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Spring 2012

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Literary Managers and Dramaturgs of the Americas

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LMDA *Newsletter*

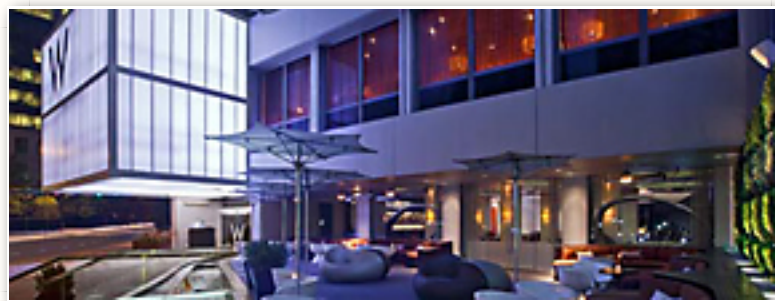
Literary Managers and Dramaturgs of the Americas

Spring 2012



Help plan the 2012 LMDA Conference in Atlanta

Are you interested in helping to plan the 2012 LMDA conference in Atlanta, happening June 28 through July 1? If so, visit the [conference wiki site](#) and click the "Request Access" button.



2012 Conference Hotel: The W Atlanta, Midtown

Stay at the official conference hotel and be in on all the action. [Explore the hotel](#) or [make reservations](#). Deadline is May 29. Full conference schedule and registration links coming soon!



Two Dramaturgs Chosen for 2012 LMDA Residency Grants

LMDA is pleased to announce that dramaturgs Sarah Ollove and Kate Goldstein have been selected for 2012 Residency Grants. Sarah will serve as the first dramaturg-in-residence at Philadelphia's Azuka Theatre. As such, she will support the inaugural playwright-in-residence, fellow LMDA member Jacqueline Goldfinger, as she readies her play *Skin and Bone* for production in a future Azuka season. Sara will also work with writers



discovered via Azuka's Spotlight Reading Series to develop their work and will serve alongside director Allison Heishman as a professional mentor to early career performers and designers in Azuka's New Professionals Production of *Hazard County* by Allison Moore. Kate will be collaborating with Creede Repertory Theatre on their Headwaters New Play Development program. Headwaters is designed to incubate artists and plays that reflect the stories and culture of the Southwest. Given its location and long history of working with professional artists, CRT is in the unique position of being able to produce plays that are responsive to that region of the country. Kate will work to define and solidify the goals of Headwaters, focusing on producing a series of new play readings and workshops to identify new work that could be of future interest to the theatre. She will solicit works from writers within the company, expanding existing relationships while forging connections with other promising writers in the region.

[Read more »](#)

AZUKA
T H E A T R E



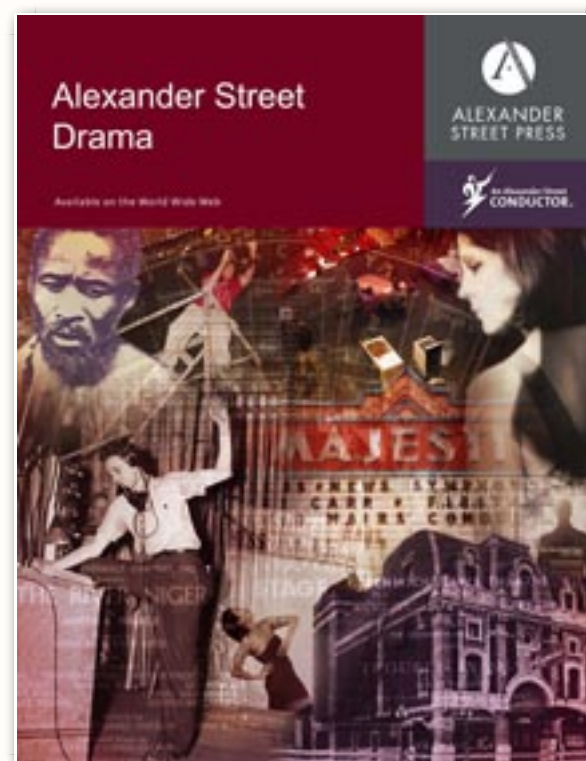
A Reading of Skin and Bone at Azuka Theatre; Dramaturg Kate Goldstein.

New LMDA Member Benefit: Full Access to Alexander Street Drama Collections

Ever wish you had access to thousands of plays at your fingertips? Now you do. LMDA is pleased to announce that members now have full access to Alexander Street Drama, a major online collection of full-text plays and research material. Alexander Street Drama contains around 6,000 US and Canadian plays in seven different collections:

- Asian American Drama
- Black Drama
- Latino Literature and Drama
- North American Indian Drama
- Twentieth Century North American Drama
- North American Theatre Online

It also contains playbills, photos and other research



materials relating to the plays. The plays are searchable by theme and character type. Some of the highlights of the collections include works (published and unpublished) by Sam Shepard, Robert LePage, August Wilson, Ntozake Shange, Teresa Rebeck, Michel Trembley, Sophie Treadwell, Chey Yew and many many more. We hope you will take advantage of these collections, and that you will give us feedback! Member interest will drive our decision about the benefits that serve you best. So if this kind of benefit is useful to you, let us know, make a donation, or encourage your organization to join LMDA as an institutional member.

[Access the collections now »](#)

Nominations open for the 2012 Elliott Hayes Award

The Elliott Hayes Award, the LMDA Prize in Dramaturgy, recognizes excellence in dramaturgical work on a specific project. **The deadline for nominations is April 1, 2012.** Named in honor of Elliott Hayes, the former dramaturg and literary manager at The Stratford Festival, the prize is awarded in recognition of contributions by dramaturgs to the conception, development and production of theatre or to educational projects in dramaturgy. This award is open to all dramaturgs living in the Americas – LMDA members and non-members, students and faculty, professional staff and freelancers, individuals and collaborators. Eligible projects include, but are not limited to: productions, publications, educational programs, season planning or implementation, or advocacy for the profession. Interested dramaturgs should visit the website for full nomination instructions and materials: [Read more »](#)



*2011 Elliott Hayes Award Winner
D.J. Hopkins with LMDA President
Danielle Mages Amato.*

Apply for an LMDA Dramaturg Driven Grant This

Spring!

April 15 is the deadline for the spring round of Dramaturg Driven grant applications. LMDA offers up to \$500 in seed money to support projects conceived, spearheaded, and/or orchestrated by LMDA members. Your proposal should contain a project description (include details of the central role taken by the dramaturg), bio, timeline and proposed budget. We are interested in innovative projects that are striving to break new ground in the professional and academic fields, so please tell us how your project fits these criteria! For full application details and more information, visit the LMDA website. [Read more »](#)



Brendan Healey, David Fox, Maria Popoff, and Leora Morris at the public reading of Galileo, the inspiration for Leora Morris' series "Small Wooden Shoe Reads Difficult Plays and Sings Simple Songs," for which she received a Fall 2011 Dramaturg Driven Grant.

The Kennedy Center New Play Dramaturgy Intensive

The Kennedy Center American College Theatre Festival, in association with LMDA and The National New Play Network, is accepting applications for its New Play Dramaturgy Intensive. The intensive will be held Saturday July 21 through Sunday July 29, 2012, and will be led by Mark Bly, with John Baker, Woolly Mammoth Theatre Company; Madeleine Oldham, Berkeley Repertory Theatre; Celise Kalke, Alliance Theatre; Gavin Witt, Centerstage; Amy Wegener, Actors Theatre of Louisville; Miriam Weisfeld, Woolly Mammoth Theatre Company and others. The intensive is an eight-day program at the John F. Kennedy Center for the Performing Arts focusing on enriching the participants' experience as the key resource to the playwright and director of new work. Eligible participants are current university students [undergraduate or graduate] and recent graduates entering the field. A limited number of places in the Intensive will be held for faculty. It is anticipated that up-to sixteen participants will be invited. Application deadline is April 1, 2012. For more information and application instructions, click to [read](#)



Member News & Updates

Want to share your member news? Email newsletter@lmda.org.

Tiffany Antone. "I'm very proud to announce that my little producing company Little Black Dress INK (for which I am producer and dramaturg all in one) is getting ready for the second phase of our Female Playwrights ONSTAGE project - a 10-minute play fest by female playwrights that will be produced in AZ, then travel as staged readings to LA and Minneapolis. The goal of this project is to broaden our reach to a national contest supporting female playwrights, and a nationally supported rotating presentation of selected works (either through readings or productions) in more and more cities. It's ambitious. But it's very exciting. The Festival will launch/be produced in Prescott, AZ on July 14th."

Neil Baldwin. "My student, Jen Wilson, is a Senior BA Theatre Studies Major here at MSU and she served as production dramaturg for *Stage Door*, presented last fall on our main stage. I served as her faculty mentor, and for her independent study project Jen created a fabulous tumblr site <http://msustagedoor.tumblr.com/> that I think our members -- and their students -- will enjoy."

Jane Barnette has been named a Georgia Governor's Teaching Fellow and will attend the Summer Institute in May 2012. Meanwhile, her Dramaturgy class is hard at work creating their Cityscapes of Atlanta, in preparation for the LMDA 2012 conference this summer.

Jayne Benjulian is teaching a graduate seminar, Playcrafting and Dramaturgy, in the theater program at San Francisco State University and working as dramaturg on the American premiere of Linda McLean's play *Any Given Day* for Magic Theatre. She is planning to work from both coasts beginning in January 2013.

Debra Charlton's book, *Holistic Shakespeare, An Experiential Learning Approach* will be released in March 2012 by Intellect Books/University of Chicago Press. The book focuses on the learner's capacity to simultaneously embody the dual roles of artist and scholar in the Shakespeare classroom. It also emphasizes the value of process-oriented teaching, and details activities that engender awareness of connections between the classroom and community. The inaugural issue of [The Dramaturgy Protocol](#), an electronic peer-reviewed journal devoted to dramaturgical process, was published in August 2011. The journal is published by the Department of Theatre and Dance at Texas State University, and edited by Debra Charlton. The second issue will be released in August of 2012, and will feature articles on the topic, *The Dramaturgy of Space*.

Judith Rudakoff continues her long association with playwright-performer Nina Arsenault, working as dramaturg on *The Silicone Diaries* and *I W*s B@rbie*, and editing the forthcoming book *TRANS(per)FORMING Nina Arsenault: An Unreasonable Body of Work* forthcoming April 2012 from Intellect Books, Bristol UK and available through University of Chicago Press or Amazon in North America. (Transgendered playwright-performer, columnist, and sex worker Nina Arsenault has undergone more than 60 plastic surgeries in pursuit of a feminine beauty ideal. In *TRANS(per)FORMING Nina Arsenault*, Judith Rudakoff brings together a diverse group of contributors, including artists, scholars, and Arsenault herself, to offer an exploration of beauty, image and the notion of queerness through the lens of Arsenault's highly personal brand of performance art. Illustrated with photographs of the artist's transformation over the years and demonstrating her diversity of personae, this volume contributes to a deepening of our understanding of what it means to be a woman and what it means to be beautiful. Also included in this volume is the full script of Arsenault's critically-acclaimed stage play, *The Silicone Diaries*.)

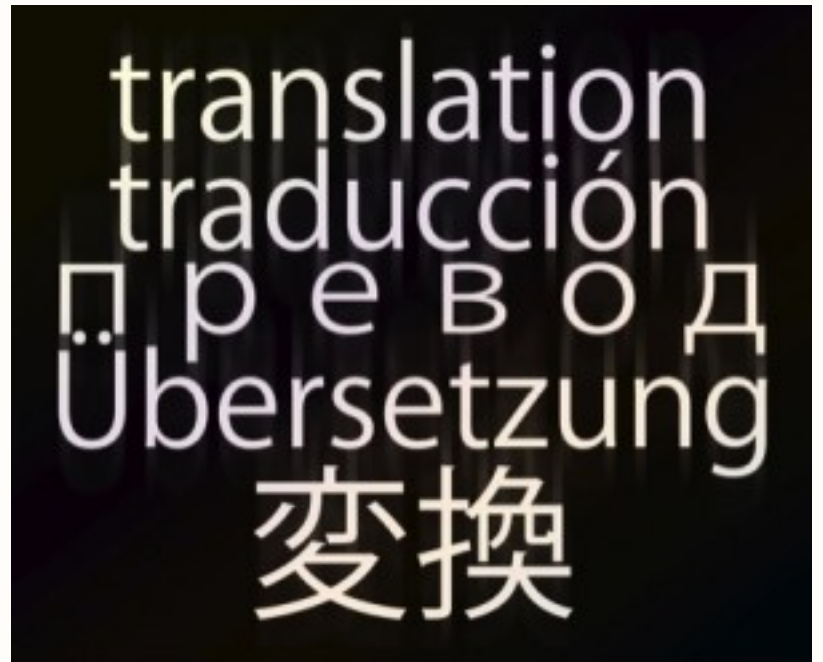
Jen Schiller. "I have been invited to present a paper on the history of science fiction and the Broadway musical, titled "Do Androids Dream of Robotic Actors: An Examination of the Delay Between the Twin Golden Ages of Sci-Fi and Broadway, and the Dawn of the Mega-SF-Musical" at the [International Association for the Fantastic in the Arts annual conference](#) this March in Orlando, Fl. I wrote this paper as part of my graduate studies at Montclair State University. I am also presenting my work on the topic of Young Adult Theatre, or more specifically the lack thereof, at the [Student Research Symposium](#) at Montclair State University in April. Along with my research, I am creating an original piece of theatre for the Young Adult Audience. You can track my progress on this project on my blog, [Theempirestrikesforward.](#)"

Jeanie Forte Smith. "I'm currently directing and dramaturging a new play for its world premiere opening on March 2nd at the Pear Avenue Theatre in Mountain View, CA. It runs three weekends, through Mar. 18. It's called *Familiar Strangers*--about an Iranian immigrant woman who chooses to stay in America when her husband returns to Iran to fight in the revolution in 1979. 12 years later, her teenage Americanized daughter is acting out and getting in trouble, causing her to question her decision--and the estranged husband returns, suggesting that the daughter return with him to Iran--a sensitive and powerful portrayal of generational, cultural, and gender conflicts, against a backdrop of revolution and the terrain of Los Angeles. Very timely, too, given the current resurgence of interest in Iran. The playwright is Margy Kahn, whose short plays have been produced over the last few years at numerous venues including The Pear, PlayGround in SF, and elsewhere. This is her first full-length play. I was the director when it went through a development workshop a year ago, and I'm pleased to be able to bring it to full production now. In addition to directing new plays at the Pear, I also serve as dramaturg for the annual adjudicated short-play festival, Pear Slices; direct classic and contemporary plays at the Pear and other local theatres; and write theatre reviews for several media outlets--I'm a member of the SF Bay Area Theatre Critics Circle. I'd love to correspond with anyone interested in this newest play-- it's good!"

LaRonika Thomas. "In addition to getting married this fall to Nate Larson at the Indianapolis Central Library (an appropriate venue for a dramaturg), I started my Ph.D. at the University of Maryland in their Theatre and Performance Studies department. Still working as the VP of Regional Activity for LMDA, I hope to see many of you this spring and summer at Humanafest, ATHE, and the LMDA conference in Atlanta. Feel free to contact me about regional activity and questions at regional@lmda.org. You can also follow me on twitter at @prtcpnt_obsrvr. Here is a pic from the wedding (my bridesmaids carried books instead of bouquets!).



Adam Versenyi. The Mercurian: A Theatrical Translation Review, in conjunction with The Process Series of the Carolina Performing Arts Series, the Department of Dramatic Art at the University of North Carolina, and the Performance and Embodied Research Colloquium and Theatre Studies at Duke University, will hold a conference/festival: Theatrical Translation as Creative Process from April 12-15, 2012. LMDA Members Jules Odenhal-James and Adam Versenyi are organizing, and member Neil Blackadder is one



of the featured translators. Please join us! The Process Series will present staged readings of four theatrical translations: *Huddersfield* by Uglijisa Stilnac, translated and adapted by Caridad Svich; *Vengeance Can Wait* by Yukiko Montoya, translated and adapted by Kyoko Yoshida/Andy Bragen; *The Ballad of the Pine Tree Killer* by Rebekka Kricheldorf, translated by Neil Blackadder; and *Apocalypse Tomorrow* by Ricardo Monti, translated by Jean Graham-Jones. In addition, there will be readings of *The Divorce Court Judge* and *Dirty Fraud, The Widowed Pimp* by Miguel Cervantes and translated by Oliver Mayer outside of The Process Series. Registration and hotel information can be found at:

<http://sites.duke.edu/perc/translationconference/>. Please contact Adam Versényi, anversen@email.unc.edu, with any questions.



Literary Managers and Dramaturgs of the Americas

PO Box 36. 20985, P.A.C.C.

New York, NY 10129

800-680-2148 * lmdanyc@gmail.com

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