

ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

Professor inspires budding writers

For the last 33 years, Arthur Lindenbergs been encouraging fledgling student writers at Schoolcraft College. In fact, I might not be writing this column today if it hadn't been for "Mr. Lindenbergs."

Creative writing students in his class were required to submit their work to at least five publications. I mailed my verse out because I wanted to pass the class not expecting to have them published in the North American Mentor and other literary journals. That experience inspired me to go into a writing career.

The MacGuffin

Lindenbergs continues to nurture young writers as well as established writers by editing and publishing The MacGuffin literary journal three times a year.

"We look for the best work we can find," said Lindenbergs. "We're open solicitation magazine. We accept submissions for all over the country and globe."

An open house, held twice on Thursday, Feb. 3, in the McDowell Center at the college, will allow the community to learn more about the journal. A display will feature 16 years of The MacGuffin. M.L. Liebler, director of the Writer's Voice literary newsletter, and Northville poet Kathleen Ripley-Lee will read from their works. Members of the MacGuffin staff will be available to read and critique writing samples.

"We want to familiarize people in the community with this wonderful journal and hopefully get more readers," said Lindenbergs. "It will give people the opportunity to get on the mailing list and we always give discount prices on subscriptions. They can find out how to become a member of the staff. Anyone can join. We have a great time. People will read short stories and poems. There will also be an open microphone."

Lindenbergs founded The MacGuffin 16 years ago after prodding from then associate dean of liberal arts, Lawrence Ordowski. It seems Ordowski kept leaving student journals in Lindenbergs mailbox. "I didn't want to publish a student journal but something of a mix of students' works with prominent readers," said Lindenbergs. "We set up a work space with three students."

Before long, Lindenbergs and The MacGuffin staff were typing up the poetry, short fiction and creative non-fiction for the first 8 1/2-by-11-inch journal.

"We were using an IBM electric typewriter with a ball for different colors. Then we'd sit down to cut and paste. Later, it evolved into the 6-by-9 format that today averages 160 pages."

"The MacGuffin gives more experienced writers an opportunity to find a voice or place when they might not be able to publish in commercial magazines such as Atlantic Monthly. For new writers, it's a great opportunity to be exposed and become discovered."

As with all of the arts, finding the funds to publish the journal can be a challenge. Subscriptions, fees from an annual Poet Hunt, and The MacGuffin Fund help raise the \$5,000 needed

Please see EXPRESSIONS, C2

Whitakers An Open House to learn more about The MacGuffin literary journal.

Whitakers 5-3 p.m. and 7-9 p.m. Thursday, Feb. 5.

Whitakers in room 200 of the McDowell Center at Schoolcraft College, 18000 Highway 2, between Six and Seven Mile, Livonia. For more information, call Arthur Lindenbergs at (734) 482-4400, ext. 5292 or email him at alinden@schoolcraft.cc.mi.us



BY LINDA ANN CHOMIN
STAFF WRITER
lchomin@oe.homedomain.net

Victor Goines finds it hard to separate his life as a musician from educating people about jazz. The clarinetist/saxophonist for the Jazz at Lincoln Center Orchestra and Sextet serves as educational consultant for programs that inspire a love for the all-American art form in students, teachers and audiences around the world.

Goines knew from the days he played in an elementary school All-Star band with Wynton Marsalis, now artistic director of Jazz at Lincoln Center, that exposing students to jazz at a young age will help them appreciate it throughout their life. Although they may not go on to tour 250 days a year as he does, Goines believes they'll enjoy attending concerts like the ones the sextet will be presenting Feb. 4-5 in Ann Arbor as part of the University Musical Society series.

Earlier in the week, members of the group which includes Detroit's Rodney Whitaker, will present educational programs for students, teachers and the public. A workshop 10:30-11:30 a.m. Thursday, Feb. 5 takes them into the studio of Wayne RESA for a live broadcast that is available to schools throughout Michigan. Cable viewers can access the long distance learning



workshop by turning to the educational channel.

"A lot of times I think exposure has a lot to do with someone liking or not liking something," said Goines. "We want to catch them by 16, 17 or 18 and give them a dose of something that's truly American. We're going to track jazz from its roots in New Orleans to Chicago and New York. Long distance learning is one of the most effective ways to touch many people at the same time."

Goines was inspired to take up clarinet after watching his brother play trumpet. After blowing those first few notes, he was hooked.

Jazz at Lincoln Center Sextet

Whitaker Performs music from Ellington to Monk and Jelly Roll Morton. **When:** 8 p.m. Friday, Feb. 4, and 2 p.m. Saturday, Feb. 5 (one hour family performance).

Where: Michigan Theater, 603 E. Liberty, Ann Arbor.

Tickets: \$18-\$36 for Feb. 4 concert; \$20 adults, \$10 children for family performance on Feb. 5. Call (734) 764-2538 or visit the Web site at www.ums.org

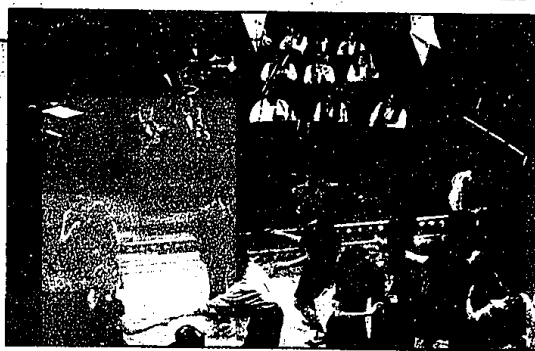
"I started playing clarinet for a therapeutic reason," said Goines. "I was asthmatic and my mother thought it would strengthen my lungs. I like to tell people, 'Mother knew best.'"

Goines continued playing clarinet in high school, where he began doubling on saxophone after studying with Carl Blouin, Sr. at St. Augustine High School. Goines earned his master's degree at Virginia Commonwealth University in Richmond in 1990.

Great teachers

"It was important to have great teachers from junior high to college where I studied with Steve Cohen, principal clarinetist of the New York Philharmonic, and then with Ellis Marsalis," said Goines. "Because of my teachers I've gravitated toward teaching."

As Jazz at Lincoln Center educational consultant, Goines put together a student musician handbook that will be distrib-



Hot time: The Jazz at Lincoln Center Sextet brings swing and jazz music to Ann Arbor Feb. 4-5. Members of the sextet pictured here, performed as part of the Jazz at Lincoln Center Orchestra in the documentary, "Swingin' with Duke," which aired on PBS in May.



uted during residencies which in the past have taken the sextet through the midwestern and southern states as well as Japan. Students in workshops at Case Tech and the Detroit High School for the Performing Arts and a jazz clinic at the University of Michigan School of Music, will use the handbook to learn about the basics of jazz and musicians they should listen to and study. Before becoming a member of the Jazz at Lincoln Center Orchestra, Goines taught at Loyal University, the University of New Orleans and Xavier University so teaching comes natural to him.

Of course, so does performing and recording. His third album as a leader, "To Those We Love So Deeply," was released in August and is dedicated to his mother. Comprised of all his originals, the clarinet album employs horns ranging from E flat to B flat, alto and bass.

"It's very diverse and goes through different grooves," said Goines. "It pulls from all the different music I've been able to encounter."

Growing up in New Orleans, Goines heard all kinds of music on the street corners and in clubs and churches.

"It gave me an unfair advantage, an exposure to a variety of styles," said Goines. "New Orleans has a very rich musical community from jazz orchestra to Latin music."

Lincoln Center Sextet to broadcast jams

BY LINDA ANN CHOMIN
STAFF WRITER
lchomin@oe.homedomain.net

Victoria Holley-Foster practically vibrates as she talks about introducing Rodney Whitaker and members of the Jazz at Lincoln Center Sextet on a live broadcast to schools in the region and around the state.

It's one of the many perks she receives as arts education consultant for Wayne RESA. Holley-Foster worked with Whitaker, a Detroit bass player, on the long-distance learning broadcast. It is one of several programs the sextet is presenting during a residency and performances for the University Musical Society in Ann Arbor.

The Wayne RESA program focuses on the geography of jazz and an appreciation for the art form which launched a migration of African American musicians from the south to the northern cities of Chicago, New York and Detroit. Holley-Foster is tying the live session into the Michigan Curriculum Framework to help teachers focus on social studies. A map of the U.S. will detail past routes the musicians took. Cable viewers can access the program by turning into the educational channel. Whitaker and the rest of the members will answer questions from the studio audience and viewers during the broadcast and for 30 minutes afterwards.

"The broadcast goes out to 34 school districts in Wayne County Oakland and other counties throughout Michigan are able to access the broadcast by downloading it," said Holley-Foster. "It has a potential of reaching one-half million school children plus viewers at home with access to the educational channel."

This is the second time, Wayne RESA and

Please see JAMS, C3



On the road: Wynton Marsalis takes part in an educational residency for the University Musical Society and Jazz at Lincoln Center in Ann Arbor last year.

EXHIBIT

"The Orchid Pavilion Gathering"

Whitakers An exhibition of Chinese painting that spans nearly 900 years. **When:** Through Sunday, March 26. Hours are 10 a.m. to 5 p.m. Tuesday-Saturday, until 9 p.m. Thursday, and noon to 5 p.m. Sunday.

Where: University of Michigan Museum of Art, 525 S. State Street, Ann Arbor. **Admission:** Free, but a \$5 donation is suggested. Call (734) 764-0395 or visit the Web site at www.umma.org

Related events:

■ 3 p.m. Sunday, Jan. 30 - lecture by Maxwell Hoern, curator of Asian art at the Metropolitan Museum of Art in New York City.

■ 3 p.m. Sunday, Feb. 8 - lecture by Marshall Wu, curator of Asian art at the University of Michigan Museum of Art.

■ 5-8 p.m. Sunday, Feb. 20 - Chinese Lantern Festival marks the end of the 15-day period celebrating Chinese New Year. Hands-on activities and performances spotlighting Chinese arts and culture.

Chinese painting reveals 900 years of culture

BY LINDA ANN CHOMIN
STAFF WRITER
lchomin@oe.homedomain.net

Marshall Wu spent the last five years researching Chinese painting and found that philosophy plays as much of a role in the art form as technique.

Wu, senior curator of Asian art at the University of Michigan Museum of Art, humbly led a tour of the exhibit that resulted from his studies. "The Orchid Pavilion Gathering" features 60 paintings that survey nearly 900 years of painting in China. Selected from the museum's collection, the exhibit continues through Sunday, March 26.

"It was a project," said Wu. "I had to do research on 60 individual artists, the work, historical background and meaning, and translated very Chinese character and seal on the paintings. Through the exhibition one can see the development of Chi-

nese painting and the major schools. It is the first time we've ever displayed the major part of the Chinese painting collection from the museum. Quite a few works are displayed for the first time because of size and condition."

Chronological

Arranged chronologically from the 12th century to present, the exhibit opens with a scroll of a countryside scene in the Southern part of China. A herder boy in a straw raincoat tips his hat to indicate a torrential downpour.

"Chinese painting does not give you a biased depiction," said Wu. "It doesn't give you snow or rain. It's the viewers responsibility to find it. The sky is tinted to show darkness of approaching evening. This is a typical rainy day in Southern China by



Ice carving: Hanging scroll, painted by Yu Chi during the Ching Dynasty (1644-1912), symbolize a dignified gentleman.



Brush painting: Cranes, like this one created during the Ching Dynasty (1644-1912), symbolize a dignified gentleman.

Please see CHINESE, C2