

FORBIDDEN PASSAGE:

OLD DOMINION UNIVERSITY'S 19TH ANNUAL LITERARY FESTIVAL OCTOBER 10-13

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"To be honest, gathering a body of writers whose works are dangerous, are banned or censored for their critical thought, for their "explicit" rendering of the world as they see it, for injustice as they have experienced it, was an easy task. Perhaps what was difficult was narrowing down the list."

WHEN I FIRST BROUGHT UP THIS THEME—BANNED BOOKS AND CENSORSHIP—WHEN I FIRST BROUGHT THAT UP, I WAS GREETED WITH MIXED REACTION.

While some were excited by the issue's potential controversy, others were hesitant. What was surprising was that many people wondered if I could find contemporary writers who had been banned. "This is America," someone said, "It's going to be tough finding writers who've been censored." Well, guess what? According to the 1996 *Banned Books Resource Guide*, 116 books were challenged or banned in United States school districts, public libraries, universities and college classrooms from March 1995 through March 1996. Most recently, a study conducted by People for the American Way, an organization out of Washington, recorded 475 books challenged or banned during the last academic year. Among those books were some of the standard banned books: Ray Bradbury's *Fahrenheit 451*, Mark Twain's *Huckleberry Finn*, *The Diary of Anne Frank*. In addition to the usual banned books, writers and books such as Isabel Allende and her *House of the Spirits*; Maya Angelou's *I Know Why the Caged Bird Sings*; the anonymously written, *Go Ask Alice*; Jamaica Kincaid's *Lucy*; Henry James' *Turn of the Screw*; and three of Nobel Prize Winner Toni Morrison's books *Beloved*, *The Bluest Eye*, and *Song of Solomon* were also banned or challenged. Critics, public libraries, religious leaders, parents, and school districts who ban and challenge books claim the subject matter in these books is "inappropriate," "objectionable," "most pornographic," and "personally offensive." Books were taken off the shelf because they dealt with racial themes or because they were "full of gross evil." Robert Cormier's book, *The Chocolate War* has been accused of being "repulsive" and "humanistic and destructive of religious and moral beliefs and of national spirit." *The Chocolate War* was removed from the Grosse Pointe (Michigan) School District library because it deals with

"gangs, peer pressure, and learning to make your own decisions."

An article in the September fifth issue of *The Virginian-Pilot* ranked Virginia ninth in states banning public school materials or programs. There were 16 incidents last year. None of them occurred in South Hampton Roads.

And this is only the beginning. These books are the ones recorded, books that have been publicly challenged. What about books, writers and other material banned in private? Poet Denise Duhamel's book *The Woman with Two Vaginas*, was accepted for publication by Salmon Run Press, sent to press and then abandoned at the printers. The printers claimed her work was misplaced, never actually got to press. Salmon Run Press had to find

another printer and finally published the book in 1995. In another case, Anthony Vigil, a Chicano poet, educator and political activist was hired to teach Chicano studies in the Denver Public School System. At first, the public schools were excited about having a "Chicano teacher" teaching "Chicano studies." But when Vigil began speaking from that Chicano perspective where Cinco de Mayo is not a celebration at all, but a commemoration of colonialist genocide, administrators suddenly stopped inviting the man and his poetry into their schools. This issue is pertinent. Critics, educators, parents, writers and readers need to consider what all of this

implies—inappropriate material? Objectionable? Repulsive? Personally offensive?

During this presidential election year, Democrats and Republicans debate: does it or does it not take a village to raise one child, to teach him or her history, ethics, and morals? Parents, educators, and other concerned adults are right to question what materials are appropriate, when that material is appropriate for students and how to deal with certain subject matter. But the questions are many. Who sets the standard and what is that village's responsibility—to teach what to think, or to teach HOW to

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think? We wear the First Amendment like a t-shirt, cry foul when other countries misuse and abuse the human condition in the name of freedom, and yet when put to the test, no one really cares about freedom of speech—even here, especially here. Oh, maybe the First Amendment should read, "Freedom of my speech. If you speak my speak, then freedom of speech will be granted to you." What is beautiful, what is brilliant, what is appropriate?

As late as 1993, Martin Luther's translation of *The Bible* was challenged somewhere near Harrisburg, Pennsylvania, because it "contains language and stories that are inappropriate for children of any age, including tales of incest and murder." June Jordan's *His Own Where*, a finalist for the National Book Award, is a story written from the perspective of an African American character which, not unlike Alice Walker's *The Color Purple*, was written in Black English. During the early 1970s, the same year the book was nominated and a finalist for the National Book Award, African American parents in Baltimore united to ban the book for encouraging "their children to shirk the diligent mastery of standard English that college entrance exams and the job market required." Say nothing of the historic and social importance of recording and preserving a culture's way of talking. Say nothing of how such stories have tremendous potential to empower a people, a classroom, one child.

What is the point of reading? Are we to ask children, teenagers, parents and friends to read in order to think, to question and build the critical mind? Or do we read to brainwash one another—to indoctrinate one another with one teaching, one culture, one "standard" of life? Didn't someone already try that in Europe? How will that road bring us to freedom, to equality, and to the eradication of racism and discrimination?

In Matt Bower's September-fifth article for *The Virginian-Pilot*, Carole Shields, president of People for the American Way, asks, "Will we bequeath to our children the tools and information they need to address complex issues as they grow into adulthood? Or will our gift to them be ever-narrowing horizons of thought and speech?"

As a Filipino American woman, as a woman in America, I would much rather do away with negative stereotypes, with racist behavior, with discrimination. Many of the books such as Twain's *Huckleberry Finn* and even Alice Walker's *The Color Purple*, Maya Angelou's *I Know Why the Caged Bird Sings* and Richard Wright's *Native Son* are challenged and banned by minorities who fear such books encourage negative stereotypes. And yet I wonder if that problem can ever be fully dealt with unless we examine those stereotypes and attitudes in literature, in art, in conversation. Just this summer, my Women Writer's Seminar spent hours debating the political correctness of some of this festival's authors. In doing so, we examined issues of racism and gender. Discussion was often heated, personal, and "off track." But as I see it, the classroom is the perfect environment to confront notions of "rightness," to lay our vulnerabilities on the table and exchange them with one another, to be politically incorrect and have the heart to learn from it. If all we read has been purged from everything offensive, we not only arrest freedom of speech, we begin the slow and painful death of freedom to think. Then the First Amendment becomes—"Freedom to think as long as you think like I think. Speak as I would. Question nothing, especially authority." The whole thing sounds less and less like freedom and justice for all, and more like one life under Hitler, or Stalin, or Mussolini, or Limbaugh . . . Doesn't it?

In our culture, thinking critically is a tough task—what with people running into cineplex theaters to "escape" or "get lost" or "stop thinking" while movies like *The Rock* and *Dusk Till Dawn* explode before them. What with the obedient consumption of what some invisible other deems "appropriate" or "safe" or "moral," thinking has become an activity saved for "brainiacs" and "geeks" and "academics." In fact, reading actively and critically has lost so much of its importance outside of English departments and liberal arts colleges, there are actually universities where administrators consider eliminating freshman literature. A student could graduate from college without ever reading Flannery O'Connor, Richard Wright, Maxine Hong Kingston, and Geoffrey Chaucer (whose *Canterbury Tales* was banned in 1995

by Eureka (Illinois) High School for its "sexual content.")

To be honest, gathering a body of writers whose works are dangerous, are banned or censored for their critical thought, for their "explicit" rendering of the world as they see it, for injustice as they have experienced it, was an easy task. Perhaps what was difficult was narrowing down the list.

The goal in choosing this controversial theme is to continue the exploration of voice and the human condition. What is censorship? What part does it play in our American dialogue where freedom of speech is suppose to be a given? How is censorship shaping the way we communicate to one another in literary, professional and personal correspondence? How does it change the way we conduct our world? For writers June Jordan, Anthony Vigil and Jessica Hagedorn, politics and the fight against racism battle censorship's clever hand. For others, like Tony Kushner and Achy Obejas the fear of AIDS and mainstream America's intolerance for the gay and lesbian community activate censorship's protest against their work. Brian Evenson, a fiction writer and professor of creative writing and literary theory, has been asked to stop writing fiction or risk excommunication from the Mormon Church. Denise Duhamel writes of woman and her body, of the way society has objectified the body through the popular Barbie Doll, and has been banned in both Canada and parts of America. Poet Eleanor Wilner slips through the pages of history and tradition, resees some of our most remembered wars, political events and myths, blurs the lines and redraws them, imagines that world with new eyes, subversive eyes. She dares to question. Ben Marcus' fiction is exciting because it is not traditional in form and content, does not follow some edict from a higher moral conscience of literary right and wrong.

While the issue of censorship in itself is compelling, "Forbidden Passage" looks at the material within these works. How has the civil rights movement in America survived under the quiet and

intimidating rule of censorship? What actually happened on Cinco de Mayo? Why are people debating over Jessica Hagedorn's portrayal of Filipino culture in her novel *Dogeaters*? Are Filipinos ashamed of this faction of their culture, are they in denial, or is Hagedorn painting a warped portrait of the Filipino as "Dogeater?" Are Tony Kushner and Achy Obejas telling the same story? Are Brian Evenson's stories so powerful and threatening, he alone can instigate the demise of the Mormon Church? Really? Does it matter that his fiction has virtually nothing to do with the Mormon Church? This body of writers, diverse, outspoken and international-

ly recognized promises to charge "Forbidden Passage" with literature we might otherwise never have a chance to hear.

It is an honor and a privilege to present you with these distinguished writers. We hope to challenge you. We hope to ignite a fire under you. The right to write, to read, to speak what differs is not only an endangered act in third world countries, in communist blocks, in socialist regimes, it is a right, fighting for its life here, among us. In other parts of the world where censorship is public and outright, people can see what they are fighting

for. Here, in our land of opportunity, equality, and freedom to consume, to escape and to shed social and political responsibility, censorship creeps into our lives like an invisible vapor, strangles us little by little. In naming the forbidden passage, censorship threatens to take away what might be the most important freedom of all, the freedom to think for ourselves.



M. Evelina Galang
Literary Festival Director



THURSDAY, OCTOBER 10

Time: 10:00 a.m.

Event: Opening Celebration

Performer: Melody Ruffin Ward

Location: Hampton/Newport News Room, Webb Center

Time: 10:30 a.m.

Event: Poetry Reading

Speaker: Eleanor Wilner

Location: Hampton/Newport News Room, Webb Center

Time: 12:00 noon

Event: Open Mic Readings **

Speaker: Community and Student Writers; Tariq Jawhar,
Master of Ceremonies

Location: Tonelson Gardens, Webb Center

Time: 12:30 p.m.

Event: Graduate Student Panel, "Stifled Voice: Cultural
Ramifications of Censorship"

Speakers: Stephanie Eye, Moderator; Ron Brooks; Mark
Hiebert; Kim Pifer

Location: Room 104, Batten Arts & Letters

Time: 3:00 p.m.

Event: Fiction Reading

Speaker: Brian Evenson

Location: Room 104, Batten Arts & Letters

Time: 4:30 p.m.

Event: Master Class in Poetry

Speaker: Denise Duhamel

Location: Room 104, Batten Arts & Letters

Time: 5:30 p.m.

Event: Screening of *Irresistable Impulse*

Location: Old Dominion University Art Gallery

Time: 8:00 p.m. ***

Event: Invocation

Performer: Jim Crutchfield

Location: Room 102, Mills Godwin Building

Time: 8:15 p.m. *

Event: Prose Reading

Speaker: Tony Kushner

Location: Room 102, Mills Godwin Building

Time: 10:00 p.m.

Event: Reception

Location: Old Dominion University Art Gallery

Host: Old Dominion University Alumni Association

Time: 11:30 p.m.

AFTER WORDS: Informal pub readings

Speaker: Guest Writers team up with Graduate
Student Writers

Location: Taphouse Grill

FRIDAY, OCTOBER 11

Time: 10:30 a.m.

Event: Fiction Reading

Speaker: Achy Obejas

Location: Chandler Hall, Fine and Performing Arts Center

Time: 12:00 noon

Event: Open Mic Readings **

Speaker: Community and Student Writers; Tariq Jawhar,
Master of Ceremonies

Location: Tonelson Gardens, Webb Center

Time: 1:30 p.m.

Event: Panel, "Writing Past Censors: Private and Public"

Speakers: Eleanor Wilner; Achy Obejas; Tony Kushner;
Brian Evenson; Michael Pearson, Moderator

Location: Chandler Hall, Fine and Performing Arts Center

Time: 4:15 p.m.

Event: Dramatic Invocation, "Period Piece," a scene
from the play, *Parallel Lives*

Performers: Pam Good and Anne Morton

Location: Chandler Hall, Fine and Performing Arts Center

Time: 4:30 p.m.

Event: Poetry Reading

Speaker: Denise Duhamel

Location: Chandler Hall, Fine and Performing Arts Center

Time: 5:30 p.m.

Event: A Talk, "Rated R: A Short History of Hollywood
Censorship"

Speaker: Andrea Slane

Location: Chandler Hall, Fine and Performing Arts Center

Time: 8:00 p.m. ***

Event: Invocation

Performers: Old Dominion University Dance Ensemble

Location: Chandler Hall, Fine and Performing Arts Center

Time: 8:15 p.m. *

Event: Fiction Reading

Speaker: Jessica Hagedorn

Location: Chandler Hall, Fine and Performing Arts Center

Time: 10:00 p.m.

Event: Reception

Location: Old Dominion University Art Gallery

Hosts: Tidewater Filipino American

Community Organizations

SATURDAY, OCTOBER 12

Time: 10:30 a.m.

Event: Poetry Reading

Speaker: Anthony Vigil

Location: Chandler Hall, Fine and Performing Arts Center

Time: 12:00 noon

Event: Open Mic Readings **

Speaker: Community and Student Writers; Tariq Jawhar,
Master of Ceremonies

Location: Tonelson Gardens, Webb Center

Time: 1:30 p.m.

Event: Panel, "The Poetics of Revolution: Fighting
America's Invisible Censors"

Speakers: Denise Duhamel; Jessica Hagedorn; June
Jordan; Anthony Vigil; Tim Seibles, Moderator

Location: Chandler Hall, Fine and Performing Arts Center

Time: 4:30 p.m.

Event: Fiction Reading

Speaker: Ben Marcus

Location: Chandler Hall, Fine and Performing Arts Center

Time: 5:30 p.m.

Event: Screening of *Irresistible Impulse*

Location: Old Dominion University Art Gallery

Time: 8:00 p.m. ***

Event: Invocation

Performer: Agnes Fuller

Location: Chandler Hall, Fine and Performing Arts Center

Time: 8:15 p.m. *

Event: Poetry and Prose Reading

Speaker: June Jordan

Location: Chandler Hall, Fine and Performing Arts Center

Time: 10:00 p.m.

Event: Reception and Closing Celebration

Speaker and Performers: Los de Abajo

Location: Old Dominion University Art Gallery

Host: Old Dominion University Art Department

Time: 11:30 p.m.

AFTER WORDS: Informal Pub Readings

Speaker: Guest Writers and Student Writers team up to read prose and poetry

Location: Taphouse Grill

SUNDAY, OCTOBER 13

Time: 2:00 p.m.

Event: Special Performance of *Angels in America*

Performers: Old Dominion University Theatre

Location: Technology Theatre

Tickets: \$8, general public
\$5, student

Call 683-3838 for information

* All but evening performances are free. Tickets for Thursday, Friday, and Saturday evening performances may be purchased in advance at all readings during the week of "Forbidden Passage" and at the English Office, BAL 220. General Public, \$12, Student Admission, \$2. For further information, call 683-3991.

** Readers—students, community members and faculty—are invited to read one page of prose or two poems from the pages of a banned or challenged book. Sign up at event. Should rain fall, Open Mic will be held in lobby in front of Information Desk at Webb Center.

*** Each evening performance begins with a special blessing from University and community members.



DENISE DUHAMEL

Denise Duhamel's book of poetry based on Inuit mythology, *The Woman with Two Vaginas*, (Salmon Run Press, 1995) was censored in both Canada and Alaska. She is also the author of *Kinky* (Orchard Press, forthcoming 1997), *Girl Soldier* (Garden Street Press, 1996), *Smile!* (Warm Spring Press 1993), and four chapbooks, the most recent of which is *How the Sky Fell* (Pearl Editions). Her work has appeared in literary magazines such as *American Poetry Review*, *Ploughshares*, *Partisan Review*, and *Ontario Review*, and anthologies including *The Best American Poetry 1994* and *The Best American Poetry 1993*.



BRIAN EVENSON

Brian Evenson has a double Ph.D. in English Literature and Critical Theory from University of Washington. His fiction has appeared in *The Mississippi Review*, *Storyquarterly*, *Conjunctions*, *The Quarterly*, and elsewhere. While Evenson was an assistant professor at Mormon-run Brigham Young University a collection of his stories, *Altmann's Tongue*, was published by Alfred A. Knopf in 1994, to critical acclaim and local vilification. Evenson was told by administrators and Mormon Church leaders that *Altmann's Tongue* was an inappropriate book for a BYU faculty member to publish and that if he published a second book he would be fired. Evenson left BYU for a teaching position at

Oklahoma State University in 1995. He was an NEA fellow in 1995.



JESSICA HAGEDORN *

Born and raised in the Philippines, Jessica Hagedorn is well-known as a performance artist, poet, and playwright. She is the author of the novel *Dogeaters* (Penguin), which was nominated for the National Book Award. Hagedorn wrote the screenplay for *Fresh Kill*, an independent first feature film directed and produced by Shu Lea Cheang and has collaborated on film projects, *Color Schemes* and *Those Fluttering Objects of Desire*. Her multimedia theater pieces include *Teenytown*, *The Art of War: Nine situations*, and *Holy Food*. Hagedorn is the recipient of a 1994 Lila Wallace Reader's Digest Writers Award, and a 1995 NEA Creative Writing Fellowship. Her new novel, *The Gangster of*

Love has been recently released by Houghton Mifflin.



JUNE JORDAN *

June Jordan, poet, essayist and political activist, is the recipient of the Lila Wallace Reader's Digest Writers Award in 1995. The author of several award-winning books she has, to date, published 23 books and is the most published African-American writer in history. Her newest titles, *June Jordan's Poetry for the People: A Revolutionary Blueprint*, 1995, *Technical Difficulties*, 1992 and *I was Looking at the Ceiling and Then I Saw the Sky*, 1995 appeared to both critical and popular acclaim. Her commentary has appeared in the *New York Times*, *Essence*, *The Nation*, and *MS*; and she is a regular political columnist for *The Progressive*. Jordan is currently Professor of African American Studies at the

University of California at Berkeley. She has been Professor of English at more than seven North American universities and colleges, including Sarah Lawrence, City College and Yale University.



TONY KUSHNER *

Tony Kushner's Pulitzer and Tony Award-winning play, *Angels in America*, consists of two plays; *Millennium Approaches* and *Perestroika*. Both plays were commissioned by Eureka Theatre through a special projects grant from the New York State Council of the Arts, an NEA direction fellowship, a Princess Grace Foundation Theatre Award, and 1990 Whiting Foundation Writers Award. He has served as Director of Literary Services for Theatre Communications Group, and has taught at New York University Graduate Theatre Program, Yale University, The University of Iowa, Princeton University and at Julliard School of Drama, where he was playwright in residence for two years. Kushner was

born in Manhattan in 1956 and grew up in Lake Charles, Louisiana. He has a B.A. from Columbia University and an M.F.A. in directing from NYU, where he studied with Carl Weber.



BEN MARCUS

Ben Marcus is the author of *The Age of Wire and String*, published recently by Alfred A. Knopf. His short fiction has appeared in *Grand Street*, *The Iowa Review*, *The Pushcart Prize Anthology*, *The Mississippi Review*, *The Quarterly*, *Conjunctions*, and *Story Quarterly*. He was born in Chicago in 1967 and grew up in the Midwest and in Europe, New York and Texas. His undergraduate degree was earned in philosophy at New York University. He received an M.F.A. from Brown University, and has since taught writing in New York, Texas, and Virginia. He is a senior editor of the literary journal *Conjunctions*, and will present a section of new fiction chosen for the spring issue, "Sticks and Stones."

Presently he lives in Virginia, where he is an assistant professor at Old Dominion University,



ACHY OBEJAS

Achy Obejas is a widely published poet, fiction writer, and journalist. Her poetry has been published in *Conditions*, *Revista Chicano-Riquena*, and *Beloit Poetry Journal*, among others. In 1986, she received an NEA fellowship in poetry. Her stories have been in magazines such as *Antigonish Review*, *Phoebe*, and *Third Woman*, and in numerous anthologies, including *Discontents* (Amethyst), *West Side Stories* (Chicago Stoop), and *Girlfriend Number One* (Cleis). She writes a weekly column for the *Chicago Tribune*. In 1989, she received a Peter Ligsagor Award for political reporting from Sigma Delta Chi/Society for Professional Journalism for her coverage of the Chicago mayoral elections.



ANDREA SLANE

Andrea Slane is a media maker and film scholar who teaches film studies in the English department at Old Dominion University. She has a Ph.D. from the University of California, San Diego, and is revising her dissertation, entitled, *Family Values and Nazi Perversions: Anti-Fascist Rhetoric on Sexuality in American Theory, Film and Commentary (1930-1995)*, for publication. She has written and directed several mixed-media film and video projects, including a feature length experimental narrative video entitled, *Irresistible Impulse*, which has shown both nationally and internationally. She is currently working on a new project called *Paper Trails and Kinks in the System: Multimedia Vignettes*.



ANTHONY R. VIGIL

Anthony R. Vigil, born and raised in Denver, Colorado, is a Chicano poet and activist who tutors and educates barrio youth in the areas of Mexicano/Chicano Studies and Literature. Through his experience with his sisters and brothers of the barrio, he identifies the arts, specifically, poetry, as the epicenter for liberating revolutionary social change for Mexicano/Chicano youth. As such, his Chicanoetry and "los wordshopz" often lowride him to jive [juvenile] hall, recreation centers, street corners, detention centers, and to Mexicano/Chicano youth conferences. Because of his poetry of witness and protest in the urban barrios, he has been unofficially banned from speaking and reading at numerous public schools in Denver. Although his first manuscript of poetry, *The Obsidian Ranfla*, is yet unpublished, his poems have been placed in the *Mid-American Review*, *The Dry Creek Review*, *Tonatiuh-Quinto Sol*, *The Heartlands Today*, *El Mexica*, and *Struggle*. His largo poema, "La Boda Chicana: Globeville, Color Azlan" won a 1994 AWP Intro Award in poetry.



ELEANOR WILNER

Eleanor Wilner is the author of four books of poems, *Otherwise*, *Sarah's Choice*, *Shekinah*, (The University of Chicago Press) *Maya* (University of Massachusetts Press), and a book on visionary imagination, *Gathering the Winds* (The Johns Hopkins University Press). Her work appears in many anthologies, including *The Norton Anthology of Poetry 1996* and *Best Poems of 1990* (Collier/Macmillan). Her awards include a MacArthur Foundation Fellowship, the Juniper Prize, The Warren Fine Poetry Prize, and The Edward Stanley Award (*Prairie Schooner*). She has received grants from the National Endowment for the Arts and the Pennsylvania Council on the Arts. She holds a Ph.D. from Johns Hopkins, and has taught at many colleges and universities, most recently as Distinguished Visiting Writer at the University of Hawaii. She teaches in the M.F.A. Program for Writers at Warren Wilson College, is a contributing editor for *Calyx: A Journal of Art and Literature by Women*, and a lifelong activist for civil rights and peace.



M. EVELINA GALANG

M. Evelina Galang is the author of *Her Wild American Self*, a collection of short fiction from Coffee House Press. Her stories and essays have appeared in magazines such as *Mid-American Review*, *The Crescent Review*, *Amerasia Journal*, *Riksha*, *Special Edition Press*, *Calyx*, *American Short Fiction*, *Quarterly West*, and *New Voices*. In 1993, Galang won the Associated Writers Program Intro Award in nonfiction and in 1994, was the John Gardner Scholar in Fiction at Bread Loaf Writers' Conference. She received an M.F.A. from Colorado State University where she was a Graduate Student Diversity Fellow, and a B.A. in Radio, Television and Film from the University of Wisconsin-Madison. An Assistant Professor at Old Dominion University, she teaches creative writing and literature and is the director of "Forbidden Passage: Old Dominion University's 19th Annual Literary Festival." She is currently at work on both a novel and a screenplay.



RON BROOKS

Ron Brooks is a native of Roanoke who moved to Norfolk in 1988. He is now a poet and graduate student at Old Dominion University. As an undergraduate, he received a writing grant from Old Dominion, which gave him time and funding to complete *Second Mountain: A Poem Cycle*. He is currently an editor for *Dominion Review* and the administrative assistant for "Forbidden Passage."

SPECIAL THANKS TO THE PERFORMERS WHO BLESSED EACH EVENING WITH AN INVOCATION IN THE LANGUAGE OF THEIR ART.

JAMES D. CRUTCHFIELD

Jim Crutchfield has lived in Virginia all his life and in Norfolk since 1987. He holds a B.A. in English from the University of Rochester and a J.D. from the School of Law at Washington and Lee University. In addition to the practice of law, Crutchfield performs regularly with the popular folk-singing group Dramtreeo, and irregularly with Things in Action, a rock music duo. He also writes an opinion column for the *Norfolk Weekly Register*, and is working halfheartedly on two novels.

STEFANIE BATES EYE

Stefanie Bates Eye is currently a graduate student and teaching assistant at Old Dominion University where she is working toward an M.A. in English literature. The paper she presents is part of extensive and ongoing research she has been conducting for her thesis, which will examine the emergence of literary nonfiction as genre and its impact on the ways in which we view literature. She expects to graduate in May 1997, and plans to pursue a Ph.D. in Literature.

AGNES FULLER

Agnes Fuller is a frequent soloist in the Hampton Roads area. She has been a featured soloist with the Virginia Symphony Chorus and Orchestra, Virginia Beach Symphony, Virginia Opera, Cantata Chorus, and the Continental Army Band. Fuller is a full-time member of the voice faculty at Old Dominion University and soprano soloist at both First Presbyterian Church and Ohel Shalom Temple in Norfolk.

PAM GOOD AND ANNE MORTON

Originally conceived and performed by actress/comedienne Kathy Najimy and Mo'Gaffny, "Parallel Lives: The Kathy and Mo Show" is a hysterically funny look at life, love and relationships as seen through the eyes of the thirty-plus characters (of both genders) played by two actresses. This production, originally staged at Virginia Beach's Actors' Theatre, stars the multi-talented Pam Good and Anne Morton, back-to-back winners respectively of *Portfolio Magazine's* 1995 and 1996 Best Actress in a Musical award.

MARK HIEBERT

Currently in Old Dominion University's Graduate Creative Writing Program, Mark H. W. Hiebert is, among other things, attempting to create a machine which will free all living things from all burdens. When not working on this project, Mark is writing poetry. His poems have appeared in *Mikrokosmos*, *Double-Entendre*, *The Pocket Rocket*, and other places. He has a poem forthcoming in *American Literary Review*.

TARIQ JAWHAR

Tariq Jawhar is currently an M.A. student at Old Dominion University. He was raised in the occupied West Bank where he developed an interest for poetry and verse. He came to Old Dominion in August of 1992 where he received a B.A. in English with an emphasis in creative writing and literature.

LOS DE ABAJO

Los de Abajo is a poetry performance band that features the guitar of Tomas Lopez, the percussion of Jacovo Lovato, the guitar of Bobby Gonzales, and the poetry of Anthony R. Vigil. All members are in their mid-twenties and were born and raised in Denver, Colorado. In addition to performing at poetry festivals and conferences, they perform for marginalized and enraged youth in the barrios and ghettos of Aztlan. Through their music and poetry, Los de Abajo seeks to inspire revolutionary and liberatory consciousness, whose inevitable consequence is the humanization of all people.

MICHAEL PEARSON

Michael Pearson is an associate professor of English at Old Dominion University, where he has taught journalism, American literature, and creative nonfiction since 1988. He has published essays and stories in many magazines, journals, and newspapers including *The New York Times*, *The Baltimore Sun*, and *The Boston Globe*. His first book, *Imagined Places: Journeys Into Literary America*, published in 1991 was listed by *The New York Times Book Review* as one of the notable books of the year. His second work of nonfiction, *A Place That's Known: Essays*, was published in the spring of 1994. His biographical-critical study of John McPhee will be published by Simon and Schuster Macmillan as part of the Twayne U.S. Authors Series in January 1997. He has recently completed a memoir about growing up in the Bronx in the 1960s, *Rest in Peace*, and is presently working on a novel.

KIMBERLY PIFER

Kim Pifer is a graduate teaching assistant at Old Dominion University where she is currently pursuing an M.A. in Professional Writing. Her interests include film, rhetoric and minority women writers.

TIM SEIBLES

Tim Seibles is the author of three books of poetry: *Body Moves*, *Hurdy-Gurdy*, and *Kerosene*. He is also the author of the essay "A Quilt in Shades of Black" which appeared in *A Profile of Twentieth-Century American Poetry*. He has won several awards and fellowships, including a National Endowment for the Arts Fellowship for Writing in 1990. He is an assistant professor at Old Dominion University where he teaches creative writing.

OLD DOMINION UNIVERSITY DANCE ENSEMBLE

MELODY RUFFIN WARD

Melody Ruffin Ward, currently adjunct Assistant Professor of Dance at Old Dominion University, is a graduate of Spelman College and the University of Michigan in Ann Arbor. Her training includes all forms of dance with extensive work in the Cunningham and Limon techniques. She danced with the Maida Withers Dance Construction Co. and has toured throughout the South and the East Coast. From 1989-1990, Ward was visiting instructor at SUNY Potsdam in New York, teaching modern dance and choreography, and most recently, she was visiting artist at Illinois Wesleyan University. She has collaborated with both her university students in the University Dance Program and outside performers in the area. This year, Xiachong Swain and Anna Gerrad, join Ward for "Forbidden Passage."

XIACHONG SWAIN

Xiachong Swain is currently a student of dance at Old Dominion University with a background in sociology and journalism. She has begun creating her own dance, and also works in the field of athletic training.

ANNA GERRAD

Anna Gerrad is a performer who uses her hands and voice to reach many. She is a teacher of Hatha Yoga, practitioner of Yoga therapy and a shiatsu massage therapist. Gerrad has worked and lived in the area for the last 10 years.

OLD DOMINION UNIVERSITY THEATRE

The Old Dominion University Theatre will be performing *Angels in America* at the Technology Theatre.

THE OLD DOMINION UNIVERSITY CREATIVE WRITING PROGRAM

THE DEPARTMENT OF ENGLISH

THE COLLEGE OF ARTS AND LETTERS

INTERNATIONAL STUDIES PROGRAM

THE PRESIDENT'S OFFICE

THE PROVOST'S OFFICE

THE STUDENT ACTIVITIES COUNCIL

OLD DOMINION UNIVERSITY ALUMNI ASSOCIATION

FOREIGN LANGUAGES

MULTICULTURAL STUDENT SERVICES

WOMEN'S STUDIES

MUSIC DEPARTMENT

DANCE DEPARTMENT

PRINCE BOOKS

THE NORFOLK COMMISSION ON ARTS AND HUMANITIES

INSTITUTE FOR THE STUDY OF MINORITY ISSUES

SALEM HIGH SCHOOL

THE FILIPINO AMERICAN STUDENT CULTURAL CENTER

FILIPINO AMERICAN NATIONAL HISTORICAL SOCIETY

KNIGHT HAWKS OF VIRGINIA

LAMDA RISING BOOKSTORE

THE TAPHOUSE GRILL

OLD DOMINION UNIVERSITY ART DEPARTMENT

AND MANY LOCAL SUPPORTERS

LITERARY FESTIVAL PARKING
LOT 27

ELKHORN AVENUE

MILLS GODWIN
BUILDING

DIEHN FINE & PERFORMING
ARTS CENTER/
CHANDLER HALL

WEBB UNIVERSITY CENTER/
TONELSON GARDENS

BATTEN ARTS & LETTERS

HAMPTON BOULEVARD

TECHNOLOGY BUILDING/
TECHNOLOGY THEATRE

PARKING

PARKING FOR ALL EVENTS IS AVAILABLE IN LOT 27, WHICH IS ADJACENT TO THE HEALTH & PHYSICAL EDUCATION BUILDING AND ACROSS THE STREET FROM THE DIEHN FINE AND PERFORMING ARTS CENTER.

OFF CAMPUS LOCATIONS

OLD DOMINION UNIVERSITY
ART GALLERY
765 GRANBY STREET, NORFOLK
(BETWEEN PRINCESS ANNE RD. AND BRAMBLETON AVE.)

THE TAPHOUSE GRILL
931 WEST 21ST, NORFOLK
(THE WEST END OF 21ST STREET, 1 BLOCK BEFORE HAMPTON BLVD.)

I N A P P R O P R I A T E M A T E R I A L

SO SORRY,
THIS PAGE
HAS BEEN
CENSORED!

O B J E C T I O N A B L E

R E E P U L S I V E

P E R S O N A L L Y O F F E N S I V E