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LMDA Review, volume 9, issue 1

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Highlights

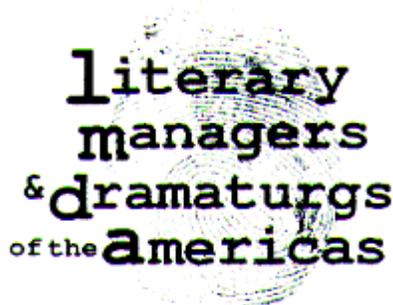
- **Next Annual Conference, June 17-20, U. of Puget Sound**
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the lmda review

*The Newsletter of
Literary Managers and
Dramaturgs of the Americas
9.1 (fall 1998)*



**literary
managers
& dramaturgs
of the americas**

**“That conversation we were always on the edge of having, runs on in my head, . . .”
Adrienne Rich, "Twenty-One Love Poems”**

In this issue of the *Review*:

Jayne Koszyn, immediate past president of LMDA, expresses her thanks to those who worked with her over the past two years;

Vicky Abrash, a former president of LMDA and planner for last June's conference at Columbia, gives an overview of the conference and writes about Anne Cattaneo receiving the Lessing Award for Lifetime Achievement in Dramaturgy;

Lee Devin of the UCaucus describes last June's pre-conference and calls for

submissions on dramaturgy and education for the next edition of the LMDA Source Book;

Michael Bigelow Dixon describes the "LMDA Award for Dramaturgy";

Bronwyn Eisenberg writes about her work with the Early Career Dramaturgs project and asks your help in updating the *Guide to Internships*;

Liz Engelman, LMDA Secretary, reviews the map of North America, asks for updates on the Regional VP listings, and invites VPs to organize regional meetings between now and mid-January;

Lynn Thomson reports on the work of the Advocacy Caucus;

Brian Quirt brings us up-to-date about LMDA projects in Canada;

Cindy SoRelle invites LMDA members to become involved in the Dramaturgy Focus Group at ATHE in Toronto from July 28-31, while **Klaus van den Berg** invites submission to ATHE's dramaturgy debut panel. Also note the **Script Exchange**, next **June's conference** in the Pacific Northwest, **LMDA online**, minutes from the annual business meeting and more.

The LMDA Board: Peggy Marks, President; Vicky Abrash, Arnold Aronson, Jeremy Gerard, Christopher Gould, Joyce Ketay, Jayne Koszyn, Diane Krausz, Marci Miller, Lloyd Richards, Richard Rose, Erin Sanders, Tim Sanford, Tazewell Thompson, Edwin Wilson

At the back of the *Review*, you will find **contact information** for the officers and for individuals heading up special projects.

The next *LMDA Review* will come your way around the first of March. The deadline for submissions is February 1, 1999. If you are interested in writing a piece for the *Review* or serving as a guest editor for an upcoming edition, please contact Geoff Proehl.

Mid-Year Meetings

Along with meetings organized by Regional VPs (see related story below), LMDA's executive officers will hold a series of mid-year planning sessions for current, past, and potential members. These meetings will take place in **Seattle on Wednesday, January 6** at A Contemporary Theatre from noon to 5 p.m. (contact person, Liz Engelman, A Contemporary Theatre, <engelmal@act.iswnet.com>, 206-292-7660); in **Chicago on Friday, January 8** at the Goodman Theatre beginning with lunch at noon to 5 p.m. (dinner and a show possible in the evening; contact Richard Pettengill, Goodman Theatre for more information, <artsined@goodman-theatre.org>, 312-443-3839); in **Baltimore at Center Stage for Baltimore and Washington, DC folks on Tuesday, January 12 from 11 a.m. to 2 p.m.** (contact Liz Engelman); in **Philadelphia, Tuesday, January 12, from 2 to**

5 p.m. at Lee Devin's house (603 Hillborn Ave, Swarthmore, PA (contact Lee Devin, <ldevin1@swarthmore.edu>, 610-328-0425); in **New York on Saturday, January 16** at Columbia University from 1 to 5 p.m. (contact Allen Kennedy, <allen_kennedy@dalton.org>, 212-866-1021); and in **Calgary on Friday, February 26 from 1 to 4 p.m.** at PanCanadian playRites '99 at Alberta Theatre Projects (contact Bob White at Alberta Theatre Projects, <whiterf@ATPlive.com>, 403-294-7475 or Brian Quirt, <bquirt@interlog.com>, 416-214-1992, Toronto; see related story, "LMDA Canada"). We are in the process of scheduling meetings for the Bay Area and Southern California (if you are interested in helping organize them, please contact Geoff Proehl or Liz Engelman).

The executive officers encourage you to join us and members of the Programming and Projects Committee at these and other regional meetings to engage in a dialogue about where we hope to go as an organization and profession in the months and years ahead.

Words of Thanks from Jayme Koszyn Outgoing President of LMDA

I discovered LMDA at the 1988 conference at the Eugene

O'Neill Theater Center. I was moved by the openness of the conversation and the sheer generosity of the people who welcomed me, a novice to the profession. I felt I had found an intellectual and creative home among these people who called themselves dramaturgs.

Over a decade later, I think about what I learned by moving through the ranks of the organization, from regional vice president in New England, to president of the university caucus, to secretary, and finally, to president. Along the way, many people demonstrated an unflagging selflessness as they devoted hundreds of hours to strengthening the profession internally and externally. Although they are too numerous to name, those who stand out as carrying the spirit of volunteerism are Vicky Abrash, Emily Morse, Allen Kennedy, Lee Devin, Michael Bigelow Dixon, Tim Sanford, Peggy Marks, Harriet Power, Lynn Thomson, Shirley Fishman, Shelby Jiggetts, Patty Taylor, Julie Bleha, Jim Leverett, Melanie Deas, Michele Volansky, Norman Frisch, Mark Bly, Sari Bodi, Melissa Cooper, John Dias, and Diane Krausz. These are a few people among many who, without complaint or hesitation, came forward time and time again to help LMDA.

Essential to this list is the remarkable Geoff Proehl. For the eight years that I have had the pleasure of working with him, Geoff has confirmed my belief that everything is a subset of teaching and learning, being a

great teacher and learner himself. A wise and kind individual who is relentless in his desire to—as he defines it in this newsletter—widen the conversation, Geoff is a timely leader for LMDA.

While my focus, given some of the excitement of the past two years, may have been more external than internal, Geoff will lead us to ideas and explorations that can push us to the next level. I am very excited that Geoff has agreed to take on the presidency, and I know that he and his officers—Allen Kennedy, Jane Ann Crum, Liz Engelman, and Tricia Roche—will both deepen and expand LMDA's mission. I continue to recommend that our organization begin to turn its sights to professionalization, with a salaried director and administrator, and it is a relief to me that LMDA is stronger financially than it has been in years. Thank you to Linda Earle and Susan Jonas of the New York State Council on the Arts for helping us achieve this goal.

See you at the next conference, and welcome Geoff Proehl!

An Ongoing Conversation Geoff Proehl

Late July, 1998

**No one lives in this room
without confronting the
whiteness of the wall**

**behind the poems, planks of
books,
photographs of dead heroines.
Without contemplating last and
late
the true nature of poetry. The
drive
to connect. The dream of a
common language.**

Adrienne Rich, *The Dream of a Common Language*

I walked into “this room” in June. In Chicago. In 1990. At DePaul University. I walked into a lobby area on a humid mid-afternoon, sweating and carrying luggage that had traveled by shuttle and plane and commuter train to this conference that I had heard about through a poster on an office wall at Villanova University. The first person I met as I walked through the door was Anne Cattaneo, then president of LMDA. She greeted me like a long lost friend and colleague, even though we had never seen or talked to each other before and immediately said, in a manner that many who know Anne will recall, that she needed to talk with me: this with a warmth that was irresistible. The next conference, she soon told me, would be in Philadelphia and she was wondering if I would like to be involved. I must confess—and for many this will confirm their worst fears about academics—that I was at this LMDA conference because I had recently graduated from the Ph.D. program at Stanford in directing and dramatic criticism and had been teaching a class with the word *dramaturgy* in the title but still did not quite

know quite what that was, despite Mark Lord's efforts to educate me.

So I had come to Chicago to learn what dramaturgs said to one another, how they spent their leisure time together, what they drank and what they ate, how they treated the space between them. When I left a few days later, it was with a list of names and phone numbers of people who were willing to come to the East Central Theatre Conference and talk about dramaturgy. I intentionally left with as many names as possible because the year before two colleagues and I had read papers on American theatre at that conference for exactly one other person: a retired gentleman who was doing theatre at a community college somewhere in the mid-Atlantic states. If I was going to do another panel I at least wanted to have some other people in the room to talk with if that gentleman failed to show up. The names on that list (Paul Walsh, John Lutterbie, Susan Jonas) and others whom I met that summer and in following summers have now become colleagues and friends.

Tuesday, August 11, 1998

**That conversation we were
always on the edge
of having, runs on in my
head, . . .
Adrienne Rich,
"Twenty-One Love Poems"**

It's 6:42 p.m. Denver time. A Tuesday in the summer of 1998. It's hot again. I'm on my way to another conference. This one in San Antonio for ATHE (Association for Theatre in Higher Education) and, in particular, a dozen panels that ATHE's Dramaturgy Focus Group is sponsoring. Next to me in the cramped coach section is Guillermo Gómez-Peña, ATHE's keynote speaker: a director and writer, as well as a recent MacArthur Fellow. In addition to doing the keynote, he will participate tomorrow in a dramaturgy panel on solo performance.

We have never met, but I know who he is because I sneak a look at the papers he carries and see the name of Gretchen Haley, the dramaturgy contact person who arranged his participation for the panel. I introduce myself. We shake hands and I wonder at these strange coincidences that throw people together, that put us elbow to elbow at 35,000 feet. Just now, we don't talk. I write these words. He works through a pile of papers. We wait for the plane to take off. But tomorrow we will sit in a small room and have a conversation with two dozen other individuals, a conversation that would never have occurred if not for LMDA and ATHE.

At that first conference in Chicago, Anne was particularly interested in developing relationships between these two organizations. Then, one did not exist: there wasn't an ATHE

Dramaturgy Focus Group. Through the efforts of Liz Ramirez, John Lutterbie, and others now there is. LMDA did not have a University Caucus pre-conference. Thanks to the founding leadership of Susan Jonas and subsequent chairs (Jayme Koszyn, Harriet Power, Lee Devin) along with members like Kae Koger, Ellen Mease, Tom Shafer, and Bill Condee, the UCaucus and its pre-conference flourishes.

LMDA and ATHE have provided rare meeting places for dialogue between the university and professional theatre. Anyone who knows the history of theatre in the United States and Canada understands just how fragile that dialogue is. One of our most important goals is to provide ways for it to continue, to keep the door open in both directions.

* * *

*Many weeks after the time we had hoped to get the **Review** in the mail:*

**What else does it come
down to
but handing on scraps of
paper
little figurines or phials
no stronger than the dry clay
they are baked in
yet more than dry clay or
paper
because the imagination
crouches in them.**

Adrienne Rich, *Leaflets*

This issue of the *Review* brings you a new group of executive officers: Allen Kennedy, VP for Projects and Planning; Jane Ann Crum, VP for Communications; Liz Engelman, secretary; Tricia Roche, treasurer; and myself, president. We and LMDA's Programming and Projects Committee want to know what you feel we should focus on during the coming months and what we can do together to accomplish our shared objectives.

Our immediate goal, taken from last June's business meeting (see related story), is to reflect carefully about where we—as an organization, a profession, and a discipline—need to go in the months and years ahead. Without forgetting the need to speak to our fellow theatre makers and the public in general about who we are and how we can most effectively engage in theatre making, we want to undertake a careful internal dialogue.

Here initially are three questions:

- 1. What strengths do we possess?**
- 2. What challenges do we face?**
- 3. What changes do we envision or desire?**

We all know, however, that questions pre-figure answers. **So we would ask not only for answers but for more questions in turn.** We will pursue your responses—questions and answers—online, in the *Review*, at a series of mid-year meetings (see related story), and at next June's

conference at the University of Puget Sound: a conference we have characterized variously as "a retreat," "a working conference," and as a kind of "town meeting."

Questions will in turn lead to action. In the meantime, we will continue to move ahead on a wide range of projects, many of them described in these pages: the work of the Advocacy Caucus, of Early Career Dramaturgs, and the UCaucus; the growth and development of LMDA in Canada, online initiatives including various web pages and e-mail distribution lists, our guides to dramaturgy programs and internships, the job line, the new LMDA Award in Dramaturgy, our next conference at the University of Puget Sound, the *Review* itself, our ongoing affiliation with ATHE and its Dramaturgy Focus Group, *The Production Notebooks* (now moving toward volume two under Mark Bly's editorship), the *Script Exchange* (see related story), and much, much more. We are doing plenty and have plenty more to do. We want, however, through these questions to understand better how all that we undertake relates to our visions, collective and individual, for both the organization and the profession.

Furthermore, in all of this we want to practice the work of this profession, this discipline at its best. And what characterizes us at our best? We'll think together about this as well in the coming days, but here's a beginning:

- ◆ we continually work from the heart and the mind, from both empathy and distance;
- ◆ we treasure collaboration and our collaborators;
- ◆ we bring to all our endeavors the perspectives of the liberal arts and the humanities, a love of poetry and history and philosophy and the sciences;
- ◆ we refuse categorical thinking that places academics on one side and theatre professionals on another;
- ◆ we practice the difficult but crucial art of asking the right question at the right time;
- ◆ we endeavor to commit ourselves only to those projects that we can passionately embrace;
- ◆ we have a high tolerance, indeed a love, for complexity, ambiguity and mystery;
- ◆ we admit the rarity of honesty and compassion even as we try to realize moments of both.

Our work might best be described by one word: *conversation*. Adrienne Rich weaves in and out of these notes, because her prolonged meditation on what it means to try to converse with another person speaks so clearly to both reality and hope.

LMDA began with a small community of people who came together to eat and to drink and to

talk. We still do all three of these activities extremely well: some (at times) better than others. I do not, however, want to end with a romanticization of conversation and camaraderie. The most useful conversations I have had are too painful to repeat in the space of these words. Conversation challenges us more than almost any other human endeavor. In the months ahead, we will search for consensus amongst ourselves, but at times we may need to agree to disagree. Sometimes we will weary of talking, sometimes we will need to take a break, but ultimately we commit ourselves to this discipline of honest, but careful speech; this discipline of ferocious, but compassionate listening.

But first of all conversation requires connection. If any part of your contact information is ever incorrect, contact me as well as the office until we get it right. This is simple but so fundamental. The LMDA administrator, the executive officers and I will make every effort to be responsive to your calls, letters, and e-mails. If you are having trouble getting through to LMDA, please call or e-mail me directly at the office (253-756-3101; <gproehl@ups.edu>) or at home (253-761-0804).

Finally, words of simple thanks: to the individuals who dramaturged

these words; to the executive officers, Regional VPs, and the Programming and Projects Committee for their day to day commitment to the work we do; to those who over the years made this long, ongoing conversation possible: past presidents, officers, administrators, project directors, individual members.

Most of all, just now, thanks to Jayme Koszyn for her persistent and careful work over the course of the past two years as LMDA's president and for all of her work for this organization in the years prior to her presidency.

Thank you, Jayme!

Anne Cattaneo of Lincoln Center Theater Receives Dramaturgy Award Vicky Abrash

At last summer's annual conference Anne Cattaneo received the 1998 Lessing Award for Lifetime Achievement in Dramaturgy. The honor, which comes with a \$500 cash award, recognizes Ms. Cattaneo's distinguished career as a dramaturg and her many contributions to the field.

Anne Cattaneo is the dramaturg of Lincoln Theater. A three term past president of LMDA, she has worked widely as a dramaturg on classical plays with directors such as James Lapine, Robert Wilson, Adrian Hall, Robert Falls, Mark Lamos, and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970s she commissioned and produced plays by Wendy Wasserstein (*Isn't It Romantic*), Mustapha Matura (*Meetings*), and Christopher Durang (*Beyond Therapy*). For the Acting Company, she created *Orchards* (Published by Knopf and Broadway Play Publishing), which presented short stories by Anton Chekhov adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and *Love's Fire*, which presented adaptations of Shakespeare's sonnets by Eric Bogosian, William

Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht's *Galileo* (Goodman Theater, 1986 starring Brian Dennehy) and Botho Straus' *Big And Little* (Phoenix production starring Barbara Barrie, published by Farrar Straus and Giroux). She developed and runs the Lincoln Center Directors' Lab and is currently on the faculty at Juilliard.

In addition to her artistic achievements, Anne Cattaneo has been a key figure as the field of dramaturgy has grown and changed since the 1970s. She has served as a mentor, role model and inspiration to dramaturgs who followed her. She has successfully championed many writers and directors. And, as a matchmaker, booster and articulate spokesperson, dramaturg, translator, teacher and writer, she has made an invaluable contribution to contemporary American theater.

May I Have the Envelope, Please? Michael Bigelow Dixon

This year, in addition to its Lifetime Achievement Award (see related story), LMDA will bestow a new award for dramaturgy named in honor of Elliott Hayes, the dramaturg and literary manager at the Stratford Festival

in Canada from 1983 until his untimely death in 1994. Elliott was a dual citizen of Canada and the USA and his achievements spanned the dramaturgical spectrum from production to adaptation to education. The prize money of \$500 is underwritten by Ken Nutt, the executor of Hayes' literary estate. The selection process will be as follows:

- ◆ Everyone is eligible: LMDA members and non-members, students and professional staff, faculty and freelancers. The trick here will be the effective distribution of guidelines and everyone's help in getting the word out.
- ◆ The application and nomination process will be streamlined, so those two steps are being combined into a one-step form that requires minimal paperwork.
- ◆ Finally, the award will honor the exemplary work of a dramaturg on a "recent project," with "project" being defined as broadly as possible. For example, a dramaturg's "project" may include, but is not limited to, work on a production, publication, educational program, or advocacy for the profession. Yes, it's inevitable that apples be compared with oranges, but by focusing on excellence in analysis, creativity in approach and potential significance to the field, it's hoped that the panel of three judges—Harriet Power, Amy Wegener, and Bob White—will identify a

dramaturg whose work merits national attention and professional celebration.

A committee-of-three, who selected the judges and is currently working to formulate the final draft of the guidelines, includes: LMDA President Geoff Proehl, LMDA Secretary Liz Engelman, and LMDA member Michael Bigelow Dixon. In order to fine tune the process, the award will continue to be reevaluated, so feedback is welcome by the committee-of-three at any time.

As promising as an award like this may be, it also entails risks, such as: no one will apply or nominate (you can remedy that); the applications and nominations will suggest there's nothing impressive happening in the profession (and we all know that's not true); and the Award will appear to be rigged (which it isn't). Steps are being taken to avoid those pitfalls and perceptions, but the outcome depends in part on your participation. So hopefully you will apply or, if you can't, then you'll encourage others to do so.

Guidelines for the \$500 LMDA Award for Dramaturgy will be available by early November, with a submission deadline for application/nomination on March 1, 1999. A rationale for the award is published below.

LMDA Award for Dramaturgy

This award is being established for several reasons: first, to recognize and reward exemplary achievements in the field of

dramaturgy by individual or collaborating dramaturgs; second, to demonstrate for the theatre community-at-large the ongoing and significant contributions of dramaturgs; third, to educate those working in the profession about alternative approaches and new ideas in the field of dramaturgy; and fourth, to begin a record of innovation, thought and accomplishment that will broaden and deepen future discussions about the roles of dramaturgs and the potential of dramaturgy.

The philosophical foundation of this award—like that of dramaturgy itself—rests in the belief that art benefits from examination on the parts of both artist and audience, and that creative inspiration accompanied by reflection and analysis is most likely to lead to productions and projects that fulfill the spiritual, social and personal potential of the theatrical event.

Projects considered for this award may focus on any aspects of dramaturgy and may include but are not limited to productions, publications, educational programs or advocacy for the profession. The five criteria for evaluating nominations, in no particular order, are:

- ◆ **Distinctiveness:** what is creative or unusually compelling in the dramaturgical analysis or approach to the project;
- ◆ **Contextualization:** how is the project enhanced by dramaturgical analysis or research;

- ◆ **Impact:** in what ways are the audience, artists or institution enriched by the dramaturgical ideas and execution;
- ◆ **Ethics:** how are issues that might be raised by challenging analyses or changing structures dealt with and/or resolved;
- ◆ **Significance:** how does this project inform, challenge or advance the field of dramaturgy.

The recipient of the award will be selected by a panel of three judges to be designated by the committee working on the LMDA Prize. The panel will represent the diversity of the field in as many dimensions as possible: geography, nationality, generation, professional emphasis, race, gender, training and experience, among others.

This annual award will be presented at the conference of the Literary Managers and Dramaturgs of the Americas, or at a time and place designated by the LMDA elected officers and Board of Directors. At the award ceremony, the recipient(s) will be invited to speak about the award-winning project, and it is hoped that those comments will find their way into print in order to reach a broader audience in and beyond the theatre community.

For copies of the application/nomination forms, call, fax, or write LMDA: c/o CASTA, CUNY Graduate Center, Box 355, 33 W. 42nd St., New York, NY 10036-8099; phone 212-642-2657; fax 212-642-1977; forms can be requested via e-mail

(<gproehl@ups.edu>—subject: LMDA Prize) or be found at the following website: [“http://www.ups.edu/professionalorgs/dramaturgy/”](http://www.ups.edu/professionalorgs/dramaturgy/).

Rent Settlement

On August 25, 1998, the following statement from Lynn Thomson was sent to LMDA members online: "On Tuesday, all litigation regarding *Rent* and my claims was settled. As is standard, a Court Order prevents my discussing the terms of the settlement, but I am glad to say that the principles regarding my right to compensation and credit have been addressed. Moreover, the court decision acknowledging clearly that I wrote a portion of *RENT* and legitimately demanded credit and compensation stands. The efforts on the other side to affirm that dramaturgs cannot, by nature of that title, have an equal right to copyright did not prevail. I am happy that the litigation is over."

LMDA announced that it was pleased that the Larson estate finally agreed to offer Lynn Thomson a settlement which reflects respect for her uncontested contributions to making the play *Rent*. Thomson's suit argued for fairness. This settlement supported that plea.

In the future, the organization will engage in an ongoing conversation about the important issues that Lynn Thomson's suit has raised.

That dialogue will continue on our e-mail discussion list, in the *Review*, and in regional and national forums being planned between now and the end of next summer.

On Advocacy Lynn Thomson

In 1996, I advocated for advocacy. I felt then, and feel now, the great conviction that if our profession is to move forward, working conditions must change; and if the organization is to thrive, it must address the quality of the membership's professional life. Certainly, discussion of our art and craft should continue, but we have now entered a new time in the life of the profession in the United States and we must engage in the tasks this movement demands. If we remain isolated from the realities of "labor" problems facing dramaturgs, then we will, as a group, be isolated from due recognition, due compensation, and new opportunities. For these reasons, I volunteered to head what I named the Advocacy Caucus (just to get a little retro 60s activism in there). This past year, that committee met and issued a report which has been sent to you. Next year, Shirley Fishman will take on the responsibility of heading this committee. As I leave, I offer my personal reflections on the experiences this past year, the discoveries I made, and just a little of the work left undone.

Since you have the Advocacy Caucus Report (the report was sent to LMDA members in September; if you did not receive a copy, please contact the office), I will not reiterate its contents. Please read it. For stress, let me quote: "We were interested not in issues surrounding intellectual property, but in fairness. The fact is that copyright protects expression not ideas, and the committee believes that most of what the majority of dramaturgs do falls within the realm of ideas. We believe strongly and assert as the central assumption of our deliberations that, for us, whether or not a dramaturg is protected under the laws governing copyright does not matter. Regardless of the "copyrightability" of the work we do, the truth is that dramaturgs are no less entitled to adequate working conditions, reasonable expectations from employers and colleagues, equitable compensation and credit as any other member of the artistic community." The committee arrived at many, many more questions than answers. The membership needs to provide answers. What are your answers? We need the involvement of the whole membership if we are to progress. Our greatest obstacle was a good one: we were shy of speaking for everyone without knowing clearly what everyone wanted. PLEASE COMPLETE THE ADVOCACY CAUCUS SURVEY. (Editor's note: The caucus is currently revising this survey; we will circulate the

revised version as soon as it is completed.) Without a comprehensive understanding of what happens now, how can we intelligently formulate the future we want and what we need to change? And the report itself raised a new question: it is, must be, only a recommendation. If we want to ratify any of the recommendations, how do we do that? If you object to any or all, what is the forum in which we can discuss the issues? And through what method? If the report is, as I suspect it will be, but the initiation of a dialogue among us, then I will be very pleased with our efforts. I suggest a "town hall" at the next annual conference, preceded perhaps by small "study groups" that will present considerations.

For example, do you agree with our recommendation that most of what we do, when employed by an institutional theatre, is "work for hire," but that there are circumstances in which our level of engagement in the project is such that we deserve participation in the future of that project? If you agree here, how can that future be secured? What is the difference between a new play and a revival? Uniformly, we felt we do not want to participate in playwrights' royalties and want to be paid by producers. How can we contractually insure this happening?

Some reflections. The want of solidarity and activism are endemic problems that became especially poignant and underscored as the committee struggled to work.

Meetings were subsumed in debates that certainly revealed the great range in practice among dramaturgs. The whole concept of "standard practice" was not always verifiable. Yet, we share here a truth in all the professions of the theatre: no matter how common certain traditions and training methods are, individual artists will be, well, individual. Our last meeting proved best because we shifted to the use of a skill we all have, search for consensus. Let us look to find our commonalties and not fear we will thereby shed our cherished differences. Only in solidarity, in strong identification with a community, can we accomplish goals. This has been true for other theatrical professions. Of any group, we should know how to learn from the past.

And related to solidarity, I urge one of the facts that emerged from the limited sampling of surveys: the great stratification in the profession regarding job security, status, compensation, etc. In briefly examining the history of theatrical unions and guilds, I found that always a profession advanced significantly because of the special commitment of those already in the kinds of conditions we want to prevail for all. Ethyl Barrymore marched in the streets with the striking actors to support the formation of Equity. Bob Fosse insisted that the SSDC standard contract be used for him and would sign no other contract. We must band together, if not for ourselves, then for others and the future.

As for activism, the irony is that we are almost universally so overworked we don't have time to solve the problem. Time (schedules) was the chief enemy for the committee. Meetings were hard to schedule and we were unable to meet as often as necessary. I urge every dramaturg to "tithe" 5% of their work week for the good of all. Meanwhile, what additional solutions are there to the schedule and time issue? And how can we broaden and enlarge the participation to insure we speak for the many? Can e-mail be used to tie us together?

Many questions emerged in our process. We were prohibited from offering model contracts because LMDA is a service organization. I think the alternative we chose, posing guidelines, was certainly useful. Still the question is raised and remains: What is the best shape for the organization? If we are "employees" we can form a union. Are we "employees"? If not, do we want to follow the path of independent contractors: DG and SSDC? The last idea to float by me was that we perhaps should consider splitting into two related organizations: following the model of the Dramatists Guild and DG Foundation, SSDC and SSDC Foundation: the "foundations" are not for profit. I hope the next conference will invite an expert: a union organizer or someone with a strong understanding of the different forms a professional group can take and how the different shapes advance the good of the members. Our time was

employed entirely in formulating guidelines. The other side of advocacy remained undone: getting the word out about us and our work both to our colleagues in the theatre and the audiences. So here are some questions asked but not addressed: How can we enlist NYSCA and other state art agencies and TCG? Can we have a panel at the next TCG conference? What is your state arts agency doing to promote the profession? Where can we get articles? How can we insure a letter campaign when there is an attack on dramaturgs? What else can we do?

Well, we have only begun to fight.

A VP IS A VP IS A VP **Liz Engelman**

If you are, or think you are, or would like to be a Regional Vice President of LMDA, please read this! If you are a member, read this anyway! In recent weeks, the LMDA Projects and Planning Committee has been discussing how to make both our annual conference and the organization itself as useful to all of us as possible. One step in this direction, we thought, was to try to facilitate conversation among all our members throughout the year. The annual conference is then an extension and/or culmination of these ongoing conversations; a way to discuss in a large group the issues, ideas and questions that have circulated around e-mail lines and fragmented phone

conversations of the preceding months.

So let's start now. There are 3 pieces of business I am trying to accomplish with this piece: Who the VPs are? What they can do? And when they can do it?

Who you are? I'm newly secretary, and am trying to catch up here with the whole Regional VP Map of America. A few changes have been made to the breakdown of states and regions, so look closely at where you are now; I hope it makes sense. You will find below a list of the breakdown of America (that sounds apocalyptic!), together with the names of the designated VPs for each area. **If you are not on this list as VP and think you should be, please contact me. Conversely, if you are on this list, and think you should NOT be, contact me.**

What you can do? I hope to get in contact with all of you to talk about what exactly this job does/could/should entail. The bottom line, for me, is that if conversation makes a conference makes an organization maintains the profession, then you help make the conversations happen. Please contact me either by e-mail at <engelmal@act.iswnet.com>, or by phone at ACT at 206-292-7660, and we can dramaturg what it means to be VP. I will need to get your updated contact information as well.

When to do it? To help ensure a more active means of networking

and dialoguing, we are trying to designate this fall as **REGIONAL SEASON**. To jump-start next year's conference planning, Pres. Proehl will be flying to Chicago, Philadelphia, and NYC in early to mid-January to talk informally with the VPs of those regions to get a sense of what the members feel are important concerns and issues that next year's conference could address. He and I will also host a meeting in Seattle for those West Coast representatives at A Contemporary Theatre. There will also be meetings in several other cities (see related story, "Mid-Year Meetings"). **But we need input from all of the regions. Therefore, it would be ideal if over the upcoming fall months, the VPs could set up a regional meeting with their members to get this input.** You could then bring this information to our conversations over the course of the year.

In trying to program the conference for the upcoming year, we are, in a sense, developing our ideas based on our vision of the conference as a model for how we as dramaturgs and collaborators can work together. In some respects, the conference is a microcosm of our organization, and our organization a microcosm of our profession. This organization, starting now with conversation, leading up to the conference and continuing this into our work, can and should be as good as our profession at its best. This organization, run by all of us and for all of us, can only work if we do. So let's find out

what we want. Please look over the regions listed below and contact me to confirm your VPness or to inform me of any misinformation.

LMDA REGIONS

NORTHWEST (Tony Kelly)
Northern California, Washington, Oregon, Idaho, Alaska, Hawaii

SOUTHWEST (Jan Lewis, Alan Havis; Elizabeth Bennett; Pier Carlo Talenti)
Southern California, Nevada, Arizona, New Mexico

ROCKIES (David Mong)
Wyoming, Colorado, Utah, Montana

MIDWEST (Joan Sween)
North Dakota, South Dakota, Minnesota, Wisconsin

PLAINS STATES (Susan Gregg)
Nebraska, Kansas, Iowa, Missouri

GREAT LAKES (Guy Sanville, Tom Shafer)
Michigan, Indiana, Illinois, Ohio
METRO CHICAGO (Richard Pettingill, Gavin Witt)

HOMESTEAD (Jonathan Marks)
Texas, Oklahoma, Arkansas

BAYOU (Susan Willis)
Louisiana, Mississippi, Alabama, Kentucky, Tennessee

NEW ENGLAND
Maine, New Hampshire, Vermont, Massachusetts, Rhode Island

NORTHEAST (Emily Morse, Lenora Inez Brown)
Connecticut, New Jersey, New York State, Pennsylvania

NEW YORK CITY (Vicki Abrash)

MID-ATLANTIC (Darrell E. deChaby)
Delaware, Maryland, Virginia, West Virginia, Washington, DC

SOUTHEAST (Claudia Carter Covington, Adam Versenyi, Chris Angermann)
North Carolina, South Carolina, Georgia, Florida

CANADA: Brian Quirt

**LMDA Canada
Brian Quirt**

Toronto's Theatre Centre, with the assistance of the LMDA Canadian Caucus, held a two-day Mini-Conference on Dramaturgy entitled *The Architecture Of Dramaturgy*. A total audience of 50 dramaturgs, directors, educators and artistic directors attended four sessions which dealt in detail with the day-to-day issues of dramaturgy in Canada. Our first session was a fascinating round table discussion in which everyone present described a current dramaturgical project and articulated a question or issue derived from it. A terrific canvas of current thinking.

The second session was led by playwright Ned Dickens. Ned studied architecture for several years before moving into professional theatre. He frequently uses architectural metaphors in his writing, so I asked him to speak at length about how an architectural model of the dramaturgical process might help clarify our thinking about process. His thesis is that we are all designers and that there are principles of design which are transferable from one medium to another. Many buildings are narrative structures and are comprehensively worked out. What architecture can offer is the idea of program design: that is, the design of the larger process by which the building (play) is created. Architecture can provide a model by which we can delineate the structure of play development: for example, in constructing a building it is essential to do the plumbing before the dry walling. Consideration of what happens when is essential in architectural design and an architectural metaphor for play development can usefully force us to imagine the design of the larger process by which a play is created. On day two, we were presented with case studies from some of Canada's leading theatre companies. Daniel Brooks (Augusta Company; Da Da Kamera, Toronto) and Blake Brooker (One Yellow Rabbit, Calgary) each took us through the creative process for one of his recent shows. Daniel Brooks' *Insomnia*, his latest play about the waking nightmares of a new father who can't sleep. He was very clear

about a project which has been filled with confusion for him. He outlined what happened in various workshops in some detail and it was clear that because he started with a definite idea of the terms of this project, he was always able (as writer/performer/director) to maintain some sense of when and where he was off track.

Daniel wanted to work with an Aristotelian structure; he wanted to explore the conflict between naturalism and a didactic politic; he wanted to work with a waking dream; he wanted to explore active metaphors and to create a process which facilitates radical change in content, job description and process. For instance, he and actor Guillermo Verdecchia switched roles during the rehearsal process. The play started with Daniel as director and then Guillermo took over. It was originally written by Daniel but is now credited as "created by Daniel and Guillermo." *Insomnia* premiered at the Theatre Centre in Toronto on October 7.

Blake Brooker followed with a primer on the philosophy and structure of *One Yellow Rabbit*. Brooker made it clear that its uniqueness and its success are very much a product of the people involved and the fact that they work in some isolation in Calgary. Blake also offered many examples of how they rehearse and provided a strong look at the process for creating *Doing Leonard Cohen*, a recent piece featuring an adaptation of Cohen's novel *Beautiful Losers*.

Some of Blake's principles: theatre is about watching people; treat all your shows like an extended rehearsal process; do not bore the audience; use only what's in the room; performers are central to the ensemble; work must be fun; administrators and technicians must be included; economy, precision, relaxation.

In the afternoon we looked at three newly established play development programs: Lise Ann Johnson reported on the Great Canadian Theatre Company in Ottawa; Sarah Stanley on *Buddies in Bad Times* in Toronto and Shelley Tepperman on *Teesri Duniya* in Montreal. In each case a detailed analysis of what the program consisted of and an assessment of its first year was provided.

The issue, for me, is in establishing a play development program that responds to the needs of the writers rather than creating a structure which must serve itself and thereby forces writers to adapt their work and their working methods to those of the structure. This is where an awareness of the architecture of your program and process is invaluable.

In each case the theatre company created a series of programs and has slotted writers into the most suitable. What makes these programs work is that in all three theatres the programs were developed following a great deal of consultation and exploration of what their constituencies require.

Buddies is focusing on young artists, queer theatre and auteur creators; GCTC on fostering a sense of theatre community and opening its doors to as many as possible; Teesri is mandated to serve the cross-cultural community and has developed programs to that end.

In all, an excellent forum for current issues and events in Canadian theatre practice, and specifically in new play dramaturgy. The conference will be held again next July, dates TBA. Please contact Brian Quirt if you would like to be put on the mailing list for this event.

Upcoming: A Canadian newsletter will be distributed in Nov./Dec., and a membership drive will take place to promote the LMDA to a larger contingent of Canadian theatre workers. Our membership in Canada now numbers 45; I hope that between renewals of lapsed members, and new members we can bring that up to 60.

PanCanadian playRites '99 will take place at Alberta Theatre Projects in Calgary, Alberta. It is an annual festival of New Canadian Plays. **A LMDA meeting will be held on Friday February 26 from noon to 4 p.m. as part of the festival's Blitz Weekend, which means that visitors can see all four mainstage productions over the course of Friday, Saturday and Sunday, February 26-28.** Other events include at least one new play reading, and the festival

forum, at which the plays are discussed with ATP's dramaturgical staff. This is also a great opportunity to see the work of Calgary's other principal theatres, One Yellow Rabbit and Theatre Calgary. I urge all LMDA members to join our Canadian Caucus meeting and recommend that you plan to arrive on Thursday February 25, if at all possible. ATP will gladly supply accommodation information.

For information on attending the Blitz Weekend, members should contact LMDA member Bob White, Associate Artistic Director at ATP, at 403-294-7475 or <whiterf@ATPlive.com> and should RSVP regarding the LMDA meeting to Brian Quirt at the number below.

Finally, I am in the process of revising the Canadian membership system so that Canadians can pay in Canadian funds. This will make membership more attractive to Canadians and will enable us to spend some of the money raised on LMDA activities in Canada, such as more frequent newsletters or special guests at our meetings.

If you would like to have your name on the Canadian Caucus membership list, please contact Brian Quirt at <bquirt@interlog.com> or phone 416-214-1992.

Next Annual LMDA Conference

June 17-20 Univ. of Puget Sound Tacoma, Washington

Keep **June 17-20** open for LMDA's next annual conference at the **University of Puget Sound in Tacoma, Washington.** The UCaucus Pre-Conference will begin in the morning on Thursday, June 17. The full conference will run from the morning of Friday, June 18 to Sunday, June 20. If you have ideas or proposals for this year's conference, please send them to any of the executive officers. LMDA's Programming and Projects Committee and Regional VPs will be gathering suggestions throughout the fall and winter.

For those of you who must submit budgets in the near future, conference registration fees will be approximately the same (around \$150 for members), while the room and board package at the university for a four night stay will be about \$170, for a three night stay, about \$145. For those who do not wish to stay in the dorms and who register in advance, off-campus accommodations at a motel about 10 minutes by shuttle from campus will be available for between \$75 and \$90 a night. We will also supply names of other hotels, motels, and bed/breakfasts in the area. The nearest major airport is Sea-Tac, about 30 miles north of the campus; shuttle service to campus is readily available for between \$15 and \$25. If you receive financial support for

your trip from your school or theatre and your budget proposals requires a guarantee of conference participation by a certain date, please contact Geoff Proehl as soon as possible for possible assistance.

For those who wish to extend their stay, Mt. Rainier and the Cascade Mountains are about an hour to the east; the Pacific Ocean, about an hour and a half to the west; Seattle, an hour north; Portland, three and a half hours south; the Oregon Shakespeare Festival a long, but beautiful day's drive south; Victoria and Vancouver, British Columbia just a few hours to the north, and the Puget Sound itself, about a thirty minute walk from campus. (For photos of the campus, visit the following web site: "http://www.ups.edu/campus/"; the City of Tacoma home page is "http://www.ci.tacoma.wa.us/default.asp".)

Early Career Dramaturg Program Bronwyn Eisenberg

The Early Career Dramaturg Group (formerly New Dramaturgs) is being relaunched, and we're hoping to offer a wide variety of services to new dramaturgs and literary managers. Over the next few months and extending into next year, we'll be adding programs. Here's a sampling of what we're currently offering and what we're in the process of getting up and running.

The comp ticket program gives you the chance to see shows for free in New York City. All you need is an e-mail address and a LMDA membership. Info on ticket availability and how to get tickets for a particular show is sent via e-mail as soon as possible after an offer is made. Sometimes we only get one day's advance notice, so checking your e-mail every day is the best way to ensure that you can take advantage of this program. To get on the e-mail list, send a message to <lmda-nycmetro-request@netcom.com>. **Information on comp tickets is also currently available via the voice mail number 212-714-7666** (24 hours), so if you're e-mail deprived, you can also try calling this number as often as you wish to see if there are any new offers. By the way, to the extent that there are enough to go around, comp tickets are available to all members of LMDA, not just early career dramaturgs.

Right now, we're in the process of putting out a new, updated edition of **LMDA's Guide to Internships in Dramaturgy and Literary Management.** This guide will cover internships across North America. If you know of a theater with an internship program that would like to be included in this publication, please call Bronwyn Eisenberg at 212-560-4883 (voice mail), or send e-mail to <imogen@alumni.princeton.edu>. And if you've gotten a survey, please complete it and send it back to ensure you're included in the

new edition. Would you like to volunteer to help put this publication together? We could really use help. Please contact Bronwyn.

Next winter, we're hoping to put the resumes of early career dramaturgs online. This resume page will be linked to the new LMDA home page.

We're also brainstorming for the future. Have an idea? Or have you thought of something that would help you as a new dramaturg or that you'd like to know more about? Please share your thoughts. We're very open to input.

All of these programs require membership in LMDA. So please join if you haven't already. Call the office, at 212-642-2657.

Script Exchange

Lynn M. Thomson has passed on the work of the Script Exchange to Sonya Sobieski. Lynn writes, "I must let go of editing the Script Exchange in order to address the demands of my new position as head of the MFA Program in Dramaturgy at Brooklyn College, particularly because I am expanding and reshaping that program. I leave knowing that, in fact, it is very much time for another mind and vision to do the task. I am proud of what we have done in the last eight years and eager to see what happens next."

Lynn has done the Exchange for 8 years, starting in 1990.

Over that time she has produced 35 issues. In each issue, usually five dramaturgs or literary managers were featured and an average of 30 plays. **Overall, approximately 1000 plays were discussed and advocated during this time.** The project began with Lynn's initiative, encouraged by Anne Cattaneo. In part, it came out of a sense of isolation Lynn felt as she had created and was administrating a new play festival. Thomson sees in this the start of her own desire to strengthen ties in our community. Lynn writes, "I wanted us to talk more. At that time, there was much more protectiveness than I now sense regarding networking."

Sonya Sobieski, Literary Manager of Playwrights

Horizons, has agreed to take over this important role and is excited about this project, since it's a natural "extension of her passion" for promoting the works of new and largely unknown playwrights. Best wishes to Sonya in this new work and huge thanks to Lynn for the initiation and continuation of a remarkable project.

**ATHE '99, Toronto
Border to Border: The
Scope of Dramaturgy
July 28-31
Cindy SoRelle**

Dramaturgs from the United States and Canada gathered in San Antonio, Texas last August to share ideas and experiences at the annual conference of the Association for Theatre in Higher Education (ATHE). Sessions sponsored by the Dramaturgy Focus Group included explorations of the director-dramaturg relationship, dramaturgical methods, case studies and cross-departmental collaborations, dance dramaturgy, adapting non-dramatic texts for the stage, working with solo performance artists, the competitive dramaturgy debut panel, and many other professional exchanges. Dramaturgy Focus Group Representative John Lutterbie and Conference Planner Geoff Proehl have worked diligently over the past several years to advance our programming, and as a result attendance at these sessions continues to increase.

Next year's conference is scheduled for July 28-31 at the Sheraton Centre in Toronto, Canada. Although there is no general conference theme in 1999, many of the focus groups are interested in border crossings and international collaborations, and we are very fortunate to have such excellent personal and professional connections with Canadian dramaturgs through the auspices of LMDA.

Toronto is a culturally rich city with an abundance of theatrical activity, so please consider placing

ATHE '99 on your schedule for next summer! For membership inquiries and conference information, contact Nancy Erickson <NERickson@aol.com>.

**ATHE '99, Toronto
Debut Panel
Klaus van den Berg**

The Dramaturgy Focus Group of ATHE is organizing its third debut panel for dramaturgs at the 1999 ATHE conference in Toronto. The goal of this project is to spotlight outstanding and innovative work by new dramaturgs in educational and professional theatres and to encourage dramaturgs to address both creative and collaborative processes. Graduate students, interns, or new professional dramaturgs who have provided dramaturgy for productions during the 1998-99 academic year are eligible to apply. **The deadline for submission of a prospectus is April 1, 1999.** For detailed information contact Klaus van den Berg, Department of Theatre, University of Tennessee, Knoxville, TN 37996. Phone: 423-974-8972, e-mail: kvandenb@utkux.utcc.utk.edu.

ATHE '99, Toronto

Call for Directors, Actors, Dramaturgs For the New Play Development Workshop

ATHE's Playwrights Program is seeking directors, dramaturgs and actors to work with the tenth New Play Development Workshop at the ATHE '99 Conference in Toronto, July 28-31, 1999.

Directors, dramaturgs and actors are invited to submit applications to work with the six to seven short (10 minute) scripts which will be selected for this event. Each playwright will be assigned a director, a dramaturg, and a group of actors; these creative teams will work on the scripts throughout the four-day conference for an average of two to three hours per day (attendance at the rest of the ATHE conference is possible and encouraged). The Workshop will culminate in a public, script-in-hand reading of the plays in a *Showcase of Scripts* on Saturday afternoon.

The New Play Development Workshop affords playwrights, actors, directors and dramaturgs the opportunity to work with artists from all over the country who are experienced in dealing with original material and to have their work presented at the conference. Actors, directors and dramaturgs should send letters of application, along with a two-page resume which indicates, in particular, the applicant's experience with original scripts; actors should indicate age-range

and include a photo. The letter of application should indicate the applicant's willingness to attend all sessions of the workshop, from Wednesday morning, July 28, through Saturday afternoon, July 31; the letter should also include mailing address and telephone/fax/e-mail numbers. The deadline for applications is December 1, 1998. (Editor's note: even though you will receive this information after the deadline, you should still contact Judith, a member of LMDA, if dramaturging still interests you. She is eager to have LMDA members involved.)

Director, actor, dramaturg applications should be sent to: Judith Royer, 7847 Flight Ave., Los Angeles, CA 90045. phone: (310) 670-0362; fax (310) 215-0967; <jroyer@lmumail.lmu.edu>.

Report on Last June's Conference Vicky Abrash

After months spent organizing the LMDA Conference in New York last June, I knew we had great participants lined up to talk about interesting and important subjects; I knew that we were traveling to fun and fascinating spots; and of course, I knew that New York was a great theatre town. But I fully expected that by the time the conference arrived I would be sick of the whole thing.

Imagine my surprise to find the conference one of the most affirming, inspiring and uplifting dialogues on theatre I'd heard in a long time. I don't know about anyone else, but I got a great outlook and left feeling an optimism I hadn't noticed in some time.

The University Pre-Conference got off to a high-powered start with Robert Brustein's thoughtful perspective on the relationship between the professional theatre and academia. His stress on the importance of clarifying for universities why (not if!) they need the arts was a theme that was echoed throughout the conference. The refrain was that theatre is a vital force in our world, and dramaturgs are a vital force in the theatre, but that we must continue to reach out to our audiences, culture and collaborators to make this fact manifest. Many thanks to Allen Kennedy for making Mr. Brustein's participation happen. (Brustein's remarks are reprinted below.)

The pre-conference continued with an exciting exchange of ideas, projects and activities, organized by Lee Devin, and perhaps the most accomplished socializing of a very social weekend. (For more on the pre-conference, see Devin below.)

Ben Cameron, the new Executive Director of Theatre Communications Group, kicked off the conference proper with a wise, rousing, and generous

keynote address encompassing, in high spirits, the glorious work now gracing the range of New York stages, the role of dramaturgs in this renaissance, the responsibilities and relationships of our theatres to their public and much more.

Dragan Klavic of the Netherlands Theatre Institute and Beka Vuco of the Open Society Institute added an international perspective to Ben's national observations, sharing visions of the present and future of European theatre along with information on programs connecting the United States to the European world. Thanks to Jayme Koszyn for arranging for Dragan to join us and for all her other work as LMDA's outgoing president toward making the conference possible.

The remaining events of the conference took us uptown, downtown and all around the town, with field trips to half a dozen theatres in the newly spiffed up Times Square, the Lower East Side, and Chinatown. It is a testament to the quality of the participants that sightseeing and dining took a back seat to the discussions. At the Clemente Soto Velez Cultural Center on Norfolk Street, Edgardo Vega Yunqué from Clemente Soto Velez, Caraird O'Brien of the Tenement Theatre, and Jonathan Cuard of the New Federal Theater shared the rich theatrical history of the area and a look to the future of these vital neighborhood institutions. Fans of the space will be glad to hear that at the last

minute, the city canceled a plan to auction the building in July and the Center will continue its many activities in its fabulous space. Thanks to Merv Antonio of the New York Shakespeare Festival for curating and moderating this panel.

At the Cornelia Connelly Center on East 4th Street Marya Mazor of Voice and Vision, Ellie Covan of Dixon Place, Aaron Beall of NADA, Kristin Marting of HERE and Miguel Algarin of Nuyorican Poets Cafe gave the perspective of the entrepreneurs creating and maintaining the bustling new venues in the downtown theatre world. Thanks to Sonya Sobieski of Playwrights Horizons for curating and moderating this energetic and optimistic group of impresarios.

Three artistic teams detailed their work in a wonderful concrete look at collaboration at its best. Brian Kulik and John Dias of the New York Shakespeare Festival, Talvin Wilks and Bebe Miller of the Bebe Miller Dance Company, and Canadian dramaturgs and director and translator (respectively) Kim McCaw and Linda Gaboriau shared the joy of creativity and the power of their partnerships in ways that were vivid, informative and inspiring.

Chris Burney of The Second Stage Theatre organized and hosted (thanks!) an illuminating conversation with the remarkable musical theatre creators Michael John LaChiusa and Adam Guettel about their work and perspective

at the cutting edge of musical theatre.

And Tim Sanford, Artistic Director of Playwrights Horizons, put together a lively real-world look at the relationships between artistic directors and playwrights featuring himself, Howard Shalwitz of the Woolley Mammoth Theatre, Oskar Eustis of Trinity Rep and playwrights Doug Wright and Regina Porter, moderated by Don Shewey. Thanks to Tim for putting this dynamic group together.

Virginia Louloudes, Executive Director of the Alliance of Resident Theatres/New York, spoke passionately of the energy and potential of New York's hundreds of small theatre companies. Volunteer Lawyers for the Arts joined us for a lunch table with information on contracts, copyright law and any other legal topics of interest. And an emotional high-point for many came with the awarding of the first LMDA Lessing Prize for Excellence in Dramaturgy granted to Anne Cattaneo of Lincoln Center, former LMDA President and pillar of the profession. Congratulations to Annie! (See related story.)

Many, many thanks to all the participants, to Arnold Aronson for arranging for us to be based at Columbia University; to LMDA administrator Heidi Coleman; to Conference Planning Committee Members: Anne Cattaneo, Merv Antonio, Shirley Fishman, Jim Leverett, Sonya Sobieski, and

Chris Burney. And to Tim Sanford, Allen Kennedy, Lee Devin, Jayme Koszyn, the New York State Council on the Arts, and to all of the great people who hosted at sights throughout New York.

Report on Last June's Conference LMDA University Caucus Pre-Conference and Source Books Lee Devin

LMDA University Caucus held its first pre-conference in Seattle in 1992 under the direction of its first chair and organizer, Susan Jonas. Since then, the UCaucus has been led by Jayme Koszyn, Harriet Power, and Lee Devin, now in the second year of a two year term. Here is Lee's letter to the membership about this year's pre-conference at Columbia and one of its most important projects, the LMDA Source Books.

"We met first on Thursday afternoon to hear Robert Brustein talk about his adventures in the academy. **(The full text of Brustein's remarks will be published in the next issue of the Review.)** I don't know about the rest of you but when he described Harvard's attitude toward theatre art seriously undertaken it sounded very familiar. Something to talk about

more someday: Whether or not a truly 'academic' college or university can reasonably support artists and their making; theatre as a part of education, rather than poor theatre training.

There were about fifty of us at the session, and we owe Allen Kennedy a big thanks: it was he who cajoled Bob in from vacation to talk with us.

After a break (delicious chow laid on by Heidi Coleman), we met for the Hot Topics round table; seems to be an annual feature now.

Bill Condee: Placing Mother Courage in a new war.

Geoff Proehl: Time in rehearsal, time in life.

Harriet Power: A student dramaturg brings Irishness to her O'Neill production.

Ellen Mease: The Theatre of Human Sacrifice.

Art Borreca: Administration vs. art?

DD Kugler: Wondering about the primacy of the playwright.

Cindy SoRelle: Arts partnerships (say, theatre and architecture), combined fundraising.

Lise Ann Johnson: What to do when you don't live in a major center?

These brief stories and ideas led to general conversation, out of which I gathered this list of topics we might want to consider for later meetings: dramaturgy and funders; ghettoization of theatre in the curriculum; dance dramaturgy and other collaborations; a technical vocabulary; questioning the

structures around curricula; choreography as story telling.

Friday morning (more, even more delicious, goodies thanks to Heidi) we had a more conventional session: I introduced the speakers with an observation left over from last year: There is no great big barn up in the sky; business (fundraising, management, buildings, etc.) is not an odious feature of our work that would disappear if only. . . . The rough art of making theatre involves all of the work of production, including making a budget and seeing to it that the johns are clean. Our three speakers were Mona Heinze, Cal Arts; John Lutterbie, SUNY Stony Brook; and Abigail Adams, People's Light and Theatre Company.

Mona: Dramaturgs need managerial skills and the programs should be brought together. At Cal Arts, they work out a production system new for each project, and the "artists" are fully engaged in that work. Leave the structure open for improvisation and new methods. Keep each project creating its own methods.

John: Inventing an acting MFA to support a theatre in NYC. Considerations: the department, personnel; administration, the school as a whole; the company, how to integrate; time and timing. Long term planning needed, improvisation a must. Problems of program identity in the search for students and funds. Real (as distinct from academic) theatre includes the institution. Myriad

problems and difficulties bringing all elements together when many have mutually exclusive time constraints and other requirements.

Abbey: Transition in a growing professional theatre, from jacks-of-all-trades to professional management. Actors traditionally doing more than one job; how to bring the specialist into the culture. A questionnaire; department presentations: learning about each other. Implicating the audience in risk taking. Conversations between different departments on a third topic. Rehearsal as the model for theatre management.

These brief presentations led to questions and lively discussion in the approved LMDA committee-of-the-whole style. We finished up the fruit and pressed on to the rest of the conference.”

The UCaucus Source Book

“Here's a reminder 1) to get your copy of Source Book 98 (see instructions below) and 2) to send me materials for Source Book 2000.

To get your copy, send a big envelope: self-addressed, and carrying \$3.00 in postage. The book is free while supplies last (read: while Swarthmore College is willing to pick up the tab for reproducing them), but you'll need to pay the postage. (For now, if you're in Canada, just send the envelope; we'll contribute the

postage until I figure out a way to do it.)

Send your envelope, together with materials you'd like to see in the next issue, to:

Lee Devin
The Theatre
Swarthmore College
500 College Avenue
Swarthmore PA 19081-1397

You can also send me a query on the e-mail:
ldevin1@swarthmore.edu

Here's the list of things we'd like to see in the next book; send along materials that respond to any of these categories.

- 1) Sample Syllabi
- 2) Assignments You Especially Like: From undergraduate and graduate dramaturgy classes, seminars, tutorials, independent studies, dramaturgically informed general education or overview classes, upper level history, theory, criticism, and script analysis courses. Here we're looking for the ways you've put your students and interns to work so as a) to allow them to learn, and/or b) to be of some actual use to a dramaturg, conference, or production.
- 3) Collaborations with Professional Theatres: If you have or know of an especially well-organized way of integrating professional production into your classes and department, everyone needs to know about it.

4) Research

5) Research on the Internet

6) Research for Particular Theatre Artists: Our idea here is that some of you might have your students interview practicing theatre artists about how dramaturgs could help them in their work. We'd like to include such interviews as models for assignments and internships. Interview candidates: actors, directors, dramaturgs, all the designers, PR and marketing (very rare, very important), education and outreach, etc.

7) Study Guides: There's such a wide variety of these things and they are an unnoticed but very important part of our work. Are there sets of guiding principles or do they just grow to fill specific applications? Maybe if we have enough specific examples someone can discover helpful principles. We want to create an archive of study guides for LMDA, in addition to including some in the Source Book, so send them along.

8) Educational Programs for All Age Levels: Curriculum-based school programs, residencies, school tours, lecture series, symposia, publications, and other contextual programming.

9) Translations and Adaptations: How do we decide which to use? When do we need to make our own? Who should do that? Are there rules for translations? What's the bibliography? Are the

books any use? We'd like to include speculation and lore in this section, anecdotes from experience (bitter and glorious) notes on collaborations with translators and adaptors, narrations of page to stage experience, as well as program notes and development materials accompanying recently produced translations and adaptations.

10) Staged Dramaturgy: Examples and exercises, projects or productions that bring the usually retiring and modest dramaturg into the fabric of the play. For instance, intercutting non-dramatic material, radical transpositions, even actual staging of research or theory.

11) Development: Are you part of fundraising? If so, how? What are the ways dramaturgy can participate?

12) Audience Development: How does dramaturgy help here? What kinds of programs are there for bringing new audiences into the theatre, and treating them well once they're there?

13) Working Definitions of "Dramaturgy" (Job Descriptions for Dramaturgs): Send us your own; make up your own; make it a wish list; tell about places you know where such things can be found. What should the job be? What shouldn't the job be? Jokes, riddles, and cartoons.

14) Stuff We Should All Know About: This is the catch-all department. Tips. A book that's

helped you; a reading list; source for information and objects; collections or interesting conferences you know about; your own guidelines, useful phrases or suggestions, warnings, encouraging reminders, memorable quotes. Anything else you'd like to have in this basic resource."

Minutes: June 1998 LMDA Annual Meeting Submitted by Emily Morse

Called to order by Jayme Koszyn, D.D. Kugler second.

From Jayme, one main objective/achievement: NYSCA is providing support for 20-30 administrative hours in order to increase communications with the membership. Thanks to Susan Jonas and Linda Earle of NYSCA for their support.

Jayme spent her two year tenure learning legal terms due to advocacy issues raised by the *Rent* case. LMDA issued a public support statement, and will continue to provide support. The education was enormously challenging. The organization has become politicized, and whomever takes over will have to step into those shoes.

Observations: Board needs to be more active. It would behoove us

to engage a board member with professional fund-raising experience. We have fundable projects but need expertise to help mine that potential. LMDA is membership driven, and frankly, it's hard to unify us. Does the organization need to be professionalized? Need to have a paid Executive Director and a full time administrator. We are the last bastion of volunteer organization in the theater.

Brian Quirt (VP Canada) made a motion. Canadian membership has grown, and they currently have a Canadian newsletter, but have reached a threshold. There is greater potential, however, the impediments: Canadian fee is \$70, remitted in US funds means extra fees. Lack of funding for internal Canadian Activities. Canadian Caucus meets several times a year. Expressed desire to have a separate organization. Stronger Canadian presence. Leery because he learned from the mistakes made by the US organization. Adjust the way Canadian members remit fees to LMDA. Have Canadian funds deposited into a Canadian bank into a Canadian Account, with a portion of each deposited remitted to US and the office could earmark it for the conference. Balance of funds spent on Canadian Caucus projects.

The full motion as moved and seconded. That the Canadian membership fee system be modified in the following ways:

- ◆ that the fee be paid in Canadian currency;
- ◆ that the Canadian Vice President be charged with opening an LMDA account at a Canadian bank;
- ◆ that Canadian membership fees be collected by the Canadian VP and deposited in said account;
- ◆ that a portion of each Canadian fee [to be determined] be remitted to the New York office of the LMDA;
- ◆ and that the balance of the Canadian membership fees be spent on LMDA projects in Canada.

Tim Sanford asked if there should be separate officership, and is the VP expected to act as Treasurer. No separate person. Anything additional would encumber it. Brian is willing to do this for two years. Centralized Canadian membership system allows for 3 VPs per region. LMDC potential long term play. Separate organization would not diminish communication or connection to US. Big increase of US membership; 50% increase in Canada.

Bob White: Separation sentiment comes from people who have not been able to come to LMDA conference. We're all better off working together.

BQ: Facilitated travel grants for people. The more people who can come, the richer the interaction.

All in favor? Passed unanimously.

Advocacy Caucus (Lynn Thomson and Shirley Fishman): Report to be mailed to membership. No collective bargaining because we are a volunteer organization. Shirley will take over following Lynn Thomson's resignation. Expand to encompass national voice. Made many calls; learned to follow-up on surveys. Shirley thanked Lynn for her bravery—catalyzed the organization. Though the VPs, received too few questionnaires to reflect the voice of the organization. A total of 43, that's only 10% of the organization. Numbers become suspect when such a small percentage of people respond. Need for information accelerated. Shirley Fishman solicited members to volunteer with the promise of confidentiality. Questionnaire on Net thanks to Geoff and the UCaucus; Julie Bleha continued interest.

New Dramaturgs: Bronwyn Eisenberg thanked Julie Bleha for her ideas regarding New Dramaturgs; encouraged people to join; receiving comp tickets for the NY area only; tickets available but priority given to early career dramaturgs. Next task will be to update the Guide to Internships. Looking to foster collaboration between early career dramaturgs and early career directors. Directors could use LMDA as a resource to find dramaturgs. Creating a Website for LMDA; to include a job bank/homepage pilot project at NYU. (taking an intensive class in multi-media) Requested that people fill out the

internship questionnaire and return to Bronwyn. Solicited volunteers to help with new dramaturgs.

General discussion: Opened floor with Bob White asking what is the path to getting an Exec. Director? Answer: Board meets with past officers, creates a strategy to professionalize the organization. Committee gathers a lot of input, write plan and then a grant proposal for seed money to support the organization during transition. Approach foundations, friends of LMDA like Ben Cameron, Ginny Louludes. Get input from other organizations for progress. Assessment: Committee accesses the mission of LMDA and develops a long range plan. Turn conferences inside/out. Assessment and evaluation needs to be part of the path towards professionalization, or should be accessed to decide whether or not the organization should be professionalized.

Who's going to be President? Enormous time commitment. Propose for next year (?). Jayme was dismayed that in a 400 member organization, only 10% responded to advocacy questionnaire. This seems suspicious to her. What is the function of the organization? The UCaucus and Canadian blood is keeping the organization vibrant. Address these issues immediately. Are we in crisis? The body of professionals who have been stalwart have moved into places where they can no longer

volunteer. Next body for leadership has to be identified.

Paul Walsh, with the crisis being immediate, believes that the next conference should be dedicated to the annual meeting. Re-examine mission; desires; means. He recommended we discuss LMDA in retreat. Lynn Thomson made a second recommendation. Is there an interest in creating a national consciousness (honorably diverse). Do we want to band together, perhaps by dedicating 10% of the work week to LMDA activities, or decide we are obsolete? Susan Jonas thought Paul's was a fabulous idea as well. Bring in other people—development people for example. Forging other relationships, policy makers . . . Jim Breckenridge suggested that we not wait until next year to discuss these issues especially if we are currently in crisis.

JK: We're not necessarily in a crisis. Our identity is being redefined; the profession is at a cross road.

Lee Devin: Build in time and space to discuss the membership (in the conference?)

Goals: Identify the next President—distribute slate to membership. Determine the location of our next conference. Annual meeting cannot be contained to an hour—by using a board meeting model, structure the meeting by having an agenda and points of discussion.

Create job descriptions for the officers.

Meeting adjourned.

These minutes will be read for approval at the next annual conference.

LMDA Job Line, Job Listings, and the Membership Directory

The LMDA administrator, is now updating the membership list and will send to all current members a directory in January. If your membership has lapsed, please fill out and return a membership form as soon as possible: forms are available from the office, by e-mail (<gproehl@ups.edu>), and on the web "http://www.ups.edu/professionals/orgs/dramaturgy/". We've also included a form at the back of this edition of the *Review*.

LMDA's job line has been reactivated. The number is 888-550-7747. This service is for members only so please do not circulate it.

LMDA is happy to post job and internship openings, for professional or academic positions in dramaturgy, literary management, and related fields. Please send the exact copy for the *Review* or the exact message for the job line to the LMDA office; please cc a copy to Geoff Proehl

at <gproehl@ups.edu>. We will also send all postings to the e-mail Announcement List for LMDA members.

Current Postings:

Professional:

Dean Strober is interested in hiring a dramaturg to work with Ellen Lewis on the play *Golden Gates*.

Golden Gates is a biographical play about the Golden Gate Quartet. The story is that of the four black teenagers who formed the Quartet in 1936 and how their unique style, namely rearranging the traditional spirituals to vocally percussive, jazzy rhythmic songs, carried them from street corners to churches to the radio to Carnegie Hall to NYC night clubs and the White House. If interested, contact Dean Strober, 936 West End Ave. #F5, New York, NY 10025; phone, 212-866-6289; fax 212-866-6409; e-mail <DJStrober@aol.com>.

Academic:

Theatre History and Criticism The University of Puget Sound

Full-time, tenure-line Assistant Professor; begins Fall Term 1999. Teach courses in theatre history including Contemporary Theatre and Performance, Playwriting, and humanities courses integrating theatre with other major intellectual/cultural traditions. Maintain/develop Theatre Survey courses. Mentor student writers;

develop relationships with Northwest theatres. Occasional directing possible. Ph.D. in Theatre. Broad preparation in theatre history essential. Interest in new play development preferred. Submit interest letter, resume and three reference letters by January 4, 1999 to: Theatre Search, University of Puget Sound, P.O. Box 7297, Tacoma, WA 98407. EOE/AA

**State University of New York at Stony Brook
Director of Graduate Studies
Begins Fall 1999**

Associate or assistant professor to teach in the MFA Dramaturgy Program and undergraduate courses in area of specialty, and to serve as Director of Graduate Studies for MFA in Dramaturgy and MA in Theatre Arts Programs. We expect this to be a senior appointment, but candidates at the junior rank who meet the criteria should apply. Ph.D., DFA or MFA, significant professional experience, teaching on the graduate and undergraduate level, and an interest in administration necessary. Additional experience in teaching playwriting, directing, dramatic literature, American Theatre History (using traditional or culturally specific orientations) or Introduction to Theatre is highly desirable. The successful candidate will be expected to administer the existing graduate programs and assist in the development of new graduate initiatives.

In addition to a letter of application and current curriculum vita, candidates are asked to have three letters of recommendation sent to the search committee and the names of three additional references. A one or two page description of the candidate's approach to dramaturgy and the teaching of dramaturgy is to accompany the application.

The University at Stony Brook is an Equal Opportunity/Affirmative Action Employer. Applications from women, people of color, disabled persons, and/or special disabled or Vietnam era veterans are especially welcome.

For further information, please contact John Lutterbie, SUNY—Stony Brook, Dept. of Theatre Arts, Stony Brook, New York 11794-5450; phone, 516-632-7285; e-mail, <jlutterbie@notes.cc.sunysb.edu> .
Deadline for applications, Dec. 15, 1998.

**Associate or Assistant Professor
of Playwriting and
Collaboration
University of Iowa
Department of Theatre Arts**

Position: Teacher of playwriting and collaboration

Responsibilities: Teach graduate (MFA) and undergraduate (BA) courses in playwriting; teach a course in collaboration which is required of most graduate students; and, depending on

qualifications, teach courses in dramatic literature and/or theory. Help provide leadership to the Playwriting Program (aka Iowa Playwrights Workshop) through curriculum development, recruiting, advising, assisting students in seeking professional development, and collaborating with the faculty and staff of the Theatre Arts Department on curricular and production initiatives.

Qualifications: MFA or equivalent training and professional experience is required. Significant professional experience as a playwright or in play development is required. Demonstrated strength and experience in teaching playwriting, with at least three years teaching experience at the University level (not including teaching assistantships) is required. Demonstrated experience in the collaborative creation of new works is required; experience with director-led or group-oriented approaches to collaboration is desirable. Secondary area of expertise in dramatic literature or theory is required. Interest and experience in leadership roles desirable.

Term of Appointment: Beginning August, 1999. Tenure Track.

Rank: Associate or Assistant Professor.

Salary: Dependent on qualifications, level and amount of teaching experience, and relevant creative work.

General: The Theatre Arts Department offers a BA in theatre and MFA programs in playwriting, acting, directing, design, dramaturgy, and stage management. The department has been a pioneer in its commitment to new theatrical work, producing some 15 new plays a year in staged readings, workshops and full productions. The Playwriting Program, with its emphasis on production and collaboration, is recognized as one of the finest in the country. To broaden its scope, the department seeks an individual who bridges theatrical writing and performance. We are searching for an experienced teacher who is also a fine theatre artist.

Nominations and Applications: These should be directed to the Playwriting Search Committee, Theatre Building, University of Iowa, Iowa City IA 52242. Applications must be accompanied by a complete curriculum vitae, names of at least three references, and descriptions of teaching and artistic interests. The University of Iowa is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

Dates: Formal screening will begin January 11, 1999

Internships:

Internships or scholarships in dramaturgy, literary management, and related fields are currently available at many theatres and

universities. If your theatre or school would like to post an opening in the *Review*, please contact us, as well as Bronwyn Eisenberg (Early Career Dramaturgs; see related story).

ArtSEARCH recently listed openings at New Dramatists (contact Internship Coordinator, **New Dramatists**, 424 W. 44th St., New York, NY 10036); **Florida Studio Theatre** (contact James Ashford, Assistant to the Artistic Director, Florida Studio Theatre, 1241 N. Palm Ave., Sarasota, FL 34236); **Manhattan Theatre Club** (contact Angela Counts, Intern Coordinator, Manhattan Theatre Club, 311 W. 43rd Street, 8th Floor, New York, NY 10036); **The Women's Project & Productions** (contact Elizabeth Scales Rheinfrank at The Women's Project & Productions, 212-765-1706; 55 West End Avenue, New York, NY 10023); **Playwrights Horizons** (contact Andrew Loose, Intern Coordinator, Playwrights Horizons, 416 West 42nd Street, New York, NY 10036). For more information, consult ArtSEARCH or write these theatres directly.

LMDA recently received these internship announcements from Signature Theatre Company and Arena Stage:

Signature Theatre Company is the first theatre in the United States dedicated to the exploration of a single living playwright's body of work. Each season sees a new Playwright in Residence involved

in every aspect of the creative process. The Theatre presents fully staged works by the resident playwright including early plays, revivals and New York Premieres and World Premieres. The residency permits insights into the scope, context and substance of a playwright's work.

Our first seven seasons presented the work of Romulus Linney, Lee Blessing, Edward Albee, Horton Foote, Adrienne Kennedy, Sam Shepard and Arthur Miller. Signature now welcomes John Guare and Maria Irene Fornes as our eighth and ninth season Playwrights-in-Residence. For the 10th Anniversary Season, Signature will produce an entire season of World Premieres by past Playwrights. To date, we have produced 41 plays, including seven World Premieres and eleven New York Premieres, employed 237 actors and engaged nearly 60,000 audience members.

Dramaturg Intern responsibilities may include: providing research materials for directors, casts, audience, and staff; assisting on audience outreach and special programs; development of program materials; involvement in the production process (at the discretion of the director and playwright); and, of course, no internship is complete without some mundane administrative duties.

Advanced degree candidates and recent graduates should forward a resume and cover letter to Elliot Fox, Associate Director, Signature

Theatre Company, 424 West 42nd Street, New York, NY 10036; phone, 212- 967-1913; fax, 212-967-2957.

Literary Management

Internship At Arena Stage: Full-time internship available (January-June). Intern has a basic knowledge of theater history, a strong knowledge of dramatic literature, and excellent written and interpersonal skills. Intern will gain administrative and practical experience in dramaturgy, critiquing scripts, writing articles for performance guides, and leading post-show discussions. \$100/wk stipend (no housing). Deadline: November 30th.

Applicants should submit: cover letter, resume, two letters of recommendation, transcripts, writing sample and the following application questions: 1. What is your eventual career goal in theater? 2. What is your reason for seeking an internship at this time? 3. What do you hope to gain from this internship experience? Applications should be sent to: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington DC 20024; phone, 202-554-9066; fax: 202-488-4056.

LMDA Online

LMDA recently created an e-mail **Announcement List** for its members in addition to its long-standing UCaucus **Discussion List** and two regional distributions lists (one for New York members; <lmda-nycmetro-request@netcom.com>; the other

for Canadian members, <bquirt@interlog.com>). Winston Neutel, LMDA's New Technologies specialist, has recently converted both lists to regular listservs. The Discussion List is an unmoderated list for members and non-members begun as a service project by the UCaucus. The Announcement List is for members only.

Since for many of us, e-mail messages pile up way too quickly, we will try to use the Announcement List carefully, primarily for messages of interest to the entire membership. We'll try to limit our mailings to no more than once a week. If you have e-mail and are a LMDA member, but are not receiving Announcement List mailings, send an e-mail to <gproehl@ups.edu> with a note saying, "Please add my name to the Announcement List" (please include both your name and your e-mail address).

If you'd like to get more e-mail from LMDA and take part in discussions of issues related to dramaturgy and literary management in general (including queries from members about projects on which they are working), subscribe to the Discussion List, if you're not already a subscriber (many of you are).

Here are some of the basics of belonging to a list server mailing list such as the Discussion List.

◆ There are two addresses to remember: mail to be distributed to the mailing list should be

addressed to <discussion@dramaturgy.net> while commands (e.g. joining or leaving the list) should be sent to <majordomo@dramaturgy.net>;

◆ Commands sent to the majordomo address should be in the body of a message with no subject;

◆ To join a list, you would send the command "subscribe [list name goes here] [your email address goes here]" e.g. "subscribe discussion winston@dramaturgy.net". This should be alone on one line (without the quotation marks); Additional commands should be on separate lines.

◆ To subscribe to the digest version of the list (postings are grouped, cutting down on the total number of individual messages each day) send the following two messages to <majordomo@dramaturgy.net>: "unsubscribe discussion@dramaturgy.net"; "subscribe discussion-digest@dramaturgy.net" (don't include the quotes and put each phrase on a separate line.

◆ To leave a list, you would use the word "signoff" instead of subscribe.

◆ To get a list of instructions, send the word "help" alone in a message to <majordomo@dramaturgy.net>.

If you don't want to get any e-mail at all from LMDA, use the "signoff" or "unsubscribe" command or send an e-mail request to <winston@dramaturgy.net> or <gproehl@ups.edu> asking to be

removed from a particular list. Within a few day, your name will be unsubscribed. Of course, if your e-mail address changes, please let us know or use the "unsubscribe" and "subscribe" commands.

Winston Neutel is also in the process of creating a web page for the organization. Its address will be "lmda.org." Until then, "dramaturgy northwest," the web site created by the Northwest Region of LMDA and housed by the University of Puget Sound will serve as our organizational home page: "http://www.ups.edu/professiona lorgs/dramaturgy/". As always, Winston's dramaturgy site ("The Dramaturgy Pages": "http://www.dramaturgy.net/dramaturgy/") is also a wonderful resource.

Supplement to the LMDA Bibliography

We are in the process of preparing for the next issue of the *Review* a supplement to the LMDA Bibliography. The original bibliography is available on the web at "http://www.ups.edu/professionalorgs/dramaturgy/" and in *Dramaturgy in American Theatre* (Harcourt Brace, 1997). The supplement will list citations for essays, articles, and books about dramaturgy and literary management from 1997 to the present. Please send citations to <gproehl@ups.edu> or to Proehl, Theatre, U. of Puget Sound, 1500 N. Warner, Tacoma, WA 98416. If you have published recently in the field, we'd be happy to print a brief abstract of your book or article along with the publication information.

Call for Papers Theatre Topics: Dramaturgy, Pedagogy, Performance Jenny Spencer

Theatre Topics is looking for scholarly, accessibly written articles that may emerge from research in any specialist field related to the study of theatre and performance. *Theatre Topics* publishes articles in the areas of acting, directing, **dramaturgy**, scenic design, sound technology, voice, movement,

community theatre, theatre history, performance studies, and issues in the profession. **This journal is particularly interested in articles with a practical component—that share innovative teaching practices, apply current research to production environments, or contribute in a practical way to the contemporary scholarship in theory and performance.** Articles about classroom practice are especially encouraged.

The journal also welcomes critical essays or letters in the area of advocacy and educational reform. It encourages essays that engage the reader in important scholarly conversations in innovative ways, using alternative "modes of address." **Although scholarly articles are the norm, *Topics* invites authors to consider more performative modes of writing such as co-authored articles, interview essays, letters to the membership, and roundtable discussions on particular issues of concern.**

Send three copies of your 10-30 page article to Jenny Spencer, editor, *Theatre Topics*, Department of English, University of Massachusetts, Amherst, MA 01003; phone, 413-545-5506; fax, 413-545-3880; e-mail <topics@english.umass.edu>.

Theatre Topics is published by Johns Hopkins University Press with ATHE (Association for Theatre in Higher Education). This bi-annual, refereed journal reaches a

large general readership of theatre educators and practitioners.

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**If you received this
copy of the *Review*, but
are not current with
your membership,
please write out a
check and send this
form to us today; if you
are current, but your
contact info is
incorrect, please use
this form to update
your information:**

**LITERARY MANAGERS
AND DRAMATURGS OF
THE AMERICAS**

LMDA, Box 355, CASTA, CUNY
Grad Center, 33 W. 42nd St., NY,
NY 10036; phone: (212) 642-
2657; fax: (212) 642-1977.

Today's Date _____
Type of Membership: (see below)

Active _____ \$45
Associate _____ \$35
Student _____ \$20
Institutional _____ \$100

Please make your check payable to
Literary Managers and
Dramaturgs of the Americas.

Canadian members, contact Brian
Quirt for membership
information:
<bquirt@interlog.com>, 416-214-
1992 [Toronto].

New Member _____
Renewal _____
Resume Enclosed? _____

New Dramaturg? _____
NAME

MAILING ADDRESS AND
CONTACT INFORMATION:
(this is where we will send the
LMDA Review; conference
brochures, etc.)
ADDRESS

ADDRESS

CITY

STATE _____

ZIP _____

COUNTRY

PHONE _____

FAX _____

EMAIL _____

____ Add my name to the LMDA
Announcement List

____ Add my name to the LMDA
UCaucus Discussion List

____ Please do not put my e-mail
address on either list

TITLE (opt.)

AFFILIATIONS (opt.)

Regional Affiliation:

____ NORTHWEST

Northern California, Washington,
Oregon, Idaho, Alaska, Hawaii

___SOUTHWEST
Southern California, Nevada,
Arizona, New Mexico

___ROCKIES
Wyoming, Colorado, Utah,
Montana

___MIDWEST
North Dakota, South Dakota,
Minnesota, Wisconsin

___PLAINS STATES
Nebraska, Kansas, Iowa, Missouri

___GREAT LAKES
Michigan, Indiana, Illinois, Ohio

___METRO CHICAGO

___HOMESTEAD
Texas, Oklahoma, Arkansas

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Kentucky, Tennessee

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Vermont, Massachusetts, Rhode
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___SOUTHEAST
North Carolina, South Carolina,
Georgia, Florida

___CANADA

What languages do you
read/speak/and/or translate?

My interest/training/experience is:
(check as may apply)

new plays _____
classical plays _____
in teaching _____
in production in a university
setting _____

in freelance production
dramaturgy work _____

in freelance script reading &
development _____

LMDA is committed to providing
support and resources in the
training of dramaturgs. Please help
gather information by
filling out the following few
questions if you are a dramaturg
currently working in a theatre:

Does your theatre offer an
internship position in the
dramaturgy office or with
dramaturgical responsibilities?

What level of student is required?
Grad student _____
Undergrad _____
Other _____

Is the internship position a paid
position? _____
Academic credit? _____
Work study? _____

Please list you university
affiliations (undergrad/grad
degrees, current & past teaching
experiences).

MEMBERSHIP IN LMDA

There are four categories of
membership in LMDA. Each
offers a different level of
participation in the organization.
ACTIVE MEMBERSHIP: \$45
per year Open to full-time and
part-time professionals working in
the fields of literary management
and dramaturgy. All privileges and
services, including voting rights
and eligibility for office.

ASSOCIATE MEMBERSHIP:
\$35 per year Open to all
performing arts professionals and
academics as well as to others
interested
in the field. Privileges include
national conference, local
symposia, newsletter & select
membership meetings.

STUDENT MEMBERSHIP: \$20
per year Open to all students in
performing arts and literature
programs, or related disciplines.
Privileges include national
conference, new dramaturg
activities, local symposia, job
phone, newsletter & select
membership
meetings. Please enclose a photo
copy of current student ID.

INSTITUTIONAL

MEMBERSHIP: \$100 per year

Open to theaters, universities, and other organization. Includes all privileges and services except voting rights and eligibility for office. Please enclose a description of your organization.

Thanks to **Louise Lytle**, LMDA Intern for her help preparing this form and the newsletter.

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Address correction requested

Next annual conference: June 17-20, U. of Puget Sound, Tacoma, Washington