American Festival Artist Adella Gautier (left) and Louisville Artist Ellen Lucille Allen hug as they meet during the Festival's opening ceremony.

Presented by the University of Louisville Women's Center in conjunction with the Multicultural Center
This notebook of materials documents and summarizes the diverse campus and community activities which took place as part of the Louisville American Festival Project beginning in January 1992 and continuing through September 1993.

I would appreciate your help and advice in sharing these materials with as many campus and community participants as possible. Because the American Festival Project included so many events in so many locations, it was impossible for any one person (including myself as Festival coordinator) to experience the Festival as a whole. By bringing together information about all activities into one notebook, I hope to give folks who participated in parts of the Festival an opportunity to get a sense of the whole. By seeing the whole, we can make better decisions about what worked well and what needs strengthening in future efforts aimed at promoting understanding of cultural diversity.

The purpose of these materials is to document and summarize not to evaluate and analyze. I hope each person who examines the materials will do so with the idea of deciding for her or himself what worked well and what did not and what lessons can be applied in future. Here are four points that emerged from my own examination of these materials:

1. Both the campus and the community benefitted from this kind of collaborative effort focusing on increasing understanding and respect for diversity issues.

2. Community-based arts are an effective way of fostering cultural understanding.

3. At UofL, unit-based activities are a good way of achieving university-wide participation. It is important to involve unit-representatives in planning diversity activities.

4. The active support and participation of campus and community leaders is a key to the success of diversity efforts.

I would appreciate your thoughts on these and other issues suggested by the Louisville American Festival Project experience.

Sincerely,

Judi Jennings
Louisville American Festival Project
COMMENTS ON THE
LOUISVILLE AMERICAN FESTIVAL

The quality of the acting was superb and intense. The topics were challenging and moving and stretching.

UofL staff person

I think it's a wonderful opportunity to grow, to experience other people's cultures and interests and talents. I would encourage anybody to go.

UofL staff person

People in this country traditionally react with the arts in a very passive way. This was not at all a very passive experience. The whole point of it was to integrate art and life and that was one reason it was so important.

UofL staff person

I am excited by the possibilities presented by "performance-oriented pedagogies". I think this has real potential as a way of addressing difficult issues like race.

UofL faculty member

I thought it ran very well and brought (in a very dramatic way) to the forefront the need to integrate multicultural content in courses and to have dialogue with students.

UofL faculty member

I was very pleased to see the mix of different racial and ethnic groups at various activities, not just the usual bi-polar connections and controversies!

UofL faculty member

It made me want to keep my brochure and find out the organizations that were a part of this and volunteer help, work, anything I possibly could because it made me want to be active in changing the things that are wrong with my community.

participant

My students were blown away by it.

UofL faculty member

It made me proud of who I am. It moved me to tears for humankind. And it gave me hope for the future.

student
LOUISVILLE AMERICAN FESTIVAL TABLE OF CONTENTS

Festival Flyer and Booklet (front inside pocket)

Festival Photo

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Section 8 - Evaluation Materials and Follow-up Procedure

Cornell University Final Report and Evaluation (back inside pocket)
Fifty-three participants attended the first campus/community planning meeting September 23, 1992. A ten-person Community Planning Committee, selected by peer panel review, began work in October with a Community Forum to identify issues and meet national Festival artists and staff. At UofL, thirty-eight Faculty Development participants and eight Unit Representatives helped plan activities on campus. Other representatives of campus and community groups met with national Festival artists and staff during planning visits to Louisville. During Festival Week, fourteen campus and community organizations were involved in planning sixteen outreach activities and more than forty campus and community groups co-sponsored evening performances.

American Festival Site Liaison Steve Kent (left) talks with John Suter, National American Festival Board. Katherine Amos, UofL Student Life, is in the background with Joan D'Antoni, UofL's faculty, in front.

"We built a community to make the Festival Week happen, and I just want to underscore again how the Festival is happening all along while you plan and do it."
—Pam McMichael, Community Liaison
LOUISVILLE AMERICAN FESTIVAL PLANNING TIME LINE

JANUARY 1992
Dartmouth College American Festival Project

FEBRUARY 1992
UofL Women's Center Advisory Committee recommends organizing American Festival here
Proposal to National American Festival Project supported by UofL Faculty Development Project and Provost

JUNE 1992
Memo from Provost to Academic Units asking for support for the Festival
Selection of national artists

SEPTEMBER 1992
Planning grant awarded from Association of Performing Arts Presenters
Open meeting for all campus/community folks interested in participating in Louisville Festival
53 attend
Applications and selection for planning committee

OCTOBER 1992
Visit by artist, Robbie McCauley
Meetings of Faculty Development participants begin
Presentation at Provost/Dean’s meeting
Visit by Steve Kent, artist/Festival liaison and American Festival artists and staff
Community Issues Forum
Planning Committee begins bi-monthly meetings
Meeting with African American students
Partnership with Multicultural Center developed

NOVEMBER 1992
Visit by Steve Kent and artist, Naomi Newman
Meeting with Unit Representatives
Meeting with Jewish Community leaders
Decision about venues
Festival goals developed

DECEMBER 1992
Joint meeting of American Festival Planning Committee and Unit Representatives
Panel at National Association of Performing Arts Presenters, New York

JANUARY 1993
Major funding from Lila Wallace, Kentucky Humanities Council, and Kentucky Foundation for Women
Meeting with Student Affairs personnel at Multicultural Center
Meeting with Courier Journal Editorial Board

FEBRUARY 1993
Call for home artist participation
Open meeting for students
Visit by John Suter, meeting with unit representatives and planning committee
Final proposals for Unit events due February 25
Visit by artists Brenda Wong Aoki and Ruby Perez, and Caron Atlas
Faculty Development meetings with artists, Brenda Aoki and Ruby Perez, Caron Atlas, and Planning Committee
Special Planning Committee meeting to schedule community events with Caron Atlas, Mary Anderson Center

MARCH 1993
Hire technical director and crew, organize volunteers
Faculty workshop on diversity in the curriculum

APRIL 1993
Orientation meeting for all American Festival community participants, Multicultural Center
13-19 LOUISVILLE AMERICAN FESTIVAL PROJECT
Evaluation meeting for Faculty Development participants
Final meeting of the Planning Committee
YOU ARE INVITED TO ATTEND

A CAMPUS/COMMUNITY MEETING ON WEDNESDAY, SEPT. 23RD

FROM 5:30 TO 6:30 pm AT THE UofL MULTICULTURAL CENTER

FOR MORE INFORMATION CALL:
THE UofL WOMEN'S CENTER (502) 588-8976
Judi Jennings, Women's Center Director
Robin Slavin, Louisville American Festival Coordinator

The purpose of the meeting is to discuss how you can participate in the exciting AMERICAN FESTIVAL PROJECT by collaborating with nationally-known, ethnically diverse artists to promote tolerance and multicultural understanding in Louisville.

At the close of most performances, success is measured by the volume of applause. When the AMERICAN FESTIVAL PROJECT winds up its Louisville activities next April, success will be measured by the number of attitudes changed.

Artists from across the nation will come to Louisville to participate, but the focus will be on race and gender issues in Louisville. Collaboration between the visiting artists of the Project and local artists, educators, students, and community leaders is integral to shaping the festival.

THAT'S WHERE YOU COME IN!

The UofL Women’s Center needs your help in presenting, planning, scheduling events, performing, working with artists, and involving local schools, churches, and community groups in the American Festival in Louisville.

The meeting on September 23, 1992 will discuss the concepts behind the Festival and how it can work in Louisville. The meeting will feature brief video clips of a recent highly successful American Festival at Dartmouth College. We will discuss how best to involve members of the community and use the Festival to promote tolerance and multicultural understanding in Louisville. Step two will be a meeting with the national artists who will come to Louisville October 18th and 19th to schedule events and locations for the Festival.

The week-long AMERICAN FESTIVAL IN LOUISVILLE will take place April 12-19, 1993. Festival activities will include:
* workshops and performances for local and national artists;
* classes and discussion groups at UofL and in the schools;
* workshops and performances with community groups;
* public performances each night of the week

WE HOPE YOU WILL WANT TO PARTICIPATE

College of Arts and Sciences
Gardiner Hall
University of Louisville

Louisville, Kentucky 40292
(502) 588-8976
FAX (502) 588-6888
LOUISVILLE AMERICAN FESTIVAL
PLANNING COMMITTEE

Maxine Brown – Fund for Women
Duane Campbell – Artist, Poet
Phillip Cherry – Walden Theatre
Jan Deeb – Maupin Elementary School, Jefferson County Family Resource Center
Chris Doerflinger – ArtsWatch
Susan Drake – Kentucky Mental Health Players
Rosalind Heinz – Planned Parenthood
Mary Jefferson – African American Women’s Literary Series
Mary Ann Maier – Performance Artist
Pam McMichael – Alliance Against Women’s Oppression & Fairness Campaign
Helen Switzer – Jewish Community Federation
Barbara West – Radio Producer
COMMUNITY ISSUES AND COMMUNITY ARTS

A PUBLIC DISCUSSION OF DIVERSITY AND THE AMERICAN FESTIVAL IN LOUISVILLE

5:30-6:30pm, MONDAY, OCTOBER 19th, LOUISVILLE FREE PUBLIC LIBRARY BOARD ROOM, YORK AND THIRD STS.

You are invited to participate in an open discussion of how community arts can further understanding of community issues in Louisville. Artists and leaders from the national American Festival Project will attend the discussion, but the focus will be on issues and arts in Louisville.

A panel of artists and community leaders will begin the discussion, and public participation will be encouraged. Panel members will include:

*John O’Neal—storyteller, performer, Civil Rights activist, founder of Free Southern Theater, Junebug Productions, and the national American Festival Project;

*Anne Braden—long time Civil Rights activist in Louisville;

*Tom Ellis—Director of Goals for Greater Louisville;

*Pam McMichael—Fairness Campaign;

*Dr. Madeline Maupin Hicks—representing QUEST.

Also attending will be representatives of Roadside Theater from Appalshop in Whitesburg, KY; Caron Atlas, Director of the national American Festival Project; Colleen Jennings-Roggensack who presented an American Festival at Dartmouth College in January and is now Director of Public Events at Arizona State University; and Steven Kent, cultural activist and nationally known auteur theatre director.

The purpose of the discussion is to identify ways the American Festival in Louisville, taking place April 12-17, 1993, can effectively address tough issues of diversity facing our community.

Come at 5:00 for an informal reception to meet national American Festival Project artists and staff.
Arts targeted as means to racial healing

By LAWRENCE MUHAMMAD
Staff Writer

About 50 activists and artists planned strategies last night for promoting diversity through performances of the American Festival Project, a national arts initiative set to be in Louisville April 12-17, 1993.

The project was born in 1983 when the predominantly black Free Southern Theater of New Orleans and the predominantly white Roadside Theater of Whitesburg, Ky., toured each other’s community in reaction to a nationwide resurgence of the Ku Klux Klan.

"It proved so interesting and useful, we decided to do it again," said John O’Neal, director of the Free Southern Theater.

Since then, the coalition has become national in scope but enlists talent from local areas whose artistry addresses social problems.

Veteran activist Anne Braden, one of four speakers last night, said the project could help heal racial division in Louisville, one of five locations it will visit during 1992-93.

"You get the feeling often that whites have no idea what problems are in the African-American community," said Braden, who is white. "There’s a wall ... between the white and black communities."

Other speakers were O’Neal; Tom Ellis, director of Goals for Greater Louisville; Pam McMichael of the Fairness Campaign; and Dr. Madeline Maupin Hicks of Quality Education for all Students.

O’Neal chided the group for excluding poor residents from last night’s planning.

"They must be included in the process of decision-making for the health of this community," he said.
GOALS FOR THE
LOUISVILLE AMERICAN FESTIVAL

GOAL #1 Promote tolerance and mutual respect among residents in the Louisville Metropolitan area.

Objectives:

1. Bring together diverse participants to explore issues of race, gender, class, age, sexual orientation, religion, and regional identity during the Festival week;
2. Develop new models and support existing curriculum transformation activities emphasizing multicultural teaching and learning experiences;
3. Build and strengthen coalitions with elementary, high school, and college educators to attend and follow-up the Festival;
4. Create and strengthen coalitions among social change groups to further and follow up diverse participation in the Festival;
5. Strengthen a sense of community at the university by involving unit representatives, faculty, staff, and students;
6. Strengthen collaborations among UofL, community arts organizations, social change groups, and local artists.

GOAL #2 Enhance the role of the arts in our community as an effective mechanism for social change.

Objectives:

1. Focus on community-based art as a tool for cultural understanding;
2. Increase accessibility to community-based arts in the Louisville area by involving diverse audiences in the Festival;
3. Involve the media in the process of addressing multicultural issues through the arts;
4. Involve policy makers at the University and in the community in the process of addressing multicultural issues through the arts;
5. Strengthen the role of community-based artists in education and social change;
GOALS OF THE WOMEN’S CENTER FOR THE LOUISVILLE AMERICAN FESTIVAL

GOAL #1 Promote tolerance and understanding of women among residents in the Louisville Metropolitan area.

Objectives:

1. Increase public awareness of women’s issues through audience development, public relations, performances and allied activities associated with the American Festival;

2. Work with the MultiCultural Center to place women’s issues in a multicultural context;

3. Strengthen a sense of community at UofL by facilitating campus-wide collaboration to promote equality;

4. Establish the role of the Women’s Center as a campus-wide leader for social change;

GOAL #2 Promote social change in our city, state, and region by working with artists in the community, especially women.

Objectives:

1. Demonstrate through the American Festival how the arts can lead to new understandings of women’s issues;

2. Use the American Festival to place women’s issues in the context of human issues and fundamental social change;

3. Define the role of the Women’s Center, through the Festival, as a leader in facilitating campus/community cooperation, especially among women;

4. Build coalitions with artists and social change groups in the community.
January 8, 1993

Dear Friend -

We are writing to introduce you to an exciting opportunity for Louisville - the American Festival Project. The Festival is a nationally recognized coalition of artists and sponsors who use the arts and multi-cultural exchange to build understanding between diverse people and forge community alliances. The U of L Women's Center, in conjunction with the U of L Multi-Cultural Center, is hosting the Project in Louisville, April 13-18. Your organizational participation in the festival will directly link the issues expressed in the performances to our local concerns.

For one week, Kentucky and Festival artists will flood our community with performances, educational programs, and workshops. Festival artists and theatre groups from around the nation who will participate in Louisville include:
- Roadside Theatre (Appalshop, Whitesburg, Ky);
- Junebug Productions (African American Theatre Group, New Orleans);
- Robbie McCauley (African American Artist, New York);
- Naomi Newman (Traveling Jewish Theatre, San Francisco);
- Brenda Wong Aoki (Asian American Artist, San Francisco);
- Ruby Nelda Perez (Latina Artist, San Antonio);
- Steve Kent (Director, Advocate for Gay/Lesbian Equality, Los Angeles).

Performances, including individual and collaborative efforts, will be held in the evenings. Festival and Kentucky artists will be performing and facilitating discussions during the day for events at the University, in the schools and in the community.

Just as important as the performances and pre or post show discussions, the cross cultural work to build the Festival is already starting, and we invite you to get involved. Consider participating in the Festival by one or more of the following ways:

1) Be a co-sponsor of an evening performance which relates to your organizational goals. (Being a co-sponsor means listing your organizational name and lending your efforts to help build the event. It does not necessarily involve a financial commitment.)
2) Publicize the Festival in your newsletter.
3) Have an "Organization Night Out" at one of the performances, where you bring members and your group is officially recognized at the event.
4) Organize a brown bag or discussion with a Festival or Kentucky artist.
5) Network with another organization.
6) Come yourself and bring a friend.

More detailed information about the festival is enclosed for you. If you like what you see, call the Women's Center at 588-8976.

Sincerely,

Judi Jennings
Executive Director
Women's Center

Pam McMichael
Planning Committee
American Festival Project
TO LOUISVILLE AREA ARTISTS
CALL FOR PROPOSALS
TO PARTICIPATE IN THE AMERICAN FESTIVAL

Call for Artist Proposals from individuals and companies

IF YOUR WORK IS:
  1) COMMUNITY-BASED
  2) ORIGINAL
  3) CONCERNED WITH PROMOTING EQUALITY & CULTURAL UNDERSTANDING
  4) MEASURED BY HIGH STANDARDS OF ARTISTIC QUALITY

YOU ARE INVITED TO SUBMIT A PROPOSAL TO PARTICIPATE IN THE LOUISVILLE AMERICAN FESTIVAL APRIL 13-18, 1993
(SEE ATTACHED SCHEDULE)

THE AMERICAN FESTIVAL Project is a national coalition of artists joined with a consortium of presenters and a network of community co-sponsors. The project grew from the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of their diversity.

THE AMERICAN FESTIVAL IN LOUISVILLE is part of a series of festivals taking place across the country. Each festival takes on the character of its home community by involving local artists, social change organizations, and diverse audiences. Festival activities include performances, workshops, panel discussions, collaborations with schools and community groups, and on-going efforts to promote cultural understanding.

OPPORTUNITIES TO PARTICIPATE IN THE FESTIVAL WEEK INCLUDE:

* 4-5 EVENING PERFORMANCES AT UOFL

* 12-16 EDUCATIONAL WORKSHOPS, COMMUNITY PROGRAMS AND CLASSROOM PRESENTATIONS AT UOFL; SELECTED SCHOOLS, AND COMMUNITY SITES AROUND THE AREA

* RESIDENCIES AND/OR SPECIAL PROJECTS BY FEMINIST ARTISTS TO WORK WITH 4 FEMINIST FESTIVAL ARTISTS (NAOMI NEWMAN, RUBY NELDA PEREZ, BRENDA WONG AOKI, & ROBBIE MCCAUSEY) SUPPORTED BY THE KY FOUNDATION FOR WOMEN

TO BE CONSIDERED, PLEASE SUBMIT A WRITTEN PROPOSAL TO:
THE WOMEN'S CENTER
GARDINER HALL
UNIVERSITY OF LOUISVILLE, LOUISVILLE KY 40292
BECAUSE OF TIME CONSTRAINTS, PROPOSALS MUST BE RECEIVED BY 5:00 ON FEBRUARY 12TH
ARTISTS WILL BE SELECTED BY PEER PANEL AND NOTIFIED MARCH 1, 1993.
please see side two for details about proposal and selection process
PROCESS FOR SUBMITTING A PROPOSAL

To propose a performance or other activity, please submit a narrative of no more than three pages which answer the following questions:

1. NAME OF INDIVIDUAL ARTIST OR ORGANIZATION
2. ADDRESS AND DAYTIME PHONE NUMBER
3. CONTACT PERSON FOR THE ACTIVITY YOU ARE PROPOSING
4. ONE PARAGRAPH BIOGRAPHICAL SKETCH OF ARTIST(S)
5. BRIEF STATEMENT OF ARTISTIC PURPOSE (ONE PARAGRAPH)
6. A BRIEF DESCRIPTION (NO MORE THAN 3 PARAGRAPHS) OF YOUR PROPOSED PERFORMANCE, WORKSHOP, INSTALLATION, COMMUNITY PROGRAM, OR CLASSROOM ACTIVITY
7. a) LENGTH OF PERFORMANCE/ACTIVITY, b) PREFERRED TIME DURING WEEK
8. PREFERRED VENUE—RED BARN, THRUST THEATRE, COMMUNITY SITE, SCHOOL
9. TECHNICAL REQUIREMENTS—PLEASE BE AS MINIMAL AS POSSIBLE
10. WHAT AUDIENCE(S) WOULD YOU LIKE TO REACH AND HOW?
11. PROPOSED FEE
12. ARE YOU OPEN TO COLLABORATIVE IDEAS FROM FESTIVAL PLANNERS?
13. A SAMPLE OF PROPOSED ACTIVITY IN ONE OF THE FOLLOWING FORMS:
   5 MINUTE 1/2" VIDEO TAPE; SCRIPT; UP TO 12 POEMS; SHORT STORY;
   UP TO 12 SLIDES; 1 PAGE VERBAL OR VISUAL DESCRIPTION OF
   INSTALLATION/EXHIBITION; OR UP TO TWO LETTERS OF RECOMMENDATION
   (**Special Note: YOU MAY PROPOSE MORE THAN ONE ACTIVITY, BUT PLEASE
   SUBMIT A SEPARATE PROPOSAL FOR EACH ACTIVITY)

FUNDING FOR FEES FOR SELECTED ARTISTS IS MADE POSSIBLE THROUGH GRANTS TO THE WOMEN'S CENTER FROM THE KY FOUNDATION FOR WOMEN, LILA WALLACE/READER'S DIGEST FUND, AND THE NATIONAL AMERICAN FESTIVAL PROJECT.

WHILE THERE ARE NO MINIMUM OR MAXIMUM FEES, FUNDING IS LIMITED AND INCLUDING DIVERSE ARTISTS FROM VARIOUS DISCIPLINES IS A HIGH PRIORITY.

PROCESS AND CRITERIA FOR SELECTION

Proposals MUST be received by The Women's Center by 5:00 pm on February 12, 1993

All proposals will be evaluated by a peer panel of diverse artists and arts administrators and ranked according to excellence, originality, community connections, and commitment to promoting cultural understanding and equality.

The Louisville American Festival Planning Committee will make the final selection based on consistency with the missions of the Women's Center and the national American Festival Project and the need to balance geographical areas, artistic disciplines, and participation by artists of diverse cultural backgrounds, gender, ages, orientation, and physical abilities. Final selection will involve matching artists, community audiences, and budget.
LOUISVILLE AMERICAN FESTIVAL ARTISTS & COMPANIES

Adella, Adella the Storyteller, LA
Gregory Acker - musician, KY
Ancient Ways - African American performance and workshop, KY
Brenda Wong Aoki - performance artist, CA
Ballet Espanol - dance, KY
Duane Campbell - poet, KY
Phillip Cherry - actor, KY
Michael Cowden - poet, KY
Chris Doerflinger and Mary Anne Maier - performance artists, KY
ElderSprites - senior performance ensemble, KY
Steve Kent - producer, CA
Kentucky Mental Health Players - improvisational troupe, KY
Kyana Blues Society - musicians and supporters, KY
Robbie McCauley - performance artist, NY
Michele Moore - writer, KY
Naomi Newman of Traveling Jewish Theatre - performance artist, CA
John O'Neal of Junebug Productions - performance artist, LA
Ruby Perez - performance artist, TX
Roadside Theater - performance company, KY
Stage One - performance and production company, KY
Alfred Wiggins - performance artist, NC
Laverne Zabielski - poet, KY
LOUISVILLE AMERICAN FESTIVAL CO-SPONSORS

AAUW (American Association of University Women)
African American Women’s Literary Series
AFSCME (American Federation of State, County and Municipal Employees)
Alliance Against Women’s Oppression
Mary Anderson Center for the Arts
Artswatch
Black Women for Political Action
B’nai B’rith Hillel Foundation
Leora Brown School
Bullitt County Adult Learning Center
BPW (Business and Professional Women), UofL
Center for International Students and Programs, UofL
Center for Women and Families
The Clothesline Project
CLUW (Coalition of Labor Union Women)
Crane House
Defense Mapping Agency
Ken Ellis Seniors/New Albany Parks and Recreation
Fairdale High School Leadership for Success Program
Fairness Campaign
FOR (Fellowship of Reconciliation)
GLOBAL (Gay, Lesbian or Bisexual Alliance), UofL
Goals for Greater Louisville
Golden Key National Honor Society
GAPSA (Graduate Association for Professionals in Student Affairs, UofL
Hadassah
Honors Council, UofL
Interfaith Center, UofL
International Center, UofL
Iroquois High School
Jefferson County Department of Human Services/Operation Self-Help
Jefferson County NOW (National Organization for Women)
Jefferson County Youth Center
Jewish Community Federation of Louisville
KFTC (Kentuckians For The Commonwealth)
Kentucky Correctional Institute for Women
Latin Club of Louisville
LAWN (Louisville Area Women of Faith Network)
Louisville Branch NAACP (National Association for the Advancement of Colored People)
Louisville CampusServe
Louisville Women-church
Louisville Urban League
Many People, One Community
Maryhurst School
Maupin Elementary School, Family Resource Center
National Council of Jewish Women
Neighborhood Youth Board, City of Louisville
NETWORK (New Energy to Work Out Racial Kinks)
Omicron Delta Kappa Leadership Honor Society
Operation Gateway/Algebra Project
Project PEP (Partnerships Enhancing Potential)
Salvation Army Parkland Boys and Girls Club
Secret Places
Theater Workshop of Louisville
University of Louisville Project Success
Vietnamese American Association of Kentucky
Youth for Peace
UofL instructors Joan D'Antoni (left) and Ruth Miller (second from the right) laugh it up with Louisville artist Chris Doerflinger (right) and two visitors to the Women's Center.
LOUISVILLE AMERICAN FESTIVAL FACULTY DEVELOPMENT PARTICIPANTS

ADMINISTRATION and HIGHER EDUCATION
Gloria Murray
ANTHROPOLOGY
Yvonne Jones
Ed Segal
COMMUNICATION
Kathy Werking
EDUCATIONAL and COUNSELING PSYCHOLOGY
Kai Kirby
Sidney McPhee
Daya Sandhu
ENGLISH
Dale Billingsley
Tom Byers
Lucy Freibert
Susan Griffin
Suzette Henke
Marie Long
Mary Evelyn Martin
Hildy Miller
Peggy Strain
FINANCE (CBPA)
Dianna Preece
HISTORY
Ann Allen
Carl Ryant
Nancy Theriot
INDIANA UNIVERSITY SOUTHEAST
Marcia Segal
Susan Van Dyke
KENT SCHOOL
Jackie Claes
Lina Fong
MARKETING (CBPA)
Dennis Menezes
MODERN LANGUAGES
Anne Greenfeld
MUSIC INSTRUCTION
Jack Ashworth
Susan Parisi
NURSING
Paulette Adams
PHILOSOPHY
Phil Alperson
John Flodstrom
Robin Schott
PHYSICAL THERAPY
Barbara Oremland
POLITICAL SCIENCE
Mary Hawkesworth
PREP DIVISION
Joan D'Antoni
REFERENCE, EKSTROM LIBRARY
Carmen Embry
RELIGIOUS STUDIES
Mary Ann Stenger
THEATRE ARTS
Sandra Sidney
Faculty Development

In Spring 1993, thirty-eight women and men representing six UofL units and one Metroversity participated in a semester-long Faculty Development program, three others also participated in the Festival by bringing student groups and one by leading a post-show discussion. Events were co-sponsored with UofL Faculty Development Program.

These activities included:

- two new courses using the arts to incorporate race and gender into the curriculum,
- twelve classroom presentations during Festival week involving thirteen faculty and eight Festival artists,
- thirteen faculty bringing seventy-eight student groups to festival performances,
- eight faculty serving as humanities scholars and post-show discussion leaders for Festival activities,
- brown bag lunch on course revision during Festival week,
- four faculty described assignments and related activities underscoring the Festival theme of respect for diversity.

Faculty and student comments submitted to the Women's Center were overwhelmingly positive:

- four faculty commented about developing new teaching methods,
- five faculty commented about the deeper involvement of students in discussions of diversity,
- eight student papers and comments indicated new awareness of diversity issues.

These results suggest the following factors be considered in future Faculty Development and University diversity activities:

1. A core number of UofL faculty are willing to incorporate multicultural materials/perspectives into classroom teaching.
2. Multicultural education requires new pedagogical techniques.
3. Multicultural materials can be successfully incorporated into introductory classes (writing, religion, philosophy) as well as into more specialized, higher level classes.
4. Faculty will participate in planning and developing multicultural activities when given the opportunity.
American Festival Theater Group Seeks Faculty Involvement

University of Louisville faculty will have a unique opportunity this academic year to participate in a course-enhancement project utilizing performance and performance artists as learning tools. The American Festival, a consortium of artists working to promote equality and mutual respect, will be performing at UofL Spring semester 1993 as part of a project sponsored by the Women's Center, the Office of the Provost, Student Affairs, and Faculty Development. The project is designed to get faculty and performance artists together to plan and implement a course component aimed at increasing students' awareness of and respect for differences of race, gender, class, and sexual orientation.

Dartmouth and Cornell have hosted American Festival projects, but the UofL project will be unique in its involvement of faculty. Artists from six performance groups, representing four culturally distinct American peoples (Appalachians, African Americans, Asian Americans, and Latinos), will be at UofL in October for planning meetings and in April for the week-long performance schedule. Interested faculty are invited to meet with the performers to discuss ways to utilize the April Festival in courses they are planning to teach Spring semester. Faculty may invite performers to their classes, ask their classes to attend public performances, participate in public workshops on the performances, or suggest other ways to use the performances and artists in their classes.

Faculty are encouraged to think of their Spring semester course offerings in terms of the possibilities offered by the American Festival. Those faculty members who are interested in participating will meet five times during the academic year at luncheon meetings to meet with the artists, to share ideas about using performance as a pedagogical tool, to discuss syllabi, and to evaluate the year's experience. If you are interested in participating, please contact Nancy Theriot (x7014, x8160; PROFS NMTHER01).

Carol Gilligan Will Speak at UofL

Carol Gilligan, Professor of Education at Harvard, will give the Grawemeyer Lecture this year on Thursday, September 8, at 5:00 p.m. in the Multipurpose Room of the SAC. The title of Gilligan's lecture is "Rivers of Women's Lives and the Sea of Civilization: Currents of Love, Resistance and Change." Gilligan is best known for her book, *In a Different Voice*, in which she argues that Lawrence Kohlberg's theory of the stages of children's moral development is sex biased because it takes a male-specific "justice ethic" as a universal. Gilligan's work with girls led her to propose an "ethic of caring" as a female-specific line of moral development arising from cultural differences between the sexes.

The lecture is free and open to the public.

Video Series Planned

continued from page 2

* 10/14: *Islam* (60 min.), offers perspectives on an ancient religion as it confronts modern society and its changing Muslim people.

* 10/21: *Geronimo and the Apache Resistance* (60 min.), portrays the transformation of a Native American society faced with the loss of its land and traditions.

* 10/28: *Becoming American* (58 min.), story of a Laotian family’s odyssey from a refugee camp to resettlement in the USA where they faced months of culture shock and prejudice while trying to adapt to their new home.

* 11/14: *Bahia: Africa in the Americas* (58 min.), examines African cultural traditions preserved by the people in the Brazilian state of Bahia in their music, dance, art, food, and religion.

* 11/11: *Bringing It All Back Home* (48 min.), analyzes the "global economy," its effect on third-world women workers in "free trade zones" and its impact on local economies.

* 11/18: *Rape By Any Other Name* (60 min.), investigates acquaintance rape through interviews with rape survivors, counselors, and women and men college students.

* 12/12: *Trouble Behind* (56 min.), explores the origins of today's racism in the history of a seemingly typical small town (Corbin, KY) by investigating how Corbin's present citizens evade and deny their town's "white-only" reputation.

A schedule of the entire series, including both Fall and Spring semesters, will be in your mailboxes soon.

This video series is free and open to the public.
Letter From the Editor
On "Teaching Tolerance"

I'm not a touchy-feely person, except around family (unavoidable) and small children (personal weakness). Academic life attracted me partially because it seemed so reasonable. So I find myself in a curious position encouraging people to take advantage of a program that utilizes emotion and commitment, imagination and fantasy as pedagogical tools. Thinking about the American Festival project (story on page 2) forced me to confront my skepticism about "non-intellectual" modes of teaching/learning.

The American Festival is concerned with "teaching tolerance"; the performers believe that performance art can be transformative for both artists and audience. To check this out, I consulted an expert. I asked my son, Devin, who is a "techie" (a Design and Production student) at the Youth Performing Arts School, how learning about racism through performance might be different than seeing a movie or reading a book. "It's real," he replied. "It's real people, feeling." Thinking that I didn't quite get the point, he went on to explain that theater is more communicative than movies or books because it involves people to people interaction. And, according to Devin, such interaction is more effective than a film, book, or formal lecture in communicating about prejudice.

Being the son of a university professor, Devin went on to elaborate his point by giving me an example of theater designed to promote change. He told me about a play that was part of the "required opportunities" in the Governor's Scholars Program last summer. One part of the play involved a character who was anorexic. Although members of the audience had heard lectures about the dangers of eating disorders before, the play elicited a response no lecture (book or movie) could have. The students talked about it for days, relating their own experiences with eating disorders. Some made decisions to change.

I saw Devin's point. Although we are likely to think of prejudice as simply ignorance, prejudice is more a matter of feeling than of thinking. So we might be more successful "teaching tolerance" about race, class, gender, and sexualities by incorporating "real people, feeling" into our more traditional pedagogies. I am hoping that many of you will join me to explore the possibilities of "teaching tolerance" utilizing the performers of the American Festival.

Nancy M. Theriot
Faculty Receive Course Development/Revision Grants for 1992-93

Thirteen faculty members from seven UofL units have received Course Development/Revision grants for the 1992-93 academic year to develop a new course or revise an existing course to include analyses of race, class, gender, and sexualities (see list of grant recipients in side bar, this page). The grant recipients will meet several times during the academic year in a faculty seminar to discuss common readings and to hear speakers on special topics.

All UofL teachers are welcome to attend seminar sessions. If you want to attend, please notify Jan Upton (x7014; PROFS JOUPTO01) at least one week before the session.

Fall Semester Faculty Seminar Meeting Dates:
- Wednesday, September 30, 2:30-4:30
- Wednesday, October 28, 2:30-4:30
- Wednesday, November 11, 2:30-4:30
- Thursday, November 19, 12:30-2:30

Faculty to Participate in American Festival Project

Fifteen UofL faculty members have expressed interest in participating in the American Festival project this year. The Festival, a consortium of artists whose performances are designed to promote discussion of racism and prejudice, is sponsored by the Women's Center, the Office of the Provost, Student Affairs, and Faculty Development. The artists participating in UofL's Festival represent four culturally distinct American peoples (Appalachians, African Americans, Asian Americans, and Latinos). Although the week-long American Festival will be the week of April 12, 1993, the project will involve faculty, community groups, public school teachers, and campus organizations in a year-long dialogue about efforts to reduce prejudice on campus and in the greater Louisville community.

American Festivals have been held at Dartmouth and Cornell, but neither campus included course components in its project; the UofL Festival will be unique in its involvement of faculty and classroom time. Thus far, fifteen faculty members have agreed to include the Festival performers in some way in their Spring semester courses. These faculty members will meet five times (on Thursdays, 12:30-2:30) during the academic year to hear speakers and to share ideas about how to utilize the Festival.

Any UofL or Metroversity teacher may participate in the project. If you are interested, and have not yet contacted Nancy Theriot, please do so (x8160, PROFS NMHER01). The first meeting of the faculty participants will be Thursday, October 8, from 12:30-2:30.

Course Development Grant Recipients for 1992-93

The following faculty members will participate in the Course Development/Revision project this year:

* Joan D'Antoni, Preparatory Division, "Fundamentals of Writing" (revision)
* Thomas B. Byers, English, "Film and Gender" (new)
* Jacalyn Claes, Kent School, "Family Systems Process" (revision)
* Harvey Dean, Kent School, "Clinical Practice" (revision)
* Robert Hanke, Communication, "Cultural Studies" (revision)
* Kathleen M. Kirby, Educational and Counseling Psychology, "Gender, Sexuality and Sexual Orientation Issues in the Therapy Process" (new)
* Mary-Evelyn Martin, English, "Dreaming Across the Border" (revision)
* Sidney A. McPhee, Educational and Counseling Psychology, "Multicultural Counseling" (revision)
* Barbara Oremland, Physical Therapy, "Psychological and Sociological Aspects of Health and Illness" (revision)
* Susan Parisi, Music History, "Introduction to World Musics" (new)
* Daya S. Sandhu, Educational and Counseling Psychology, "Training Counselors to meet the Psychological Needs of International Students" (new)
* Ruth R. Voignier, Nursing, "Issues and Trends in Professional Nursing" (revision)
* Kathy Werking, Communication, "Communication in Intimate Relationships" (new)
New Faculty Development Video Acquisitions

The following videos are the latest Faculty Development acquisitions. To preview a video or to reserve one for your class, contact Jan Upton (x7014; PROFS J0UPTO01).

In the White Man's Image (60 min.), focuses on the consequences of attempts to "civilize" Native Americans in the 1870s at the Carlisle School for Indians.

Los Mineros (60 min.), tells a story of Mexican-American miners and their struggles to shape the course of Arizona history.

Roots of Resistance: A Story of the Underground Railroad (60 min.), recounts the story of black women and men who fled slavery in the South via a network of escape routes organized by other escaped slaves and their allies.

The Massachusetts 54th Colored Infantry (60 min.), tells the story of the first officially sanctioned regiment of northern black soldiers during the American Civil War.

Goin' Back to T-Town (60 min.), tells the story of neighborhood life in Greenwood in Tulsa Oklahoma as remembered by its residents. Greenwood, founded by African-Americans at the turn of the twentieth century, was a thriving community until whites looted and burned it to the ground in 1921. Residents rebuilt their community, but it did not survive the policies of the 1960s.

Simple Justice (150 min., includes study guide), a drama based on Richard Kluger's book of the same name recounting the legal strategy and social struggle that resulted in Brown v. Board of Education of Topeka.

All of the videos listed above are closed captioned. Continued on page 3

American Festival Comes to Campus

The Louisville American Festival, a very ambitious campus/community arts project, opens Tuesday, April 13 and runs through Sunday, April 18. Bringing together national and local artists and campus and community groups, the Festival aims to use performance art to raise people's awareness of diversity issues. Performances, brown bag lunches, panel discussions, and poetry readings focus on ways to combat racism, sexism, homophobia, and ethnocentrism (see page 3 for partial list of events).

Judi Jennings, director of the UofL Women's Center and organizer of the Festival, got the idea to put together a Louisville American Festival after she experienced one held at Dartmouth in the winter of 1992. Believing that a Louisville American Festival could help campus and community confront common problems, Jennings has been working with UofL and community groups since the summer of 1992 to plan the Louisville Festival. With over 35 community organizations and nearly every unit of the University participating, the Louisville American Festival is the most significant and inclusive fulfillment of UofL's urban mission since the University entered the state university system.

While American Festivals have many things in common, one unique characteristic of the Louisville Festival is the participation of faculty. Thirty-five faculty members have been meeting since fall semester to discuss using performance as a teaching tool. Some teachers have invited performers into their classes, some have assigned certain Festival events as class discussion texts, and some have arranged to view particular performances as a class experience. These faculty members will meet to discuss and evaluate their classroom activities after the Festival is over.

Judi Jennings obtained major funding for the Louisville American Festival from the Lila Wallace-Reader's Digest Fund and additional support from the Kentucky Foundation for Women, the Kentucky Humanities Council, and the University of Louisville. The Louisville Festival is part of the American Festival Project which receives support from the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation.

Follow-up to March 10 Miniconference Planned

As a follow-up to the March 10 "Faculty Workshop on Curricular Transformation," units have been asked to think about unit-based projects to continue the University's diversity efforts. For example, math-based units might design a program to put into practice some of the ideas suggested by Uri Treisman. Units might also plan diversity work that includes one or several of the UofL panels featured at the workshop. Finally, units might develop ways to encourage faculty to utilize the course revision grants and instructional minigrants to further the goal of curricular change. Contact Nancy Theriot (x8160; PROFS NMTHER01) for help.
Festival Features Free Campus Events

The following Louisville American Festival on-campus events are free. For a complete schedule, which includes UofL performances each evening at 5:30 p.m. and 8:30 p.m. and also numerous off-campus events, contact the Women's Center (x8976).

Tuesday, April 13:
noon, Multicultural Center, brown-bag lunch, "The Why's and How's of Course Revision"

Wednesday, April 14:
12:15 p.m., Law School, panel, "Free Speech and the Arts"
1:00 p.m., Multicultural Center, discussion, "Feminism Across Cultures"
3:00 p.m., Ekstrom, panel, "Minorities and Law Enforcement"
3:00 p.m., Ekstrom, poetry reading, Michael Cowden
7:00 p.m., Multicultural Center, reception for "Blues Queens"

Thursday, April 15:
noon, College of Education Building, brown-bag lunch, "Creating Safe Classroom Climates"
1:00 p.m., SAC, panel, "Career Paths in Theater Arts"
3:00 p.m., Ekstrom, poetry reading, Duane Campbell

Friday, April 16:
11:00 a.m., Humanities 100, performance, "Moon Belly Ballet"
3:00 p.m., Ekstrom, poetry reading, LaVerne Zabielski
4:00 p.m., the Women's Center, open house.

Special thanks to the following UofL faculty members who were presenters, facilitators, or packet contributors for the March 10 "Faculty Workshop on Curricular Transformation."

From Arts and Sciences: Joseph Aponte, Diedre Badejo, Julia Dietrich, Blaine Hudson, Judi Jennings, Yvonne Jones, Julie Peteet, Peggy Strain, and Ken Terrill.

From Business/Public Administration: Richard Herden.

From Health and Social Services: Lina Fong, Suzanne Hanna, and Patricia Walker.

From the Law School: Kathy Bean and Linda Ewald.

From the Preparatory Division: Ruth Miller.

From the School of Education: Jeffrey Clark and Kathleen Kirby.

From the Speed Scientific School: Carol O'Connor.

From University Libraries: Lee Caruthers, Carmen Embry, Gail Gilbert, Dick Griscom, Robin Harris, David Horvath, Jan Kulkarni, Joyce McCray Pearson, Phil Sager, and Gwendolyn Snodgrass.

Video Acquisitions
Continued from page 2

Booker T. Washington: The Life and the Legacy (30 min.), award-winning film interweaves dramatic reenactments with vintage photographs to tell the story of the man who was the undisputed leader of black America at the turn of the twentieth century.

Black Power in America: Myth or Reality? (59 min.), focuses on black empowerment in American society since the civil rights movement of the 1950s and 1960s and includes interviews with contemporary black leaders.

Frederick Douglass: An American Life (31 min), award-winning dramatization of the life of Frederick Douglass, one of the greatest leaders in African-American history, which focuses on the person behind the public figure.

Voice of La Raza (40 min.), award-winning documentary about job discrimination against Spanish surnamed Americans and the larger economic and cultural problems faced by the Latino community.

Whose Standard English? (24 min.), illustrates practical techniques for teaching dialect-speaking students successfully and underscores the necessity of according them the same consideration and respect accorded to students learning English as a second language.

Women of Color in Higher Education: Too Invisible, Too Silent, For Too Long (120 min.), videoconference broadcast March 31, features panelists discussing the academic, social, and professional environment for women of color in universities.

Faculty Workshop on Curricular Transformation (120 min.), tape of the plenary session of UofL's March 10 diversity miniconference featuring Uri Treisman, Nancy Pogel, and Diedre Badejo.
CLASSROOM ASSIGNMENTS AND RELATED ACTIVITIES DESCRIBED IN CONJUNCTION WITH THE FESTIVAL

1. PHIL ALPERSON, Philosophy
"My students were required to attend at least one performance and to submit a written commentary. I also scheduled readings and presentations on the role of drama in society, and gender stereotyping in film and video, to coincide with the Festival. . . ."

2. DIANNA PREECE, Business
"I had Stewart Shrader from the [UofL] Endowment Fund discuss morals and ethics in investing. We talked about the Endowment Fund's divestiture of South African holdings. The conversation was quite interesting. . . ."

3. SUSAN GRIFFIN, English
"I asked students to attend two or more events, and they had their choice of three writing assignments, based on the performances they attended. . . ."

4. ANNE GREENFIELD, French
"I had the students see two plays. Then they had to talk about the plays in French as a follow-up. . . ."

FACULTY COMMENTS ON DEEPER INVOLVEMENT OF STUDENTS IN DISCUSSIONS OF DIVERSITY

1. "Some people spoke about themselves . . . who had never said anything before. The Festival had a direct impact on classrooms (e.g. empowering students to speak about their lives). Although I wasn't sure of the impact at the time the 'post-Festival' discussion showed how much it had touched people. Some people spoke who never spoke before ranging from issues about prejudices against artists . . . to their validation of their own multicultural heritage."

2. "I was favorably impressed with the reaction from some of my students, particularly some who had previously revealed themselves to be somewhat narrow-minded and intolerant. I sincerely believed that the performances reached them and opened them up just a little."

3. "I was pleased to see some quiet students ask questions."

4. "I think this Festival met a need for increased dialogue and the chance to address difficult issues."

5. "I think it certainly made people aware of their feelings and made them think about their level of tolerance for diversity."

FACULTY COMMENTS ON DEVELOPING NEW TEACHING METHODS:

1. JOAN D'ANTONI, Writing
"I feel energized! I got lots of new ideas for both new materials and new methods. I'm already cooking some class work ideas on storytelling—finding your own stories, telling those stories to others."

2. ROBIN SCHOTT, Philosophy
"Although I focus a lot on interaction and discussion, it made me think about ways to do this more effectively. . . . Gave me some insight into alternative pedagogical strategies."

3. DIANNA PREECE, Business
"I can see new possibilities for bringing multicultural issues into Business courses. I would never have had these ideas on my own."

4. ANNE GREENFIELD, French
"Confirms and supports what I have always felt and has given me a number of new ideas."
1. Paper for Susan Parisi—Music 331, World Music
   "The disjointed nature of the songs fit nicely into the
disjointed nature of the play [Sally's Rape], which is a
function of the improvisational style. While McCauley is
naked and vulnerable, portraying a slave on the auction
block, Huchins begins a haunting chant in which the
audience participated repeating/singing 'Bid 'em in.'
Forcing the audience to participate in the 'bidding' for the
slave has a tremendous effect upon the audience, who
must confront the moral implications of the slave trade
and the dehumanization of women in general."

   "Sally's Rape and Junebug/Jack relate their history to
the audience differently, whether it be through the
shocking imagery of Sally's Rape or through the songs
and dances of Junebug/Jack. But both convey the same
message of oppression, discrimination, and the struggle
for change."

3. Paper for Ann Allen, History 588, Feminism in
   Western Civ.
   "Crossing the Broken Bridge never claims that there
aren't real problems between the groups [Jewish and
African-American], and in fact it doesn't even resolve
many of the issues that many characters bring up. But
what it does do is dramatize that difference doesn't have
to be a barrier."

4. Editor of the student newspaper, Loraine Lawson,
   wrote in The Louisville Cardinal: "Outside the classroom,
there are numerous multicultural events, but, and this is a
big but, the events are aimed at a select group of people
who are already engaged in pursuing diversity. The
exception to this was the American Festival. Because
many teachers made participation mandatory or offered
extra credit for attendance, the crowds were filled with
different types of people, including the types who don't
want to expose themselves to diversity."

5. Paper for Ann Allen, History 588, Feminism in
   Western Civ.
   "The issue of motherhood is central to this play
[Woman's Work]. In fact, Perez ends the performance
with a poem written to her mother concerning the need
she has to make a impression on life. She uses the
analogy of making tortillas to speak of putting her hands
prints on life, of molding it to give sustenance and assure
survival."

6. Student Comment
   "The reason I chose to see Snake Talk was to learn and
experience more about the Jewish culture and their
beliefs. As I left the play, I felt I had gained more than an
overview of Jewish culture, but a view of the inner
struggles women go through; their oppression, their
sorrows and their hopes. It not only filled me with hope
and happiness, but also challenged my sense of
spirituality and my outlook on women and the culture we
live in."

7. Student Comment
   "When it [Junebug/Jack] ended, I felt a need and
desire to go out and make a difference in the world.
Maybe someday I will!"

8. Student Comment
   "Watching Ms. Perez, I not only saw the struggles of a
poor Chicana woman, I saw women of every race,
religion, and age trying to overcome many different
barriers to make the world a better place for themselves
and for those that they love."
UNIT ACTIVITIES

LOUISVILLE AMERICAN FESTIVAL
UNIT REPRESENTIVES

ARTS and SCIENCES
Roselle Taylor

STUDENT DEVELOPMENT
Katherine Amos

HEALTH SCIENCES-
Nursing, Dentistry, Medicine
Paulette Adams

TRANSITIONAL STUDIES
Ruth Miller

LAW SCHOOL
Linda Ewald

COLLEGE OF EDUCATION
Gloria Murray

SPEED SCHOOL
Pat Ralston

EKSTROM LIBRARY
Carmen Embry

COLLEGE OF BUSINESS
Jane Goldstein

A UofL art student participates in Earthdance in the Festival tent.

photo by: Eddie Davis
UNIT ACTIVITIES

THE PROCESS

Each UofL unit that contributed to the American Festival Project was asked to appoint a representative to participate in planning. The unit representative was specifically asked to develop one or more activities within her unit reflecting the Festival goal of increasing understanding and respect for diversity. Unit representatives were invited to meet national and home artists to discuss possible activities. Representatives were also given the option not to involve artists. The important point was to get every unit involved in the process of figuring out an activity best suited for their faculty, staff, and students. Unit representatives were also asked to disseminate information about the Festival and were encouraged to work with other faculty or staff in their units.

THE RESULTS

• eight women representing eleven units planned and participated in fifteen activities during Festival week.

• five of the unit activities included national or home artists.

• involvement in planning was important in creating, in the words of one unit representative, "something genuine, not just reacting to a mandate." Pat Ralston, Speed School.

• unit representatives appreciated the opportunity to discuss difficult issues of diversity:
  "It allowed me to address in a meaningful way the problem of racism and sexism on campus." Kitty Amos, Student Life
  It provided "a forum for students to participate in cultural diversity discussions—outside the classroom. . . opportunities for faculty to talk more about diversity issues." Ruth Miller, Preparatory Unit
  It is important to "enhance climate for discussion of diversity issues." Roselle Taylor, Arts and Sciences

• Participation was important in creating a universitywide feeling and links with the Louisville community:
  "I also feel more a member of UofL, not just Speed." Pat Ralston, Speed School.
  "The Festival offered a tightly organized and concentrated opportunity for a whole community (including but not exclusively the University) to participate in and think hard about diversity. I think it is really confirming to have so many good people doing so many good things together at one location and time frame." Ruth Miller, Preparatory Unit.
  Kitty Amos, Student Life, wanted "to be a part of a group that addressed difficult subjects related to racism, sexism."
  Paulette Adams, Health Sciences, "met faculty from many other departments and now know the Kentucky Mental Health Players."

RECOMMENDATIONS

1. Festival activities showed a willingness to collaborate across units (e.g. Multicultural Center and Ekstrom Library, Prep Unit and College of Education) that should be encouraged in future diversity efforts.

2. A universitywide diversity effort involving all units is important in creating energy and enthusiasm for change.

3. Community involvement in understanding and acting on diversity issues is important and appreciated.

4. Involving unit representatives in planning for diversity activities is important but perhaps it is better to provide more guidelines and suggestions. Unit representatives need to understand the process of planning is as important as the product.

5. The deans were the initial contacts for the units. If diversity activities are to be effective and perceived as valuable it is important to involve white male leaders as well as women and men of color.
AMERICAN FESTIVAL

Sponsored by
WOMEN'S CENTER
in association with
MULTICULTURAL CENTER

Presents

"BLUES QUEENS - LOUISVILLE WOMEN IN THE BLUES 1900-1940"

Exhibit Presented by: Kentuckiana Blues Society

Dates: April 13 - 26

Location: U of L Multicultural Center and Ekstrom Library

Description:

Exhibit will focus on the careers of Sarah Martin, Helen Humes, Edith Wilson, Edmonia Henderson and Lillian Lone—all of whom enjoyed great popularity during the 1920’s (and in some cases until the 1970’s). Special emphasis will be placed upon their struggles as African-American women to achieve local and national prominence. A special feature of the exhibit will be pages from Sarah Martin’s scrapbook, kept during the 1920’s.

Included in the exhibit will be:

- Rare photographs of the artists, the theaters where they performed and the neighborhoods where they lived.

- Period advertisements from Louisville’s African-American newspapers.

- Rare 78 rpm records

- Map showing African-American neighborhoods and theaters in the 1920’s.

- Free description of exhibit and brief bios on each artist.

Opening Reception will be held:

April 14, 1993
7:00 p.m.
Multicultural Center
The Center for Faculty Development and the College of Arts and Sciences join the American Festival in hosting a brown-bag lunch discussion on

"The Why's and How's of Course Revision"

featuring
Kathy Werking
Mary Evelyn Martin
and
Lynnell Major Edwards

Tuesday, April 13
noon until 1:00
Multicultural Center

You are invited to bring your lunch to the Multicultural Center to talk with Kathy Werking (communication department), Mary Evelyn Martin (English department), and Lynnell Major Edwards (English department) about their efforts to infuse diversity issues into their teaching. Werking, Martin, and Edwards were recipients of course development/revision grants, and each has attended faculty seminar meetings on curricular change. They are anxious to discuss their motivation for course revision work, the problems they have encountered, their students' responses to the new courses, and ways in which their new/revised courses differ from the other courses they teach.

*Please announce this event in your classes.*
Hear a story, Tell a story, Take a Break

STORYTELLING

ROADSIDE THEATER WITH UofL STAFF

Wednesday, April 14
10:00-11:00 AM

University of Louisville Multicultural Center
(adjacent to the Red Barn)
Career Alternatives in Theater Arts

An interactive seminar for anyone considering a career in the theater!

Come and learn about career paths in the theater from a panel of professionals:

- Actor
- Producer
- Booking Agent
- Artistic Director

from an American Festival traveling troop.

When: Thursday April 15, 1993
Where: SAC 306P
Time: 1:00 - 2:30 p.m.

Co-Sponsored by:
The Career Planning Center &
the Department of Theater Arts

For more information, please call 588-6927.

Alternative formats and accommodations available upon request, call James Brown at 588-6927.
A REMEMBRANCE SERVICE

THURSDAY, APRIL 15, 1993
UNIVERSITY OF LOUISVILLE

A REQUIEM FOR PEACE
A NIGHT THAT WILL REMEMBER THE VICTIMS OF THE HOLOCAUST AND RACIAL CRIMES.
A CHANCE TO TASTE AND HEAR DIFFERENT CULTURES OF THE WORLD.

Event cosponsors: B'nai B'rith Hillel Foundation, Interfaith Center, Multi-Cultural Center, N.E.T.W.O.R.K.
The Rodney King incident in Los Angeles created a new public awareness of problems in police/minority relations. Police departments nationwide are attempting to adopt strategies to improve minority relations through training, public education, improved community relations, and the hiring of more minority police officers. The Kansas City, Missouri Police Department has been a leader in the development of strategies to improve the relationship between minority members of the community and law enforcement.

A panel discussion of the status of the police/minorities relationship in the Louisville and Jefferson County metropolitan area and strategies to improve this relationship will follow the presentation. The panel will include representatives from local law enforcement and the community.

Sponsored by the School of Justice Administration, College of Arts and Sciences, University of Louisville
UNIVERSITY OF LOUISVILLE
AMERICAN FESTIVAL
AT THE HEALTH SCIENCES CENTER

WHEN: April 14, 1993 - 10:00 a.m. & 12:00 noon
      April 15, 1993 - 12:00 noon & 2:00 p.m.

WHERE: HSC Auditorium

WHO: The Kentucky Mental Health Players
    * Attend one of the exciting performances by this
      very creative group of players. They will
      perform 4 one hour improvisational scenes
      related to health and health care issues.

    * Broaden your Education!

    * Be a part of the multicultural discussion in
      the health care.

SPONSOR: Vice President for Health Affairs
          and
          HSC Deans

REFRESHMENTS WILL BE SERVED!!!
THE CHILDREN'S CHOICE

Wednesday, April 14

9:00 am  Brenda Wong Aoki at
  Iroquois High School

10:00 am  Kentucky Mental Health Players at
  Allied Health Campus

10:00 am  Roadside Theater story swap with
  UofL staff, Multicultural Center

11:00 am  Adella, Adella the Storyteller with
  UofL, Preparatory Division students
  "Finding Your Own Stories"

ADELLA ADELLA THE STORYTELLER
EVERYONE’S INVITED

FREE SPEECH AND THE ARTS
A PANEL DISCUSSION

WITH

DAVID FRIEDMAN AND ROBERT STENGER, UOFL LAW FACULTY
&
KATHLEEN SCHELL, ATTORNEY
&
DUDLEY COCKE
DIRECTOR OF APPALSHOP’S ROADSIDE THEATER
AND CO-FOUNDER OF THE NATIONAL AMERICAN FESTIVAL PROJECT
&
A MEMBER OF THE CZECH/SLOVAK DELEGATION
VISITING LOUISVILLE TO PARTICIPATE IN THE AMERICAN FESTIVAL

WEDNESDAY, APRIL 14
3:00-4:00 PM

UNIVERSITY OF LOUISVILLE LAW SCHOOL
ALLEN COURT ROOM
Teachers encouraged to create climates safe for diversity

By Audrey B. Lee
Staff Writer

In one of Joan D’Antoni’s writing classes last year, students were given the assignment of following and observing a group of students. The cultural anthropology exercise was designed to help students confront stereotypes.

Once students began to report their findings, a young, white male student began his presentation by calling the group he observed “hard-core niggers.”

The class erupted in a chorus of yelling, D’Antoni told colleagues gathered for a discussion of “Creating Safe Classroom Climates.” The April 15 event was part of the American Festival Project at U of L.

“Don’t be afraid. Deal with tense situations when they happen,” she told her colleagues.

Discussion participants included professors, students, clinical psychologists, aspiring teachers and actors from the American Festival.

“We are here to talk about what safe means to us. That is - safe enough to say what’s on your mind to be safe from violence,” said Gloria Murray, an education professor who teaches higher education administration.

Ruth Miller, coordinator of the U of L writing center, said small writing classes enable students to get to know each other well enough to touch on sensitive issues.

“Sometimes students are uncomfortable if you touch on an issue that is close to them,” Miller said. “Students will say ‘I don’t want to talk about this. I have to deal with this everyday.’”

It’s not easy “to make sure students who normally don’t get to speak get the chance to have their say,” said D’Antoni. “But I want the students to tell each other who they are. They are all from different ethnic, sexual orientation and family configurations.”

Getting students to bond in groups will help them feel safe to say cantankerous things, said D’Antoni, who pointed out that students must feel secure enough about the instructor to make such comments.

When her class erupted over the word “nigger,” D’Antoni asked students to go home and write about it.

Teaching in lecture halls works against making students feel safe, some teachers said.

It was suggested that teachers borrow body language from TV talk show host Oprah Winfrey—techniques such as walking into the audience while taking comments and questions from students.

Steven Kent, director of the American Festival’s “Junebug/Jack,” said the reason gays don’t feel safe is because they are raised among people unlike them.

Gays who speak up in the classroom are fearful of repercussions outside class, he said.

He suggested a rule: “What’s said in the classroom is said in here without fear of retaliation afterwards.”

In another class, D’Antoni said a student made anti-gay remarks and another student objected because he was gay. A black student sitting next to the gay student moved.

After the incident, D’Antoni said she asked the black student if he had ever experienced someone changing seats on the bus when he sat down or crossing the street as he approached. A little later the student moved back to his original seat.

Getting students to work cooperatively will help them gain closer insight into the diversity of others, the group said.

“You can’t do enough of this,” said Robert Douglas, professor of Pan-African studies. “Because African-American students not only listen, they can read your body language. Slaves could look across the field at the master and tell if they were likely to be whipped that day.”

Ed Laster, preparatory instructor, asked “How are we educating those who are educating others?” and urged looking at the diversity of U of L instructors.

“One of the problems we have is we have no diversity in the faculty. We have white men. I hear people saying ‘We have to hire African Americans because the Council on Higher Education is making us do it or we’re going to get sued.’ What’s wrong with these people? We need say it is because we need the diversity.”
SPEED SCHOOL
AMERICAN FESTIVAL EVENT

DOs AND DON’Ts
IN THE WORKPLACE

WHEN: Friday, April 16, 1993
12:00 - 1:00 p.m.

WHERE: Ernst Hall Room 103

REFRESHMENTS PROVIDED

ALL SPEED SCHOOL STUDENTS, FACULTY & STAFF INVITED
DOs AND DON'Ts IN THE WORKPLACE

Personnel Managers, Kathy Latham of Borden Chemical and Chris Young of Coopers and Lybrand, will discuss such workplace issues as sexual discrimination, sexual harassment, and age discrimination.

As peers and supervisors, what do you need to know

• about the law?

• to avoid such situations?

• if you are the accused or the accuser?

WHEN: Friday, April 16, 1993
12:00 - 1:00 p.m.

WHERE: Ernst Hall Room 103
**COLLEGE OF BUSINESS AND PUBLIC ADMINISTRATION**  
**FILM FESTIVAL**  
as part of the  
**LOUISVILLE AMERICAN FESTIVAL PROJECT**

Friday, April 16, 1993 - 9:00 a.m. - 3:00 p.m.  
College of Business and Public Administration - Room 131

<table>
<thead>
<tr>
<th>Time</th>
<th>Session Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 a.m. - 10:20 a.m.</td>
<td><strong>COMMON THREADS</strong></td>
<td><strong>COMMON THREADS: STORIES FROM THE QUILT.</strong> The story of the AIDS Memorial Quilt established by the San Francisco NAMES Project Foundation in 1987 to commemorate the lives lost to AIDS. The film focuses on five individuals who died of AIDS and celebrates their unique personalities and achievements, interweaving these personal histories with a chronology of the epidemic's development and the negligence of the government. Narrated by Dustin Hoffman. Winner 1989 Academy Award best documentary.</td>
</tr>
<tr>
<td>10:30 a.m. - 11:00 a.m.</td>
<td><strong>THURGOOD MARSHALL</strong></td>
<td><strong>THURGOOD MARSHALL: PORTRAIT OF AN AMERICAN HERO.</strong> This program traces the illustrious career of the first black appointed as a Supreme Court Justice. Marshall's rightful position as a role model and distinguished civil rights trailblazer is clearly presented in this documentary.</td>
</tr>
<tr>
<td>11:15 a.m. - 12:15 p.m.</td>
<td><strong>BECOMING AMERICAN</strong></td>
<td><strong>BECOMING AMERICAN.</strong> Hang Sou and his family, preliterate tribal farmers, await resettlement in a refugee camp in Thailand after fleeing their war-consumed native Laos. This film records their odyssey as they travel to and resettle in the U.S. As they face nine months of intense culture shock, prejudice and gradual adaptation to their new home in Seattle, the family provides a rare insight into refugee resettlement issues which are also addressed by teachers, sociologists, anthropologists and refugee workers.</td>
</tr>
<tr>
<td>1:00 p.m. - 1:25 p.m.</td>
<td><strong>I HAVE A DREAM</strong></td>
<td><strong>I HAVE A DREAM.</strong> Martin Luther King, Jr.'s speech at the Lincoln Memorial on August 28, 1963.</td>
</tr>
<tr>
<td>1:45 p.m. - 2:45 p.m.</td>
<td><strong>GENDER</strong></td>
<td><strong>GENDER: THE ENDURING PARADOX.</strong> Today, less than 13% of all American families fit the model of female homemaker and male breadwinner. Yet the wielding of male power in most institutions remains a formidable obstacle to the democratization of gender. This program explores the subject of gender in American society, from the formation of childhood gender roles to socially-constructed notions of masculinity and femininity, exploring the validity of popular ideas about men and women and illustrating the paradox and contradictions of gender.</td>
</tr>
</tbody>
</table>
April 13-26
Multicultural Center
And
Ekstrom Library

An Exhibit Highlighting the Careers of Louisville's Blues Queens And The Community They Sang For
"Directly involving community groups in the planning and programming is so fundamental to success, but so rarely implemented in these kinds of events. This was truly one of a kind!"—M.J. Hueske, Operation Self-Help

American Festival Outreach Activities Included:
• sixteen community activities involving ten national artists and six home artists sponsored by fourteen community organizations;
• eleven outreach activities sponsored by the Women’s Center (nine on campus and two in the community);
• eight school activities:
  three artists residencies and
  one storytelling session at Maupin Elementary
  three artist presentations at Iroquois High School
  one artist presentation at Youth for Peace conference.
Louisville American Festival Project
Kick-off Party & Pot Luck

Monday, April 12, 1993
at 6:30 pm
Parkland Boys and Girls Club
3200 Greenwood Avenue
(corner of 32nd and Greenwood)

for
Festival Artists, Organizers, Volunteers,
Community Co-sponsors, Community Residency hosts
and Invited Friends.

Come Join Us!!
Evening includes great food, meeting each other
and festival performance sampler.
COMMUNITY FORUM ON DOMESTIC VIOLENCE

Wednesday, April 14, 1993
8 a.m. - 4:30 p.m.
University of Louisville
University Club

SPONSORED BY:
Partnerships Enhancing Potential (Project P.E.P.), a joint venture between
The Coalition for the Homeless, Inc., and the Volunteers of America of Kentucky, Inc.

CO-SPONSORED BY:
University of Louisville
Kent School of Social Work
Louisville and Jefferson County Council Against Domestic Violence, comprised of 18 local agencies and organizations

AGENDA
8:00 - 9:00 a.m.
Registration and agency displays
9:00 - 10:30 a.m.
Workshop #1 (Choices A or B)
10:30 - 10:40 a.m. - Break
10:40 a.m. - 12:10 p.m.
Workshop #2 (Choices C or D)
12:10 - 12:30 p.m. - Lunch buffet line
12:30 - 1:15 p.m.
Welcome:
Soni Castleberry
The Coalition for the Homeless
Partnerships Enhancing Potential (Project P.E.P.)

Keynote speaker:
"Domestic Violence: A Cultural and Historical Perspective"
by Jacalyn Claes, M.S.W., Ph.D.
Assistant Professor, University of Louisville,
Kent School of Social Work
1:15 - 1:25 p.m. - Break
1:25 - 2:25 p.m.
Play:
"A Woman's Work"
by Ruby Nelda Perez
2:25 - 2:50 p.m.
Post-play discussion
2:50 - 3:00 p.m. - Break
3:00 - 4:30 p.m.
Workshop #3 (Choices E and F)

KEYNOTE SPEAKER
Jacalyn Claes, M.S.W., Ph.D.
Dr. Claes holds a Master’s degree in Social Work and a Doctorate degree in counseling, both from the University of Iowa. She has a spouse abuse specialty in her research and practice. Currently, she is an assistant professor at the University of Louisville’s Kent School of Social Work teaching courses in human diversity, marriage and family therapy and family assessment. She also leads groups at Family and Children’s Agency for men and women arrested for assault.

"A WOMAN’S WORK"
A One Woman Show by Ruby Nelda Perez
Ruby Nelda Perez is an actress and founding member of Los Actores de San Antonio, the resident theater troupe of the Guadalupe Cultural Arts Center in San Antonio, Texas. In her one woman, bilingual (English/Spanish) play, “A Woman’s Work”, Ruby has written a story line to connect a collection of short pieces written by various Chicana authors. The play evolves around the life of a Westside (San Antonio’s predominately Chicano barrio) welfare mother and her adventures with her mother, grandmother and eventually life as a schoolteacher. It explores the issues of welfare, education, domestic violence and cultural identity.

OUR SINCERE THANKS TO:
The University of Louisville Women’s Center and Ruby Nelda Perez for arranging for the production of “A Woman’s Work” as part of their activities through the American Festival Project April 13-18. The Project is a nationally recognized coalition of artists and sponsors who use the arts and multicultural exchange to build understanding between diverse people and forge community alliances.

We encourage each of you to buy tickets to attend other American Festival Project events. Brochures will be available in your community forum registration packet. One of the plays, “Sally’s Rape”, will be performed at another U of L location at 5:30 p.m. following the community forum. This play, which also deals with many of the issues related to domestic violence, is the work of Robbie McCauley, an award winning performer/playwright from New York. Her work brings African American history to life by using personal anecdotes as a means to uncover the hidden history of the United States. She received a Bessie award in 1990 for “Sally’s Rape.”

To reach the University Club enter the U of L campus by turning onto 1st Street off of Cardinal Boulevard. Go one block to the Information Center. Turn left and follow that street to the Club. Park in the lot to the left of the building. Pull up to the gate and it will raise automatically. When leaving the Club you will be told the code number to use to exit the parking lot.
Arts provide means of defusing tough issues, panel says

By Judy Hughes
Staff Writer

"It's really scary to deal with people you don't know."
That's the crux of many difficulties that U of L Women's Center Director Judi Jennings sees with people of different backgrounds as they attempt to work together.

"You can understand through the performing arts ways to defuse the issues," she said April 13 during an American Festival discussion about "Collaborating with the Community."

Many people deny those differences and attitudes, but they surface nonetheless. To illustrate, she cited the several callers to a WHAS-AM radio call-in show the previous night; many people prefaced their remarks with "I'm not prejudiced, but..."

The sharing of ideas and cultures through art is not limited to the performing arts. The J.B. Speed Art Museum, where the festival panel discussion was conducted, is an example.

"Many people do not see this building as something that belongs to them," said Linda Wilson, Multicultural Center director. She said she encounters the same types of assumptions when people infer that because she is African-American, the U of L center's focus is solely on African-Americans.

"When you see someone, you make assumptions. We all have them, and some of those types of things make it difficult for those who don't feel ownership... to come in because they are afraid they don't know the rules."

Even people who realize it is not sensitive or politically correct to say things that might be interpreted as negative "may nonverbally, indirectly communicate some of the same negatives to people," she said.

Differences of race, language, religion and income often pose challenges for people who don't want to ask the wrong questions and don't want to offend others.

"Instead of saying, 'I don't know,' — 'I don't want to go' becomes the answer," Wilson said.

Part of the point of the American Festival is to lay the foundation for problem solving.

"We want to begin dialogues. It's not something that can be fixed overnight," Wilson said.

"If it forces just one person to rethink... about a value or a thought they've had, we've been successful."

Caron Atlas, an Appalshop worker who is director of the National American Festival, spoke about the importance of continuing to work on questions raised during the festival discussions.

"How are you going to follow up? By building coalitions between people who would not normally be in a room with each other to do things together. Some will work, some won't," Atlas said. The point is to decide on issues that are "necessary and urgent," she said, and to work on "mutual goals."
FOR IMMEDIATE RELEASE

CONTACT: Phyllis Free or Mary Anne Maier  (502) 893-9661

STEVEN KENT, RENOWNED DIRECTOR FROM LOS ANGELES AND MEMBER OF THE
AMERICAN FESTIVAL PROJECT AND ALTERNATE ROOTS, WILL CONDUCT TWO
WORKSHOPS IN LOUISVILLE

LOUISVILLE, KY. -- Artswatch will sponsor two workshops with Steven Kent, as part of the
American Festival Project presented by U of L Women's Center in conjunction
with the University's Multicultural Center (April 12-18)

WORKSHOP #1 - THEATRE WORKSHOP FOR ARTISTS, WEDNESDAY APRIL 14, 2:00-
5:00 p.m. at the CHAPEL, JEFFERSON COMMUNITY COLLEGE, 109 E. BROADWAY, FREE
AND OPEN TO ALL THEATRE ARTISTS. Co-Sponsors: University of Louisville Belknap
Theatre, Jefferson Community College Theatre and Kentucky Arts Council

WORKSHOP #2 - WORKSHOP FOR MEN. SATURDAY APRIL 17, 2:00-5:00 p.m. at
TRINITY LUTHERAN CHURCH LCA, 1432 HIGHLAND AVE. FREE Co-Sponsors: Fairness
Campaign, Pride Week, GLOBAL (UofL)

YOU MUST REGISTER IN ADVANCE FOR BOTH WORKSHOPS. PARTICIPATION
IS LIMITED! Please call ARTSWATCH, 893-9661 for registration.

Steven Kent is currently director/dramaturg of the Junebug Theatre Project and artistic
consultant for Roadside Theatre, Carpetbag Theatre, The Traveling Jewish Theatre, Seven
Stages, Touch Movement Theatre and the Urban Bushwomen. He has been a resident artist,
workshop leader, and guest director at universities all over the United States. Steve has twice
conducted workshops and rituals in Greece and Crete based on the Eleusinian Mysteries with
Deena Metzger.

ARTSWATCH receives support from the
National Endowment for the Arts, The Kentucky Arts Council and Louisville Fund
for the Arts Community Arts Program.
STEVEN KENT
DIRECTOR/DRAMATURG
conducting
A THEATRE WORKSHOP FOR ARTISTS
WEDNESDAY APRIL 14, 1993
2:00 p.m. - 5:00 p.m.
The Chapel, Jefferson Community College
109 E. Broadway

Steven's sessions are highly participatory, non-threatening, deep and fun - using storytelling, music and song sharing from many cultures, games, rituals, discussions, consciousness raising, creative writing and theatre.

YOU MUST REGISTER IN ADVANCE
ENROLLMENT IS LIMITED
CALL ARTSWATCH, 893-9661 FOR REGISTRATION

CO-SPONSORED BY UNIVERSITY OF LOUISVILLE BELKNAP THEATRE,
JEFFERSON COMMUNITY COLLEGE THEATRE DEPARTMENT
AND KENTUCKY ARTS COUNCIL

ARTSWATCH receives support from the
National Endowment for the Arts, The Kentucky Arts Council
and Louisville Fund for the Arts Community Arts Program

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EVERYONE'S INVITED

POETRY READINGS

BY

DUANE CAMPBELL
WEDNESDAY, APRIL 14

MICHAEL COWDEN
THURSDAY, APRIL 15

LAVERNE ZABIELSKI
FRIDAY, APRIL 16

ALL AT
3:00 PM
IN
UNIVERSITY OF LOUISVILLE EKSTROM LIBRARY
Brown-bag participants discuss gay issues

By Janet Pinkston
Staff Writer

Being homosexual does not preclude one from harboring racist attitudes toward people involved in same-sex relationships, according to actress Naomi Newman.

After three broken marriages, Newman became involved with a female lover. But that didn't stop her from being turned off by the idea of women having sex with women, she said.

"I don't know what to call myself," she said. "I deal with inner homophobia. I feel it."

Newman, a protagonist in the play "Crossing the Broken Bridge," was at U of L to participate in the American Festival Project. She made the comments at a brown-bag discussion designed to bring visibility to gay, lesbian and bisexual issues.

Steve Kent, an American Festival drama director, said his family has been supportive of his sexual orientation, but that doesn't mean the work of tolerance is done.

Many people nurse hostile attitudes toward gays and lesbians, a fact driven home to him as he participated in a WHAS-AM call-in show with Milton Metz April 12, he said.

Caller after caller expressed hostility toward gays, and the fact that they could make such comments anonymously made them more vehement, Kent said.

"From 9 p.m. to midnight, I heard their hatred in my earphones," he said. "They said 'All your homes should be nuked and you should be thrown into volcanoes.' Every other caller was a Bible thumper."

"Coming out," or revealing that you are gay is a task that never ends, explained a lesbian employee involved with the Fairness Amendment.

"Sometimes it slides off your back and sometimes it's very emotional," she said. "I deal with inner homophobia. I feel it."

Newman suggested studying gay historical figures.

"We need to demarginalize marginal groups. We need to take the past out of the closet and 'out' people from history who were gay," she said.

A professor who identified herself as Jewish said that in Kentucky there is a climate of "We're all alike. Why are you making such a big deal about being Jewish?"

When people claim that there is no lack of tolerance, that is denial, Newman said.

A pervasive climate of racism in America makes racists and homophobes of everyone, said Kent.

Newman suggested to participants, "Get to know the people you hate. Know the stories, feelings of that person. Get to know individuals."

May 7, 1993
COME TO OTHER EXCITING AMERICAN FESTIVAL EVENTS:

Saturday
10:00 am  **Workshop for Writers**
Mary Anderson Center, Mt. St. Francis, Indiana

10:00 am  Brenda Wong Aoki storytelling at the Crane House

1:00 pm  **Speaking the Stories**
Lecture/Demonstration by Robbie McCauley
Leora Brown School, Corydon, IN

2:00 pm  **Workshop for Men** with Steve Kent at Trinity Lutheran Church

5:30 pm  **The Queen’s Garden**
Performance in the Red Barn, UofL, by Brenda Wong Aoki

5:30 pm  **South of the Mountain**
Performance in Thrust Theatre, UofL, by Roadside Theater

8:30 pm  **Crossing the Broken Bridge**
Performance in the Red Barn, UofL, by Naomi Newman of
A Traveling Jewish Theatre & John O’Neal of Junebug Prod.

8:30 pm  **Sally’s Rape**

Sunday
3:00 pm  **Junebug/Jack**
Performance in the Red Barn, UofL, by
Junebug Productions/Roadside Theater

3:00 pm  **8 x10 Glossy**
Performance in Thrust Theatre, UofL, by Family Theatre

5:00 pm  **Community Get Together**
Featuring the Fraziers—Henrietta, Vera and Wallas,
dulcimers, guitar and vocals, at Lampton Baptist Church,
4th and Breckenridge

7:30 pm  **Scars and Stripes**
Performance in Thrust Theatre, UofL, by Stage One

THE WOMEN'S CENTER
IN CONJUNCTION WITH
THE MULTICULTURAL CENTER
PRESENT

EVENTS IN THE TENT
THURSDAY, APRIL 15
1:00-3:00 PM

&
FRIDAY, APRIL 16
12:00-2:00 PM
FRIDAY’S EVENTS ARE FOLLOWED BY THE
UOFL DIVERSITY FAIR
Thursday, April 15th

1:00-2:00 pm
Kiya Heartwood
A Kentucky-born singer/songwriter who writes her own music and has her own style. She has a new album coming out next week.

2:00-3:00 pm
The Metropolitan Blues All Star Band
A fusion of Appalachian soul and urban grit, their music ranges from rock and roll to the blues. Their songs will make you think, laugh, and want to dance.

Friday, April 16th

12:00-1:00 pm
Earthdance
An original work by Louisville potters, musicians, and dancers combining artistic forms, creative energy, lots of activity, and a few surprises.

1:00-2:00 pm
Greg Acker and Friends
"Many Arts, Many Hearts"
A performance/participation led by an improvising, world-music ensemble of Louisville musicians. Be ready to join in.

The Friday events in the tent are part of the 1993 University of Louisville Diversity Fair.
Everyone's Invited

Women's Center Open House

Meet Festival Artists and Visitors

Friday, April 16
4:00 PM

University of Louisville Gardiner Hall
Enter on the Ground Floor, West Wing
(Actually, just look for the crowd on the lawn)
EVERYONE'S WELCOME

VOICES OF THE AMERICAS
WHO PAYS FOR FREE TRADE?
A PANEL DISCUSSION EXAMINING THE IDEAS BEHIND INTERNATIONAL ECONOMIC DEVELOPMENT AND ANALYZING THE COSTS AND BENEFITS.

WITH

SYLVIA CLARE, COALITION OF LABOR UNION WOMEN
&
NOLA GRAY, SOUTHEAST INDIANA LABOR COUNCIL
&
PETER MEYER, COLLEGE OF BUSINESS, UOFL
&
OTHER UOFL FACULTY
WITH SPECIAL GUEST
MARI DEL CARMEN DOMINGUEZ, ORGANIZING COORDINATOR, LA MUJER OBREA
(AN EL PASO, TEXAS, ORGANIZATION OF IMMIGRANT WOMEN WORKERS)

FRIDAY, APRIL 16
7:00-8:00 PM

UNIVERSITY OF LOUISVILLE STUDENT ACTIVITIES CENTER LOUNGE
FOLLOWING THE PANEL, VIEW "FAST FOOD WOMEN" AN APPALSHOP VIDEO AND "A WOMAN'S WORK," A ONE-WOMAN PLAY BY RUBY NELDA PEREZ IN THE THRUST THEATRE.
Speaking the Stories: Closing the gaps

STORY and PHOTO
By RANDY WEST

Does it do any good to dredge up old stories — sometimes painful stories — about your past and tell them to others?

The answer, according to a recent gathering of eager storytellers and rapt listeners in Corydon, would probably be a resounding yes.

After all, psychologists tell us that discussing events from your past helps lead to a better understanding of your past as well as your present. It can make you feel better, and it may well lead to valuable insights and discoveries about those around you, especially those who are “culturally different.”

And thus it might lead to better relationships and to a better, more peaceful world.

“Speaking the Stories” turned into a two-hour storytelling session led by two actresses from New York City. They met Saturday, April 17, at the Leora Brown School in Corydon, “The Colored School” and perhaps the oldest black school in Indiana still standing. The school is being restored into a historical site and community cultural center by Leora Brown’s niece, Maxine Brown of Corydon.

The actresses, Robbie McCauley, an African-American with some Irish and Indian blood who hails from Georgia, and Jeannie Hutchins, a white woman of Welsh and Irish extraction from upstate New York, were in Louis-
ville that week to take part in the American Festival Project, mainly at U of L campus.

The week-long project, Brown explained later, “is a collection of national artists who work together to promote understanding across cultures and tackle issues that relate to prejudice and tolerance.” She said they use the arts “as a means of broaching the subject of cultural differences — doing it from an artistic perspective, which makes it a little bit more palatable.”

U of L, she said, is the third university to hold the festival.

McCauley knows about cultural differences, and tolerance, and prejudice. She also knows about slavery.

In her play “Sally’s Rape,” she examined the sexual vulnerability of slave women through the lives of two real women named Sally: Thomas Jefferson’s mistress Sally Hemings, and McCauley’s own grandmother. McCauley’s play won an award for best Off-Broadway Play in 1992.

On the drive to Corydon, McCauley and Hutchins discussed things they had in common, but they also honestly noted their differences the “charged issues” that can generate heat as well as enlightenment.

When they got to Corydon, they grudge against the Spaniards or the Indians. He was charging up the wrong hill for the wrong reasons (after all, McCauley said, “The land belongs to all of us”), but he had no choice; he was fighting for his own survival, too.

“For all of us who have gone up the wrong hills, I tell this story,” McCauley said.

Hutchins said her father told her years ago that “there is nothing more noble than to be kind and willing to learn — that’s what can change the world.”

One of the roles of the artist, whether it’s a poet, writer, actor, dancer or whatever, is to educate, to help people communicate and do things together, and learn about each other, she said.

McCauley added: “It’s important that the past resonate in this place (the old schoolhouse),” where the white people had provided separate schooling for the black children — “but don’t forget slavery, indentured servants and the Indians” who were forced out of their homeland, she said.

“We must tell the whole story for the benefit of the young people,” she said.

Before the storytelling began, historian Frederick P. Griffin of Corydon briefed the group on the history of the schoolhouse. It was built in 1891 as a grade school as well as a high school for black children in the township and county. The first graduating class was in 1897. The segregation lasted until 1950, Griffin said.

Before Indiana became a state in 1816, settlers from Kentucky, Tennessee and the Carolinas brought slaves here and hoped to maintain them. Griffin said. But the Northwest Ordinance of 1787 and the Indiana Constitution, drawn up here in 1816, outlawed (Please turn to page 4)
Speaking the Stories
Storytelling can help resolve tough issues

Community

Speaking the Stories:

(Continued from front page)

the keeping of slaves. Many slaves chose to indenture themselves for
99 years — another form of servitude, Griffin said.

Others in the group — several
were Leora Brown's relatives —
quickly started telling long-kept,
favorite stories from their past.
Many were poignant, the "I'll
never forget" variety about some-
one of the opposite race and how
they had saved a life or befriended
a family. Several white people
discussed how certain black families
were dear to them. It led V.C
Juncker of Leavenworth to say she
is "prejudiced against those who
are prejudiced."

"Any prejudice stops the pro-
gress," McCauley said.

One woman told about the day
she learned as a child that she
would have to leave her white
playmates and go to the all-black
school "up on the hill" on Summit
Street.

Her playmates would be going
to another school. As a child, she
had no idea what segregation was
all about. She "cried for two
days," she said.

"Oppression is something we
all have a hand in," said Donna
Johnson, a black writer who expe-
rienced segregation as a child in
Lexington, Ky.

The children who attended "The
Colored School" here have left a
legacy that has to be dealt with,
she said, and sometimes it isn't
casual.

"It's hard to get through some
issues," she said, admitting that
she still has bad feelings, confu-
sion and anger against whites be-
cause of her past.

As a child, she, too, was con-
fused by segregation. She noticed
that privileged white children went
to better schools. As she grew
older, she became angry, especial-
ly when she saw people
mistreated. She tried to "mane-
mane" white people and severe ties with
them.

She eventually realized that
people have hate, but they also
have love in their hearts.

Leora Brown
School: 'A work
in progress'

The Leora Brown School is "a
work in progress," said Maxine
Brown, who is restoring the old
black schoolhouse with the com-
manding view of Corydon.

Built in 1891, the two-room
school was a grade and high
school for black children until
1950, four years before the U.S.
Supreme Court outlawed
segregated education.

Corydon historian Frederick P.
Griffin said "The Colored School"
predated all the high schools built
throughout the county, and Brown
said it was one of the first black
high schools in the country, said
Brown.

In 1933 it was reopened as the
integrated Summit Street School,
to handle an overflow of first
graders from Corydon Elementary
School. The Summit Street School
was closed in the late 1960s, and
after that the building was used for
special education for a time.

The building has a new $14,000
tin shingle roof, a furnace and
walkway for the handicapped are
in place, and structural repairs
have been made.

Brown estimates the entire pro-
ject will cost $75,000. Most of the
money is coming from private
sources.

Last year the state approved a
$25,000 grant to help restore the
building.

The renovation had been ex-
pected to be complete this spring,
but bad weather prevented that.
Now it will be complete in late
summer or early fall, depending
on fund-raising efforts, Brown
said.

The school recently got a
$2,500 Indiana Heritage Grant
for an oral history project. Corydon
Central High School li-
brarian Trish Beddoe will inter-
view people who attended school
there to record information about
their experiences, Brown said.
COME TOGETHER

COMMUNITY GET TOGETHER

FEATURING THE FRAZIERS—HENRIETTA, VERA AND WALLAS

DULCIMERS, GUITAR AND VOCALS

PLUS

ARTISTS, AUDIENCES AND EVERYONE IN BETWEEN

SUNDAY, APRIL 18
5:00-7:00 PM

LAMPTON BAPTIST CHURCH
850 SOUTH FOURTH STREET
(CORNER OF FOURTH AND BRECKINRIDGE)
You're invited to participate in a

Writers' Workshop

with

LaVerne Zabielski and Donna Johnson
of Working Class Kitchen in Lexington
&
Carmen Embry
of Louisville

LaVerne, Donna and Carmen will read from their work and discuss their careers as working women writers. Participants are invited to bring their issues, concerns and questions.

Saturday, April 17
10:00-12:00 AM

At The Mary Anderson Center
Mt St. Francis, Indiana

(The Center provides residency and mentoring programs for artists from Kentucky and Indiana. It's located just off I-64, right across the river. 923-8602)
Art in Action
by Michael Pohl

The library was too full. Students not only packed the seventy-odd seats arranged in the modest area set aside for the presentation, but also lined the perimeter, some leaning on the bookshelves that framed the area, others sitting on the tables that were crammed together in the back. One of the organizers of the event was visibly nervous: Are we going to be able to keep this under control? I don't like having these students standing around in the back here....?

Indeed, by any reasonable estimation, the event should not have worked. Such a large number of ninth-to twelfth-graders herded in from their regularly scheduled classes ("Awright! Free period!") to see a performance by decidedly out-of-the-mainstream actresses—it shouldn't have worked, and it certainly shouldn't have worked well. Even I, a student teacher of only three months, had seen how out of hand these kids could get. It was tempting to ask what the point was behind taking away from valuable class time for some drama festival skit in the first place.

Of course, being the idealistic young soul that I am, when I first heard that our high school would be hosting representatives of the American Festival Project, a coalition of traveling performers who use the arts as a vehicle for local cultural exchange, I loved the idea that our students would get a chance to see the arts in action. Now, though, as I write this essay with a distance between me and the event, I can hear more clearly the voices of skepticism that might have easily inched into my head—the voices any teacher hears from time to time. Too risky. Too ephemeral. Too far over the kids' heads.

At any rate, mysterious voices aside, the performance was about to begin. Robbie McCauley, the 1992 Obie Award winner for her original off-Broadway drama Sally's Rape, and her partner for the play, Jeanne

continued on the next page
Art in Action

continued from the last page

Hutchins, took their places in front of the chattering students. We already knew McCauley and Hutchins would be performing an excerpt from Sally's Rape, which I had heard was a complex, slightly nebulous play that examined gender and racial barriers with a conversational delivery and plenty of audience involvement. Just the ticket, say the voices, for today's attention-span-lacking, involvement-shunning students.

After a brief introduction by a school staff member, Robbie McCauley spoke. She did not use an "actress voice," projecting and enunciating each syllable in order to get her young audience to quit fidgeting and pay attention. Rather, she spoke calmly, naturally—more as if she simply expected her audience's attention. "What we're going to do today is this..." And she went on to prepare the students for what they would see, as well as what it would involve afterwards—a response from the students themselves. The implied message: this performance will demand something of you.

McCauley and Hutchins began. The play was not an easy one; the topics that the actresses covered in the twenty-minute excerpt—friendship, resentment, power, slavery, education—shifted rapidly and often overlapped, as did the women's delivery, forming a patchwork with more strands than one might expect from only two performers. Occasionally, McCauley and Hutchins' characters interrupted each other. Other times, they spoke at once, but on two unrelated issues. Throughout, the students watched, listened, concentrated, studied. (I was not a little jealous.)

When the performance ended, McCauley, as promised, asked for reactions from the students. She explained how it would work: "You see, I have this ability to look into a person's face and see when they have something to say. So far it hasn't failed me; whenever I ask someone to share what they're thinking, they have something to say." These kids should put an end to that streak, the voices whisper.

So McCauley began searching faces—and granted, there was anxiety in many—abruptly settling upon a young man off to the side. "What did you think?"

Silence for a moment. McCauley waited.

"Uh... It was... deep!"

There were a few laughs—a good tension-breaker—but McCauley continued to wait.

And then, when it became clear what was expected of him, the student started talking. Clearly, he did have something to say; there was a part of the performance dealing with slavery that had caught his attention, and he explained why. McCauley probed a bit farther, received some input from other students, and moved on.

Soon, another student McCauley sought out was sharing her feelings about interracial relationships that were sparked by the play. Another talked about the lack of knowledge she had of some information alluded to in the play. Still another mentioned the racism that seemed extended more to Asian-American students than to African-American students. Amazingly, each face McCauley saw had something to say. Even more impressive was the quality of what they had to say; their voices were thoughtful, mature, and strong.

Ultimately, then, "the arts" were the perfect vehicle for giving these students a voice. Thankfully, their voices ring more true than the voices I sometimes hear in my head as a busy teacher, telling me that there's no point in exposing these students to some artsy-smartsy show that's above their head anyway. For I believe it was in this respect that McCauley and Hutchins earned the most success: not once did they "come down" to the students' level; rather, they elevated everyone in that library—teachers included—to a level they fully expected those present to occupy. I only hope to find my own ways to link such art to education with similar results.
"Adella, Adella the Storyteller and Junebug John intertwined culture, African-American history and imagination. As each spun their tales, the children sat transfixed to the movement and the stories unfolding before their eyes."

—Jan Deeb, Family Resource Center Coordinator, Maupin Elementary School.

Maupin students listen to American Festival storytellers.

Jan Deeb, Coordinator of the Maupin Elementary School Family Resource Center, served on the American Festival Planning Committee. "As part of the 1990 Kentucky Education Reform Act, Family Resource and Youth Service Centers were created in or near a school that has a minimum of 20 percent free lunch enrollment," she explains. "The Maupin Family Resource Center is within the school which had 78 percent free lunch when originally funded."

Jan and three other teachers formed a curriculum development committee and helped to organize activities at Maupin. The Curriculum Committee gathered books, videos, and other resources. Festival Week activities included:

- residencies by three Kentucky-based artists, poet Duane Campbell, actor Phillip Cherry, and singer/songwriter Kiya Heartwood. All three residencies actively involved students in making art. Primary students wrote and performed their own song (over);
- a storytelling session with national Festival artists John O'Neal and Adella Gautier.

The Maupin Family Resource Center provided a bus to transport Vietnamese students to a Saturday morning storytelling session with Brenda Wong Aoki. The Center also co-sponsored a Sunday evening performance at UofL.
April 8, 1993

Teachers,

Next week is the American Festival Project! The curriculum committee (Broome, Brashear, Davis-Watkins and Deeb) have prepared materials, audio visuals lists, ideas, recipes and activities for use in the classroom. These resources are available for your use. Please check out what you need and prepare to use it next week with your American Festival artist.

Note the sign-up sheet on the office counter. This is what will be available:

1. Phillip Cherry is an African-American actor/dramatist who recreates black history. He would like to work with several classes on four days to develop a culminating improvisational performance.

2. Duane Campbell is an African-American poet who will read his own poetry but will also work with students to develop their own creative pieces.

3. Mr. Junebug Jabbo Jones and Adella Adella the Storyteller are Appalachian/Kentucky storytellers from Junebug Theater. They will do two-40 minute storytelling sessions on Tuesday for large groups.

4. Kaya Heartwood (pronounced Kiya) is a songwriter with a Kentucky emphasis. She has asked to work with three classes for one hour each day for three days. Students will write their own songs.

5. Brenda Wong Aoki is an Asian storyteller and dramatist. Although she will not be performing at Maupin, arrangements are available to attend her performance at The Crane House on Saturday, April 17th, 10:00-11:30 a.m. A special invitation is being extended to our Vietnamese community.

6. On Sunday, April 18th at 7:30, the Family Resource Center is co-sponsoring the performance at U of L's Thrust Theater of "Scars and Stripes" by Stage One. This is being offered as a Parent Only Field Trip (the play is not appropriate for elementary age children). Anyone interested in attending this show can contact the Family Resource Center for free tickets.

Other cultural material has been developed. Even if performances are not in a culture of your choice, please feel free to incorporate it into your lesson plans with resources.

Material in these cultures is ready to be accessed:

African American  Russian
Asian            Appalachian
Native American  

"Children of the World"

All the children of the world are the future for tomorrow.
Children are dying from diseases
All over the world.
Because they are so poor though they need much more.

Chorus:
All the children of the world are the future for tomorrow.
All the children of the world are the future for tomorrow.

People are losing their jobs
Families are getting poorer.
And can’t afford to buy medicine
Children die before they’re five.

Bridge:
We need families and food we need people too;
We need respect and not abuse.
We’d like to see a change in the world wondering what to do
To help me and you.

Chorus:
All the children of the world are the future for tomorrow.
All the children of the world are the future for tomorrow.

We never know their names
Because they’re no one
Standing on the corner with a sign
That says “Will Work For Food”;
So many are dying of hunger
How many more have to die?

All the children of the world are the future for tomorrow.
Children are dying from diseases
All over the world.
Because they are so poor
Though they need much more.

Outro: (four times gradually softer)
Though they need much more
Though they need much more
Though they need much more
Though they need much more

Written by students of Mrs. Davis-Watkins' Primary Class
Accompanied by Kiya Heartwood, visiting artist
Copyright © 1993 Pauline Davis-Watkins
4th annual Youth for Peace Conference:

Telling Our Stories;
Speaking Our Truths

FRIDAY, APRIL 16, 1993
8:30 - 1:45 pm

J. Graham Brown School
546 South First Street

With a special performance by Brenda Wong Aoki

* peer-led support groups
* stories of discrimination - stories of empowerment
* ways to take effective action for change

Brenda Wong Aoki is a member of the American Festival Project sponsored in Louisville by UofL Women's Center and others.

Youth for Peace is a multi-cultural, interfaith group of youth sponsored by Peace Education Program.

ON CAMPUS CONTACT: BEGINA N I DDRICE@EUP.COM
Evening Performances

Beginning Tuesday, April 13th, and ending Sunday, April 18th, 2,308 women and men, faculty, students, staff, and community members attended 18 evening performances at two venues on the UofL campus. "I was very pleased to see the mix of different racial and ethnic groups at various activities, not just the usual bi-polar connections and controversies," wrote Phil Alperson, a faculty member and long-time Louisville resident.

Alfred Wiggins (left) and Judy Watkins perform in “Chickasaw park.”

"Visuals I will always remember: Inter-racial middle school youth filing in to see Chickasaw Park."—Pam McMichael, Community Liaison
ARTISTS' COMMENTS ON THE LOUISVILLE AMERICAN FESTIVAL

The American Festival Project is for communities to come out and learn about different cultures but it gives the artists an opportunity to learn about different cultures too. When people back home ask me what I’m doing in Kentucky, I say there are so many more similarities than there are differences - the people are just as warm as Latinos. This has been an excellent experience for me as an artist and Festivals like this are just as much a treat for the community as well as the artist.

Ruby Nelda Perez, artist

All of us are artists who are trying to say something about today’s society in the U.S. and that’s the basis of our work

Brenda Wong Aoki, artist

We are the enemy to the degree we don’t become conscious of what we’re doing and its effect on the natural world and other people. There are systemic problems in this country, problems that are deeply embedded in systems and these systems can run almost of their own momentum and carry most of us along. We need to be on guard against this, to become conscious of this and to dismantle these kinds of systems and make them serve all the people’s interest in the country again.

Dudley Cocke, founding artist

Dialogue is how we actually get to know each other. Getting answers in the dialogue is not the point, but having the dialogue is important. Sometimes, in a dialogue, we don’t hear the answers that we wanted to hear until we go away from it and that is when you get the answers that you need. What we’ve begun to do is turn away and not talk about issues that I call, charged issues.

Robbie McCauley, artist

I think being an American is acknowledging the issue of race, and racism is a part of it.

Jeannie Hutchins, artist
Snake Talk

April 13
Attendance: 150
Co-sponsors: LAWN and Louisville Women-church

"This play definitely made me think about women's development and self image and how we have to own the events of our lives and develop our own life philosophies."—Angelique Stewart, Florist

April 14
Attendance: 130
Co-sponsors: Hadassah and National Council of Jewish Women

"It was a very subtle examination of Judaism (and religion in general) and women's lives. It made you think rather than preached at you."—Graduate student
Please stay after to join in a discussion
of the issues raised in the performance.
Discussions funded by the Kentucky Humanities Council.

Thanks
University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the
Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information
and the
Kentucky Opera Association

The Women's Center
in conjunction with
The Multicultural Center
present

Naomi Newman
of
A Traveling Jewish Theatre
in
Snake Talk

Tuesday, April 13, 1993
Red Barn, University of Louisville

Co-sponsored by:

LAWN (Louisville Area Women of Faith Network)
Louisville Women-church
The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity.

The American Festival Project is a coalition of arts organizations working in concert with a network of community co-sponsors.

The Louisville American Festival Project is a part of the American Festival Project founded by the Rockefeller Foundation, and the Ford Foundation, which receives support from the National Endowment for the Arts.

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A Traveling Jewish Theatre Production

Snake Talk:
Urgent Messages From the Mother

Created by Naomi Newman
In collaboration with Martha Boesing

Performed by Naomi Newman
Directed by Martha Boesing

Lighting Designer and Technical Director Katherine Mattson

Dedicated to my mother, Edith Newman, and to my daughters, Jane and Maia, and to their great great grandchildren.

Snake Talk runs 90 minutes and is performed without intermission.
from "North American Time" by Adrienne Rich

the breath of your planet

to the time of your tribe
you are not accountable

by telling yourself
like a great moth, unintentional

that the imagination simply strays
that you are simply you

your time does not exist

in the country, in pretending

at a table by a window

one calm summer evening

Try sitting at a typewriter
A Traveling Jewish Theatre

A Traveling Jewish Theatre was founded in 1978 to create an ensemble theatre that would illuminate universal concerns through the specifics of Jewish experience. The work is characterized by a recognition that the roots of theatre lie in the realm of the mythic, the sacred, and the communal; that theatre can be an instrument of healing for people and cultures. The company has created eleven original contemporary works whose subjects range from myths and folktales to the assassination of Trotsky, from Yiddish poetry to the reclamation of women’s wisdom, from the healing nature of storytelling to the challenge of interfaith marriage, and from the Middle East crisis to African-American and Jewish relations. A Traveling Jewish Theatre perceives our time as one of cultural cross-fertilization. The ensemble does not seek an exclusively Jewish audience; indeed as they deepen their exploration of the specific worlds of Jewish experience and its points of intersection with other cultures, their work becomes more and more accessible to non-Jewish as well as Jewish audiences. The company has toured its productions throughout the United States and Canada as well as Holland, Belgium, Denmark, Israel, Sweden, Germany, Norway, Austria, Czechoslovakia, and Poland.

A Traveling Jewish Theatre’s Company and Staff

Ensemble Members
Corey Fischer
Albert Greenberg
Naomi Newman
Helen Stoltzfus

Administrative Staff
Managing Director: James A. Kleinmann
Marketing Coordinator: Beth Kaufman
Programs Coordinator: Dawn Andrews

Notes from Naomi Newman

In pre-patriarchal times, the goddess had as her ally and teacher the snake. Together they carried the wisdom of the cyclical nature of all existence. The three aspects of women — the maiden, the mother, and the crone — were seen as the Three Fates who, in ancient people’s mythologies, served as the creator, preserver, and destroyer of life.

As I began working on my solo piece, without conscious awareness of this material, three imperative voices emerged. One was the voice of the passionate artist who offers total devotion to the sacred act of creation. One was the voice of the Jewish immigrant from an Eastern European shtetl who has the obstinacy and resourcefulness necessary for persevering life under any conditions. And one was the voice of a wild, feisty street woman who has lived long and hard enough to speak the bare bone truths that nobody wants to hear.

Midway through the process, my poet friend Deena Metzger pointed out that these three voices were my personal, contemporary version of the Triple Goddess. You will meet them tonight as Else the Maiden/creator; Rifke the mother/preserver; and Hag (who chooses to remain nameless) the crone/destroyer. As I move from one character to the other, you see one woman simultaneously experiencing three parts of herself as she weaves the web of her life.
Theatre Company

Berkeley Repertory Theatre, American Folk Ballet, and Steppenwolf recently offered a wide variety of technical positions for such companies as Make 'A' Circus and others. The positions included work with the sets of the mountain, the lighting, and the sound systems of the theatre. The company's Artistic Director, Martha Mason (Technical Director, Lighting Designer) recently received a Tony Award for her work on the San Francisco Bay Area from Chicago, and has held a host of prominent positions at the head of the company. She is the author of the 1984 book "Theatre Design and Production," which is also available for booking.

The instrument played is a harmonium from India.
Sally's Rape

April 14
Attendance: 145
Co-sponsors: The Clothesline Project and Secret Places

"Intense emotions, anxiety-provoking (I'm not quite sure of all the reasons yet) yet bonding for me as an African-American woman with the sister character and with the European woman as we try to work through this together."—B.D. Johnson, Registered Nurse

April 17
Attendance: 143
Co-sponsors: Black Women for Political Action and Jefferson County NOW

"It made me want to tell my stories more. Maybe, just maybe, I and others like me will take real action."—Ethel Hazard, Student
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

Co-sponsor information:

**Black Women for Political Action** promotes understanding of and participation in the political process.

**Jefferson County NOW (National Organization for Women)** NOW's purpose is to take action to bring women into full participation in the mainstream of American society now, exercising all privileges and responsibilities thereof in truly equal partnership with men. This purpose includes but is not limited to, equal rights and responsibilities in all aspects of citizenship, public service, employment, education, and family life, and it includes freedom from discrimination because of race, ethnic origin, age, marital status, sexual orientation, or parenthood.

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**The Women's Center**

in conjunction with

The Multicultural Center

present

Robbie McCauley & Company

in

Sally's Rape

Saturday, April 17, 1993

Thrust Theatre, University of Louisville

Co-sponsored by:

Black Women for Political Action

Jefferson County NOW
understand one another in all of our diversity. respect, can provide a context in which Americans can better the belief that cultural exchange, based on equality and mutual
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network of community co-sponsors. The Festival is rooted in
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The American Festival Project is a coalition of artists joined

Thanks

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Multicultural Center

Wrinkle Reader’s Digest Fund. Additional generous support has been provided
Whisper Ridge, a part of the American Festival Project has come from the

The American Festival Project is a part of the American Festival Project
School, and University Libraries.
School of Education, School of Medicine, School of Nursing, Speech Science,
and Urban Affairs, College of Law, Office of the Provost, Office of Student Affairs,
The University of Louisville College of Arts and Sciences, College of Business
by the Kentucky Foundation for Women, the Kentucky Humanities Council, and
The founding director of the Festival Project has been provided

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WVUL
Multicultural Center

INFORMATION HOTLINE

from all over the greater Louisville area.
faculty, and staff, and interested individuals,
community groups, university students,
and national artists, arts audiences,
and communities. It brings together local
change, questions and answers. Individuals
The American Festival Project is an and
Sally's Rape
The Whole Story

Written and directed by Robbie McCauley
Performed by Robbie McCauley and Jeannie Hutchins

Sally's Rape was created with funding from The National Endowment for the Arts
Robbie McCauley, along with touring Sally's Rape, is engaged in The American Festival Project. Her Buffalo Project, successfully presented in Buffalo, New York, in 1990, was based on riots that happened there in 1967. In Western Mississippian Freedom and Turp, McCauley received a Bessie in New Hampshire. Residency at the MacDowell Colony in New Hampshire developed with the group. In the summer of 1990, Huchins was in residence at the MacDowell Colony in New Hampshire.}

Los Angeles: McCauley received both a Bessie and an OBE the Arts Company, the next of these projects will be based in the community, about changed political events, produced by using the same process she developed in Buffalo, with actors from Slip and Boston, she created Mississippian Freedom and Turp. Based on riots that happened there in 1967. In Western Mississippian Freedom and Turp, Sally's Rape is en-

Robbie McCauley, along with touring Sally's Rape, is en-
Ballet Espanol

April 14
Attendance: 110
Co-sponsors: Latin American Club of Louisville and the UofL International Center

"I was excited and enjoyed it very much. I thought that dance is very good to present own identity and I should learn Japanese traditional dance (because I am Japanese)."—Ayako Fukunishi, Florist
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

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John Drees of News and Public Information

and the
Kentucky Opera Association

The Women's Center
in conjunction with
The Multicultural Center
present

Ballet Español
in
Noche de España/Noche de Danza

Wednesday, April 14, 1993
Thrust Theatre, University of Louisville

Co-sponsored by:

Latin American Club of Louisville/Club Latino Americano de Louisville

The Co-sponsored by:

Latin American Club of Louisville

The Center for International Students and Programs
UofL Center for International Students and Programs
understand one another in all of our diversity. The American Festival Project is a coalition of artists joined in concert with a network of community co-sponsors. The Festival is rooted in a consensus of presenters working in concert with a consortium of presenters working in concert with a

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American Festival Presents:

BALLET ESPAÑOL

NOCHE de ESPAÑA/NOCHE de DANZA

PROGRAM

*Carmen* - Mara Maldonado and Peter Suarez

music - "Carmen" by Georges Bizet

choreography - Mara Maldonado and Peter Suarez

*Sevillanas* - Peter Suarez, La Teresa, La Morena

choreography - Traditional

*La Catedral* - Doug Jones

music - Agustin Barrios

*Caña* - Mara Maldonado, with La Morena and Doug Jones

choreography - Manolo Rivera

*Espíritu sin Nombre* - La Teresa

music - Manzanita

choreography - Mara Maldonado

*Rumba* - La Morena

choreography - Juan Parra

*Malambo* - Peter Suarez, with Kahlil Sabbaugh

choreography - Peter Suarez

INTERMISSION
Tango Street
Street Person - Peter Suarez; Mannequin - Mara Maldonado
music - Primavera Porteño by Piazzola; guitarist - Ricardo Cobo
choreography - Peter Suarez

How much does a man live, after all?
Does he live a thousand days, or one only?
For a week, or for several centuries?
How long does a man spend dying?
What does it mean to say, 'for ever'?

Pablo Neruda

Recuerdos de la Alhambra - La Morena and Doug Jones
music - Francisco Tarrega
lyrics - Las Mocedades

Ritual Fire Dance - Mara Maldonado
music - Amor Brujo by Manuel de Falla
choreography - Mara Maldonado

Malagueña - Doug Jones
music - Traditional

Bulerías - The Company

Michael Hallett is the Technical Director of Ballet Español.

Special thanks to the Kentucky Arts Council New Communities Program.
Don't Start Me To Talkin'

April 14
Attendance: 150
Co-sponsors: AFSCME, Salvation Army Parkland Boys and Girls Club and Theatre Workshop of Louisville

"Funny, exciting, brought back childhood memories—that were good and bad."—Kerry Jones, National Park Ranger
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

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School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

Co-sponsor information:

AFSCME (American Federation of State, County, Municipal Employees) With 1.3 million members, AFSCME is the largest public employee union in America. AFSCME represents public employees in matters of wages, hours of work and other working conditions. The fastest growing union in the AFL-CIO, it is considered the leading union on social issues that effect working men and women in America.

Salvation Army Parkland Boys and Girls Club The Salvation Army, an international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by the love of God. Its mission is to preach the gospel of Jesus Christ and to meet human needs in His name without discrimination.

Theater Workshop of Louisville A legacy of excellence has been built on the outstanding artistic achievements of Theatre Workshop of Louisville. Celebrating its tenth season, TWL is recognized as a premier African-American theater company. TWL has received critical acclaim and produced over 50 major shows during its history. Internationally renowned actors and playwrights have lent their talents and energies to the development of TWL, including Ruby Dee, Avery Brooks, John O'Neal, Phillip Williams and Don Evans.

The Women's Center
in conjunction with
The Multicultural Center
present

John O'Neal
of
Junebug Productions

in

Don't Start Me To Talkin'

Wednesday, April 14, 1993
Red Barn, University of Louisville

Co-sponsored by:

AFSCME
Salvation Army Parkland Boys and Girls Club
Theatre Workshop of Louisville
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relate to one another. This program is made possible in part by the
Robert Rauschenberg Foundation and the Rockefeller Foundation.

The Louisville American Festival Project is a part of the American Festival
Project's network, operated by the University of Louisville with the support of
Kentucky Humanities Council, the National Endowment for the Arts, and the
School of Education, School of Medicine, School of Nursing, School of Science,
and Urban Affairs. Additional support has been provided by the Ford Foundation's
Diversity Fund. Additional funding has been provided from the loans of the
Louisville Festival Project. Additional funding has come from the Louisville
Community Foundation, Louisville Craftsmen's Guild, and the Louisville
Community Foundation, Louisville Craftsmen's Guild, and numerous
individual donors.

The American Festival Project is art and

THANKS

90.5 FM
WJUL
Festival News

588-8868 or 588-8867
Multicultural Center
INFORMATION HOTLINE

from all over the greater Louisville area.

faculty, staff, and interested individuals

and national artists, arts audiences,

and communities. It brings together local
diverse audiences and answer's individuals

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and national artists, arts audiences,
STEVEN KENT is one of the most sought after directors and acting teachers working in contemporary American theater. Aside from his work with the Junebug Theater Project, he has had recent productions at the Mark Taper Forum in Los Angeles, the Tennessee Repertory Theatre in Nashville, the International Brecht Festival in Toronto, and the Milwaukee Repertory Theatre among others.

From its formation in 1972 until it finally expired in 1983, Steve was the artistic director of the Provisional Theatre. Before then he was a founder and artistic director of the Company Theatre, and the Watts Towers Theatre Workshop. He has been director and collaborator on numerous notable original productions, among them DREAMS AGAINST THE STATE, STILL TIME, INCHING THROUGH THE EVERGLADES, WA: A VIETNAM PRIMER, DOMINUS MARLOWE, THE EMERGENCE and THE JAMES JOYCE MEMORIAL LIQUID THEATRE. With reknowned actor, Joseph Chaiken, Steve adapted Samuel Beckett's TEXTS. He directed Chaiken in the play which was produced by Joseph Papp in New York, London, and Paris.

CURTIS L. KING is founder and president of the Junior Black Academy of Arts and Letters and the director of its resident touring company, Third World Players, based in Dallas. He is an actor, scholar, teacher and playwright. A graduate of Jackson State University and Texas Christian University, he has served on the faculty at Shaw University in North Carolina and at El Centro College in Dallas. Like Junebug, King is a native Mississippian. He played a vital role in the transformation of Junebug from a literary concept into a theatrical experience.

Working in the Civil Rights Movement in the South of the early 60's, JOHN O'NEAL was a Field Secretary for the Student Nonviolent Coordinating Committee. In 1963 he co-founded the Free Southern Theater (FST), which for almost twenty years sought to be “a theater for those who have no theater”, by taking theater to Movement related groups in the Black Belt South. For most of its nineteen years, O'Neal was the administrator of the FST.

O'Neal works as a director and playwright as well as a performer. He has written or collaborated on ten plays including two current works in process, PREACHER MANI PREACHER MANI, a musical comedy and JERUSALEM GALLOWS TREE (working title), an historical drama about Nat Turner under commission from the Lime Kiln Arts Theater in Lexington, VA.

Don't Start Me To Talkin' or I'll Tell Everything I Know: Sayings From The Life and Writings of Junebug Jabbo Jones (Volume I)

by
John O'Neal
with
Ron Castine and Glenda Lindsay

Directed by
Steve Kent

(Based on a production directed by Curtis L. King)

CAST
Junebug Jabbo Jones ........... John O'Neal

Place
Right here

Time
Right now

There will be one intermission


Scandinavia.

Mills and colonies throughout the United States, Canada, France, and

Since 1953, John O'Neal has presented the Jumblub cheerleader in

The play was premiered by the Provisional Theatre in 1982. Earlier DON'T START ME TALKING... I'LL TELL EVERYTHING I KNOW...

versions of the play were presented as work-in-progress at the Free Theatre, New York, and the

Phone: 512-477-1859.

This engagement is presented through arrangements made by Wester.

Foundation, The California Arts Council, and Affirmative ROOTS.

developed with support from the Louisiana Division of the Arts. The Free

Sayings From The Life and Writings of Jumblub Jones was

Baltimore Theatre Project. All rights are solely reserved.

The play was premiered by the Provisional Theatre in 1982. Earlier...
A Woman's Work

April 15
Attendance: 100
Co-sponsors: UofL Business and Professional Women and UofL Project Success

"I was moved. It made me think about how other people live."—Student

with Fast Food Women
April 16
Attendance: 130
Co-sponsors: CLUW and Operation Self-Help

"It made me think about how I live and where I'm going in life. I was very excited about Ruby and how she handled herself and her family. I'm doing the same thing in my life but I have two kids. It moved me where I want to finish my goal and learn more about other people."—Penny Bennett, Operation Self Help
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

The Women's Center
in conjunction with
The Multicultural Center
present
"Fast Food Women"

a video by
Anne Lewis Johnson
and
Ruby Perez

in
A Woman's Work

Friday, April 16, 1993
Thrust Theatre, University of Louisville

Co-sponsored by:
CLUW
Operation Self-Help

Co-sponsor information:

CLUW (Coalition of Labor Union Women) is an organization of 72 chapters, of 20,000 women and men unionists, united by their special concerns for women workers, yet working within the framework of their own unions. It is not a union. It is an organization made up of individuals and chapters. Its purpose is to organize the unorganized, promote affirmative action in the workplace, encourage political action and legislation and increase the participation of women within their own unions.

Jefferson County Department for Human Services/Operation Self-Help The goal of Operation Self-Help is to assist families move toward their goal of economic self-sufficiency by obtaining stable employment at a livable wage and benefits. The program, a partnership between Jefferson County Human Services and the Housing Authority of Jefferson County, combines rental assistance and intensive case management in order to help families strengthen their ability to get, keep, and cope with employment.
FAST FOOD WOMEN

For more information write or call:

306 Madison Street
Appalachian Films

Understand one another in all of our diversity.
Respect can provide a context in which Americans can better
beef their cultural exchanges, based on equality and mutual
network of communities co-sponsors. The Festival is rooted in
with a composition of presenters working in concert with
The American Festival Project is a coalition of artists joined

The Festival is rooted in
with a composition of presenters working in concert with
The American Festival Project is a coalition of artists joined

9:05
WVOL
Festival

G8:8-8868 or 588-8867
Multicultural Center
Information Hotline

from all over the greater Louisville area.
faculty, and staff, and interested individuals
community groups, university students,
and national artists, and audiences.
and communities. It brings together local
change, questions and answers, individuals

The American Festival Project is at and

Anne Johnson
Directed by
an Appalachian video
Crossing the Broken Bridge

April 15
Attendance: 160
Co-sponsors: B'nai B'rith Hillel Foundation, NETWORK and the UofL Interfaith Center

"It challenged some of my ideas and made me aware of subtle prejudices. It was good that it was experimental, storytelling-like, targeted understanding among people that feel discriminated against, acknowledged the audience."—Beatriz Arnillas, Artist

April 17
Attendance: 122
Co-sponsors: Jewish Community Federation, NAACP and the Urban League

"It made me realize how I need to learn more about the history of cultures, the tragedy of oppression, and the subtlety of discrimination. It also taught me how I need to keep on trying to come to terms with my own biases but to forgive myself if I don't do it right the first time or all the time."—Clerical Staff Member, UofL
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the Kentucky Opera Association

Co-sponsor information:

B'nai B'rith Hillel Foundation provides an opportunity for Jewish College Students to deepen their understanding of their Jewish heritage and to strengthen their identity with Jewish life and the Jewish community. The Hillel Foundation also serves to provide educational opportunities about Jewish life, values and culture to the University community.

NETWORK (New Energy to Work Out Racial Kinks) is a unique, evolving, voluntary association that provides a forum for constructive dialogue on all issues relevant to racial relations. Membership is open to anyone who wishes to participate in sharing ideas and suggestions for improving Louisville's racial climate.

Interfaith Center, UofL, houses five different agencies representing a broad range of religious beliefs. While we each have separate programs we jointly sponsor a variety of educational, interfaith and social programs. These include a Wednesday luncheon series, interfaith services, and spiritual development groups. We are united in our efforts to minister to the University's students, staff and faculty.
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“People and their cultures perish in isolation, but they are born or reborn in contact with other men and women, with men and women of another culture, another creed, another race. If we do not recognize our humanity in others, we shall not recognize it in ourselves.”

—Carlos Fuentes from “The Buried Mirror: Reflections on Spain and the New World”

A Traveling Jewish Theatre & Junebug Productions present

CROSSING THE BROKEN BRIDGE

A WORK-IN-PROGRESS PERFORMANCE WITH AUDIENCE DIALOGUE

Created by:
Steven Kent, Naomi Newman, John O’Neal

Written and Performed by:
Naomi Newman & John O’Neal

Direction & Dramaturgy by:
Steven Kent

Costumes Designed by
Carlos Larrañaga
SPECIAL THANKS

- Bette Johnson Reagan
  way you can figure you can stay alive.
  somebody who could possibly kill you is because that's the only
  like if the only reason you would consider trying to learn up with
  doing no coalitions... You don't go into coalition because you just
  feel or you feel interested in the core and if you don't your not really
  what it feels like if you're really doing coalition work. Most of the time

- Lorna Keppler
  against the same American Nazi Party, this time on the East Coast.
  Midwest and then hear about a completely black demonstration
  against the American Nazi Party in the
  think about these two facts whenever I hear about a completely
  unable to overcome another Nation's, standing separately... And I
  more efficient. (2) Two oppressed groups facing a common enemy
  "These two facts are permanently etched in my consciousness. (1)

(in writing about the Warsaw Ghetto Uprising)
Creating **CROSSING THE BROKEN BRIDGE** was a process more complex and difficult than either Kent, Newman or O'Neal imagined when they began. Newman and O'Neal were relative strangers having had only passing contact when meeting at theatre festivals in the U.S. and Europe. O'Neal and Kent had worked together before, but Kent and Newman had not. It was necessary to get to know each other and become acquainted with each other's aesthetics, political convictions and working styles. Elaborate logistic maneuvering was required to get the three artists in the same place at the same time.

A good deal of time was devoted to finding a mission statement for the piece that the three artists could agree on. No easy matter. It had to be done twice: once in December of 1989 when they began, and again in March of 1992 when it became painfully clear that they were working at odds with each other.

How to create the material presented a challenge. Newman was used to an improvisational process, O'Neal to writing at the desk. Over and over their differences had to be recognized, honored and negotiated. It probably would not have been possible without the skill and guidance of Kent who, as dramaturg, had a major hand in the organization and shaping of the script.

Often there were times when the differences between the three collaborators seemed insurmountable. Often the demons of the material they were dealing with overtook them and they felt the others to be dangerous enemies. The lessons have been difficult and painful. What kept the process going was the determination of all three to get the work done. Simply that. Get the work done. Create something useful and hopefully healing in a time when divisiveness is ripping our world, our planet apart.

**BIographies**

**Naomi Newman (Performer/Co-Writer),** Founding Member of A Traveling Jewish Theatre, is a Singer, Actress and Director with a background in Yiddish culture, classical music, improvisational theatre, television and humanistic psychology. In the late 1960's, she helped found and directed two of Los Angeles' most important improvisational ensembles, the Committee Workshop and the Synergy Trust. Ms. Newman co-authored and directed A Traveling Jewish Theatre's first three ensemble pieces (*Coming From A Great Distance, A Dance of Exile, and The Last Yiddish Poet*). She returned to the stage in the company's fourth ensemble work, *Berlin, Jerusalem and the Moon.* For the past five years, Ms. Newman has been performing her one-woman show *Snake Talk: Urgent Messages From the Mother* at theatres and universities throughout the country.

**John O'Neal (Performer/Co-Writer)** is Director of Junebug Productions, a community-based arts program in New Orleans, and is Artistic Director of the Junebug Theater Project. Long involved in the Civil Rights Movement, Mr. O'Neal co-founded the Free Southern Theater in 1963 with the goal to "make an art about freedom, a freedom through art" and served as Director of this seminal Black arts institution from 1968 until it closed in 1980. He is the author of five plays and has been a major collaborator on several more, including *The Mozambique Caper* with the San Francisco Mime Troupe and *If I Live To See Next Fall* with Play Group of Knoxville, TN. His writing for theatre has been recognized by numerous awards and fellowships, including the Louisiana Artist's Fellowship, the National Endowment for the Arts, and the Rockefeller Foundation.

**Steven Kent (Director/Dramaturg)** has, aside from his work with the Junebug Theater Project, also served as artistic director of the Company and Provisional Theatres in L.A. and is currently an artistic consultant for Roadside Theatre, Carpet Bag Theatre, Seven Stages, Touch Movement Theatre and The Urban Bushwomen. He is a member of R.O.O.T.S. and the American Festival Project. He
more information, please call (514) 524-8257.

Junebug Productions runs Junebug Theater Project, a presenting organization that focuses on bringing the voices of oppressed people throughout the world, to fulfill this mission. Junebug Productions' mission is to create and present theater that explores the experiences of those who work to end oppression and supports and encourages those who work to end oppression and supports and encourages those who work to end oppression and support an end to the oppression that we encounter. Junebug Productions was founded in 1993 as an extension of the Civil Rights Movement and is the organizational successor to the Free Southern Theater, which was founded in 1938. Junebug Productions of New Orleans was founded in 1988.

For more information, please call (415) 399-1809.

on Public Radio.

workshops and producing a series of audio programs for broadcast

well as performing on your reading, performance and news libraries.

works that have received critical acclaim for their strength and

company by an influence on healing for people and culture. The work

characterized by a recognition that the root of theatre lies in the

cosmos through the specificity of Jewish experience. The work is

to create an ensemble theatre that would illuminate universal

A Traveling Jewish Theatre of San Francisco was founded in 1978.

coming up is a lesbian.

home state. The newly created in the Outfield, a play about

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A Traveling Jewish Theatre of San Francisco was founded in 1978.
Ways of My Mothers

April 15
Attendance: 115
Co-sponsors: African American Women's Literary Series and Alliance Against Women's Oppression

"It made me think and process my fears and lack of understanding of other cultures. Empowered me to do something different."—Cindy Horne, Social Worker
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

Co-sponsor information:

**African American Women's Literary Series** is a community cultural literacy project that serves to educate Kentuckians about the significance of African American literature, history and culture with emphasis on the contributions of women. Events include workshops, poetry and prose forums throughout the year; these programs focus on subjects in the arts and humanities on a diversity of topics. An annual literacy conference is held and celebrates a new theme each year.

**Alliance Against Women's Oppression** is a grassroots, inter-racial group of women which organizes around women's issues as impacted by race, class and sexual orientation, and which seeks to make the role of women more central to broader peace and justice issues. AAWO has presented seven annual International Women's Day programs combining education and the arts.

The Women's Center
in conjunction with
The Multicultural Center
present

Ancient Ways

in

Ways of My Mothers

Thursday, April 15, 1993
Thrust Theatre, University of Louisville

Co-sponsored by:

African American Women's Literary Series
Alliance Against Women's Oppression
The American Festival Project is a coalition of artists joined
understand one another in all of our diversity.
accept, can provide a context in which Americans can better
the belief that cultural exchange based on equality and mutual
network of community co-sponsors. The Festival is rooted in
with a consortium of presenters working in concert with a
The Louisville American Festival Project is a part of the American Festival Project.

School of Education, School of Medicine, School of Nursing, Speed School, and Urban Affairs, College of Law, Office of the Provost, Office of Student Affairs, Office of Art and Sciences, College of Business, and the University of Louisville: College of Arts and Sciences. Additional generous support has been provided by the Louisville Festival Foundation, the Biennial Festival Foundation, and the Journal of the American Festival Project. Additional support has been provided by the National Endowment for the Arts, the National Endowment for the Humanities, and the National Endowment for the Arts.

Thanks
Ancient Ways

presents

Ways of My Mothers

Performed by

Zambia Nkrumah
Michele Robinson
and
Samyra Shabazz
Women hold up the skies—Benih Proverb

and Samiya Shabazz
—Zamibia Nkrumah, Michele Robinson,

Ways of My Mothers is a one act drama presentation

A NOTE FROM THE PERFORMERS
Queen's Garden

April 15
Attendance: 130
Co-sponsors: Golden Key National Honor Society

"It moved me. Made me think. Made me more aware of gangs/ethnic origins and the emotional pain the play reflected about prejudice."—Carlotte Gross, EDP Security Analyst

April 17
Attendance: 124
Co-sponsors: The Vietnamese American Association, Crane House and Fairdale High School Leadership Preparation for Success

"I thought of the overwhelming similarities in the stories of the multitudes (Chinese, Appalachian, Japanese, African-American, etc.) of disenfranchised people."—Belinda Johnson, Registered Nurse
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information
and the
Kentucky Opera Association

Co-sponsor information:

Vietnamese American Association of Kentucky was formed to preserve and promote Vietnamese culture, to promote friendship and understanding between Vietnamese people and other people in the state of Kentucky, and to assist newcomers to adapt to a new life in America.

Crane House is a non-profit Chinese cultural center in Louisville devoted to the mission of creating better understanding between Americans and Chinese through education and awareness. Programs include lectures on Chinese culture, classes (language, tai chi, cooking), educational workshops for students and teachers, discussion groups, trips to China for teachers and professionals, and culinary experiences. Crane House is a resource center for business, education and leisure interest, with a library open to the public.

Fairdale High School Leadership for Success Program is a leadership training program sponsored by UofL's Office of Student Development. Members of UofL's Student Government Association's Emerging Leaders program serve as mentors for students at Fairdale High School. The high school students participate in a variety of leadership workshops on the UofL campus.

The Women's Center
in conjunction with
The Multicultural Center
present
Brenda Wong Aoki

in
The Queen's Garden

Saturday, April 17, 1993
Red Barn, University of Louisville

Co-sponsored by:
The Vietnamese American Association of Kentucky
Crane House
Fairdale High School Leadership Preparation for Success
The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity. The American Festival Project is a coalition of artists joined with a consensus of presenters working in concert with the Festival's community co-sponsors. The Festival is supported by the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation, which receives support from the Metropolitan Community Arts Fund. The University of Louisville: College of Arts and Sciences, College of Business, and College of Fine Arts, School of Music, School of Nursing, School of Business, School of Medicine, College of Law, and College of Education, provide additional support. Additional support has also been provided by the Louisville Community Foundation. The Festival is a production of the Louisville Community Arts Fund. Additional support has come from the City of Louisville Mayor's Office. Additional support has been provided by the Kentucky Humanities Council and the Kentucky Foundation for Women. Additional support has also been provided by the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation.

The American Festival Project is a coalition of artists joined with a consensus of presenters working in concert with the Festival's community co-sponsors. The Festival is supported by the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation, which receives support from the Metropolitan Community Arts Fund. The University of Louisville: College of Arts and Sciences, College of Business, School of Music, School of Nursing, School of Medicine, College of Law, and College of Education, provide additional support. Additional support has also been provided by the Louisville Community Foundation. The Festival is a production of the Louisville Community Arts Fund. Additional support has come from the City of Louisville Mayor's Office. Additional support has been provided by the Kentucky Humanities Council and the Kentucky Foundation for Women. Additional support has also been provided by the National Endowment for the Arts, the Ford Foundation, and the Rockefeller Foundation.
"Many thanks to Herb Holman; Mark Izu and the Kearny St. Workshop; Marcia Crosby and Climate Theatre; Janice Mirikitani; Marty Williams; Lenny Limjoco; Armando Vasquez; Thelton Henderson; Rosario Ysip; Ben and Lori Jong of the Julia Morgan Center for the Arts; Linda Howe; Renny Pritkan; East Long Beach Centro de La Raza; The Escuela de La Raza; Arturo Urista; Rick Shiomi; Terry Lau; David Furumoto; Chris Alhara, Duane Ebata, and Jerry Yositomi of the Japanese American Cultural and Community Center; and many thanks to my family."

This engagement is presented through arrangements made by Western and Southern Arts Associates, Inc., PO Box 50120, Austin, Texas, 78763. Phone: 512-477-1859.

BRENDA WONG AOKI

in

THE QUEEN'S GARDEN

Written by Brenda Wong Aoki

Directed by Jael Weisman

Lighting Design by Jose Lopez
Set Design by Steven La Ponsie
Costume Design by Dori Quan

Technical Direction by Heidi Varien

Producer: Climate Theatre

There will be a ten minute intermission.
The Parker & Else Harris Fund and The Cap Foundation.

The Queen's Garden is supported by major grants from The

orders only. Call 800-443-4727.
To order by mail please call Foundation at 617/661-4589; credit card
is available in CD, cassette, and LP. After the concert at the lobby.

label won the 1990 NARIP Award for Best Spoken Word Album.

Alice's debut album was released in January 1990 on the founder

"Dreams and Illusions: Tales of the Pacific Rim," Brenda Wong

FURNITURE AND TO ALL THOSE WORKING ON THE FRONT LINES.

This play is dedicated to the memory of Chuck

Although their names are real.

among L.A.'s urban tribes. All characters are fictitious.

Brenda Wong's Aoki's fearless portrayal of her roots

of the "other" Americans, THE QUEEN'S GARDEN IS

Point, the Mission, and Chinatown. A book into the lives

organizer and teacher in Watts. East L.A., Hunter's

Beach and her 15 years experience as a community

Renee's Spanish and Scots (with street gangs in Long

ing up "mixed up as chop suey" (she is Chinese, Japanese,

Street Mythology—based on Brenda's childhood grow-

The Queen's Garden is urban storytelling and

WARNING: The Queen's Garden is not suitable for

children under 16 years.

Keep the Faith.

characters are fictitious.

Cheryl Banh, General Manager

Arts Management

cert are provided.

Unauthorized photograph, audio, and video recording of the con-

しかも不適切なお言葉が含まれています。
BRENDA WONG AOKI assembles elements from the many cultures of the Pacific Rim to create solo theater pieces which are intense, personal, and true to tradition. She retells stories, tales, and myths from the perspective of her modern, female Asian-American sensibility, dealing with such themes as greed, exploitation, sexism, and love. Her work is multidisciplinary, reflecting her training in Western theater and modern dance, as well as the classic Japanese Noh and Kyogen disciplines. She often collaborates with composer/musician Mark Izu, one of the pioneers of the Asian-American jazz scene, and Jael Weisman, a San Francisco-based writer and resident director of the Dell'Arte Players Company. Her debut album, "Dreams and Illusions: Tales of the Pacific Rim", was released by Rounder Records in January 1990. Aoki's film work includes "Living on Tokyo Time," by Steven Okazaki. Ms. Aoki received a San Francisco Bay Guardian 1990 GOLDie Award for excellence in the performing arts, a 1991 Theater Solo Performance Theater Artist from the National Endowment for the Arts, and 1991 and 1992 Rockefeller Foundation Multi-Arts Production grants, and 1992 Dramalogue Awards for performance and writing of "The Queen's Garden."

In addition, Ms. Aoki holds two degrees in education. She was honored with a 1990 Nikkei in Education Award for service to the San Francisco Unified School District. She spent many, many years as a youth worker and community organizer and continues to lecture as a multicultural educator and teacher trainer.

Director JAEL WEISMAN has directed Brenda Wong Aoki in Obake and worked with Ms. Aoki as director of Sound/Seen's Type O and 7 Steps to Go. Weisman is resident director for Dell'Arte Players Co. and Vaudeville Nouveau. He also directed plays at the San Diego Repertory Co. including the award winning “Red Noses” by Peter Barnes. Weisman has directed many one person shows including those of Sara Felder and Jeff Raz. He has received two Dramalogue awards in Los Angeles and the Obie award in New York for his work as co-writer and director of the San Francisco Mime Troupe's Dragon Lady's Revenge.

Lighting Designer Jose Lopez (He gives good light) is a native of Boyle Heights, Los Angeles. His first show was House of Bernarda Alba at the Inner City Cultural Center. Other stage credits include Corridos, (El Teatro Campesino); Latins Anonymous, The Mission, A Bowl of Beings, (LATC); Pinocchio, Latins Anonymous (South Coast Rep.); Our Lady of the Tortilla (New Mexico Rep.); S.O.S. (Japan American Theatre and Magic Theatre). Mr. Lopez designed a 3 story projection of the Virgen de Guadalupe on LA Landmark the Bradbury Building for the production of La Virgen del Tepeyac. Mr. Lopez is a N.E.A./T.C. Design Fellow.

Set Designer Steven La Ponsle, a Los Angeles based Visual artist, is the recipient of a Drama Critic Award and LA Weekly Theatre Award for the East West Players production of Performance Anxiety. His other credits include Culture Clash's Yo Frankie Show for Berkeley Repertory Theatre and S.O.S. for Japan Theatre and Magic Theatre and as well as the East West Players' production of Hedda Gabler.
12:00 High
Rosie Garcia,
Tired of waiting,
I'm so god damn
those who wait? „
Good things come to
You know the old saying.

12:00 High
Buster Sanchez,
Not everyone's like me;
no one dreams?
How's the world gonna change if
To live you can't dream.
Living and surviving.
Day by day.
How do you live?
Life is real life.
What is life, Buster?

—Annie May
and you need them in this life to live.
This is your Omaha.
and loved ones who have passed.
friends you couldn't live without.
Your family,
Chickasaw Park

April 16
Attendance: 130
Co-sponsors: Operation Gateway/Algebra Project and Louisville CampusServe

"This was excellent because I went to Chickasaw Park as a child."—Elmer Lucille Allen, Senior Analytical Chemist
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

Co-sponsor information:

Operation Gateway/Algebra Project. Operation Gateway, funded by the Edward W. Hayes Foundation, is an organization designed to build parent and community support for the Algebra Project in Jefferson County Schools, particularly in Western and Southern Middle Schools. The Algebra Project itself is a national program that uses unique teaching methods to make algebra accessible to all students beginning at the middle school level. Its creators see it as a way to remove the gatekeeper that has kept children of color and also low-income whites out of higher math, college and productive careers in this technological age.

Louisville CampusServe is a collaborative program of the University of Louisville, Bellarmine College, and Spalding University. Students from those schools mentor and tutor students from Noe, Western, and Iroquois Middle Schools. Part of the CampusServe program consists of field trips to each of the college campuses, where the middle school students experience an academic and a social activity. All participants of Louisville CampusServe join in an activity on National Youth Service Day.
understand one another in all of our diversity. The belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better work together is a cornerstone of community co-sponsorship. The Festivals stand as a testament to the power of arts and culture in fostering understanding and appreciation.

The American Festival Project is a coalition of artists joined in striving for greater understanding and appreciation of all cultures. It is an artistic endeavor that brings together local and national artists, arts communities, and audiences. It brings together community, groups, universities, students, and faculty, and offers a platform for sharing and connecting. The Festival is an annual event that celebrates the richness and diversity of our cultural heritage.

Thanks.
Junebug/Jack

April 16
Attendance: 130
Co-sponsors: FOR, Many People, One Community and Honors Council, UofL

"It made me proud of who I am. It moved me to tears for humankind. And it gave me hope for the future."—Lee Agee, Student

April 18
Attendance: 118
Co-sponsors: Goals for Greater Louisville, Neighborhood Youth Board and Youth for Peace

"I am for no racism all the way! Everybody should be equal. Wouldn't that be great? Oh, well, there's always hope."—Terry Elliott, Sales Associate
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks
University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information
and the
Kentucky Opera Association

Co-sponsor information:

Goals for Greater Louisville is a non-profit, grassroots planning group with 13 Issue Committees and some 400 citizen members. Its mission is: to determine and establish community-wide goals and priorities for the future of Greater Louisville; to learn the feelings, thoughts and dreams of our citizens; to advise and help our government and community leaders as they carry out their duties; to identify and bring into the process new leadership throughout the region.

Neighborhood Youth Board, City of Louisville. The NYB Teen Empowerment Model is designed to respond directly to the needs of adolescents by providing legitimate ways for them to fulfill their needs for power, control, identity, confidence, respect and self-respect. It does this within a structured environment that provides clear limits and an opportunity to develop relationships based on healthy lifestyles, honesty and responsibility. In addition, the model is structured to promote and support diversity of many kinds.

Youth for Peace is a multicultural, interfaith group of high school youth who gather regularly to practice skills in prejudice reduction and conflict resolution with the goal of sharing these skills with other youth, and working together for effective change.

The Women's Center
in conjunction with
The Multicultural Center
present

Junebug Productions
&
Roadside Theater
in
Junebug/Jack

Sunday, April 18, 1993
Red Barn, University of Louisville

Co-sponsored by:
Goals for Greater Louisville
Neighborhood Youth Board
Youth for Peace
The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity. The American Festival Project is a coalition of artists joined in network of community co-sponsors. The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity.

The Louisville American Festival Project is a part of the American Festival Project, a foundation, and the Phoenixer Foundation, which receives support from the National Endowment for the Arts. The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity.
Presents

Junebug Theater Project
-and-
Roadside Theater

in

JUNEBUG/JACK

Roadside Theater receives major support from The Lila Wallace-Reader's Digest Theaters for New Audiences program.
ABOUT ROADSIDE THEATER

Roadside Theater's home is in the central Appalachian coalfields of southwestern Virginia and eastern Kentucky. All of Roadside's actor/storytellers and musicians were born in the region. The eleven member ensemble company has spent seventeen years developing original plays drawn from the mountain history and culture of its home. Roadside tours to all parts of the United States, has been in residence a number of times off-Broadway in New York City, has performed at the Smithsonian Festival of American Folklife in Washington, D.C., and has had the privilege to represent the United States at international theater festivals in Sweden, Denmark, London, Los Angeles, Seattle, and Philadelphia. Committed to strengthening communities, the company often conducts extended educational residencies and cultural exchange programs that celebrate local life and culture.

Roadside Theater is one part of Appalshop, the nonprofit arts and educational organization, which also includes Appalshop Films, June Appal Recordings, Headwaters television, WMMT-FM Community Radio, and the Appalshop Center. The American Festival Project is a special project of Appalshop.

Roadside Theater receives major support from the Lila Wallace-Reader's Digest Theaters for New Audiences Program. Roadside also receives major support from the National Endowment for the Arts, the Ford Foundation, the Rockefeller Foundation, the Lyndhurst Foundation, the Joe and Emily Lowe Foundation, the Andrew W. Mellon Foundation, the Nathan Cummings Foundation, Pew Charitable Trusts, the Kentucky Arts Council, the American Festival New Work Fund, and Alternate ROOTS.

Roadside Theater is a founding member of Alternate ROOTS, the Alliance for Cultural Democracy, and the American Festival Project.

Roadside Theater/Appalshop
306 Madison Street
Whitesburg, KY 41858

Junebug Productions, Inc.
1061 Camp St., Apt. D
New Orleans, LA 70130

Both Roadside Theater and Junebug Productions are represented by Western and Southern Arts Associates, Inc. Western and Southern plays an integral role in producing the companies' residencies. For information call or write:

Western and Southern Arts Associates, Inc.
PO Box 50120
Austin, Texas 78763
512.477.1859

The creation of JUNEBUG/JACK was supported by the American Festival Project New Work Fund and the Rockefeller Foundation.
Ben Mays (Script Collaborator) Ben is technical director and road manager for Roadside Theater. He joined Roadside five years ago after graduating from college with a degree in performing arts. He is also a performer and musician, and lives in Castlewood, Virginia.

John O’Neal (Script Collaborator and Performer) John is the founder and artistic director of Junebug Productions. He also founded and directed the Free Southern Theater until it closed in 1980. He co-wrote and performs in all three volumes of the Junebug Jabbo Jones plays. John lives in New Orleans, Louisiana.

Donna Porterfield (Script Collaborator and Dramaturg) Donna is administrative director of Roadside, coordinating producer of its national touring, and a company dramaturg. Donna lives in Norton, Virginia.

Ron Short (Script Collaborator, Musician/Composer and Performer) Ron is a musician, storyteller and writer. He is the author of the Pine Mountain Trilogy and performs in three other Roadside shows. His solo album, Cities of Gold, is on the June Appal label. Ron lives in Big Stone Gap, Virginia.

Latteta Theresa (Performer and Musician) Latteta is a consummate flautist, composer and performer whose work has been enthusiastically received by audiences and critics throughout the United States, Europe, and the Caribbean. This is her first tour with Junebug Productions. Latteta lives in New Orleans, Louisiana.

ABOUT JUNEBUG THEATER PROJECT

Junebug Productions is the organizational successor to the Free Southern Theater, which was founded in 1963 as an instrument of the Civil Rights movement. Junebug Productions' mission is to create and present theater which supports and encourages those who work to end oppression and exploitation of African Americans in the Black Belt South and other oppressed people throughout the world. To fulfill this mission, Junebug Productions runs three programs: The Junebug Theater Project, a Presenting Program in New Orleans, and a variety of Special Projects. The Junebug Theater Project tours three full-length plays that form "Sayings from the Life and Writings of Junebug Jabbo Jones," a collection of tales drawn from the rich oral heritage of African Americans. The Presenting Program features the work of artists from the region and other parts of the world whose work complements the mission of Junebug Productions.

Over the past ten years, Junebug Productions has enjoyed the benefits of institutional collaborations with the Contemporary Arts Center in New Orleans, Alternate ROOTS, Western and Southern Arts Associates of Austin, TX, Seven Stages Theatre in Atlanta, Wisdom Bridge Theatre in Chicago, Milwaukee Repertory Theatre, San Francisco Mime Troupe, Cornell University, Oakland Ensemble Theatre, Appalshop, and hundreds of colleges, theater companies, and community based organizations throughout the country. Junebug Productions is funded in part by the Ruth Mott Fund, the Rockefeller Foundation, the National Endowment for the Arts, and the Arts Council of New Orleans.
JUNEBUG/JACK

The ongoing collaboration between Junebug Theater Project from New Orleans and Roadside Theater from the Appalachian Mountains of Kentucky began in 1981 when the companies decided to perform for each other's audience, one predominately black, the other predominately white, both often finding themselves economically hard pressed. Out of this impulse grew JUNEBUG/JACK, a joyful event which celebrates the richness of both cultures. The companies continue to share stages and audiences, believing that such work, in a small way, confronts the exploitation of mistrust and racism among black and white people.

JUNEBUG is a mythic African American folk character invented by people from the Student Nonviolent Coordinating Committee during the 1960's to represent the collective wisdom of struggling Black people. JACK is the archetypal Appalachian hero. Usually he is a boy of indefinite age living in poverty with his widowed mother. Jack's story varies according to the difficulties and powerful forces he encounters. Both Jack and Junebug represent the triumph of wit over power, of the human spirit over oppression.

ABOUT THE ARTISTS

Dudley Cocke (Co-Director and Script Collaborator) Dudley is director of Roadside. He recently directed The Pine Mountain Trilogy which examines 150 years of Appalachian history through the experiences of five generations of a family. He often writes and speaks about rural cultural issues. Dudley lives in Norton, Virginia.


Nancy Jeffrey (Performer) Nancy has sung on and off stage for many years. She performs in Roadside Theater's South of the Mountain and is the director of the nutritional program for Mountain Empire Older Citizens. She lives in Big Stone Gap, Virginia.

Michael Keck (Script Collaborator, Musician/Composer and Performer) Michael is a well known composer for numerous theater and dance companies. For Junebug Productions he has composed music for two other plays and performs in Volume III of the Junebug Jabbo Jones plays with John O'Neal. Michael lives in New York City.

Steve Kent (Co-Director and Script Collaborator) Steve is an acclaimed director and acting teacher working in numerous American theater and dance companies. He has directed all three volumes of the Junebug Jabbo Jones plays, as well as guest directing with Roadside Theater. Steve lives in Los Angeles, California.
South of the Mountain

April 17
Attendance: 111
Co-sponsors: AAUW, KFTC and Bullitt County Adult Learning Center

"The actors portrayed mountain people very accurately from their accents down to their attitudes about life. Mountain life is a hard life, and I thought this came through very well. The storytelling reminds me of my father's family which comes from Harlan County, KY. I felt like I was back home at a family gathering."—College Administrator
Please stay after to join in a discussion of the issues raised in the performance. Discussions funded by the Kentucky Humanities Council.

Thanks
University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Dreese of News and Public Information
and the
Kentucky Opera Association

Co-sponsor information:

AAUW (American Association of University Women), Louisville Branch
AAUW promotes equity for women, education and self development over the life span, and positive societal change.

KFTC (Kentuckians For The Commonwealth) is a statewide citizens social justice organization working for a new balance of power and a just society. KFTC uses direct-action non-violent organizing to challenge and change unfair political, economic and social systems. The Jefferson County KFTC has been active in a variety of issues including affordable energy, solid and hazardous waste reduction and recycling, community reinvestment and civil rights.

Bullitt County Adult Learning Center offers a chance for adult learners to earn their GED at a time convenient for them. Students entering the program take placement tests in reading, math and language to determine current abilities, and then work one to one with a teacher to develop and individualized plan to reach their goals. Students may enroll any time during the year and classes are available day and night.

The Women's Center
in conjunction with
The Multicultural Center
present
Roadside Theater
in
South of the Mountain

Saturday, April 17, 1993
Thrust Theatre, University of Louisville

Co-sponsored by:
American Association of University Women
Kentuckians For The Commonwealth
Bullitt County Adult Learning Center
understand one another in all of our diversity.

The Festival is rooted in the belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another in all of our diversity.

The American Festival Project, a coalition of artists joined...
ROADSIDE THEATER'S

SOUTH OF THE MOUNTAIN

Music and Story By
Ron Short

Told by
Tommy Bledsoe, Nancy Jeffrey,
and Ron Short

Directed by
Dudley Cocke

WINTERTIME IN THE MOUNTAINS

(CHORUS)

We believed in the family
And the Old Regular Baptist Church.
We believed in John L. for awhile
Till things couldn't get much worse
They tell me times were harder then
And I remember that for awhile
But I remember the way my daddy laughed
And the way my mamma smiled.

Roadside Theater receives major support from The Lila Wallace-Reader's Digest Theaters for New Audiences program.
Scars and Stripes

April 18
Attendance: 110
Co-sponsors: GAPSA, Maupin Elementary School Family Resource Center and Omicron Delta Kappa Leadership Honor Society

"I'm pleased to see that social issues like race relations are incorporated into campus productions."—Student
Please stay after to join in a discussion
of the issues raised in the performance.
Discussions funded by the Kentucky Humanities Council.

Thanks

University of Louisville
Rinda Frye, Ken Terrell and Jim Tompkins of the
Department of Theatre Arts
School of Music
Interfaith Center
David Baugh
John Drees of News and Public Information

and the
Kentucky Opera Association

Co-sponsor information:

GAPSA (Graduate Association for Professionals in Student Affairs)
represents the concerns of graduate students in the Student Personnel Program
at UoFL. GAPSA sponsors educational programs for graduate students who plan
to make Student Affairs a career.

Maupin Elementary School, Family Resource Center serves the students and
families of the school who have social, emotional and physical needs—and
assists in the development of a well-rounded family setting.

Omicron Delta Kappa Leadership Honor Society is a junior and senior
leadership honor society for students who maintain a 3.0 or higher GPA, and who
have shown outstanding leadership in one of these areas: scholarship, athletics,
students government or social organizations, the performing arts or journalism.
The ODK circle at UoFL is celebrating its 50th year of excellence. The UoFL circle
sponsors the Kentucky Leadership Development conference and the Advanced
Leadership Workshop.

The Women's Center
in conjunction with
The Multicultural Center
present
a
Stage One: The Louisville Children's Theatre
production
Scars and Stripes

Sunday, April 18, 1993
Thrust Theatre, University of Louisville

Co-sponsored by:

GAPSA
Maupin Elementary School Family Resource Center
Omicron Delta Kappa Leadership Honor Society
understand one another in all of our diversity.

The belief that cultural exchange, based on equality and mutual respect, can provide a context in which Americans can better understand one another is central to the American Festival Project. The Festival is rooted in a consortium of presenters working in concert with a network of community co-sponsors. The Festival is about creating a coalition of artists joined The American Festival Project is a coalition of artists joined

Thanks
STAGE ONE is a professional company employing members of Actors' Equity Association.

STAGE ONE is a Constituent of Theatre Communications Group (TCG), the national organization for nonprofit professional theatres.

The taking of photographs and/or the making of visual and sound recordings is expressly forbidden.

All STAGE ONE sets and costumes are professionally designed and crafted by STAGE ONE's production staff.

Written and Directed by Thomas Cadwaleder Jones

Lighting/Scene Designer: Chuck Schmidt
Costume Designer: Christephor Gilbert
Properties Master: Kelly Wiegant
Technical Director: Greg Karaba
Stage Manager: J. Daniel Herring

The Cast

Yetunde Adeyinka-De'Leon......A Girl
Jeremy Tow ...............A Boy

This production sponsored by:

GREAT FINANCIAL FEDERAL
In writing *SCARS AND STRIPES*, the playwright in me hoped
to produce a play that would in some small way help bring
away from us. Always remember that we share certain things that no one can
take away from us. However, we feel about our country, perhaps we should
they're pretty ordinary. They're both Americans, like the rest of
people together. The girl and boy in the play aren't special;
The Louisville American Festival was enriched by three concurrent events aimed at furthering respect and understanding of diversity. The three related events were sponsored by a campus, a community, and an international organization. Each event was planned and funded independently but scheduled to coincide with Festival activities. The events were listed on the Festival schedule and publicized along with all Festival activities. Sponsors of related events benefitted from Festival publicity and audience development efforts. The Louisville American Festival benefitted from the high quality of activities and participation of these cooperating organizations:

1. Presentation by Doris Leader Charge, Sponsored by the UofL Student Government Association.


3. Visit by Czech Delegation, Sponsored by The Fund for New Performance/Video, Boston, Mass., in cooperation with the National American Festival Project and Appalshop, Whitesburg, KY.

UofL Assistant Provost Sidney McPhee (left) and Doris Leader Charge meet at the Festival’s opening ceremony on the banks of the Ohio River.
Tuesday, April 13

Voices of the Americas: Beyond Dances with Wolves

Storytelling by Doris Leader Charge
at 7:00 p.m.
in the Ekstrom Library Auditorium

Doris Leader Charge, a Rosebud Sioux, brings stories about Native American Culture and history to audiences of all ages. Her stories tell of a way of life where everything is interrelated, where one lives to preserve the earth. She portrayed Pretty Shield, the wife of Chief Ten Bears in the film “Dances with Wolves” and translated the script for the film into the native Lakota language.
Why African American Men And Women Are In Conflict

A Group Discussion With Robbie McCauley
Author Of Sally's Rape

Thursday April 15
Multicultural Center
3:00 PM

Food And Drinks Will Be Served
INTERNATIONAL ARTISTS EXCHANGE FORUM

You may recall that Czechoslovakia's political change, throwing off the restrictions of the "Iron Curtain" in the past years, was called the "Velvet Revolution" in Czechoslovakia. This term was used because of the leadership involvement of the artists in the country and the humane and intelligent methods used to bring about the transition.

Artists that were witnesses to both history and artists' impact on that history will talk about the creative environment in their countries and the changes that have affected them because of the split of Czechoslovakia into the two nations: The Czech Republic and Slovakia.

Please extend this invitation to all who may be interested. We hope that this may be an opportunity for different artistic communities to meet and share a common bond, a devotion to the arts.

FROM THE CZECH REPUBLIC:

PETR OSLZLÝ: Artistic Director of the Centre of Experimental Theatre and Theatre on a String, formerly Cultural Advisor to Václav Havel during his term as President of Czechoslovakia.

PETR SCHERHAUFER: Director, Co-Founder of Theatre on a String; Playwright, Translator; Vice Dean & Professor of Directing, Janáček Academy.

JOSEF KOVALCÚK: Dean, Theatre Faculty, Janáček Academy; Writer and Dramaturg, HaDivadlo.

IVAN URBANEK: Actor & Manager, Theatre on a String.

PETR ANTONIN: English Teacher, Interpreter, Concert Organizer, and Artistic Collaborator with Theatre on a String.

ALEŠ ZABOJ: Professor, Janáček Academy; Archivist and Videographer.

YVONNA GAILLYOVA: Environmental Activist with the Ecological Center.

JURI BULIS: Composer, Musician, and Collaborator with Theatre on a String and HaDivadlo.

FROM SLOVAKIA:

MARIAN LUCKÝ: Deputy Director of the National Theatre Centre, also Performer, Writer, Psychologist and President of the Slovak Centre for ASSITEJ; former Deputy Director of the Art Department of the Slovak Ministry of Culture.

DISCUSSION MODERATOR:

FRAZIER W. MARSH: Resident Director and Production Manager, Actors Theatre of Louisville.

Special thanks to the USIA Creative Arts Grant Program, The Fund for New Performance/Video, Appalshop, the University of Louisville Women's Center, and the American Festival Project.
in conjunction with
The Women's Center and Multicultural Center, presenters of

The Louisville American Festival Project

present

The Family Theatre

in

8 x 10 Glossy

Friday, April 16, 1993
Thrust Theatre, University of Louisville
FAMILY THEATRE COMPANY

8 x 10 GLOSSY by Sarah Dreher

CAST
Carter..........Rinda Frye
Ketty..........Sharon Cardwell
Ruth..........Kimberlee Bray
Dana..........Stacy Bythe Solodkin
Julie..........Anne Swedberg

PRODUCTION STAFF
Director.........................Keith Best
Assit. Director..................J. A. Schmuckie
Technical Director............Christe Lunsford
Stage Manager...............Amy M. Matthis
Production Manager........H. David Rittner
Set & Lights...............Christe Lunsford
Costumes................Marci Markwell
Sound......................H. David Rittner
Cover Art...............Marc Tasman

8 x 10 Glossy takes place in Parker's Cove, a small seacoast town in Maine. It tells the story of two sisters, who come together on the anniversary of their father's death.

THERE WILL BE A TEN MINUTE INTERMISSION

THANK YOU'S
Londa Crenshaw for her kindness and talents in the preshow song Living on the Run
Ken Terrill John Manire Helen Ashabraner
UofL Theatre Dept. M-Dinky Melody & Angie Banana
E. A. and R. M. A. F. E.
A. F. E.

To all of our Family and Friends for all of their Love and support!!!
One objective of the Louisville American Festival Project was to involve the media in the process of addressing multicultural issues through the arts.

Representatives of the Festival met with the editorial board of *The Courier-Journal* to discuss media coverage of the role of arts in social change. Festival organizers also worked with campus and grassroots organizations to include information about goals and activities in newsletters and other local publications.

Media coverage of the Louisville American Festival included:

- WLKY-TV "Kentuckiana Sunday," April 4, estimated audience 5,000 adults;
- WHAS-AM RADIO, "Metz Here," April 13, estimated audience 51,600;
- WAVE-TV "Sunrise," April 14, estimated audience 20,000 households, 26,000 adults;
- WUOL-FM RADIO;
- 5 articles in *The Courier-Journal*, 4 during festival week;
- 13 articles, pictures, and notices in *Inside UofL*, published and distributed by the campus Office of News and Public Information;
- 1 story, 1 opinion piece, and 2 editorials in *The Louisville Cardinal*, the student-run campus newspaper;
- 9 stories, articles, and notices in campus and community publications.
Please join us for a small party
to launch a gargantuan week

Monday, April 12
1 till 2p.m.
Multicultural Center
University of Louisville

meet the performers, the co-sponsors
see the Blues Queens exhibit
eat a cookie

Questions/directions, etc.
call The Women's Center
502-588-8976
Festival Project performances aimed at fostering tolerance

The Louisville American Festival Project — a week of performances, workshops and discussions of dance, drama, storytelling and poetry — will be Tuesday through next Sunday.

It's sponsored by the University of Louisville Women's and Multicultural centers.

Featuring local and nationally known artists, the festival is part of a series of four festivals taking place across the country.

Project organizers hope that an exchange of creative work can foster tolerance of and respect for cultural diversity. Plays, poetry and stories will be used as springboards for discussions of race, gender and other issues.

Twenty local artists, 30 visiting performers and educators, and 40 Louisville civic and political organizations are participating.

Events will take place at several locations.

Featured artists include Louisville's Ballet Espanol, which will perform at 8:30 p.m. Wednesday at the University of Louisville's Thrust theater at the corner of Floyd and Warnock streets. Tickets are $7, $2 for students.

Stage One: The Louisville Children's Theatre will perform "Scars and Stripes," a play that addresses issues of racism, at 7:30 p.m. next Sunday at the Thrust. Tickets are $7, $2 for students.

New Orleans' Junebug Productions and Roadside Theatre, which is based at Appalshop in Whitesburg, Ky., will perform work inspired by rural Southern and Appalachian culture at 8:30 p.m. Friday at the Thrust and at 3 p.m. next Sunday at the University of Louisville's Red Barn. Tickets are $7, or $2 per performance for any university or high school student with ID.

Steven Kent, a Los Angeles director who is currently director and dramaturg for Junebug Productions and artistic consultant for Roadside Theatre, Traveling Jewish Theatre, Urban Bushwomen and several other groups, will give two workshops.

The sessions, sponsored by Artswatch, will take place from 2 to 5 p.m. Wednesday at the chapel of Jefferson Community College, 109 E. Broadway, and from 2 to 5 p.m. Saturday at Trinity Lutheran Church, 1432 Highland Ave.

The workshops are free, but registration is required by calling Artswatch at (502) 893-9661.

Tickets for all performances are available by calling (502) 584-7777 or, toll-free, (800) 775-7777.

For a complete schedule of events, call the Women's Center at (502) 588-8976.
U of L performance festival attacks intolerance

By BEN Z. HERSHBERG
Staff Writer

The University of Louisville's Women's Center is leading an attack on intolerance this week with performances, readings and discussions that make up the Louisville American Festival Project.

The events include 18 plays, ballets and one-person dramas on the Belknap Campus; classroom readings at the university and at public schools; and poetry readings and discussions at other local sites.

"We want to show how performing arts can be used for cultural understanding in the community and in school," said Judi Jennings, director of the Women's Center.

With the help of $110,000 in grants for the project from state and national foundations and from 11 units within the university, the American Festival will feature local performers as well as artists from cities that range from New Orleans to San Francisco to Whitesburg, Ky.

There is a charge for many of the evening performances. Most daytime events are free.

The first of 80 events begins today. Steve Kent, a California-based artist and workshop leader, will help conduct a writing class at U of L. It ends Sunday night with a Stage One performance of "Scars and Stripes," a play about the meeting of a young African-American woman and a young white man at the Vietnam Veterans Memorial.

Jennings said she decided in January 1992 to bring the festival to Louisville when she visited a similar event at Dartmouth College, where there had been several recent anti-Semitic incidents.

There she saw "Snake Talk," a one-woman drama by Naomi Newman portraying a Jewish maiden, mother and old woman.

The difficulties faced by the Jewish woman in dealing with God as a father figure raised the same kind of gender problems she'd faced as a Baptist, Jennings said.

The experience helped Jennings realize how drama could help people understand one another.

Such understanding created the American Festival several years ago when John O'Neal, a playwright and artistic director of Junebug Productions, a New Orleans theater company, and Dudley Cocke, director of the Whitesburg-based Roadside Theater, met and exchanged concerns about the racism that seemed to be re-emerging around the country, Jennings said.

They joined forces to develop and present "Junebug/Jack," a play about Appalachian and black cultural similarities, Jennings said. That effort led to the creation of a national organization to arrange similar performances around the country.

Though Jennings was determined to bring the American Festival to Louisville this year, she didn't know how large it could be until January, when she learned she had won a large grant from the Lila Wallace-Reader's Digest Fund.

Since then she and two part-time workers have been scrambling, arranging for ticket takers, ushers and other volunteers from more than 40 community groups, and helping work out the logistics for dozens of events. That includes arrangements for turning the large hall at the Red Barn on the U of L campus into a performance space.

"At U of L, like most places, people want to say we don't have a problem with racism and intolerance," Jennings said.

Without the determination to face such problems, Jennings said, "you get stuck in denial." She thinks the American Festival will generate the energy to break through that barrier.

Information on the festival is available from The Women's Center.
Sioux girl’s secrets laid way for her life’s work

By LAWRENCE MUHAMMAD
Staff Writer

The Sioux educator who translated the script for “Dances With Wolves” into Lakota dialect had to speak her native tongue secretly at a boarding school run for Indian girls.

“We’d whisper under the bedcovers so we wouldn’t forget our language,” Doris Leader Charge told about 100 University of Louisville students at Ekstrom Library last night.

She said that as a girl she also memorized Christian hymnals — the only printed material available in Lakota. “They thought I was being a good Christian,” she said. “But there isn’t an Episcopal hymn you can sing in your language that I can’t sing in mine.”

Now a teacher in the Lakota studies department at South Dakota’s Sinte Gleska University, Leader Charge, 62, was one of the few Sioux equipped to coach the “Dances With Wolves” actors in the Lakota spoken in the 1860s.

None of the film’s 175 Native American actors knew Lakota, so Leader Charge translated the script, coached Kevin Costner and other actors on the set and performed a speaking part on camera — Pretty Shield, wife of Sioux chief Ten Bears.

Leader Charge is one of several people featured in Louisville’s American Festival, running through Sunday to promote respect for racial diversity through performance art. The festival, presented by the U of L Women’s Center and Multicultural Center, includes 18 performances on campus and 16 events at other community locations.

Leader Charge’s hourlong talk revealed that she hadn’t changed much from the little girl who grew up on the impoverished, 7,000-square-mile Rosebud Reservation, which is still her home.

“My ancestors were really dumb. They should have let the first Pilgrims starve,” she joked. “They took them in, taught them how to plant, then look what happened.”

Leader Charge didn’t vote in the general election — “Whatever happens in Washington, the reservation stays the same” — and she often pines for the Black Hills she still considers stolen property.

“The land was ours to begin with,” she said. “Now we sit on two tiny little reservations in South Dakota. We get bitter sometimes, but I don’t think anybody can blame us.”
Theater pros who helped script a drama of freedom share the light

By LESLIE SCANLON, Staff Writer

In the former Czechoslovakia — which has roughly 80 professional theaters and where the company in one town of 27,000 puts on 500 performances a year — theater is close to the hearts of the people.

In the struggle for freedom, theater played a pivotal role, serving as the "angels of expression" during a time of totalitarian repression, theater professionals from the former Czechoslovakia said in Louisville yesterday.

The visitors — eight from the Czech Republic and one from Slovakia — arrived in Louisville Tuesday night; they are participating in the American Festival at the University of Louisville.

Next week they will visit Appalshop in Whitesburg, Ky., to help develop performances involving cultural conflict and environmental issues, said Frazier W. Marsh, resident director and production manager at Actors Theatre of Louisville. That trip is funded by the U.S. Information Agency.

During a discussion yesterday at Actors Theatre, one of the visitors, Yvonna Gaillyova of the Ecological Center in Brno, said the Czech Republic has significant environmental problems, some caused by coal mining. But because of the nation's preoccupation with economic and other problems, they get little attention, she said.

Petr Oslzly is artistic director of Theatre on a String, an alternative theater in Brno, and he was cultural adviser to Vaclav Havel when Havel was president of Czechoslovakia.

Before the abortive uprising for freedom in 1968, Oslzly said, Czechoslovakian writers helped conduct the "spiritual battles against the dark and totalitarian system." After the uprising was put down, though, the state police "stopped the activities of most important writers in the Czech language," many of whom emigrated.

So theater took on new political significance. At Theatre on a String, which gave its first performance in March 1968, "any performance was a possibility to express our wish of freedom," Oslzly said, and to build with the audience's support "an island of freedom."

Over the last 20 years, he said, the performances grew increasingly political. Because the print media were censored, Theatre on a String began performing what it called a "magazine on the stage" regarding political developments, Oslzly said.

In early 1989, the government gave the theater permission to continue its magazine performances — part of which was written by Havel — even though the content "was totally against them," openly mocking the government, Oslzly said.

He recalls one dissident predicting that if the government gave permission, "it will be so significant that this regime will not survive until the end of the year."

In November 1989, the Communist Party leadership resigned.
U of L’s Women’s Center: Pulling Together

by Randi Hansen

U of L’s Women’s Center Director Judi Jennings says the most-asked question of her first months on the job was why the University needed such a center. Her activities and news-making events over the next year certainly clarified the point. From the Thomas-Hill hearings to a convention known as “Tailhook,” the public began to get the message that all was not necessarily well for female America.

Within months of its formation, the center, with Jennings at its helm, began a cooperative effort with the Women’s Advisory Committee to President Donald Swain to sponsor

Naomi Newman and John O’Neal perform together in Crossing the Broken Bridge, an American Festival event.
workshops on sexual harassment, helping everyone to know what it meant and how to avoid it. Since that time, the center has sponsored or co-sponsored high-profile women speakers such as Carol Gilligan and Carolyn Heilbrun. The center continues to be involved wherever it can in highlighting issues of concern to women.

Jennings’ style is anything but confrontational. She cooperates extensively with Multicultural Center Director Linda Wilson in staging an ongoing series of “difficult discussions” — dialogues on some of the most inflammatory topics of American society. The conflicts between white and African-American women, between African-American women and men, black and white lesbianism—all have been discussion topics. The center also coordinates compiling and distributing a calendar of Women’s History Month activities that take place each March. This year’s activities include a March 2 panel discussion examining the issue of women in non-traditional careers, renowned author Gail Sheehy’s March 13 presentation on “Women in Midlife,” and a March 28 recital by the Louisville-based Ars Femina ensemble.

Jennings has a penchant for tackling hard subjects head on. Racism and sexism in our culture, she believes, are the same enemy in different clothes.

It’s for that very reason Jennings is so excited about the arrival next month of the American Festival. The Festival uses drama, music, and storytelling — not to build bridges between our disparate cultures, but “to show us that our cultures share more similarities than we think,” explains Jennings.

Three touring companies and three individual performance artists make up the American Festival contingent that will spend April 13-18 at U of L: Junebug Productions, a New Orleans-based African-American theatre group; Roadside Jews, a troupe from Whitesburg, Ky. that showcases Appalachian culture; and The Traveling Jewish Theatre from San Francisco. Three individual performance artists round out the roster: Robbie McCauley, who won best off-Broadway play honors last year for her one-woman show, Salty’s Rape; Brenda Wong Aoki, a performer of Chinese-Japanese descent; and Ruby Nelda Perez, a Latin-American performer.

One of the things that makes the American Festival so interesting, says Jennings is that in addition to the performers’ portrayals and explanations of their own cultures, they also interact with each other. Junebug Jack is a play performed by members of Junebug Productions and Roadside Theater companies. Junebug also collaborates with The Traveling Jewish Theatre in a play that deals with cultural and gender issues.

Jennings has spent the better part of the last year bringing the American Festival U of L. College campuses are not its usual venue, although the Festival spent a week last year at Dartmouth, where Jennings saw it. “It was a very powerful experience. Their [Dartmouth’s] Women’s Center sponsored it, and I came back saying ‘This is wonderful. This is great. This is the best thing in the world.’ And some of the [U of L] Women’s Studies faculty members said, ‘Well, do you think we could bring it here?’”

The Festival is coming, surviving both U of L’s catastrophic budget cuts of last year and three grant-writing processes to help fund contributions by “home artists” as well as Festival performers. The Kentucky Humanities Council, the Kentucky Foundation for Women, and the Lila Wallace/Reader’s Digest Fund participated in funding the project. “I don’t want you to think we’re rolling in dough,” Jennings adds quickly. “It got us just enough to fund both the Festival artists and some community-based artists who work to foster cultural understanding here in this area.”

All evening performances will be held at The Thrust Theatre or the Red Barn, both on U of L’s Belknap Campus. Each performance will be followed by an audience discussion with the artists. “They’re plays you want to discuss,” says Jennings. “People aren’t going to walk out of the theatre whistling a happy tune. They seem to provoke thought and dialogue.”

Jennings is currently working with a 10-member community planning committee to help generate support and attendance for Festival events. “We’re working really hard to reach communities with a stake in promoting cultural understanding,” she said. There’ll be a small charge for tickets, to help gauge audience sizes and to “reinforce the philosophy that art has value,” Jennings said, “that it’s worth something to the audience.”

Both the Women’s History Month calendar and the American Festival schedule of events are available through the Women’s Center, University of Louisville, Louisville, Kentucky, 40292; telephone (502) 588-8976.
A quarter of a century after the first civil rights laws were passed, 30 percent of all African Americans still live in all-black neighborhoods; two-thirds of caucasian households also live in racial isolation. At the same time, a wave of increasingly negative racial/cultural incidents plagues college campuses and gender equity is still a dream and not a reality. Much more progress needs to be made.

U of L has not been immune to the complex social and racial problems of the time.

Although the University has no claim of a cure for racial, social, and sexual bias, it has taken an aggressive stance in addressing the root problem—ignorance. It has done so by:

- establishing both a Women's Center and a Multicultural Center on U of L's Belknap campus.
- expanding Pan African studies with additional faculty and courses to address major humanities disciplines from a Pan African perspective.
- instituting a Celebration of Diversity which, for two years (1991 and '92) served as a forum for discussion and a stage on which the University's cultural and ethnic minorities could shine.
- dedicating the third year of the Celebration to an ongoing program that would incorporate multi-cultural issues into the curriculum of as many U of L classes as possible. A 1992 survey of the University curriculum pinpointed as many as 70 University courses that included multicultural perspectives. At least a dozen more course offerings are at various levels of the formation process.
- forming Institutes for the Healing of Racism, a series of special focus groups bringing faculty, staff, and students together.

The University hopes its long-term commitment to widespread tolerance and understanding will have a permanent effect on the students, faculty and staff touched by its innovations.
have the students play poker,” Willihnganz explains, “and you start by just letting the white males play. Each gets a bag of M&Ms for chips. As the game goes on, you allow the women to play also, but only if they find a male partner. So women don’t get their own M&Ms but can share with a willing male. Then you let Hispanic or Black student play, but you have to take some of the M&Ms away from the white males in order to include the new players, because all of the M&Ms have already been given out.

“It sounds silly,” she added, “but it helps students recognize how difficult it is to get M&Ms if you don’t start with any, and it brings affirmative actions to the forefront.”

Seibert, Willihnganz, and Paul Weber, Political Science professor, were among a number of faculty members to participate in an ongoing program of faculty efforts to incorporate racial, ethnic, and gender sensitivity into their classroom readings and discussions. Theriot’s program offers small grants to help professors revise or invent courses. The groups meet periodically to discuss common problems and strategies. Theriot serves as a resource person to help professors find the information and materials they needed to diversify the cultural content of their classes.

Weber overhauled his Civil Liberties course because, he says, he wanted his students to more fully appreciate the complexity of the issues involved. “Solutions are not simple when you’re dealing with individual rights,” says Weber. “If you have a right, I have either an obligation or a limitation, neither one of which I like. And oftentimes rights clash.”

Weber wants his classes to appreciate not only the struggle, but the amazing, if painful successes our society is often able to achieve. “People get discouraged with what’s happening in America,” Weber observes, “and I say we’re one of the few nations in the world that has struggled to put different racial and ethnic cultures together and get us to work. You have to look at it in terms of what’s happening in Yugoslavia and Russia and Africa and recognize that the challenge in putting diverse groups together is world-wide.”

Opening the Dialogue

Director Linda Wilson wants U of L’s Multicultural Center to be more than a haven for minority students. It’s critically important, she believes, that non-minority students seek out the opportunity to interact, to communicate, and to understand.

Changing the Outlook

It is empathy with those kinds of experiences that Communication Professors Shirley Willihnganz and Joy Hart Seibert are trying to create with exercises and “games” in their Organizational Communication classes, a curriculum they recently revised with the help of U of L’s Faculty Development Director Nancy Theriot.

“‘There’s one exercise where you

What better way to illustrate the beauty, creativity and ingenuity of the Kenyan culture, than to see it at work in (counterclockwise); a Kente cloth, a set of flat cane Kayamba rattles, a water bottle made from calabash and an authentic pottery dish. A new level of understanding, fostered by displays, readings, and honest dialogues, is the goal of U of L’s Multicultural Center.
ties taking place just about anywhere in the community that might contribute to ethnic or cultural understanding and appreciation. The center also sponsors exhibits and programs in-house, "not just workshop or poetry readings," Wilson qualifies, "but dialogue, interaction, in forums where people can talk about those hard issues."

"In terms of non-minority students," Wilson said in a newspaper interview, "you help them understand that it is OK to ask questions ... that someone's not going to get mad at you because you don't know. There is nothing wrong with ignorance when you haven't been exposed. The problem is when you don't want to be exposed to the differences."

What is Success?

The University does not view this effort as finite. It opted not to go for a quick fix, according to Provost Wallace Mann, who has spearheaded the University's efforts. "At best," he says, "it's an ongoing process. My particular interest is to see that there would be some basic changes in curriculum. Sensitivity needs to be developed..."

Mann's words and the University's efforts will not "solve" the problem. But they plant the seeds of resolve, if not resolution. As an op-ed piece in the April, 1992, Chronicle of Higher Education described it:

"What is needed now is a fresh and comprehensive effort by colleges and universities to address these issues directly. Our conversations with young people revealed that rarely had any teacher, parent or other significant adult asked them to reflect on racial attitudes ..."

Student Kenneth Brown echoes that philosophy. "It's time for proactive choices. It's time for people to say, 'I'm going to take it upon myself to do something — it doesn't matter whether you're Caucasian, Indian, African-American, or Oriental. It's time for actions, not words.'"

Randi Hansen is a writer for University Communications and is co-host of "Louisville Edition," which can be heard on WUOL-FM.

Diversity's Consultant

"More and more companies are realizing that they need to recognize diversity," says Dr. Karen Bearden '84G, president of The Bearden Group, a human resources and consulting firm, and part-time instructor at the School of Education.

Bearden teaches companies "how to capture differences and value them—not just tolerate them." Her goal is to make companies aware of the need to recognize and value each individual in today's changing workforce. Her clients are as diverse as the employees who work for them. From government agencies and school districts to banks and Fortune 500 companies, Bearden believes that she has a special niche in the marketplace because she offers training and consulting services tailored to each individual company's needs.

"I look at the entire organization to impact change," says Bearden. This includes intensive review of a company's personnel systems, system structure, and employee interviews as well as their internal publications. She describes her search as "extensive and exhaustive," looking underneath the surface to analyze the culture of an organization. This search supports her philosophy that the valuing of diversity is a long-term process. Only by discovering the root of the problem and following through with cooperation by every level of management will change occur.

"Nobody's going to change my mind (about diversity) in an eight-hour training session." If change is going to happen, says Bearden, "it must involve the entire organization's participation and attention over a long period of time."

Bearden began working in human resources while conducting corporate sales training programs for Brown & Williamson. She started her own business part-time teaching managers to delegate and handle corrective feedback. Having been recruited by KFC, her business continued to grow and in 1989 she was able to realize her long-term goal of "having something of my own." Bearden began running her own business full-time.

Beginning with an emphasis on training, her business has grown to include six associates, an international scope, and a greater emphasis on consulting. She also writes a column that appears in newspapers throughout the southeastern U.S. "I am a lifelong student of people and experiences," she says, and she often brings her own experience to her training sessions. "The workforce is going to be dramatically different" in the upcoming years. Dr. Bearden will be doing all she can to educate people to understand and appreciate those differences. "The world is my workplace—I never stop working." (by Susan Liller, a free-lance writer based in Atlanta, Georgia.)
American Festival begins April 13

Barriers will be broken and stereotypes smashed during the Louisville American Festival Project April 13-18.

The project, a national effort sponsored locally by the U of L Women's Center in conjunction with the Multicultural Center, is designed to promote understanding among members of different races, religions and cultures through performances and discussions addressing many controversial issues.

Artists from around the country will present productions addressing topics such as ageism, sexism and racism and highlighting cultures from Appalachia to the Native American reservations. The project also will include panel discussions and workshops, as well as performances by local artists.

Many sessions are free, but some performances will require an admission fee. Information on each performance will be available at the Big Tent, located near the Student Activities Center beginning April 13. Information also is available at the Women's Center, 8976.

American Festival activities will be conducted throughout the community.

*Brenda Wong Aoki

“Minorities and Law Enforcement,” 3 p.m., panel discussion, Ekstrom Library Auditorium

Poetry Reading by Michael Cowden, 3 p.m., Ekstrom Library Auditorium

“Moon Belly Ballet,” 11 a.m., performance by Chris Doerflinger and Mary Anne Maier, Humanities Building

Diversity workshop, noon, Speed Scientific School

Publicity photo by Lenny Limjoco

Inside U of L

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Swain to recommend 2 percent raises

U of L President Donald Swain will recommend to the Board of Trustees a 2 percent salary increase for faculty and staff this year.

Swain also has decided to recommend that, for one year only, the salary and wage adjustments be across-the-board for faculty and staff whose performance was judged satisfactory in 1992-93.

“A one-year departure from our merit approach is justified, I believe, by the fact that a 2 percent increase over two years falls substantially below the rate of inflation,” Swain said. “In 1994-95, we will return to our policy of basing...
Festival continues through weekend

Promoting respect for diversity through performance art is the goal of the American Festival Project which continues through April 18 at U of L and beyond.

The project, a national effort sponsored locally by U of L, is designed to promote understanding among members of different races, religions and cultures through performances addressing ageism, sexism and racism.

For a complete schedule of events both on and off campus, see the Calendar of Events on PF10 of the main OfficeVision menu. For more information, call 8976.

Friday, April 16
Gay, Lesbian and Bisexual Visibility, noon, lunch with Steve Kent and Fairness Campaign, Multicultural Center
*“8x10 Glossy,” 1 p.m., Thrust Theater
*“Chickasaw Park,” 5:30 p.m., performance by Alfred Wiggins, Thrust Theater

*“Junebug/Jack,” 8:30 p.m., performance by Junebug Productions/Roadside Theater, Red Barn

*“Fast Food Women” video from Appalshop, and “A Woman’s Work,” performance by Ruby Perez, 8:30 p.m., Thrust Theater

Saturday, April 17
“The Queen’s Garden,” 5:30 p.m., performance by Brenda Wong Aoki, Red Barn

“South of the Mountain,” 5:30 p.m., performance by Roadside Theater, Thrust Theater

“Crossing the Broken Bridge,” 8:30 p.m., performance by Naomi Newman and John O’Neal, Red Barn

“Sally’s Rape,” 8:30 p.m., performance, Thrust Theater

Sunday, April 18
“Junebug/Jack,” 3 p.m., performance by Junebug Productions/Roadside Theater, Red Barn

*“8x10 Glossy,” 3 p.m., Thrust Theater

Coming Up

April 16
American Festival events continue through April 18. See Calendar of Events on OfficeVision for complete schedule of events both on and off campus.
Festival panel addresses freedom of speech and the arts

By Oscar Bryant
Staff Writer

When a Cincinnati art gallery owner faced criminal charges for exhibiting photographs by Robert Mapplethorpe, one thing was clear: the First Amendment was being challenged. The issue also came to the fore when the National Endowment for the Arts and the National Endowment for the Humanities were attacked for financing plays considered vulgar.

Lawyers, the director of Appalshop Roadside Theater, and two theater representatives from the Czech Republic grappled with the issue of "Freedom of Speech and the Arts" during a panel discussion at U of L last week. The event was part of the American Festival Project.

Government funding of the arts doesn't carry an option for content approval, said U of L law professor Robert Stenger. "Congress doesn't have to fund the arts. It's not an essential service like funds for defense or for the Post Office."

Censorship has been with civilization for a long time, noted David Friedman, a visiting professor at the School of Law. "I think it a fair summation of human history to say that in most cultures in most of the world throughout most of our history some speech has been censored based on one of three areas of offenses: political, sexual or religious."

Citing censorship that spans from a ban on writer D.H. Lawrence's work earlier this century to more recent efforts involving writer Salman Rushdie and the rap group 2LIVECREW, Friedman noted that although the works offended some, the question of where to draw the line on freedom of speech is impossible to answer.

"There is simply no principled way to draw the line anywhere other than at the extreme allowing for all speech, regardless of content."

Applying "community values," the most recent Supreme Court ruling on defining what is pornographic, as a tool to draw the line on offensive speech has major flaws, Friedman said.

"It is meaningless to talk about community values. How can one determine if the community is the city, the county or a particular neighborhood?," he said.

"If you accept majority community values as an acceptable standard for banning offensive speech, then that standard probably trumps minority community values, which is protected by the Bill of Rights," Friedman said.

The ultimate drawback, in Friedman's view, is "antiseptic speech, because we won't know if what we say will be on the near side of that line or the far side of that line. There are many who rather than run the risk of being on the far side of the line will not venture anywhere close to it."

Those limits will intrude on speakers and distributors of speech, and deny access to those who want to hear or read it, the lawyer predicted.

American society already sets limits and censors objectionable material, observed Kathleen Schell, a New Albany, Ind., attorney active in the local chapter of a feminist lobby.

"We have child pornography laws in this country and actively prosecute those who violate those laws," Schell said. Censorship also is imposed by forces other than the government, she said.

"When 'Saturday Night Live' rebroadcast the show where Sinead O'Connor originally tore up a picture of the pope, they deleted that part," Schell said. The censor decided that it would be a better idea to censor things afterward and view the play a week before its premiere. No theater in Czechoslovakia was capable of presenting a play a week before its premiere. These became known as surrealistic evenings.

"The actors didn't know their lines. The costume makers were busy finishing the sets. The censors always brought along experts because they really weren't sure what they needed to approve."

"They would bring university professors and experts from various institutes like the Atheist Institute. Those people were easy to corrupt. So although the censor saw something he didn't like all, he would approve it because the experts told him it was OK," Scherhaufer said.

Other tricks included holding plays only once, substituting fake authors on the manuscripts of banned authors, and, when performing outside of the country, leaving approval of a censor's request to the organizer of the group's appearance. The current Czech Republic constitution protects speech but bans speech that deals with violence, pornography, Nazism, fascism and racism, he said.
Poet Rosie Garcia grew up on the wrong side of a wide, deep canal that runs for miles through Los Angeles county.

During Garcia's teen years in the '60s and '70s, the flood canal separated rich and poor.

The fact that the canal is so hard to get around was symbolic of how hard it was for poor people on L.A.'s west side to rise above poverty, Garcia said.

Garcia is a character in the play "The Queen's Garden," one of several shows performed at U of L recently as part of the American Festival Project.

Although Garcia is fictional, the play is based on the life of the lone performer, Brenda Wong Aoki.

The story portrays changes on LA's west side from the 1960s to the present.

Aoki played 30 characters—people of all races who represent her home community.

The two main characters were Brenda, who escaped poverty and became a school teacher, and Kali, her childhood sweetheart.

Kali became a drug dealer and felon who served time in prison and died in a drive-by gang shooting.

The cause of Kali's death was one example of how the community has grown more violent over the years. The gangs that Brenda and Kali were a part of during the '60s were more like clubs, Aoki said.

"The guys just wanted to be bad and cool," Aoki said. "There were some street fights, but the gangs would never fight in front of women or children or use weapons. We had a different set of codes."

Kali's mother, called Auntie Mary, also was gunned down in the drive-by shooting.

"That was the worst tragedy," said Aoki, "because Auntie Mary was one of those people who is the glue and holds a community like this together."

The play's title, "The Queen’s Garden," is a metaphor for Auntie Mary, who tended a beautiful garden of flowers, said the performer.

The many colors and varieties of flowers represented people in the community. And when the gardener died, the weeds grew in.

The message of the play, said Aoki, "is that there is no one way to get out of the ghetto."

"Everybody has to kind of de-ghettoize themselves the way they know how and can," she said. "To get out of the ghetto doesn't necessarily mean leaving, because if we keep saying the only way to survive is to get out of the ghetto, you are always taking the best and the brightest, the stabilizers of the community out and leaving the chaos."

"It doesn't really help to lose the leadership, the church ladies and youth leaders, and people like Auntie Mary," Aoki said. "To encourage them to leave is not helping anything."
By Judy Hughes  
Staff Writer

There could hardly have been a more opportune time to discuss "Minorities and Law Enforcement" than the week jurors were deliberating the Rodney King civil rights case in California.

Much discussion during the April 14 American Festival panel discussion at U of L centered on the incident and on the scrutiny that policing has received since the videotaped beating of King and the subsequent court actions.

Speakers were Kansas City, Mo., Deputy Police Chief Ron Smith, Louisville Police Major Greg Smith and Ken Marshall, instructor with the Kentucky Department of Criminal Justice Training in the Justice Cabinet.

Ron Smith, a 21-year veteran of law enforcement, said the move toward community-oriented policing is the right direction to take in working with conflict resolution.

"Those are the things this country has to be about if we're going to reclaim these crime-ravaged areas," he said. First, police officials must change their attitudes and "stop being used by a frightened and racist society."

"One of the things law enforcement needs to do is reaffirm commitment of protection of civil rights instead of order maintenance," Smith said.

Police agencies can be a model for a civil society, according to Smith. "We need to include all segments of the community in our government and law enforcement."

"You young people ... I would challenge you that instead of criminal justice majors, be social justice majors. This country has got to heal. The consequences are too severe if we don't," he said.

Students face tough issues in law enforcement, according to Greg Smith.

The Louisville Police Department officer related six top issues for "Policing in the Year 2000" that were agreed upon at a recent meeting of Kentucky law enforcement administrators.

The six were money (departmental funding), drugs, recruitment — particularly for minorities, training, police image and race relations.

The 18-year officer also outlined four areas of concentration that departments can use in combating problems such as those which surfaced during the Rodney King incident.

Law enforcement agencies should recruit selectively by using an array of tools — written, physical and oral examinations, thorough background checks, etc. "Selection is very critical," he said.

"Training has to be ongoing for the life of your career," he said.

Third and fourth factors for departments are supervision and discipline, he said.

If any one of the four fails, there is potential for an "L.A. situation," he said.

"We can't allow for incidents like (the Rodney King situation) to occur. Everyday I see that (videotape), my heart sinks. That damaged law enforcement for years to come," he said.

Marshall, the state training officer, had a simple, direct message for the students. "The bottom line in law enforcement is we're supposed to protect all. They are to protect and serve all people, and if you can't do that ... you shouldn't be coming into the business."

Despite the fact that police agencies are founded on a "top-down" military system, they are supposed to reflect their communities. Marshall advised persistence for women and minorities who choose law enforcement.

"Ladies, you have an important part in law enforcement. Police officers are to protect and serve all," Marshall said. He said African-Americans to be undaunted by people who tell them they cannot pass the tests. "Junk it. Take the test. If you fail it, take it again."

"It's your community. Police are saying to you, 'We need your help.'"
Skits examine health care

By Carol Bennett
Staff Writer

Through improvisational skits and audience response, the Kentucky Mental Health Players recently presented issues and problems patients often face in dealing with health care providers.

The skits, "Improvising New Ways of Dealing with Health and Health Care Issues," were a part of the American Festival Project at U of L.

One of the skits was a fictitious conversation between an X-ray technician and the admitting nurse in an emergency room. The scenario demonstrated stereotyping by socio-economic status and assumptions of abuse.

In the skit, an X-ray technician took an admitting nurse to task for having offended a female patient who came into the emergency room with a broken arm and several bruises. During the admitting process, the nurse assumed that because of the patient's address, she didn't have health insurance. She also assumed the woman's injuries were the result of abuse she probably brought upon herself.

When the patient arrived in X-ray, she was in tears because she felt the admitting nurse had treated her unkindly.

The conversation between the technician and nurse revealed the nurse assumed the patient was an indigent medical case because the woman lived in public housing.

The nurse also said that because women from the housing projects were always getting beaten by spouses or boyfriends, she thought the woman probably provoked the injuries by remaining in an abusive situation.

The X-ray technician came to the nurse to let her know the woman was upset and crying as a result of the admitting interview.

The admitting nurse defended her behavior, saying that she'd never seen anybody from that address who had insurance and that women who remain in abusive situations usually bring the injuries upon themselves.

The X-ray technician reminded the nurse she was supposed to be a professional and shouldn't pre-judge patients.

Following the skit, the moderator asked the audience to respond to the scenario presented by the actors. The actors remained in character during their interaction with the audience.

Audience members told the nurse they thought she had shown prejudice in her dealings with the patient. Several thought the nurse had acted in an unprofessional manner.

A couple of audience members offered tips on interpersonal relationships.

Some audience members believed the X-ray technician was at fault for siding with the patient rather than his professional colleague.

Another skit portrayed a conversation between a nurse at a free AIDS clinic and an AIDS patient who had lost her job and insurance coverage.

The patient overheard a telephone conversation during which the nurse made a derogatory remark about her in particular and AIDS patients in general.

The patient asked the nurse why she had been kept waiting two hours past the time of her appointment.

The nurse responded in a condescending manner and provoked the AIDS patient so much that she left the office without seeing the doctor.

Audience response to this scenario ranged from feelings that the nurse's initial comment was stereotyping, to those who believed that even though the patient had been treated rudely by the nurse, she should realize that free clinics don't always run on schedule.

One audience member said that even though it was a free clinic, doctors should try to adhere to the appointment schedule as closely as possible, rather than depend on the staff to cover for delays.

Several audience members advised the nurse to try to be more sensitive and suggested that she try to vent her frustrations through group therapy or support groups.

The session concluded with actor-audience interaction supporting the idea that health care providers should not stereotype patients because of socio-economic background or illness.
Actress Ruby Nelda Perez performs "A Women's Work" recently as part of the American Festival Project. Presented in both Spanish and English, the drama was about a Latino woman's efforts to escape an abusive marriage and return to school.
The American Festival Project unites the Louisville community in an open dialogue of diversity, respect and multi-cultural understanding with important national and local artists.

An End to Prejudice?
Discrimination?
. . . on the basis of Race, Sex, Income, Age, Orientation, Disability, Religion and Ethnicity.

LET'S TALK ABOUT IT!

Feb. 1st
Noon
at the
Red Barn

LET'S GET ORGANIZED!

NOW!
Louisville American Festival Project tackles racism, sexism, homophobia

By Jennifer Recktenwald
Staff Writer

Performances dealing with individuals of different races, sexes and sexual preferences will be the focus of the American Festival Project, a week-long series of panel discussions, seminars and plays taking place at the University of Louisville April 13-18.

Artists, performers and academicians from Louisville and throughout the world will participate in the event which will be co-sponsored by U of L’s Women’s and Multicultural Centers.

Linda Wilson, director of the Multicultural Center, said she hopes the project will spur discussion and open communication among people from disparate backgrounds.

“The purpose of the project is to facilitate the beginning dialogue between people of diverse racial, ethnic and gender backgrounds,” Wilson said. “Then we can begin to deal with the ‘isms’ that are so prevalent in the community.”

The American Festival Project is part of a national event being held for the first time on U of L’s Belknap campus. The Women’s Center applied for grants to fund the project, organized the events and recruited co-sponsors.

Judi Jennings, director of the Women’s Center, said the project is a way of educating people about “charged” issues.

“We are particularly concerned with race and gender at U of L,” Jennings said. “People often feel threatened by these issues. Art and storytelling can reach out to people in a different way.”

The project is not limited to U of L’s campus. The community at large is also participating. Over 20 Louisville community residencies are co-sponsoring the event, including schools, museums, and community centers. Artists participating, including actors, writers, dancers, and musicians, reside in the Louisville area and all over the world.

While daytime events will be held at different locations on campus and around Louisville, the evening performances will be held at the Thrust Theater and the Red Barn. Wilson said the Multicultural Center will serve as an open house.

“The Multicultural Center will be the main hub-bub to interact and talk about issues that the American Festival Project brings out,” she said.

Wilson also stressed that the project makes hard issues easier to talk about.

“In the future, people will be dealing with different groups, such as gays and minorities, that they may not have dealt with before,” Wilson said. “The workforce, especially, is changing and the share of power is switching. Through this, maybe we can make that change a little less painful.”

One campus group participating in the project is the Family Theatre Company. 8x10 Glossy, a play which will be performed in conjunction with the American Festival Project, is the first production for the group.

“Started by students involved with U of L Gay, Lesbian or Bisexual Alliance (GLOBA) co-founder David Rittner said the group’s play will deal with gay and lesbian issues.

“This particular play is about a lesbian woman going back to her hometown from a big city," Rittner said. “We thought that the American Festival Project would be a great springboard for it.

“A festival like this is reaching out to people. It helps people understand the plight of different groups. Maybe it will help to open eyes.”

Jennings said there is a great need to discuss controversial topics within the American Festival Project.

“We know we’re taking a risk, but you move forward if you don’t take a risk,” Jennings said. “This is not bubblegum entertainment. It’s tough stuff.”

For a complete schedule of the American Festival Project’s events, call the Women’s Center at 588-8976.
Also noteworthy:

What if every action received a ✓ or an ✗?

✓ to Christy Ames, SGA president, and Kim Fields, services vice president, for their efforts to resolve the differences between their two slates and work together for the benefits of students.

✓ to the Music School for its "high-tech player piano," called, officially, the Disklavier.

✓ to the successful American Festival, hosted by the Women's Center in conjunction the Multicultural Center, for creating sincere dialogue about race, gender and sexual orientation.

✗ to people who can't pop all the kernels in microwave popcorn.

XXX to institutions like Gannett for helping make satire a dead art form in the U.S.

✓ to Trustees Award recipient Dennis Spetz for donating the money from the award to a student scholarship fund and a big ol' party May 4 for us students. We'll needed it by then.

✗ to finals.

✓ to the U of L winners of the Metroversity Creative Writing Competition.

✗ to rich kids who dress grunge. Come trade wardrobes with us instead, will ya'?

✓ to Parkway Field and its wealthy history.

✓ to the tennis team for a sound season.

✓ to phone registration — we're for that!

✗ to the guys who were thrown off the baseball team for gambling.

✗ to the situation in Bosnia and an ✗ to U of L for not discussing it as much as it discussed the situation in the Gulf.

✗ to Willie Nelson for succumbing to Taco Bell. This is inexcusable, Willie.

✗ to radio stations that don't have speakers. Starting Monday, WLCV, the campus radio station, will be allowed to broadcast within the building they're in! That's right, folks; you've seen the mimes, now hear the vibes. But be sure to tell Student Affairs what you think of the whole matter or our student DJs will be crying in the rain again.

✗ to the tons of homework in which everyone's fallen behind.

✓ to the School of Education for being part of the Kentucky Educational Reform Act efforts.

✓ to the Flip Side and other cool WFPL programs.

✗ to the annoying birds that flock around campus; the only good bird is a flightless bird.

✓ to graduation without mandatory tests!!!!

✗ to institutions like Gannett for helping make satire a dead art form in the U.S.
In 1978, the University of Louisville entered Kentucky's university system as the state's only institution of higher education with an "urban mission." For the past 15 years the University's administrators, faculty and student organizations have defined the urban mission as including a unique set of responsibilities and opportunities related to the University's location in Kentucky's largest metropolitan area. However, U of L's urban mission also stems from the historical problems it shares with the city of Louisville. Because the campus and community have struggled with similar problems of racial and gender equity, the University also has a mission to connect campus and community to work toward solving those human relations problems. The U of L American Festival grew out of the belief that the University and the city of Louisville should work together to increase understanding and appreciation of the diverse groups that make up our overlapping communities. Like many university campuses, U of L has been the scene of student protest on behalf of civil rights at least as early as the 1960s. Since the fall of 1989, however, a series of events and student activities prompted the University to begin a new, multifaceted initiative to combat racism on campus.

Dawn Jones, an African-American student, went to the Association of Black Students in the fall of 1989 to seek help in protesting the racial harassment she suffered in a U of L dormitory. The student organization under Gerald White's leadership protested Jones' treatment and issued a set of demands to the University. In addition to those demands having to do with Jones, the students' demands also included the establishment of a black student center and the inclusion of a class on racial issues in the University's general education curriculum. This incident, and the students' response, acted as a "wake-up call" to the University administration. Because the University was under increased pressure from Kentucky's Council on Higher Education to increase enrollment and retention of black students and to increase the number of black faculty, the students' demands acted as a catalyst for new action aimed at making the campus a more inviting place for a racially mixed student population. The University began an annual "celebration of diversity" in the fall of 1990, and dedicated a Multicultural Center the following year. Since 1990, the Office of Student Affairs has brought speakers to campus to raise people's awareness of racism as a campus problem, and has also sponsored a series of discussion groups aimed at helping participants deal with racism in their lives.

While Student Affairs has concentrated on teaching students new interpersonal skills to deal with racism, the Provost's Office has attacked institutional racism on the curricular level. Perhaps the most ambitious of the University's initiatives, the Project on Race and Gender in the Curriculum was launched Project is aimed at transforming the curriculum by encouraging both the infusion of race, class, gender and sexual orientation into already existing courses and the creation of new courses focused on these themes. The activities of the Association of Black Students, by stimulating interest in race as a campus issue, also raised people's awareness of the interconnectedness of all human rights issues. Once the black students had raised the issue of "otherness" and "outsider" status, the University expanded that idea to include groups other than African Americans who, like African Americans, have been marginalized by white mainstream culture. Women students, faculty and staff benefited from the University's heightened awareness of discrimination, as did gay and lesbian students, faculty and staff. The University established a Women's Center in the fall of 1991, and Student Affairs designated Theatre Arts professor Ken Terrill as an advisor on gay and lesbian issues in 1992.

It may seem that the University "has its act together" when it comes to diversity. But although the administration has initiated the projects mentioned, no one on campus would say the problems have all been solved. The University community, like the greater Louisville community, still has much work to do in order to become a safe, welcoming place for all its people. The U of L Louisville American Festival is designed as another step toward solving this problem. Its goals are to promote tolerance and mutual respect in our overlapping communities and to enhance the role of the arts as a mechanism for social change. Although the Festival itself is a series of events taking place in a one-week period, the Festival must be seen as a process and not an event. The Festival has been happening on campus and in the community since the summer of 1992 when Judi Jennings, director of the U of L Women's Center, first began drumming up support for the idea of a Festival. Since then, community people have met countless times, campus people have met just as often, and both groups have gotten together to discuss mutual problems and goals. Before one American Festival play is staged in mid-April, the Festival has existed as a series of difficult discussions on campus and in the community, and between campus and community, on using the arts to educate away bigotry and inequality. No small task.

The American Festival can be a pedagogical tool for teaching about diversity because theatre is an emotional experience. The plays, classroom presentations, and brownbag discussions of issues that together make up the American Festival may provide a pedagogical tool for teachers by bridging the gap between emotion and intellectual content for students and teachers alike. The hope is that once faculty and community artists begin to work together to fashion a transforming theatre experience for students, the partnership of teacher/artist will continue, and, more generally, the campus/community link will continue. The hope is that the American Festival week is but a brief interlude in an ongoing U of L/Louisville effort to collaborate in creating an equitable and
April 15, 1993

Shalom • Salem • Salama • Peace • Axolo • Lamana • Mir • Frieda

CROSSING THE BROKEN BRIDGE

A PLAY BY NEWMAN & O'NEAL
IN COLLABORATION WITH STEVE KENT, DIRECTOR.

A REQUIEM FOR PEACE

A NIGHT THAT WILL REMEMBER THE VICTIMS OF THE HOLOCAUST AND RACIAL CRIMES.
A CHANCE TO TASTE AND HEAR DIFFERENT CULTURES OF THE WORLD.

WHERE: RED BARN, UNIVERSITY OF LOUISVILLE
COST: $ 2.00 Students • $ 5.00 Others
• $ 7.00 After April 5
WHEN: APRIL 15, 1993 5:30 p.m.
RSVP: Interfaith Center 588-6598 • Ticket Connection 587-3200 • Multi Cultural Center 588-8867

Event sponsors: B'nai B'rith Hillel Foundation, Interfaith Center, Multi Cultural Center, N.E.T.W.O.R.K

I-Heiwa • Pax • Paix • Salama • Peace • Axolo • Lamana • I-hao Binh
IT’S HERE!!

American Festival  April 13 - 19

Sponsored by the Women's Center in association with the Multicultural Center.

The *American Festival* consists of theatrical performances at 5:30 p.m. and 8:00 p.m. in the Red Barn and the Trhust Theater along with other performances throughout the day at various locations. Call the Women's Center for specific groups/performances, i.e., Roadside Theater, Traveling Jewish Theater, Junebug Theater, Robbie McCauley, "Sally’s Rape," Brenda Wong Aoki, Nelda Perez and Steve Kent.

For ticket information call:

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"Friends we have, if we have merited them. Those of our earliest years stand nearest in our affection. Our College friends are the dearest." — Thomas Jefferson, 1804.

In this and future newsletters we hope to give you a glimpse of important events transpiring in our College and to share with you the many accomplishments of our faculty, students and alumni. In this edition we have only shared a small part of the activities of the College and hope, in the coming months, you will let us know how you are doing.

The College of Arts & Sciences is facing challenging times. State resources are shrinking relative to the demand for higher education. At the same time, our faculty impose on themselves the same high standards of excellence in teaching and research. Much of our time this year has been devoted to developing plans to carry out our mission of enhancing undergraduate education, graduate programs and research activities. In order to achieve this we are reallocating some of our scarce existing resources, encouraging an increase in externally funded grants, and pursuing increased development opportunities.

We now have 27,000 Arts & Sciences alumni, some living in every state of the union as well as abroad. Due to recent university reorganization, we now welcome alumni from the school of Justice Administration into our college family. All alumni share ownership of this College and we take pride in your accomplishments. Your many achievements reflect favorably on this College. We would like to hear from you and hope that more of you will want to establish an active connection with Arts & Sciences in the coming years.

Please call 599-6490 or stop by Gardiner Hall when you are in the Louisville area. One of the great pleasures of my job is meeting old friends.

Thomas J. Hynes, Jr.

ON THE RECORD
Items of information on people, programs and happenings in the College

McConnell scholarships awarded

Last fall the Department of Political Science recruited a first year class of fifteen McConnell Scholars into its new Center for Political Leadership. The scholars were chosen from among outstanding leaders in Kentucky high schools, and so far have exceeded all expectations for academic ability and interest.

Funds for the endowed scholarships are being raised with the help of Senator Mitch McConnell, a graduate of the department. The scholarships are awarded on a completely nonpartisan basis as result of a statewide competition.

"For Kentucky to progress in the next century," writes Senator McConnell, "a new generation of Kentuckians must be prepared to lead."

"This program is dedicated to developing leadership— not only in politics, but also in business, law, healthcare, the arts, and community service."

To accommodate the Center for Political Leadership, the university is renovating Ford Hall. The new space will include a finely furnished conference room where students can meet and interact with the outstanding scholars and political leaders the Center plans to bring to campus, and a more casual and intimate reading area for students.

In early December the scholars traveled to Washington, D.C., and had a 45-minute meeting with President Bush. While visits to the White House will be rare occurrences, the Center plans to provide numerous internship opportunities and to arrange conferences with successful leaders in government and industry.

The department has revised its curriculum to provide more focus on political leadership and to take advantage of the international character and expertise of its faculty.

"We're in for some exciting years," says Paul Weber, department chair. "And we should have one of the strongest and most interesting political science departments in the country."

American Festival comes to U of L in April

U of L plays host for The Louisville American Festival on April 13-18, 1993. This event is one of a series of festivals taking place across the country, directed by the national American Festival Project.

Event organizers, including Judi Jennings, director of the Women's Center, have an ambitious goal for the festival: to design and promote cultural exchanges which join diverse people in a common pursuit of social change and cultural equity.

Over 25 campus, community, and public school performances will be scheduled over the seven-day period. Artists from six performance groups, including the Junebug Theatre from New Orleans, the Roadside Theater from Appalshop in Whitesburg, Kentucky, the Traveling Jewish Theatre, Robbie McCauley, Brenda Wong Aoki, Ruby Nelda Perez, and Steve Kent, have been invited to perform.

Artists will also meet with faculty, student organizations, residence halls and the Student Government Association at U of L to discuss ways to incorporate these cultural exchanges as tools to promote awareness and respect for differences in race, gender, class, and sexual orientation.

Major grants for the funding of the festival have been awarded by the Lila Wallace/Readers' Digest Fund, the Kentucky Foundation for Women, and the Kentucky Humanities Council.

All programs will be open to the public. For a complete schedule of events, call the Women's Center at 588-8976, between 1:00 p.m. and 5:00 p.m.
EDITORIAL POLICIES

This newsletter is published two times per semester through the School of Education, Department of Educational and Counseling Psychology. The editorial staff consists of one faculty member and one graduate student, who shall have joint responsibility for publication.

Under this co-editorship, the newsletter shall disseminate departmental information, will reflect both student and faculty concerns as relevant to the ECPY Department, and will serve as a forum for ideological dialogue between faculty and student personnel.

A mail slot shall be provided in the ECPY departmental office in Room 318 of the School of Education Building, and shall be accessible to students, to staff, and to faculty for input, and to the co-editors for receipt.

The co-editors welcome and solicit items of news, letters of opinion, issues of concern, and statements of theoretical position, from any member of the ECPY faculty, and graduate student body.

We thank you for your support, and we hope you enjoy your issue of the ECPY Newsletter.

Kai Kirby, Ph.D., Faculty
Wayne Harper, Doctoral Student
Editors

HELP!

We need your help to grow our newsletter and our budding organization into viable entities! Please send us your thoughts and comments. Our next issue will be out the last week in April.

MULTICULTURAL SENSITIVITY AND THE "TOOL OF THE SELF"

When I was a young child, tragedy struck my family. For comfort, relatives would bring me a "Golden Book" (recognize this type of book—your age is showing!) each time they visited. At five years of age, I had four stacks of books taller than me and a zest for more, more, more! Those books captured me. They took me to exciting worlds, told me about other children whose lives were quite different from mine, animals that I had never seen and geological anomalies I could only attempt to fathom. They made me laugh and kept me company in a frightening and lonely time. Even though I had not yet started school, I learned to read each book at first from memory (any available adult was pressed into service) and later by word association.

During my teen years, an educator asked me why we read. I promptly replied, to get better SAT and GRE scores so I can go to graduate school. When, I wonder, did I stop expanding my knowledge of the world for sheer enjoyment and start learning for gain and profit? When did I lose that sense of adventure and awe, that zest for exploration and zeal of discovery?

I have lived in a multicultural environment, so the world has provided me with some 'natural' stimulation, however, I did not regain my ardor for exploration until I decided to become a counseling psychologist. It was then I recognized the importance of the self-the need to refine my "tool of the self" by filling in my own voids with first hand knowledge and experience and by learning about and challenging the prejudices and stereotypes I knowingly and unknowingly held.

Ever since my decision to become a psychologist, I have pursued knowledge about myself through my experience with others and still endeavor to learn more and more. It is as if I have finally found the secrets that lay within those golden books of the past.

And so, it is with great enthusiasm I herald the coming of the American Festival Theater to campus on April 12-17. Another experience—another layer of self to examine and nurture through experiencing a relationship with others. This time, it will be through provocative theater, next time perhaps personal relationship. For, as I learn to accept the positive and negatives in others, I more willingly accept those in my self. And, as I come to know my self, I become more accepting of others and capable of relating to others as unique individuals. I free my self to connect with clients as individuals in pain, not representatives from a culture, creed, race or gender.

This is how I use my self in therapy. And, as this is a life long journey, I celebrate my process and know that it is uniquely mine, unfolding at the proper rate for my highest good.

Join me in appreciating the 21 plays and numerous special events during the American Festival Week! Kai.
Roundtable Discussion: U.S.-China Relations

Where is China heading? How does that affect U.S. interests? How should we prepare for, or respond to, changes in the world's most populous nation?

On Monday evening, April 12, Crane House will sponsor a roundtable discussion of current issues in U.S.-China relations. The discussion will be led by David A. Jones, Jr., a Louisville native who served, until last fall, as legal adviser to the U.S. Department of State's Bureau of East Asian and Pacific Affairs. In that capacity, Mr. Jones, who lived and worked in China, Hong Kong and Taiwan through much of the 1980s, was involved in defining and explaining U.S. policy on such issues as continuing China's most favored nation tariff status, U.S. posture toward Hong Kong's return to People's Republic of China sovereignty, and various trade matters.

A reception at 6:00 and dinner at 6:30 will precede the roundtable discussion. Jones will initiate the discussion with a brief overview of the landscape of the current bilateral relationship, after which the group will explore in more detail issues of common interest.

Reservations are required and can be made by calling Crane House at 635-2240 by 4:30 Friday, April 9. Cost per person is $15 for Crane House members, $18 for non-members.

Opportunities to work and teach in China

Requests for longer-term teaching in China have been arriving at Crane House. Call for recent information. Wanted this summer: Teachers of computer science, conversational English, and business topics for South China factory workers. Minimum 2 months."}

Let This Be Your Year for China

By Alex Crumde

It's that time of year again - time to make plans for Crane House's annual Professional Exchange trip to China! Those of us who've taken this unique trip know it is wonderful - the chance of a lifetime to meet people in China and see the sights we've heard about for so long.

An orientation meeting is set for Thursday, April 8, 6:00 p.m., at Crane House, and anyone interested in learning more about this trip should plan to attend.

Scheduled for October - a lovely time of year to travel in China - the Professional Exchange all Americans to meet their professional counterparts. Among the places visited in the past two trips is... (Further information on the trip is available by calling Crane House at 635-2240.)

The American Festival Project is a week-long performance art event from April 13 through 18, that includes comedy, drama, music, and dance with supporting discussions, seminars, and panels - all exploring issues of tolerance and diversity in our community. For additional information, call 588-9976.

Crane House will need volunteers who will help on April 17 in exchange for their ticket. Please call 635-2240 for additional information on volunteering.

Noted Storyteller performs "The Queen's Garden"

Brenda Wong Aoki, acclaimed San Francisco storyteller, will perform in her one-woman drama "The Queen's Garden" at the American Festival Project, sponsored by the University of Louisville Women's Center and Multicultural Center. Crane House will co-sponsor her program on Saturday, April 17, 5:30 p.m., at the Red Barn (adjacent to the U of L Student Center). Tickets are $7 at the door or $5 if purchased in advance through a special group rate offered to Crane House. (Call by April 12.) The public may meet Ms. Aoki at an on-site reception after the performance.

In the "The Queen's Garden," an autobiographical show, Aoki describes growing up among Asian street gangs, living in the midst of drug trafficking, and attempting to help others reclaim their lives. Her artistry has been described as having the "dramatic ability to reach out beyond skin color and touch the heart."

The American Festival Project is a week-long performance art event from April 13 through 18, that includes comedy, drama, music, and dance with supporting discussions, seminars, and panels - all exploring issues of tolerance and diversity in our community. For additional information, call 588-9976.

Crane House will need volunteers who will help on April 17 in exchange for their ticket. Please call 635-2240 for additional information on volunteering.
ANNOUNCEMENTS

American Festival Project
April 13-18, 1993

A week-long performance of an Art Event that includes comedy, drama, music and dance. Supporting discussions, seminars and panels will be held to explore issues of tolerance and diversity within our community.

Sponsored by:
The Women’s Center of the University of Louisville

with the support of The University’s Multicultural Center

For more information call:
The U of L Women’s Center:
(502) 588-8976.
U of L Sponsors American Festival

A project to promote cultural understanding and social change through the arts is being planned for the week of April 13-19, 1993. The University of Louisville Women's Center is sponsoring the American Festival Project and Director Judi Jennings is working with diverse groups throughout Louisville to plan the event.

This festival will have workshops, forums, panels, community events and many other elements still to be developed, Jennings explained. “We have started dialoguing with members of the community and a variety of organizations,” she said, to tailor the program to Louisville’s needs.

Jennings is working with a Festival Planning Committee made up of area residents. Although 36 people applied for membership on this committee, only 10 were selected, and Helen Sweitzer was selected to represent the Jewish community.

Sweitzer is working with a committee from the Jewish community to ensure that Jewish interests are considered. Members of the committee are Judith Cumbler, Adrienne Michels, Marsha Roth, Dr. Ed Segal, Sy Slavin, Sara Wagner, Marsha Weinstein and Dr. Lee Shai Weissbach.

One feature of the Festival will be two plays presented by a traveling Jewish theater company with a national and international reputation. Naomi Newman, a founding member of the company, explained, “We write our own plays and perform them. We have been part of an American Festival Project from the beginning.”

While in Louisville, the company will perform a solo piece, focusing on women’s issues, called “Snake Talk: Urgent Messages from the Mother,” and a collaborative work, created with John O’Neal from New Orleans, about Black-Jewish relations, called “Crossing the Broken Bridge.” O’Neal will participate in the Festival with other works as well.

Watch future issues of Community for further details.
U of L festival invites FORsooth readers to join in

by Rosalind Heinz

At the close of most performances, success is measured by the volume of the applause. When the American Festival Project winds up its Louisville engagement this April, success will be measured by the number of attitudes changed.

This is a festival with a theme, which is nothing new. What is new is that the theme—tolerance and mutual respect—not only informs the events, but also underlies a wide range of activities around the events.

Sponsored by the University of Louisville Women’s Center with the support of the University’s Multicultural Center, the American Festival Project brings together artists from across America whose work arises from a strong ethnic, cultural or political base.

These visiting artists include: an Asian-American storyteller; African-American, Appalachian, and Jewish theater companies; a Latina solo actress; and a gay rights activist and performer.

Their performances, along with the work of culturally-focused home artists, form one central aspect of the Festival.

A second central aspect comes from the collaboration of area people and groups who join in the focus on tolerance. To date (the list continues to grow) some of the proposed activities include:

- A re-evaluation of the university library’s multicultural resources.
- Public discussions before and after performances and the possibility of a place for gathering, socializing and talking, where a constant open-forum on tolerance would run for the week of the project.
- Strong links with the public schools through their Family Resource Centers.

In previous engagements the American Festival Project has taken several forms: on-campus structure at Dartmouth and Cornell; state-wide in Montana; city-wide in New Orleans. The Louisville effort is the first town-gown approach.

To readers of FORsooth, the festival sends an invitation to attend events April 13 through 19 (a specific schedule is to be published), and a special appeal for collaboration.

If you’re interested in becoming part of the Festival, share your name and ideas with us by calling 588-5555 and asking for the U of L Women’s Center. Please call between 1 and 5 p.m.

The writer serves on the board of the University of Louisville Women’s Center and on the Planning Committee for the American Festival Project.
Dear Friends,

Maybe it is because the "Year of the Woman" raised consciousness. Perhaps it is because of my work and my gender. But, whatever the reason, I often find myself asked questions about women to which I am expected to respond with wit and profundity. As I hear these questions, I sense that Hillary Clinton and Zoe Baird and Anita Hill are ours to critique, to explain. In an intriguing way, we see in them our own projected identity.

If it is an aesthetic judgment if whether a blue hat goes with a fuchsia suit, or whether the complexities of child care for a working mother excuse questionable legalities, I find myself uncomfortable. But, I cannot wait to talk about Janet Reno. Sure, I like the fact that she is tall and is well into the fifth decade of her life. And, I admire her for prioritizing her responsibility to her elderly mother. I am glad to see a person who has professional competence and an old-fashioned sense of integrity.

But, most of all, I like knowing that, although it is public knowledge that she was neither the first nor the second "lady asked to dance," once chosen, she accepted the invitation with enthusiastic grace.

Now, that's a role model!

Ann Stewart Anderson
Executive Director

News

◆ The January issue of *The Missouri Review* has a full feature of poems by Sarah Gorham (Louisville). Sarah will be a visiting writer at the Catskills Writers Conference, August 1-8. Full-time faculty include Carol Frost, Chase Twitchell, and William Matthews. For information about the conference, call 607-431-4415.

◆ Portraits of Women, a show of paintings by Debra Clem (Louisville), will be at the Covell Gallery at the University of Louisville from March 23 to April 23.

◆ A mixed media quilted tapestry, *The Way I See Things*, by Suzanne Fisher (Cincinnati), was one of 30 entries (out of over 370 submitted) chosen for *Fiber Now*, an exhibition to be held March 25 - May 9 at the Downey Museum of Art, Downey, California.

◆ The Third Annual African American Women's Literary Conference will be held in Louisville, April 2 & 3. The conference will focus on the Blues by introducing oral history as the foundation of African American culture and its relationship between the genre and its presence in African American literature. For more information, call Mary Jefferson at 502/893-6134.

◆ The American Festival Project, a week-long series of performance events with supporting discussions, seminars and panels exploring issues of tolerance and diversity in our community, will take place April 13-18, on the University of Louisville campus and other community locations. The project is sponsored by the University of Louisville Women's Center in conjunction with the University's Multicultural Center. Call the U of L Women's Center at 502/588-8976 between 1:00 and 5:00, Monday through Friday, for more information.

◆ Paintings and drawing by Karen Spears (Lexington) are at Galerie Hertz in Louisville until March 20. She is also in the Cimarron National Works on Paper show in Stillwater, Oklahoma.

◆ The band Yer Girlfriend has been invited to perform at the 1993 March on Washington for Lesbian, Gay and Bi Equal Rights and Liberation on April 25.

◆ An exhibit of work by Cathy Mix Robinson (Murray, KY) was at the Kurts Bingham Gallery in Memphis, Tennessee, last month.
Dear Friends,

On Wednesday, April 28, thousands of girls, aged 9-15, will invade the workplace. No, it is not a nationwide takeover by Girl Scouts. It is a project sponsored by the Ms. Foundation to "open up for girls the full range of opportunities and the current realities and barriers women workers face." Imagine a situation in which girls and woman can talk as peers, as freely as men and boys when they discuss football strategies.

As I remember my own girlhood, I realize that my female role models were housewives and those assorted "old maids," who, in my small town, were regarded as figures for pity rather than esteem. For me, none of these was what I wanted to be when I "grew up."

Take Our Daughters to Work is an opportunity to help our girls visualize possibilities in their lives and for us to hear from them what they consider to be their own barriers and dreams.

The Ms. Foundation has prepared guideline sheets for girls, grown-ups, employers/employees and teachers. Let us know, and we can send you copies of whatever you need.

Come on, aunts, mothers, grandmothers and cousins, let's participate in this.

Ann Stewart Anderson
Executive Director

The Kentucky Foundation for Women sends press releases to newspapers throughout the area to announce its grants and other activities. Since we oftentimes do not know if this information reaches our intended audience, we are interested in hearing about the reception of the press releases.

News

♦ Writing by Virginia Dulworth (Louisville), Lisa Koger (Somerset), George Ella Lyon (Lexington), Lo Martin (Louisville), Kathy May (Charlottesville, VA), and Barbara Presnall (Lexington) are to be featured in A Gathering at the Forks to be published by Vision Book (Wise, VA). The book is a collection of work by participants in the Hindman Writer's Workshop at the Hindman Settlement School at the Forks of Troublesome Creek (KY).

♦ Works on Paper, an invitational exhibition at Emison Art Center at DePauw University (Greencastle, IN), includes oil stick drawings by Lida Gordon (Louisville).

♦ Sculpture by Jeanne Dueber (Nerinx, KY) is exhibited at the Johnson Student Center at Asbury College in Wilmore, KY, until April 8. Jeanne was featured in an article by Diane Meatyard in the March issue of ACE Magazine (Lexington).

♦ Selections from Cincinnati artist Suzanne Fisher's Art Herstory Series will be included in the following exhibitions this spring: Cleveland Art Expo at Tower City, April 15-17; Image & Text, selections from Miami University Faculty, Carl Solway Gallery, Cincinnati in May; and the 125th Anniversary Celebration Art Exhibition, YWCA Women's Art Gallery, Cincinnati, May 1-31.

♦ Strike Back! Voices of Diversity, a festival marking the 20th anniversary of the Rehabilitation Act, was presented in Louisville, April 2 & 3. Writers Barbara Banks (Lancaster, KY) and Jo Carson (Johnson City, TN) read from their work. Also featured was A Woman with Juice: Disability Style, a performance by Cheryl Wade. A corresponding visual art exhibit opens April 6 at the Artswatch Gallery in Louisville. The festival is sponsored by Artswatch and Access to the Arts.

♦ Marjorie Guyon (Lexington) is among the exhibiting artists in the 1993 Water Tower Annual, presented by the Louisville Visual Art Association, until May 9.

♦ Among events scheduled for the Louisville American Festival Project, April 13-18, are performances by Roadside Theater (Whitesburg, KY), Junebug Productions (New Orleans), and the Traveling Jewish Theatre (San Francisco). Brenda Wong Aoki will present her one-woman show, The Queen's Garden, and Ruby Nelda Perez will present her one-woman show, A Woman's Work. All performances will be held at the University of Louisville. Call the Women's Center at 505-5951.
EVALUATION AND FOLLOW UP

As of September 1993, organizers of the Louisville American Festival Project are engaged in:

• a three-step evaluation process,
• four follow-up activities
• strengthening working relationships.

photo by: Eddie Davis
EVALUATION: A THREE-STEP PROCESS

#1 Collecting information
- Evaluations forms widely distributed to artists, audiences, co-sponsors, and other participants;
- half-day open evaluation meeting held the day after the Festival;
- three focus groups held after the Festival, discussions recorded and transcribed;
- Women’s Center surveyed unit representatives, faculty development participants, and classroom teachers;
- Organizers received unsolicited letters.

#2 Documenting and summarizing Festival activities in this binder.

#3 Analyzing and evaluating the Louisville Festival
- Linda Wilson and Gloria Murray of UofL are working with John Suter of the National American Festival Project to evaluate Louisville activities;
- John Suter will prepare a written evaluation of the Louisville and San Diego Festivals which will be printed and distributed nationally like his earlier report on The Cornell American Festival Project.
- The Women’s Center will work with UofL Faculty Development, Faculty Committee on Diversity, Multicultural Center and community organizations to evaluate the strengths and weaknesses of the Festival.

Follow-up Activities
#1 The Women’s Center compiled and distributed a list of 52 campus and community organizations who participated in the Festival. The list includes names, phone numbers, and addresses to facilitate future collaboration.

#2 Louisville and national Festival artists and organizers participated in a state-wide conference, "Where Art Meets Ed," and helped organize sessions on the role of arts in promoting cultural understanding.

#3 Louisville and national Festival organizers are working with the Ford Foundation to plan national conferences in Seattle and Washington, D.C., incorporating cultural resources in Higher Education.

#4 The Women’s Center is working with Community Liaison Pam McMichael and Louisville artist Samiyra Shabazz to plan appropriate follow-up activities for Spring 1994.

Strengthened Working Relationships
#1 On July 1, 1993, the Women’s Center became part of the Office of the Provost at UofL underscoring the University-wide mission of the Center.

#2 The Women’s Center Director is now a member of the UofL Multicultural Center Advisory Board. The Director of the Multicultural Center continues to be a member of the Women’s Center Advisory Board.

#3 Louisville Festival organizers continue to work with national Festival staff and artists in state-wide and national activities.
This event is part of the Louisville American Festival Project, cosponsored by the University of Louisville Women’s Center in conjunction with the Multicultural Center, and the American Festival Project, a national coalition of artists who engage in cultural exchanges designed to bring artmaking into direct interaction with communities.

The goals of the Louisville American Festival Project are to:
- Promote tolerance and mutual respect among residents in the Louisville Metropolitan Area and;
- Enhance the role of the arts in our community as an effective mechanism for social change.

We need your help. The American Festival Project and the Women’s Center need to know more about who is attending the festival events and what you think of the program. Please take a few minutes to fill out this form and leave it with us before you go. Your ideas are important. They will help us improve our programs in the future.

Date____________________ Location of event _______________________________________

Name of this event: ____________________________________________________________

I. ABOUT YOU

1. (optional) Name:____________________________________________ Phone: ________

2. Where you live (City or town, on campus): ______________________ Zipcode:________

3. Your occupation: ___________________________________________ Age:___________

□ Male □ Female

4. Background—cultural, ethnic, other. (Feel free to use the blank line for a more specific description, for example, Chinese, Puerto Rican.)

□ African American: _____________________ □ Asian American: ________________

□ Latino: ________________________________ □ Native American:__________________

□ European American: __________________ □ Bi-racial:__________________________

□ Religion: ____________________________ □ Sexual Orientation: ________________

5. Do you regularly attend performing arts events? y/n

II. ABOUT THE AMERICAN FESTIVAL

6. a) Do you know about other events that are part of the American Festival? _______

b) Have you attended other American Festival events? If so, which ones?

c) How did you learn about this event?:

Why did you decide to come?
7. How would you rate the quality of this event? (please circle)

1  2  3  4  5

poor  excellent

a) How did it affect you? (Were you moved, excited, bored? Did it make you think?)

b) What did you think was good about it? or not good?

8. Comments about this event or the Louisville American Festival Project as a whole:

9. Would you be willing to participate in a small group discussion to talk about the festival in more detail, as part of the evaluation process? If so, please give us your name and phone number. (If you prefer to remain anonymous on this form, you may call the Women's Center instead at 502/588-8976.)

Please leave this completed form with the staff before you go, or, if you take it with you, fill it out and return it to: Women's Center, Gardiner Hall, University of Louisville, Louisville, KY 40204 (502) 588-8976

Thank you very much!
May 13, 1993

Ms. Judi Jennings  
Director, Women's Center  
Gardiner Hall  
University of Louisville  
Louisville, KY 40692

Dear Ms. Jennings:

I must take this opportunity to commend you on your efforts to bring the Louisville American Festival Project to fruition. After more than two decades as a university professor and a lifetime of political activism, I can emphatically state, without reservation, that it was the most dynamic conference I have ever attended.

The various performances more deeply touched the hearts and minds of the audience than any teaching modules or activist political education I have known. As the founder and director of the Peace Education program at the University of Cincinnati and Board member of the Consortium on Peace Research Education and Development (COPRED), I must humbly acknowledge that you were infinitely more effective in achieving the objectives of conflict resolution and multicultural education than any program which has come to my attention.

I believe that your success was a function of a number of distinctive principles underlying the Festival. 1) The advance work undertaken in the community to determine a needs assessment and build grass roots support served to assure an impact on progressive social reform in Louisville for years to come. This strategy served to achieve the praxis central to the work of Paulo Friere and other critical theorists. 2) You masterfully resolved the dialectical contradictions between a didactic orientation and "art for art's sake," which have historically plagued artists and educators.

I sincerely hope that the administrators at the University of Louisville recognize how fortunate they are to have you and are wise enough to provide the greatest degree of support to you.
and your efforts. If you or the members of the Festival find any of my remarks useful in promotional efforts, feel free to quote me.

Yours in struggle,

Marvin J. Berlowitz
Associate Professor

cc: President Donald Swane
Dr. Wallace Mann Jr.
Caron Atlas
Steve Kent
John O'Neal
Naomi Newman
LOUISVILLE AMERICAN FESTIVAL PROJECT
CO-SPONSORS

(AAUW) American Association of University Women,
Louisville Branch
4020 Winchester Rd.
Louisville, KY 40207
Ceelie Chilko - 896-8132

African American Women's Literary Series
P.O. Box 70117
Louisville, KY 40270-9998
Mary Jefferson - 893-6134

(AFSCME) American Federation of State, County and
Municipal Employees
525 W. 5th St., Suite 332
Covington, KY 41011
Elaine Stoll or Doug Gingerich - Lou/574-5144; Cov/606-491-0700

Alliance Against Women's Oppression
P.O. Box 3912
Louisville, KY 40201
Pam McMichael - 581-9443

Artswatch
2337 Frankfort Ave.
Louisville, KY 40206
Mary Anne Maier - 893-9661

Black Women for Political Action
3630 Breckinridge
Louisville, KY 40218
Gertrude Coleman - 491-3775

B'nai B'rith Hillel Foundation
Inter-Faith Center
University of Louisville
Louisville, KY 40292
Adrienne Michaels - 588-6598

Leora Brown School
Corydon, In
Mail to: 1017 Kentucky Home Life Bldg.
Louisville, KY 40202
Maxine Brown - 585-3434

(BPW) Business and Professional Women, University of Louisville
Department of Anatomical Sciences and Neurobiology
Health Sciences Center
University of Louisville
Louisville, KY 40292
Bullitt County Adult Learning Center
1040 Hwy 44 East
Shepherdsville, KY 40165
Jim Boswell - 955-7721

Center for International Students and Programs
University of Louisville
Louisville, KY 40292
Emily Kavari - 588-6602

The Center for Women and Families
226 W. Breckinridge
Louisville, KY 40203
JoAnn Weiss - 581-7200

The Clothesline Project
515 Club Lane
Louisville, KY 40205
Andree Mondor - 895-1967

(CLUW) Coalition of Labor Union Women
3006 Dixie Highway
Louisville, KY 40216
Sylvia Claire - 448-8998

Crane House
1374 S. 3rd St.
Louisville, KY 40208
Gladys Horvath - 635-2240

Defense Mapping Agency
600 M.L. King Blvd., Rm 951
Louisville, KY 40202
Susan Janssen - 582-6035

Ken Ellis Seniors/New Albany Parks and Recreation
211 Martin Circle
Jeffersonville, IN 47130
Sue Johnson - 283-7356

Fairdale High School Leadership Preparation for Success Program
Student Life
Student Activity Center, W 302
University of Louisville
Louisville, KY 40292
Kelly Davenport - 964-2008

Fairness Campaign
P.O. Box 3431
Louisville, KY 40201
Carla Wallace - 893-0788
(FOR) Fellowship of Reconciliation
P.O. Box 2772
Louisville, KY 40201
Cindy Scheldorf - 239-5931 or Pat Geier - 456-6586

(GLOBAL) Gay, Lesbian or Bisexual Alliance
Student Activity Center, W 301
University of Louisville
Louisville, KY 40292
Ken Terrill - 588-7926

Goals for Greater Louisville
200 S. 7th St., Suite 304
Louisville, KY 40202
Doug Stegner or George Fischer - 625-4625

Golden Key National Honor Society
Physics Department
Natural Sciences Building, Rm 102
University of Louisville
Louisville, KY 40292
Beverly Shaw - 588-6790

Graduate Association for Professional and Student Affairs
Student Life
Student Activity Center, Rm 301
University of Louisville
Louisville, KY 40292
Tony Perry - 897-1091

Hadassah
1239 Ormsby Court
Louisville, KY 40203
Susan Rostov - 637-7180

Honors Council, U of L
Physics Department
Natural Sciences Building, Rm 102
University of Louisville
Louisville, KY 40292
Beverly Shaw - 588-6790

Inter-Faith Center
University of Louisville
Louisville, KY 40292
Adrienne Michaels - 588-6598

Jefferson County Human Services/Operation Self-Help
Urban Government Center
810 Barret Ave.
Louisville, KY 40204
M.J. Hueske - 574-5995
Jewish Community Federation
3630 Dutchman's Lane
Louisville, KY 40205
Sara Wagner - 451-8840

Kentuckians for the Commonwealth
425 W. Muhammad Ali Blvd, Suite 328
Louisville, KY 40202
Lin Williams - 585-3279

Latin American Club of Louisville
P.O. Box 20873
Louisville, KY 40250-0873
Carmen Lisa Lopez - 244-8743

Louisville Area Women of Faith Network (LAWN)
223 Choctaw Rd.
Louisville, KY 40207
Ginny Copenhafer - 893-5582

Louisville Campus Serve
851 S. 4th St.
Spalding
Louisville, KY 40203
Kim Wermuth - 585-9911

Louisville Urban League
1535 W. Broadway
Louisville, KY 40203
LaDean Dale - 585-4622

Louisville Women-Church
2407 Douglas Blvd.
Louisville, KY 40205
Kathleen Payette - 458-0325

Many People, One Community
Urban Government Center
810 Barret Ave.
Louisville, KY 40204
Bette Levy - 574-5525

Maryhurst School
1015 Dorsey Lane
Louisville, KY 40223
Sister Jamesetta DeFelice - 245-1576

Maupin Elementary Family Resource Center
1309 Catalpa St.
Louisville, KY 40211
Jan Deeb - 473-8869
Theatre Workshop of Louisville
223 W. Broadway
Louisville, KY 40202
Donna Morton - 584-7940

University of Louisville Project Success
Employment and Training Programs
University of Louisville
Louisville, KY 40292
Yvonne Carter - 588-0142

Vietnamese Association
8300 Winter Hill Court
Louisville, KY 40220
Yung Nguyen - 495-1931

Youth for Peace, a project of the Peace Education Program
318 West Kentucky St.
Louisville, KY 40203
Judy Schroeder - 589-6583
Dear Provost Mann,

I am writing to report on a state-wide conference I attended August 6-10th on integrating arts and education ("Where Art Meets Ed," sponsored by Appalshop). The Conference provided a state-wide forum for following up the American Festival activities on our campus. By bringing together educators and administrators from all levels, the conference suggested important ways Higher Education can support educational equity in general and KERA in particular. By observing and participating in innovative educational experiences, I was able to come up with some new ways of thinking about the activities of the Women's Center.

Building on a community partnership born of the Festival, the Women's Center participated in the conference along with staff and children from the Salvation Army Parkland Boys and Girls Club in Louisville's West End. Ed White, Director of the Club, his staff, volunteers, and boys and girls from Parkland, played an important role in the conference, leading sessions on drum-making, African dance, and mask-making. They provided positive models of interactive learning for all ages, and, of equal importance, demonstrated time and again the advantages of cross-cultural interchange. I was proud to be a partner with Parkland, and I believe this kind of community cooperation brings home the urban mission of the University.

Several participants in the Louisville American Festival attended the conference: songwriter Kiya Heartwood; Adella, Adella, the storyteller; Jan Deeb, Director of the Family Resource Center at Maupin Elementary School who was a member of the Louisville Planning Committee; Louisville artists Samirya Shabazz and Zamba Nkrumah; and Caron Atlas, Director of the National American Festival Project. On Sunday, August 8th, we presented a panel discussion on the Louisville American Festival and what we learned about using the arts to further multicultural understanding and respect at the elementary, high school, and university levels. As a follow-up to the Festival, the Women's Center is producing "an idea book for teachers and students of all ages." We handed out one portion of the booklet in draft form. The response to both the presentation and the idea book was very positive and provided concrete ideas for follow-up materials.

The Conference made me think of new ways the Women's Center can support KERA while working toward the goal of gender equity. First of all, as KERA recognizes, gender equity and cultural equity are one and the same. To quote from the KY Department of
Education, Program Guidelines," "The goal of multicultural education is to maximize the potential of all students regardless of race, cultural heritage, gender, or disability. Multicultural education ... should provide equal opportunity to all and result in positive outcomes for females and males in all racial and cultural groups."

Secondly, educational equity and KERA are about how teaching is done not just what is taught. The Women's Center is already working with the UofL Faculty Development Project and the Faculty Committee on Diversity to explore new pedagogical methods as well as diverse content areas. Viewing these on-going efforts as ways of supporting KERA provides an added philosophical framework and a new sense of urgency. KERA offer exciting possibilities for educators, and I hope UofL faculty in all units (not just the College of Education) will think of KERA as a special opportunity not an additional duty. Here at UofL, Gloria Murray is a member of the Women's Center Advisory Committee, an American Festival evaluator, and a member of the Council on Higher Education Task Force on Multicultural Education. I will explore ways of working with her, Dr. McPhee, and Dr. Theriot.

Finally, Dr. Lance Brunner, representing the Appalachian Center at the University of Kentucky, attended the conference, and we discussed cooperative efforts in support of KERA. Dr. Brunner is the head of the Commonwealth Fellows Program aimed at developing community leaders. He and I discussed how important it is for institutions of Higher Education to support KERA. KERA promises to produce a new kind of high school graduate who questions authority, thinks critically, and learns by doing. Will college and university faculty be prepared to deal with these students? Dr. Brunner and I plan to discuss cooperative efforts that might serve as models for other universities.

This first-rate conference gave me--not more work to do--but new ways of thinking about the work I am already doing in support of gender equity. The conference confirmed that working with the arts as we did in the American Festival is a way to break the shackles of stereotypes and fear. The conference helped me strengthen existing partnerships with the Parkland Boys and Girls Club, Maupin Elementary School, and local and national artists. It helped me think about new partnerships, like the one with Dr. Brunner at UK. I am now looking for ways to share these benefits and insights with other folks at UofL and in our city and state, so I started with you.

Sincerely,

Judi Jennings

cc: Robert Gipe, Appalshop, Conference organizer
Ed White, Salvation Army Parkland Boys and Girls Club
Caron Atlas, National American Festival Project
Jan Arnow, Multicultural Opportunities Branch, KDE
Gloria Murray, Sidney McPhee, Nancy Theriot, UofL
Lance Brunner, University of Kentucky
MANY THANKS

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Office of the Provost
College of Arts and Sciences
College of Business and Urban Affairs
College of Law
Office of Student Affairs
School of Dentistry
School of Education
School of Medicine
School of Nursing
Speed Scientific School
University Libraries.

TO CARON ATLAS
American Festival Project Director.

AND TO:
ELIZABETH DECK
JENNIFER MEIMAN
JANE ANN PERKEY
JANICE THERIOT
JAN UPTON
BARBARA WEST
FOR THEIR HARD WORK ON THESE NOTEBOOKS.