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Review: The Newsletter of the Literary Managers and Dramaturgs of the Americas, volume 13, issue 1

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Reading *Review* (Again)

D.J. Hopkins and Shelley Orr

Since taking over as the new editorial team for *Review*, we've had a number of interesting opportunities; the best of them: an excuse to talk to other people in our field and a chance to give some thought to a fuller meaning of the word "review."

In looking back over past issues of this newsletter, we've seen the field of dramaturgy from a different vantage point, that of dramaturgs writing about their own experiences. In dramaturgy, so often we write about others: from articles to grant proposals, conference papers to program notes; we become obsessed with other people's obsessions. A character, a collaborator, authors, or historical figures — our work can lead us to immersion in lives and times at a remove from our own. As profitable and rewarding as such immersion-in-otherness can be, *Review* has provided a place where we as dramaturgs can look back over our own work and talk about issues that are important to us.

Former *Review* editor Geoff Proehl has said that "central to dramaturgy is conversation, written or spoken," or, as he subsequently rephrases that thesis, "[A]ll dramaturgs do is talk" (1999, 198, 200). In past issues of *Review*, many of which include Geoff's thoughtful writing, the words "conversation," "discussion," and "talk" recur with reassuring consistency. One of the goals for the future of *Review* is to expand the space available for "talk," to make more room in which to carry on discussions, and to expand the range of subjects to discuss.

Over the next few issues, *Review* will be going through some changes related to this expansion in scope and goals. The mandate we've been given is to develop LMDA's newsletter into a small journal. We intend to retain the "news" part of "newsletter," continuing to provide LMDA's members with information that's useful to the dramaturgs and literary managers the Americas. But we also aim to host a discussion that will appeal to a wider readership. The plan is to expand the role and visibility of our field by making our publication

(continued)

a place where conversations happen that are interesting to artists and audiences alike. Not such a tall order — *Review* has been doing this for years. But we would like to see *Review* distributed beyond the limits of LMDA membership, to become a periodical with appeal for both theatre makers and theatre goers.

With that in mind, we realize that the word “journal” isn’t quite right: we don’t want *Review* to become an academic publication. Always smart, yes, but also always accessible, even casual. In one recent back issue, a dramaturg currently based in New Jersey praised another dramaturg’s work as “fucking awesome.” We wouldn’t want that kind of conversational playfulness to go away. The goal is not to reinvent, but to make space for *more* — more discussion, more exchange, more of the many things that *Review* already does well.

One of the additions we’ll introduce in the next issue is something like a book review section. We say “something like” because we’re not interested in running a typical “review” of the sort perfected by Dorothy Parker in her theatre reviews (“If you don’t knit, bring a book.”). However deliciously vicious, it’s not the process-oriented discussion we’re interested in fostering. The new **IN PRINT** section (premiering in the next issue) will invite two dramaturgs to read a new book, and to assemble their email conversation about the book into an article. Here again, the goal is productive “talk,” not the lacerating criticisms that have become so typical of mediocre journalism. The sort of review we want to pursue here — the meaning of “review” that we want to emphasize — is one that privileges reflection, (re)evaluation, and consideration. Madeleine Oldham joins the *Review* staff as editor of the **IN PRINT** section.

Along with more backwards-tending “reviews,” we also want to invite the kind of reflection and discussion that anticipates future work. The **PROJECTS-IN-PROCESS** series (appearing in the next issue) is geared to provide a forum for dramaturgs and other artists to discuss their ongoing work. New scripts, new books, new collaborations. Text, performance, or other. *Review* welcomes a description of your current obsessions, accounts of recent work, and your plans for the future. We welcome as well photographs documenting your project from inception to completion — or wherever you may be in the process. *Review* is joined by Jacob Zimmer, **PROJECTS-IN-PROCESS** editor.

We’d like to thank outgoing editor Gretchen Haley for the time and talent she has invested in *Review*. Fortunately for us, Gretchen’s association with *Review* will continue as chair of the new editorial advisory committee. We also thank LMDA President Michele Volansky for her support (moral as well as administrative!) for *Review*. And it’s simply not possible to reread *Review* without incurring a debt to Geoff Proehl: his spirit of critical generosity will continue to inform this publication.

In a past issue of *Review*, Geoff described dramaturgy as “a space in which academics and professional theater makers gather for a conversation” (2000, 17). This then is the example that *Review* will continue to emulate, the example set by the very people who work in our field.

To review then, “conversation” may be one of our most valuable resources, perhaps the most important practice among the many that dramaturgs perform. No matter how the appearance of this publication may alter in coming issues, the mission of *Review* will remain unchanged: to make available another space where dramaturgs can conduct the wide-ranging conversations that seem to define us.

WORKS CITED

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_____. “The Past Two Years, and on...” *Review* 11.1 (Fall 2000).

review

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Review is published twice yearly by the Literary Managers and Dramaturgs of the Americas. Inquiries from prospective contributors are encouraged. Submissions should ideally conform to MLA Guide format (but we’re not going to be too picky). Spelling differences between Canadian and US English will be preserved. As per the name of our organization, “dramaturg” will be the default spelling, but we will preserve the spelling of any submitter who prefers “dramaturge.” A similar procedure will be followed with the words theatre/theater.

PROJECTS-IN-PROCESS queries should be directed to Jacob Zimmer: “Small Wooden Shoe” <smallwoodenshoe@hotmail.com>. Queries regarding Review’s IN PRINT section should be directed to Madeleine Oldham: “Madeleine Oldham” <madeleineO@sct.org>. General inquiries and inquiries regarding feature articles may be directed to Shelley Orr: “Shelley Orr” <morrr@ucsd.edu>. Calendar and Events submissions should be directed to the appropriate LMDA regional representative. Questions regarding the Calendar and Events section should be directed to Liz Engelman: “Liz Engelman” <lengelman@mccarter.org>. Review reserves the right to edit (for length) any Calendar submission without notification. Regional updates should be 400–600 words in length: let everybody know about upcoming special events, readings, workshops, lectures, limited performances — the sort of thing that didn’t make the subscription brochure.

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Radical FROM THE ROOT

BY MEGAN MONAGHAN

How many great revolutions have started with the writing on the wall? At the 2002 LMDA conference, this idea was taken literally: the opening session broke the conference into ten groups of about eight, and challenged the groups with the question, “What are radical propositions for play development?” The resulting ideas, covering many large sheets of torn butcher paper, were posted on the walls of the Simon Fraser University theater for all to see. The writing on the wall was intended to guide and inspire us for the rest of the conference.

Two active questions guided the creation of the 2002 conference: Why is the work the same? And if we all have such varied visions and impulses, why is there no variation in process? Those ideas gave rise to the question above, regarding radical propositions. Now, several months later, it seems worth it to take a second look at the List of Lists (graciously typed up and distributed by past LMDA President DD Kugler and his merry band of Vancouver dramaturgs) and see what still stands out. If any structure emerges, it may constitute the next step in our own revolution.

The weak relationship between new play development and new play production produced numerous recommendations for radical approaches. Some were as straightforward as, “Produce more new plays” or “Develop only towards production — that should be the vested interest.” Another group suggested the abolishment of new play development. Instead, a company should consider itself in rehearsal for a play it wants to produce at some unspecified point in the future.

As many of the ideas on the List of Lists showed, vocabulary can affect thought, approach, and action profoundly. One group brought a long-dormant word back from the past by recommending a move from a commissioning model to one of patronage, putting money towards the maintenance and ongoing work of an artist instead of the accomplishment of a particular work of art. Others questioned the utility of the words “play” and “development,” and called on us to create a new, practical aesthetic patois that does not rely on “good,” “bad,” and “it won’t work!” It was suggested that we ask an originating artist, “Where do you want to take us?” rather than “What do you mean?” We’ve probably all seen well-intentioned overemphasis on clarity and completeness beat the stuffing out of a formerly living, breathing, interesting play. This is not to say that craft is to be tossed out. One group brought out the idea of a new classicism suited to contemporary forms and embracing schisms between character, form, and text. A related idea came from another group, which suggested that playwrights’ craft would benefit from stage time, just as actors’, directors’, or designers’ craft does. Cumulative experience teaches like nothing else.

Multiple groups embraced the idea of committing to production long before the development process ends — in many cases, such a commitment was recommended at the very outset. Having worked for four years with a company that did just that, I have experienced its rewards and its difficulties, and that experience still serves as a touchstone in my professional life. One group identified a key matter of competing agendas: what theaters want from playwrights vs. the playwright’s objective. While the playwright often wants more time, less structure, and less or later requirement that he/she commit to a particular thing, the theater often wants to know enough about the play to be able to advocate successfully for it to potential funders and

potential audiences. No theater really wishes to quash its artists’ creative impulses, but that often results from the clash of agendas. If we strive to create new models that answer competing agendas in surprising, complementary ways, our efforts are sure to bear some fruit.

Many interesting ideas arose from discussions of time and durability. Some advocated expanding the development timeline, making it more flexible and open-ended. Others suggested radically shortening the time frame, keeping all artists working close to the original impulse of the play. It seems like both ideas have great possibilities, perhaps in different circumstances, working with different artists on different kinds of projects. They can both be added to our tool bags. One group noted that art is not meant to last, while another suggested that theater companies should die, like rock bands, after their artistic fire has burned out or their original members have dispersed.

In place of the company as a standing model, one group recommended that playwrights should choose their own collaborators, including dramaturgs, who should all be freelance. Another group went in a similar direction, suggesting that perhaps regional theaters should not do new plays or new play development at all. Discussion of funding touched this topic as well, with the idea that money currently granted to theaters for workshops or readings should instead be given directly to playwrights, who would be responsible for assembling their own teams of artists and managing the development process directly. Such management might include the playwright directing her or his play in a workshop, or self-producing as a showcase for her or his work. In any case, it was noted that playwrights have to know what they want, and theater companies who are going to involve themselves in new play development need to be responsive at least as much as they are prescriptive of the process.

Perhaps the most passionate queries arose out of conversations about audiences and their relationship to new play development. One group cried, “?? DO WE HATE OUR AUDIENCES ??” Others noted that audiences are routinely underestimated, or not considered at all except in terms of ticket sales — and I think that matter is connected with another group’s note that critical response to new plays is way behind the times. Some terrific images arose out of these discussions, including in-home readings as the next generation of Tupperware parties. Another group painted the image of new play development processes as “incubators, not factories.”

Clearly, we have a wealth of ways to nurture, stimulate, and demand the growth of new plays. Some of those ways will require difficult negotiations with unions and management over the unusual demands of new play development, compared with standard production processes. Others will need us to give up our traditional ways of working, even in the treasured dramaturgical area of relationship cultivation. As one group put it, “Everybody’s got the right to bitch and kvetch because you’re in a faithful relationship with everyone else. Over-management of relationships kills the process.” But if, as in my favorite quotation from the List of Lists, “Theatre is the best lesson about how to live together,” then by taking some chances on radical propositions for ways of making new theater, we just might start a revolution in how we all, as artists and as humans, live together.



Arthur Ballet

recipient of the 2002 LMDA Loessing Award

Editors' note: *Arthur Ballet delivered this speech on the occasion of his acceptance of the 2002 Loessing Award at the LMDA annual conference.*

Thank you. Thank you from the very bottom of my heart. My cup truly runneth over this evening. I am honored by this reward. I've been blessed because people (as kind as you are) have thought I'm smarter than I really am and that I've contributed more than I've actually contributed.

So I'm a bit of a fraud in accepting this honor...but thank you for suspending your good judgment in awarding it to me. I promise not to be too long at thanking you but actors, all of us, we love to have the stage to ourselves.

Aristotle, Lessing, Martin Esslin, Kenneth Tynan...they were smart, creative dramaturgs. They gave us insight, interpretive ordering, new talents to watch and to admire.

My own responses to plays were hardly earth-shaking, rarely intellectual, and always emotional. I habitually stage the plays I read in my imagination...their "meaning" is usually what they "are" for me. I could never really enlighten a script except by hoping to stage it...or to get it staged.

But I'll happily make some observations.

I'm proud of some accomplishments:

I think (well, I hope) I called attention to the difficulty playwrights were having getting their plays read, let alone produced fifty years ago...and still are having.

I tried to excite students about theater...about sharing the experience which is solely that of theater.

I know I fought the battle at the National Endowment for the Arts and with the other philanthropies to fund new play production as well as literary managers and dramaturgs.

I was never rejected by a playwright because I never advised a playwright (no matter what they remember now) about his or her work unless we were in production with it.

And I read every play because I am a silly optimist and because I knew that some poor devil had spent a lifetime writing it. It almost drove me totally bananas but the search was now and then rewarding.

I've loved theater and myself in theater for well over seventy years. Theater has been...should be...must be enjoyable, fun...to watch, to be in.

Pompous, pretentious, portentous pronouncements by "artistes" ignore the fact that theater is an active art...we get it or we don't. Self-important and defensive explanations do little to enhance the experience in the theater. And they stultify the audience, which "stupidly" has paid good money to enjoy itself.

And of course there is a muddle these days...between amateur



The academic quadrangle at Simon Fraser University in Vancouver, British Columbia, the site of LMDA's 2002 Annual Conference.

(for love of) and professional (for money). We've confused tax-exempt with tax-paying, and they are today inextricable. Likewise, so-called regional theater is inter-linked with the profitable. And the profit-making leans on the unprofitable. With the national media focused on New York City almost exclusively, this muddle is inevitable and understandable.

No harm I'll admit in a good muddle, but when it squeezes the joy and the adventure out of doing plays, it can be destructive. The very reason for the creation of the regional theaters seems to have been lost, I fear. This muddle can limit imagination as we have seen with the current spate of revivals. I feel *deja vous* all over again when I look at what's on Broadway. If I live much longer, *Morning's At Seven* will be revived with the cast of *Thoroughly Modern Millie*.

I'd remind you that most "lost plays" were misplaced for a reason...they're best forgotten.

But there are still dozens of new plays being written...bless them all for such faith in getting produced. I used to read whatever came to me...I read them all and I came away with prejudices. I found myself rejecting monologues because most of them were not very interesting. You know "I have a sadder belly button than you have." Moreover, they are badly written albeit cheap to produce. And unlike stand up comedians who generally have the sense to call it quits after 45 minutes, these monologues go on and on...infatuated with the sound of their own smart-assed or whining voices.

When I go to the great stage in the sky...up or down stage...They can truthfully put on my tombstone: "He read lots of plays." Some were "promising" some were "interesting," many were tiresome, and most were Godawful. (How often I wanted to write to the playwright: "thank you for sending this play to us. It's gawdawful.") But it took no talent on my part to recognize the good ones, believe me.

My standard, I guess, finally was: is it worth rehearsing, staging? Is

Arthur Ballet taught at the University of Minnesota for over thirty years, he founded and headed the Office for Advanced Drama Research to help connect playwrights to producing theaters, he was a dramaturge at the Guthrie Theater and others, he was director of the theater program at the National Endowment for the Arts, he continues as advisory editor for *New Theatre Quarterly*, and he edited fourteen volumes of *Playwrights for Tomorrow*. Dr. Ballet is now retired.



A hazy view of the mountains (in the center; squint, and you might see them) from Simon Fraser University.

it stageable? Would I pay to see it, to hear it, to think about it? If seen, would I remember it?

Oddly, although I've championed new playwrights for much of the past fifty years, I must confess that my favorites are...as you may have suspected:

—Shakespeare, of course, with *Lear* at the top of the list.

—Beckett, because he spoke with the voice of my time... the absurdity of the time and the space I've lived in.

—Brandon Thomas because he wrote the almost perfect farce in *Charlie's Aunt*.

—Tennessee Williams, for the romantic, heart-wrenching images of his poetry and his characters.

—Thornton Wilder, because in *Our Town* he evoked what Americans pretend or wish they are or were.

—And lastly, Sophocles, because in *Oedipus* (just an hour or so long I remind you) we have the greatest, the most profound, the most devastating, the most moving, and the most shocking play of all time.

You disagree? You cannot. It's my list. Make your own...treasure it, and defend it.

One seeks immortality...we all do. Through children, through students, through publication. But in theater, immortality is short-lived...it exists in memory. We are what memories we leave in others...our loved ones, our colleagues...our audiences.

Finally, (aren't you glad I got here so quickly?) I'd leave you with a lesson I learned from a play: *Oedipus The King*. Don't be so damned sure you're right...about anything, ever. Thank you, and have a ball.



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NOTES FROM THE LUNATIC FRINGE

Yvette Nolan

Ironically, though the session was titled “Responding to Current Events,” very few of us wanted to talk about the mother of all current events. Once or twice, early in the seventy-five minutes, one of our American colleagues spoke emotionally about September 11th; the group politely nodded, acknowledged the emotion, and continued on. A few people talked a little about what they did or thought they might have done or should have done in response to the horror, but it felt a bit like lip service to our session label.

The “plants” in our session, those people who had been asked to bring something of their own experience to the topic, spoke in fact more about the work that they were doing: Magda Kazubowski-Houston spoke about her work with the Roma; Brad Rothbart spoke of his history, his work with The Living Theatre; Jacob Zimmer spoke of his work with Small Wooden Shoe, especially *Chalk Circle Trial*. None of these works are about current events, of course, except that they are. Because those of us in the room, I think with very few exceptions, see our work as political, as responding to the world in which we live, as current.

I surveyed the room as each of our speakers described the work they did and why. I got depressed. We were a small group of mostly young, passionate, creative, theatremakers. There was not, according to my inexperienced eye, a powerbroker in the room, with the possible exception of our session facilitator, but she had to be there. What I saw were the people of colour, the others, the dispossessed. We represented a virtual checklist of the marginalised: one person of African descent, check; a couple of persons of Asian descent, check; someone of aboriginal descent, check; a person with a disability, check; an immigrant, check; a man who self-identifies as a feminist, big CHECK (just how marginalised can you be?), and on and on. The inimitable Erik Ehn was part of our group, yes, but Erik had staked his place on the margin early in the conference by telling a bunch of literary managers to abandon the theatres. These were the self-producers, the self-starters. These were the idealistic, these were the hungry. But anyone with the resources to actually make theatre with a budget? Uh uh, not in this room. All those people were in the next room, where they were discussing “Issues in Artistic Leadership.”

Our session should have been called “Responding to the World Around Us.” That’s the theatre we are trying to make, the theatre we are interested in, the theatre that is so often missing from the stages around us. We did not in fact think that it was our business as theatremakers to respond to current events. Erik Ehn, who throughout the conference had exhibited an uncanny gift for distilling the discussion so far into theatrical haiku, suggested it has always been theatre’s role to be prescient. We talked about Tony Kushner’s *Kabul/Homebody*, and the timing of its delivery into the world. Brecht came up, of course, as he always does.

Yvette Nolan is a playwright, director, and dramaturg. Her plays include *BLADE*, *Job’s Wife*, *Video*, *Annie Mae’s Movement*. As dramaturg, she is working in Nova Scotia on Bev Brett’s *The Margaret*, in BC on Larry Guno’s *O’Keefe*, in the Yukon on Gail Lotenberg and Al Pope’s dance/theatre piece *Thin Ice*.

Our session could have been called “Issues in Marginalisation.” To a certain extent, we marginalise ourselves, it’s true. We don’t feel welcome at or invited in to so many theatres, except often as tokens. Our work is dismissed as Issue Theatre, not Art. Special Interest. Political. Popular Theatre (and not the bums-in-seats kind, not popular theatre). Community-based. All dirty words. We see no way to fit into the mainstream, so we choose to locate ourselves on the fringe. We know our work would be changed by the very act of being done in the mainstream, so we lurk on the borders. But we feel the attraction/repulsion of the theatres with resources, the desire to be validated by being acknowledged by the mainstream. And the utter absence of mainstream players in this session certainly exacerbated, at least for me, the distance between the Artistic Leadership and the Margins.

My colleague Heidi Taylor has suggested in an article in the Canadian LMDA Newsletter (August 2002) that “we so-called radicals sat in our corner and ranted, instead of knocking at the door and saying, ‘hey let’s talk;’” that we played our role, and to a certain extent that is true. But as Bob Wallace, the theatre observer, critic, and teacher, said in the central eponymous essay in his seminal work *Producing Marginality*, “Those responsible for the place of theatre in Canada must take a long hard look at more than what we see on our stages: we also must look at what we don’t see; and we must consider how our methods of adjudication determine both” (163). It is not always our job to ask to be let in.

There was a lot of emotion in our session; on at least three occasions, there were tears. They were not tears of self-pity, but of rage, or of impatience, or of anger, as people spoke of what they were trying to do with their work, who they were trying to reach, how people responded to their work. They were tears of diffusion, and I suspect they were possible only because the room was full of those who work from the margins. Every once in while, a gale of laughter from the standing-room-only crowd next door in Artistic Leadership washed over us.

When our session finished, we were not. I found myself in the pub joining a table of eight or nine colleagues from “Current Events.” Jacob Zimmer walked in. “Ah, the reconvening of the Lunatic Fringe,” he said, pulling up a chair.

I spoke later to some of my colleagues who had been in “Issues In Artistic Leadership,” partly to find out what had been so funny in their room, largely because I wanted to know what they talked about. Some expressed surprise when I told them what we had discussed: “Us too!” they said. “We were struggling to find ways to have our voices heard in our theatres, with our artistic directors.”

So there you go. Two solitudes. Those of us who feel we are largely ignored, marginalised, banished, wondering why the powerbrokers in the other room had not a whit of interest in what we had to say. The participants in the other room feeling much the same as us about who they perceive to be the powerbrokers. Neither of us able to communicate with the other. All of us needing to be heard.



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Regional Reports

INFO: NEWS AND PREVIEWS FROM ALL OVER

Compiled by Calendar Editor, Liz Engelman

Save the date: Events in the hood

from Liz Engelman
VP Internal Communications

Take out your calendars — or open your palm pilots — and mark down these dates. In an effort to encourage continual communication among LMDA members rather than exclusively at the annual conference, we are attempting something NEW: mini-LMDA meetings throughout the year. Below, you will see a beginning list of new play festivals and conferences into which we are folding LMDA meetings. It is my hope that these meetings will be publicized in the printed materials of each festival/conference. As we get closer you will be updated with specific times, etc. But for now, just know that we can see one another almost every month if we wanted. (We'll be sick of one another by conference time!) So below are the places, contact people and the thing itself. More to follow.

2002-2003 MINI MEETINGS

October: First Glance, Atlanta. *Freddie Ashley*. Oct 18 – Nov 3

December: NYC. *Christian Parker, Elizabeth Bennett*. Dec 11

February: Southern Writers Slam Weekend, Alabama Shakespeare Festival. *Gwen Orel*. February 14–16

February: Hibernatus Interruptus Festival, Geva/Rochester. *Marge Betley*, Feb 10–23

February: Alberta Theatre Projects, Calgary. *Bob White*, Feb 28

March: FringeACT, Seattle. *Madeleine Oldham*. March 6–9

April: Humana Festival, Actors Theatre of Louisville. *Amy Wegener, Tanya Palmer*. March 28-30

June: Pacific Playwrights Festival, SCR, Orange County. *Jerry Patch*. May 16–18

June: TCG, Milwaukee. *Paul Kosidowski*. June 11–13

June: LMDA, Chicago. *Rachel Shteir, Celise Kalke*. June 26- 29

July: Playlabs, Playwrights Center, Minneapolis. *Michael Bigelow Dixon*. July 17–19

July: JAW West, Portland Center Stage. *Mead Hunter*. July 26, 27

August: BAPF, San Francisco. *Amy Mueller*. August 1–17

NEWS FROM MAXINE KERN ABOUT RESIDENCIES

LMDA members please check with the grantwriters at your theatres for education or other funding sources that might be interested in having a dramaturgical residency in their community, supported and coordinated by LMDA. At the Vancouver conference, Cynthia SoRelle suggested that granting agencies exist on the state level for education initiatives in Texas. There are probably some in your community as well. We should all encourage our development departments to look into such potential funding and programming.

EVERYBODY LOOK HERE: 2002 – 2003 REGIONAL VPS

Below is the new slate of Regional VPs. They will be contacting you throughout the year with announcements, solicits, news and questions. Please contact them with the same. Please also contact your VP if you move into or out of a region, so we can keep track of you. AND, feel free to volunteer if you live in the region with no listed VP!

Butte (*Montana, N. Dakota, S. Dakota*) • Anyone, anyone, Bueller?

Canada • Brian Quirt

Greater Midwest (*Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio, Wisconsin*) • Paul Kosidowski, Amy Wegener

Metro Chicago • Gavin Witt

Homestead (*Arkansas, Oklahoma, Texas*) • Kae Koger

Metro Philadelphia • Shannon O'Donnell

Mid-Atlantic (*Delaware, Maryland, Virginia, DC, West Virginia*) • Mary Resing

NYC • Elizabeth Bennett

Northeast (*Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York State, Pennsylvania, Rhode Island, Vermont*) • Marge Betley, Kelly Miller

Northwest (*Northern California, Idaho, Oregon, Washington*) • Madeleine Oldham, Lue Douthit

Plains States (*Kansas, Missouri, Nebraska*) • Susan Gregg, Carter Lewis

Rockies (*Colorado, Utah, Wyoming*) • anyone, anyone, Bueller?

Southeast (*Alabama, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee*) • Freddie Ashley, Gwen Orel

Southwest (*Arizona, Southern California, Nevada, New Mexico*) • Carrie Ryan

Regional News

CANADA

LMDA Canada is thrilled to welcome 22 new Canadian members to LMDA this summer. We've had a very busy year with a regular schedule of meetings at various sites across the country.

LMDA's Employment Guidelines have been widely distributed to theatres across Canada and at the Canadian Theatre Conference last June. We are now collecting examples of situations in which it has been used: if you have suggestions on how to improve the Guidelines, responses from employers, or any other feedback, please send it in. This essential information will be used to update and revise the document in the future. We are planning to offer a session at next summer's PACT Conference in which LMDA and theatre managers can discuss the Guidelines and continue to improve them. Any help you can offer would be greatly appreciated.

EVENTS TO REMEMBER

- The Quest for the Canadian Muses. October 17–20, 2002.
- The Stratford Festival presents a symposium celebrating Canadian playwrights. LMDA will be holding a meeting of members during the event. Time TBA.*
- LMDA Canada Annual Meeting. Friday, Feb. 28, 2003.
- Alberta Theatre Projects, Calgary, AB.
- ATP playRites Festival Blitz Weekend
- PACT Conference. Nova Scotia. Late May, 2003.* LMDA is planning a session on using the Employment Guidelines
- Mini-Conference on Dramaturgy: July 7 & 8, 2003. In association with the Theatre Centre.

* dates and locations will be confirmed this fall.

A BOOK TO CHECK OUT

Between the Lines: The Process of Dramaturgy by Judith Rudakoff and Lynn Thomson. A series of lively and informative conversations with Canadian and American dramaturgs, including Urjo Kareeda, Bob White, Peter Hinton, Jenny Munday, Bill Glassco, Maureen LaBonte, Michael Bigelow Dixon, Morgan Jenness, Anne Cattaneo, Shelby Jiggetts-Tivony, Norman Frisch, and Mark Bly. \$33.00 in Canada from Playwrights Canada Press, 54 Wolseley Street, Toronto, Ontario M5T 1A5.

[Editor's note: an article discussing this book will appear in the next issue of Review. This will be the first installment in the new **IN PRINT** section that will feature articles and conversations about new publications of interest to the field.]

NORTHEAST

Compiled by Marge Betley

Greetings from the Northeast!

It's 90 degrees in Rochester, New York, today but the colors have started to change and pretty soon this place will look like a glorious autumn scene from one of those Hudson River Valley painters. Meanwhile, the Labor Day holiday is past and most of us are already in high gear again (if, indeed, we ever slowed down at all).

I want to kick off the Northeast news by welcoming the new NE co-VP: Kelly Miller! Kelly is the new Literary Manager and Intern Coordinator at Long Wharf Theatre, where she worked as the Literary Associate last season. She has also worked at the Williamstown Theatre Festival and Actors Theatre of Louisville, as an administrator and dramaturg. Kelly is thrilled to be joining LMDA as a co-VP for the Northeast region.

Geva Theatre just opened its 30th Anniversary Season — a season that will feature two world premieres, both of which came through our play development pipeline. See the “Save the Date” section for details, and I hope to see some of you here for those shows.

Cheers,

Marge Betley

Literary Manager/Resident Dramaturg

Geva Theatre

Rochester, New York

COMINGS & GOINGS & ASSORTED GOINGS ON

James Breckenridge will be conducting a screenwriting seminar for the 2002 Screenwriting Expo to be held in Los Angeles, CA, November 16th and 17th. The seminar is entitled “Screenwriting Essentials,” and will cover the fundamentals of dramatic structure, character development, text and subtext. As founder and Director of The Play-

Crafters Group, Jim has worked for 25 years with writers from across the country, helping them to develop both play scripts and screenplays. For more information please go to www.screenwritingexpo.com

April Donahower is the 2002/03 Dramaturgy Fellow for Geva Theatre in Rochester, New York. Most recently, April served as Literary Intern for Arena Stage in Washington, D.C.

Allison Horsley has been on the roster as a Northeasterner, but has actually moved on to the Lone Star State as the new Dramaturg/Literary Manager of Dallas Theater Center.

Branden Kornell is assisting with the Juggernaut Theatre's “The First 100 Years: The Professional Female Playwright” in New York City. He has joined the literary wing of the Lark Theatre in New York and continues to review scripts for Boston Theatre Works and Providence's Trinity Repertory Company.

NORTHEAST NEW PLAY EVENTS

Yale Repertory Theatre. New Haven, Connecticut.

—MFA Playwright Thesis by Kate Walat. Date, TBA

—3 New Play Workshops, Date, TBA

—*Medea / Macbeth / Cinderella* Conceived by Bill Rauch. Adapted and directed by Bill Rauch and Tracy Young. September 20 – October 12, 2002. World Premiere of a new version.

—*Fighting Words* by Kunil Suruvilla. Directed by Liz Diamond. November 15 – December 21, 2002. American premiere.

For more information, please contact Mark Bly at 203.432.1526.

Long Wharf Theatre. New Haven, Connecticut

—*Wintertime* (in association with La Jolla Playhouse) by Charles L. Mee. Directed by Les Waters. October 2 – November 3, 2002. World Premiere.

—*Going Native* by Steven Drukman. Directed by Greg Leaming. October 23 – December 1, 2002. World Premiere.

—*Sixteen Wounded* by Eliam Kraiem. Directed by Matt August. February 5 – March 16, 2003. World Premiere.

Geva Theatre. Rochester, New York

—American Voices New Play Reading Series. October 21, 2002. Play TBA

—*An Ole Soul, A Young Spirit* by John Henry Redwood. December 2, 2002

—*Hibernatus Interruptus: A Winter Festival of New Plays*. 3 new play workshops. Plays TBA. February 13-16, 20-23

—*Theophilus North* by Matthew Burnett. Adapted from the novel by Thornton Wilder. Directed by Mark Cuddy. Co-produced with Arena Stage in Washington, DC. Arena production dates: Jan. 17 – March 2, 2003. Geva production dates: April 1 – May 4, 2003.

—*September Shoes* by José Cruz González. Directed by Michael John Garcés. June 3 – 22, 2003.

For more info, contact Marge Betley at mbetley@gevatheatre.org or 585.232.1366.

METRO PHILADELPHIA (“The Philly Fill-In.”)

Compiled by Shannon O'Donnell

Literary Manager Larry Loebell is still recovering from the InterAct Theatre Company's annual National Showcase of New Plays. “So far, as a direct result of the Showcase, we've had nearly 90 requests for Showcase plays!” Larry is also gearing up for a season in which playwrights Lee Blessing and Tom Coash will be visiting rehearsals for

their respective plays *Going to St. Ives* and *Cry Havoc*.

Julie Felise Dubiner, dramaturg at the Prince Music Theater, reports the kick off of the Greenhouse Project, a program to push the form of music theater. First up is *Striking 12* by GrooveLily, a folksy rock band that has written their own version of "The Little Match Girl" by Hans Christian Anderson, creating a hybrid form of concert and story-theater for the holiday season. Also up for the Prince this fall is a workshop/reading of *Green Violin* by Elise Thoron, about the relationship between Marc Chagall, actor Solomon Mikhoels, and the Moscow State Yiddish Theater.

Marina Carr, one of Ireland's noted contemporary playwrights, will be in residence at Villanova University for the spring semester. Harriet Power will be directing Carr's play *By the Bog of Cats*, a surreal, very dark version of the Medea legend set in the Irish Midlands. Harriet reports, "Graduate student dramaturg, Mike Kleba, and I have been delving into Carr's world with gusto and awe (always a promising combo, yes?). We hope, as well, to work with Carr on her newest play."

Due to a generous grant from the Blanche and Irving Laurie Foundation, the Philadelphia Theatre Company has commissioned three writers to develop plays exclusively for PTC during the 2002 – 2003 Season. These three writers — Stephen Belber (co-author, *The Laramie Project*), Gina Gionfriddo (*Guinevere*), and Bruce Norris (*The In fidel*) — have all had previous associations with PTC and will work with dramaturg Michele Volansky on their newest work, as they spend the year writing, hearing readings of their plays, and participating in the artistic life of the theatre.

The People's Light and Theatre Company received a grant from the Pennsylvania Council on the Arts and Pennsylvania Humanities Council to fund "America on Stage: Exploring our National Identity" a new audience connections program that complements a 2002-2003 season of plays by American playwrights. Envisioning the theatre as a gathering place for community conversation, resident artists, humanists, and community members will engage in panel discussions, workshops, and the ongoing creation of a piece of public art which will reflect responses to the plays and questions of American identity which they pose.

MID-ATLANTIC

WORLD PREMIERES

anthems: culture clash in the district by Richard Montoya and Culture Clash. Directed by Charles Randolph-Wright. August 30-October 13. Arena Stage. The world knows Washington as a power city. Residents, however, know the real story lies behind the marble façade in the richly diverse communities that make up our hometown. Arena Stage welcomes back commissioned artists Culture Clash and director Charles Randolph-Wright for this world premiere.

Dreams in the Golden Country. Oct 18 – Nov 3, 2002 in the Theatre Lab. Produced by The John F. Kennedy Center for the Performing Arts. Running Time: Approx 1 hour. Part of the Kennedy Center Imagination Celebration Series. Tickets: \$13.00. Children all over America are enthralled by Scholastic's critically acclaimed *Dear America* book and television series on HBO. *Dreams in the Golden Country* comes to the stage in this vibrant new adaptation for young people by playwright Barbara Field. Enjoy watching this beautifully written story of old world values interweaving with new world ideals to create a world where all can live together, in peace. Recommended for ages 9 and up.

The Adventures of Tom Sawyer. Nov 22 - Dec 29, 2002, in the Theatre Lab. Produced by The John F. Kennedy Center for the Performing Arts. Running Time: Approx 1 hour. Part of the Kennedy Center Imagination Celebration Series. Tickets: \$13.00. Mark Twain's classic

American tale comes to the Kennedy Center in a new abridged musical adaptation conceived and written by Ken Ludwig with music and lyrics by Don Schlitz. Recommended for ages 9 and up.

READINGS

Generic Writers Forum. Generic Theatre: 912 W. 21st Street, Norfolk, VA 23517. October 19, 2002 at 7:00PM. *What Time of Night It Is?*, a play in two acts by P.A. Wray.

Stages: New Play Reading Series (free) Signature Theatre: 3806 South Four Mile Run Drive, Arlington, Virginia 22206. Box Office: 703.218.6500. Monday, October 7, at 7:30PM: A Joe Orton Evening. A chilling dialogue between the playwright and Kenneth Halliwell, his companion, murderer, and partner in death. The evening concludes with a reading of Orton's *The Ruffian on the Stair*. Directed by Marcia Gardner. Featuring Michael Rusotto and Eric Sutton.

November 11, at 7:30PM: *Perdita*, book and lyrics by Kathleen Cahill, music by Deborah Wicks La Puma. *Perdita* is a Mexican folk musical adapted from *The Winter's Tale*, Shakespeare's play of passion, jealousy and redemption. Directed by Jose Carrasquillo, Featuring Janine Gulisano and Sean MacLaughlin.

December 9, at 7:30PM: *The Rainmaker* by N. Richard Nash. Starbucks, a spinner of dreams with a divining rod, sells the promise of rain and brings hope of love to the spinster Lizzie. Featuring the Signature cast of *110 in the Shade*.

DISCUSSIONS AND WORKSHOPS

Folger Library. GATHERING OF FRIENDS WITH KEN LUDWIG. Thursday, October 17th, 5:30 pm. Tony-nominated playwright and Washingtonian Ken Ludwig chats about his work on Broadway and the West End. For more information, contact Page Nelson at (202) 675-0359. Folger members: \$35, Non-members: \$40, Special membership package, including ticket to event: \$85. LOVE'S LABOR'S, LETTERS AND LANGUAGE. Saturday, November 16, 2002, 10AM – Noon. \$10. Explore the world of Shakespeare's *Love's Labour's Lost*. For young people (9 – 14) and their families, Shake Up Your Saturday workshops actively engage all in the play of Shakespeare and his times. No previous acting experience necessary. To attend, call (202) 544-7077. Tickets: \$10. TWELFTH NIGHT REVELS. Saturday, January 11, 2003, 10AM – Noon. \$10. Celebrate *Twelfth Night* (playing at the Folger January 3 – February 9) with us in a fun-filled recreation of Elizabeth life, language, and drama.

Center for Renaissance and Baroque Studies (University of Maryland). Shakespeare in Performance. October 26, 2002. 9AM to 4PM. Keynote Speaker: Professor Maynard Mack, Jr., Professor in the Department of English and Director of the University Honors Program. Join theater professionals and scholars in a day-long conference to explore Shakespeare's plays as staged texts and to engage imaginatively with Elizabethan stage spaces. Opening presentation: Aaron Posner, Director Arden Theatre Company.

Ki Theatre: Lifestories Workshops with Julie Portman. We are living in a time of global and personal crisis and awakening. Julie Portman uses personal life stories to illuminate the power we all have to create stories that can change our world. October 18–20 Introductory Three-Day, October 27 One Day: "Writing with Images." November 15–17 Introductory Three-Day, November 24 One Day: "How to Interview and Find the Story." Workshop Size: Limited to 12 participants. Cost: \$325 (3-day); \$125 (one-day); \$895 (Life Stories Project Training). To register call 800.258.8709. To register by mail, enclose a check for a \$100 deposit payable to Ki Theatre and mail, with your name, address and telephone number, to Ki Theatre, PO Box 203, Washington, VA 22747.

SOUTHEAST

Compiled by Freddie Ashley

Alabama Shakespeare Festival is in the planning stages for the New Play Festival of the Southern Writers' Project—save the date cards will be arriving soon—go ahead and save dates: Feb. 14–16! An LMDA Kaffeeklatsch is among the planned events.

Alabama Shakespeare Festival is holding readings of the winners of the second annual Young Southern Writers' Project competition at Alabama Barnes and Nobles, November 14–16. Anthologies of the top 13 plays will be available soon via iuniverse.com!

First Glance Atlanta, an unprecedented city-wide festival of new works, will take place October 18 – November 3. Participating companies include the Alliance Theatre Company, Dad's Garage Theatre Company, 7 Stages, Actors Express, Aurora Theatre, Atlanta Ballet, Center for Puppetry Arts, and over 30 other theatre and dance organizations. Details can be found at www.firstglanceatlanta.com.

Theatre in the Square in Marietta, Ga. (near Atlanta) offers local and regional (southeast, including Texas) playwrights a professional staged reading of their work in their Percolating Playreading Series. The series will be produced in June 2003. A monetary prize is pending. Please submit work to: Jessica West, Artistic Associate, Theatre in the Square, 11 Whitlock Ave., Marietta, GA 30064. Visit their website at www.theatreinthesquare.com. For information call 770.422.8369, x18.

GREATER MIDWEST

The Playwrights' Center in Minneapolis opens its NewStage Directions season on November 1 with *16 Spells to Charm the Beast* by Lisa D'Amour. Also at the Playwrights' Center, a weekly drop-in discussion, the Jerome Salon, offers a chance to discuss play development issues with the center's five Jerome Fellows, every Tuesday night at 6:30. This year's fellows are Janet Allard, Susan Johnston, Carson Kretzer, Allison Moore, and Rosanna Staffa. The Playwrights' Center is also a co-sponsor-along with the Guthrie Theatre and other illustrious organizations—of a Call For Manifestos, which invites submissions that “envision a dynamic role for theater in the cultural landscape.” Entrees will be judged by Morgan Jenness, Tony Kushner, and Diana Son. The winning manifesto will be awarded a prize of \$2,500, as well as some lovely party gifts. For more information, go to The Playwrights' Center website, www.pwcenter.org.

In Hoosier-land, Robert Benedetti, the author, director, producer, and professor at Cal Arts, will visit the Indiana University-Bloomington Campus on October 14 and 15 as the Department of Theatre and Drama's 2002 Collins Lecturer. For more information contact Tom Shafer at tpshafer@indiana.edu. Also in Indiana, the Bloomington Playwrights Project is preparing for a season of seven “new-ish” plays, including works by Wendy MacLeod, Sheila Callahan, Eric Pfeffinger, Emily Ball Cicchini, Mark Ulrich, Itamar Moses, and Lauren Weedman. The playwrights project also sponsors a national play contest. Details at www.newplays.org.

In Ohio, Seth Gordon is gearing up for the Next Stage Festival of New Plays at the Cleveland Playhouse. Readings include work by Eric Coble, Jessica Goldberg, Sarah Schulman and others, and are scheduled from November 4 – 17. The premiere production of Eric Coble's Bright Ideas runs from October 15 – November 10. For information, contact Seth at sgordon@clevelandplayhouse.com.

In Chicago, The Court Theatre is sponsoring a lecture/demonstration featuring dramaturg Celise Kalke and other Court Theatre staff as part of the University of Chicago Humanities Open House. The Court is also presenting a series of master classes this fall, featuring JoAnne Akalaitis, Charles Newell, and Chris Bayes. For details, contact Celise Kalke at ckalke@uchicago.edu.

NORTHWEST

Compiled by Madeleine Oldham

The rain is coming. Lucky for us, we have so many warm and inviting theatres to choose from that will open their doors to our dripping slickered selves...

The Seattle International Fringe Festival ran September 19–29. It was full of folks doing all kinds of swell performances (and of course some that were not so swell, but that's part of the fun), including Louise Lytle directing *Sunrise*, a new play by Tommy Smith.

There is much talk of “the Lizzie Borden play.” Ken Cerniglia is 'turgung and Ilene Fins is directing for Theatre Babylon. It's happening sometime this fall.

In September, Seattle Children's Theatre produced the world premiere of John Olive's adaptation of Jennifer Holm's Newbery Award-winning novel, *Our Only May Amelia*.

Mandie O'Connell and John Wilson are dramaturging a production of Ovid's *Metamorphoses* here at Cornish. They're using Ted Hughes' translation which was adapted for the stage by the RSC. Mandie will also be performing in the show. It runs October 17th – 20th in the Poncho theater at Kerry Hall at Cornish's south campus.

Tommy Smith is working on a show called *Shakespeare's Clowns* with a group of Seattle comic actors. It'll be scenes & soliloquies from some of Shakespeare's best-loved comedies. The show runs Oct. 17–20 and 24–27 at the Ethnic Cultural Theatre.

The Empty Space begins previews October 25 of *Rash*, a new solo show by Daily Show correspondent Lauren Weedman.

ACT Theatre will premiere *The Education of Randy Newman* this fall. There are a whole bunch of folks working on this show, which may be headed for New York.

Don't forget: FringeACT, March 6–9. There will be an LMDA NW regional meeting there — more info to come...

SOUTHWEST REGION

Compiled by Carrie Ryan

Greetings from the sunny Southwest! Although many seem to think we don't have seasons here, it's really that time of year here when some seasons are ending and others are just starting, but the work always goes on.

Here at La Jolla Playhouse, we're preparing for our last two productions of the season: the world premiere of José Rivera's magical and provocative new play, *Adoration of the Old Woman* (September 17 – October 20), which explores the collisions between a New Jersey teenager, her Puerto Rican great-grandmother, and the ghost haunting her, and the San Diego premiere of Mabou Mines's haunting *Peter and Wendy* (September 29 – November 10).

Simon Levy, Producing Director and Dramaturg at Los Angeles's Fountain Theatre, reports that they've just closed their remarkable seven-month sold-out run of Arthur Miller's *After the Fall* after 102 performances. Upcoming is the Los Angeles premiere of Mark Stein's *Direct From Death Row: The Scottsboro Boys, An Evening of Vaudeville and Sorrow* (September 20 – November 10). They've been working with Mark on the script since it premiered in Sacramento two years ago. And the Fountain is also developing Simon's adaptation of *The Great Gatsby* for an LA premiere this fall.

Freelance dramaturg Scott Horstein is hard at work in Los Angeles with the Black Dahlia Theatre on the world premiere of Oliver Mayer's *Ragged Time* (September 21 – October 27), a play about turn-of-the-century Charleston and the legacy of slavery.

That's all to report for now...look for more news from more members in upcoming LMDA Reviews!



**Review is
inaugurating
a new
section in
the next
issue:
PROJECTS-IN-
PROCESS**

PROJECTS-IN-PROCESS

Review's new **PROJECTS-IN-PROCESS** section invites you to send in accounts of your project-in-process. The **PROJECTS-IN-PROCESS** series is looking to foster a discussion that anticipates future work, so it is geared to provide a forum for dramaturgs and other artists to **DISCUSS** their **ONGOING WORK**. Send in a description of your current obsessions, accounts of recent work, and your plans for the future—**PHOTOGRAPHS** documenting your project from inception to completion are especially welcome. To start, send a short, preliminary, 100-word description of your project to Jacob Zimmer. Completed **PROJECT** descriptions will be approximately 1000 words.

Jacob Zimmer, editor
PROJECTS-IN-PROCESS
smallwoodenshoe@hotmail.com

**call for
submissions**

LMDA PRIZE IN DRAMATURGY 2003

THE ELLIOTT HAYES AWARD

Since its inception in 1999, the Elliott Hayes Award has honored exemplary work by LMDA member and non-member dramaturgs in the USA and Canada. The list of distinguished past winners includes:

Michele Volansky and Lue Morgan Douthit (1999)

Rebecca Rugg and Lynn Thomson (2000)

Judith Rudakoff (2001)

Megan Monaghan and Freddie Ashley (2002)

By celebrating the impressive achievements of our colleagues, the Elliott Hayes Award calls attention to dramaturgs across the continent and serves as a valuable form of advocacy for the profession. So, as we have in the past, we encourage you to avoid the pitfalls of modesty by applying for this prize in dramaturgy with an imaginative and insightful project that you've been working on.

In a departure from the past, however, we also want to encourage you to nominate other dramaturgs who deserve the recognition and rewards that accompany the Elliott Hayes Award. You can do this either by contacting your colleagues directly and encouraging their applications by providing a nomination, or by contacting your LMDA Regional VPs and enlisting their efforts in nominating the most interesting work in your region.

In all the letters of nomination from past applications, it's clear that dramaturgs have gained the respect and appreciation of their collaborators. Directors, producers, and actors have lent their support to dramaturgs for this annual distinction, and projects that have been honored set marvelous examples of how theatre benefits from the kinds of analysis and reflection, research and interaction that imaginative dramaturgs regularly contribute to the acts of making and taking in theatre. By highlighting the best work in our field, the Elliott Hayes Award has gone a long way in signaling the potential and power of our professional activities. And we hope that this coming year will continue that tradition. As judges this year, we look forward to receiving your nominations.

Liz Engelman, McCarter Theatre

Melissa Kievman, New Dramatists

Michael Bigelow Dixon, Guthrie Theater

APPLICATION GUIDELINES

LMDA Prize in Dramaturgy: The Elliott Hayes Award

The LMDA Prize in Dramaturgy awards \$500 in recognition of exemplary contributions by dramaturgs to the conception, development, and production of theatre or to educational projects in dramaturgy in the Americas over the past two years (since February 15, 2001).

Named in honor of Elliott Hayes, the former dramaturg and literary manager at The Stratford Festival and a dual citizen of Canada and the USA, this award recognizes excellence in dramaturgical work on a specific project. Projects may include, but are not limited to: productions, publications, season planning and implementation, educational programs or advocacy for the profession. (See eligibility rules for further details.)

The philosophical foundation of this award – like that of dramaturgy itself – rests in the belief that art benefits from examination on the parts of both artist and audience, and that creative inspiration accompanied by analysis and reflection is most likely to lead to pro-

ductions and projects that fulfill the spiritual, social, and personal potential of the theatrical event.

Also inherent in the guidelines is the belief that the dramaturg participates fully and uniquely in the collaborative act of making theatre and in promoting social discourse around the theatrical event. To validate the significance of the dramaturg's contributions – and to raise awareness among other theatre professionals – a letter of nomination from another collaborating artist, dramaturg, or project consultant is part of the application form.

The five criteria for evaluating applications, in no particular order, are as follows.

—Distinctiveness: what is creative about the dramaturg's approach to the project or what is unusually compelling in the dramaturgical analysis.

—Contextualization: how is the project enhanced by dramaturgical analysis or research.

—Impact: in what ways are the audience, artists or institution enriched by the dramaturgical ideas and execution.

—Ethics: how are issues that might be raised by the terms of the collaboration or changing responsibilities dealt with and/or resolved.

—Significance: how does this project inform, challenge or advance the field of dramaturgy.

The winner of the Elliott Hayes Award will be selected by a panel of three judges: Liz Engelman, McCarter Theatre; Melissa Kievman, New Dramatists; Michael Bigelow Dixon, Guthrie Theater. The recipient will be announced at LMDA's 2003 conference in Chicago, IL.

Who is eligible to apply?

This contest is open to all dramaturgs living in the Americas – LMDA members and non-members, students and faculty, professional staff and freelancers, individuals and collaborators.

If the project is a theatre production, the applicant must be credited as the dramaturg.

If the project is not a theatre production, then the applicant need not be credited as dramaturg, but the project must demonstrate the impact of dramaturgical work or be designed to make a contribution to the field of dramaturgy.

Who is eligible to nominate?

Collaborating artists, dramaturgs or project consultants may submit letters of nomination.

What projects are eligible?

Eligible projects include, but are not limited to: productions, publications, educational programs, season planning or implementation, or advocacy for the profession.

—Projects completed prior to February 15, 2001, are not eligible.

—Projects completed after February 15, 2001, are eligible regardless of when they were started.

—Projects that are currently in-progress but have not been completed are eligible.

—Projects that fit the above criteria and have been previously submitted are still eligible, but must be resubmitted.

To apply for LMDA's Prize in Dramaturgy, The Elliott Hayes Award:

1. Fill out the application form. Please note that all applications must be accompanied by one (or two) letters of nomination from a collaborating artist, dramaturg or consultant on the project.
2. The application form and supporting materials must be submitted in triplicate; the three copies will be distributed by LMDA to the judges. (Applications and supporting materials will not be returned.)
3. The postmark/shipping deadline for applications is February 15, 2003.
4. Send application materials in triplicate to:
LMDA Prize in Dramaturgy c/o Literary Department
Guthrie Theater
725 Vineland Place
Minneapolis, MN 55403
612.347.1155

Entrants will be notified of the status of their applications prior to the 2003 LMDA conference. The winner(s) will be announced at that conference. By applying for this award, applicants agree to make a reasonable effort to attend the LMDA Conference in Chicago, IL. In addition to the \$500 award, LMDA will reimburse the award-winner(s) up to \$500 in travel and housing expenses.

A copy of the application/nomination form is below. For additional copies of the application, call, fax, or write: Literary Managers and Dramaturgs of the Americas, PO Box #728, Village Station, New York, NY 10014. Telephone / Fax: 212.561.0315. Forms can also be requested via e-mail (LMDA2000@aol.com) or can be downloaded at the following websites: www.lmda.org, or www.ups.edu/professionals/dramaturgy/

APPLICATION FORM

LMDA Prize in Dramaturgy: The Elliott Hayes Award

Deadline: February 15, 2003.

Submit application and all supporting materials in triplicate to: LMDA Prize, c/o Literary Department, Guthrie Theater, 725 Vineland Place, Minneapolis, MN 55403; 612.347.1155.

If applicants are collaborating dramaturgs and/or there are letters from two nominators, please list contact information for each.

1. Dramaturg / Applicant*

Name:
Address:
Phone:
Fax:
E-Mail Address:

2. Project Title:

3. Nominator: Collaborating Artist/Project Consultant*

All applications must be accompanied by one (or two) letters of nomination. These nominators may be producers, directors, dramaturgs, performers, designers, composers, choreographers, or consultants on the project.

Name:
Address:
Phone:
Fax:
E-mail Address:

* Applicants and nominators may be contacted by the judges for further information.

4. Project Description

This statement should be written by the dramaturg and should address the overall goals and impact of the project for the artists, the audience and the institution, as appropriate. The description should not exceed two pages. Please attach statement to this application form.

5. The Role of the Dramaturg

This statement should focus specifically on the work of the dramaturg in conceiving, developing, implementing and/or articulating the project. This statement, written by the dramaturg, should not exceed five pages.

Some suggestions:

— In projects involving new play development, the dramaturg should describe the nature and content of the communication with the playwright and/or submit at least one example of a letter, note, or e-mail to the playwright.

— It's useful to describe the director/dramaturg relationship, when appropriate.

— Please describe your role within the organization or group that worked on this project.

— If the project is other than a production, then applicants need to demonstrate the impact of the dramaturgical work.

Please attach statement to this application form.

6. Letter of Nomination from Collaborating Artist/Project Consultant
One or two letters should address the working relationship of the dramaturg with collaborating artists or others, as well as the contributions of the dramaturg to the project. Letters on separate sheets of stationery should not exceed one page each. Please attach letter(s) of nomination to this application form.

7. List of Supporting Materials

Like the application form, these materials must be submitted in triplicate, either as originals or copies. They may include, but are not limited to: programs, newsletters, scripts, photographs, journals, and research packets. Explain how these materials are related to the dramaturg's work on the project. Please attach list and statement to this application form.

8. LMDA Prize Presentation

Should this project be selected to receive the LMDA Prize in Dramaturgy/The Elliott Hayes Award, the applicant(s) hereby agree(s) to make a reasonable effort to attend the award ceremony at the annual LMDA Conference in Chicago, IL. In addition to the \$500 award, LMDA will reimburse award-winner(s) up to \$500 for travel and housing.

Dramaturg Name:

Dramaturg Signature:

Date: