LMDA Conference Brochure, June 16-18, 1991

Lynn Thomson
Anne Cattaneo

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LMDA Conference Brochure and Photos, Philadelphia, June 16-8, 1991: Conference Chair – Lynn Thomson, chair; LMDA President – Anne Cattaneo
we must all hang together, or most assuredly we shall hang separately.

[Image of two figures]

literary managers and dramaturgs of the americas 1991 conference

Philadelphia, June 16-18

[Text about conference sessions and locations]

Barclay Hotel Reservations

[Contact information for hotel reservations]

[Image of city map with conference locations marked]
to write and act. Among such was Edith Portnoy, a poetess, Charlotte Gruhan, the poetess, and the Bunyanesque folk singer. It’s been said of the American actors that they were the last of the American actors and that they had to be retraced to the days of yore.

**Approaches D. O. Kuyler, Michael Spring, and William Arliss, Philadelphia Dramatic Club, Maryland, James Lipton,傩*, New York, Shakespeare Conference, Paris, and the AEC.**

Together, we shall breathe..."...

you speak a work of genius...

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**Conference session 5: playwrights and their cities.**

Why has Philadelphia never considered a group of writers, clearly connected with the city? Robert Nadler, Chair of Temple University Theatre Department and former head of the Iowa Playwrights Lab, joins a group of Philadelphian playwrights past and present.

**Moderator: Robert Nadler.**

**Participants: Charles Fuller, Clay Oss, Alpert Immruns, Leslie Lee, Hulikus Linsky, Leslie Linds, David Rabe, Leslie Reppertson, Nazia Shergo, and local writing.**

What makes a city home to a writer? How is a regional style, or identity, created? What role does a community play in the development of its writers? What are the elements that define a place as a home to a writer? How do these elements influence the writer's work?

**Conference session 6: hedgerow lives!**

"Let’s play at the Abbey Theater of Dublin, and the Art Theater of Moscow. And let’s play Hedgerow Theater of Mayfair, in the State of Pennsylvania." — Sean O’Casey

Hedgerow brought together a group of aspirants to create a theater of living and writing that would transcend the work of any one artist. Organized as a collective, Hedgerow was a true republic, fostering a different kind of play, each night. Supporting new playwriting, Hedgerow made Pennsylvania the birthplace of a new generation of playwrights.

**Hedgerow is produced by Sherwood Anderson.**

Jane Bawd, "in the middle house," performed 1922-1958 in the theater world and the world of letters. One of the most remarkable theaters of the time, Hedgerow was an inspiration to the next wave of regional theaters. It has been for 70 years an ethical and aesthetic model for generations of Philadelphia theater artists.

**Participants: Martin A. Anderson, Eric Hoffer, Zaida Fishman, Sydney Walker, David Kunitzson, the process of making theater: the spirit of hedgerow.**

How do theater artists collaborate? How do the ways in which we collaborate affect the content and structure of the plays generated by these collaborations? What are collaborative models that inspire, and after the ground is lost?" A Passenger Train of 41 Deadlines, Paul Walker, Michael Bigelow Dixon, and Chulri Miyagawa, Actors Theater of Louisville.

Barclay Hotel Reservations.

Philadelphia theater sites! Private club! This theater-going! This town meeting! All subject to change.

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Pictured above right, playwrights Ntozake Shange and Clay Goss; pictured below left, “Town Meeting of the Minds” with city planner, architect, and educator Ed Bacon. Photo credit – Mark Garvin
literary managers and dramaturgs of the americas
1991 conference

philadelphia june 16 - 18

In Philadelphia, many have seen a case study of a city's ambivalence towards its living artists - and towards live theater in particular. As it has been a number of times over the last two centuries, Philadelphia theater once again today is in a potential state of flowering. Examining its rich yet troubled history, we hope to initiate a dialogue over the LMDA Conference's three days that looks to our American past and to the future for enlightenment and possible solutions.

PLUS special caucuses for New Dramaturgs interested in learning about the field,

Dramaturgy Training Programs - a Dramaturgy Contract - How to teach Dramaturgy Programming and Special Concerns of Gay and Ethnic Theaters Dramaturgy in a University Setting - Dramaturgy in Theater for Young Audiences

An afternoon walking tour of historic Philadelphia theater sites!
A banquet at a turn-of-the-century private club!
An reception for Philadelphia playwrights/Philadelphia theater-going!
A welcome brunch & LMDA business meeting/town meeting!

Scheduling - call the LMDA office at (212) 642-2457 - schedule subject to change.

conference travel

The Society is a short cab ride from Amtrak's main 30th St Philadelphia Station, which provides hourly service to and from Philadelphia along the northeast corridor. New York to Philadelphia takes 1 hour and 33 minutes. Travel information can be obtained from Amtrak at 1-800-USA-RAIL or Amtrak's website. LMDA Conference travel is being handled by Whole World Travel in Philadelphia at 1-800-350-1022. For special hotel discount rates offered to LMDA conference travelers, call Whole World and identify yourself as LMDA participants.

LMDA's 1991 Conference has been made possible by the generous support of the Pew Charitable Trusts.