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(PG13) (1:30, 4:00) & 45, 9:15 Maple Art Theatre III 4135 W. Maple, West of Telegraph Boomfeld Hills 248-855-9090 (DISCOUNTED SHOWSE)

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Sleeping Bear Press publisher tells his story

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BY KEELY WYGONIK STAFF WRITER kwygonik@oe.homeco

Grav wiggs.

Brian Lewis won't take no for an answer. In the beginning, people thought he'd dig himself into a sand trop if he published a lost manuscript by golf course designer Alister MacKenzie.

But Lewis had a good feeling that this was his hole in one and quit his job to publish 'The Spirit of St. Andrews.'

The lost manuscript written in 1933 launched Lewis down the fairway of success as publisher of Sleeping Bear Press.

He told his story on Thursday at the 16th annual Friends of the Libraries Luncheon at Fox Hills Country Cub hosted by the Friends of Canton, Northville, Novi and Plymouth Libraries.

In the beginning once would be the story on the story of the Libraries and Plymouth Libraries.

Novi and Plymouth Libraries.

In the beginning, no one would listen to Lewis. He was told that on a scale of 1 to 10, his book idea was a 12.

But Lewis kept swinging away, a golfer with a story he wanted to toll.

When you're "reading this book, you feel like you're sitting by the fireplace sharing a scotch with one of the grand masters of the game."

Catting the word out.

Getting the word out

Getting the word out
Lewis believed in this book. He
called reporters, radio stations,
and bookstores confident that
'The Spirit of St. Andrews'
would move them as much as it
did him. It took 34 calls before
San Francisco Chronicle writer
Pat Sullivan agreed to look at
and review the book, which
grabbed his attention.
Although he was nervous
about the idea, Lewis called JP
McCarthy's "Answer Man" program and asked if anyone knew
about a lost golf manuscript. A
while later he called back and
aid, "I'm your guy. I've got the
book."
It was a turning point in his

ook. It was a turning point in his

I 'The more we think we know the more we don't. You're only as good as your last book.'

Brian Lewis publisher, Sleeping Bear Press

Look for the "A is for America" alphabet book at a store near you, soon. "X" is for the way you sign your name in America.

"We try to put a little bit of metion into every book," he said. "It's OK to have emotion in book."

Lewis has even published a couple of cookbooks, the latest features "Survivor" Keith Famio.

Movie material

Movie material
He took a chance on "The
Greatest Player Who Never
Lived," described on Sleeping
Bear's Web site as "Michael
Veron's tale about one of golfs
most talented and mysterious
figures. A heartwarming story
about perseverance over adversity, and friendship over abandonment."

ment."
Lewis sold the book rights a

career, and one of the most unnerving.

"You hear click, click and there you are live," he said. "I was on for 6 minutes, 45 seconds, which of 6 minutes, 45 seconds, 8 minutes, 45 seconds, 8 minutes, 45 seconds, 8 seconds, 9 seco

"To write a book good or bad is a huge effort," he said. "You're putting yourself out there. We're very nice to people. We get 400 manuscripts a month, and I love that there are nuggets, something there that's good. That's our job to find them."

Despite his success, Lewis is a humble man. "The more we think we know the more we don't. You're only as good as your last book."

For more information about Sleeping Bear Press, visit www.sleepingbearpress.com or call (800) 487-2923. The mailing address is: 310 North Main Street, Ste. 300, P.O. Box 20, Chelsea, MI 48118.

New U-M exhibit helps views picture the genetic evolution

By ALICE RHEIN STAFF WRITER arhein@oc.home

When scientists cracked the

When scientists cracked the code to the human genome last summer, writers waxed endlessly about what the project would mean to the future of mankind. Scientists equated the event to finding the portrait of who we are. In New York, several artists decided to take a look at what it all meant to them, and Paradise Now: Picturing the Genetic Revolution was born.

Now through May 27, the University of Michigan Museum of Art is exhibiting many of the works from the exhibit that originated at Exit Art Gallery in SoHo. And on Wednesday, April 11, U-M President Lee Bollinger will moderate a panel discussion featuring the show's curators, Marvin Holferman and Carole Kismaric, and two ethics and genetic specialists from the U-M Medical School.

James Stewart, director of the

Medical School.

James Steward, director of the museum, said that though he had to do some gallery juggling to squeeze this exhibit into the museum's already full schedule, there was a very timely reason

these was a very timely reason to do so a to the same day the University of Michigan will break ground on the \$90 million Life Sciences intitute near Huron and Wastlenaw. The Life Sciences initiative, according to its mission statement, is a campus-wise effort to coordinate and expandy advancing fields like genomics, chemical and structural biology cognitive neuroscience, bioinformatics, biotechnology and other areas of study that beer on and are influenced by the life science.

ences.

"The university is making a buge investment in science as the issues become more complex," said Steward. "We felt this was a great apportunity to col. was a great opportunity to col-laborate and give visual form to these difficult questions." What: Paradise Now: Picturing the Genetic Revolution When: Through May 27 Where: University of Michigan Museum of Art, 525 S. State Street, Ann Arbor Information: (734) 764-0395 Patental warts

Information: (1734) 764-0395
Related events

Curators' Talk featuring
Marvin Helferman and Carole
Kismaric Is at 3:30 p.m. Wednesday, April 11 in the
museum lobby.

A panel discussion featuring
the curators, Peter Ubel, an
ethics specialist and Associate Professor of Internal
Medicine at U-M Medical
School, and Elizabeth Patty, a
specialist in genetics and also
an Associate Professor of
Internal Medicine at U-M Medical
School, University of
Internal Medicine at U-M Medical
School, University of
Michigan President Lee
Bollinger will moderate the
discussion which will take
place 5-7 p.m. Wednesday,
April 11 in the Apsa of the U-M
Museum of Art.

And it's also an opportunity to get a non-traditional audience into the museum. While many of the works respond to the genetic revolution in a purely intellectu-al way, several works are also quite humorous, and many appeal to kids.

genetic manipulation are cased by giving the audience control over the final product. And frankly, it's fun to see what hilarious combination can be

frankly, it's fun to see what hilarious combination can be made.

"Perhaps some fear is misplaced," Steward said. "That's one reason to have this as a subject. Are we right in being apprehensive?"

While the 18 artists represented in this exhibit utilize traditional media, the work of Heather Ackroyd and Dan Harvey could only have been possible with advances in technology. Mother and Child is a living phetograph in which the image merges from a wall of green grass. The British art team rested this using genetically altered grass called stay green. Artist Steve Miller merges art and technology in another way taking an internal look at art collector isabel Goldsmith. In his portrait, we don't see the subject's face, but we do see her chromosomes photographed under an electron microscope. Through various medical images, Miller captures the internal workings of the collector.

The 34 works tackle topics

The 34 works tackle topics tor. The 34 works tackle topics revolution in a purely intellectual way, several works are also quite humorous, and many appeal to kids.

The artists are not coming with a knowledge of the genome. They are giving form to many of society's anxieties,' said Stevard.

Bradley Rubenstein's series of hildren with puppy-dog eyes get to the core of some fears about genetic manipulation. By computer-selecting out the children's syes and replacing them with the buge pupils of a dog, Rubenstein makes an individual. They also seem to foresee a misuse of biotechnology.

But in Eve Sutton's interactive Hybrids, the artist allows viewers thin and the computer series of hiotechnology.

We've had the most diverse visitors. Science teachers send would seem that the exhibit is sufficiently series of hiotechnology.

We've had the most diverse visitors. Science teachers send would seem that the exhibit is sufficiently series of hiotechnology.

We've had the most diverse visitors. Science teachers send contained the most diverse visitors. Science t