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A report on an Arts Administration internship with the Contemporary Arts Center, New Orleans, Louisiana, Fall, 1989

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A REPORT ON
ARTS ADMINISTRATION INTERNSHIP WITH
THE CONTEMPORARY ARTS CENTER
NEW ORLEANS, LOUISIANA, FALL, 1989

An Internship Paper
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Arts Administration

by

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B.A., The University of Texas, 1980
M.A., University of New Orleans, 1983

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A special thanks is extended to Ms. Elena Ronquillo and all the good people of the Contemporary Arts Center in New Orleans. My friends, may the nine Muses be with you always.

A very warm thanks goes to my father and mother, Jess and Noemie Nelson, for their continued encouragement, support and love

A very special thanks to my partner-in-life, Lorna. You provide me with the love, truth and peace to continue. I must also extend thanks to all my sisters-in-spirit who have supported me throughout this endeavor. Finally, to my typist, Jessica, the best this side of the Bronx, May the Blessings Be.

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ABSTRACT

During September through December 1989, I successfully completed an internship in the Performing Arts Department at the Contemporary Arts Center (CAC) in New Orleans, Louisiana. Ms. Elena Ronquillo, Director of Performing Arts at the CAC, acted as my on-site supervisor. She has held this position since August 1988 when the administrative structure of the CAC was reorganized. Previously, she has held the position of Coordinator of the Interdisciplinary/New Genres Department.

The Performing Arts Department of the CAC incorporates Theatre, Music and Interdisciplinary Performance. My position as an intern in the Performing Arts Department included the following: 1) interim assistant to Ms. Ronquillo; 2) production coordinator for a major Interdisciplinary Performance, *Rachel's Brain* by Rachel Rosenthal; 3) pre-production coordinator for a major Theatre production, *Brilliant Traces*.

This report discusses my experiences while I worked with the CAC administration, including specific challenges I encountered while I performed assigned duties and tasks in the Performing Arts Department. Recommendations for improvement of specific problems I encountered are discussed. Finally, I discussed my contributions as an

intern to the administrative and production aspects of the
CAC's Performing Arts Department.

CHAPTER I

THE CONTEMPORARY ARTS CENTER

Mission and Goals

The Contemporary Arts Center in New Orleans (CAC) is a nonprofit arts organization founded in 1976 for local artists to have opportunities to exhibit and perform their work. During its fourteen-year history, the CAC has undergone major organizational changes along with its prominent growth. The CAC's multi-disciplinary focus had led it to be one of the largest artist's organizations in the nation, and the sixth largest organization in Louisiana.¹ The CAC had annually produced more than 250 different performances, exhibits, and educational programs.

The stated mission of the CAC is as follows:

The (CAC) serves contemporary visual and performing artists and their audiences. Since 1976, the CAC has provided exhibitions performances, facilities, technical assistance, education and professional development for artists and the community. Dedicated to high artistic standards, the CAC is committed to encouraging the development of new work. Vital to the cultural life of the community, the CAC promotes the work of local, regional, and international artists for the benefit of its diverse audiences.

¹ The Contemporary Arts Center. Multi-Year Plan. (New Orleans: The Contemporary Arts Center, 1986), not paged.

The CAC further defines its mission through three general goals:

1. To foster awareness of new ideas by creative people in all of the contemporary arts;
2. To provide exhibition and performance space for those artists who would not otherwise have a place to show their work and those artists pioneering in their fields;
3. To provide a means of public access to a wide spectrum of the contemporary arts.

In 1986, the CAC submitted a "Multi-Year Plan" To the National Endowment for the Arts for its Challenge Application. This plan outlines various long-range organizational structuring programming and capital improvement goals.

Facility Renovations

The CAC facility at 900 Camp Street is an historic warehouse owned by the Hera Corporation, a subsidiary of the K & B Corporation. The facility is located at the entrance to the Downtown Development District and is strategically placed in the emerging Warehouse District. Both these districts are preliminary areas of public and private capital development and renovation. The Warehouse District has been compared to New York's "SoHo" district because of

the proliferation of art galleries, museums, artist's spaces, as well as extensive renovation of 19th century warehouses into apartment complexes and condominiums.² The bare warehouse space occupied by the CAC since 1976 finally proved inadequate and severely hampered by fire code restrictions. The NEA Challenge Grant awarded to the CAC for two consecutive years, 1987 and 1988, provided the impetus needed to finalize plans for complete renovation of the facility.³

Since September 1988, the CAC has been conducting a Capital Campaign to raise funds needed for completion of the renovation. As of October 1, 1989, \$1,510,566 of the \$2,150,000 goal has been raised through public and private contributions. Significant contributors include the Hera Corporation, the NEA, Concordia Architects and Freeport-McMoRan, Inc.⁴

The renovated facility is scheduled to open in October 1990. The CAC will occupy the entire first two floors of the four-story building. A total of 10,000 square feet will provide visual arts exhibition space, a 200-seat

² The Contemporary Arts Center. A Contemporary Home for the Contemporary Arts Center. (New Orleans: The Contemporary Arts Center, 1989), not paged.

³ Interview with M. K. Wegmann, Associate Director of the Contemporary Arts Center, New Orleans, Louisiana, November, 1989.

⁴ The CAC. A Contemporary Home.

professional theatre, a 100-seat experimental theatre, classrooms, film and video screening rooms, rehearsal rooms, administrative office space, technical and storage space, art preparation and storage space, as well as potential for a cafe and bookstore.⁵ The third and fourth floors will serve as commercial office space.

The CAC administrative offices have been temporarily housed in donated office space located at 1001 Loyola Avenue since the renovation began in January 1989. The offices are scheduled to move to the new facility in April of 1990.

Since the renovation of the facility began, the CAC has been programming performances, exhibitions, workshops, children's educational programs, and fundraising events in and around the metropolitan area. This "off-site" programming has proved extremely successful primarily because of financial and programming support by the community. During the two-year renovation, the CAC has offered programs at various theatres, performing spaces, exhibition spaces, galleries, educational institutions and community centers.⁶

Concurrent to the Capital Campaign, the CAC is in the process of long-range organizational restructuring. This

⁵ The Contemporary Arts Center. Nuts and Bolts. (New Orleans: The Contemporary Arts Center, 1989), not paged.

⁶ Ibid.

process was initiated in 1988 as a result of the 1987 and 1988 NEA Challenge Grant awards.

Organizational Structure

The CAC is governed by a fifty-member Board of Directors composed of artists and representatives from the arts, business and educational communities who serve voluntarily and without compensation. The Board establishes general CAC policy through service on various functionary committees. Each committee parallels areas of Board responsibility. These committees allow more detailed analysis of these areas through division of work-load, informal discussions, and utilization of resources outside the organization such as professionals and consultants. Currently, there are ten committees: Executive, Arts, Policy and Overview, Finance, Fundraising, Special Events, Nominating and Capital Campaign, Building, Community Relations and Personnel.⁷

The staff implements policy set by the Board. In August 1988, the organizational restructuring began with the reorganization of administrative and programming departments. The Executive Director acts as liaison between the Board and the staff and is primarily responsible for

⁷ The CAC. A Contemporary Home.

implementation of policies set by the Board. The Associate Director's position is mainly that of administrative manager. Her responsibilities include managing the fiscal coordination, administrative coordination, reception desk, box office, as well as acting as liaison between the Executive Director and the rest of the staff.⁸

Other administrative departments include the Development Department and Marketing Department. The function of the Development Department is primarily fundraising from public and private sources. The Membership Coordinator is a vital staff position in this department because the CAC is a member-supported organization. Special Events Coordinators are contracted for temporary positions during the planning and implementation of large fundraising events. Currently, the Capital Campaign Coordinator is a contracted position in this department.⁹

The Marketing Department's responsibilities include publicity, promotion, public relations and advertising. The Marketing Director coordinates all printed material, promotional artwork and advertising material for all the CAC's programming and events. She is responsible for the consistency of the CAC's high-quality visual promotions.

⁸ Interview with M. K. Wegmann.

⁹ Ibid.

The Public Relations Coordinator is responsible for press releases, television appearances and radio interviews, radio copy and other other written promotional material. The Marketing Department creates the CAC's bimonthly newsletter, "Articles."¹⁰

There are two programming departments at the CAC, the Visual Arts Department and the Performing Arts Department. These departments are responsible for the implementation and management of the exhibitions, performances, screenings, workshops, classes, and lectures offered by the CAC. These departments are also responsible for the varied services to artists including information on fellowships and grants, administration of selected local and regional grants, umbrella project support and technical assistance. The primary function of these departments is to implement the mission and goals of the CAC.

The Visual Arts Department's programs include the visual arts (painting, sculpture, architecture), photography, film and video. The Visual Arts Director acts as curator of exhibits, as well as coordinator of juried exhibits. Artist services offered by the Visual Arts Department include the annual "Artist Pages," a catalogue of

¹⁰ Interview with Denise Chetta, Marketing Director of the Contemporary Arts Center, New Orleans, Louisiana, November 1989.

regional artists' work; a slide archive of artists who have exhibited through the CAC; technical assistance with film and video production; the "Artists' Studio Days;" a children's art education project; and administration of local grants to artists as well as assistance with grant writing. The Visual Arts Assistant is responsible for the administrative management coordination for these programs. Temporary contracted positions in the Visual Arts Department currently includes Project Director for Artists' Studio Days and Capital Campaign Volunteer Artist Coordinator.¹¹

The Performing Arts Department of the CAC includes the Theatre, Music and Interdisciplinary/New Generes programs. The Performing Arts Director acts as the producer and manager of the these programs. The Performing Arts Assistant acts as an administrative coordinator for the department.

The Music Program is committed to the development and presentation of broad range contemporary music. The Music Curator's responsibilities include producing music presentations, conducting workshops and seminars, coordinating technical requirements for performances and presentations, and providing technical advice and assistance

¹¹ Interview with Lew Thomas, Visual Arts Director of the Contemporary Arts Center, New Orleans, Louisiana, November, 1989.

to musical artists.¹²

The Theatre Program is currently being reinstated after a year-long hiatus. The new Theatre Artistic Producing Director is in charge of selecting plays for production, producing and/or directing plays, producing those plays, managing CAC-sponsored play production, selecting original playscripts for the annual "New Play Competition," and coordinating biweekly playwriting seminar. The Theatre Program's primary focus is developing and producing new and original plays.¹³

The Interdisciplinary/New Genres Program (ING) was formed in 1986 to provide an outlet for artists working in nontraditional, experimental and performing art forms. The programming consists of a range of performances which cross over and combine the traditional forms of theatre, dance, music, visual arts, video and film. Currently, the Director of Performing Arts is in charge of ING programming. The ING Program's goals include providing performance facilities to local performers, attracting international and national performers to New Orleans, and supporting and assisting the development of emerging local and regional artists breaking

¹² Interview with Elena Ronquillo, Performing Arts Director, The Contemporary Arts Center, New Orleans, Louisiana, November, 1989.

¹³ Ibid.

new ground in the performing arts. The ING program is a primary sponsor of the National Performance Network, a touring and presenting program that provides independent performance artists with opportunities for exchange of ideas among artist communities through fee subsidies, workshops and presentations at alternative performing spaces across the country. Artist services of the ING Program include administrative and technical support for artist projects, umbrella sponsorship of artist projects, and administrative and management of grant programs.¹⁴

During April 1990 through when the renovated CAC facility opens, the CAC's part-time administrative staff will be temporarily cut back. Programming will be reduced in order to reduce operating expenses so that greater emphasis may be placed on the final stages of the Capital Campaign. The positions which will be temporarily cut include the Administrative Assistant, the Fiscal Coordinator Assistant, the Membership Coordinator Assistant and the Volunteer Coordinator. When the new facility opens in October 1990, all those positions will be reinstated. Full-time positions scheduled to be filled at this time include a Technical Director/Building Manager and an Audience Development Coordinator. New full-time, part-time

¹⁴ Ibid.

and contracted positions will be added as the CAC's long-range organizational restructuring plan continues to be implemented.¹⁵

Funding Structure

The CAC uses a fund accounting system commonly used by nonprofit organizations. A basic characteristic of this system is separation of accounts, called "funds." The financial activity of each account is subject to its own independent accounting and self-balancing.¹⁶

The Board of Directors sets fiscal policy and is legally responsible for the proper fiscal accounting of the CAC. Restricted funds may be used only for specifically contracted purposes, while unrestricted funds may be used at the discretion of the Board. The CAC uses an operational fund that consists of both restricted funds used for specific operating and programming purposes, and unrestricted funds used for general operating purposes. Funds are to be transferred from the unrestricted general

¹⁵ Interview with M. K. Wegmann.

¹⁶ Herrington J. Bryce, Financial Management for Nonprofit Organizations, (New Jersey: Prentice-Hall, Inc., 1987), p. 339.

operating fund to restricted programming funds as needed.¹⁷

The Development Department's unrestricted accounts act as depositories of all funds raised for operating and programming purposes. The unrestricted funds raised through public and private contributions, membership fees and fundraising events are transferred to the operating and programming department funds at the end of the fiscal year to balance out any deficits. The revenues earned by each programming department through admissions, sales and fees are used to cover its programming expenses. The operating and programming departments' restricted funds may only be used for the purpose specified in the grant agreement.¹⁸

The Capital Campaign fund is maintained as a separate restricted fund. All monies and in-kind donations contributed for the renovation of the CAC facility are accounted in this fund. None of the revenues in this fund may be transferred to any operating or programming funds.¹⁹

For the first time in its history, the CAC reported a higher percentage of earned income than contributed income. For Fiscal Year 1988-89, earned income was 53% of the total income, while 47% of total income was reported as

¹⁷ Interview with Pat Carter, Fiscal Coordinator for the Contemporary Arts Center in New Orleans, Louisiana, November, 1989.

¹⁸ Ibid.

¹⁹ Ibid.

contributions. However, programming reduction due to the emphasis on the Capital Campaign during the 1990-91 Fiscal Year will cause a certain decrease in earned income.²⁰

The next section will discuss my experience as an intern in the Performing Arts Department.

²⁰ Ibid.

CHAPTER II

AN INTERNSHIP IN THE PERFORMING ARTS DEPARTMENT

Alternate ROOTS Annual Meeting

My proposed internship began with my attendance at the 1989 Alternate ROOTS Annual Meeting on August 27 through September 1, 1989, in Black Mountain, North Carolina. Ms. Ronquillo and Ms. Wegmann, Associate Director of the CAC, also attended as representatives of the CAC. The CAC is an organizational member of Alternate ROOTS, and Ms. Wegmann is the Chairperson of the Executive Committee of Alternative ROOTS.

I received a work-exchange scholarship in lieu of fees for attendance. My duties at the meeting included assisting in various administrative functions including word processing and posting daily schedules, recording and distributing proceedings of workshops, participating in and documenting performances, as well as organizing and coordinating a special-interest caucus.

My primary interest in attending the Alternate ROOTS Annual Meeting, as well as active membership in such an organization, was to broaden my knowledge of performing artists and administrators in the south to expand my

understanding of new trends in performing arts, and to gain experience in the administrative and organizational processes of performance production.

My experience in the Alternate ROOTS Annual Meeting was enlightening and wholly successful. I met and worked with a variety of artists and administrators working in the south who are committed to the creation and presentation of original, indigenous performing arts. Further, Alternate ROOTS' "commitment to social justice and protection of the natural world"²¹ is vitally important to me as an arts administrator. I will continue to play an active role in Alternate ROOTS as a member and production administrator.

Interim Department Administrator

Duties and Tasks

Upon returning to New Orleans in September, I began my internship on a full-time basis. Since a department assistant had been hired but did not start working until October 1, 1989, Ms. Ronquillo assigned the position of interim assistant to me. My duties to prepare the departmental office for the arrival of the permanent assistant included "cleaning-up" and organizing the manual filing system and computerized files and conducting

²¹ Alternative ROOTS, Mission Statement, (Atlanta: Regional Organization of Theatres South, 1989).

inventory of departmental technical equipment. I also performed daily office duties, creating and preparing departmental letters and memos, and answering phone calls concerning performances and artist-assistance grants. Frequently, I was asked to assist with projects which called for the use of departmental technical equipment, such as Art for Arts Sake, a major CAC fundraising event. I was also asked to work the sales table at the Art for Arts Sake Patron Party and Auction. All CAC staff and "family" assist with major CAC fundraising events because the entire Center will benefit from revenues earned.

Evaluation

My experience as interim department assistant provided me with the knowledge of CAC policy and procedure that I would need for future tasks. Specifically, I learned the procedures for requesting checks and purchase orders for departmental expenditures. I also learned the procedures to prepare artist and crew contracts. Further, I gained a complete working understanding of the MacIntosh SE computer hardware and software used in the Performing Arts Department.

Production Coordinator for *Rachel's Brain*

Pre-Production

Concurrent with acting as interim department

assistant, Ms. Ronquillo assigned me to the position of Production Coordinator for *Rachel's Brain*. This was the major job of my internship at the CAC. *Rachel's Brain*, an original performance piece by noted performance artist Rachel Rosenthal, was scheduled to be performed on October 13 and 14, 1989, at Loyola University's Louis J. Roussel Performance Hall. Ms. Ronquillo understood that I was very interested in working with performance art, and graciously instilled her complete confidence in my administrative and production capabilities.

Rachel Rosenthal recently received an "Obie" award for the performance of this one-woman performance piece. At 61, Ms. Rosenthal was referred to by *The Village Voice* as "one of America's most intelligent, politically committed and challenging artists."²² Born and raised in Paris, she moved to New York and studied art with Hans Hoffman, danced with Merce Cunningham, and studied theatre with Erwin Piscator and Jean-Louis Barrault. She formed and directed the Instant Theatre in Los Angeles until 1966. She was a leading figure in the Los Angeles Women's Art Movement of the seventies. Since 1975, she has devoted herself exclusively to performance, creating and presenting over two

²² Alisa Soloman, "Signaling Through the Dioxin," review of *Rachel's Brain* by Rachel Rosenthal, *The Village Voice*, 4 October, 1988, p. 39.

dozen full-length solo and group pieces internationally.

The first order of pre-production business was a review of the budget allocated for *Rachel's Brain*. Once the production budget was fully understood, a calendar could be devised to schedule marketing, promotion, administrative and physical production tasks.

Rachel's Brain was budgeted by the Performing Arts Department for Fiscal Year 1989-90 as a National Performance Network production. The National Performance Network (NPN) is a project of the New York's Dance Theatre Workshop in collaboration with various national and international alternative performing spaces. It is designed to provide opportunities for independent performing artists through fee subsidies for presentations, workshops and residencies. It is made possible through major funding from the Ford Foundation, the Dance, Music and Inter-Arts Programs of the National Endowment for the Arts, and the Lila Wallace-Readers Digest Fund. Regional and local funding for the CAC's 1989-90 NPN presentations are additionally funded by the American Greetings Corporation.

Each NPN residency is supported by a subsidy of 35% for one-week residencies and 50% for two-week residencies, designed to cover the basic cost of touring. The budget for a one-week residency includes: 1) the most economic round-trip transportation from home base to primary sponsor

site; 2) a \$425 per week fee, plus fringe benefits of \$85 per week per traveling artist; 3) or \$80 per diem per artist; 4) a fixed company administrative fee of \$1,300 for a one-week residency and \$1,400 for a two-week residency. *Rachel's Brain* was considered a one-week residency for NPN subsidy purposes (see APPENDIX I).

The Performing Arts Department received a required company production budget from *Rachel's Brain* (see APPENDIX I). The company for the production included two performers (Ms. Rosenthal and one musician), a technical director, and a slide projectionist. The NPN 35% subsidy budget compared to the required company budget produced the amount that the Performing Arts Department must fund. The American Greeting Corporation's grant subsidized a portion of the remaining 65% of the NPN 35% subsidy. However, this amount could not be determined until the end of the Fiscal Year when all CAC's NPN presentations have been completed. This grant was recorded for accounting purposes as deferred revenue and was used to fund a total year-end deficit. However, the full NPN-required production budget was used for departmental production accounting purposes. After deducting the NPN-required budget total from the required company budget, the difference is the amount the CAC must raise in earned and unearned revenues.

A major in-kind donation was represented by the

co-sponsorship of the Loyola Biever Guest Lecture Committee's rental of the new spacious Louis J. Roussel Performance Hall on Loyola University campus. Their co-sponsorship also included use of their mailing list, as well as publicity and promotion at Loyola.

Once the budget was approved by the NPN, the CAC and the company, the CAC Performance Agreement and the NPN contract were signed (see APPENDIX I).

A contribution from the New Orleans Women's Caucus for the Arts of \$500 for *Rachel's Brain* had been finalized and was forthcoming. This left approximately \$1,500 to ideally raise through ticket sales. The ticket pricing structure would be \$8.00 for CAC members, \$10.00 for non-members, and \$5.00 for students and senior citizens. This pricing structure is within the normal range for the CAC's NPN productions and is a relatively inexpensive price to pay for a well-known, award-winning performer. Further, a number of determining factors contributed to the comparatively inexpensive ticket prices. As discussed earlier, ticket pricing is a function of marketing strategy; thus ticket pricing played an important role in the marketing strategy for *Rachel's Brain*.

Roussel Performance Hall is a large recital hall with seating capacity of 545, quite a large house to fill, especially for a non-traditional performance form. Further,

Roussel Hall was a relatively new and not yet well-known performance space, especially for alternative performances. Moreover, performance art is somewhat new to New Orleans audiences and usually had been presented in smaller, more "avant-garde" performance spaces, unlike Loyola's Roussel Hall.

Another factor in ticket pricing and marketing strategy was the number of performances scheduled. *Rachel's Brain* was scheduled for two performances on Friday and Saturday evenings. Historically, New Orleans audiences do not immediately respond to short-run productions.²³ Therefore, the promotion emphasized a "not to be missed" quality of the performances, and all publicity featured the phrase "Two Performances Only."

After the budgets, pricing and marketing strategies were understood, Ms. Chetta (Marketing Director for the CAC), Ms. Ronquillo and I proceeded to draft a preliminary production calendar essential for effective and efficient communication of action plans. We fully understood it would change with unforeseen circumstances.

I read the script for content and studied reviews of previous performances, in an effort to determine specific audience constituencies. I also studied Ms. Rosenthal's

²³ Interview with Denise Chetta.

personal and professional history in an attempt to identify potentially interested audiences. Because of the passionate political, social and cultural content of *Rachel's Brain*, and the richness of Ms. Rosenthal's personal history, I was able to break down potential audiences by specific interests and constituencies, moving beyond the usual demographic and sociographic audience breakdowns.

Potential audience breakdown for *Rachel's Brain* included such constituencies as animal rights, environmental activists, women's rights, lesbian and gay groups and media, Jewish women's groups, artists, organizations, art galleries and businesses, as well as high school and university fine arts, liberal arts and social science departments and associations. Also, businesses and publications whose clientele included any of these potential audiences were listed.

I created a promotional package calling for co-sponsors, supporters and volunteers and physically distributed it to as many of these groups as possible (see APPENDIX III). This personal contact, besides saving postage previously budgeted by the CAC Marketing Department, proved to be expedient and successful. I was able to determine the degree of support that each organization/business was willing to give. I determined if the organization or business possessed a mailing list, when

the next mailing was planned, if they were willing to include promotional flyers in their next mailing, the dates needed, and arrange delivery of the flyers. Finally, I determined if a business was willing to display posters and make flyers available to customers, and if they were interested in displaying any printed material in the lobby at the performance. Most importantly, however, this personal contact served to build community awareness of CAC outreach to non-traditional audiences and supporters, as well as reinforce the traditional marketing tools. ²⁴

I was mindful that I could not extend this marketing strategy to political communities without endangering the nonprofit status of the CAC. I was also aware that many organizations' mailing lists were strictly confidential, and they were unable release their lists to the CAC. Many organizations agreed to include the flyer in their mailings, as well as display posters and flyers. Some commercial businesses did not do monthly mailings or did not plan any more mailings in time for the performance dates.

Although the promotional package did not produce any more dollar donations, we did succeed in amassing a substantial list of organizations and businesses that would

²⁴ Ruby Lerner, "Unique Constituencies: Regional Companies," in Market the Arts!, ed. Joseph V. Melillo (New York: Foundation for the Extension and Development of the American Professional Theatre, 1983), p. 239.

include flyers in their mailings, display posters and hand out flyers, as well as publicize the performance in their respective media. We also offered group rates to these organizations and businesses and advertised such on the mailing flyers. However, because of number and time limitations necessarily imposed by CAC group rate policy, this proved fruitless.

I assisted Ms. Chetta with the design and layout of the flyer. Ms. Ronquillo gave final approval (see APPENDIX III). We wanted the visual aspect of the design to initially catch one's eye while graphically communicating the nature of the performance and necessary logistical information. A photograph of Ms. Rosenthal received with a publicity package was chosen because of its striking visual statement. The photograph was a production still and its high contrast it would duplicate clearly. The header, "A Woman with a Social, Sexual and Political Agenda," served to communicate the content of *Rachel's Brain* while drawing attention to Ms. Rosenthal's name. We felt that Ms. Rosenthal's name should figure prominently because of name recognition by the art community. Also included in the composition was a quote from a review by *The Village Voice*, a nationally respected New York-based weekly. Coincidentally, a line Ms. Chetta chose from the script, "Five hundred million years of evolution for this?"

inadvertently matched the moment captured by the photograph, an important punch line we later found out! We also included "Winner of the 1989 OBIE Award" to relay the importance of the performance.

The whole composition, including the color of paper, was designed to convey the importance and non-traditional nature of Ms. Rosenthal's performance of *Rachel's Brain*. Three sizes of the poster were printed: 11 x 16 on white poster board for display, 8 x 11 on fluorescent green for flyers and multiple postings, and 5-1/2 x 8 for mailing purposes. The fluorescent green printing paper was quite expensive, but nonetheless was worth it because of its high visibility and non-traditional statement. The mailing flyer was printed on bright orange paper, salvaged from CAC storage. The half-size also reduced postage weight, and cut folding time.

Members of one women's organization, upon seeing the flyer, refused to include it in their mailing -- as they objected to word "sexual" in the header, "A Woman with a Social, Sexual and Political Agenda." However, almost all of the other organizations and businesses commented favorably about the flyer and mailed it. A total of seven organizations and businesses included the flyer in their mailings, for a total of 3,150 flyers mailed. The value of in-kind donations in this mailing totalled \$617.50 (see

APPENDIX III).

The CAC Marketing Department continued working on further publicity, including press releases, radio commercial copy, the bimonthly publication *Articles*, coordinating video appearances, and printing and mailing posters and flyers to the CAC Theatre and Performance mailing lists. I assisted with these tasks (see APPENDICES II AND V).

While I was coordinating marketing and promotion, I was also organizing the physical and technical needs of the production. We had received technical requirements for *Rachel's Brain* from the technical director (see APPENDIX III). I initially listed the required items that had to be rented, borrowed or constructed. I also made note of the technical personnel who would be needed.

Ms. Ronquillo and I set up an initial meeting with the Facility Manager and a walk through of Roussel Hall that proved both relieving and deceiving. We presented the technical requirements, as well as back stage and management needs for the production as set forth in the space agreement with the Loyola Biever Guest Lecture Committee (see APPENDIX III).

The largest and most expensive technical item required was an air-lift. Fortunately Roussel Hall possessed a "Genie Lift." The Facility Manager graciously agreed to let

us use it, not only for the performance, but also for hanging the lighting instruments. We inquired as to why the fly system was not used to lower the electric battens for hanging lights. The Facility Manager informed me, to my surprise, that the engineer had recently declared the fly system unsafe for use! He had forgotten to tell us that no extra weight could be added to either the electrical or the drapery battens. At this time, I inquired about the effect of hanging different lights, other than the existing strip and scoop lights. He replied that as long as the interchanged lights added no extra weight, we could hang different lights.

I also informed him that a special effect in the performance required that four cauliflowers fly in from above. He adamantly refused use of any of the battens for this effect. I decided not to argue about the weight of the cauliflowers at that particular time -- I would inform the Technical Director of the situation as soon as possible. This would not be the first "surprise" we encountered at Roussel Hall.

The projection screen at Roussel Hall fell at the exact proscenium line. Because Ms. Rosenthal played in front of the projection screen (her resultant shadow was a major part of the performance), and because of the minimum stage dimensions required, this screen proved unusable. The

Facility Manager suggested that we use the 30-foot free-standing baffles previously used as a projection screen when placed in a line across the stage. This proved useless because of the gaps between the hinged 'wings' on each baffle. We had to construct a large projection screen. Moreover, it had to be free-standing because of the uselessness of the fly system! The Facility Manager gave us a ground plan and a side plan of the stage, which was not to scale. We measured the depth, width and height of the stage, as well as the free-standing baffles.

The stage floor had been covered with masonite and painted for a previous production. However, the orchestra pit cover was bare, reflecting wood flooring. The bare stage floor was also reflective wood which would present a problem both with lighting reflection as well as projection light reflection. We decided to cover the orchestra pit floor with masonite, and to paint the entire stage black. A black stage floor would cut any light reflections, as well as create a dramatic focus upon the performer.

After a tour of the backstage facilities and a complete understanding of the specific backstage needs of Ms. Rosenthal by the Facility Manager, we toured the lighting, sound and projection booths. Not to our surprise, the sound system, sound cabinets and operators' desks were incomplete. We reiterated our production and rehearsal

schedule and determined what technical equipment was available to use. The Facility Manager assured us that a complete sound system, as well as a complete intercom system, would be in place for rehearsals.

After our tour and meeting at Roussel Hall we were able to list our exact technical needs. The major props and scenery that had to be constructed included a platform, a box, and a table built to the exact specifications, as well as a free-standing projection screen large enough to accommodate a projection for a distance of approximately 80 feet, the distance between the projection booth at the rear of the house to the ideal location of the screen.

I immediately contacted David Tureau of Tureau Design/Build, the CAC technical contractor. The scenery props would be "no problem" to build. What did, however, prove to be "a big problem" was the large front projection screen. First, it was necessary to determine the projection lenses needed to project an image of approximately 30-foot width by 18-foot height, from a distance of 100 feet, the approximate distance from the screen placement to the projection booth in Roussel Hall. The Facility Manager did not have the faintest idea about the dimensions. I contacted friends who worked at various audio-visual supply businesses for technical advice on projectors, lenses, throw dimensions and projection quality at long distances. My

approximated screen dimensions proved to be large enough for the projection distance. I also inquired as to the availability of high-quality projectors and lenses. Fortunately, the audio-visual company with whom the CAC has an account had the projection equipment available for rehearsals and performances. I was able to reserve the equipment without immediate payment.

I then consulted Mr. Tureau on screen construction. We decided that two-inch PVC pipe would be the strongest and lightest material with which to construct a frame. After some research, we found that the front projection screen material was prohibitively expensive. Mr. Tureau said he would research other possible screening materials and get back with me in a few days.

Meanwhile, in an effort to cut our costs as much as possible, I continued to explore the possibility of borrowing and obtaining donations of other props, equipment and materials. Joe Catalonotto of Independent Studios, an old friend of mine, allowed me to "root through" his prop storage and unused construction material. There I found several partially used rolls of white seamless paper used for studio backdrop material. The opacity of this paper is sufficient for front projections. There was an adequate amount to construct the projection screen. Mr. Catalonotto generously donated the seamless paper, several pieces of

masonite to use for flooring, and enough pieces of scrap plywood and lumber to build the scenery props.

I then contacted the Facility Manager at Roussel Hall to inquire about the possibility of using the sound baffles to support a screen of seamless paper. I assured him that the baffles would not be marred or harmed in any way. He agreed!

I then consulted with Mr. Tureau about the process of constructing and hanging. We decided to tape the seamless paper panels together on the reverse side and support the top and bottom with two-inch PVC pipe. We would then attach strong cording to the top, lift the screen in place and securely tie the cord to the supports on the back of the baffles. We consulted the production calender and set the date and time for screen and floor construction at Roussel Hall. I then informed the Facility Manager of the scheduling.

After leaving several messages to contact the Technical Director for the production, Eileen Cooley, in Los Angeles, I finally reached her to inform her of our progress. After discussing the equipment I had reserved, she informed me that she could rent a higher quality dissolve unit at a less expensive rate in Los Angeles. Moreover, she told me the projectionist was used to working with that particular dissolve unit. We agreed to reimburse

Ms. Cooley for the rental fee upon her arrival.

We also discussed staging and technical details of Roussel Hall. I informed her of the situation with the fly system. She reassured me that we could work out any details upon her arrival. I agreed to have a detailed, scaled ground plan ready when she arrived, along with a listing of available lighting instruments and the control capabilities of the lighting system. She said she would determine the lighting design and plot in New Orleans. We also finalized the set up and rehearsal schedule.

During this time, we discovered that the hotels that regularly donated rooms to the CAC for artists were unavailable because of several large convention bookings. Previously in this situation, the CAC had housed artists in the Dominican Conference Center, a dormitory and seminar facility operated by the Dominican Sisters near the Loyola campus. I contacted the Center and scheduled four rooms at \$22.00 per night for the duration of the company's stay.

Another aspect of pre-production planning was securing the technical set up and running crew. A sound technician/operator and a lighting technician/operator were needed. I contacted a sound technician who had previously worked CAC productions, whom I knew to be competent and reliable. He accepted the job. A lighting technician was hired through the UNO Drama and Communications Department,

who came with excellent references. They both were available for set up, rehearsals and performances.

I contacted several performing companies, university theatre and opera departments concerning borrowing or renting a fog machine. The technical requirements specifically stated that Ms. Rosenthal requested nontoxic fog solution. Moreover, the fog had to be such that it would rise adequately as well as be dense enough to reflect a beam of orange light. Checking with the Roussel Facility Manager, I discovered that some fogging applications had previously triggered the fire alarm system, something else he "forgot" to tell us. Therefore, there had to be minimal application. I consulted with the Technical Director to determine the time-frame of fog usage. She informed me that the minimal total application would be no more than 30 seconds. These requirements ruled out dry-ice fog machines that we could have borrowed from UNO's Department of Drama and Communication. We rented a high-quality Rosco brand fog machine with fogging solution from the New Orleans Opera Company.

A further technical requirement was a pinspot lighting instrument. This was graciously lent to us by Tulane University Music Department.

There are invariably unforeseen situations that occur at the most inopportune times. The week before arrival of

Ms. Rosenthal's company from Los Angeles and scheduled set-up, we were informed me that the Facility Manager could not find the required lavalier microphone. I immediately telephoned audio-visual companies and several sound technicians but, because of the many conventions in town, none were available at such late notice. I contacted Ms. Cooley in Los Angeles, and she informed that she would rent one herself. We agreed upon yet another reimbursement. Fortunately, she was able to get a reduced rental fee.

The final week before production set up I acquired hand props, confirmed rental pickups and volunteer ushers with the CAC Volunteer Coordinator, and confirmed front-of-house arrangements with the Facility Manager. Most of the posters and flyers had been posted and distributed in strategic locations around the city for the previous two weeks. During the final week, I posted and distributed them in nightclubs, lounges and coffee houses and stuffed university departments' faculty and staff mailboxes.

Ms. Ronquillo and I had coordinated transportation of the company and equipment upon their arrival in New Orleans. My van was used to transport baggage and equipment, while Ms. Ronquillo transported the artists. Ms. Cooley and I confirmed our set-up and rehearsal schedule, while press appearances were confirmed with Ms. Rosenthal and the musician.

Production

Ms. Cooley was extremely professional and a joy to work with. The company was quite impressed with Roussel Hall, the scenery, the equipment and the technical crew.

The set up and rehearsals went as planned with few difficulties. Because of the technical restrictions of Roussel Hall, the flying cauliflowers were struck, without any detriment to the script. The lighting set up proved to be less difficult than previously planned. The sound equipment was set up without difficulty, and the screen construction went surprisingly as envisioned.

The stage and technicians were ready for technical and dress rehearsals the next day. As the projectionist was setting up the projection equipment, he discovered that a power cord was missing from the dissolve unit. Hurried phone calls were made to audio-visual and electronic companies in the New Orleans area to acquire a power cord. We were surprised to learn that the missing cord was specifically designed for the dissolve unit, and our search proved fruitless. A call to the rental company in Los Angeles resulted in an overnight delivery.

Nevertheless, the rehearsals continued without slide cues. Ms. Ronquillo and I acted as stage hands and dressers backstage. All sound, light and stage cues were worked through and finalized. The dress rehearsal that evening was

successful, even without the 480 slide projections crucial to the production.

To coordinate sound and light cues with the projection cues, it was decided to have an unscheduled dress rehearsal. An early call for the projectionist the next day was scheduled in order for him to be thoroughly prepared for the afternoon dress rehearsal. The rehearsal went smoothly, and we were ready for the performance that night at 8:00 p.m.

Performer, technician and box office personnel calls were set at 6:30 p.m., while the House Manager and ushers were to arrive at 7:00 p.m. Tables were set up in the lobby for organizations that had supported the production to display their pamphlets and literature (see APPENDIX III). The Delta Green Party showed up in full force, occupying a whole table with informational material and books for sale. Other supporter-organizations also displayed their pamphlets. Copies of CAC's *Articles*, as well as membership forms were also displayed. Signage was displayed by the CAC, listing and thanking all supporters, as well as informing the audience that *Rachel's Brain* was an "off-site" production of the CAC.

Because city regulations forbade any temporary signage along St. Charles Avenue, we were unable to display a banner on the exterior of Roussel Hall. Furthermore, the parking lot behind the building filled to capacity very quickly.

We, therefore, assigned one usher outside the building to inform patrons about legal parking as well as to direct them to the box office.

Before curtain, an announcement was made informing the audience that there would be a question and answer session with Ms. Rosenthal in the theatre following the performance. This was arranged to fulfill the NPN contract's residency requirement. These sessions were well-attended, and they proved to be informative and enjoyable for both the audience and Ms. Rosenthal. Both performances were technically successful and no major difficulties occurred. After Friday's performance, approximately 30% of the audience stayed for the question and answer session, while approximately 40% stayed after Saturday's performance. Questions centered on issues raised in the script and Ms. Rosenthal's personal theories, as well as her baldness! Ms. Rosenthal was eloquent, informative and thoroughly entertaining.

Post-Production and Evaluation

Breakdown of the production occurred immediately after Saturday's performance. Our production crew, together with the Roussel Hall crew, worked to clear the stage, backstage and the sound, light and projection control booths. This was achieved in a matter of three hours! All equipment was transported to CAC storage.

Sunday's schedule including transporting Ms. Rosenthal and her company to the airport after a lovely brunch at Tavern on the Park with the production crew.

The next week's schedule included returning borrowed and rented equipment, accounting, and scheduled production crew and CAC staff evaluation sessions.

Ticket sales and attendance for both performances were extremely successful (see APPENDIX III). The CAC staff complimented everyone involved in the production. Comments included amazement at the size of the audience in such a large house, as well as for a two-performance engagement of such a non-traditional performance form. *Rachel's Brain* had been one of the best attended "off-site" performing arts engagements since the CAC facility closed for renovations. Comments focused on the "grassroots" audience reach as a result of the marketing strategy, as well as the support generated. I suggested that the Development and Marketing Departments continue to pursue these avenues of support and audience targets. Although many of these organizations' mailing lists are confidential, providing CAC promotions and publicity to these organizations for distribution, as well as the personal contact, were well worth the time and labor involved. There is no substitute for personal contact in building audiences and supporters.

Ellen Johnson, the Public Relations Coordinator,

commented that the Performance Art form is frequently seen as "hot potato" by the press. Because the form crosses lines between theatre, visual arts and dance, feature writers and reviewers are sometimes reluctant to discuss the form. Therefore, Public Relations focused on Ms. Rosenthal's extensive background in order to build credibility and recognition. Ms. Johnson further commented that the CAC must focus on audience education. She felt that the question and answer session following each performance helped to alleviate any distance created by such disturbing, "hard-hitting" content, as well as reassure the audience of the reality of the performer and content.

Many staff members, including myself, commented on the lack of personnel working a membership table. I had arranged for a table in the lobby for such a purpose, and had asked the Volunteer Coordinator to station a volunteer there. He commented that, "not enough volunteers showed up." I pointed out the importance of membership outreach, as well as lost membership opportunities at such a large audience turnout. The Membership Director commented that she had been assured that a volunteer would be working the membership table. The Volunteer Coordinator seemed confused as to whose responsibility this was.

Another major problem surfaced in ticket control. The total number of complimentary tickets recorded numbered over

10% of total attendance. It is standard practice to issue complimentary tickets to anyone who voluntarily supports or donates anything of equal or more value to the CAC or a CAC event. The number of complimentary tickets for *Rachel's Brain* issued to each of the supporter organizations and business were proportional to the estimated value of goods and services donated (see APPENDIX III). Furthermore, all these supporter complimentary tickets were for the Friday performance. Forty-two complimentary tickets were provided for supporter organizations who had included our flyer in their mailings, 14 to the press, and 42 to the CAC and production staff. Because the 42 staff complimentary tickets amounted to a potential estimated revenue of \$500, it was decided that a comprehensive complimentary ticket policy must be established. A meeting was scheduled with the Box Office Manager, the Marketing Director, the Development Director and the Performing Arts staff (See APPENDIX III).

My experience as Production Coordinator for *Rachel's Brain* proved successful for the CAC and for me personally as well. The hands-on experience provided me with many challenges and additional knowledge of performance production in several ways. I was able to expand my knowledge of and profession experience in performing arts productions, from pre-production budgeting, marketing and

technical tasks to post-production accounting, reporting and evaluation tasks.

Pre-production Coordination for *Brilliant Traces*

Tasks

The CAC had secured a Theatre Producing Artistic Director to begin employment November 1, 1989. The first major theatre production had been scheduled for production from January 25 through February 11, 1990. Since my internship ended in mid-December and Ms. Ronquillo was scheduled to be out of town on CAC business during much of December, I was assigned the position of pre-production coordinator. After my internship was completed, I was given the opportunity to continue on a contract basis through post-production, and I accepted the job.

The new Theatre Artistic Producing Director, Julie Hebert, arrived at the CAC on November 1st eager to schedule preliminary auditions as Director of scheduled production. She had several scripts in mind; however, she wanted to meet with and audition as many local actors and actresses as possible before making her final script decision. There were three immediate tasks: schedule and publicize open auditions, secure production personnel, and secure a

performance space.

Audition notices were immediately distributed. Notices were sent to all on the Performing Arts Department's mailing lists, as well as distributed and posted to area theatre companies and universities. A press release was distributed to all media. Auditions were scheduled for the first two weekends in December. Ms. Hebert was impressed with the turnout, and as a result finalized both the script and performers.

Brilliant Traces, a 90-minute original play by Cindy Lou Johnson, featured two characters, a young man and a young woman. The plot is a love story that borders on surrealism. A young woman in a wedding dress appears on an oil-field worker's doorstep, he lives a sparse, hermetic existence in a one-room shack in the Alaskan wilderness.

Ms. Hebert wisely choose this play with budgetary limitations in mind. One of Ms. Hebert's primary concerns was high quality and professional visual design. She wanted to bring in a lighting designer from San Francisco with whom she had previously worked and trusted, Novella Smith. Ms. Smith, a native New Orleanian, could stay with relatives and therefore, only asked for flat rate salary. Ms. Hebert also wanted John Grimsely, a scenic designer, director and producer, who had recently returned to New Orleans from New York, to design the setting and act as Technical Director.

The acting cast and designers secured, I began securing the remainder of the production crew. Fortunately, I was able to secure college students from the University of New Orleans Drama and Communications Department for the positions of Stage Manager and Lighting Technician. Set construction assistants and lighting assistants would be contracted on a daily rate. Ms. Hebert secured an Assistant Director from the CAC Playwriting Seminar. CAC Marketing, Public Relations and Box Office staff would perform their respective duties. The Performing Arts Assistant was assigned the duties of Production Office Coordinator and House Manager.

The first production meeting was scheduled in early December with the designers, Assistant Director, Production Office Coordinator, Ms. Hebert and myself. Employment contracts were finalized and signed. Design concept and technical needs were discussed with the recognition that much depended upon the physical limitations and location of performance space secured.

Discussion focused on the physical needs of the performance space in relation to the action of the play, the setting, lighting requirements and capabilities, as well as audience seating configuration, lobby needs and accessibility. Discussion of possible "off-site" production locations led to a discussion of an environmental design

concept, incorporating any existing architectural and naturally occurring elements into the total design. Such a concept would allow for a range of possible production locations, as well as creating a total theatrical environment. Ms. Hebert felt that because of the play's surrealist situation, a sense of reality had to be created.

A production schedule was planned, including a deadline for securing a production location. Lists of possible locations were made and each of us chose particular locations to investigate.

Budget limitations proved to be a significant factor in securing a production location. Ideally, donations were sought; however, if necessary, a maximum of \$1,000 rental fee could be arranged. Location requirements necessary for production included the following: an audience seating space of 75 to 100 seats, adequate lobby and box office space, ceiling height and strength for hanging a lighting grid and instruments, electric feed capabilities, fire exit accessibility, dressing room space, and toilet and plumbing facilities.

A prospectus was created with the help of the Director of Development, Peggy Outon. This prospectus described the play and our needs. It offered publicity and promotion, complimentary CAC membership at the \$1000 and above level,

along with complimentary tickets and a private "patron party." Also enclosed were Ms. Hebert's resume, along with samples of CAC publicity. The prospectus was sent to realtors, building owners, and community organizations in and around the Warehouse District, as well as in the Central Business District. We preferred to locate in, or as near as possible to, the Warehouse District because of its proximity to the CAC facility.

The production location requirements precluded many "bare" spaces that were offered as donations or at reduced rent. Community theatre and performing spaces, as well as university and most school theatres and auditoriums were either unavailable or beyond our rental budget.

As our deadline approached, two locations' prospects looked promising: the Newman High School auditorium and a large anteroom in the Federal Fibre Mills Building. Julie, John and I toured both facilities, and we discussed financial arrangements and production needs with both location contacts.

The Federal Fibre Mills Building anteroom was separate from the main building and adequately suited the production requirements. The manager of the building said that she would contact the new owners in Miami with the prospect of a donation. She assured us that she saw no problems with our proposal or our production requirements, and she said she

would contact us the next day. We said a prayer that the new owner would agree.

As we toured the facility at Newman High School we learned, to our surprise, that because of "problems with previous outside companies," the rental rate would be \$1000 per week, as well as 50% of the door. As this was beyond our budget, we graciously thanked them for their time; however, we did not exclude the possibility of working out a rental there.

The next day, the Federal Fibre Mills' Manager contacted us with the news that the owners did not wish to make the donation, their reason being that since the building was changing to condominiums instead of rental apartments, they did not wish to "risk the comfort of the tenants in any way." We assured her that we would make every effort not to bother the tenants. We would not obstruct accessibility, the tenants would have full accessibility to the building, we would provide complimentary tickets to the play, and so on. The answer was a clear "no."

Our original deadline had passed, and Marketing was holding press releases and the *Articles* feature until a location was secured. Christmas holidays were quickly approaching, and rehearsals had begun in a temporary rehearsal space. Technical equipment arrangements and

rentals needed to be scheduled soon. Desperation was setting in.

We were still in contact with various realty companies and building owners, and the possibility of raising funds for the Newman rental was discussed with the Development Director. She had contacted various Board members concerning our situation, and been referred to Talbot Realty as they represented several building owners in the Warehouse District and Central Business District. We scheduled tours of several spaces through Talbot Realty.

After a day of touring spaces that were either ill-suited for the production or beyond our budget, we toured a space that had most recently been a florist shop on Magazine Street in the Central Business District, which was adequate for our production requirements. Mr. Talbot said he would contact the three owners and get back to us as soon as possible. We gave him copies of our prospectus. Before the afternoon was out, the owners agreed to donate the space to us "because at least it would be occupied," and they were supporters of the CAC.

We finalized the space donation agreement the next day and immediately drew up a production calender. There was much cleaning and hauling done to clear the space. John said he would hire contract labor to assist him with cleaning, hanging the lighting grid and constructing the

set.

As my internship was ending that week, I continued on as Production Coordinator and Technical Assistant as per the previous contact agreement. My final internship experience at the CAC proved personally successful for the obvious reason that it led to employment. Further, I had not worked on a major theatrical production since beginning this degree program because of time limitations. Now, I was able to be part of the renewed Theatre Program at the CAC, and I was able to use the arts and administrative knowledge and coordination techniques I had learned through my degree program. Furthermore, my previous success with *Rachel's Brain*, as well as inside knowledge of CAC policies and procedures, gave me the confidence necessary to coordinate a major theatrical production.

Evaluation

The major challenge in the pre-production period of *Brilliant Traces* was securing a production space. This became a major problem primarily because of Administrative Management's lack of planning and miscommunication concerning budget limitations. Therefore, Production Management was unable to make timely and efficient decisions. More care should have been exercised on the part of both the Administrative Management and Production Management, effectively and correctly communicating the

tasks and responsibilities of my job. There is absolutely no reason why a new Program Department Director should be unaware of the limitations in budget, staffing and physical space. Unfortunately, such was the case upon Ms. Hebert's arrival.

Ultimately, however, the Board of Directors are responsible for the accurate and timely communication of budgetary policy. Since the Board sets the policies which the administration and staff implement, fiscal liability rests with the Board and its functioning committees. By extension, the Board has to make sure that the staff successfully and efficiently performs their duties and tasks. If the administration and production staff do not receive timely, accurate and complete information from the Board, effective and efficient decision making cannot occur. Ms. Hebert should have had the correct budgetary information upon initial employment. This would have helped her make important production decisions in a more timely manner.

CHAPTER III

RECOMMENDATIONS

It is difficult to make broad recommendations because the CAC has been operating in the midst of both physical and organizational changes since the renovation of the CAC facility began in January 1989. The renovated facility is scheduled for completion and grand opening in October 1990, and administrative offices will be occupied in April 1990. Moreover, the long-range planning has been in process since the "Multi-Year Plan" was submitted to the National Endowment for the Arts in 1986, as a requirement for the Challenge Grant application. The plan lists and describes various organizational, administrative and artistic goals for the CAC. The current renovation is a major element of the plan. Organizational restructuring began in August 1988 (see APPENDIX IV). Currently the full-time and most of the part-time positions are subject to temporary termination in the spring of 1990 until the renovated facility is open. At that time, a number of part-time and contracted positions are scheduled to be filled. Funding is constantly varying because the Capital Campaign is currently the CAC's primary short-range focus. Program planning also fluctuates because

of long-range organizational restructuring. These factors directly relate to the challenges and problems I encountered coordinating "off-site" performing arts productions. My recommendations are described below.

1. Audience development must be expanded. Until the Audience Development position is filled, this task can be shared interdepartmentally. An effort must be made to target specific audience constituencies for each particular production. Furthermore, an effort must be made to sustain these audiences through such methods as program insert surveys, guestbooks in the lobby, membership and information tables at every performance and event, as well as continued personal communication with specific supporters. The audience development strategies devised for *Rachel's Brain* proved successful primarily because of my personal contact and communication with audience constituencies ranging from the Jefferson SPCA to *Just for the Record*. When the new CAC facility opens, development of diverse audiences must become a priority to sustain and further the mission of the CAC. Interdepartmental collaboration and timely communication relating to audience development is essential. Development of diverse audiences is equally as important for the growth and success of the newly reinstated Theatre Program.

2. Changes in administrative and production budgets

must be communicated to production management in a timely and accurate manner. Lack of timely and accurate communication from administrative management was the primary cause of the "last minute rush" to find a production location for *Brilliant Traces*. If there had been a clear understanding of "off-site" production needs by administrative management in the initial planning and budgeting stages, there may not have been confusion and frustration on the part of the production staff.

3. Contingency planning must be a part of the initial production plans. All details of each contingency plan must be clear and fully understood by the administrative management, production management and staff. If there had been contingency planning in the pre-production planning of *Brilliant Traces*, there would not have been a need to constantly reassess physical and technical aspects of the production.

4. Every effort must be made to assure adequate production and volunteer staff based on the complexity of all the particular productions. Volunteer labor should not be relied upon for production tasks that require technical expertise. Contract labor funds should be budgeted separately and set aside from the technical materials and supply budgets. Coordination of volunteer labor should be

jointly organized by the Production Staff and Volunteer Coordinator, and this should be a major element in the initial production planning. If during pre-production of *Brilliant Traces*, volunteer labor needs and availability had been communicated between the Volunteer Coordinator and production management accurately and in a timely manner, the contracted production staff would not have been overworked to the point of burnout. It is the joint responsibility of the production management and Volunteer Coordinator to plan and schedule volunteer requirements for each particular production.

5. The Board of Directors should either be reduced in number or reorganized. Presently, the lack of representation by experienced theatre artists and technicians is surprising for an arts center with such an ambitious theatre and performing arts program. It was evident during the pre-production of *Brilliant Traces* that the Board as a whole, and specifically the Arts Policy and Overview Committee, was not aware of specific budgetary and technical needs for an "off-site" theatrical production. There was virtually no Board member participation during the initial planning and pre-production needs assessment of *Brilliant Traces*. This was largely due to the lack of awareness and recognition on the part of the Board members. The CAC must recruit performing arts professionals and

educators who will commit to active involvement in CAC productions to the Board of Directors.

The above recommendations are meant to point out areas for improvement based on the challenges and the problems I experienced during my internship.

CHAPTER IV

CONCLUSION

The Contemporary Arts Center's organizational structure and the internship experience in the Performing Arts Department were the focus of this internship report. Having previously worked and volunteered in several technical production positions for various performing arts productions at the CAC, I was eager to apply my administrative and management knowledge to a position in the Performing Arts Department. The experience proved valuable because of the diversity of jobs and tasks to which I was assigned. Furthermore, because the position offered opportunities to collaborate with all departments, my knowledge of all areas of performing arts administration expanded. It was a pleasure to work with such dedicated professionals.

The recommendations discussed above were well received by the CAC administration during post-production evaluation sessions and at several staff meetings. I offered my continued services in implementing the recommendations, as well as continued evaluation of the problems addressed. My continuation as Production Coordinator on a contract basis

for *Brilliant Traces* resulted in my further evaluations and suggested recommendations. I will to continue to work with the CAC in the areas of production coordination and consulting in the future.

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APPENDIX I

1.	1988-89 National Performance Network Primary Residency Agreement.....	59
2.	<u>Rachel's Brain</u> Budget.....	71
3.	CAC Agreement for Performance.....	72

All other residency activities, including rehearsal and tech time, are to be listed in Rider C, to be attached to this Agreement and to form a part of it.

2. The Sponsor agrees to pay to the Company, without any deduction or offset whatever, the sum of Five Thousand Nine Hundred and Twenty Dollars. (\$ 5,920.00), which is the total NPN Company fee computed in Rider B in accordance with the rules governing the NPN. All parties understand that this sum is an estimate based on the information available at the time this Agreement is signed, and that the final NPN Company fee may vary slightly as a function of final major transportation costs, possible reductions in the number of persons travelling or in the actual number of days and nights spent in the primary city. The adjusted NPN Company fee will be determined prior to the NPN residency by consultation among the parties to this Agreement.

The total NPN Company fee is payable by the Sponsor to the Company as follows: housing and food per diems in cash upon the Company's arrival at the primary site; the balance of the total NPN Company fee at the conclusion of the Company's final public performance, by check made payable to Rachel Rosenthal. The times of payment are of the essence of this Agreement.

In the case of co-sponsorship involving split financial obligations, indicate which cooperating Sponsors will assume responsibility for which payments to the Company:

Amount	Date to be paid	Sponsor responsible for payment
_____	_____	_____
_____	_____	_____
_____	_____	_____

The Sponsor will, if possible, advance to the Company whatever portion of the above total NPN Company fee the Company may require in order to secure the most advantageous airfares and freight charges. In the event that accelerated payments are made to the Company by the Sponsor exclusively for this purpose, the NPN Coordinator will accelerate payment to the Sponsor of the NPN subsidy described in Section 3 below. Any such accelerated payment will not exceed the total amount of the NPN subsidy and must be used only for the purpose of advancing transportation expenses. Furthermore, any such arrangements must be confirmed in writing with the NPN Coordinator. The provision of any advances by the Sponsor to the Company is a courtesy, not a contractual obligation. The Company is solely responsible for getting itself on the road.

3. The Company is being engaged as an independent contractor by the Sponsor(s). In this connection, it warrants that it will be responsible for all compensation paid to its agents and/or employees together with the related: withholdings and FICA; workers compensation, disability and unemployment insurance; and other government-mandated costs or charges relating to such individuals.

4. The NPN Coordinator agrees to pay the Sponsor the sum of Two Thousand and Seventy-Two ninety seven Dollars (\$ 2,072.00), which represents a (X)35% ()50% subsidy, rounded to the nearest dollar, of the total NPN Company fee as finally determined by the NPN Coordinator. This subsidy will be by check made payable to Contemporary Arts Center, to be delivered to the

AC 200

Sponsor no later than one week prior to the beginning of the NPN residency. The NPN Coordinator has no other financial obligation or liability, expressed or implied.

In the case of co-sponsorship involving split financial obligations, indicate which portions of the above total NPN subsidy are to be paid to each cooperating Sponsor:

Amount _____ Sponsor to receive this portion of the NPN subsidy _____

5. ~~The~~ NPN Coordinator, in the interests of efficiency and economy, has designated Hilde Kaiser of Benjamin Travel located at 1140 Washington Blvd., Venice, CA ²⁵ (213)399-1937 as the official travel agent for the National Performance Network. The Company and Sponsor agree to use these services in pricing, scheduling and ticketing residency transportation unless alternate arrangements have been approved by the NPN Coordinator.

6. The Company will provide, at its expense, the following:

a. All costumes, ¹⁸ slides, films, tapes, records, scenery, musical instruments and _____ except that the Sponsor may be required to furnish an appropriate piano if this is specified in Rider D.

b. All licenses and other permissions necessary for the Company's presentations in connection with the NPN residency including, but not limited to, choreography, music, designs, texts and performance rights.

c. The exact program copy for all performances, which will not be altered or edited without the express consent of the Company, to be received by the Sponsor no later than ASAP. In the case of co-sponsorship, indicate which Sponsor is to receive the program copy: _____

d. The following publicity materials, which the Sponsor will use to publicize the residency:

presskits

captioned publicity photographs

(audio tapes or video cassettes Format: VHS

Other: _____

In the case of co-sponsorship, indicate which Sponsor is to receive promotional materials: _____ The Sponsor understands that the Company's promotional resources may be limited. The Company will cooperate with interviews and other reasonable promotional activities before and during the residency.

7. The Sponsor will provide, at its expense, the following basic production/presentation services:

a. A theater or other appropriate performing space, equipped with adequate lighting and sound systems, that is acceptable to the Company and such other adequate spaces as the residency activities may require. Each space will be adequately heated or cooled as necessary; will be clean, licensed and in good order; and will have dressing rooms and a surface for performing that are acceptable to the Company.

b. Such front-of-house and backstage staff as are normally required for the efficient operation of performances and other residency activities, and all tickets, programs and publicity required, including the costs of printing and mailing.

c. All government-required permits and insurance for its facilities and activities. The Company is advised that such coverage is typically limited. It is recommended that the Company procure its own coverage for its personnel, equipment and activities.

d. 8 complimentary house tickets from among the highest priced tickets for each performance, unless agreed otherwise in advance. This allotment is in addition to any tickets offered by the Sponsor to the press, to the staff and panellists from state, regional or federal arts agencies or to the NPN Coordinator. The Sponsor will be the only party authorized to issue such complimentary tickets.

8. It is the Sponsor's responsibility to provide the Company with accurate descriptions of the facilities to be used during the residency. It is the Company's responsibility to state its needs clearly, and to examine the information supplied by the Sponsor before signing this Agreement. In executing this Agreement, the Company acknowledges that the facilities offered are substantially commensurate with its artistic and technical requirements.

In the case of co-sponsorship, indicate which Sponsor is to exchange technical information with the Company: _____.

Detailed information about the Sponsor's performance facility, including ground plans and lighting and equipment inventory, is to be attached to this Agreement as the first supplement to Rider D. Detailed information about the Company's technical, rehearsal, space and crew requirements is to be attached to this Agreement as the second supplement to Rider D. Rider D itself is to be signed by the Artistic Director and the Technical Director of the Company and by the Chief Executive and Technical Director of the Sponsor(s) responsible for technical matters for the residency in acknowledgment of their receipt and examination of each other's information. In addition, Rider D should explicitly list: any space, time, crew, equipment or other technical considerations required by the Company but which are not ordinarily supplied by the Sponsor(s); the estimated cost of each such item; and the proportion of each expense to be paid by the Sponsor(s) and by the Company.

All the parties understand that production costs incurred by either the Sponsor(s) or the Company have no bearing on the official NPN residency fee or on the NPN subsidy.

Any time, crew and equipment requirements specified by the Company after this Agreement is signed will be at the sole expense of the Company unless such revisions have been approved in writing by the NPN Coordinator and a rider specifying such revisions, signed by all the parties, has been appended to this Agreement. Such changes will generally not be approved less than sixty days prior to the beginning of the residency.

9. The Company will be responsible for the normal costs of reasonably priced local transportation between the location of the Company's housing and the primary facility of the Sponsor(s). The Sponsor(s) will be responsible for extraordinary transportation costs made necessary by residency activities at other locations, such as in suburbs or neighboring cities. In the case of any dispute involving such costs, the NPN Coordinator will have the sole power finally to determine the dispute.

The Sponsor(s) will provide _____ complimentary transportation to and from the airport in the host city, _____.

10. In the event of any dispute between the Company and the Sponsor concerning any element of this Agreement, the NPN Coordinator will, after reviewing the relevant issues, have sole power finally to determine the dispute. ⁶³

11. No party to this Agreement will be liable for failure to appear, present or perform in the event that such failure is caused by the physical disability of the Company, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service or any other cause beyond the control of any party. In such a case, all parties will use their best efforts to reschedule the residency to occur before June 30, 1989.

The Company will use its best efforts to provide replacements of the same substantial artistic quality should any member of the troupe be unable to perform as scheduled and will be the sole judge of the artistic quality of such replacements.

12. The Company agrees to indemnify and hold harmless the Sponsor and the NPN Coordinator from and against all claims, losses, judgments, demands and expenses (including reasonable attorneys' fees) arising out of or in connection with residency activities, except to the extent that such claims result from the Sponsor's or the NPN Coordinator's wrongdoing. This indemnification includes, without limitation, claims resulting from: loss, damage or injury to property; personal injury or loss of life; infringements of copyrights or other artistic or other rights; and breaches or alleged breaches of this Agreement.

13. The Sponsor agrees to use reasonable efforts to prevent any broadcasting, photographing, recording or reproducing of any residency activity unless the express prior written consent of the Company has been obtained.

14. The name under which the Company will be billed for all residency activities is:
Rachel Rosenthal

15. The following comprehensive credit will appear in all concert programs and press releases pertaining to the residency:

This presentation of [Company name] is one of a national series of such programs which together constitute the National Performance Network (NPN), designed to foster touring by and exchange among non-traditional, experimental and minority artists in dance, music, theater, performance art and puppetry. The NPN is a project of New York's Dance Theater Workshop in cooperation with [local primary Sponsor's name] and similarly dedicated arts organizations in sixteen other cities across the country, all of which play an important and ongoing role in the nurturing of innovative work. The Network has been made possible with major national funding from the Ford Foundation, the Pew Charitable Trusts and the Dance and Inter-Arts Programs of the National Endowment for the Arts (a federal agency based in Washington, DC). Additional local funding has been provided by: [list].

Promotional and consultancy services for the National Performance Network are provided by Pentacle, a non-profit service organization for the national performing arts community.

For further information about the National Performance Network, contact David R. White, Executive Director, DTW, and NPN National Project Director, Dance Theater Workshop, 219 West 19th Street, New York, NY 10011 (212/645-6200), or Renata Petroni, NPN Project Coordinator, at the same address.

Flyers calendars and mailers will contain the following abbreviated credit:

[Sponsor's name] / and / The National Performance Network / present...
...[particulars]...

The National Performance Network (NPN) is a project of New York's Dance Theater Workshop in collaboration with [local primary Sponsor's name]. The NPN and this presentation of [Company's name] have been made possible with major national funding from the Ford Foundation, the Pew Charitable Trusts and the Dance and Inter-Arts Programs of the National Endowment for the Arts (a federal agency based in Washington, DC).

Any substantial alteration of the above credit must be approved by the NPN Coordinator. It is the responsibility of the NPN Coordinator to distribute any revisions to the above credits. It is the responsibility of the Sponsor(s) to use the latest revision in all relevant materials.

All use of the National Performance Network name, acronym or logo must be approved in advance by the NPN Coordinator. The Sponsor will send ten copies each of all programs, flyers, handbills, press releases and any other publicity and promotional materials to the NPN Coordinator. In addition, the Sponsor will send to the NPN Coordinator one original copy (with masthead) of any articles, feature stories, listings and reviews pertaining to the NPN residency which come to its attention.

16. The Company may refer to its participation in the National Performance Network in its own general promotional and publicity materials, but only in the following form: "[Company] has been selected for inclusion in the 1988-89 National Performance Network." It may in no case omit the year(s) of participation or otherwise imply that it has been selected or approved for participation in any subsequent round of the NPN. The Company agrees to provide the NPN Coordinator with one copy of any materials it distributes which mention its participation in the Network and with one copy (with masthead) of any relevant press clipping which comes to its attention.

17. The Company agrees not to accept any other performance engagement for a period of thirty (30) days prior to or following the performances described in this Agreement within a radius of fifty (50) miles from the location of these performances without the express prior consent of the Sponsor. The Sponsor understands the importance of "satellite" engagements, and agrees not to withhold such consent unreasonably.

18. The Sponsor ^{ly} understand that evaluation of the NPN is an important part of the NPN Coordinator's obligation to the Project's funders. Therefore, the parties agree to submit any interim and final reports which the NPN Coordinator may request in a timely and complete manner as well as the promotional and press materials detailed in Sections 15 and 16 above.

19. Special circumstances involving co-sponsorship not adequately described in this standard Agreement should be detailed in an exhibit labeled Rider E, initialed by the parties and made a part of this Agreement. Is such a rider attached? () Yes (X) No

20. This Agreement, including its riders, and the exchange of consideration for which it provides sets out the parties' entire understanding concerning its subject matter, and may be modified only by a writing signed by all the parties. It will be construed in accordance with the laws of the State of New York applicable to contracts made and wholly to be performed in that state.

SPONSOR 1:



(Authorized signature)

Date: 7/19/89

COMPANY



(Authorized signature)

Date: 9/8/89

SPONSOR 2:

(Authorized signature)

Date: _____

DANCE THEATER WORKSHOP, INC.



(Authorized signature)

Date: 9/15/89

The following riders must be attached to this Agreement and initialed by the parties:

Rider A: Contact Information Complete contact information for the artistic, technical and promotional staff of both the Company and the Sponsor.

Rider B: NPN Company Fee Computation Fee computation worksheet

Rider C: Residency Schedule A complete schedule of all residency activities, including company rehearsals and tech time.

Rider D: Technical Requirements Listing of extraordinary technical, crew and other requirements and the means agreed upon to pay for these; supplemented by the Sponsor's performance facility ground plans and lighting inventory and the Company's technical requirement sheet.

Rider E: Co-Sponsorship Provisions (if applicable) In the case of co-sponsorship, a description of any special circumstances not adequately described in the standard Agreement, such as the division of financial, technical and promotional responsibilities.

This standard NPN Primary Residency Agreement was designed by Pentacle in consultation with Dance Theater Workshop and with the kind assistance of Theodore Striggles, Esq. Pentacle, a non-profit service organization for the national performing arts community, provides promotional and consultancy services for the National Performance Network.

RIDER A
CONTACT INFORMATION

In cases of cooperative sponsorship, fill out both columns and asterisk the person the Company should deal with in each of the indicated areas:

SPONSOR 1: <u>Contemporary Arts Center</u>	SPONSOR 2: _____
Artistic Matters	Artistic Matters
Name <u>Elena Ronquillo</u>	Name _____
Title <u>Dir. Performing Arts</u>	Title _____
Address <u>P.O. Box 30498</u>	Address _____
<u>New Orleans, LA 70190</u>	_____
Phones <u>(504)523-1216</u>	Phones _____

Technical/Production Matters	Technical/Production Matters
Name <u>same as above</u>	Name _____
Title _____	Title _____
Address _____	Address _____
_____	_____
Phones _____	Phones _____

Publicity/Promotion	Publicity/Promotion
Name <u>Denise Chetta</u>	Name _____
Title <u>Marketing Director</u>	Title _____
Address <u>same as above</u>	Address _____
_____	_____
Phones _____	Phones _____

Finances/Logistics	Finances/Logistics
Name <u>Pat Carter</u>	Name _____
Title <u>Fiscal Director</u>	Title _____
Address <u>same as above</u>	Address _____
_____	_____
Phones _____	Phones _____

ARTIST/COMPANY:
Artistic Director
Name Rachel Rosenthal
Address 2847 S. Robertson Blvd.
Los Angeles, CA 90034
(213)839-0661
Phones _____

NPN COORDINATOR:
National Project Director
David R. White
Dance Theater Workshop
219 West 19th Street
New York, NY 10011
212/645-6200

Technical Director
Name Eileen Cooley
Address 8421 Lookout Mt.
Los Angeles, CA 90046
Phones (213) 556-2902

NPN Project Administrator
Renata Petroni
Dance Theater Workshop
(Same as above)
212/645-6200

Company Manager
Name Linda Sibio
Address 2248 Moore St.
LA, CA 90039
Phones 213-666-1446

RIDER B
NPN COMPANY FEE COMPUTATION

Please round all amounts to the nearest dollar.

A. Salaries and wages

Number of artistic personnel, including Director(s)..... 2
 Number of technical and other support personnel..... 2
 Specify function of each technician or other non-performing personnel:
 (1) Technical Director
 (2) Slide Projectionist
 Total number of persons..... (a) 4
 Length of residency in weeks..... (b) 1
 Total salaries and wages: Multiply (a) x (b) x \$425.....A= 1,700

B. Fringe

Fringe benefits will be reimbursed at a rate of 20% of salaries (i.e., at the rate of \$85 per person per week) if and only if the Company places its personnel on salary for the NPN residency being contracted herein, and only for the personnel actually placed on salary for the specified time. The decision as to whether any or all personnel are to be paid salaries as opposed to fees is at the sole discretion of the Company, which is being engaged as an independent contractor by the Sponsor(s) according to the terms of Section 3 of this Agreement and which thereby agrees to abide by all applicable governmental regulations concerning employment. If the Company claims fringe payments, it will be required to furnish appropriate documentation to the NPN Coordinator at the conclusion of the applicable reporting period.

Number of persons to be paid fees..... (c) _____
 Number of persons to be paid salaries..... (d) _____
 Length of residency on weeks..... (b) _____
 Total fringe payments: Multiply (d) x (b) x \$85.....B= 0

C. Transportation

Cost of the most economical means of round-trip transportation, consistent with the residency schedule, between the Company's home base and the Sponsor's city:

Check if by (X)air, ()train or ()other: _____
 Cost per round-trip ticket..... (e) 308
 Number of persons travelling..... (a) 4
 Total transportation: Multiply (e) x (a).....C= 1,272⁶⁸

All parties understand that the primary sponsor engagement is meant to serve as the nucleus for an potential consecutive tour. Therefore, for the purposes of fee computation, travel costs to only one primary site may be included. In the event that two NPN residencies are included in the same itinerary, travel costs will be divided proportionally among the NPN Sponsors involved according to a formula to be adjudicated by the NPN Coordinator, and with the proviso that no Sponsor(s) will pay more than the price of round-trip transportation between the Company's home and the host city. All parties further understand that the NPN fee structure is designed to pay the actual costs involved in NPN residencies and that, consequently, travel costs reimbursed by other projects and programs may not be reimbursed also by NPN and must not be reflected above. All questions concerning reimbursable travel costs, including means of transportation not listed above, should be referred to the NPN Coordinator. List any transportation expenses reimbursed by other projects or programs (source, amount):

Initials: Company [Signature] Sponsor(s) MK/WW NPN Coordinator RP
 Date: 9/18/89 9/19/89 9/15/89

RIDER B (cont.)
NPN COMPANY FEE COMPUTATION

D. Housing

Number of persons travelling..... (a) 4
Number of nights company will be in residence..... (f) 5
Multiply (a) x (f) x \$50..... (g) 1,000
Actual cost of housing, including taxes..... (h) _____

Cost should not include any food or phone charges.

If suitable free housing is procured for the company, (h) should be \$0.

Housing allotment: Enter the lower of (g) or (h).....D= 1,000

E. Food per diems

Number of persons travelling..... (a) 4
Number of days the company will be in residence..... (i) 6

A total of one travel day is allowed, provided that the total not exceed seven for one-week residencies and fourteen for two-week residencies.

Food per diems: Multiply (a) x (i) x \$30.....E= 720

All parties understand that the amounts listed in sections A through E are caps. Any additional expenses for these items necessitated by additional Company personnel will be at the Company's sole expense unless these additions are agreeable to the Sponsor(s) and have been approved in writing by the NPN Coordinator.

All parties further understand that if fewer persons than indicated above participate in the NPN residency, then the total NPN Company residency fee and the NPN subsidy will be reduced accordingly.

It is expected that the entire Company, including technical personnel, will be in residence with the Company for the entire duration of the NPN residency being contracted herein. Any deviations from this norm must be approved by the NPN Coordinator and reflected in the calculations in sections A through E above. Describe any such deviations:

F. Miscellaneous administrative expense allowance for freight charges, local transportation, long-distance calls, publicity materials, postage, office supplies, costume cleaning and repair, etc., administrative staff and booking commissions. Check one of the following:

Fixed amount for a one-week residency= \$1,300; () for a two-week residency= \$1,400

Limited funds may be available from the NPN National Coordinator to subsidize extraordinary freight expenses. Call the national office for details.

Total miscellaneous administrative expense allowance.....F= 1,300

TOTAL NPN COMPANY FEE (Add A + B + C + D + E + F).....G= 5,992.28

NPN SUBSIDY: (X) G x 35% for one week () G x 50% for two-weeks..... 2,072.2095

Initials: Company [Signature] Sponsor(s) [Signature] NPN Coordinator [Signature]
Date: 9/8/89 7/19/89 9/15/89

RIDER D
TECHNICAL REQUIREMENTS

The Sponsor(s) should attach to this Rider a copy of the current ground plan and lighting and equipment inventory supplied to the Company. The Company should attach to this Rider a copy of the technical specification sheet applicable to the residency and supplied to the Sponsor.

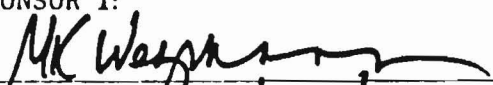
List below any lighting, sound or other technical equipment, musical instruments, props, set elements, flooring, crew, space and time required for residency activities and performances which are not normally provided by the Sponsor(s) to visiting artists at the Sponsor's(s)' sole expense, but which are required by the Company for the residency. For each item, specify the estimated cost and the proportions of that cost to be assumed by the Sponsor(s) and by the Company. Attach and initial an additional sheet, if necessary.

Description of Item	Estimated Cost	Company share (%)	Sponsor1 share (%)	Sponsor2 share (%)
N/A	\$ _____	_____ %	_____ %	_____ %
See attached - All technicals listed are responsibility of sponsor including costs.	\$ _____	_____ %	_____ %	_____ %
	\$ _____	_____ %	_____ %	_____ %
	\$ _____	_____ %	_____ %	_____ %
	\$ _____	_____ %	_____ %	_____ %


The undersigned hereby attest to the accuracy of the information they have sent and to their understanding of the information they have received.

All the parties understand that any revisions made to this information after this Agreement is signed must be approved in writing by the NPN Coordinator. All the parties further understand that any additional items required by the Company will be at the Company's sole expense unless otherwise agreed in writing, approved by the NPN Coordinator, and signed by all the parties.

() Check here if this is a revised Rider D. Date: _____

SPONSOR 1:


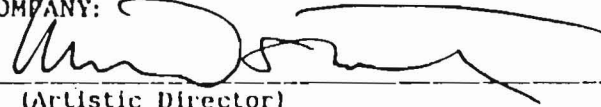
(Chief Executive)
Date: 7/19/89

SPONSOR 2:


(Chief Executive)
Date: 9/15/89

(Technical Director)
Date: _____

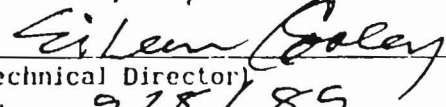
(Technical Director)
Date: _____

COMPANY:


(Artistic Director)
Date: 9/8/89

DANCE THEATER WORKSHOP, INC.

(Authorized signature)
Date: _____



(Technical Director)
Date: 9/8/89

Rachel's Brain Budget

NPN APPROVED FOR 1 WEEK RESIDENCY: 5 DAYS, 2 PERFORMANCES:

Artist Fees	\$425 x 4 Artists	\$1,700
Fringe	85 x 4	340
Housing/per diem	80 x 4 x 5 Days	1,600
Travel	350 x 4	1,400
Company Fee	Flat Rate	<u>1,300</u>
		6,430
NPN SUBSIDY	35%	<u>(2,219)</u>
CAC PORTION		4,121

REQUESTED BY COMPANY:

Performer		\$4,000
Musician		1,000
Technical Director		600
Projectionist		250
Airfare		1,400
Car Rental	\$50 x 5 days	250
Per Diem	45 x 4 Artists x 5 days	900
Hotel	In-Kind as per CAC	<u>0</u>
		8,400
Less NPN TOTAL		<u>(6,340)</u>
CAC IMMEDIATE NEED		2,060
		=====



CONTEMPORARY
ARTS CENTER

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AGREEMENT FOR PERFORMANCE

PROJECT Rachel's Brain LOCATION Roussell Hall, Loyola University
OPENING Friday Oct. 13, 1989 CLOSING Saturday Oct. 14, 1989
TIME(S) 8:00PM both performances
ACCESS TO SPACE Wed. Oct. 11, Thurs Oct. 12, Fri. Oct. 13 8AM - 11PM, Sat. 4PM
TOTALLY VACATED BY Sunday Oct. 15, 8:00AM
ARTIST'S NAME Rachel Rosenthal
ADDRESS 2847 S. Robertson Blvd. Los Angeles, CA 90034
PHONE (213) 839-0661
ss* 114-30-0479

This is an agreement between the artist/company named above and the Contemporary Arts Center for a performance or series of performances on the dates specified above.

The Contemporary Arts Center will provide a performance facility equipped with basic lighting and sound equipment. Three technical persons will be available to assist load-in and set-up on the access dates specified above and work sound and lights for the performance. All front of house, box office and refreshment concessions are the sole responsibility of the CAC. The CAC will promote the event according to its standard procedures. Any additional or special promotion which the artist wishes is at the expense of the artist. HOWEVER any printed or typed materials released publicly by the artist containing the name of the Contemporary Arts Center must be first approved by the CAC and copies provided. Access to the performance space is allowed only as noted above.

The CAC provides liability insurance for this project, including ¹⁰⁰ equipment, costumes, props or any other personal items brought into the performance site. Any items or material brought in the performance site are at the sole risk of the artist/company.

The Contemporary Arts Center will pay the artist/company a fee of ~~\$8,400~~ ⁷⁷⁴ payable Oct. 10 (arrival) \$900 per diem in cash and balance Oct. 14 after the final performance by check (see attached for breakdown of fee). This fee is inclusive of the National Performance Network Contract fee also agreed to by CAC and artist.

Cancellation of this project, after it is announced to the public, may result in suspension from further contracts with the CAC, and a forfeiture of any fee.

The artist/company named above agrees to provide the CAC with biographical information, photographs, etc. as requested for its records and for publicity and marketing purposes. In addition, the artist/company agrees to make itself reasonably available, with prior notice, for public appearances related to promoting the performance.

Additionally, the artist/company agrees to abide by CAC procedures as directed by CAC staff, and will not alter or damage the facilities or equipment provided for the use of the artist/company, nor behave in a manner which will endanger the safety of any staff member, volunteer, or audience member, or the good name of the Contemporary Arts Center.

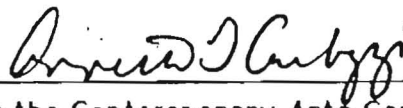
It is the responsibility of the person signing this contract on behalf of an artist/company to make known the provision outlined here to all persons working with the company.



Artist/Company Representative

9/11/89

Date Signed



For the Contemporary Arts Center

9/13/89

Date Signed

**AGREEMENT FOR PERFORMANCE
BREAKDOWN OF FEE
RACHEL ROSENTHAL - CONTEMPORARY ARTS CENTER**

ARTIST'S SALARY	\$4,000
MUSICIAN	1,000
TECHNICAL DIRECTOR	600
SLIDE PROJECTIONIST	250
TRANSPORTATION	1,272 Airfare <i>HS</i>
	250 Car Rental
PER DIEM (4 X \$45 X 5)	900
HOTEL	<u>BILLED TO CAC</u>
TOTAL	\$8,472 <i>HS</i>

APPENDIX II

1.	<u>Rachels' Brain</u> Promotional Package.....	76
2.	<u>Rachel's Brain</u> Promotional Poster and Mailing Flyer.....	84
3.	"Gambit" Publicity.....	86
4.	"Times-Picayune" Publicity.....	87



CONTEMPORARY
ARTS CENTER

76

9/14/89

CALL FOR CO-SPONSORS, SUPPORTERS, VOLUNTEERS
NEW ORLEANS PREMIER OF "RACHEL'S BRAIN", PRESENTED BY LEGENDARY
PERFORMANCE ARTIST RACHEL ROSENTHAL

RACHEL ROSENTHAL, THE 60-YEAR-OLD VISIONARY PERFORMANCE ARTIST HAS BEEN SCHEDULED BY THE CONTEMPORARY ARTS CENTER PERFORMING ARTS DEPARTMENT TO PRESENT HER OBIE AWARD WINNING PIECE RACHEL'S BRAIN, A SEARING AUTOBIOGRAPHICAL SOLO PERFORMANCE ADDRESSING FEMINIST, ENVIRONMENTAL, POLITICAL, AND CULTURAL ISSUES ON OCTOBER 13 & 14 AT LOYOLA'S ROUSSEL HALL.

THIS IMPORTANT EVENT IS BEING PRESENTED BY THE CAC THROUGH THE NATIONAL PERFORMANCE NETWORK OF THE DANCE THEATRE WORKSHOP IN NEW YORK, AND IS CO-SPONSORED BY THE LOYOLA GUEST LECTURE COMMITTEE AND THE NEW ORLEANS WOMEN'S CAUCUS FOR THE ARTS, IN AN EFFORT TO NETWORK THROUGH AND INVOLVE THE NEW ORLEANS COMMUNITIES TO AND FOR WHOM RACHEL'S WORK SPEAKS, WE ARE SEEKING ADDITIONAL HELP.

WE NEED BOTH FINANCIAL AND NON-FINANCIAL SUPPORT: CO-SPONSORSHIP, CO-MAILINGS, TICKET SALES, GROUP TICKET CAMPAIGNS AND ANY IN-KIND DONATIONS WILL BE ACKNOWLEDGED ON ALL CAC PUBLICITY AND PROGRAMS FOR THE PERFORMANCES. (OR NOT, IF YOU WISH) WE ARE ALSO CHECKING INTO THE POSSIBILITY OF SUPPORTER DISPLAY/INFORMATION TABLES IN THE LOBBY OF ROUSSEL HALL FOR THE TWO PERFORMANCES.

PLEASE LOOK OVER THE ENCLOSED INFORMATION AND CLIPPINGS ON RACHEL AND RACHEL'S BRAIN. LINDA FRYE BURNHAM, REVIEWING HER WORK IN ART FORUM, SAID "ROSENTHAL [HAS] ATTEMPTED TO USE MULTI-MEDIA PERFORMANCE TO TEACH LESSONS AND CHANGE THE WORLD. SHE SUCCEEDS. . . HER WIDE APPEAL LIES IN HER IMPECCABLE THEATRE AND VISUAL ART SKILLS, HER RIGOROUS RESEARCH INTO NEW AGE THINKING AND HER COMPASSIONATE COMMITMENT TO ART THAT MATTERS." SHE IS TRULY A TEACHER, A HEALER, A UNIQUE PERFORMER WHO SPEAKS FOR THE BURNING ISSUES OF OUR TIME, OF ALL TIMES.

Contact: Elena Ronquillo, Director of Performing Arts, CAC
Judy K. Nelson, Assistant, Hm: 821-3212

PLEASE MAKE CHECKS OUT TO CONTEMPORARY ARTS CENTER, AND DESIGNATE TO "RACHEL ROSENTHAL PERFORMANCE"

Contact:
Rick Miramontez/Kim Garfield
(213) 655-0288

Hi!
R



RICK MIRAMONTE
C O M P A N Y
8489 W. THIRD ST
LOS ANGELES
CA 9004
213/655/028
FAX 213/655/620

FOR IMMEDIATE RELEASE, PLEASE

OBIE AWARD PRESENTED TO RACHEL ROSENTHAL

Performance artist Rachel Rosenthal received a special citation at the 34th annual Obie Awards on Monday night (22) in recognition of her latest one-woman show *Rachel's Brain*. The Obie Awards, handed out yearly by the *Village Voice*, were presented at the New Ritz in New York City.

The Obie is Rosenthal's first theatre award.

Rachel's Brain was originally commissioned by and premiered at the 1987 Los Angeles Festival and was presented earlier this year at New York's Dance Theatre Workshop.

Upon receiving the citation from actress Kate Burton, Rosenthal quipped, "I find this award amazing--particularly since I live in Los Angeles. And you know how New Yorkers feel about anything that originates in Los Angeles."

Rosenthal began creating performance art pieces in 1975 and became an active leader in the Los Angeles feminist art community. Her highly controversial works brought her to prominence in the 1980's when she shaved her head and appeared in public in her *Soldier of Fortune* camouflage fatigues with her pet rat, Tatti Wattles, on her shoulder. She has since toured and received critical acclaim all over the world. *Rachel's Brain* will next be performed at Jacob's Pillow in Massachusetts.

###

5/23/89

Rachel Rosenthal
2847 South Robertson Blvd.
Los Angeles CA 90034
(213)839-0661



SHORT BIOGRAPHY

Rachel Rosenthal is a performance artist. Born and raised in Paris of Russian parents, she became a US citizen after graduating from the High School of Music and Art in New York, as a World War II refugee. She studied art and theatre in Paris and New York after the war, with such teachers as Hans Hoffman, Merce Cunningham, Erwin Piscator and Jean-Louis Barrault. She moved to California in 1955 where she created the experimental Instant Theatre in 1956, performing and directing it for ten years. She was a leading figure in the Los Angeles Women's Art Movement in the seventies, co-founding and co-chairing Womanspace, among other projects. She exhibited her clay sculptures widely. Since 1975, Rosenthal has been focusing exclusively on performance, and has created and presented more than two dozen full-length solo and group pieces. She has performed in museums, galleries and theatres all over the US and Canada, and has been touring Europe since 1987. She was invited to perform at documenta 8 in Kassel, West Germany, the Festival de Theatre des Ameriques in Montreal, the Kaaitheater in Brussels and the Los Angeles Festival in September 1987. This year, Rosenthal will perform at the Granada Festival in Spain, and will tour Switzerland, France, Holland and Britain. In addition to her personal appearances as performer, panelist and lecturer, Rosenthal has been teaching performance in such institutions as UCLA, UC Irvine, Cal State University Long Beach, New York University, CalArts, The Art Institute of Chicago, Otis/Parsons School of Design, etc. as well as in her private studio. She is an NEA Fellow (\$15,000 1983), a recipient of the Vesta Award from the Woman's Building in Los Angeles, and is a member of the Cactus Foundation and board member of Astro Artz in L.A. and The New Museum in New York. She lives alone in the company of three dogs, two cats and five rats. Rosenthal is an ecofeminist, a vegetarian and animal rights activist.



Rachel Rosenthal, *Rachef's Brain*, 1987. Performance view showing Rosenthal as "Koko the gorilla." Photo: Mary Collins.



Rachel Rosenthal, *Rachef's Brain*, 1987. Performance view. Photo: Mary Collins.

Rachel Rosenthal, *Rachel's Brain*

Los Angeles Theatre Center

Questions about our abuse of the Earth and its inhabitants, human and otherwise, were at the heart of Rachel Rosenthal's newest performance piece, *Rachel's Brain*, 1987. In this solo work, which she performed at the Los Angeles Festival, Rosenthal explored Arthur Koestler's assertion that "the history of science, philosophy and art is the slow process of the mind learning by experience to actualize the brain's potentials" (from *Janus*, 1978).

In Rosenthal's view, all of our mistakes, including our arrival at the brink of destruction, are due to the fact that our species was provided with an organ that it does not know how to use.

Supported by slide projections of various images and texts, such as the quote from Koestler, plus live music (Stephen Nachmanovitch on electric violin), Rosenthal performed alone for 90 minutes, combining opera, comedy, and mime in a series of episodes that approached the subject from every angle. Among her inventions was a Marie Antoinette figure wearing a wig that was coiled like the folds of the brain and adorned with a model ship, who announces herself as "the flower of enlightenment." A decadent, undernourished character, "groping for oxygen and the relief of decay," she symbolized the worship of intellect and the rejection of nature. In another episode, Rosenthal explored the evolution of our species from hominid to Homo sapiens by presenting a slide collage of her own life story in counterpoint with her live representation of a prehistoric ancestor of man, who gradually learns to formulate the words "A thought fights its way into consciousness." Rosenthal became her own "brain surgeon" in a segment on scientific experimentation. Chopping, tearing, eating, and blenderizing a cauliflower, she dissected everything from racial oppression to eating disorders, revealing them as nothing more than the complex functions of a gland.

In the most appealing section of the performance, Rosenthal played both Koko the gorilla and her trainer in a

sign-language lesson. While she endeavored to teach Koko by sign "To be or not to be; I think, fore I am," Rosenthal-as-Koko eventually professed to the audience oneness with Big Mother, i.e., Earth. "Nipples of Big Mother where," Koko cooed, rolling c back. "What I love best is the ordinary feeling I have when I am me and Her, when She is both I and the shoots I eat, the scing bird, the boy gorilla overhanging cliff and the at moon."

The piece ended on a spiritus with Rosenthal high in the air cherry picker, making a hopele appeal to an external God. "De Machina," for deliverance apocalypse. Rosenthal already clear that the only means of escape the internalization of divine consciousness through identification the physical, the Earth, and the As in many of her previous *Rachel's Brain* elaborated her v the planet Earth as Gaia, a being.

Like Rosenthal, other artists have tempted to use multimedia performance to teach lessons and change the world. But Rosenthal succeeds where others fail because she combines a masterful conceptual sense with the techniques necessary to give large audiences access to her work. Her wide appeal lies in her peccable theater and visual-art skills, rigorous research into New Age thinking, and her passionate commitment to art that matters.

Reviewed by Linda Fox Burnham

Rachel Rosenthal

I occasionally find myself speculating on just how important an artist Rachel Rosenthal would be today if she had stayed in New York instead of migrating west in the '50s. After thirty years of presenting work that combines cutting-edge ideas in both form and content with an accessibility that is almost unique for this level of experimentation, she is only now beginning to receive recognition from the broad L.A. arts audience. Perhaps it's because she has always rejected the temptation to use her abundant writing, acting and staging abilities to produce entertainment-spectacles, instead continually choosing to challenge her audiences with some basic issues of human existence—patriarchal dominance, species-ism, ecological disaster, human fallibility, nuclear insanity, etc. But this is pure speculation, since I'm not convinced that an audience exists anywhere that's willing to accept the personal responsibility that Rosenthal pleads for.

In *Rachel's Brain* the L.A. Festival audience (and before that audiences at the Festival of Theater of the Americas in Montreal and Documenta in Kassel) experienced a retrospective of Rosenthal's concerns developed through the metaphor of what may be the root of all of our problems—the human brain. "The evolution of the brain not only overshot the needs of prehistoric man, it is also the only example of evolution providing a species with an organ which it does not know how to use..." began a projected quote by Arthur Koestler that preceded Rosenthal's entrance. Dressed as Marie Antoinette with an outrageous beehive wig (resembling nothing so much as a brain) topped with a ship, she chanted and sang a text that mocked humanity's egocentric sense of superiority. This sarcastic comment on humankind's tendency to separate mind and body ended with Antoinette's beheading.

Reappearing in a mask of our human an-

cester, *Homo habilis*, Rosenthal mimed the evolution of prehistoric thought-processes and slowly developed the sentence: "A thought fights its way into consciousness." Humanity learned to think, and its thoughts became: "I am ugly. I am stupid. I'm an idiot. I am guilty..." "500 million years of brain evolution for this!" she commented.

Next Rosenthal detailed the evolution of abstract thought, puzzling over such wisdom as "I think therefore I am," and "To be or not to be," and countering it with a demonstration of the brain's anarchy. As she chopped and diced a cauliflower her brain demanded she eat while her stomach pleaded that it was full. The result was another decapitation, as the brain won again and the body lost.

Rosenthal then played the dual roles of Koko, a gorilla, and a scientist who has been teaching the animal sign language. In their hilarious exchange, the scientist tried to get Koko to grasp the significance of existential thinking, but Koko had no such problems with her purpose for living. Her Zen responses to the scientist's efforts make it



Rachel Rosenthal, *Rachel's Brain*

clear who should be teaching whom.

Rosenthal reiterated throughout the performance that a brain separated from its body will aimlessly look outside itself for answers. As she approached the conclusion her character realized the fear that this separation creates. No longer able to understand the workings of the earth she tried to escape its bounds. She rose slowly on an airlift, beseeching an external God in heaven to reaffirm her muddled concept of the universe. Finally she was lost in the rafters screaming "Where are you? What the hell am I doing up here? Put me down!" as a slide of the Earth from space appeared and we heard "Now you see it, now you don't."

Like the other pleas for sanity in the L.A. Festival, *The Mahabharata* and *Sarcophagus*, *Rachel's Brain* offers us the inevitable consequences of our ignorance. But Rosenthal goes to great lengths to enlighten us to our complicity—not to damn us, but to empower us to accept the responsibility to change things. The epilog to *Rachel's Brain* demands audience participation.

Steven Durland

SIGNALING THROUGH THE DIOXIN

Making
Art
that
Heals
the
Earth

We are not free. And the sky can still fall on our heads. And the theater has been created to teach us that first of all.

—Antonin Artaud

AS A GIRL IN PARIS in the '30s, Rachel Rosenthal had to give a ballet recital every year on her birthday for 150 guests in her parents' splendid home. And in the same salon where, surrounded by Moneta and Chagalls, Jascha Heifitz and Vladimir Horowitz regularly entertained the Rosenthals' high-society friends, young Rachel often performed for the servants, animating her 50 teddy bears into a raucous puppet show. But the role she identified with most was the Bad Queen from *Snow White*. "Our house had a two-story grand staircase around a big foyer," Rosenthal recalls, "a little bit like the one in the castle of the Bad Queen.

elegant stature, and voice that chants warmly or growls from unseen depths, she still plays one hell of a Bad Queen.

Among the numerous personas Rosenthal inhabits in her solo, multimedia pieces—in *Rachel's Brain*, playing at Dance Theater Workshop this weekend, she's Marie-Antoinette, Koko the gorilla, and all kinds of characters in between—the most striking is a spiteful, even vengeful female power who chides humanity for its crimes against animals, the earth, and itself. Whether as the Earth who crawls out of a rubbish pile to bark out her role as both nurturer and destroyer (*Gaia Mon Amour*, 1984), as the demonic diva who crouches into animal howls of despair (*Death Valley*, 1987), or as the crone who inscribes her age onto her bald head and then pours hot wax over it (*L.O.W. in Gaia*, 1986), Rosenthal is an Artaudian snake charmer, coaxing the audience, as he wrote, "by means of their organisms to an apprehension of the subtlest notions."

Indeed, Rosenthal claims Artaud as one of her early influences as she was developing the Instant Theater, an improvisational company, in California in the '50s. Having danced with Cunningham and struggled as a painter, she found Artaud's writing "so liberating at that time because he insisted that you could have an expression that used all artistic means in a seamless way." But beyond her careful blending of music, word, image, and movement, Rosenthal's ferociously moving work is Artaudian in spirit. Like the theater he envisioned, her gut-grabbing performances make poetry of science, and, "like the plague," are "the revelation, the bringing forth, the exteriorization of a depth of latent cruelty by means of which all the perverse possibilities of the mind, whether of an individual or a people, are localized." But Rosenthal's is a theater of cruelty born of love. For all its fearsome intensity, it is un sentimentally hopeful and completely in favor of pleasure.

THE DEVELOPMENT of Rosenthal's work reads like a description of the evolution of performance art itself. With roots in movement and visual art, she began performing autobiographical pieces while she was being awakened and spurred by the women's movement, then broadened into more expansive themes and forms. "For a long, long time," she says, "I lived under the absolute paradigm that to be an artist was to be male. But every now and then it cropped up that I wasn't male, so therefore I must not have been an artist." Rosenthal remained tortured by this confusion (which now seems hilarious to her) until the early '70s, when she attended the Cal Arts conference organized by Judy Chicago and Mimi Shapiro. "For three days they showed continual slides of women's work. This outpouring of images by women just blew my mind. The light bulb went off. I began looking at things in a completely different way and found myself in a state of turmoil."

She found performance almost by accident. "Judy and Mimi wanted to create a women's space and invited me to participate in a discussion. I thought it was a CR group, so when I was called on to speak, I gave a complete run-down of my development. It came off like a performance." But no one complained. Rosenthal helped found Womenspace and other feminist galleries on the West Coast, and was onstage in her own pieces by 1975.

"By the early '80s," says Rosenthal, "I had done quite a few pieces that recreated an autobiography and I realized that I hadn't changed my life one iota. Having done all this art did nothing but give me a body of art. The long, personal exorcism was over. I began working on global issues."

But what Rosenthal sees as a major shift in focus looks as gradual and natural as a change of season. Works about her childhood, such as *Charm* (1977), were certainly more centered on her self than pieces like *The Others* (1984), in which she shared the stage with snakes, goats, dogs, and monkeys, or *KabbaLAMobile*, (1984) where, from a platform in a parking lot, she declaimed text from the *Kalbala* and from hot-rod magazines while a team of stunt drivers zoomed intricate patterns around her.

But the autobiographical pieces always reached out of her psyche toward myth, while her most recent work takes on animal rights, the environment, the entire cosmos by orbiting around personal experiences. In *L.O.W. in Gaia* she used her own aging body to describe the aging earth, connecting the history of the planet to the history of a person. In *Rachel's Brain* she turns to the source of the problems she's been writing about for the last several years, examining her own gray matter to unravel the predicament we've created for ourselves.

I'VE BEEN DOING all these pieces about what is going wrong with the earth," she explains, "and everything seemed to go back to the same source—the human brain." Doing research for several months, Rosenthal discovered that "when the brain developed in the early evolution of the homo line, we almost immediately—in geological time—created this fully completed, large organ which went way beyond the necessities of the environment. We went way, way ahead of ourselves and created an organ that had no use at the time, and which seems programmed to kill its own environment. Are we one of evolution's countless mistakes? Many times it came to a dead end and had to start again from another angle. But our dead end could be the dead end for everything else."

The contemporary mind, Rosenthal thinks, has more to do with history than biology. The mind/body duality, as far as she is concerned, and its concomitant sense of hierarchy and violence, came with the patriarchal invasions of the fifth millennium, which replaced peaceful, egalitarian societies with, well, life as we know it. "The main deity had been earth personified as a goddess," she says, her melodious voice taking on the harsher tones she uses on stage. "They dethroned that deity, put pantheons of male gods in its place, created a complete change in our attitude toward the earth, spirituality, and society. Those changes clobbered any kind of right thinking and established a twisted and mendacious philosophy of life which we're still reeling under. And we've developed the technological means to implement that philosophy in a way which is overwhelmingly devastating. Who do we think we are? We're standing at the bottom of an ocean of gases, we're part of the fuckin' food chain, and we think we're separate. How dumb can we get?"

While such ideas are familiar to anyone aware of ecofeminism, Rosenthal, saying she feels called to make art that is healing to the earth, is the only performer to address these issues with such astonishing emotion, as if every toxic drop is a personal affront. That's what sinks the claws of her work into your flesh, making "abstractions" like pollution and violence seem absolutely your own. Her pieces are so seismically structured they never feel didactic, though Rosenthal believes "certain things have to be said in a simplistic and crude way. There's just too much waltzing around the issues—one of the ways the human mind works in that we can do that waltzing. But unless our noses are rubbed in the merde right now, we're heading for disaster."

To avoid creating despair—"which is paralyzing"—Rosenthal relies more and more on humor. Her demonic stage presence is balanced by witty turns and dirty moments; the finale of *Rachel's Brain* is downright hilarious, though it doesn't exactly leave us on a high note. "I'm getting less and less inclined to let people off easy," she explains. "I would love to think I could create a revolution with my work. I don't know if art can operate that way now that it is so commodified, but I do want my audiences to think, every time they breathe in and out, about how everything affects everything."

She expects us to do the little things that can change the world in increments: "Why do supermarkets have to give you five or six plastic bags every time you go in? I carry a whole bunch in my purse and ask the clerks to use them. I'm looked at like a nut, but a time will come when it will be law. And why flush the toilet every time you go? Why use five gallons of water we're stealing from another ecosystem for three ounces of pee?" ■



RACHEL ROSENTHAL: "I WOULD LOVE TO THINK I COULD CREATE A REVOLUTION WITH MY WORK."

which she came down with her cape flowing. I was always putting on a schmatte and running down the stairs." Rosenthal was so taken with the Disney film that throughout the trauma of fleeing the Nazis in 1940, all she could think about was getting to America so she could see *Fantasia*.

Now, at 81, Rosenthal is one of America's most intelligent, politically committed, and challenging performance artists. She lives far more modestly, in a Los Angeles apartment with three dogs, two cats, and two rats—"companions, not 'pets'"—prolifically creating Zen-tinted works about the connections among all forms of life. With her shaved head,

Performance art at its provocative, daring best

By Mike Steele
Staff Writer

Rachel Rosenthal's extraordinary performance piece "Rachel's Brain" ends with the 61-year-old Rosenthal rising on a hydraulic lift high over the stage of the Southern Theatre into what romantics and astronauts still call the heavens.

And peering into those heavens she calls out: "Hey up there, hey *deus ex machina*, I'm here, the willing sacrifice. Can you hear me? . . . No one up there? Then put me down!"

And in a nutshell, the essence of Rosenthal's energetic, witty, ferociously daring work is captured. Humanity should get down. After 500 million years of trying to escape our bodies and our Earth, of developing our brains beyond our needs, it's time to rediscover Gaia, the Great Mother Earth. Though the dramatic development of our left brain, the rational-technical lobe, has allowed us to explore the heavens, when we look down we see a dying planet, people cut off from their feelings and a general drowning in stuff we don't need. And when we look up, there's just more space. It's up to us and the strength of Rosenthal's performance is its utter commitment to empowering us to act.

"Rachel's Brain," the opening of the Walker Art Center-Southern Theatre "Out There" festival, hardly could be a better introduction to performance art at its most provocative. Rosenthal embodies the best of the genre, a skilled performer and actress, a writer who wrestles with complexity and discovers clarity and humor, a committed social commentator who's not afraid to scream in pain, to risk ugliness and absurdity to make a point yet whose anger comes out not as despair but as a blueprint for healing.

Rosenthal's theme is that the brain long ago developed beyond the needs of humanity. It thus has been busy since fiddling around where it isn't needed, creating things that aren't wanted, then creating needs for what isn't needed, then trying to deal with disposing of this waste, and all the while arrogantly denying what the body is telling us.

In one of her most telling moments, Rosenthal grabs a cauliflower (does anything else in nature look so much like a human brain?) and, standing in front of a slide projection of a screaming laboratory monkey with an electrode in its head, begins lecturing on brain development. "Did you know there are 100 billion neurons in a single human brain?" And she hacks the cauliflower in two, peeling back the parts to show the infinite number of possible interconnections, which exceed the number of atoms in the universe and lead to a potentially deadly organ that we really don't know how to use yet.

But as she hacks, slices and chops the cauliflower, she also realizes that it's food and as a human she needs to eat and become filled. But her body tells



Rachel Rosenthal's performance piece "Rachel's Brain" is a call for humanity to look back to the Earth, our dying planet.

A review

Rachel's Brain

Who: Created and performed by Rachel Rosenthal as part of the Walker Art Center-Southern Theatre "Out There" series.

Where: Southern Theatre, 1420 Washington Av. S., Minneapolis.

Review: This was a wonderful introduction to performance art, a lively, brainy, funny and committed work masterfully performed that dealt with nothing less than the overdevelopment of the brain and the cutting off of the mind from the body and nature.

body, and she stuffs herself toward illness, a perfect image of consumerist society.

Rosenthal's collection of vignettes are deftly chosen and accumulate with increasing strength toward the total picture. She begins the show as Marie Antoinette, the "Rose of the Enlightenment," attempting to totally disconnect her head from her body, "the beast." By rejecting nature she suffers, but she holds firm because she is "a higher animal." All the same, she's beheaded.

Then Rosenthal transforms herself into a hominid right from the primal sludge and, to the accompaniment of a slide collage of her own life, shows

the slow development of thought through 500 million years. Finally, "a thought fights its way into consciousness." At which point Rosenthal stalks to the front of the stage spewing out a litany of psychotherapeutic guilt — "I am ugly, guilty, fat, nothing . . . 500 million years of brain evolution for this?"

In perhaps the most beguiling section of the work, Rosenthal portrays (brilliantly) both Koko the gorilla and a trainer teaching her sign language. While the trainer tries to teach the gorilla to say, "I think therefore I am" and "To be or not to be," Koko instead talks about her oneness with the Mother, with the bounty of the Earth, a being totally connected with nature and not much in need of Descartes or Shakespeare.

It's a masterful blending of metaphor, feeling, conceptualization and the performing skills to make them accessible. Rosenthal is a marvel, her head shaved, wearing black lipstick, she stalks the stage like an otherworldly creature, at 61 pouring out more energy than a football team, evoking both passion and deep spiritual longing.

She's accompanied throughout by Leslie Lashinsky, a bassoonist who practically makes that big, balky instrument talk as it underscores, punctuates and enlivens Rosenthal's mesmerizing performance.

MINNEAPOLIS, MN

Sunday/Jan. 8/1989/Star Tribune

LA WEEKLY
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Los Angeles Festival: Act I

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Jacki Apple

ON THE COVER:

- Photo of Michael Clark: Richard Houghton.
- Costume design: Body Map.
- Mahabharata photo (left): Martha Swope.
- Photo of Peter Brook (right): Gilles Abegg.

BY JACKI APPLE

Mental Breakdown

LOS ANGELES FESTIVAL

Rachel Rosenthal, L.A.'s reigning diva of performance art, examines the cause of our troubles — the human brain.

RACHEL'S BRAIN. Rachel Rosenthal. At the Los Angeles Theater Center, Tom Bradley Theater, 514 S. Spring St., downtown. Sept. 5-6, 8 p.m.

Has the human species, like so many others, hit a dead end? Are we hurtling down the road to extinction, and if so, are we taking all of planetary life with us? For the past five years Rachel Rosenthal, L.A.'s reigning diva of performance art, has been confronting audiences with these and other equally difficult conundrums. Her multimedia performance spectacles have excavated and illuminated such unwieldy subjects as impending ecological disaster (*L.O.W. in Gaia*), nuclear annihilation (*Was Black*), animal rights (*The Others*) and the relationship between the destruction of the Earth/Nature (the feminine principle) and the dominance of phallogocentric culture for thousands of years (*Gaia, Mon Amour*). She has brought passionate conviction, intellect and poetic vision to the most profound questions of survival, evolution and consciousness.

In her newest work, *Rachel's Brain*, Rosenthal examines the root cause of our collective dilemma — the human brain. "Our brain," she explains, "is an organ with an infinite capacity for intelligence and creativity, and yet it has been used to rationalize evil . . . The brain has the ability to create illusionary structures of truth and reality as needed and wanted. So we create the lie and willingly act as if it is true. There are many individuals, myself included, who are perfectly capable of fixing the world within two days with succinct and simple solutions. Yet the people who have the power to get the world straightened out are addicted to cerebral contortions that twist and distort all the straight answers . . . The result is a world that appears to be plunging more and more into chaos and madness."

The question of how and why the human brain evolved, and if it is possible for us to control our own evolution, fascinated Rosenthal. "The human brain is one of the last frontiers, a supreme mystery." Her research confirmed the philosophical position she had taken in previous works — that "we are functioning as decapitated heads" and that the "reintegration of the brain into the matrix of earth, nature and body" is the key to our survival. "What happened 7,000 years ago," she asks, "that turned us around from a life-affirming society to a death-worshipping society?"

With her head shaved for a recent New York performance, and wearing a T-shirt that says "Respect All Life," Rosenthal explains how her concepts become theater. "I play a number of personas, including Marie Antoinette, a gorilla, and several aspects of the way I perceive humans who have been driven by the part of the cerebral cortex which is very destructive. They are all parts of me, as well as the part trying to handle my own evolution into a new human." In *Rachel's Brain* she speaks and sings in many voices accompanied by live music by Stephen Nachmanovitch, elaborate lighting by Marianne Schneller, slides, and a film.



Jan Deen

Rosenthal issues a warning and a hope. "It could go either way. We can self-destruct in the most obscene fizzled-out ending imaginable for a tremendous experiment, or we can reorganize on the higher plane, as in Ilya Prigogine's theory of dissipative structures . . . Our so-called reality is an edifice of concepts arrived at as a result of perceptual input which is fashioned by the biochemistry of our brain. Yet we may also soar into realms of imagination and spiritual heights. We could direct our evolution, because half of the human brain is blank, unprogrammed. We have a clean piece of paper on which to write our future."

Rachel's Brain demands that we look into our own heads, re-examine our history as a species and recognize the crossroads at which we have arrived. It challenges us to once again change course or ultimately cease to exist. And it's good theater: It received standing ovations at Montreal's Festival de Theatre des Americas and Documenta 8 in Kassel, West Germany. ■

A Woman with a Social, Sexual and Political Agenda

RACHEL ROSENTHAL

in

RACHEL'S BRAIN

Winner of the
1989 OBIE Award

"One of America's most intelligent, politically committed and challenging performance artists..."
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AMERICAN GREETINGS



*"Five hundred million years of
evolution for this?"*

A Woman with a Social, Sexual and Political Agenda

RACHEL ROSENTHAL

in

RACHEL'S BRAIN

Winner of the
1989 OBIE Award

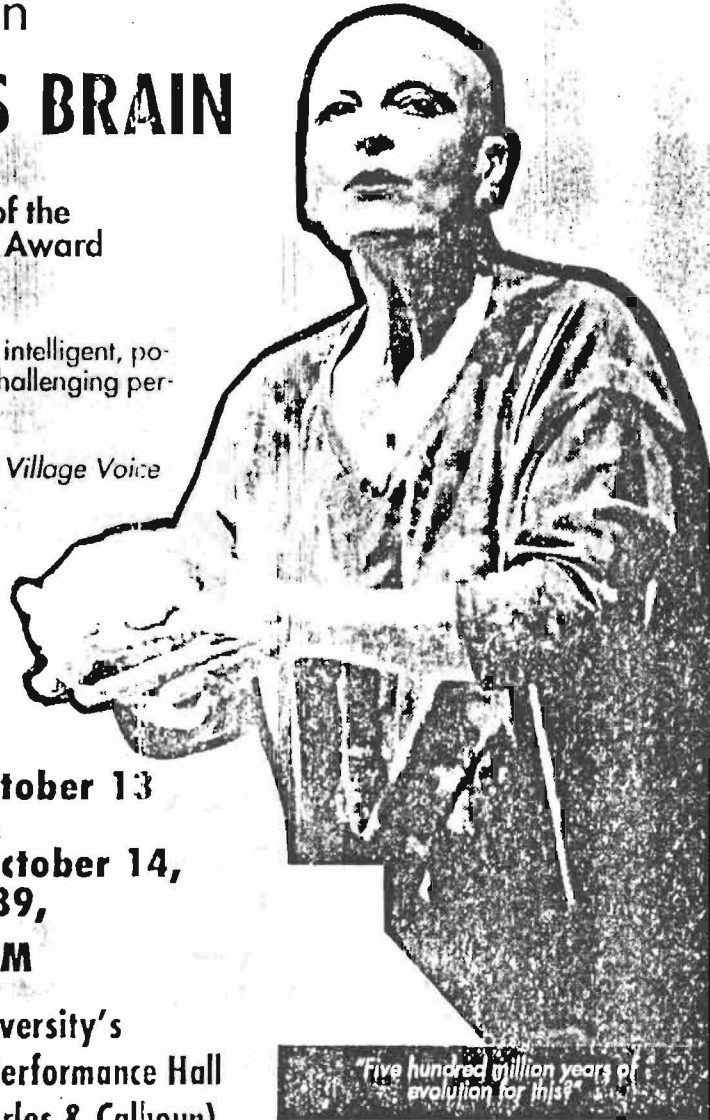
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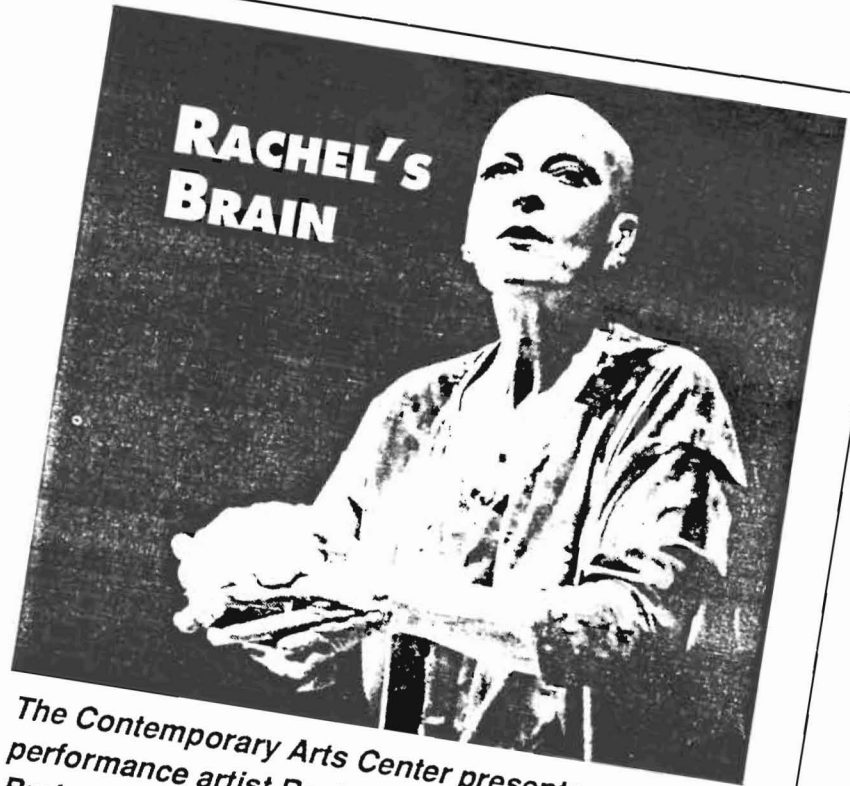
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The Contemporary Arts Center presents performance artist Rachel Rosenthal in "Rachel's Brain," winner of the 1989 Obie Award. The performance will take place in Loyola University's Louis J. Rousset Performance Hall on Saturday at 8 p.m. The Village Voice wrote that Rosenthal "is one of America's most intelligent, politically committed and challenging artists." Tickets are \$10, \$5 for students with ID. Call 523-1216 for ticket information.

ENTERTAINMENT



Backstage

Richard
Dodds

Getting brained: "The anatomy

of the central nervous system of performance art" is how The Oakland Tribune described "Rachel's Brain," a one-woman show coming to New Orleans this weekend.

Created and performed by 61-year-old Rachel Rosenthal, the performance piece won an Obie Award this year following its New York production.

The New Orleans engagement is being sponsored by the Contemporary Arts Center, and will take place 8 p.m. Friday and Saturday at Loyola University's Roussel Performance Hall.

Born in Paris of Russian parents, Rosenthal has worked in theater, dance and art, and for 11 years she ran the Instant Theater in Los Angeles. In the early '70s, she was a widely exhibited clay sculptor, but in 1975 she decided to devote herself exclusively to performance art. She has created and presented more than two dozen solo and group pieces in museums, theaters and alternative spaces here and abroad.

According to the L.A. Weekly, Rosenthal is the "reigning diva of performance art," and said that her newest work "demands that we look into our own heads, reexamine our history as a species and recognize the crossroads at which we have arrived. It challenges us to . . . change our course, or ultimately cease to exist."

Tickets to the New Orleans performances of "Rachel's Brain"

are \$10 (\$8 for CAC members and \$5 for students). For information call 523-1216.

APPENDIX III

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"RACHEL'S BRAIN"

Technical Requirements

Minimum Stage Dimensions: 20' wide by 18' deep.

Props:
DAVID TUREAU
943-1675

BUILD

One platform - ideal dimensions: 7'w x 2'd x 1'h. Can be standard 4' by 8' riser if no other option is available and stage is big enough to accomodate it. Platform should be faced on one long side and both ends. Top surface must be free of splinters and smooth enough not to snag Ms. Rosenthal's costume. Painted medium battleship gray (flat rather than glossy):

One box - ideal dimensions: 2'w x 1'3"d x 1'3"h. Dimensions may vary + or - 3". Box should be open in the back for use in storing small props. Painted medium battleship gray.

One "kitchen-style" table - ideal dimensions: 5'w x 2'd x 3'h. Width cannot be less than 3' or more than 6'. Depth cannot be less than 2' or more than 3½'. Height cannot be less than 33" or more than 39". Painted the same medium battleship gray and able to have its surface used as a cutting board.

-
- ? LOYOLA One Manhasset music stand. *black w/ stand light clips*
 - ? RUSSELL One piano bench or similar sized box.
 - ? Le Petit Black fabric to cover and mask piano bench on three sides.
 - ? LOYOLA One dark-colored, armless orchestra chair.
 - ? ELENA One A.C. power strip stage right for musician's stand lights and effects equipment.
 - ? ELENA One electric blender which will be practical and requires power upstage left.
 - BUY Six fresh cauliflowers for each performance and for dress rehearsal. *3x6 = 18 get 20*
 - JUDY One four-cup glass or plastic measuring cup.
 - JUDY One large cleaver.
 - JUDY/ ELENA An assortment (approx. half a dozen) ⁽⁶⁾ "mean-looking" kitchen knives.
 - ? J/E One large, metal, "box-style" grater.
 - BUY One 8lb. bag of planting mix.
 - DAVID T. One chemical smoke machine. (Note: performers very sensitive to certain fog solutions. Roscofog is preferred. Aquafoq by Theater Magic has caused problems in the past.) } *6 burst, 30 sec.*
 - RUSSELL One air-lift or, if height of the grid will not accommodate it, one tall ladder.
 - One metal H₂Oing can

Drapery: One large front projection screen, white bounce
 DAVID BUILD drop or light reflecting white wall which will
 mark the upstage boundary of Ms. Rosenthal's
 performing area. If the screen is small
 enough to fit proportionally into the upper
 half of the backdrop, it's bottom edge
 ? should be 6'-2" from the stage floor for
 purposes of a special projection effect.

ROUSELL Standard legs and borders in typical dance lay-out
 is preferred but not required.

Rigging: During the performance four of the six cauliflowers
 BUY: fly in over the table upstage left on trick-line or
 - 50lb line fishing line. The first two "drop" in individually.
 - 4 1/2" EYE-BOLTS The last two fly in at the same time but may be
 - PLASTIC STRAWS rigged separately. Suggest heavy-weight fishing line
 (at least 50lb test) run through eye-bolts. Since
 cauliflowers are easily shredded by pressure from
 the fishing line, plastic straws are suggested as
 lining to minimize damage.

Projection: Two high quality 35mm slide projectors with *lots of w*
 autofocus and lenses to front project the *projecti*
 largest image screen can accommodate.
 Six carousel projector trays capable of holding
 eighty slides each.
 - One two-projector variable speed dissolve unit.
 - Gemini 200 -

Sound: ROUSELL Public address system, preferably stereo, with
 cassette playback.

KALID? One high quality lavelier radio mic capable of
 947-8729h effectively amplifying a very wide and intense
 561-0036w vocal range and being comfortably taped to Ms.
 Rosenthal's chest. The radio mic will require
 fresh batteries for each performance.

ROUSELLV One direct box which can accommodate a high
 impedance output from an effects system.

ROUSELLV Head-set system for communication between stage
 manager, light board operator, sound operator,
 projectionist and backstage.

Lighting: Light plot will be determined based on technical capabilities of the facility. However, full design cannot be executed without a memory control board and a minimum of forty 2.4kw dimmers. ROUSELL wa

Platform, table, box and airlift are necessary for light focus.

*-1015 unit 6x22 - for head spccia (

Labor: Set-up crew to be determined in conjunction with Rachel's Brain technical director and facility representative.

Ms. Rosenthal tours with her own projectionist and technical director/lighting designer.

SOUND: KALID HAEIZ

LIGHTS: JOANIE GIESER

DECK/S.M: JUDY & GAIL

Local running crew consists of one sound operator, one light control operator and one deckhand (preferably female) whose duties will involve props, assisting Ms. Rosenthal with her costume, flying the cauliflowers and operating the smoke machine.

? ROUSELL:
MOP & BUCKET
BROOM & PAN

Extensive cleaning of set pieces and stage floor is required after each performance.

Ms. Rosenthal requests the courtesy of non-smoking during rehearsals and wishes the stage, backstage area, dressing rooms and audience space to be thoroughly cleaned for every use. No dresser or wardrobe person is required, but it would be appreciated if Ms. Rosenthal's costume could be machine washed (no-ironing required) on a daily basis. ELENA WASHER

EMC
(Revised 8/89)



CONTEMPORARY
ARTS CENTER

92

September 11, 1989

Loyola Biever Guest Lecture Committee
c/o John Clark
Box 55, Loyola City College

Dear John,

Thank you for agreeing to let the Contemporary Arts Center use your facility at Loyola's Louis J. Roussel Performance Hall on October 11, 12, 13, 14. We very much appreciate the businesses and organizations which have agreed to work with the CAC in its off-site programming during this time of renovation in the CAC building.

This letter is to confirm the dates and times we will be using Louis J. Roussel Performance Hall. We will be presenting a performance of Rachel's Brain on October 13 and 14 at 8:00 p.m., including a post-performance question and answer period. I understand we can have access to the space beginning Wednesday, October 11, 9:00 a.m. and must be totally out of the space by Saturday, October 14, 12 p.m. The CAC agrees to provide technical running crews, box office and staff, and marketing and public relations services for this production. You will provide the technical equipment and maintenance as agreed upon between the facility manager and the CAC production coordinator. There is no charge for our use of the space. There will be admission charge of \$10.00 general public, \$8.00 CAC member, and \$5.00 student; group rates of \$9.00 for group tickets of up to 30, and \$5.00 for above 30 are also available. We can arrange 2 complimentary tickets per performance for you if a written list is provided to the CAC. The CAC will not be selling refreshments, including liquor, at this event. All projects under the auspices of the Contemporary Arts Center are covered by our liability insurance.

The CAC assumes all responsibility for promotion and press on this event. When the CAC publicizes this event, your facility will be named as Loyola's Louis J. Roussel Performance Hall. Any special needs related to promotion will be cleared in advance by the center's marketing staff. We will make every effort to include your name in as much coverage as we can. While

this event is open to the public, the CAC will have volunteers and signs to help maintain the CAC's identity and thank project underwriters while we are off-site.

We will have our staff photographer document this project; if you wish copies of slides or black and white photographs please let us know and we will have him contact you with his price sheet and order forms.

Following the close of this project, a CAC staff person will contact you to participate in evaluation. We welcome your ideas and feedback about the event.

Without your support, the CAC would be unable to maintain our programming at the level made possible by generous members of the community. Thank you for your time and effort.

Sincerely,



Elena Ronquillo
Director of Performing Arts



Judy K. Nelson
Production Coordinator

Co-Sponsors

Loyola Biever Speakers Committee
New Orleans Women's Caucus for the Arts

Supporters

Mary Lou Seymour of
Women in Harmony

Tanya & Barbara at
Mystic Bookstore

Nick Silvey of
Animal Peace

John Clark of
The Delta Greens

Nina Hemeter of
The Jefferson SPCA

Loretta Mims & Valda Lewis of
"Just for the Record"

Cynthia Langlois of
Legislation in Support of Animals

N.O. Sappho's Circle, Inc.

Southern Wild Sisters in Gulfport, MS

Joe Catalanotto of
Independent Studios, N.O.

Connie Rodriguez of
Loyola City College

Projection Video Supply

Neil Alexander

Juan Unrea of
Tulane Music Department

RACHEL'S BRAIN TICKET TALLEY

<u>TICKET SALES:</u>	<u>\$8.00</u>	<u>\$10.00</u>	<u>\$5.00</u>		
	<u>Mbrs.</u>	<u>Non-Mbrs</u>	<u>Stu/SrCit</u>	<u>TOTAL</u>	<u>Comps</u> <i>issued</i>
Presale					
Mon 10/9	12	16	1	29	42 Co-Sponsors
Thurs 10/12	17	46	26	89	42 Staff
Fri 10/13	15	11	6	32	14 Press
Total Presale	44	73	33	150	<u>98</u>
Box Office					
Fri 10/13	39	59	43	141	
Sat 10/14	49	128	104	281	
Total Box Office	88	187	147	422	

TOTAL TICKET SALES **572**

ATTENDANCE:

	<u>Mbrs</u>	<u>Pre-Paid Non-Mbrs</u>	<u>Stu./SrC.</u>	<u>Pre-Paid TOTAL</u>	<u>Box TOTAL</u>	<u>Comps</u>	<u>TOTAL</u>
Fri 10/13	34	44	26	104	141	45	290
Sat 10/14	10	30	7	47	281	26	354
Total Presale	44	74	33	151			
Total Box Office					422		
Total Comps						71	
TOTAL ATTENDANCE							644

House Capacity	545		
Fri 10/13 :	290	Ratio: 53%	
Sat 10/14:	354	Ratio: 64%	
2 Performances			
TOTAL HOUSE CAPACITY	1090	Total Capacity Ratio: 59%	

REVENUE: EARNED INCOME: TICKET SALES

	<u>Mbrs</u>	<u>Non-Mbrs</u>	<u>Stu/SrCit</u>	<u>TOTAL</u>	<u>TOTAL \$</u>
TOTAL PRESALE	44 @ \$8	73 @ \$10	33 @ \$5	150	
	\$352.00	\$730.00	\$165.00		\$1247.00
TOTAL BOX OFFICE	88 @ \$8	187 @ \$10	147 @ \$5	422	
	\$704.00	\$1870.00	\$735.00		\$3309.00
					\$4556.00

Value of Donations & In-Kind

	<u>Unit</u>	<u>Quantity</u>	<u>Est. Value</u>
Loyola Biever Speakers Committee	Hall Rental		\$1000.00
Loyola Opera Theatre	lift use @ \$50/day		\$200.00
"	material use: flooring		\$40.00
Tulane Music Department	lighting instrument rental		\$50.00
Independent Studios	materials/supplies: lumber		\$25.00
	seamless paper		\$25.00
SUBTOTAL: Hall, equipment, materials/supplies			\$1340.00
Women's Caucus for the Arts	mailing	200 @ .25	\$50.00
Just For The Record	mailing	800 @ .25	\$200.00
Animal Peace	mailing	500 @ .08	\$80.00
Jefferson SPCA	mailing	1000 @ .08	\$125.00
Delta Greens	mailing	300 @ .25	\$75.00
N.O. Sappho's Circle	mailing	250 @ .25	\$62.50
Crystal Accents	mailing	100 @ .23	\$25.00
SUBTOTAL: Mailings			\$617.50
TOTAL			\$1957.50
			=====

RACHEL'S BRAIN. PRODUCTION REVENUES & EXPENDITURES

97

REVENUES

		<u>Account #</u>	<u>Account Name</u>
Grant Income: Women's Caucus	\$500.00	4300-20-IX	
NPN:	\$2097.00	"	
Earned Income: Ticket Sales	<u>\$4556.00</u>	4500-20-IX	
TOTAL REVENUES	\$7153.00		

EXPENTITURES**Equipment Rental:**

2 Projectors	\$50/day/3 days	\$327.00	5470-20-IX	Equip. Rental
Jasper Ewing: P.O. # IX8910C				
Gemini 2000 Dissolve Unit	\$75/week	\$50.00	waiting for	"
reimbursed to Rachel			invoice from	
			Rachel	
Lavalier Battery Mike	\$40/day/4days	\$160.00	5470-20-IX	"
reimbursed to Eileen Cooley				
Fog Machine		<u>\$65.00</u>	5470-20-IX	"
rental: N.O. Opera				
Total Equipment Rental:		\$602.00		

Set/Props Materials:

26 cauliflowers		\$33.74	5489-20-IX	Supplies/Materials
Lumber/materials for set & screen construction				
donated at reduced value		\$50.00	5489-20-IX	"
bought by Tureau		\$58.80	5489-40-IX	"
Materials/supplies for screen construction		<u>\$38.60</u>	5489-20-IX	"
Total Materials:		\$181.14		

Labor:

Running Crew: Lights:		\$150.00	5457-20-IX	Casual Labor
Sound:		\$150.00	5465-20-IX	Prof. Services
Set Construction: Tureau Des Build: Labor		<u>\$250.00</u>	5457-40-IX	Casual Labor
Total Labor:		\$550.00		

Hall Expenditures:

Loyola Security		\$180.00	5465-40-GB	Prof. Services
Janitorial: W.F.F. Associates		<u>\$53.34</u>	5465-40-GB	Prof. Services
Total Hall Exp.		\$233.34		

SUBTOTAL	\$1566.48
-----------------	------------------

Artists Fees, Housing Travel:

Artist Fees: as per contract	\$7572.00	5487-20-IX	Artist Fees ⁹⁸
PerDiem:	\$900.00	5487-20-IX	"
Housing: \$22.00/nite/18 nites total	\$396.00	5487-20-IX	"
SUBTOTAL	\$8868.00		
TOTAL EXPS.	\$10434.48		
=====	=====		
REVENUES OVER EXPENDITURES	(\$3281.48)		

SUMMARY OF ACCOUNTS

REVENUES:

4300-20-IX:	\$2597.00
4500-20-IX	\$4556.00
Total Revenues, Dept. 20	\$7153.00

EXPENDITURES:

5457-20-IX: Casual Labor	\$150.00
5465-20-IX: Professional Services:	\$53.34
5470-20-IX: Equipment Rental:	\$602.00
5487-20-IX: Artist Fees:	\$8868.00
5489-20-IX: Supplies and Materials	\$400.00
Total Expenditures, Dept. 20	\$10073.34

5489-40-IX: Supplies and Materials:	\$550.00
5457-40-IX: Casual Labor:	\$233.34
5465-40-GB: Professional Services:	\$900.00
Total Expenditures Dept. 40	\$1683.34

Department 45, Marketing Expenditures

Flyer, poster, ad, type- design	\$215.00
Program, type-design	\$70.00
Quick Print Posters	\$50.00
colored paper	\$120.00
portion of newsletter	\$130.00
postage	\$50.00
advertising	\$500.00
tickets	\$15.00
Total Expenditures, Dept. 45	\$1150.00

November 3 Meeting for Comps

99

In Attendance.

Elena, Tim, Denise, Ellen, Gail, Aimee, Julie and Judy

1. One comp per staff member or 2 if available (staff comp may be standing room only-seat is subject to availability. Worst case. No entrance. Suggest buying a ticket, if you want to come on a specific night.)
2. Company comps-2 per company member. First week of run only, others if available. Reservations required.
3. 2-fers: 2 for the price of one instead of one comp (co-sponsors, etc.).
4. Development comps must be arranged well in advanced.
5. Need clarification of donor ticket availability. Must make reservations/call in advance. (Donor benefit)
6. Student w/ ID card or under 17 and senior citizen sell for same price.
Children's ticket- 12 and under.
7. Volunteer ushers- 1 comp per usher only. Friends need to usher to get comps.
8. Box office should hold House Seats. Main 200 seat Theatre-10
Smaller 100 seat Theatre-5. Seats to be released 5 minutes before beginning of performance. A waiting list will be available at box office.
9. **Media**-A certain number of tickets for giveaways, such as radio promo, etc. Needed ASAP from PR/Marketing, on per show basis.
10. Usual number of comps given:
Staff- 1 per
PR-16
Development-unknown
Company-2 per member

11. Community Comps- need to develop trade policy w/ other theatres.

12. We suggest volunteer system must be re-evaluated and re-organized, to better assist performances.

APPENDIX IV

1. CAC Proposed Organization Plan.....102

APPENDIX V

1. "Articles".....Pocket
2. "Dialogue".....Pocket
3. Rachel's Brain Program.....Pocket

VITA

Judy Katherine Nelson received her Bachelor of Arts in Drama from The University of Texas in Austin in 1980, and her Master of Arts in Drama and Communications with an emphasis in Scenic Design and Technical Theatre from the University of New Orleans in 1983. Since then, she has worked professionally in the performing arts and film in Louisiana, Mississippi and New York state. Since beginning her work on an Arts Administration degree at the University of New Orleans, she has worked as an office administrator. She also continued to work and volunteer with several performing arts organizations in New Orleans. Upon graduation, Ms. Nelson will seek employment in the performing arts.

EXAMINATION AND THESIS REPORT

Candidate: Judy Katherine Nelson

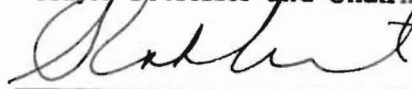
Major Field: Arts Administration

Title of Thesis: An Arts Administration Internship Report with the Contemporary Arts Center, Fall, 1989.

Approved:

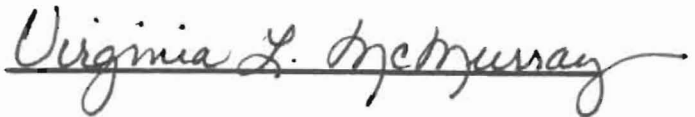


Major Professor and Chairman



Dean of the Graduate School

EXAMINING COMMITTEE:



Date of Examination:

April 5, 1990

THE CONTEMPORARY ARTS CENTER, NEW ORLEANS, LA.

Proposed Organizational Plan

