutorial Program; and La Raza Graphics Center, Inc.

THE RED AUNTS

2239 Channing Way
Berkeley, CA 94704
Contact: Stephen Ronan



Red Aunts is a songwriting/performing collaboration of X-Burns and Stephen Ronan, specializing in agit-prop anti-Business/Government statements, often garbed as parodistic pop songs. Found sound and chance encounters play an important role in their composition. Red Aunts perform at various Bay Area alternative music venues and supply tapes to radio stations and other forums.

University of California radio station KALX recently aired a Red Aunts rap tune which incited against a defeated attempt by the school's regents to clamp down on the station's anarchic playlist. As part of a Public Hearing, sponsored by Another Room magazine at their headquarters in Oakland's industrial zone, Red Aunts' songs were played through a rooftop sound system. The cops were called in by local business pimps in response. Red Aunts intend to find outlets for their music and ideas.



LEONARD RIFAS

P.O. Box 40246
San Francisco, CA 94140



Designer and publisher of comic books.
See: EDUCOMICS

RUSSIANS

498 Minna Street
San Francisco, CA 94103
(415) 777-2090
Contact: Craig Baldwin



We work in film, video, performance, installation, sculpture, poster and xerox art, murals, music, poetry, and billboard alteration. We are more or less poor white ex-students living in lofts in working class neighborhoods on marginal incomes working among third-world support groups, the non-dogmatic left, and autonomous youth cells.

Formed more or less spontaneously... No felt division between political and artistic discourses. Allied with A.D.M.A.D.—Artists' Defense Against Madison Avenue Decadence.

THE SAN FRANCISCO MIME TROUPE

855 Treat Street
San Francisco, CA 94110
(415) 285-1717
Contact: Robin Knowlton



The San Francisco Mime Troupe is America's best-known and longest-running theater of political comedy. The Troupe's plays—about major issues of our time—are extremely vocal and packed with music, dancing and original songs. Touring in 1984-85 will be STEELTOWN, a full-length musical on the theme of plant closures and the de-industrialization of America.

For more than 20 years, the San Francisco Mime Troupe has worked to make a truly popular theater.

At home in San Francisco we go into the parks each summer: set up a stage, make music, perform a play. And then pass the hat. To survive, we have had to learn how to hold and please an audience.

In making our plays, we choose familiar forms: one year a melodrama, the next a spy thriller or western or musical comedy or even a comic strip. We look for topics of popular concern: race, the price of beans, unequal pay, unequal work, foreign policy, the "New Right," and more.

Despite this variety, there are strong similarities: All our plays are political plays, portraying the ways people deal with the economic, social, and political forces around them; they are plays that protest the ways people and governments abuse people.

But most of all, our plays make people laugh. We believe laughter is the sound of hope, that humor provides distance and that distance brings understanding.

We try to reflect and speak to our audience in one more important way: we are a multi-racial company. We think a multi-racial country needs a multi-racial culture.

Our experience and flavor seems to travel well—since 1966 we have played in hundreds of cities and towns across the United States, in half a dozen European countries, in Canada, Mexico, and Cuba. And people keep asking us back.

Since 1959, the San Francisco Mime Troupe has survived and thrived on the generosity of its audience. Those who come to watch us provide encouragement (and criticism) and, not least, see to it that some 80 percent of our income comes directly from our work as performers.

SAN FRANCISCO POSTER BRIGADE/ INTERNATIONALIST ART

P.O. Box 31428
San Francisco, CA 94131



Work: Poster design, organizing international exhibits, lectures, billboards, audio-visual presentations, block printing. Community: diverse. History: Our group was formed by artists who wanted to make public art as an expression of political sentiment. We work in association with many political groups/issues.

Our hopes: to become solvent.
Special interest: people
Working conditions: cramped.

SEW PRODUCTIONS

2186 Busg Street
San Francisco, CA 94115
Contact: Stanley Williams
or Quentin Easter



Sew Productions showcases local black directors, actors, and playwrights. Member of the People's Theater Coalition.
See also People's Theater Coalition.

SLEEPING DOGS

PO Box 21208
San Francisco, CA 94121
Contact: Deonne King



Sleeping Dogs: band based in San Francisco. Five-track single on Crass Records.

Sleeping Dogs: Collage Magazine. Both available from Rough Trade in San Francisco. Video entitled "Don't Believe Them." Collection of political writing, poems, graphics entitled "Final morning extra."

Photo by Tim Drescher



"Salsa Ahora"
San Francisco.
See: Community
Murals Magazine.

SOLIDARITY MURAL PROJECT

723 Shotwell Street
San Francisco, CA 94110
Contact: Mike Mosher



Images of Karl Marx and Leonid Brezhnev, Polish workers and peasants holding up revolutionary signs, and war tanks and cannons are the focus of the Solidarity Mural, a collective effort by five San Francisco artists who are concerned with the workers' labor movement in Poland. Inspired by some Solidarity graphics published in *Art Forum* magazine, the group of "independent leftists" decided to paint a portable mural which would be a social commentary on events surrounding the freedom struggle against martial law in Poland. The result was a 6 x 15 foot unstretched canvas painted in acrylic—images of a movement slugging it out on canvas.

The Mural is available for exhibition in bookstores, libraries, or union halls. Solidarity Mural project consists of Mike Mosher, David Pingitore, Janice Rothstein, Diana Rossie, and Tom Zahuaranec.

TEATRO GUSTO

1077 Treat Street
San Francisco, CA 94110
Contact: Herbert Siquenza



Chicano and Latino community theater.
Member of the People's Theater Coalition.
See also People's Theater Coalition.

TELE TIMES

c/o Bruce N. Duncan
Berkeley Inn Hotel, Room 414
2501 Haste Street
Berkeley, CA 94704
(415) 845-6370, Room 414



Tele Times, published and edited by Bruce N. Duncan, is Telegraph Avenue's tight little magazine—street life, comics, etc.—#21, 23-30, \$2.00 ea. For more information, see also: Bruce N. Duncan.



S.F. Mime Troupe.

Photo by Michael Bry

THEATRE COMMUNICATIONS CENTER OF THE BAY AREA (TCCBA)

2940 16th Street, Suite 102
San Francisco, CA 94103
(415) 621-0427
Contact: Misha Berson, Executive Director



TCCBA is a membership theatre service organization serving the San Francisco Bay Area theatre companies, theatre artists, theatre students, and interested individuals and institutions. We publish *Theatre Directory of the Bay Area 1983-84*, a comprehensive resource directory; *Young Stages*, a guide to theatre and dance for local youth; *Sources of Publicity*, a media handbook revised yearly; and the monthly magazine *Call Board*. The Bay Area Theatre Alliance, a 70-theatre company consortium, is part of our organization, and works on projects of mutual interest to many groups: a retail discount program, college internship program, joint advocacy, etc. Our more than 1,900 individual members have access to a group health insurance plan, group credit union, talent bank, job files, and other important information. We also present conferences and workshops on topics of concern, including issues relating to technical assistance, local and national advocacy for theatre, and artistic sharing.

Our goal is to disseminate information about the vital Bay Area scene to interested parties, and to respond to immediate and long-range issues in the building of a strong, dynamic theatre community which appeals to diverse audiences in our six-county area. Realizing that theatre workers need assistance and support, and that theatre companies (many of them struggling to survive) need to share resources and address joint concerns, the staff at TCCBA responds very much to the needs and future vision of our members.

In the future we hope to continue our services, design helpful new ones, increase public awareness of and support for theatre (through Bay Area Theatre Week, a festival-type promotion initiated in the spring of 1983), and help build a theatrical industry in the Bay Area that will create more jobs and benefits for the many talented theatre workers residing here.

THEATRE UNLIMITED

San Francisco Recreation Center for the Handicapped, Inc.
207 Skyline Boulevard
San Francisco, CA 94132
(415) 665-4100
Contact: Herb Felsenfeld,
Managing Director



We do theatre with disabled and non-disabled people together. That's the work we do, and the work we'd like to do. We would like to be part of a movement for

creativity and cultural work with disabled people. We would also like to distribute materials (written and audio-visual) on our work with adults and children. We have some already; there is a need for much more.

The community we serve is really several communities—Disabled people and their friends/acquaintances/supporters and interested professionals. We also serve those people in their 30's and 40's, who were culturally and politically active a decade or more ago, and who now may have gone on to more prosaic pursuits. We give them all an idea, a taste, of what it's like to live with

risks—to take them on—to succeed or fail—and to land on your feet.

The group was formed from the vision of one man, David Morgan, and he in turn was nurtured and inspired by the atmosphere of the San Francisco Recreation Center for the Handicapped. The Center was founded over 30 years ago by Janet Pomeroy and has remained in the forefront of innovative programs for disabled persons.

We don't work in association with "political issues" because politics is imbedded in the fabric of our everyday activities. We walk into a restaurant, or a motel, or a public place—and immediately we are a force for influencing attitudes and developing change. The issues that we work on—being disabled in this society, and being a non-disabled person who is joined with a disabled person in some way—are highly charged and have deep political resonances.

We hope to grow and prosper. We want to be connected with other artists who are working in the field. We would like to present our performances and workshops in more places throughout the world. We would like to have the technical skills to develop an administrative support structure that would allow our artists to flourish, and we would like to make the world safe for those artists.

THEATER OF YUGEN

PO Box 6148
San Francisco, CA 94101



Performs in the ancient Japanese Kyogen tradition. Member of the People's Theater Coalition.

See also People's Theater Coalition.

THEATRE UNLIMITED



"The most unique theatre in San Francisco."
Charles Kuralt, CBS-TV

A program of the San Francisco Recreation Center for the Handicapped, Inc. The Center is a non-profit organization chartered by the State of California.

A TRAVELING JEWISH THEATRE

PO Box 421985

San Francisco, CA 94142-1985

(415) 441-1199

Contact: Debra J. Crane, Administrative Director



A TJT began in 1978, in Los Angeles. It began out of a desire to give theatrical form to various streams of visionary experience that run, sometimes underground, through Jewish history and imagination.

Although A TJT works with traditional sources, it does so in an innovative way. The streams of theatrical experimentation that nourish the company have existed whenever there have been actors, writers, directors and designers who have sought alternatives to a theatre that is commercial, hierarchical and empty of meaning. A TJT is a functioning theatre collective, committed to the democratization of art and to working from the deepest places they can.

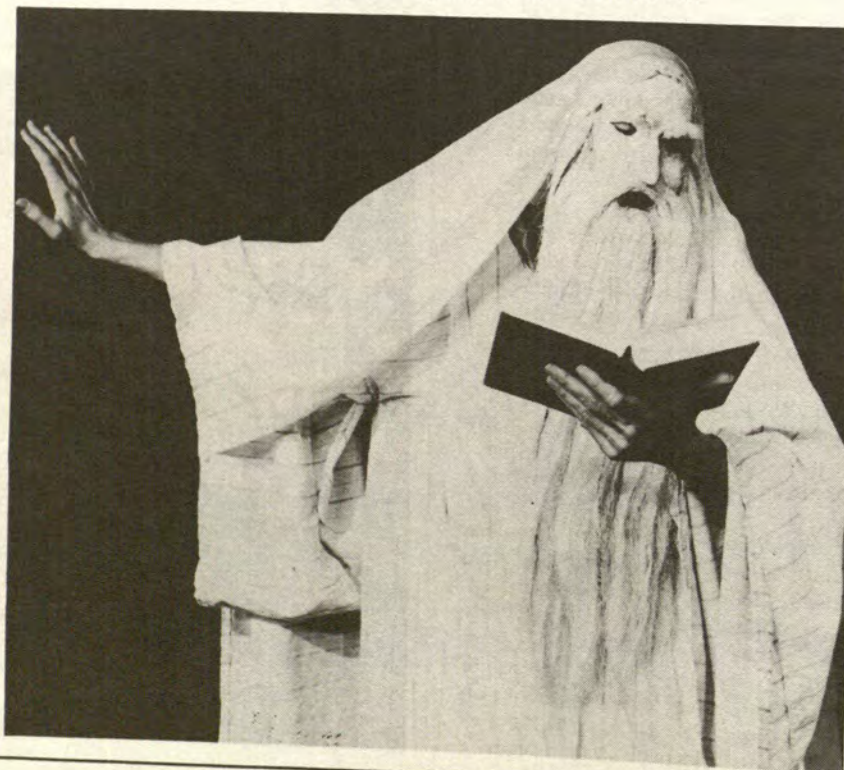
The context of the work can be characterized in several ways. First, a recognition that the roots of theatre lie in the realm of the mythic, the sacred and communal; that theatre can be an instrument of healing for people and cultures. Second, a willingness to enter unknown areas and to allow form to grow organically rather than by imposed programs; to develop, in this way, a theatrical vocabulary of the widest possible range and power. Third, an appreciation of the rigorous discipline essential to the creation and performance of this kind of theatre. Fourth, a commitment to working collaboratively without rigid role distinctions.

Finally, this context is shaped by an intention to maintain the accessibility of the work. The stages of development of our work always include a period of open rehearsal during which the audiences are encouraged to share their responses. This is central to our work. Our work is only fully realized when it is shared.

Company activities include: Performing our permanent repertoire (3 pieces to date); touring the U.S., Europe and Israel on a regular basis; teaching numerous workshops in theatre craft and general skills for living; sponsoring like-minded artists in the San Francisco Bay Area; and of course, we are continually developing new pieces, each taking approximately 18 months to develop.

A Traveling Jewish Theatre is also a member of the People's Theatre Coalition, the Bay Area Theatre Alliance, and NAPOC.

From *Coming From a Great Distance*, by A Traveling Jewish Theatre.



TWISTED IMAGE

2501 Haste Street

Berkeley, CA 94704

(415) 845-6370, Room 414



Ace Backword's Berkeley zine. Letters, comics, interviews, articles, punk, sex. Creative newspaper-style publication about certain themes of the times. #1-4, \$1.00 ea.

See also: Bruce N. Duncan

WAJUMBE CULTURAL INSTITUTION

762 Fulton Street

San Francisco, CA 94102

(415) 563-3519



Wajumbe Cultural Institution began in the late sixties as a small group of performers with a focus on presenting cultural performances to which the black community could relate positively. Wajumbe has since grown into a full cultural ensemble with a program based on the Afrikan philosophy of art as life and life as art.

The membership of Wajumbe reflects a cross-section of the local black community: the young and the not so young, professional and blue collar workers, and so on. The founder and director is Noutsizi Cayou.

WALLFLOWER ORDER

P.O. Box 3549

Berkeley, CA 94703

(415) 644-0230



Wallflower Order, a nationally acclaimed women's dance theatre collective, was formed in 1975 to express political perspectives of the feminist movement through expressions of their own personal stories and contemporary writing. Composed of five women, Lyn Neeley, Pamela Gray, Suchi Branfman, Nina Fichter, and Krissy Keefer, Wallflower is committed to providing political culture of high artistic quality that broadens political awareness and inspires social action.

Although the group's primary art form is dance, they also incorporate theatre, music, comedy, martial arts and sign language into their work to create multi-dimensional pieces of strong emotional impact. The themes of Wallflower's dances over the years have reflected and challenged the social movements of our time, ranging from feminist themes to issues dealing with the survival of the planet and international liberation struggles. The artistic and political impact of the group is evidenced in numerous reviews of their performances. Kinesis of Vancouver, B.C. writes: "Wallflower

EL TEATRO DE LA ESPERANZA

P.O. Box 1508

Santa Barbara, CA 93102

(805) 962-5051



Order makes us laugh, they bring us to tears, they prepare us to fight." And from Seattle, *Plexus* notes: "Part of Wallflower Order's immense appeal lies in their ability to convince us that we, too, are travelers with them on a journey towards a new vision of self and society." (see article in CC's Winter '83, page 26)

Wallflower has toured extensively, performing at numerous benefits, rallies, colleges, and festivals throughout the United States, Canada and Latin America. Over the years the group has been recognized with grants from Oregon Arts Commission, McKenzie River Gathering, Eugene Community Fund, New England Haymarket Fund and choreography awards from the Ford Foundation, and the National Endowment for the Arts. The Collective is available for performances, workshops, and residencies.

RANDOM LENGTHS

PO Box 731

San Pedro, CA 90773



Random Lengths is a free speech community paper that presents issues from alternative perspectives not commonly found in the regular print media. We openly solicit articles from all people in the community. While we may not necessarily agree with all the opinions of contributing writers, we support their right to express those opinions.

All editorial decisions are made collectively by the editorial board. Financial support comes from subscriber contributions and advertising. We have no government or foundation grants, and we have no ties to political candidates or parties.

Twelve years of performing experience, successful national and international tours, original collectively written plays of profound social significance are all part of the proud history of El Teatro De La Esperanza — The Theater of Hope.

Esperanza's unique performing style brings to the stage a theater that is both socially meaningful and at the same time artistic and entertaining.

Esperanza is bilingual, yet more than bilingual, having achieved a unique blend of language that allows all audiences to comprehend and enjoy a humor, warmth, and musicality that are universal.

We offer workshops for both novices and professionals, as well as an interchange of ideas and techniques with theater groups based in local communities we are working with. Our repertoire includes:

- *Y La Muerte Viene Cantando* (And The Dead Come Singing)—An exciting collage of music, dance and drama, depicting the legacy of the struggle, survival and triumph of the Chicano/Mejicano people. It also chronicles the influence of la mujer (woman), and her contributions to the emancipation of the Americas.

- *Musica De Las Americas* (Music of the Americas)—A Concert show offering a panoramic overview of the music and lyrics of the Latin-American culture.

- *Shutdown* (Work-in-Progress)—Our newest play is a highly stylized vision of the socio-economic conditions in the U.S.A.

Teatro de la Esperanza.



Photo by Ira Mintz

SANTA BARBARA ARTS SERVICES

522 N. Salsipuedes St.

Santa Barbara, CA 93103

(805) 963-8654

Contact: Gary Sampson



Santa Barbara Arts Services is a non-profit advisory and support service for community-based arts projects along the Central California Coast. Provides information, advice, training and support service in funding, planning, public relations, and outreach. Works with individual artists and small groups. Particularly interested in arts projects dealing with social change issues. Also can provide hard services such as typesetting, non-profit umbrella, mailing address, and printing.

NATIONAL FESTIVAL OF WOMEN'S THEATRE

P.O. Box 1222

Santa Cruz, CA 95601

(408) 458-3195

Contact: Donna Zavada



The Festival was conceived in 1981 by women active in the Santa Cruz theatre community to address the portrayal and participation of women in the theater in this country. The Festival is under the sponsorship of Resources for Women, a non-profit corporation formed in 1977 for the purpose of promoting the advancement of women in our culture. The first festival was held in 1983. It was a week-long series of 45 performances and 25 workshops, representing a diversity of themes and perspectives that created an entertaining, insightful and thought-provoking cultural event.

The place of women in our society is rapidly changing, creating much confusion and debate around the sphere of women's activities. In response to this and to the gaps existing in traditional theatre, well over 600 women's theater groups have emerged over the last decade. These artists are striving to create a more accurate portrayal of women's lives, and their work provides a contrast to the stereotypical roles portrayed in commercial theatre. The purpose of the Festival is to expand the public's understanding of women's lives and to promote the support and continuing development of women's theatre as a significant cultural movement.

The Festival is administered by a coordinating committee composed of women noted for their work in theatre and in the Santa Cruz community. Work is now proceeding on Festival '84.

DEENA METZGER
20666 Callon Drive
Topanga, CA 90290



Writer/Therapist. Books include: *The Woman Who Slept With Men to Take the War Out of Them*, a novel; *Tree*, novel/journal on Cancer, politics, community, and healing; *The Book of Hags*, a radio play; *Dreams Against the State*, a play.

I write about and am concerned with Latin America, women's culture, political and spiritual consciousness. Work as a therapist—developed "Healing Stories" to address the relationship between creativity and healing in life threatening diseases.

INSTITUTE OF AMERICAN INDIAN ARTS MUSEUM

c/o College of Santa Fe
St. Michaels Drive Santa Fe, NM 87501
(505) 988-6281/6240



The Institute of American Indian Arts (IAIA) serves the Native American community as a national arts and cultural institution of higher education. Our programs include instructional programs in museum training, technical assistance and training services involving on-campus and outreach programs, cooperative programs involving national consortium relationships, and cultural studies leading to utilization of the arts in an educational concept and methodology.

The biggest contribution I believe we could offer to the directory would be the fact that this is the only major museum in the whole United States that has a major collection of



Program from the National Festival of Women's Theatre; see previous page.

so-called arts activism and/or protest art dating from the early 60's up until the present. We had an exhibit two years ago titled "Protest Art" which included a vast collection of never-before-seen protest art, beginning with work dating back to the early Fritz Scholder years and before, all the way up to 1976 and 1980.

This is a major collection of "protest art"; someday we hope to publish a directory listing many of these artists who have contributed such a great deal to this particular movement in our history.

G.I.N.
(GET INVOLVED NOW)
FOUNDATION
5911 Beldart Street
Houston, TX 77033



Get Involved Now, with Jazz for Shut-Ins, is a group of musicians who bring music to shut-in audiences, especially to elderly citizens of the Houston area. Previously under the auspices of Concerned Musicians of Houston, Get Involved Now has obtained its own tax-exempt status so that it can continue to provide music services to such audiences.

The purposes for which this corporation is formed are exclusively public, charitable and educational, having specifically as its main objective the promotion of the common good and general social welfare of the people of the community through the staging of musical and other types of entertainment and cultural presentations for hospital patients, nursing home patients, and disabled persons whose condition prevents them from attending cultural and other entertainment presentations. In New York City there is a group called Hospital Audiences, Inc. Prior to the formation of Get Involved Now there was no similar organization in Houston for booking performing arts groups into institutions.

JAMES WALTMAN
#283751
Huntsville Unit, Box 32
Huntsville, TX 77340



I am currently incarcerated in the Texas Department of Corrections and am a cartoonist and comix artist. At this point, I am small time, but am trying to succeed in the field of cartooning and comic art.

Some of my current work: solos called "Making Waves" and "Baby Fat," both of which have been published by "Comix World" in Berkeley, CA. These two small comics are part of a new-wave trend in the underground comix world. I can be contacted here, or if I get out soon, I'll be available at P.O. Box 5535, San Antonio, TX 78201.

ALTERNATIVE INFORMATION NETWORK

P.O. Box 7279
Austin, TX 78712
(512) 453-4894
contact: Mike Jankowski



Our non-profit group produces *Alternative Views*, a progressive public affairs television program. We work with individuals and community groups to present to the television-viewing public news, documentaries, interviews and popular art generally not available through the mass media. *Alternative Views* is aired twice a week on Austin Community Television, which operates two public access cable channels in Austin. Over 98,000 subscribers and 200,00 viewers can be reached via these public access channels.

We operate on a shoestring budget and, unfortunately, cannot afford to purchase or rent films or videotapes to air on our programs. However, we often televise outside tapes, films, and slideshows which are offered to us by groups who wish to disseminate their programs to the large cable television-viewing audience in Austin. We invite individuals and groups who are interested in televising their works in Austin to contact us, providing some background on the individual's or group's work along with a description of the work or works they are interested in televising via Austin Community Television.

Examples of popular art televised on *Alternative Views* include: "Other Black Voices" (#152); "An Informal Evening with Charlie King" (#120); "Ben Sargent: The Populist Cartoonist" (#149); "An Evening with Esther's Follies." The numbers following the listing refer to item listings in the *Alternative Views* program catalog, which includes (in addition to program listings) background information on the series and news clippings on the program. This catalog is available for purchase.

WOMEN & THEIR WORK, INC.

2330 Guadalupe
Austin, TX 78705
(512) 477-1064
Contact: Seanna Wray or
Santa Barraza



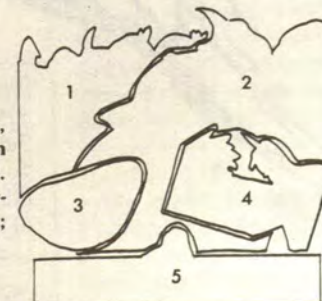
Women & Their Work is a multi-disciplinary arts organization based in Austin and active statewide. Our emphasis is on the work of women and emerging artists from Texas and the Southwest. Women & Their Work presents visual arts (including photography, sculpture, pottery, painting, etc.), performance arts, dance, music, and hosts workshops on art and artists.



Women's **anarchism** **action** **direct**
alternative **SeCol** **ogie**
antimilitarism
Mescaleros
THE PAGAN ANARCHISTS

INTERNATIONAL:

1. From *Open Head Arts*; Athens, Greece... 2. "Ani Mundi II," by Carsten Svernnson, from *Dunganon*; Sweden... 3. From *Open Head Arts*... 4. From *Drakabygget*; Sweden... 5. From the A. Gallery; Thision, Greece.



International:

Networking: People to People Connections.

BILL CURRY

Box 909 Wynyard
Saskatchewan, Canada
SOA 4TO



Development/disarmament/peace/health education. Shorthand = **WHOLE MEDIA**. Choosing and combining appropriate communication/cultural tools for combined and inter-related topics and issues, with justice and wholeness as goal and methodology.

Personal bias to print, e.g. poems, and live combinations e.g. music, food and balloons. Prairie bioregion focus = **PRAIRIE WHOLE** global local home.

Most recently doing peace media; just edited special issue: **CV/II** — Contemporary Verse (CDN Peace Poetry) Winnipeg, Manitoba.

FINAL NOTICE PRODUCTIONS

3227 E. 29th Avenue
Vancouver, British Columbia, Canada
Contact: Dave Lester and Marian Lydbrooke



We are two cartoonists, Dave Lester and Marian Lydbrooke, who share a common desire to create artworks that would be of use to political groups and publications. A lot of our cartoons deal with sexual politics, an area we feel is vital to any major change in society.

We have created and printed our own publications and have also designed and pasted-up posters for groups that have contacted us. Our cartoons have been printed all over the world and have appeared in exhibitions.

FUSE MAGAZINE

Arton's Publishing
Suite 202
379 Adelaide Street West
Toronto, Ontario Canada M5V 1S5
(416) 368-6227

Contact: Joyce Mason, Managing Editor



FUSE magazine is published five times a year (with one double issue in the summer). It is a cultural newsmagazine which offers reviews, features and analysis of cultural production: films, poetry, video, music, literature, the media, performance, theatre, architecture, photography, and the context in which it is produced. The magazine is produced by active cultural workers and producers with a commitment to independent production and social/political issues.

Although its primary focus is Canadian culture, FUSE often prints articles about groups, performances, and exhibits in the U.S. It also deals with progressive cultural events in French-speaking Canada, England, and Australia.

IDERA (INTERNATIONAL DEVELOPMENT EDUCATION RESOURCES ASSOCIATION) FILMS

2524 Cypress Street
Vancouver, BC,
Canada V6J3N2
(602) 732-1496
contact: Carol RuBlack



IDERA Films is part of the International Development Education Resources Association, a non-profit educational resources association established in British Columbia in 1974. We distribute over 200 audio-visual resources including 16mm film, video, and slide-tape programmes to educational institutions, trade unions, women's organizations, and community and solidarity groups. We have Canada's most comprehensive Southern Africa film collection as well as numerous other films on the Third World (with special emphasis on Central America), women, labour struggles, and the new technology. Our aim has been primarily educational and activist in our concern with the dissemination of radical film and an alternative media culture. Initially we distributed mostly short documentaries but are now distributing a greater number of documentary features and are presently in the process of acquiring independent political feature-length dramatic narratives. We are always interested in previewing new material and encourage independent film and video producers to contact us regarding possible distribution of their work.

As well as our film distribution work we have produced the IDERA Clipping Service, a quarterly publication which provides up-to-date news and analysis of political, social, and economic developments since 1980. We also operate a non-lending library and a clipping retrieval system which is available for public use.



By Sue Coe, from Incite.

INCITE

379 Adelaide Street West
Suite 301
Toronto, Ontario
M5V 1S5 Canada
(416) 362-0371
Contact: Heather Allin



Incite is a visual arts magazine. We publish art which is about sexuality, minority rights,

class issues, cultural survival and cultural practice, social justice, democracy, and self determination. We stand for an active resistance to all forms of sexism, racism, war, militarism, and the destruction of the environment.

We work as a collective, and generally publish by means of volunteer labor.

The group was formed in direct response to having been involved politically as artists, promoting social change, and not having any place to support ourselves as artists, or other artists interested in similar concerns. The magazine's history is grounded in the publication Image Nation, which is now Incite.

PARTISAN

1140 Queen Street West
Toronto, Canada
(416) 532-9681
Contact: Mike Constable



Partisan is a collective of 50 artists founded in 1972. Our gallery shows the work of artists involved in the peace, women's, national liberation, trade union and community struggles. Our agit prop produces puppets, banners and skits for the same causes.

Our writer's group produces Partisan's quarterly newsletter, and runs regular courses for trade union locals and other progressive groups on how to produce a newsletter and the basics of public relations.

We also do music, poetry, and skit events at our gallery.

POLITICAL GRAPHICS

c/o Final Notice Productions
3227 East 29th St Ave.
Vancouver, BC
CANADA



Political Graphics is a service for groups, individuals, publications, etc., who need good graphics. To receive PG or contribute artwork, please write to us.

See also: Final Notice Productions

SATELLITE VIDEO EXCHANGE NETWORK

261 Powell Street
Vancouver, B.C.,
Canada V6A 1G3
(604) 688-4336



The Satellite Video Exchange Network is the umbrella organization for the following:

The Video Inn Library and Study Center maintains a collection of 1200 tapes by independent producers. The collection ranges from social/political/community issues to documents of the performing arts to pure videoart. It is the largest collection of its kind anywhere and is regional, national, and international in scope. The Print Reference Library is a collection of books,

periodicals, and magazines on media, art and cultural concerns. It contains both rare, historical, and current information on theory, hardware, catalogues, people, place, etc. It is open to the general public. Special programming, playback equipment and facilities, dubbing and editing services, and production equipment is available through the Video Inn.

The Video Guide Magazine is a 16 page tabloid format magazine published five times a year. It includes news, reviews, interviews, opinions and theories on new media. Regular features include: Vancouver Guide, National Guide, Global Guide, Scanning and Tattletapes. Available at Video Inn or by subscription.

Video Out (International Distribution) is active in sales and marketing for both producers and clients. Administered by Jeanette Reinhardt, Video Out will be publishing a catalogue soon.

UNION ART SERVICE

Box 428, STN L Toronto
Toronto, Canada
(416) 368-4018
Contact: Mike Constable



We are a collective of cartoonists who produce a monthly cartoon service for the union press, and have been doing so for the past five years. We also make posters, stickers and buttons for the trade union movement.

WHOLE LOAF THEATRE

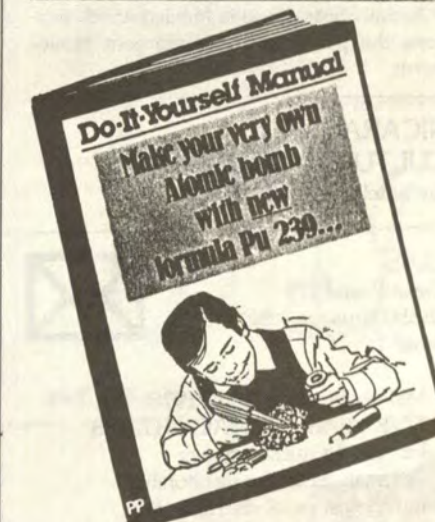
239 Dovercourt Road #C
Toronto, Ontario
M6J 3C9 Canada
(416) 537-9105
Contact: David Anderson



The Whole Loaf Theatre was founded as a non-profit organization in 1976 in Toronto. It is a repertory company seeking to reclaim for the stage the everyday places where people gather. Therefore, Whole Loaf Theatre productions are presented in parks, at community and folk festivals, at universities, in schools, in the streets, in libraries, in union halls, in hospitals, in prisons, in community centers, in pubs, at peace rallies, at bicycle rallies... To be heard and felt in the noise and glitter of cities the Whole Loaf Theatre company adapts elements drawn from old forms of popular theater such as commedia dell'arte, puppetry, religious processions, and seasonal mummers shows. When Whole Loaf Theatre shows are performed in theatres these vigorous forms bring fresh air to the stage.

The artistic directors of the Whole Loaf Theatre, David Anderson and Sara Barker, worked between 1969 and 1976 with the Vancouver Street Theatre and Breadbakers Puppet Theatre before moving to Toronto. They toured Europe in 1977-78. Many

Whole Loaf Theatre shows are now produced with a small family troupe including children. Apprentices often work with the theatre. Larger shows are periodically produced with other musicians, puppeteers, writers, dancers, and directors.



From Final Notice, Political Graphics.



Whole Loaf Theatre.

SOLIDARTE
America 232-A-4
Delegacion Coyoacan
04040-Mexico D.F.
Mexico



A mail artists group in Mexico which supports the peace and disarmament movements.

NICARAGUAN CULTURAL GROUPS
see article on page

LUIS
Caixa Postal 179
88350 Brusque—SC
Brasil



Mail Artist, since April, 1978.
FIVE YEARS OF MAIL ART—83
I'm against nuclear power..
I'm against military dictatorship.
I'm against racial discrimination.
I'm against the mail art exhibits that require money in exchange for catalog.
I like free art, etc.

ARCHWAY ROAD MOVIE GROUP
486 Archway Road
London N.6. England
01-341-4322



The Archway Road Movie Group consists of 23 people, including a production team of 13, and was formed from a public meeting attended by over 70. The public meeting in May, 1982, which was called to form the Group, was requested by the meeting to produce a strong campaigning film to inform the local community of the dangers and lack of necessity for further motorway building in London. (Archway Road is the route taken by trucks from the southern ports to the North and back again and by one-driver car commuters in and out of central London. Sensible transport policies negate these practices but the policies are prevented by reactionary laws and private profit versus public transport. Successive governments have held three 'public' inquiries into the road building schemes and have been more strongly rejected by the public each time. The area has been deliberately run-down by the Department of the Environment and a transient or passive population created. They now intend to hold a fourth 'public' inquiry.) We have completed one 25-minute 'NEWS-REEL ONE—THE BUILD-UP' for local screenings (very well received) and free hire from local video stores. We are now working on 'NEWSREEL TWO—THE PUBLIC

NUCLEAR ART



Mail Art by Luis.

ON TRIAL' and hope to also produce a film about transport and town planning as package/consumer culture production for national TV broadcast and wider campaigning use.

EDITIONS BUTO SAHO
c/o Mark Pawson
1 Holly Bank
Cherry Lane, Lymm
Cheshire WA13 0NT
ENGLAND



Editions Buto Saho is a mail art production center run by Mark Pawson. All sorts of mail art is produced and distributed from xerox postcards to "edition eat-arte edible," an edition which includes edible components. Blood tests, artburgers, O-D glasses, and other mixtures of flat and three dimensional art come from Editions Buto Saho. If a shirt is sent in (with a fee), it will be returned with "a stunning design added to it." Everything comes decorated with some unique rubber stamps.
Send 100 8" x 11" contributions for any given month of the Editions calendar, and receive construction kits. Write for whats on for this year.
"Editions Buto Saho proudly announces the introduction of its 'chain letter termina-

tion centre' send all those 'blind circulation' chain letters to us for destruction—a service to all mailartists!"

THE MENARD PRESS
8 The Oaks
Woodside Avenue
London N12 8AR
England
Contact: Anthony Rudolph, Editor



The Menard Press is an anti-nuclear press. Their publications include, among others, *The Singing Man My Father Gave Me*, a book of poems by Edward Mycuse.

RACE TODAY
165 Railton Road
London, SE24 0LU
England



Race Today is a bi-monthly publication with news and analyses of events of interest to African and West Indian communities in the United Kingdom. Race Today has coverage of events in the Caribbean, Asia, Africa, and Black America with reviews, books, plays, films, and records. Our rapidly growing readership spans both the black and white community, includes socially, politically, and cultural alert sections of the community. Seven years of publication (print run 10,000) have fashioned an established readership.

ANTHONY RUDOLF
8 The Oaks
Woodside Avenue
London N12 8AR
England



Anthony Rudolf is editor of *The Menard Press*, an anti-nuclear press.

YOUNG GODS
c/o Peter Hiess
Klosterneuburgerstr. 99/4/5
1200 Wein, Osteriech
AUSTRIA
tel. Vienna 35 51 20



"Young Gods" supports the distribution of independent products. You can get them all at this address, but you can also get in direct touch with the artists/producers.

Nekrophile Rekords, P.O. Box 79, 1080 Vienna.

Dum-Dum Records, Opernring 1, 1010 Vienna.

Kripps, c/o Alexander Kleedorfer, Strausengasse 5, 1050 Vienna.

Magen Darm Trakt, c/o Fritz Widhalm, Wallensteinstr. 46/27, 1200 Vienna.

We are of course interested in any order, but also in each kind of correspondence and contact. (Please write in any case, even if you don't order something, but want to have more information, which will be issued periodically. If you can read and understand German, write also for the "Young Gods" book list!)

Exchange with other products is also very welcome, but please only after previous inquiry and information.

Please send addresses of any kind, of people who produce things themselves, of people who may be interested or eventually interesting, etc.

Graphic from Young Gods.



BORIS NIESLONY
Oberbilkerallee 310
4 Dusseldorf 1
West Germany

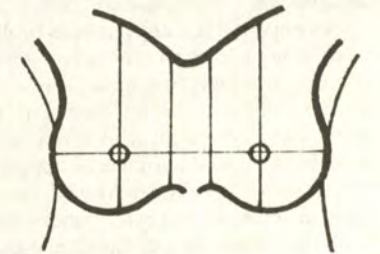


Nieslony is a visual artist and part of an international group of artists called "K 11" whose other members are Peter Bender, Jurgen Raap, and Bernhard Schwarz. Nieslony writes: The basic consensus of "K 11" shall be worked out by a continuous exchange of information and materials. The first Konzil met in 1981. There was another meeting in Hamburg in 1982 and another is planned for 1983. These meetings and exchanges allow different working groups all having to do with interdisciplinary, hi-tech, and continuity of motion; direction, personal expression, and private obsessions; and finally themes of general interest.

MICHAEL GROSCHOPP
Wernigerorder Str. 44
3015 Magdeburg, DDR



pARTner + ART in CONTACT as ACTION FOR PEACE and understanding over frontiers + michael groschopp
Mail art around the world.



By Ed Vogelsang

KUNOLDSTRASSE 34
3500 Kassel
B.R.D.
Tel.: 0561/311443
contact: Jurgen O. Obrich



The artspace = living space: Kunoldstr. 34 is an artist-self-organization now running in its fifth year. The working artist is able to use all rooms in the house (including WC, staircases, garden, etc.), as well as living in the house. The whole house is used in the artist's process and the works are left where they are in the house. There is no protection of the works and the following artist has to "work" on the leftovers.

A box in an edition of 20 is made every year as a documentation of all activities with artworks by the participating artists. Every artist receives such a box and suggests people for the other boxes.

Since its beginning there have been shows/works by more than 33 individual artists, and the following group shows: Zusammenarteit, three days of four German and four Italian artists; A la carte, postcard show of one year's mail art cards; Dokumente, 100 artists working on 100 following days; Stopped Chainletters, collection of chainletters stopped over the years; The Household Show, daily life as a changing situation. Permanent Exhibits: Archive of Lost Information, over 40,000 photocopies found and collected which don't carry any readable information anymore; and The Small Frame Table Gallery, a gallery containing more than 540 works of artists from 27 countries, which fits on every table.

ED VOGELSANG
c/o Fritz Balthaus
Behaimstrasse 8
1000 Berlin 10, West Germany
(030) 341-3586



Projects of own accord/initiation; I publish and prepare projects independently. I'd like to do the same work with a little more money. My audience? I'm a monomaniac. My group was formed the same way I was formed: myself as a person. I'm open for collaborative projects, I suppose, though I don't work with any specific political groups. As for hopes and interests, ask me later.

ALTERNATIVE GALLERY

VGR, P.O. Box 20037
11810 Athens, Greece

A year ago, four young persons from the Thision area (near the Acropolis in Athens) came together to form an initiative for the creation of an alternative youth center, with a place for meetings, music "jams," exhibitions, and a library and documentation center. The latter was to include materials (books, periodicals, posters, etc.) on such subjects as: anarchism, feminism, alternative life styles, rock-jazz blues, liberating arts, ecology, antimilitarism, peace, and subcultures.

Because of the many financial problems, they weren't able to obtain a place to roof their center and as an alternative "spread the word" action, started working as a documentation center. Anyone interested in the mentioned subjects received free xeroxed documentation. The archives were compiled by the contributions of various local friends and comrades who kept personal archives but mainly through the response worldwide to an international appeal for help in the summer of 1982.

The project worked quite well, sending Greek material or xeroxed documentation abroad and receiving contributions from around the world—an effort which sought to network the whole international movement.

Unfortunately, the project suffered numerous attacks by enemies and "friends" which managed to disillusion its members and sympathizers, causing a split and total freeze of all activities in March of 1983.

Now, there is a new attempt to re-organize the project, find a place and start the mailings again. If you have materials (publications, artworks, posters, leaflets, manifestos, etc.) which you would like included in the archives of the Alternative Gallery, please forward them to our office. At the same address, you can contact a related project on mail art (refer to *Open Head Arts* on the envelope). Just send 60 copies of your artwork (free size, media) and the complete volume of the final compilation will be sent to every participant. The subject for volume #2 is OUTLAWS! "When freedom is outlawed, only the outlaws shall be free" and #3 is SEX ARTCORE IMAGES—"What do you see in your erotic dreams."

A. GALLERY

P.O. Box 1937
Thision, Athens
GREECE

During the first months of 1982, a small group of Greek comrades who were searching for documentation of the early twentieth century Greek Anarchist Movement began to compile an archive of anti-authoritarian material from around the world. The idea was to house A. Gallery in a large, multi-media cultural center for the Anarchist movement.

Money was limited, and we were only able to pay the postage expenses needed to contact other groups from around the world. After three months, the money ran out, but the material started coming in. Local comrades had also donated personal archives. Until we can fund our multi-media center, we are operating as an international document center (by mail) giving xeroxed documentation on a free basis to everyone who is interested in the following subjects:

Anarchism	Direct Action
Alternative Lifestyles	Underground Press
Feminism	Liberating Arts
Gay and Lesbian Literature	Anti-militarism
Subculture	'Native People's' Struggle
Ecology and Green Politics	Anarcho-syndicalism Worker's
Pacifism	Autonomy
	Rock Against the System

The A. Gallery document center is now supported only by our own, weak personal contributions and gifts from donors.

You, comrades of far way, but fellow combatants of next door: if you want to help our documents center to go on growing, please send us some of your flyers, posters, badges, pamphlets, books, or whatever else you produce. Originals or photocopies, all languages and forms are welcome.



THE OPEN HEAD ARTS

c/o Vlasis
P.O. Box 20037
Athens, 11810
Greece

The Open Head Arts publishes a fascinating international collective mail art magazine. They project their themes in advance, and mail artists from all over the world are invited to send them 100 copies of a one page work on the theme. These copies are then colated with all the other work received, and are hand bound into 100 unique collections of mail art. The collection editions are sent back to the artists who sent in the work. Future themes include: "Witch," work due by March 31, 1984; "Indians," same deadline; "Ecology," work due May 31; "Masters and Slaves," August 31; and "Graffiti," November 30.

See also: Alternative Galleries, Greece.

AMAZON ARCHIVE

See Ruggero Maggi

ROBERTO ZITO

00156 Roma
Via Capistrello, 12
Italy

Painter, engraver, ceramist, scenographer, off theatre actor, etc. etc. He was born in Palermo, Sicily; when he was 6 years old he saved a laundry woman who was drowning. At 18 he saved a little ship. At 29 he went to Rome: by himself.

Send back the envelope in which I sent you this "Living Room exhibition" with written or graphic material on the same envelope and answer the following questions: (*)

1) What was the last visual art exhibition you saw?

2) What will art be in 2500?

3) What do you think of Mail art?

Hoping not to lose contact. Send messages, works, anything you want to: INTERNATIONAL HISTORICAL ARCHIVES, AGENCY N1 c/o Roberto Zito

RUGGERO MAGGI

C.so Sempione 67
20149 Milano, Italy

Ruggero Maggi is a mail-artist, international archivist, and organizer of mail-art shows. The archive is called AMAZON—Archive of Artistic Works and Projects About the Amazonian World. Last year Ruggero Maggi organized an international mail-art show, "United for Peace," focused on Poland and Falkland-Malvinas.

Born in Torino, Italy, 1950. Living in Milano. Architect of interiors. Occupied in: Mail art; Photography; Olography; Amazonic archive, . . . Personal shows in Italy, U.S.A., Peru, Canada, Belgium, Australia, . . . Mail art shows in all the world. Amazonic M.A. exhibitions in Peru, Brasil, Italy, Belgium, and Australia.

NENAD BOGDANOVIC

25250 Odzaci
S. Markovica 41
Jugoslavia

"To be a free thinker"—message sent by postcard.

TONY PUSEY

Otto Stenbocks Vag 8
28600 Orkeljunga
Sverige

I am a Swedish surrealist cartoonist who works with several publishing collectives

and am closely affiliated with the Bauhaus Situationiste. Some of the collectives that publish surrealist work are: Dunganon, Medusa, and Skruggbud.

DRAKABYGGET

c/o Edition Bauhaus
Situationists
Drakabyggets kollektivverkstad
28600 Orkeljunga
Sverige, SWEDEN

Drakabygget is a magazine for art, against atom bombs, popes, and politician. It is connected to le Bauhaus Situationiste—The International Workshop Movement in Europe, U.S.A., Mexico, and Japan. We were sent a copy of this multi-lingual visually dynamic magazine by our Swedish international surrealist contact, Tony Pusey—see separate listing. It contains articles, poems, graphics, and page art in several languages, including Swedish, French, and English.

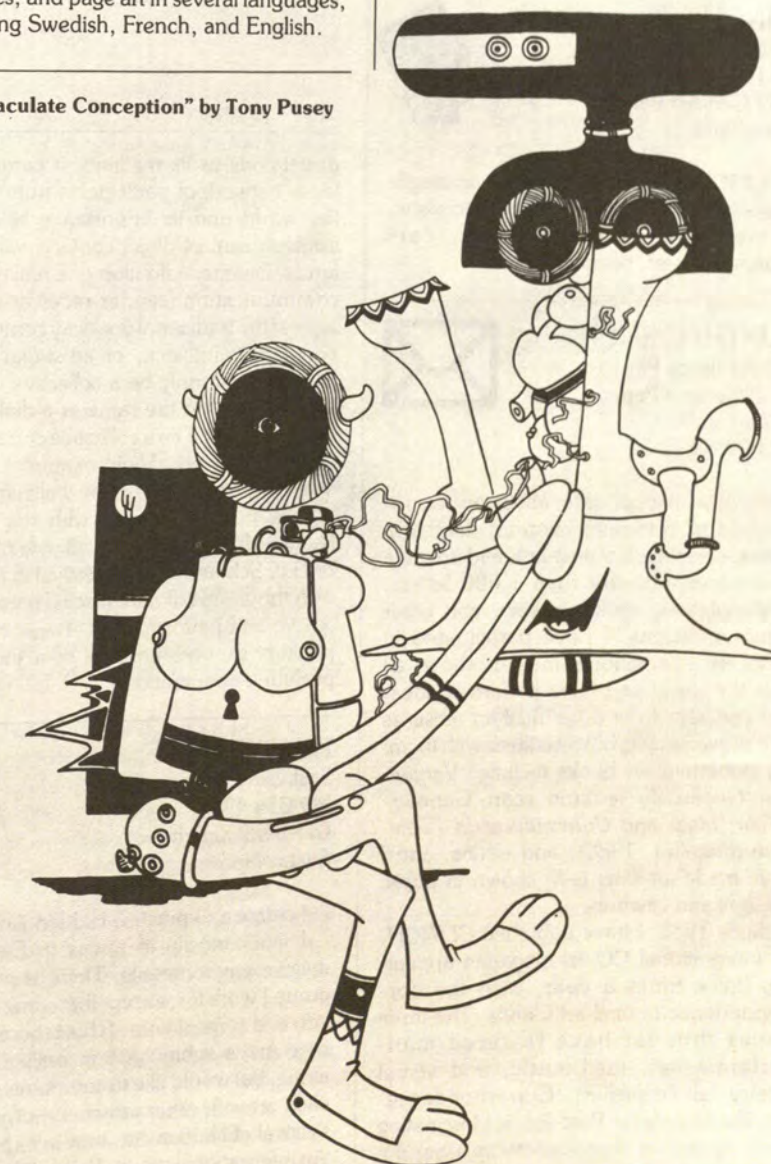
"Immaculate Conception" by Tony Pusey

DUNGANON

c/o Tony Pusey
Otto Stenbocks Vag 8
28600 Orkeljunga
Sweden

Dunganon is an anthology of work by Scandinavian surrealists and friends from the international Movement Phases and the Bauhaus Situationiste.

We intend to pursue the surrealist project, we affirm our faith in the surrealist revolt's continued trajectory, in its continued relevance—since surrealism was never born it cannot die. We salute our comrades in the International Movement Phases and all our friends in the "post surrealist underground" and all those in the new autonomous proletariat who are struggling to transform life in the here and now.





Co-Art from Clinch.

CLINCH

c/o Gunther Ruch
115 Route de Peney
1242 Geneve-Peney
Switzerland

CLINCH is an international co-art magazine—co-rrespondence, co-mmunications, co-mentaries, etc.—mail art, correspondence art, post card art.

GUNTHER RUCH

115 Route de Peney
1242 Geneve-Peney,
Switzerland
tel: 022-53 12 21

I have been working for about ten years in the field of communication-art (mail-art/correspondence-art/post-art) and to date have received more than 1,000 letters, cards, objects, books, posters, and other communications. I have participated in about 50 international mail-art shows all over the world and have performed ideas and concepts from other mail-art artists as well as exchanging my own ideas with them. My published art books include: *Vergangen/Gegen/Zu* (edition ecart/Geneve/1976), *Ideas and Communication* (Common-press/Int. 1980), and others, and I have made art-films (s-8) shown in public theaters and cinemas.

Since 1983, I have published *CLINCH*, an international CO-art-magazine appearing three times a year, with the correspondence of mail-art friends. The three issues thus far have featured mail-performances, mail-music, and visual poetry (all co-pieces). Correspondence-Art, like Mail-Art or Post-Art, is a fascinating open system of communication using the

postal-code as its medium. It comprises a loose network of participants from around the world and its importance lies in the establishment of direct contacts with other artists. But the realization of a real two-way communication (sender-receiver-sender) against the traditional one-way communication (artist-audience, or artist-mail-art exhibitions) can only be a collective work. A monologue isn't the same as a dialogue; a dialogue should be a collective communication, a CO-work. Vivid examples include Vittore Baroni's one-man walking exhibition in Forti dei Marmi with the original badges of 200 artists from all over the world or Guy Schraenen's MA festival in Antwerp with thousands of mail-pieces, participating artists, and performances. These two happenings were realizations of a direct and profound cooperation.

KURT THALER
Festival of Hidden Art
PO Box 4963
CH-8022 Zurich
Switzerland

I create and practice Hidden Art. I work mostly in towns in Europe, in diverse environments. There is no special group I work for, except that some see what I do and some do not. (That is because Hidden Art is submerged in reality.) I work alone, but would like to communicate about such art with other artists and organize the Festival of Hidden Art, now in its first stage. An international group, Reversible Glove, is

emerging from contacts between Hidden Artists worldwide. I do not work with specific political groups.

I feel a definition (of Hidden Art) should last only as long as it takes to create a certain piece of Hidden Art (sculpture, performance, object, etc.).

The number of possible explanations of the term Hidden Art is endless.

TRANSNATIONAL PERSPECTIVES

Case Postale 161
1211 Geneve 16, Switzerland
contact: Rene Wadlow, editor

The aim of Transnational Perspectives is to work for the abolition of war as a means of settlement of disputes; the protection and promotion of human rights; the creation of a more just New International Economic Order based on a strategy of meeting basic needs; and the maintenance of environmental balance. In order to reduce tensions and to build institutions of peace, independent concerned voices are needed: to warn, to suggest, to hold out some hope for the peaceful settlement of disputes. It is this role that Transnational Perspectives wishes to play.

Transnational Perspectives prints political analysis of the major and underlying trends in world society and useful policy suggestions, especially those carried out by the United Nations.

We want to make Transnational Perspectives better known, so show it to friends. In order to keep our independence we receive no funds from any government or any organization. We receive no funds from advertising. The interest of readers and friends is the way the journal is becoming increasingly known and respected. A one year sub is \$10.

SANAT EVI (THE ART HOUSE)
Selanik cad.76
Yenisehir—Ankara
TURKEY

Sanat Evi—The Art House—is an exhibition space.

SAHOTRA SARKAR
46 J.N. Mitra Rd.
Darjeeling 734101 INDIA

See: CHICAGO LISTING

BUGA UP

Box 78
University of Sydney Union 2006
Sydney, Australia

BUGA UP (Billboard Utilizing Graffitiists Against Unhealthy Promotions), held its first public meeting in Sydney, in October 1980, over 50 people attended. We showed slides and discussed our work, and most importantly, recruited new graffitiists. We launched our first organized "offensive"—the BUGA UP Summer Offensive. Our objective was to graffiti on all tobacco and alcohol billboards on government (public) property in Sydney—several hundred billboards.

We felt then, and still feel, that the hypocrisy of the New South Wales State Government is particularly intolerable and demands immediate action. Its own Health Commission recognizes that up to 40 people per day in Australia die from tobacco and alcohol related diseases. Each year, the Health Minister outlays millions of dollars (taxpayers money) on caring for those suffering these diseases. Yet over 50% of tobacco and alcohol billboards and posters are on government property—that is on railway stations and on the sides of buses.

In the Offensive, graffiti such as "Health and Transport Ministers—the Real Drug Pushers," "P.T.C. (Public Transport Commission) Promotes Terminal Cancer," and "Government Killboards," highlighted these contradictions and sought to embarrass the government which claims to be "actively discouraging the use of any drug." (Neville Wran, *City Extra*, ABC Radio, 9/81).

Support from the Summer Offensive prompted us to establish an official postal address in February 1981, so that people wanting to "lend a can" for the movement could become involved. Also, the occasional "brush" with the Law led us to organise a Fighting Fund.

Through an appeal in a national weekly newspaper and by utilising several blank billboards, we called for financial help. Cheques ranging from \$1 to \$100 were sent (and are still being sent). This money has been used to buy equipment; publish material, such as our catalog and do-it-yourself graffiti guide; and to pay half the fines of any graffitiist unable or unwilling to go to gaol. The graffitiist pays the other half as incentive not to get "court."

Two years, and many thousands of billboards later, Sydney BUGA UP has had only 21 arrests. Of these, only 13 people have been convicted of "Wilful Deface" or "Malicious Injury" (to the billboard).

What about the Malicious Injury to community health and the Wilful Deface of our visual environment caused by billboard promotions!

BUGA UP—Not a group; a movement.

PRAXIS, INC.

33 Pakenham St.
Fremantle, Western Australia
AUSTRALIA 6160

Contact: Julian Goddard and Jane Sramek, Arts Officers (09) 335-9770

Praxis is an alternative art space dedicated to the promotion and support of non-consensus art, initially formed in 1974 by a small group of artists who saw the need for an outlet for experimental art. We are located in an old bag factory, along with a handful of other arts groups in Fremantle, the historic port area for the city of Perth, capital of Western Australia.

Our primary activities are exhibitions of non-commercial artworks and an artist-in-residence programme, whereby artists of some renown are brought to Perth to do their artwork at Praxis for a 4-6 week period. These artists also give talks on their works and present an exhibition during their stay. We are also in the process of establishing a community access silkscreen poster printing workshop, and will likely be amalgamating with Darklight Photo Gallery and Workshops—the only fine arts photography gallery for 2000 miles!!

Praxis has this year produced a magazine, *Praxis M*, written by artists addressing issues of local (but not parochial) concern. "M" is published four times a year. Previous publications have been issued on such topics as paintings by aboriginal prisoners, murals, and performance documentation on social degradation.

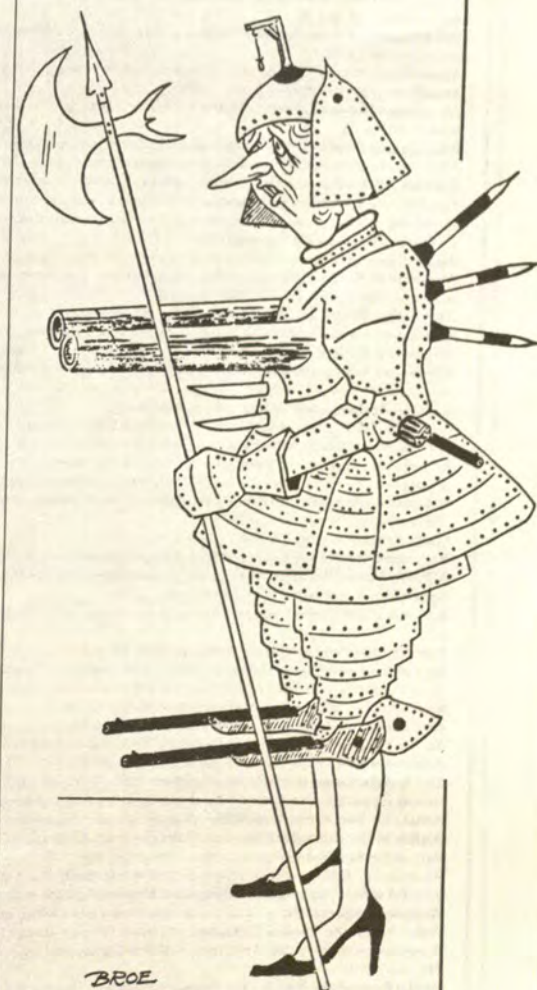
Praxis is funded by the Visual Arts Board of the Australia Council and by the Arts Councils of Western Australia. Additional funding for special projects has also been granted by the Instant Lotteries Advisory Commission-Culture.

Correspondence is welcomed from similar art spaces in other parts of the world, people interested in subscribing to *Praxis M*, artists interested in the artist-in-residence programme and general thrill seekers!!

AVAGO

13-21 McDonald Street
Paddington, 2021
Australia
(02) 333 874

Avago is reputed to be the smallest gallery in the Southern Hemisphere, being in effect a miniature shop front, cuboid in shape, measuring approximately 4 cubic feet. It has a plate glass front and is situated at eye level beside the front door of the McDonald Street factory. Its unique features present a tantalizing opportunity for creativity and for exposure to a broad-based audience.



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AIVF—Association of Independent Video and Filmmakers, Inc. Advisory group and services for independent film/video makers. Publish "The Independent." NY, p. 38
APES/New Papers Press—Alternative Periodicals Exhibiting Service. Exhibit of alternative publications travels to small press bookfairs. MI, p. 95
A.R.T.S.—Art Resources for Teachers and Students. Serving Chinese and Hispanic youth, preserving cultural traditions. NY, p. 40
ACTION ARTS—professional performing arts company. OR, p. 115
ACTION/IMAGE—Publishes collective memory. history. NY, p. 37
AD/HOC/ARTISTS—Ongoing coalition working to live organizing forms. NY, p. 37
Adams and Goldbard—Speak, write, research, and consult on culture, cultural policy, and community development. CA, p. 130
The African Heritage Center—Teaching and production of African and African American performing arts. Wash, DC, p. 18
Afterimage—Journal that addresses all aspects of picturemaking. NY, p. 77
Akwelon—See Alex Abram Jacobs., p. 79
Akwesasne Notes—Official publication of the Mohawk people of Akwesasne (New York-Canada border). NY, p. 78
Alice James Books—Writer's cooperative; publishes women's poetry. MA, p. 29
All Co-op Assembly—Education and service organization for co-ops. MN, p. 96
William Allen—Painter/drafter; naive/primitive expressionist style. NY, p. 37
The Alliance for Cultural Democracy—Nationwide, non-profit network and organization of community and progressive arts programs and community cultural workers. Wash, DC, p. 19
Catherine Allport—Photographer. NY, p. 39
Jerri Allyn—AKA Jersey Allyn. Feminist performance artist. NY, p. 38
Alternate ROOTS—Southeast coalition of professional, community-based performing arts organizations and individuals. GA, p. 12
Alternative America—Lists and sells mailing lists. MA, p. 28
Alternative Comix Guide—Reference book to alternative comics. NY, p. 38
Alternative Gallery—Alternative community archives project. Greece, p. 152
Alternative Information Network—Nonprofit media group; produces a progressive public affairs TV program. TX, p. 146
Amazon Archive—See Ruggero Maggi. Italy, p. 153
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Amunition—Magazine of anarchism with surrealist aspirations. CA, p. 130
Amuse-News—Artists and Musicians United for a Safe Environment. NC, p. 16
Anarchist Association of America—Regionally based mutual aid community; publishes "Emancipation." Wash., DC, p. 19
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Androgyne Books—Rebus of poetry, fiction and graphic art. CA, p. 130
AOUON Poster Archive—Gathers and preserves progressive political posters. CA, p. 131
Appalshop—Appalachian film workshop. KY, p. 15
Archway Road Movie Group—Works with community against further motorway building. LONDON, p. 150
Tracy Arden—Visual artist and theater designer. FL, p. 10
Arm of the Sea Players—Theatrical fusion of art, ecology and activism. NY, p. 77
Art and Artists—Newspaper covering local and national arts issues. NY, p. 39
Art Papers—Tabloid on visual arts in the Southeast. GA, p. 12
Art Positive—Visual artists, writers and musicians opposed to nuclear destruction. WI, p. 107
An Art Teacher in Every School—Political leadership resource book. SC, p. 17
Artemesia—Distributor and producer of films. NY, p. 78
The Artist's Collective—Regional multi-arts cultural institution. CT, p. 28
Artists At Large—"Facilitating the dialogue upon... modes of thought and practice." CA, p. 131
Artists for Social Responsibility—Network of artists; information, materials, events. MN, p. 97
Artists in the Schools of Sonoma County—Artists bringing arts into the schools. CA, p. 124
Artists for Survival—Artist-run anti-nuclear group. MA, p. 35
Artmakers—Collaborative artists group creating community based public art. NY, p. 39
Arts for a New Nicaragua—Raising funds for cultural groups in Nicaragua. MA, p. 28
Artspace Projects, Inc.—Finds and develops living and working space for artists. MN, p. 96
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Bay Area Theater Worker's Association—Bay Area theater union advocacy group. CA, p. 131
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John Berquist—Folk arts programs. Minnesota State Arts Board. MN, p. 97
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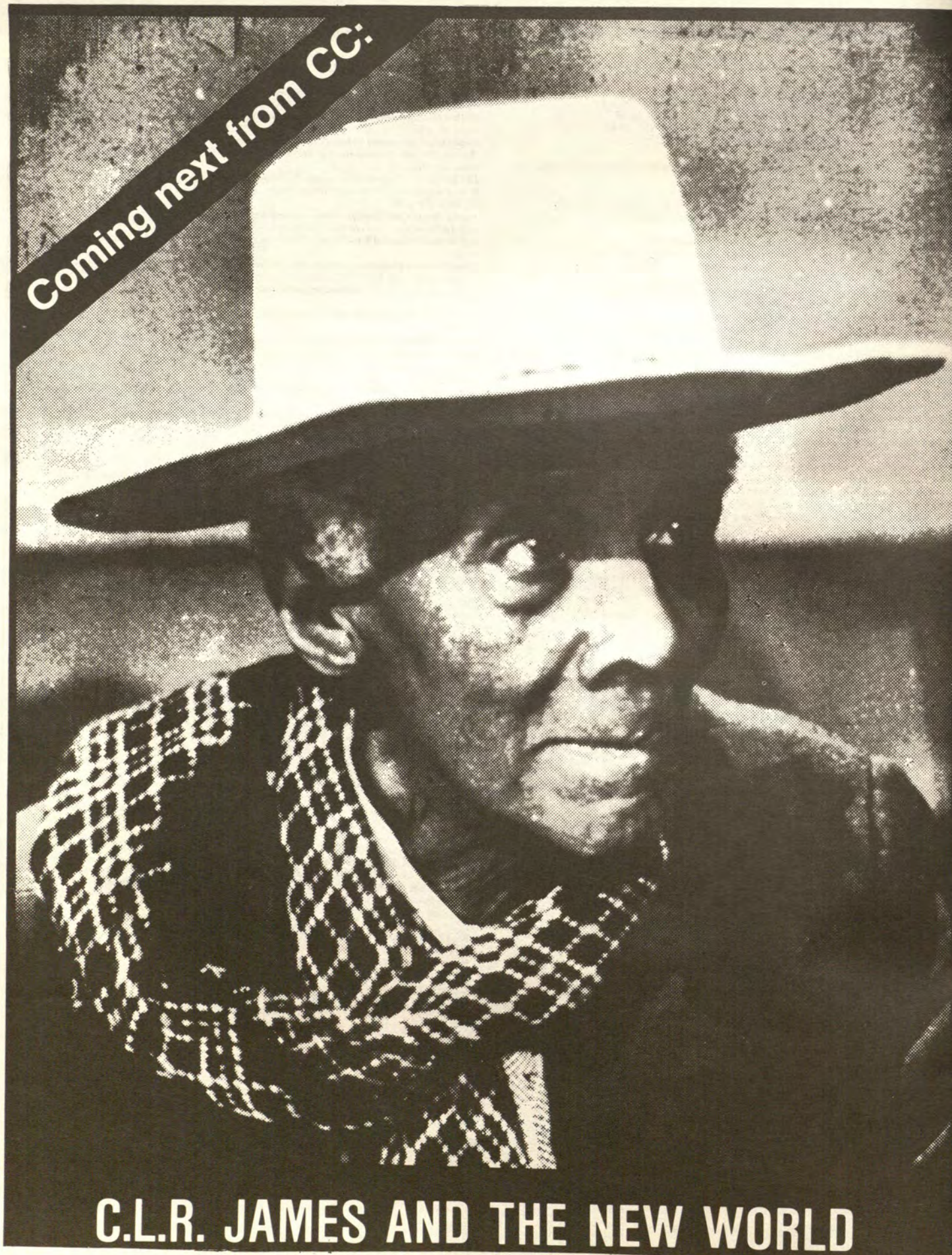
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C.L.R. JAMES AND THE NEW WORLD

CULTURAL CORRESPONDENCE

CC new series #2 (Winter 1983) sometimes known as the orange issue, the We Want To Live! issue, the Radical Humor Festival issue, or the Imagining the 80s issue. (We didn't have the nerve to call it The Decade of Imagination.) [If *We Will Not Be Disappeared!* looks to you like a reference book you are not likely to wear out soon, then CC #2 is the one for you.] In a letter to Paul Buhle, C.L.R. James wrote from London: "I have been reading it for the last two hours. I just want to say in as simple and precise terms as possible it is magnificent. . . It may seem to you that I am a little excited. You are quite wrong. I am overexcited to the point of explosion. To express myself finally: here I am, 82 years old, a man of knowledge and understanding, universally recognized, and some American people print a magazine that convinces me of my total ignorance of the forces in the world which are going the way that I have been wanting people to go for many years. Where ignorance is bliss 'tis folly to be ignorant. Yours with humility, (C.L.R.)"

CC#2 has 96 pages packed with the artwork and writing and poetry and laughter of this movement. The opening article by Adams and Goldbard is a fine explanation of our politics; also has Lucy R. Lippard, Robin Tyler, Paul Buhle, Flo Kennedy, Eva Cockcroft, David Polonoff, Jim Murray, and CLR James on Black women writers; lots more. Of 40 articles and 100 graphics, only five seem "dated" in 1984. Only \$2.50

We Want To Live! Art Works for Peace June 12, 1982 is a 15 minute audio slideshow co-produced by CC and PADD (Political Art Documentation/Distribution). This short and inspiring show can be easily shown at parties, workshops, meetings that have anything to do with culture or politics or history. It surveys the extraordinary visual imagery created for the largest antigovernment demonstration in U.S. history. "When we say, 'Freeze!' we do not mean to keep things the way they are." \$35 to rent, \$100 to buy.

Books by C.L.R. James available from CC. *Future in the Present*, *Spheres of Existence*, *Notes on Dialectics* (\$5.00 paperback), *Nkrumah and the Ghana Revolution* (\$8.00 paperback). Lawrence Hill Editions. Write for info on James.

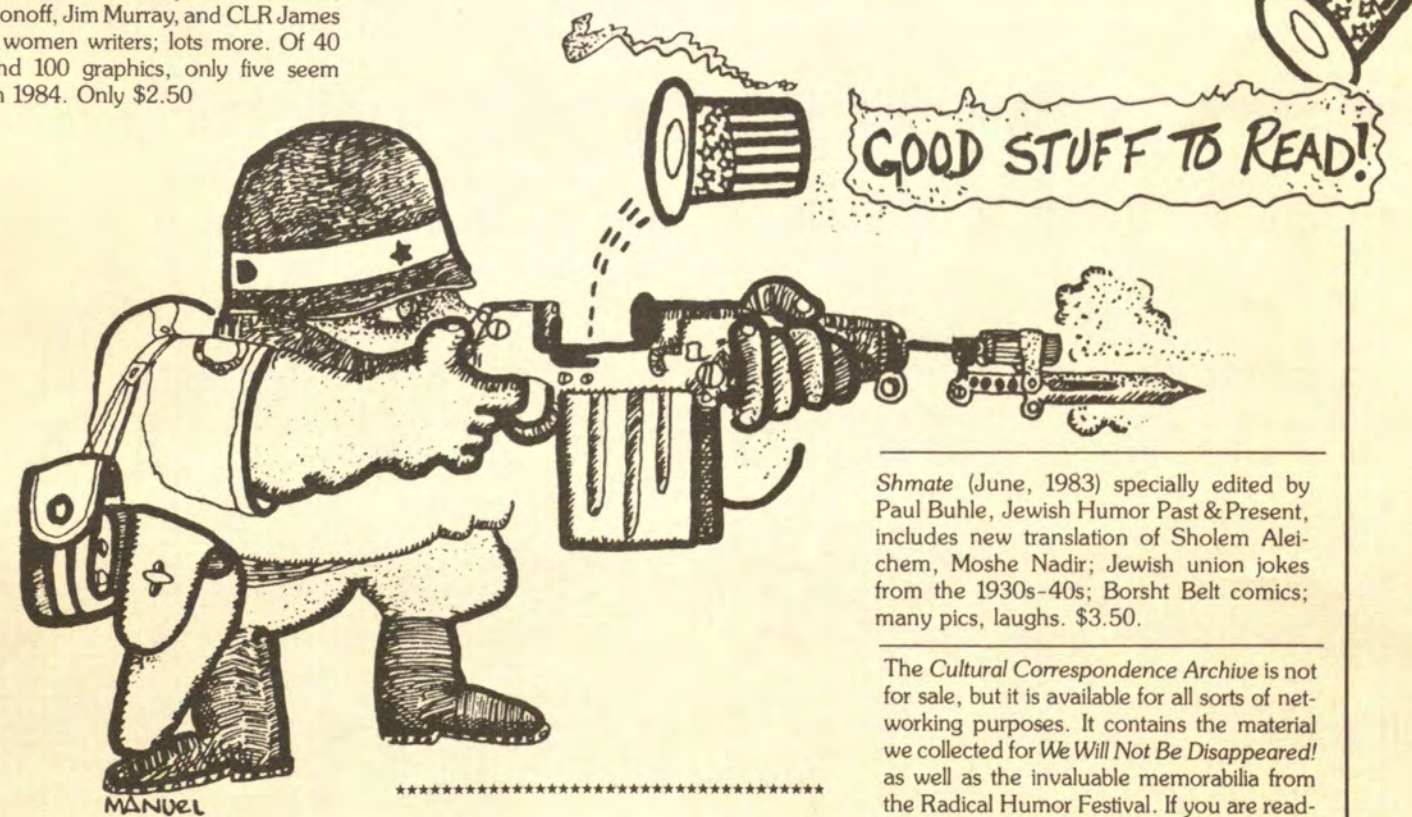
Cultural Correspondence, N.S. #1 (April 1982), 16pp special Radical Humor Festival issue, articles by Paul Krassner, Bill Livant, Paul Buhle, catalogue of art show including Kinney, Crumb, Kupferberg, Pavlidis, Posada, many others. \$1.

Cultural Correspondence, old #12-14 (Summer, 1981), *Manifesto for a Radical Humor Movement* by Jay Kinney and Paul Buhle, with signatories from 12 countries, documents from Europe, U.S., Mexico. Also, *Feminist Humor on the 70s*, Crumb's Notebooks, Surrealist pics, much else. 120pp, \$3.

Cultural Correspondence, old #9 (Spring, 1979), *Sex Roles & Humor*, interviews with underground women artists, *Humor Archive* with Oscar Ameringer and Art Young, *Shop Floor Humor* past and present, hilarious Kinney cover. 88pp, \$2.

Cultural Correspondence, old #8 (Fall-Winter, 1978), Naomi Weisstein's unfinished feminist/humor/detective novel; R. Weisberger on Jewish Stage Humor; P. Buhle on comic strips, Andre Breton on Black Humor. 72pp, \$2.

Cultural Correspondence, old #6-7 (Spring, 1978), *Humor Documents* from German-American, Yiddish, Finnish-American and Down Home Socialist Movements. "The Enemy—An Alarm Clock" (W.E. Reynolds, 1922). Many comics, jokes. 120pp, \$2.50.



Jim's Letter: personal newsletter from the publisher of CC; fights for creative writing in the movement; "My goal in life is not to make a film." Free.

Add \$1.50 postage and handling to all orders (except *Rhubarb*, and *Jim's Letter*) and mail to *Cultural Correspondence*, 505 West End Avenue, NY NY 10024.

Shmate (June, 1983) specially edited by Paul Buhle, *Jewish Humor Past & Present*, includes new translation of Sholem Aleichem, Moshe Nadir; Jewish union jokes from the 1930s-40s; Borsht Belt comics; many pics, laughs. \$3.50.

The *Cultural Correspondence Archive* is not for sale, but it is available for all sorts of networking purposes. It contains the material we collected for *We Will Not Be Disappeared!* as well as the invaluable memorabilia from the Radical Humor Festival. If you are reading this book and feel that you should be in it, send us your material and an "entry" answering the questions we asked before. (See CC's Entry in the front of this book.) That way if CC or someone else publishes a new edition you will be in it.



The project reconstructs in ceramic (miniature) the entire U.S. nuclear arsenal.

—Nuclear Arsenal Project, Colorado



Too much of my present work involves fundraising, marketing, and holding the organization together.

—Jerrilee Cain Tyson, Two River Arts Council, Illinois



We need marked places into which we may pour our feelings for those persons and places we love.

—Lifeyards, New York



beyond all this 'art' activity hope to be a midwife . . .

—Penny Mudd, New York



I tour in a panel truck with full size replica of a Cruise missile on the roof—and spend lots of time talking with people on the street and in gas stations.

—Barbara George, New York



As soon as we would learn something . . . juggling, rope walking, unicycling . . . we taught it to the kids; they in turn taught it to their peers in the parks and on the streets.

—New World Theater Co., West Virginia



I do most of my minicomics work at home or in cafes and do all of my printing at photo-copy shops.

—Matt Feazell, Not Available Comics, North Carolina



Headwaters topics have ranged from the adjustment problems faced by local Vietnam veterans, to regional architecture, to women in the coal industry, to portraits of Appalachian folk artists.

Appalshop, Kentucky



The band began as part of a sociology seminar.

—Brian Sherman, Available Resources Band, Georgia



We are part of the universal culture . . . Give us the right to be part of the universal culture by being ourselves.

—Alan Bolt, National Theater Workshop, Nicaragua (see article)

