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Arthur Ballet

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lmda review



Vol. 4, No. 2

MAGICIANS, CHARLATANS & MEDICINE SHOW CON MEN

Arthur Ballet's keynote address to the 1992 LMDA Conference in Seattle looks to the future of the profession.

I thank you all — most sincerely — for inviting me to share my thoughts with you. I suspect I may abuse your hospitality and upset some of you, perhaps all of you. If so, I apologize in advance, but I also hope that I do not bore you. At least not too much.

My ramblings this evening must begin with a question: why in hell are we so serious? Dare I go on? So serious, so pompous, so angry, so pretentious, so portentous?

If theatre isn't joyous, fun, for us, then how on earth can we expect it to be so for our audiences? Of course, I am indeed aware that our roots are supposedly in ritual, in religious gatherings, but I am willing to lay odds that there was some hanky-panky backstage at the theatres of Dionysus, and that even those monsters tossing youngsters into pits of fire... were doing so with giggles and a sense of, hey now, THAT'S theatrical!

At the same time, as I keep saying to anyone who will listen to me, our theatrical ancestors were charlatans, tumblers, medicine show impresarios, and con men who DELIGHTED in

ENTERTAINING and in making a buck (often dishonestly) on the side. Our predecessors in short were fakers, pretenders, who must have enjoyed themselves as they fleeced the crowd.

Nowadays as I wander in theatre offices and backstage, there seems to me to be very little joy, laughter. I look at the program notes my colleagues (you) have prepared so laboriously, so intelligently, so earnestly, and I have to wonder who reads them and why? My observations would indicate that bored audiences rifle through programs reading the cast lists, the explanations of what the plot is about, and the "notes" ... all this after they have inspected the ads. But remember these are the people who have lost interest in the comings and the goings on the stage.

We are so intent on concept, on "meaning", and on being taken seriously as a profession and as artisans creating art that we forget that the whole art form is one of fakery, and we are

deceivers (some gay and some not). I urge these thoughts because I am concerned that our audiences are responding without joy, without excitement. Theatre is becoming a classroom and a dull one at that. As a teacher for thirty-five years of an enormous Introduction to Theatre class, I quickly learned one important thing from the students: keep 'em laughing and then punch home the critical tidbit laughter will lead to the moment of truth, if there is one.

Moving right along, I am saddened to find that playwrights by and large don't want us. At least they seem to reject us once we have recommended their plays to the artistic director. And I wonder why. Maybe the answer is that we become scolding school teachers bent on correcting quizzes. I hate to say this but I think we have become literary scholars rather than theatrical magicians; our senses and our defenses are becoming largely pedantic rather than truly dramatic. I would suggest that

Continued on next page

BALLOT RESULTS

Thanks to all those members who participated in the 1992-1993 election. The results are as follow:

- President: Victoria Abrash
- Executive Vice President: Shelby Jiggetts
- V.P. Communications: D.D. Kugler
- Secretary: Melissa Cooper
- Treasurer: Richard Pettengill

The voting tally was: 74 people voted "YES" to the proposed slate of officers. 5 people voted "NO" to the proposed slate of officers. 76 people approved the By-Law amendment. 3 people disapproved of the By-Law amendment.

Biographies of the incoming executive officers follow:

VICTORIA ABRASH is dramaturg at the Philadelphia Drama Guild. She has previously worked in the literary departments of the Women's Project, the Manhattan Theatre Club, and the Second



Shelby Jiggetts of Lincoln Center moderates panel on commissioning at the Seattle Conference.



President:
Victoria Abrash
(Philadelphia Drama Guild)

Executive-VP:
Shelby Jiggetts
(Lincoln Center Theater)



VP-Communications:
D.D. Kugler
(Necessary Angel)
Secretary:
Melissa Cooper
(Dallas Theatre Company)
Treasurer:
Richard Pettengill
(Goodman Theater)



New Dramaturgs:
Susan Bougetz
(Women's Project)

Administrator:
Emily Morse



Stage, and has dramaturged a wide range of productions at theatres as varied as the Public Theatre, Home for Contemporary Theatre, Dance Theatre Workshop, and the Young Playwrights Festival. She has taught at SUNY at Stony Brook, Temple University and the University of the Arts in Philadelphia.

MELISSA COOPER — is Artistic Associate/Dramaturg of Dallas Theater Center. Before moving to Dallas in April, she spent three years as Artistic Associate/Dramaturg at Portland Stage Company in Maine where she worked on plays by such authors as Fo, Shakespeare, Fugard, Brecht, Strindberg and Machiavelli as well as new plays by Lynn Siefert and Erik Ehn. She created and produced Portland Stage's annual "A Little Festival of the Unexpected", five days of innovative new plays and works-in-process. Writing credits include several performance pieces and adaptations. Her adaptation of Carlo Goldoni's *Mirandolina*, which premiered at Portland Stage, was produced this spring at San Diego Repertory Theater. Teaching credits include Amherst, Marymount Manhattan, Smith and the University of Massachusetts.

ATTENTION TRANSLATORS. Theatre translators and/or dramaturgs with a special interest in translation who wish to participate in the formation of a new standing committee on Translation for the Theatre should contact Marguerite Feitlowitz through the LMDA office. This committee is being formed in order to address artistic issues and practical matters, as well as to explore and implement ways to highlight the profession, provide training for aspiring translators, and enlarge opportunities for working translators.

A project we would very much like to pursue is a *Paris Review*-style collection of extended interviews with notable theatre translators. This would be the first such anthology devoted exclusively to the translation of theatrical texts. We feel strongly that such a volume, or series of volumes, is sorely needed and would be very successful. Translators, playwrights, dramaturgs, directors, and/or writers who wish to participate are asked to contact Marguerite Feitlowitz, through the LMDA office.

playwrights of course need dramaturgs, as do directors, but they need us as supportive resources, not as antagonists. They need to learn to trust us and for them to trust us, we had damned well better earn that trust by knowing THEATRE and the gimmicks and trickery of theatre, and perhaps we can stop worrying about meaning, about social and psychological guits.

I have often puzzled (as I trod on through all this) over the years, about the fashionable play-of-the-year. You know, the play that every theatre in the country clamors to "do" and to do NOW. After a plethora of these trendy productions, the plays are quickly forgotten because, quite frankly, there isn't much in them to remember, to return to, to think about, to produce again. Oh you want names? Sure. THAT CHAMPIONSHIP SEASON, DRIVING MISS DAISY, STEEL MAGNOLIAS and THE HEIDI CHRONICLES for starters. I think they all will fall into the bin of lost plays in a year or so.



Don Kugler and Melissa Cooper take a break at the Conference.

as some already have.

And then some conscientious literary manager will "find" one of these "lost" plays and plug it at a meeting about the upcoming season. I am talking now of the year 2050, let's say. They will forget that plays are lost because they deserve to be forgotten, by and large. Oh not all of them, but many of them. Anyway in 2050 I certainly won't be around for you to point out my miscalculations.

I was seriously admonished to deal with the future. I suppose this is because, as the oldest living American dramaturg, I have a lot of experience of the past. Good enough. Well, then in the future, I think you should be urged to remind playwrights to be good STORY TELLERS or better still STORY SHOWERS. When most of us are asked what a play is about, we after all do start still with the PLOT. Sure there are no new stories but the old ones can have an infinite variety of new twists.

Further, I would urge you to consider finding in the plays the ACTIONS which entertain. I remind you (unnecessarily I am sure) that ENTERTAINMENT is a wide and varied commodity in theatre but that by and large, monologues, barren language, obvious ideas, commonplace passions often as not are simply boring. Sure, the actor can make them alive for the moment, but the action is zilch finally. I believe that Nazimova, when pressed to perform on stage, brought an audience to tears

reciting the Polish alphabet but that doesn't make the Polish alphabet a theatrical piece or work of theatrical action.

I urge you, too, to remember the audience. (Oh, I know I sound like the business office, but the truth is that when we plan, rehearse, present our plays, too often we forget that to have theatre we must have an action, actors to perform that action, a place which we accept as magical, an AUDIENCE. Denigrating the audience, dismissing it as stupid, oafish, provincial I am afraid will leave us (my old joke) playing with ourselves. The audience is where it is, and we can move it to new territory but we need to move it gently and we must move with it, or I fear our theatres will die, perhaps noble deaths but deaths all the same.

I think that theatre people, particularly in these times but perhaps always, need to HUSTLE rather than ruminate, we need to be theatrical rather than pedantic, we need to tend the shop rather than try to resolve all ills in the world. And our shop is the stage, the house of illusions, the brothel of humankind.

My rambling will continue, with your indulgence, a bit longer. I have some specific suggestions that I will briefly outline as I did some five or six years ago:

a) LMDA needs to help theatres find competent readers of new plays, to set standards for what a "literary manager" or a "dramaturg" needs to bring to the job.

b) yup, we have to start somewhere and I think LMDA needs to think through the notion of accrediting both theatre dramaturgs and teachers of dramaturgy. Duchamp's "Whatever I spit is art" (or whatever he said...no one told me to be accurate)...that notion will no longer suffice. I am frightened at what I hear some literary managers and dramaturgs and teachers of same talking about. If I may (and try to stop me now) I would insist that all dramaturgy courses and

REGIONAL VICE-PRESIDENTS

Northwest:
John Kazanjian
(New City Theater)
Cynthia White
(Oregon Shakespeare Festival)



Bay Area
James Leverett/Erik Ehn
(Berkeley Repertory Theater)
Mark Cuddy
(Sacramento Theater Co.)
Kathleen Dimmick
(A.C.T.)



Southern California:
John Glorie
(South Coast Rep)
Oskar Eustis
(Mark Taper Forum)
Norman Frisch
(L.A. Festival)



Four Corners:
David Jones
(New Mexico Rep)
Elizabeth Ramirez
(Arizona Theater Company)
Aden Ross
(Salt Lake Acting Co.)

degrees be grounded in THEATRE rather than in literature.

c) I think LMDA must lead the way to finding some reliable way of getting rid of most of the scripts which clog our mails and our offices and our desks. The same tired manuscripts wander listlessly from theatre to theatre and I fear that they only waste our time, our postage, and our patience. THE SCRIPT EXCHANGE is a beginning but it is only that. I think we need an exchange of reactions to script systems; sure, I won't agree with you but the worst plays of the lot will finally fall off the circuit I would hope. I am not sure how to work this but I think LMDA must devote its energy to this or we will continue to plod through each and every script and to what purpose. And yes, I feel guilty when I don't read the damned play...and even worse when I don't finish it. But I am old now, and I am willing to assume guilt. Anyway, should every script finally be read (competently or not) at every theatre?

d) Some years ago I was advised not to try to write any kind of critique to send to the playwright whose work either I couldn't recommend or which we at the theatre would not be considering for production. A dialogue (in writing) might be useful but it is again time consuming. So, in all the years that I have conscientiously read plays and written up notes for my own edification and failing memory, I never told a playwright what to do with his/her play, although at times I was tempted. (Read that as you may.) It is interesting that some writers flatteringly remember how helpful I was although we didn't do the play; all I ever said was either "Let's see your next play, please" or "I wish I could find a theatre to produce this play." On the other hand, once my theatre was committed to at least a reading and maybe even a production of a play, I would then (AND ONLY THEN) VOLUNTEER (and let me stress the word, volunteer) to help if (and only if) the playwright wanted to know what I had to say. Sometimes they said yes, and sometimes they said no. More often than not they said yes and then

didn't pay much attention to what I had said. That's fine. That's the game we play.

I think some words must be said about the National Endowment for the Arts, not in condemnation or in pleading for more money (which seems to be what AMERICAN THEATRE magazine does to excess) but rather to point out that to succeed, whether as a national funding agency (the NEA) or as theatre, we need to clearly know what we are doing AND WHY. In short, I see the NEA's apparent failure and perhaps demise as a matter of waffling, and I further see some of our theatre's failures and perhaps demise as a matter of waffling as well, of trying to be all things to all people, of not knowing why we are doing plays (rather than delivering lectures or writing diatribes for example), or not taking a stand and sticking to it. Rather than than damning the NEA, I would suggest that we look to our own houses.

Finally (ah, at last) I think I would hope that dramaturgs and literary managers might do some of the following things, both in their theatres and classrooms as well as their organization:

a) encourage new writing where talent is perceived, where a voice is heard or even a "vision" is glimpsed.

b) remember to preserve as best we can the traditions of theatre...and I remind you that I think those traditions are filled with joy and excitement rather than condemning and drab.

c) keep constantly in touch with the past so that the wide, international heritage is not lost, including the constant search for plays which must be translated and brought to our audiences because they are theatrically exciting

d) help to inform the audience when the audience wants to be

NORTHEAST REGIONAL MEETING, Regional V.P. Jayme Kozyn of the Huntington Theatre Company in Boston hosted a Regional LMDA Meeting in April. Dramaturgs, theatre professors, and artistic directors from the Northeast attended. Topics included promoting regional writers, links between universities and the field, and a discussion with Tori Haring-Smith about her process dramaturging Trinity Rep's production of *The Glass Menagerie*. The next Northeast Regional Meeting is in the works, with plans to explore establishing a regional script exchange program.

informed.

e) be ten years ahead of the artistic director in planning future seasons, so there is both rhyme and reason in each clump of seasons, rather than just whim.

f) keep an eye open for acting and directing talent as it grows in the company and then seek plays to "stretch" those talents.

g) inform the company of what is going on in other theatres, in the world theatre, in the world, if you will. Reporting on what other theatres, here and abroad, are doing and why and why this should matter to us or why we must avoid such pitfalls.

h) forget about being the intellectual gurus of the company and perhaps begin to assume the older, less respectable mantles of magician, charlatan and (my own favorite) medicine show con man.

In other words, let's start having some fun back stage, in our offices and on stage. Or in simpler terms still: come off it!

Break a leg or two along the way and thank you very much.

SHELBY JIGGETTS —

Currently the Associate Dramaturg at Lincoln Center Theater, Shelby is the former Literary Manager of Crossroads Theatre Company in New Brunswick, NJ. Dramaturgy credits include: Ntozake Shange's *The Love Space Demands*, Black Eagles by Leslie Lee and *Oak and Ivy* by Kathleen McGhee-Anderson, (all world premiered at Crossroads). Shelby is a member of Sangoma, The Women's Company at Crossroads.

D.D. KUGLER, a freelance director/dramaturg based in Toronto, recently edited Marc Diamond's *Property*, and adapted the novel for a simultaneous Coach House Press launching and *Necessary Angel* premiere this past March. As dramaturg with *Necessary Angel*, Kugler collaborated with Richard Rose on the adaptation of *Newhouse (from Don Juan and Oedipus Rex)*, Michael Ondaatje's *Coming Through Slaughter* and Timothy Findley's *Not Wanted on the Voyage*. Kugler has developed and directed the premiere productions of Eugene Stickland's *Darkness on the Edge of Town* (Act I V.), Koprowski/Anderson's *Dulcitus* (Canadian Opera Company), Connie

WRITERS SOUGHT. *Performing Arts Journal* seeks the help of LMDA in finding dramaturgs or critics willing to create casebooks of important theatre productions around the country. These should take the form of detailed critiques of productions, and interviews with the artists involved. If you are interested, please contact Bonnie Marranca, PAJ, 131 Varick St., New York, NY 10013; tel.: 212-243-3885



Homestead States:

Chris Baker
(Alley Theater)
Brid Mooy
(Arkansas Rep)



Great Lakes:

Roger Danforth
(Cleveland Play House)
Wesley Savick
(Theater X)
Charlet Smith
(Univ. of Chicago)



Ohio River:

Janet Allen
(Indiana Rep)
Michael Bigelow Dixon
(Actors Theater of Louisville)
Susan Gregg
(Repertory Theater of St. Louis)



Gault's *The Soft Eclipse* (Globe), Michael Springate's *The Consolation of Philosophy* (Music Gallery), and Keith Dorland's *True North* (Magnus). Kugler's recent directing credits also include Howard Barker's *The Possibilities* (Concordia), Samuel Beckett's *Endgame* (Globe), Barker/Middleton's *Women Beware Women* (Glendon), and two productions of Tadeusz Rozewicz's *Marriage Blanc* (Glendon, Necessary Angel).

RICHARD PETTENGILL is on the artistic staff of the Goodman Theater, where he has served as dramaturg on Robert Falls' production of *The Misanthrope* (adapted by Neil Bartlett), Michael Maggio's production of *Uncle Vanya* (adapted by David Mamet), Frank Galati's production of *A Funny Thing Happened on the Way to the Forum*, Jonathan Wilson's production of *Joe Turner's Come and Gone*, Neil Bartlett's production of *Twelfth Night*. This season he will dramaturg Keith Reddin's newly commissioned adaptation of Bulgakov's *Black Snow*, directed Michael Maggio. As Director of Arts in Education, Mr. Pettengill also runs the Goodman's education programs for

ON FIGHTING FOR THEATRE

by Alexis Greene

"You know a cultural elitist when you see one," Vice President Dan Quayle opined with satisfaction one day last June on the MacNeil-Lehrer News Hour. Quayle, speechifying earlier in the month at the Southern Baptist Convention in Indianapolis, had inveighed against the forces corrupting America, particularly "the cultural elites in Hollywood and elsewhere." So Jim Lehrer slyly asked Quayle who, exactly, these horrendous cultural elites were.

Quayle's answer frightens as well as offends, recalling Senator Joe McCarthy's sweeping and unfounded indictments of groups who fit his Communist demonology, because of their establishment credentials or sexual preferences or the East Coast cities in which they lived. Quayle's comment does not surprise one, coming from the administration that has systematically undermined the National Endowment for the Arts in the name of Patriotism, Moral Rectitude and Family Values. The remark is simply Bush/Quayle's latest demagogic move to rouse anger against those decadent enemies of America—artists, intellectuals, pro-choice women, single mothers...but let's not hand Dan Quayle a list.

The point, anyway, is not the demagoguery of Bush and Co., but, short of rioting in the theatres to draw attention to ourselves, what we are going to do about it.

LMDA JOB LINE ENTERING ITS THIRD YEAR . The LMDA job line - which has offered over 75 job announcements since its inception - relies on you, the LMDA members to notify us of job openings.

Our goal is to announce jobs each month in many regions and we need to hear from you in the field when you are leaving a job or if a new job is being created. Please call the LMDA office at (212) 642-2657 if you have any information about a position. The job line is recorded on the first day of each month.

NEW DRAMATURGS CORNER. Attention New Dramaturgs! We'd like to start a New Dramaturg column as part of our quarterly newsletter. We'd like to include articles, questions, answers, information, updates—what do you think would be helpful? Please take the time to let us know. Write Susan Bougetz, New Dramaturg Coordinator at the LMDA address, or call her at (212) 642-2657.

We'd also like to encourage all new dramaturgs to participate in their regional LMDA meetings in your area. This is a good way to get to know the other new dramaturgs in your area, and to perhaps organize your own New Dramaturg meetings. Anyone who is interested in coordinating local New Dramaturg activities can call Susan for help and information.

True, theatre artists have been neither silent nor passive since the Administration began its Gulf War on artistic content. Some artistic directors have refused to accept or seek money from the NEA. In 1991, Karen Finley, John Fleck, Holly Hughes and Tim Miller sued the Endowment for unconstitutionally requiring a decency standard for grants. Last June, playwright Jon Robin Baitz accepted a \$15,000 NEA grant and then donated an equivalent sum to two organizations whose grants had disappeared under the politically-driven vetoes of La Imelda (Acting NEA Director Anne-Imelda Radice).

And all of us have tallied the Administration's offenses against free artistic expression like these nailed to the doors of our minds.

It is not enough.

It is not enough, because the White House is only the leading indicator of wide-ranging public and private attempts to stop the funding/presentation/sale of certain perfor-

mances, movies, books, song lyrics, videos, exhibits, in the name of community standards for obscenity. (Note the campaign by "Tipper" Gore, the wife of the Democratic candidate for Vice President, to append warning labels to CDs and tapes that contain songs with so-called vulgar lyrics.)

It is not enough, because the same thinking that censors artistic expression condemns the right to choice for women, condemns gay rights, condemns all civil liberties. If one goes down, we all down.

Hoping that Clinton-Gore get to the White House won't do it either. Vote for change, yes, but rely on ourselves. We have to be louder and more visible. Maybe, to borrow a concept from a satire by Douglas Turner Ward, we need to arrange a Day of Absence of theatre, turn out the lights in non-profit theatres across the country for one evening and let theatre-goers experience what that feels like. For sure, playwrights need to write angrier plays, urged on by dramaturgs, literary managers and artistic directors. We need to write more articles for our programs about the dangers of cultural regimentation. We must march and picket for what we believe, and pack the buses when bills challenging the arts come to federal and state legislatures.

Do these things, or wake up to find that dramas glorifying National Culture are playing in our theatres.



Northeast:
David Kent
(Merrimack Rep)
Gitta Honegger
(Yale Repertory Theater)
Jaymie Kozyn
(Huntington Theatre)



Southeast:
Adam Versenyi
(Playmakers Rep)
Carolyn Coles
(North Carolina Playwrights
Center)
Del Hamilton
(Seven Stages)



Mid-Atlantic:
Sydne Mahone
(Crossroads Theater)
Michael Hollinger
(Philadelphia Festival for New
Plays)



A POLITICAL ACTION PRIMER

by Nichole Gantsber

The Fall is always a wonderful time to get involved in advocacy and politics. This Fall brings much more than the Presidential campaign. In November all of us will be voting for our representative to the House of Representatives, and many of us will be voting for federal Senator, state Legislators, Mayors, City Council, etc... Throughout this fall your elected representatives will be campaigning and after November they will be working in their district offices — there's no better time to meet and discuss issues of concern. The following are suggestions on how to start being an arts advocate.

TOWN MEETINGS

Town Meetings present an excellent opportunity to speak with your elected officials. A Town Meeting is a local forum for constituents to ask their elected officials about issues of concern. The Town Meetings provide the official with an opportunity to take the "pulse" of the community on various issues. Be sure to attend your local Town Meeting; if it's at the state level ask why the state hasn't increased the grant level or inform your representative that his/her vote for the State Arts Council enabled your theatre to get vital financial support. Every elected official loves to be thanked in public. Additionally, an official may not know that their vote helped a local group get funding.

LETTER WRITING

Your letters can also thank your elected officials for their assistance and they are a great way to start a productive relationship with your Mayor's Office, Senator, etc... If your theatre receives a grant — write a letter. If an important vote is coming up to fund the City Arts Council — write a letter. If your elected official votes against the arts — write a letter gently informing them of their vote's negative impact on your community. You can also write letters to the

editor and inform your community of your elected official's help or hindrance for the arts. Each elected official has a staff person who keeps track of media articles and your theatre will be sure to receive attention from your elected official.

After the election, write a letter—congratulating all your representatives on their reelection and offer your assistance on any questions they may have on arts issues in your community. If you do not know who your State Senator or Representative to Congress is, call the local League of Women Voters. They will provide you with the names of your legislators, their proper address, and titles.

RELATIONSHIPS

Each elected official will have a staff person assigned to serve as a liaison with the arts community and to brief the elected official on arts issues. Elected Officials will often be invited to speak to organizations or write columns for a newsletter. If you have a relationship with the arts staff person, you can help the staffer write their speech or newsletter column. This will help you influence your elected officials opinion on issues that affect the arts.

Be sure to invite your elected representatives to visit your theatre... perhaps an opening night party? You can't expect your Mayor, Senator, or County Supervisor to help the arts if they are not familiar with your theatre's work and contributions to the community at large.

ELECTIONS

Election campaigns are a great way to establish relationships with your elected officials and their staffs. If it is a small campaign you may find yourself stuffing envelopes along side the candidate at 11:00 at night. If it is a larger campaign, you will meet the people who will be the candidate's senior staff... and these people will remember your help. Volunteering is the best way to gain access to an elected official.

If you can't donate a lot of time,

organize other arts advocates to help. Call up the campaign's volunteer organizer and tell the organizer you would like to bring twenty people down to volunteer one evening or Saturday. Then when the elected official is in office, he/she will remember that day when twenty people from the arts community helped out with phone calls or handed out literature.

STRENGTH IN NUMBERS

The arts community is small but there is strength in numbers. You may be one theatre but you can organize the other theatres, symphonies, dance companies, and museums to help out with arts advocacy. Here are some ideas for organizing events. Invite all the artistic directors to:

- have lunch/breakfast with your elected official;
- meet with the elected official when he/she is in town and discuss common issues of concern.
- Or invite all your community arts organizations board members to a fundraiser for an elected official.
- If you live in North Carolina, get all the arts organizations' interns together and picket outside a certain Senator's office.

We all need to support the National Endowment for the Arts and keep it free from censorship. We can also build coalitions from people outside the arts community. Contact your local National Education Association, American Federation of Teachers, Library, or local business leaders. Artists are a small part of the population, but our audiences can make our community strong.

Note of Warning: be careful about any election and lobbying activity. Most 501(c)(3)'s tax status prohibits them from taking part in campaigns or lobbying. It is legal for your theatre to invite the Mayor for a tour of the facilities, but it is illegal for you to lobby. If you organize a day to volunteer on a campaign, do not use your theatre's phones or volunteer your time while you are on the theatre's payroll — work on Saturday or take a vacation day. Local laws vary so check with the campaign's attorney before sponsoring an activity.

students and adults. These include the Student Subscription Series, a program which provides 1400 free subscriptions to the Mainstage season for Chicago's Public High School students and their teachers, along with extensive educational support. From 1982 to 1986 he was dramaturg at Chicago's Court Theatre, working on over 20 productions from Sophocles to Orton, and has free-lanced at a number of Chicago theaters, including the Body Politic, Victory Gardens, and Shakespeare Repertory. He has written on rock, film, and theatre in many periodicals.

NEW BOARD MEMBERS

LMDA's Board of Directors elected five new members at the May Board meeting. The new members are:

- Anne Cattaneo (Dramaturg, Lincoln Center Theater);
- Peggy Marks (Attorney);
- Cynthia Jenner (Freelance Dramaturg);
- Kip Gould (President, Broadway Play Publishing);
- Marci Miller (Vice President of HBO Pictures).

Canada:
Michael Springate
(Theatre Exchange)
Lorraine Herbert
(C.E.A.D.)



Metropolitan New York
Erin Sanders
(Second Stage)
Tim Sanford
(Playwrights Horizons)
Lynn M. Thomson
(Circle Repertory Theater)



BOARD
Arie Cattaneo
Lewis Falb
Kip Gold
Lynn Holst
Cynthia Jenner
Diane Krausz



Peggy Marks
Bonnie Marranta
Marci Miller
Jean Passanante
Mary Robinson
Don Shewey
Ed Wilson



NATIONAL THEATER TRANSLATION FUND

GRANTS TO TRANSLATORS

Deadline: October 15, 1992

Announcement of Awards: January 5, 1993

The National Theater Translation Fund is a major national effort to encourage the translation of plays into stageworthy, contemporary American English.

The National Theater Translation Fund was created by a consortium of theater artists and organizations. Initiated by New York's CSC Repertory and administered by Literary Managers and Dramaturgs of the Americas, the Fund is made possible with the generous support of the Pew Charitable Trusts and the Rockefeller Foundation.

The Fund aims to stimulate interest in theater from cultures around the globe by supporting new American translations of foreign plays, both classical and contemporary. The Fund supports translations playable on the American stage today, rather than work done for purely literary or archival purposes.

Priority will be given to applications by individual translators who are native speakers of American English and have a solid understanding of the language and culture from which they are translating.

TO APPLY SUBMIT:

1. Six copies of a one-page resume or biography that includes professional experience, language skills and indicates familiarity with the culture from which you translate.
2. a. One full copy of a play or other literary work you have previously translated into American English.
b. One copy of the same work in the original language.
3. a. Six copies of a translated sample of a scene five to ten pages long of a new work you propose for translation into American English. The panel realizes this will be a working draft.
b. A full copy of that same new work in the original language.
4. A statement of the rights to the work you wish to translate that

answers the following:

- is the work in the public domain,
- or have you obtained the rights from the author or his representatives,
- or are you in the process of obtaining these rights?

5. Six copies of a statement not exceeding one page in length that gives:

- the title of the work you wish to translate;
- a description of the play and its cultural context;
- why you feel a translation of this work is called for;
- your approach to this translation.

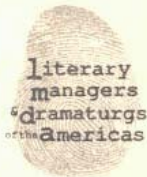
6. Priority will be given to applicants who can provide at most two letters of recommendation from professional references who can attest to your skill as a translator and/or your experience working in the theater. Those applicants with letters from theater artistic directors or literary managers expressing an interest in your translation for production, workshop or staged reading will receive special consideration.

SEND YOUR APPLICATION, POSTMARKED NO LATER THAN OCTOBER 15, TO:

National Theater Translation Fund/VLMDA
Box 355 CASTA, CUNY Grad Center
33 W. 42nd St., New York, NY 10036
phone: (212) 642-2657

STEERING COMMITTEE NATIONAL THEATER TRANSLATION FUND

Dennis Brutus University of Pittsburgh	Anne Cattaneo Lincoln Center Theater	Maria Irene Fornes Playwright
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Carey Perloff American Conservatory Theater	Paul Schmidt Translator	Nozake Slunge Playwright



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