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LMDA Review, volume 10, issue 2

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Highlights

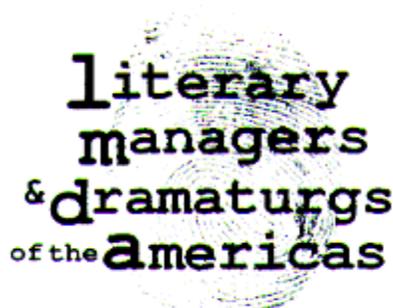
- **Time to Renew Your Membership**
- **Next Annual Conference, June 15-18, Washington, DC**
- **See Advocacy Caucus Enclosure**

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the lmda review

*The Newsletter of
Literary Managers and
Dramaturgs of the
Americas
10.2 (spring, 2000)*



"The length of daylight this far north, in this forty-ninth year of my life is critical."
Adrienne Rich

NEW ANNUAL MEMBERSHIP EXPIRATION DATE

It's time to renew.

All LMDA memberships now expire annually on May 31.

Please send in your membership renewal now. We've enclosed a form with this edition of the *Review*.

There are four categories of membership in LMDA. Each offers a different level of participation in the organization.

ACTIVE MEMBERSHIP: \$60 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: \$45 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: \$25 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: \$130 per year; open to theaters, universities, and other organizations. Includes all privileges and services except voting rights and eligibility for office. Please enclose a description of your organization.

Brian Quirt, Canadian Caucus Chair, notes that all changes in expiration dates and dues will apply to Canadian members as well, although by prior agreement, the above amounts will be paid in Canadian, not US funds.

You do not need to renew if you have just joined since the first of the year.

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A ROSE BY ANY OTHER WORD . . .

VIRGINIA COATES, LMDA ADMINISTRATOR

LMDA hosted a Shakespeare Seminar, conducted by Robert Blacker at our New York office, thanks to the efforts of Shirley Fishman, Literary Manager for The Public. Robert, Dramaturg, Artistic Director of the Sundance Playwrights Laboratory and Co-Founder and former Associate Artistic Director of the Tony-Award winning LaJolla Playhouse, lead a five part class in a practical approach to Shakespeare's text for production. The classes began with an emphasis on detailed text analysis, comparing scenes from the Arden edition of Romeo and Juliet, with those from the Second Quarto through the First Folio. The sometimes subtle and other times major differences between the sources emphasized the importance of understanding the original text when preparing for a production. The subsequent classes looked at Shakespeare's use of verse and rhetoric, examined issues that arise when making textual cuts, while continuing to examine text analysis. The final class, centered on the dramatic structure of Romeo and Juliet, ended the seminar with an engaging discussion of the nature of drama and how it is revealed to us, particularly through Shakespeare's work. If you are interested in taking part in additional seminars, or in similar programs in your region, please contact the LMDA administrator at 212-965-0586 or www.lmda.org.

REGIONAL UPDATES

REPORT ON CANADIAN CAUCUS BRIAN QUIRT

This has been an excellent year for the Canadian Caucus, beginning with a very strong turn-out at last summer's annual conference in Tacoma. Canadians made up the second largest regional group in attendance; DD Kugler was one of the conference planners; students and LMDA members from Vancouver such as Adrienne Wong and Mallory Cattlet worked on the administration of the conference; and Canadians were well represented in panels: especially memorable were contributions by Kugler, Bob White and Vanessa Porteous.

The Theatre Centre's Mini-Conference on Dramaturgy in July 1999 was also well attended by LMDA members. Vancouver's Playwrights Theatre Centre initiated an LMDA session as part of its May 1999 Festival. In Toronto we began a regular dramaturgical meeting, held every six weeks at the restaurant C'est What. If you're in Toronto, please contact me to see if your visit coincides with a meeting. It's a casual event over drinks, sometimes with guests (such as literary agent Charlie Northcote), and we talk about the nuts and bolts of play development.

Canadian Caucus membership is at an all-time high, with 53 members, including four new members in the last month. Thanks to all those who are spreading the word and encouraging students and new dramaturgs to join us. The membership process has settled into a very efficient system; our rate of renewal is now very high, providing for continuity in membership, and - I hope - better service for members.

I should add that Liz Engleman's work to revitalize other regional caucuses has been effective, especially in the New York area. U.S. members coming to Toronto are regularly contacting me to set up meetings and be guided to the most interesting productions. I urge Canadian members to take advantage of this network when visiting other parts of Canada and the US.

Membership renewal forms will be mailed prior to the expiry date of June 1st. Fees will rise this year to \$60 for active members, the first increase in that rate in many years.

DD Kugler and I attended a series of LMDA meetings in January in New York City, including a dramaturgical meeting with writers at New Dramatists, an LMDA Board Meeting, a conference planning session, and the New York region caucus meeting. Our goal is to ensure that Canadians and Canadian issues are represented in all discussions. I will be sitting on the 2000 Conference planning committee. And -- hurrah -- DD Kugler will be assuming the position of LMDA President for a two-year term starting in July 2000.

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I would like to thank and commend the current president, Geoff Proehl for his enormous achievements over his term, his reconstruction of the LMDA's administration, his leadership, his direction of last summer's conference, and his commitment to the Canadian membership.

A prime function of the Canadian Caucus is to foster conversation and communication between its members. To do so, a newsletter is published several times a year. A substantial issue was produced in November 1999. It has since been sent to the entire US membership as a means of continuing to promote Canadian theatre in the States.

A new issue, edited by Kim McCaw, will be mailed in April. Ideas for articles are welcome. Please contact Brian for further information.

The Canadian Caucus budget currently has a balance of \$1150. My goal is to maintain approximately \$1000 in the bank for special needs, and to fund the Caucus' activities from the approximately \$2000 received in fees each year. At the moment, the majority of this is devoted to communications: newsletter production and postage in particular.

The issue of the Canadian Caucus applying for grants to facilitate specific projects has been raised several times. This is a promising idea but at the moment, for instance, we are not eligible for Canada Council funding since the Canadian Caucus has not yet established itself as an entity separate from the international organization. Whether we should do so continues to be a useful topic for discussion. I look forward to the meetings thoughts on this issue. Are there projects which the Caucus should initiate? Should we apply for funding to accomplish them? Does the Caucus' structure need to be revised to make this possible? If yes, then who determines which projects?

My feeling, and I leave the rest of the discussion to the membership, is that it is still a bit soon in the Caucus' development to expand. I feel our most effective work is in promoting and defining a conversation about dramaturgy, and that we should focus on that rather than be drawn into time consuming projects which this organization is not yet able administer.

I believe great work is occurring in our conversations. The Caucus is strengthening and promoting the work of dramaturges across the country. We are offering support to young dramaturges and students. We are solidifying our working relationships and expanding our contacts in the United States. This is good, necessary work.

My thanks to all who have assisted me in the past year, those who have written for the newsletter or attended our meetings. A special thanks to Vanessa Porteous and ATP for hosting this meeting.

SCRIPT EXCHANGE

If you have submissions, contact **Sonya Sobieski**, Playwrights Horizons, 416 42nd St., New York, NY 10036; smsobieski@aol.com; 212-564-1235.

DRAMATURGY FOCUS GROUP

ATHE, 2000

CINDY SORELLE

DRAMATURGY CONFERENCE PLANNER

The Association for Theatre in Higher Education will convene August 2-5, 2000 in Washington, DC, and we've put together what we hope will be a rich complement of dramaturgy sessions. Last year's collaboration with the Playwriting Focus Group has fostered a continuing dialogue, and this year we reach out to more interest groups with whom we share common ground.

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Geoff Proehl, Judith Royer, and Michael Wright have coordinated an event at which several playwrights will work with dramaturgs on new scripts. Session attendees will have the unique opportunity to witness the dynamics of the process. Look for "Encounters of the First Kind: Playwrights and Dramaturgs Working Together."

We're also pleased to co-sponsor two programs that evolved from dialogue at the 1999 Toronto conference about nonlinguistic elements of production, the architecture of space and how it "means" in performance. "The Dramaturgy of Space" is co-sponsored with the Design/Technology Focus Group and "Space and the Body/The Body and the World" is co-sponsored with the Theory/Criticism Focus Group.

There's more: translation and the obstacles of transculturation that arise in crossing territorial boundaries; dramaturging the works of Lorca, Schenckan, Vogel, Foote and other playwrights; native theatre dramaturgy; theoretical and pragmatic considerations associated with dramaturgical training in undergraduate programs; devising new works; and writing about dramaturgy.

As an outgrowth of the lively discussion at last year's LMDA conference in Tacoma on how we approach the rehearsal space and experience, we've scheduled a follow-up forum entitled "Menage a Trois: Designers, Directors, and Dramaturgs (Rehearsal and Conversation)."

ATHE 2000 marks the fourth year for the Dramaturgy Debut Panel, a competitive selection process through which we showcase the recent work of new dramaturgs.

For more conference information, check out the ATHE website located at <http://www.hawaii.edu/athe>. Please join us for work and camaraderie at ATHE 2000.

ATHE Dramaturgy Sessions, Aug. 2-5, Washington, D.C.:

Encounters of the First Kind: Playwrights and Dramaturgs Working Together

Coordinator: Michael Wright, Texas Tech

Chairs: Geoff Proehl and Judith Royer

Friday, August 4, 9:45 a.m.-1:00 p.m. (double session)

Participants:

Dean Corrin, DePaul University

Celise Kalke, Court Theatre

Lenora Inez Brown, Crossroads

Gary Garrison, NYU

Elena Carillo, Austin Script Works

A combined program of the Dramaturgy and Playwriting Focus Groups, this session will present dramaturgs working with playwrights on new plays to demonstrate the dynamics of this critical process.

□ Beyond Semantics: The Obstacles of Transculturation

Coordinator/chair: Dennis Barnett

Saturday, August 5, 3:30-6:45 p.m. (double session)

Participants:

Adam Versenyi, UNC, Chapel Hill

Jill McDougal, Theatre Dynamics

Julia Listengarten, U Central Florida

Cordula Quint, U Toronto

Dennis Barnett, Keene State College

Jean Graham-Jones, Florida State

Participants will examine, through individual presentations and collective dialogue, the resistance to translation posed by different cultural formations. Political agendas, alternate aesthetics, and multiculturalism are a few of the areas under discussion.

□ Menage a Trois: Designers, Directors, Dramaturgs (Rehearsal and Conversation)

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Coordinator: Geoff Proehl

Chair: DD Kugler, Simon Fraser U

Part I--Friday, August 4, 3:30-5:00 p.m.

Part II--Saturday, August 5, 1:45-3:15 p.m.

Participants:

Harriet Power, Villanova

Michael Mehler, College of Charleston

Gretchen Haley, U Colorado

Geoff Proehl, U Puget Sound

Jim Rambo, McLennan College

Jac Royce, U Puget Sound

Dan Wagner, University of Maryland

These conversation-based panels explore ways in which designers, directors and dramaturgs interact with one another in and around rehearsal. Co-sponsored with the Design and Technology Focus Group, they represent the second phase in an ongoing dramaturgy project: exploring the roles of time and language in rehearsal.

Honoring the Circle, Keeping the Stories: Issues in Native Theater Dramaturgy

Coordinator: Jaye T. Darby

Chair: Edit Villareal, UCLA

Saturday, August 5, 9:45-11:15 a.m.

Participants:

Jaye T. Darby, Project HOOP, UCLA

Ann Huago, Project HOOP, U Illinois, Urbana-Champaign

Randy Reinholz, Native Voices, San Diego State

This panel introduces Native performance traditions and explores dramaturgical considerations in staging and studying the rich variety of Native theatre(s).

To Do or Not to Do: Dramaturgical Training in Undergraduate Programs

Coordinator/chair: Judith Sebesta, U Evansville

Wednesday, August 2, 8:00-9:30 a.m.

Participants:

Lee Devin, Swarthmore College

Jeff Grapko, U Colorado

John Lutterbie, SUNY Stony Brook

Lynn Thomson, Brooklyn College

A roundtable discussion, led by dramaturgs who teach or are students in a variety of educational settings, on the merits and process of dramaturgical training in undergraduate programs.

Dramaturgy Competitive Debut Panel

Coordinator/chair: DD Kugler, Simon Fraser U

Thursday, August 3, 11:30a.m.-1:00 p.m.

Session Participants: TBA

This session spotlights outstanding and innovative work by new dramaturgs in educational and professional theatre.

The Playwright's Muse

Coordinator/chair: Joan Herrington

Thursday, August 3, 5:15-6:45 p.m.

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Participants:

Crystal Brian, Whittier College
Joan Herrington, Western Michigan U
Ann Linden, U Wisconsin
Michele Volansky, Steppenwolf

Panelists will present and discuss their work with four Pulitzer Prize-winning playwrights and examine influences on the work of Robert Schenkkan, Paula Vogel, August Wilson, and Horton Foote.

First Person Narratives: Dramaturgs Talk (and Write) about the Worlds in Which They Work

Coordinator: Geoff Proehl

Chair: Richard Pettingill, Goodman Theatre

Friday, August 4, 1:45-3:15 p.m.

Participants:

Lenora Inez Brown, DePaul U
Lee Devin, Swarthmore College
Judith Rudakoff, York U, Canada
Allen Kennedy, The Dalton School, NY
Cindy SoRelle, McLennan College
Mark Lord, Bryn Mawr College
Harriet Power, Villanova
Elizabeth Ramirez,
Lynn Thomson, Brooklyn College

This session features first-person accounts of work-related issues that professional and academic dramaturgs encounter: job definitions and expectations, credit, compensation, tenure and promotion, burnout, mistakes (that we'd just as soon not repeat), and more.

Devising Performance: Rethinking Methods and Performance Team Roles Workshop

Coordinator/chair: Cindy Brizzell

Saturday, August 5, 5:15-6:45 p.m.

Participants:

James Frieze, Liverpool John Moores University, England
Cindy Brizzell, Yale School of Drama

Devised performance is a field where dramaturgical, directorial, and scriptwriting roles are often merged or take on multiple definitions. This session will begin with two presentations about recent devised performance work and then focus on devised performance methods.

Spectacle as Subtext: Theory and Practice of Garcia Lorca's Dramaturgy

Coordinator: Milton Loayza

Chair: Marla Carlson

Saturday, August 5, 5:15-6:45 p.m.

Participants:

Milton Loayza, CUNY Graduate School
Sarah Bay-Cheng, U Michigan
Yelena Gluzman, Columbia

Three plays by Lorca form the base on which this session will explore the performative aspects of Lorca's dramaturgy--where spectacle and audience perception form a single text.

Dramaturgy of Space

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Coordinator/chair: Cynthia Turnbull, Dennison U

This session is listed under the Design/Technology Focus Group and is cosponsored by Dramaturgy.

Participants:

Richard Isackes, UT Austin

Robert Schmidt, UT Austin

Klaus van den Berg, U Tennessee

Tim Poertner, McLennan College

Cindy SoRelle, McLennan College

This session will focus on nonlinguistic elements of production as they become metaphor, essential bearers of meaning, performative elements, protagonist, and/or conceptual as well as literal space. Designers and dramaturgs discuss the architecture of space and how it "means" in performance.

Space and the Body/The Body and the World: New Perspectives

This session is listed under the Theory and Criticism Focus Group and is cosponsored by Dramaturgy.

Participants:

John Lutterbie, SUNY Stony Brook

Petra Kuppers

Stanton B. Gerner, Jr.

Carrie Sandahl

Randy Martin

This double panel highlights emerging phenomenological and dramaturgical strategies for conceptualizing dramatic space and for staging the experience of the lived, performing body.

Dramaturgy Business Meeting

Saturday, August 5, 8:00-9:30 a.m.

Geoff Proehl, Focus Group Representative

Cindy SoRelle, Conference Planner

Klaus van den Berg, Conference Planner-elect

Brian Flanagan, Graduate Student Representative

Kevin Trudeau, Member-at-large

DD Kugler, Member-at-large and Debut Panel Chair

John Lutterbie, Chair, Nominations

Please attend to discuss future planning and programming.

Geoff Proehl, Focus Group Rep.

(term expires Aug. 15, 2000)

253-756-3101; gproehl@ups.edu

Theatre, U. of Puget Sound, 1500 N. Warner, Tacoma, WA 98416

Cindy SoRelle, Conf. Planner

(term expires Aug. 15, 2000; Cindy will then become Focus Group Rep, 2001-2002 Conf.)

254-299-8903; cms@mcc.cc.tx.us

McLennan College Theatre Department, Fine Arts Division, 1400 College Drive, Waco, TX 76708

Klaus van den Berg, Conf. Planner Elect

(term expires Aug. 15, 2002)

423-974-8972; kvandenb@utkux.utcc.utk.edu

Department of Theatre, U. of Tennessee, Knoxville, TN 37996

Brian Flannagan, Grad. Student Rep.
(term expires Aug. 15, 2001)
212-932-2431; BFlan1@aol.com
Columbia Univ.
530 Riverside Dr. Apt. 6H, New York, NY 10027

Kevin Trudeau, Member at Large
(term expires Aug. 15, 2001)
815-726-7405; ktrudeau@elnet.com
Lewis University
622 N. Raynor #3B, Joliet IL 60435

DD Kugler, Member at Large and Debut Panel Organizer; (term expires Aug. 15, 2000)
604-291-4688; ddkugler@sfu.ca
SCA, Simon Fraser Univ., Burnaby, BC V5A 1S6

John Lutterbie (immediate past Focus Group Rep); Chair, Nominations
(term expires Aug. 15, 2000)
516-632-7279; jlutterbie@ccmail.sunysb.edu
Theatre, SUNY Stony Brook, Stony Brook, New York 11794-5450

SECTION II: ESSAYS AND ARTICLES

DRAMATURGY: THE POWER IS IN THE WORDS DES GALLANT

Some time ago a colleague of mine, who was considering the pursuit of a graduate degree and subsequent profession in dramaturgy, sent a message out into cyberspace asking for guidance regarding choice of school and program of study. She received many replies. The initial sampling included many playwrights who, without mincing words, clearly demonstrated their scorn for dramaturgs and the profession. This group even included a couple of playwrights whose work stood on my shelves waiting to be read. Some said we were nothing but "frustrated playwrights who, unable to write ourselves, were determined to change their scripts." Others made it clear that they had had some bad experiences with dramaturgs and would rather have their fingernails pulled than work with another dramaturg.

Needless to say, I was struck by the loathing the words *dramaturg* and *literary manager* evoked. I suggested to my colleague that rather than talk with playwrights, she should contact working dramaturgs and literary managers for a slightly less biased perspective. I might also have suggested that, if in the event she was a frustrated playwright, she pursue *that* profession and that in her struggles to get produced, she always remember to be more judicious with whom she might wish to share any derisive sentiments. Not that I intend to hold those unfortunate remarks against the playwrights who made them, but another faced with such bitter invectives might not react so dispassionately. Ultimately however, I owe thanks to those playwrights, as those words spurred within me a desire to get to the root of such distrust and seek a way to ease the relationship. An important step of this process resides with us as dramaturgs and literary managers. We have the power to change a relationship from one which more often than not is acrimonious, into one that is, at the very least, appreciative.

At last summer's LMDA conference, these very issues arose. This caused another colleague, Vanessa Porteous, Assistant Dramaturge for Alberta Theatre Projects, and myself to begin a project addressing dramaturgy and the dramaturg/playwright relationship. The result was a lengthy and comprehensive questionnaire for playwrights. It was our hope that through a satisfactory sample of responses a greater understanding of the playwright's thoughts and attitudes on the subject could be gleaned.

While it is true that some playwrights are somewhat distrusting of dramaturgs, the same can be said of playwrights' distrust of directors. While the distrust of directors may not be as prevalent anymore, this is simply a matter of the wider acceptance directors now enjoy. Long before the appearance of directors, there was the position of actor-manager. We all acknowledge that during this

period, the actor-manager more often than not also performed the duties a director now does. It is also very likely that the actor-manager performed the duties of a dramaturg. I would therefore hazard a guess that as the concept of dramaturg as a separate individual, fulfilling functions that have been performed all along, gains wider acceptance, the distrust playwrights feel towards dramaturgs will, as in the case of directors, fade. There is, however, much we can do to help advance this process.

I, perhaps foolishly, anticipated that the responses to the questionnaire were going to provide me with the golden key that would unlock all the reasons for mistrust and misunderstanding between playwrights and dramaturgs. It has not been that simple. I have read through them and found that the responses are as diverse as the playwrights who responded. I have come to the conclusion that the key is in the effort of continuing the ongoing dialogue and of paying attention to the details contained within that dialogue. It is in listening (or reading) and honestly trying to understand what is being said. It is from this perspective that I have chosen to share some thoughts, reactions, and observations born of the questionnaire responses.

Theatre is a collaborative art form.

So many of our theatre training programs teach this simple belief. We are told that the creative process of visual art is a solitary one. The sculptor sculpts alone in her workshop. The painter paints alone in his studio. The theatre, however, is different. Directors, dramaturgs, actors, designers and playwrights all collaborate in the creation of our art form. Or do we? Is the playwright, like the novelist or poet, any different than the sculptor or painter working alone in their studios? So much of our conversation (as was evident at last year's LMDA conference at the University of Puget Sound in Tacoma, WA) is about the collaboration between playwright and dramaturg. It is an honestly felt sentiment meant to convey the most positive aspects of a relationship. It is the politically correct way of not offending or threatening playwrights. I myself thought *collaboration* was an apt word for a worthy sentiment. Interesting then that many playwrights, as demonstrated in their responses, do not agree. The question addressing this issue read:

When working with someone else on your script, do you consider him or her a collaborator? An aide?

What was consistently expressed was that only a co-author could be considered a collaborator, someone who, as Michael Folie put it, had "to face blank pages, too, and actually create something." More often, it was felt that a dramaturg (or someone who performed dramaturgical functions) was an aide, facilitator, coach or professional confidante. However, some even took exception to the use of some of these other terms for various reasons. Michael Folie wrote: "If a director is working with me on script changes I consider that person to be—well—a director who is working with me on script changes—neither a collaborator nor an aide. I would feel the same way about a dramaturg."

Michael's objection to the use of the word *aide* arose from his impression that the word implied subservience, a status in the playwright/dramaturg relationship that he does not remotely hold as true. His sentiments clearly define one of the challenges facing dramaturgs and playwrights, namely, defining the parameters of the relationship and the terminology associated with those parameters.

Further, and directly related to the issues of parameters and terminology, is the issue of ownership. Not only the obvious ownership of the words on the page, but also ownership of the effort invested in setting them down. This belief was most clearly articulated by Sheri Wilner:

I think one major cause of playwright anger and defensiveness results from the fact that we [playwrights] often spend years working on a play—writing numerous drafts; living with our characters; spending enormous amounts of waking and non-waking hours contemplating plot, theme, character; sacrificing money, leisure and relaxation to work on the play, etc. etc., and then someone comes along at a very late stage of the play's evolution and calls themselves a collaborator. This means,

perhaps, that playwrights often call someone an 'aide' who considers himself a 'collaborator,' and indeed, I consider this (often highly emotional) source of dissension to be one of the most difficult challenges today's theatre artists face.

Semantics? Well yes, perhaps. But if we are to foster a lasting trust we must accept what we know to be true, that language is powerful and can effect change. The relationship is defined by set parameters and those parameters are defined through language. The appreciation of the *other's* sensibilities in terms of language and word usage is crucial.

Finally, one of the most striking aspects of the questionnaire responses so far was the frequency with which the word *respect* was used. Respect is one of the principles of creativity, which I hold in highest regard. It is a principle that I teach young directors and young actors is crucial to their craft. As a director, I believe it is incumbent upon me to respect the artistic integrity of each and every artist I work with. As literary managers and dramaturgs, I believe this respect is also of crucial importance to us. If we are ever to enjoy the honestly earned trust and respect of playwrights, we must in turn respect them, their creative integrity, and of course, their plays. We must listen to what they are trying to tell us—not what we are trying to tell them.

My special thanks to all the playwrights who have responded so far and to all those who will.

PROFILES IN DRAMATURGY: ALEXIS GREENE TERRY STOLLER

[Editor's note: This is the second in what we hope will become a series of pieces on individuals who have helped shaped the fields of dramaturgy and literary management.]

Alexis Greene became a literary manager by accident. Working for artistic director Eric Krebs at the George Street Playhouse in New Brunswick, New Jersey, in the early 1980s, Greene applied for and received a grant from the New Jersey Council for the Humanities for a staged-reading series of contemporary plays by New Jersey dramatists, a series that would be a jumping-off point for a discussion of social and political issues. Sometime later the company's budget allowed for a literary manager, and Greene accepted the position. She was asked to find plays for the main stage, as well as run a staged-reading series and a workshop series. As dramaturg for the readings, she chose the plays, helped with the casting and led post-performance discussions with the playwright and the audience.

Ultimately Greene was frustrated in her position. She invited playwrights and agents to submit work, but soon realized that her taste in plays was very different from that of the artistic director, and it was unlikely that anything she suggested was ever going to reach the main stage. Still her series grew in popularity, and the house was filled for each Monday night reading. She was able to persuade the management to use a rehearsal space for two workshops, both emerging from the reading series.

It was during her tenure at the George Street Playhouse that Greene joined an ad hoc group that met for monthly luncheons at the New Dramatists, including Rod Marriott of the Circle Rep, Jonathan Alper of the Manhattan Theatre Club, Alisa Solomon, Cynthia Jenner, as well as James Leverett of the Theatre Communications Group. They were literary managers but also considered themselves dramaturgs and were trying to explore what it meant to be an American dramaturg. They exchanged information about scripts and playwrights. Greene says their work as dramaturgs and literary managers, along with their interest in new plays, helped spawn the second stages at their respective organizations.

By 1986 this group developed into the Literary Managers and Dramaturgs of America, with Greene as first president. Greene says she's happy that she helped found the organization and is delighted that it has lasted. She thinks dramaturgs are essential to the American theatre as a bridge between the academy and the professional theatre, offering intellectual ballast and bringing an academic knowledge as well as a practical one of what a play needs to work on the stage.

After George Street, Greene worked as a free-lance dramaturg, but mostly she found that a difficult situation. Time constraints often made serious consideration of a play's flaws impossible. As a dramaturg at the New Dramatists, however, in a program for play development structured by the literary director Susan Gregg, Greene was able to contribute to the process in sessions designed for such a dialogue. Greene says she learned a lot from working as a literary manager and a dramaturg in terms of understanding a playwright's intention. She can tell quickly what isn't working in a play, where the arc is faltering. But without the temperament to sit back quietly and wait to be asked for a comment, Greene moved away from dramaturgy and into theatre criticism.

For the past seven years, Greene has been writing for *TheaterWeek*, *InTheater* and the *Star Ledger of New Jersey*. She is tremendously excited by new writing and in her reviews concerns herself with what the playwright is trying to accomplish and whether s/he has succeeded. Though Greene has a Ph.D. in theatre, she says she is not an academic critic and originally brought the world of dramaturgy to her reviews. However, she does feel her scholarly training means that she views plays and performances with a broad critical framework, not just from the point of view of realism, but also Marxism, feminism, postmodernism. Along with her training, she brings her love for the work.

Recently, Greene has gone on to write and edit books. In 1997, she collaborated with Julie Taymor on a book about the Broadway musical *The Lion King*. She is editing a book titled *Women Who Write Plays: Interviews with Contemporary American Dramatists*, to be published by Smith & Kraus in fall 2000 and has been asked by the Lucille Lortel Foundation to write the official biography of another woman who loved theatre and new work, Lucille Lortel.

SECTION III: RESOURCES

JOBS AND PROJECTS

THE EARLY-CAREER DRAMATURG GROUP BRONWYN EISENBERG

The Early-Career Dramaturg Group offers a variety of national programs, email lists, and tools geared to helping early-career dramaturgs and literary managers. By attracting early-career'ers to the organization through these programs, the Early-Career group also aims to increase membership in LMDA, increase awareness across the country of LMDA, and ensure a continuing influx of ideas and people into the group, thus helping to build foundations for future leadership.

All programs require membership in LMDA. The programs currently offered include:

- An online directory of dramaturgy and literary management internships available across the country;
- A mentor-for-a-day program (which matches an early-career'er with a more seasoned dramaturg or literary manager for a one-time informal conversation);
- Special seminars (This year we sponsored an SSDC-LMDA seminar in NYC on Director-Dramaturg collaboration.);
- Comp ticket program for a variety of shows in NYC (So far, we've seen shows on Broadway and at BAM, Lincoln Center Theatre, Manhattan Theatre Club, Primary Stages, Signature Theater, WPA, and WPP, among other theaters.);
- A national email list for early-career'ers;
- A panel geared to early-career'ers at the annual LMDA conference, and
- A spotlight on an early-career dramaturg in issues of the LMDA newsletter.

LMDA ONLINE LISTSERV INSTRUCTIONS WNSTON NEUTEL AND GEOFF PROEHL

LMDA runs several email lists for its members. Four of these are discussion lists: the longstanding Discussion List (subscription instructions below), two regional distributions lists—one for New York members (to subscribe, send email to *lmda-nycmetro-request@netcom.com*); the other for Canada, (to subscribe, send email to *bquirt@interlog.com*)—and a list for early-career dramaturgs.

LMDA also has an email Announcement List. This list distributes announcements and job postings of general interest from the LMDA Executive Committee or Administrator to LMDA members. You cannot reply to it, as with a regular listserv. Mailings are limited to one a week or so, but there are often only one or two a month.

If, as a member, you don't want to receive any email at all from LMDA, send a message that says, "Please remove my name from the Announcement List" to gproehl@ups.edu or better yet, follow the directions below for unsubscribing to a list.

To take part in discussions of issues related to dramaturgy and literary management (including queries from members about projects on which they are working), follow the directions below to join the Discussion List. **You will not be added to the Discussion List unless you subscribe yourself.**

Here are some of the basics of belonging to a list server mailing list, including directions for subscribing and unsubscribing to the Discussion List. They are not as complicated as they may at first appear. Please try them before asking LMDA to subscribe or unsubscribe you.

There are two addresses to remember. Mail to be distributed to the discussion mailing list should be addressed to the list address: **discussion@dramaturgy.net**; while commands (e.g. joining or leaving the list) should be sent to the list server at **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. Additional commands, if any, should be on separate lines. To leave a list, you would use the word *unsubscribe* instead of *subscribe*.

To subscribe to the Early-Career list or to the Announcement List, the commands would be *subscribe earlycareer <your email address>* or *subscribe lmda-announce <your email address>*.

To get a list of the various commands, send the word "help" alone in a message to **majordomo@dramaturgy.net**. There is a **digest version** of the discussion list, for those who wish to receive all the list discussion in one message every day or so, rather than receiving each message when the author sends it. To subscribe to the digest, follow the directions above, but use "discussion-digest" for the list name, instead of "discussion.": *subscribe discussion-digest <your email address>*. For a response from a human regarding these lists, send email to *discussion-owner@dramaturgy.net*. If these options do not work, contact Geoff Proehl at *gproehl@ups.edu*.

SPECIAL EVENTS

NEW WORLD THEATER PLANS SECOND INTERNATIONAL CONFERENCE: *INTERSECTION II*
SAVE THE DATE! SEPTEMBER 26-29
NEW WORLD THEATER, AMHERST, MASSACHUSETTS

(Editor's note: Conference organizer, Roberta Uno, has extended a warm welcome to LMDA members; the official program will include a time for members to gather; if you can attend, please contact DD Kugler in advance)

From September 26 - 29, 2000 the New WORLD Theater will convene a major national and international gathering, ***Intersection II***, a conference/performance festival focused on international, interdisciplinary and intercultural work in the theater. Building on the success of *New Works for a New World: an Intersection of Performance, Practice, and Ideas*, which occurred in 1998, ***Intersection II*** will include greater international participation, while examining innovative theater practice within community, national, and global spheres. Key artist and scholar invitees from Nigeria, India, Mexico, and the UK will provide specific regional participation and will play a central role in creating a cross border dialogue. *Intersection II* will bring together artists, intellectuals, theater producers, arts presenters, and arts activists to explore the process, evolution, and dynamics of making theater in the dawning moments of the 21st century.

Intersection II will feature four major performances: *Uttar Pryadarshi*, performed by Ratan Thiyam's Chorus Repertory Theatre of Manipur, India; *Las Horas de Belen*, directed by Ruth Maleczek featuring Jesusa Rodriguez of Mexico; *Somewhere in the Dream*, performed by the Everett Dance Theater of Rhode Island and a new work by Universes of the South Bronx developed by New WORLD Theater. The four works uniquely embody intercultural practice: Ratan Thiyam creates his work in a minority language, Manipuri, speaking with multiple visual and auditory texts to audiences who rarely understand the spoken dialogue. *Las Horas de*

Belen is the result of an international, U.S./Mexico artistic collaboration, as well as a complex interdisciplinary collaboration between poet, actor, cabaret singer, and visual/slide artist. Everett Dance Theater and Universes have produced extremely different and captivating artistic statements through divergent artistic approaches to the multi-ethnic urban collision of art, popular culture, and social imperative.

In addition to the major performances, artist case studies will be included to give insight into artistic process and development strategies for innovative theater work. A program of key-note addresses, critical commentaries on the featured performances, artist/scholar discussions, and informal dialogue groups, will provide a rich, informative and thought-provoking context for the three days. Confirmed participants include Chuck Mike, Nobuko Miyamoto, Mia Masaoka, Diana Taylor, and Thulani Davis. Director Chuck Mike of the Performance Studio of Nigeria has been invited to be artist-in-resident. His sessions will give peer artists the opportunity to learn new techniques and provide living documentation as they respond to the content of the intersection.

To find out more about *Intersection II*, call New WORLD Theater at 413-545-1972, or visit our website at newworldtheater.org.

CALL FOR PAPERS & WORKSHOPS

BLACK THEATRE NETWORK CONFERENCE

IN ST. LOUIS, MISSOURI

JUNE 30 - JULY 2, 2000

The Black Theatre Network (BTN) will hold its 14th annual conference in St. Louis in 2000. The mission of BTN is to preserve and to develop black theatre's unique art form. The conference is entitled, "Black Theatre's Unprecedented Times: A Forum in Flight." We invite proposals for papers and workshops that explore black theatre throughout the Diaspora and the ever moving process of great ideas in motion. For example, paper and workshop topics might address, but are not limited to:

- * The History of Black Performance & Theatre in St. Louis
- * The Evolution of Hip-Hop Theatre
- * Strategies for the Dramaturgical Process
- * On-line Teaching Tools
- * Innovative Costume, Lighting, and Stage Designs for the Millennium
- * Writing for Children's Theatre
- * Explorations of Language within a Ritualistic Format

Paper and/or workshop proposals should include an abstract of no more than 500 words. If you are interested in organizing an entire panel, send all ideas, names, and contact information of participants at the same time. All materials are due by February 1, 2000. Notifications will be sent out by March 1, 2000.

You may send your proposals via email. Please direct proposals and queries to conference chair:

Professor Kathryn Ervin
University of California at San Bernardino
email: kervin@csusb.edu
phone: (909)880-5892

You need not be a member of BTN to respond to the call. For further information about Black Theatre Network go to their website at <http://www.btnet.org>

Please share this information with your colleagues and students.

Meet you in St. Louis: June 30 - July 2, 2000

NEW VISIONS 2000: ONE THEATER WORLD
WASHINGTON, D.C. MAY 31 - JUNE 3, 2000

Two of the strongest forces in American theater for young people are coming together to mark the Millennium -- the Kennedy Center's renowned new play development program, New Visions/New Voices and ASSITEJ/USA's provocative symposium, One Theater World. The result will be an unprecedented national gathering of artists, educators, producers and presenters of theater for young people and families—NEW VISIONS 2000: ONE THEATER WORLD—at the Kennedy Center in Washington, D.C. May 31 - June 3, 2000.

This national festival and symposium will offer seven outstanding productions by professional American theatres, six staged readings of exciting new plays from leading theaters from across the U.S., and dynamic forums and discussions designed to explore theater as a critical cultural force in the lives of 21st century children.

All events will take place at the John F. Kennedy Center for the Performing Arts. Registration is limited to 300 participants, so please register early. For registration information contact Steve Bianchi at (615) 254-5719 or at usassitej@aol.com.

ASSITEJ/USA is the United States Center for the International Association of Theatre for Children and Young People. Its primary mandates are the development of professional theater for young audiences and international exchange.

ISTA

International School of Theatre Anthropology
Eugenio Barba

Next ISTA session will take place in Bielefeld, Germany 1 – 10 September 2000

Organiser: Siegmund Schroder, Teaterlabor Bielfeld – Lerchenstrasse 60 a, 33607 Bielfeld, Germany
tel. + 49 05 21 28 78 56 – fax: +49 521 287856 – e-mail: Thearerlabor@t-online.de

The theme will be ACTION, STRUCTURE, COHERENCE: Dramaturgical Techniques in the Performing Arts

Dramaturgy is a succession of events based on a technique which aims at providing each of a work's actions with its own peripetia, that is to say a change in direction and consequently in tension.

Dramaturgy does not refer only to dramatic literature. It does not merely concern the words or the narrative thread. There exists also an organic or dynamic dramaturgy which orchestrates the rhythms and dynamisms that affect the spectator at a nervous, sensorial and sensual level. Therefore one can also speak of dramaturgy when referring to those forms of performance – whether they are called "dance", "mime" or "theatre" – which do not involve the representation and interpretation of stories.

Thus there exists a *narrative dramaturgy* which intertwines events and characters, steering the spectators towards the meaning of what they are watching. It may also interweave forms and characters who do not narrate stories but uncover images and variations of images.

Moreover there exists an *organic* or *dynamic dramaturgy* which appeals to a different level of perception in the spectators, i.e. to their nervous system and their kinesthetic sense.

Each scene, each sequence, each fragment of a performance's structure has its own dramaturgy. Dramaturgy is a way of thinking. It is a process that transforms a collection of fragments into a whole organism in which the different "pieces" are no longer distinguishable as separate objects or individuals.

There is a comprehensive dramaturgy for the whole performance and a dramaturgy for each actor; a dramaturgy for the director and one for the playwright. We can even speak of a dramaturgy for the spectator: the process by which different individuals connect what they see in the performance to their own personal experience, filling it with their own emotional and intellectual reactions.

Dramaturgy creates coherence. Coherence is not necessarily clarity, but it is the complexity which enlivens a structure and permits the spectators to occupy it with their imagination and thoughts.

LMDA ARCHIVE

The **LMDA Archive** is a new member service. Currently located on the “dramaturgy northwest” web site (www.ups.edu/professionalorgs/dramaturgy/) soon to be on www.lmda.org, the archive makes available to members a number of vital resources:

- **job postings,**
- **back issues of the *Review*,**
- **a guide to internships,**
- **first person narratives of dramaturgical experiences,**
- **the second volume of the UCaucus *Source Book*,**
- **lists of dramaturgy sites members have created for particular plays, and more.**

To access the archive, you will need to know the current username and password, which you will now find under the organizational address on the back page of the most recent edition of the *Review*. Between now and the next edition of the *Review*, the username will be ***lmda*** and the password will be ***lmda***. This is a member service so please do not publish or distribute the username and password. Winston Neutel is also in the process of developing a way to assign members individual usernames and passwords that will make the site more secure.

RECENT PUBLICATIONS BY MEMBERS

If you have a book or article that has been recently published, please send us the information so we can tell members about it.

LITERARY MANAGERS AND DRAMATURGS OF THE AMERICAS: BIBLIOGRAPHY, 1999

Send citations of recent publications in the field to the *Review* and we will reprint them here.

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