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GUEST EDITOR'S WELCOME:

Welcome to the Summer issue of **Seasons**! Many ICWP members contributed to this issue – and it's chock full of great features, conference reviews, sites and services to check out, upcoming opportunities, conferences, a report from the Board, and awards recognitions. I hope you find the material as stimulating and useful as I did!

Being a relatively new member of ICWP, it has been my pleasure to be Guest Editor for this issue. I have been a Publishing Manager and Editor for the Institute of Electrical & Electronics Engineers—United States of America for 15 years now – and I must say, editing **Seasons** has been much more fun than some of my engineering publications... It's been great to get back to my creative roots, and become involved with such a lively and literary group of writers.

As I've been editing this issue, I've been scouring the ListServ – and I want to send congratulations to everyone whose plays are being accepted, rejected, and read – and to those who are in the thick of it – writing away. I just finished my first one-act project, after many years of real writer's block. It made me reflect on the full-length play that I wrote and produced in our experimental theatre, my senior year of college. It brought to mind lovely memories of an exciting time in my life, as well as the words of Oscar Wilde: *“The play was a great success, but the audience was a disaster.”*

NEW ADDRESS:

ICWP has a new postal address:

International Centre for Women Playwrights
 P.O. Box 10291
 Portland, OR 97296-0291
 USA

Mail arriving at the old P.O. Box will be forwarded to the new address for six months. The new address has been added to the ICWP Website "About" page. Please update your records if you have the old address stored somewhere.

SPOTLIGHT:

The Board of Trustees would like to thank Sandra de Helen for her long service as ICWP Postmistress. For many years, she has faithfully collected and forwarded mail for ICWP from the Portland P.O. Box. Thank you, Sandra, for your dedication and diligence.

AWARDS:

- **Carole Clement -- *Paradise Lost* -- Geauga Lyric Theater Guild 1st Annual Original Script Contest**
- **Karen Mueller Bryson – *Plays for A New Generation* (a collection of five original plays) – Global Authors Publications**
- **R.L. Nesvet – *The Shape Shifter* – Arch and Bruce Brown (AABB) Foundation Playwriting Award (\$1,000)**
- **David Johnson – *Candy and Dorothy* – AABB (\$1,000)**
- **Joe Byers – *Shakerman* – AABB (\$500)**
- **Donnarkevic – *The Interview* – AABB (\$500)**

The Play Doctor

The Doctor Is In!

By Rebecca Ritchie

Dear Play Doctor -- I've written a first draft of a play, but I'm not sure how many scenes it should have. What is a scene, anyway? And how should I approach rewriting a scene?

Dear Playwright –

There is no fixed rule on how many scenes a play should have. A one-act play is sometimes a single scene, though it often consists of several. As with a full-length play, a one act should have as many scenes as you need to get the job done ... that is, establish the central character's conflict (decision) and show change in the central character in the course of making the decision.

From the playwright's perspective, a scene is a part of a play in which a character or characters try to work out a current dilemma. In this sense, a scene is a *playlet*, and all the rules for writing a play apply. The scene should have:

- conflict (choice between two mutually exclusive options)
- change in the central character
- past playing a role in the present decision-making

In reviewing a first draft, go back over what you have written and try to identify each scene. You will notice places where conversations or activity seems naturally to begin and end. This material is what you will reshape into a scene.

revenge for his killing my father? Or avoid the decision by thinking about it endlessly? (HAMLET)

Should I continue to feed blood to my increasingly voracious Venus Fly Trap, even if that means killing somebody to provide the veins? Or let the blasted thing die, thereby cutting off my chance at making a killing, financially speaking? (LITTLE SHOP OF HORRORS)

The rest of the scene will involve the central character's efforts to work out her dilemma, by trying to resolve her conflict of intention, by clarifying her ambivalence about the ultimate decision. During the scene, the central character should confront barriers to decision-making -- either other characters who oppose her or internal considerations, such as conscience, pride, or hope. The conclusion of the scene should involve some movement or decision by the central character of the scene toward a resolution: A decision to do something, say something, or think in a way different from what the character was doing, saying, or thinking at the scene's beginning. This decision sets up the next scene -- in which the central character of that scene has a conflict of intention, or decision to make. Each of these subsidiary decisions must have a direct impact on the decision-making of the play's central character, pushing her toward the climactic decision involving her own choice between two mutually-exclusive paths.

Here is an example: In *THE MUSIC MAN*, the central character, Professor Harold Hill, knows from the start of the musical that he has two choices. Choice One is to become emotionally involved with Marion, the Librarian, a decent woman who won't put up with Hill's con-artistry. Choice Two is to continue his life of fraud by selling musical instruments and uniforms to trusting families on the pretext that Hill, who is a musical illiterate, will teach the children to play. The choice is decency v. fraud. In every scene in which Professor Hill flirts with Marion, the book writer has him come face to face with his ambivalence, triggered by his growing attraction to a good woman, and the trust the townsfolk place in his ability to whip their kids into a band with 76 trombones.

Although this example is only one way to look at scenes in rewrite, the effort will help focus your thinking around the through

FEATURES:

Through the Looking Glass – A Contract Experience

By Carolyn Gage

My experience with Looking Glass was this: I submitted a one-act play to them, and they wrote back that they wanted to produce it. They sent me their contract, which was completely unacceptable. In fact, in twenty years of playwriting, it was the worst I'd ever seen. It saddened me that this should be the case with a women's theatre company. Anyway, I wrote back to them detailing my objections to their contract. I didn't hear back from them, and I assumed they had dropped the idea of producing the show. A few months later, a friend from New York emailed me that she had seen the publicity for my show and would try to attend! I contacted Looking Glass immediately, advising them that what they were doing was illegal, that they did not have my permission to produce. They got in touch with me and apologized for the "mix-up," explaining that they could not afford to pay any royalty. I was adamant that I needed them to sign a Dramatists Guild contract with me, including provision for payment of standard royalty, or I would close their show. Needless to say, they signed the contract and promptly paid the royalty.

I have been asked to comment on a sample contract. I am not an attorney, and my comments are based on my layperson's knowledge of the Dramatists Guild contract. I strongly encourage playwrights to join the Dramatists Guild, which gives members access to advice from the Business Affairs department, including advice on contracts. The Guild is not a union, but, like a union, it does offer a kind of "safety in numbers" for us playwrights. It is a strong Guild with a long history of advocating for us with first-class theatres. This is the main reason why playwrights have retained so many of the rights of approval that screenwriters never had. If we don't support the Guild, we are at risk of seeing these rights, so critical to our artistic integrity and to the

fair pay in the amateur companies. It sets up the expectation that the royalty is some kind of gratuity, whose payment is optional.

There is nothing feminist about refusing to pay royalty. There is nothing feminist about doing business without written agreements. The theatres that use rhetoric of “sisterhood” to emotionally blackmail playwrights into substandard agreements need a little lesson on labor. If they were truly our sisters, they would stand with us, not work against us. Joining the Dramatists Guild is a real act of sisterhood!

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To Sign or Not to Sign – A Matter of Opinion

By Carolyn Gage

(Editor’s Note: Below is a sample contract that Carolyn Gage has critiqued. Her comments might help you spot an exploitative contract when you see it. The contract is an edited example of one produced by a New York theatre. The following comments and opinions are solely those of the author, and are not necessarily the views or beliefs of The ICWP.)

Contract between [Name of Theatre], (hereinafter known as “**Theatre**”), and [Name of Playwright] (hereinafter known as “**Playwright**”) for the consideration and production of [Name of Play] (hereinafter known as “**Play**”).

1. You hereby grant the Theatre the right to consider your Play for workshop production in the **Theatre** forum. We will consider the play for our current forum, scheduled for [Date], as well as for the subsequent three forums we produce, provided these dates are no later than two years and six months after the date of this Agreement.

For the initial license of the **Play**, we shall not provide any royalty or fee of any kind.

The text above is objectionable. New York Theatres are notorious for pretending they can't afford a royalty -- ridiculous. They simply don't budget for it. Playwrights need to stand together against this kind of irresponsible discrimination. They budget for costumes, sets, publicity, and programs. So, they can budget for royalties. The Dramatists' Guild is a powerful protection and lobbying block for playwrights, and we should take advantage of it. The Dramatists' Guild Contracts hold the line against the erosion of playwrights' rights, and if we don't stand in solidarity against this kind of erosion, then we risk ending up as out of control of our product as screenwriters.

3. Provided that the **Play** is produced by the **Theatre** for not less than four performances in one of the forums outlined above, the **Theatre** shall have the exclusive option to produce and/or co-produce a main stage production of the **Play**, for no more than 24 performances over five weeks, within one year of the last performance of the **Play** in the **Theatre** forum. This exclusivity is limited to the territories of the states of New York, New Jersey, Connecticut, Pennsylvania and Massachusetts. Upon the exercising of this option, a fee of \$200.00 (U.S) shall be payable to the **Playwright**. The **Playwright** is to be notified of the exercise of this option no later than five months before the scheduled date of the first rehearsal. Provided this option is exercised, the theatre will present a first paid performance no later than six months from the exercise of such option. No further royalty will be paid beyond the \$200.00 fee. It is understood that for this subsequent production of the **Play**, further developmental work on the script may be required, including, but not limited to, rewrites by the **Playwright**, staged readings and workshops. Such further development must be mutually agreed upon by the **Theatre** and the **Playwright**. If the **Playwright** does not agree with the development work proposed, she may terminate this agreement by informing the theatre and returning the \$200.00. If the theatre decides not to proceed with production, the \$200.00 fee will remain with the **Playwright**.

you pay for royalties. In addition, they are not going to pay for the option rights unless they exercise them. How absurd! In an optioning agreement, you pay money down whether or not you produce, because you are tying up the rights, which can cost the playwright some real money.

[Name of Theatre], seems like a community theatre, but because it's in New York City, they are called off-off Broadway, and give themselves incredible airs. A licensing agreement with a small theatre on this level of amateur production should not have a mandatory optioning clause, in my opinion. Stupid Clause.

4. Any further exploitation of the play by the theatre, including but not limited to extensions of the run, re-mounts, or touring shall come under a separately negotiated contract.

Well, duh!

5. If the Play has been produced by the **Theatre** in accordance with this agreement, and it is subsequently produced by a third party who has attended, or has direct connection with someone who has attended, the **Theatre** forum production of the Play or the rehearsals thereof; or if a production of the **Play** takes place as a direct result of contact with the **Theatre's** initial production, the **Theatre** shall receive three percent (3%) of all royalties paid to the **Playwright** from these productions for a period of three years, from the last performance of the **Play** by the **Theatre**. This 3% shall not apply until the playwright has earned over \$999.00 (U.S.) in royalties from this play within any one year, at which point it will apply to the total amount of royalties received. Years shall be calculated as beginning on the day of the last performance by [Name of Theatre].

This is also arrogant and high-handed for a community theatre. The first-class theatres have clauses like this one, because they invest six figures or more in producing your work – taking enormous financial risk to produce at the highest possible level. They offer top production elements, massive publicity compared to the community theatre, and a lot of exposure. They really showcase the work, and

6. Provided that the **Theatre** has produced the **Play** in accordance with the terms and conditions of this agreement, it shall be entitled, for a period of three years after the last performance of the last production of the **Play** by the **Theatre** hereunder, to receive three percent (3%) of the **Playwright's** net receipts, derived from the disposition of any of the following listed subsidiary rights in and to the **Play**, that have arisen as a direct result of contact with the **Theatre's** initial production, as described in Paragraph 5. These rights are hereinafter set forth as follows:

- Worldwide motion picture (including motion picture soundtrack recordings and all other rights, which may be, included as allied rights in any transaction relating directly or indirectly to the disposition of motion picture rights);
- radio, television (in any and all forms, now or hereafter known, and regardless of the form of recording, reproduction, or transmission); and
- video discs, cassettes and other audio/visual devices; merchandising and commercial uses (as defined in the Dramatists' Guild Approved Production Contract); operetta and grand opera.

More of the same absurd arrogance.

7. The director and all staff for the forum production of the **Play** will be chosen and hired by the **Theatre**. In a subsequent production, as described in paragraph 3, the **Playwright** shall be consulted regarding the choice of director, designer, and cast.

The Dramatists' Guild contract gives playwrights rights of approval over casting. Approval rights are really important, and playwrights should, if not using a Dramatists' Guild contract, retain the language of those clauses.

8. The **Playwright** shall receive appropriate credit as the author of the **Play** in all advertising (other than teaser ads or ABC's) under the **Theatre's**

9. With respect to future publication, production or advertising (other than teaser ads or ABC's) of the **Play** not produced by the **Theatre**, the **Playwright** shall ensure the **Theatre** is credited in one of the ways mentioned below, in all related publications advertising as mentioned above, and in the playbill of such productions:

- Originally produced by [Name of Theatre], New York, directed by (NAME OF DIRECTOR);
- First New York production by [Name of Theatre], directed by (NAME OF DIRECTOR);
- Produced in New York City by [Name of Theatre], directed by (NAME OF DIRECTOR)

Again, arrogant for their level of production. Especially when they didn't even want to pay the playwright.

10. This agreement shall be binding upon and will inure to the benefit of the respective parties and their heirs, executors, administrators, successors, licensees, and assignees and shall be construed and enforced in accordance with the laws of the State of New York applicable to contracts made and entirely performed therein. Further, this agreement constitutes our entire understanding and may not be modified except in writing signed by each of the parties hereto. Any controversy or claim arising out of, or relating to, this Agreement or any alleged breach thereof, shall be settled by arbitration before a single arbitrator in New York, New York, in accordance with the then current rules of the American Arbitration Association.

I recommend that playwrights push very hard to have theatres use the Dramatists' Guild contract. And, of course, that contract favors the location of the playwright – not the theatre.

Agreed this _____ (date)

Two Takes on Mentoring

By Kim Kelly and Dr. Ron Willis

Take One

“Do what you love, and the money will follow,” said the voice on the tape. My business coach’s voice. The tape consisted of about 50 ‘Prospertations,’ and this one stuck in my craw. I cringed every time I heard it, which was just about every morning. It was depressing.

On the flip side, what excited me? The answer came back, *“Become a playwright.”* Ugh. *“Yeah, I’d love to do it, but...”*

“But what? Don’t make excuses for yourself. You have a degree in theatre. Find out how to do it, and write.”

Myself was very convincing. The feelings were so strong and compelling that it became non-negotiable.

I knew the model. I had worked with a business coach who had assisted me immensely. So, I began doing research on the web to find a coach who would tell me the truth about my ability. But I was nervous – and I reverted to what had worked for me in the past – networking. I e-mailed a trusted friend and superb teacher, Dr. Jack Wright. He put me in touch with his colleague, Dr. Ron Willis, retired from KU.

Ron came with a host of credits and accolades that I learned about later. Most of all, he had what I needed – experience. At 49, I didn’t have time to take classes, and yet I wanted to learn with a passion. And quickly. He liked retirement, but also knew the time commitment of teacher to student could be crushing. So some concerns about the arrangement existed on both sides. Nevertheless, I soldiered forward. We came to an agreement, and began.

The experience turned out to be the best I had ever had as a late-in-life learner. Conservatively, it sliced two years off my learning curve. The

At the end of the three months, we had a play. One of Ron's fortes is conducting readings, and he did, so that I could hear my words spoken. After that, he kicked me out of the nest, and told me in a kind way to self-regulate. So, I began a new play, totally different from the first, and in Ron's terms, I "*became my own shit detector.*"

What worked for me can work for anyone. Here are the steps:

- Have the desire
- Hire a mentor (Pay them, they deserve it)
- Listen to them, follow instructions
- Tape the coaching session and listen to it – over and over again
- Implement
- Build on what you've written
- Stand up for your own beliefs (it *is* your play)
- Don't ever be deterred from your dream
- And trust – you must trust. I allowed Ron to make an incision in my skull, take my brain out, rearrange some things, and put it back together.

Don't be tempted to cut corners and have a friend coach you. Hire the best – and pay them!

~Kim Kelly
playwright@bigplanet.com

Take Two

For a mentoring transaction to be successful, and not all are, several things have to be in place. The first, and most important, is a seeker (mentee) who has a reasonably clear objective and is strongly motivated to achieve that objective. That mentee also has to be willing to deal with the fact that she may find something while in pursuit of her named objective that, at the outset, she didn't know she was looking for – a kind of "hidden" objective. Simply stated: she has to have a flexible mind, and the capacity to respond freely to the ever changing "now" that characterizes good plays, good learning, and healthy living. Given that kind of individual, a mentoring transaction will almost certainly work.

certain way – nor can the writer ever succumb to writing it a certain way only to please the mentor. The play must be an expression – and a clear one – of the playwright’s insights. And it must be in the playwright’s voice.

In practical terms, the mentor must always help the writer to understand what is already bubbling around in her, and strive to bring that sometimes-inchoate turbulence to the surface – where it can be molded and shaped in ways that make it expressive. Here, a familiarity with the “way” a play makes meaning or the “way” it charts life experiences become the important factors. The mentor can also provide historical information based on other plays that might suggest writing strategies. Some may prove useful, but only if the writer embraces them as relevant. In short, everything about the emerging play must be filtered through the sensibility of the play’s real author – the mentee.

Many other things are at work in any mentoring transaction, but one last thing to note in this brief accounting is that the mentor learns as much from the process as the mentee. Think of them as twin learners on a common path. The emerging play is the thing they focus on, each with a slightly different perspective. For the mentee, the play is the expressive yearning that finally achieves a life of its own. For the mentor, it is the outward and visible sign of the mentee developing an inner awareness and creativity. When the mentoring transaction proves successful, as this one did, it brings joy to both parties.

~Dr. Ron Willis
rawillis@ku.edu

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Grant Writing – Getting Started
(Source: Reprinted from EditAvenue.com Newsletter)

Whether you are a seasoned professional writer, or just getting

educational or charitable program, or a project in the arts. Grants have one thing in common: they all involve the distribution of funds provided to support a specific grantee's project(s), as approved by the grantor via an application process. Most often, grants don't have to be repaid, but often the grantors will ask for some sort of matching commitment.

Where do grants come from, you ask? Typically, a wide variety of grants are available from the federal government, the state, communities, and foundations. If you're lucky, some grant proposals may consist of information on the project and a Letter of Intent, asking for monies to be used for a specific project. In many cases, these requests are usually sent to families, smaller foundations, businesses, and communities. Larger grants that involve government entities and larger foundations often begin with a Request for Proposal (RFP) – a very unwieldy document that can have even the best grant writers pulling their hair out to complete the application.

Not to get discouraged before you begin – let's go back to the basics.

What do you need to know to write that grant proposal?

- Objectives – What is the object of the grant? Well, it's usually to obtain funds, but for what? What will you use the funds for?
- Needs – I would recommend conducting a needs-based assessment of the project or program. Is it really necessary? Does this organization already have a similar program that could be expanded, and do other organizations out there have similar projects? Are they successful? Is another needed?
- Understand the Need – Very few grant writers can draft grant proposals just from documentation. Since more often than not, the grant writer is not involved in the implementation of the program or project, it is crucial to have a core group of people available to the grant writer to assist in grasping the concepts, understanding the program design, and achieving clarity on financial objectives. Obviously, the needs of the grant will dictate the team's involvement. A five-page proposal for an after-school program will not require a

seek? Before approaching a grantor, gather as much information on the organization as possible. If available, check out their website, as well as any documentation on previously granted projects. You'll gain valuable insight into the type of organization, the board, and their areas of interest. Keep a keen eye out for word choices. Does this grantor seek to build partnerships, improve the quality of education, or seek out synergistic opportunities to pave the way for redevelopment? Use the same phrases when describing your program or project.

- Write to Your Audience – In addition to writing what the grantor wants to hear, make sure the proposal is enjoyable to read. Include charts, graphs, sidebars, and photos to enhance the visual appearance of your proposal and highlight key points. Including graphics will break up the text, making it easier to read. Consider adding testimonials. Satisfied clients can often sell a project faster than a grant writer. Grantors want to know that this program or project will work. A glowing review from a happy client says more than 10 pages of text.
- Follow the Guidelines – Most importantly, if there are grant guidelines to follow, such as document formatting, follow it to the letter. Check it, and re-check it. For program officers who receive hundreds and thousands of requests, one of the first screening tools is whether or not the requestor complied with the guidelines. Make sure the grantors have a clear understanding of the objectives, as well as the implications of the program or project. Your goal is to convince the grantors that your program or project is worth funding.
- Care – I know that it may sound silly, but if you don't care about the project or program you are writing about, your writing will reflect it. That means, edit, revise, and check again. If you've reached a point where you just can't look at the document anymore, run it by an objective third party. But be prepared to accept the criticism. Sometimes we have to suck in our pride and accept the editor's comments. He or she is not out to intentionally hurt you, or destroy your writing. The editor's job is to make sure you have a polished proposal to submit.

5. The proposal budget/grant request is not within our funding range.
6. We don't know these people. Are they credible?
7. The proposal doesn't seem urgent. I'm not sure it will have an impact.
8. The objectives and plan of action greatly exceed the budget and timelines for implementation.
9. We've allocated all the money for this grant cycle.
10. There is not enough evidence that the program will become self-sufficient and sustain itself after the grant is completed.

Keep in mind that grants are a competitive field. There are more projects and programs than funding. The review and edit process can be burdensome, but a well-written, thoroughly researched and carefully edited proposal will put you at the top when seeking funding. However, be realistic. If you didn't get approval the first time, seek out comments from the program officer. Accept the constructive feedback, and you'll do better next time.

* * * *

REVIEWS:

Theatre Communications Group Conference (TCGC)

June 11-14, 2003

Milwaukee, Wisconsin

The biggest surprise of the June Theatre Communications Group Conference in Milwaukee – *Courage, Creativity, and Change* – was how the biennial gathering of non-profit theatres turned into a four-day revival meeting talking politics and dissent. Theatres all over the United States are bleeding red ink this year, but instead of discussions about belt-tightening, the sessions were one, continuous artistic challenge and call-to-arms. As a playwright who is working on two politically-tinged musicals (*Discordia*, and *Becoming George*), I came home feverish from the talk and buoyed by the performances. I also felt much, much less alone.

Think-tank guru Ted Halstead reminded us that social change in America comes, not incrementally, but in revolutions, every 60-70 years. He described the shifts in information technology, demographics, electoral realignment, and wealth disparity as a “*near-perfect storm*” of coming

present the *Other* as a full, human character – you break down walls and work on hearts and minds.

Amy Chua, author of *World on Fire*, charted the collision between free markets and democracy in the Third World. And she elaborated on why that clash is breeding hatred and violence, rather than freedom. In their *Death of Nations*, the international WOW Company put images of globalization on stage: Thai bank workers silently hunched over keyboards; an Argentine scam artist trying to survive his country's economic meltdown; a U.S. film crew making racist actions movies; a woman in a burqua *rescued* by an American soldier, who stands machine-gunning people for what seems like hours.

National Endowment for the Arts Chair Dana Gioia both charmed and chilled: his poetry recitation and autobiographical intro to his policy talk paradoxically made him seem even more the politician. Dance-theatre performer Ann Carlson's strangely poignant *Blanket* juxtaposed broadcasts of political events with shards of a shuffling old woman's memories. Choreographer Liz Lerman's lecture-demonstration brought me to tears. "*Who gets to dance?*" she asks, and her radical use of older people as dancers – running, falling in tender pas de deux – spurred a recognition of something absent far too long.

Politics burbled out in added daily sessions. A luncheon roundtable, *Is There a Theatre of Dissent in the Bush Era?* spawned an activist email list, and an artist-sponsored voter registration drive. Daily open mikes brought rants, songs, and a satirical rhyming telegram attributed to Lynn Cheney that summed it up: "*I think that I shall never see; a group as pink as TCG.*"

I attended as the Cleveland Play House's *Invited Artist*. And, sporting a Cleveland Play House Playwrights' Unit Badge, I had ample opportunity to chat with dozens of people I'd otherwise never get to meet – artistic and managing directors, a few literary managers, playwrights, directors, and international artists. I rustled up the nerve to present a comedy song from *Discordia*, a cappella, at the open mike, and heard many words of praise.

It was the best conference I'd been to in a very long time. I'd

ASSITEJ -- One Theatre World

By Sybil St. Claire, PhD

ASSITEJ. Most people have never heard of it -- and if they have -- they have no idea what it stands for. It's a French acronym, and roughly translated, it means: The International Association of Theatre for Children and Young People. Established in 1965, ASSITEJ is an international network of thousands of theatres in more than 70 countries. An eclectic and incredible organization, peopled with artists strangely devoid of ego, it is the only theatre organization in the United States that has both professional theatre development for young audiences and has international exchange as its primary mandates.

Generally, ASSITEJ conferences are held concurrently with existing venues, such as *New Visions/New Voices*, a play development theatre lab for young audiences held at The Kennedy Center. This year's conference, *One Theatre World*, was held in conjunction with The Philadelphia International Children's Festival. The large Dutch influence in Pennsylvania made the Festival's focus Scandinavian theatre for young audiences, with shows from Norway, Sweden, Iceland, Finland, and Denmark performing. The Scandinavian countries have long believed that supporting the arts was not only an honor, but also a sacred civic duty, and the state subsidizes 80-100 percent of most theatres' budgets. So, Danish artists have the luxury of creating art, rather than revenue.

Standout performances at the Festival included *Donkey Skin* and *Prophecy*. Sign language, spoken dialogue, and movement brought *Donkey Skin*, an old Swedish folktale about a Princess who runs away from home disguised as a donkey, to life. *Prophecy*, presented in story-teller fashion, with a cellist accompanying, was a mystical re-telling of the tale of Norse God Odin -- whose quest to know the future robbed him of the ability to enjoy the present.

For me, the conference highlight was the opportunity to work with The Liz Lerman Dance Exchange. Liz, now in her 50s, brings not only her artistry, but also her activism to the stage. Her work seeks an answer to the

grew. I think they danced, and that is how they healed their children. There was a time when people used to dance to understand what it was impossible to understand any other way.” In keeping with this philosophy, The Dance Exchange works communally, in a completely non-threatening and spiritually uplifting environment. Using all of themselves, and charging us to do so as well, they integrate voice and text – it makes for stunning innovation.

I attended The Dance Exchange workshop, not because I am a dancer – but because I am *not*. I was looking for ways to integrate movement into my writing, rehearsals, and classes. I certainly found that, and more. But what I came away with was also a gently delivered directive from Liz herself – one we could all do well to keep close to our hearts and our art: *“It’s time to be responsible for something other than breakfast.”*

With workshop titles like *Arm-taking in the Community* and *What I Stand For and Will Not Compromise — Clarifying Core Values*, it’s not surprising that the conference ended with everyone in attendance sharing their personal dreams for the future of theatre for young audiences: *A home for my company. The creation of a National Center for Children’s Art. That my predecessors will make a bigger impact than me. That one day we will be paid what we are worth. Creating a National Theatre Day.* And my personal favorite: *That one day the government will fund us as Weapons of Mass Instruction.*

Sybil St. Claire, Ph.D., is the Artistic Director of the Orlando Repertory Theatre (a professional theatre for young audiences), a Professor of Theatre at the University of Central Florida, and a playwright of theatre for young audiences.

The Samuel French Off-Off Broadway One-Act Play Festival: A Personal Reflection

by Deborah S. Greenhut

My progress toward full production of *A Good Constellation* in the New York City French Fest comprises a year of firsts and mostly fortunate

I attended my college reunion in early June, and coincidentally met the talented director, Sonia Gluckman, founder of Theatre in a Trunk. I knew I would want to work with her some day. About three weeks later, “some day” came in the form of an e-mail from Cynthia Granville of Love Creek Productions, the Festival Coordinator. The judges had selected my play from 300 submissions, as one of the 93 presentations (up to ten plays each night). My scheduled night was July 25 -- only a month to assemble a production.

While I love a challenge, I could not produce the show alone. It takes more than a village. Many of the talented professionals whose work I knew had committed to other projects. Important lesson: *Have faith in your work.* If you plan to submit to a festival, put your actors and director together before you enter. You will not have much time to prepare.

Fortunately, I remembered Sonia, to whom obstacles mean nothing. Because Sonia had commitments in Brazil during the performance, she hired Patrick Turner as Assistant Director and Stage Manager. Peter Ernst, Artistic Director of Waterfront Ensemble (NJ) associate produced my play, empowering us to cast Actors' Equity members. NY Spaces afforded a large enough room to simulate the high-ceilinged Chernuchin Theatre at ATA. The talented all-AEA cast-- Ben Hauck, Ian Pfister, LinDel Sandlin, and Robin Roy — exhibited terrific commitment. Even the crickets sounded!

The last rehearsal was a moving experience for me. Freed of the details of production, I was finally able to sit still, an audience of one, savoring the moment, and how it all came to pass – from the idea of my play to a stage reality embodied by six people who believed in it. I thought it would hurt to surrender it to others, but it was bliss. Later that day, 30 of my friends attended the performance, and thanks to my husband, we celebrated at the fortuitously named “Renaissance Restaurant” after the play.

As “Seasons” newsletter goes to press, the Samuel French Festival continues to the finals on August 3. It is Monday morning. My play will not be one of the six plays published this year, but I’ve achieved an embarrassment of riches in the “firsts” department. Thirty years ago, I left college vowing to

CONFERENCES:

WOMEN PLAYWRIGHTS INTERNATIONAL

The 6th Women Playwrights International Conference will be held in Manila, Philippines on November 14-20, 2003. According to Malou Jacob, conference director, the goals of the WPI conference are as follows:

- Seek understanding and find solutions to the artistic, professional, social, and political concerns, issues, and queries that confront women playwrights and theater artists around the world
- Provide multiple forums where participants can share experiences; work methodologies, texts, perspectives, and ideologies; promote the creation of strong, sustainable national and international information and touring networks for works by women playwrights
- Showcase and promote Filipino women playwrights to the international community
- Increase the number of WPI country chapters with the aim of strengthening the organization
- Enhance the understanding of women playwrights in the context of the society they are working in

The conference theme is Women Making Theatre in a Changing World. The theme will be broken into drama sessions, with the following sub-themes:

- Spirituality and Tradition
- Loss and Legacy
- Writing in a Period of War and Political Turmoil
- Shifting Borders and Boundaries
- Gender and Sexuality
- Racism and Justice

and assisting the development of their works; and bringing international recognition to their works. Women Playwrights shall be understood to include all women working in the theater of all races, classes, ages, ethnic or religious background, sexual preferences, and women with disabilities.

The first International Women Playwrights Conference was held in Buffalo, New York in 1988, bringing together more than 300 women playwrights from more than 30 countries around the world. Conference founder Anna Kay France says that the conferences were developed to increase interest in the works of women playwrights among producers, critics, and the public, and in response to requests from playwrights themselves. Four other conferences followed in Australia, Canada, Ireland and Greece. As a result of these conferences, the works of artists such as Tanzanian born Australian performer Sheela Langeberg; South Africa's Fatima Dike; Morocco's Fatima Chebchoub; England's Louis Page; Netherlands' Aafke Heuvnik; and Indonesian writer Ratna Sarumpaet have been showcased widely in places other than their country of domicile. Other invitees have been acclaimed playwrights such as Timberlake Wertenbaker, Maria Irene Fornes, Ellen Stewart and filmmaker Deepa Mehta.

The Conference also aims to raise the consciousness of international women playwrights on the plight of Asian, African, and Latin American women in the 21st Century. Further, invited playwrights from the United States, Canada, Europe, Australia, Afghanistan, Pakistan, Iraq, Iran, Israel, and Palestine make this event significant -- a *Dialogue of Civilizations* -- through dramatic interaction.

Emerging talented playwrights will participate in the drama sessions, with senior WPI members as curators and facilitators. Keynote speakers will share the wisdom of seasoned theater practitioners from centers of theater: India, China, Japan and Greece. Conversation sessions will highlight the experience of the likes of Ellen Stewart, Jessica Hagedorn, Alice Tuan, Alice Walker, Rio Kishida, Virginia Moreno, Irish playwright Marina Carr, Samoan playwright Daisy Menow, and Yugoslavia's Dijana Milosevic of Dah Teatar.

Some of the confirmed participants and workshop leaders are Hope MacIntyre (Canada), Alicia Saco (Peru), Maritza Kirchhausen (Peru), Celeste

The actual workshops will be diverse -- with East learning from West and vice-versa. Workshops on *Comedy of Discernment*, *Moments of Being*, *Theatre of Desire*, and *PETA Pedagogy* are included in the lineup. Delegates should leave the conference with a better understanding and knowledge of knowledge the society that each country represents; make new discoveries about the theater works of the women playwrights; and take renewed energy and enthusiasm for creating and writing their own works home with them.

Members of the conference planning committee and the Women Playwrights International Management Committee are Minneapolis playwright and President of Women Playwrights International Meena Natarajan; Vice President and previous conference planner Maria Capsaskis from Greece; Martha Richards from the Fund for Women Artists in Amherst, Massachusetts; Linda Parris Bailey, Artistic Director of Carpetbag Theater in Knoxville Tennessee; playwrights from Holland; Bilgesu Erenus from Turkey; playwright, actor, and director Karen Lawrence from Australia; and administrator Ding Pajaron from New York, who serves as liaison between the WPI Management Committee and the WPI Philippines Committee. The planning committee also includes Conference Director Malou Jacob, an award-winning playwright based in Manila, Philippines.

Sponsors are also hoping that the conference caucus on *Organizing your WPI Country Chapter* will alleviate WPI Philippines from being the lone country chapter in the years to come. If this goal is accomplished, continuing the conference every 3 years is assured. Country chapters hosting continuing playwriting workshops will enable leading women playwrights to share vibrant, innovative, and provocative theatre with other women all over the world.

For more information:

6th International Women Playwrights International Conference
Theme: Women Making Theatre in a Changing World

Dates: November 14 to 20, 2003

contact conference director Malou Jacob at wpiphil@lycos.com, or mlj248@lycos.com

For further information, also contact:

Rosemary Keefe, 715-394-8296, rkeefe@staff.uwsuper.edu

Anna Kay France, france@buffalo.edu , gregg@bluefrognet.net,

Meena Natarajan, 612-377-1728 meena@wpinternational.net,

meena@pangeaworldtheater.org, or go to www.wpiinternational.net

Sites & Services:

- newplcomm@aol.com -- New Place Communications presents marketing communications solutions, and educational and dramatic programs, including: *Mrs. Shakespeare: Will's First and Last Love* (copyright 2001) -- this one-woman show, giving an intimate visit with Anne Hathaway, is available for bookings. Also, *Shakespeare's Storytime*™, for young people. And, *Laura Keene, An American Actress* (copyright 2003) --readings of this play may be booked in late 2003. Contact Yvonne Hudson at newplcomm@aol.com to re-quest a brochure by e-mail or mail.
~ **Yvonne Hudson**

- <http://www.artsinfo.co.uk> – Our database contains more than 90 UK Festivals and some South African Festivals for performing or just watching. Full details on art forms considered, venues used, how far in advance to apply, etc. Available free to registered users.
~**Derry and Sheena Barbour**

- <http://www.smarttix.com> – When I used SmartTix.com for ticket sales during the run of my one-woman show, *Mrs. Shakespeare*, it was a convenient, smooth-running option for handling sales without benefit of a staff. It helped that the cut-off time for sales online each day could be set according to my day schedule. The folks covering the front of house/box office at the host theatre took the information they needed from the information sent to me about my online sales, and they checked in ticket buyers as paid. We handled other sales at the

- <http://www.theatremania.com> – TheatreMania.com -- I recommended this helpful service to Personal Space Theatrics (PST) at <http://www.personalspacetheatrics.com>, a group I provide with some marketing services. I had used the service for offers to Theatre Mania (TM) members for my show. Theatre Mania services are comparable to Smart Tix. The differences are that Theatre Mania formats materials provided; while Smart Tix supplies more space for info, photos, and reviews that the clients place themselves. PST was happy with the sales results that TM produced for its second season this year. In either case, these types of sites must promote themselves well and point ticket buyers to their web sites – their success will only be as good as their promotional efforts.
~ **Yvonne Hudson**

- I publish a monthly marketing newsletter for playwrights, called *InSight For Playwrights* (started by mister-lister Patrick Gabridge back in 1993!), and then edited by sister-lister Karin Diann Williams for three years before I assumed the editorship back in February of this year.

Every month we provide opportunities in the form of theatres accepting new works, contests, and the occasional grant or retreat.

Subscriptions are \$35-45 depending on whether you want print or e-mail.

Check out our website at www.writersinsight.com where my brother/partner/web maven Seth has done some awesome stuff (building on Karin's foundation of course!) Among the exciting new developments are online subscription capacity and secure credit card processing.

You can check out a sample issue from May of this year, featuring an interview with Horton Foote and his playwright daughter, Hallie Foote, at our website.

~ **Rachel Rubin Ladutke, Editor**
InSight For Playwrights

OPPORTUNITIES:

- **Seeking Upcoming Playwrights & Directors for Short One Acts --** Independent production company (iMeAlone Productions) is looking for short, 10-15 minute one-act scripts. All genres welcome, drama/comedy/experimental/artsy types are highly encouraged to apply. Will be produced as a low or no budget project. E-mail a brief introduction, and short writing sample. Some pay involved. If you have salary requirements, please e-mail those as well to prod@iMeAlone.com, and check out our website at <http://www.newyork.craigslist>.
- **RSA Events is seeking *Expressions of Interest*** from playwrights who would like their scripts to be considered for a series of monthly play readings in the Northern Rivers of New South Wales, Australia. Please forward script, including a brief synopsis, biography, publicity photo and any previous publicity material of the playwright to: Eol -- Scripts; P.O. Box 985; Lismore NSW 2480Australia. You may also email to: glama_events@yahoo.com.au. RSA Events is a small Company based in the Northern Rivers of New South Wales offering integrated solutions to the arts and events industry. We also offer an Artist Management service to this region.
- **Stockyards Theatre Project --** The Stockyards Theatre Project is currently accepting script submissions of short plays by women for the New Play Workshop, a reading series of new works. Please send theatre pieces between 10 and 40 minutes in length to:

Katie Carey Govier, Artistic Director
 The Stockyards Theatre Project
 New Play Submissions
 1300 W. Hood #1
 Chicago, IL 60660

- **Works Needed for Women's Prison --** I direct shows in a women's prison. I am asking playwrights to email me works that might be

- **Off Stage Theatre is seeking original, full-length plays** for stage, along with short plays for the "*Barhoppers*" series. They take a number of short scripts, about 5 to 20 minutes in length, that can be set in a bar and perform them at local bars. The series usually occurs around February to April, has a 3-week Sunday-through Tuesday run. And it's a lot of fun -- high-energy runs with a large audience base.

This past year, a group of actors from Charlottesville who are now living in New York have begun a Barhoppers series of their own, and they've used some of the best scripts from past Charlottesville Barhoppers to perform. For their main stage they want full-length scripts with mini-mal sets. For more information, please contact Chris Patrick; co-Artistic Director at CPP4F@hscmail.mcc.virginia.edu or Chris Patrick; 210 Little Graves Street; Charlottesville, VA 22902 ~*Stephen D. Hyers*, Assistant Drama Director; CITY ARTS; 200 N. Davie Street, Box #2; Greensboro, NC 27401; (336) 335-6426 FAX); (336) 373-2659 (Phone), or go to <http://www.ci.greensboro.nc.us/leisure/drama>

- **Catalyst Theater Company of Washington, DC is seeking submissions of full-length plays** for their New Play Reading Series, taking place in November. Preference will be given to scripts that speak to Catalyst's mission of producing plays that "reflect a moment of remarkable change in the world view of the culture from which they were written." Scripts should be mailed to: Catalyst Theater Company c/o Christopher Janson; 2004 11th Street NW; #131; Washington, DC 20001; or e-mailed to catalysttheater@aol.com. Please include a brief bio or resume along with contact information. Deadline for submissions is September 15. Those selected will be notified by October 1.
- **Disney Theatrical Productions Seeking Staff** -- A division of the Walt Disney Company that has successfully produced Broadway theatrical hits such as *The Lion King*, *Beauty and the Beast*, and *Aida*, Disney's creative department is seeking two full-time staff. Employees to play a key role in productions under development:

program creative elements; ensuring full dissemination of up-to-date materials; maintaining historical records of creative project elements; keeping a log of incoming projects, writing and music samples, and projects to be evaluated; and providing research supporting the development of new creative projects. Assistant applicants should have a BFA in Dramaturgy or Theater. Two years of experience in production dramaturgy is desired.

Applicants must have experience with Microsoft Office (Word, Excel, and Outlook), as well as the ability to multi-task in a deadline-oriented environment. Strong communication skills a must.

- β **-- Associate Dramaturge:** The selected individual will act as the assistant dramaturgee to major productions in development. This individual will work closely with staff and consultant artists providing guidance and coordinative support for new creative project development. Responsibilities include keeping abreast of entertainment trends and theatrical productions around the world; researching background materials, consolidating and preparing presentation and production materials for new project concepts. This individual will play a key role in creative presentations to senior management and stakeholders. The associate dramaturgee will develop and format the final preparation of scripts, treatments, conceptual art, and music, as well as gathering information regarding rights and public interest in properties for further development.

All Dramaturge applicants should have 3 to 4 years of experience in production dramaturgy, and an MFA or equivalent practical experience. Communication skills and the ability to be a team player are a must. For consideration, please e-mail a cover letter, current resume, and salary history to dtplresume@disney.com, with Creative Staff as the subject. Please specify which position you are interested in.

directly with me on a dramaturgeical and script development basis.

Genesisius receives more than a 1,000 scripts per year that are evaluated by our Script Club. Out of those scripts, the best are chosen and put into one of our programs (RAW Reading Series; UPSTAIRS @ RED; Directors Lab; Revolutionary Writers Workshop, Catalyst Actors Lab, etc.) If anyone is interested please check out our webpage at www.genesiushguild.org, and e-mail me your interest or thoughts at stephen@genesiushguild.org. Please forward this information to others who might be interested.

~Stephen Bishop Seely

- **Professional Needed:** Managing Editor for a new literary magazine at the Department of English at the University of Illinois, Urbana-Champaign. This position is a full-time, eleven-month, academic professional appointment; starting date August 16.
 - **Duties:** Managing the daily operations of a new biannual literary magazine, with primary responsibilities coordinating production, design and layout; grant writing; advertising and subscriptions; contracts; copyediting, and proof reading. If appropriate, the managing editor may teach one course each year in Magazine Editing at the graduate level
 - **Desirable Training and Experience:** MFA required in creative writing, or an advanced degree in literature with some creative writing background. Prefer administrative experience, including knowledge of the full range of magazine operations, both editorial and fiscal; extensive computer skills; experience in publication design; knowledge of desktop publication software; or any equivalent combination of training and experience.
 - **Salary:** Commensurate with experience.

To receive full consideration, applications [cover letter, resume, and list of three references] must be received by July 31.

- **Apply to** Michael Van Walleghen; Chair, Search Committee for Literary Magazine Managing Editor; Attention: Terry L. Davis; Department of

consideration. City Theatre concentrates on the production of shorts -- plays running two to 10 minutes in length. It produces these plays in its annual Summer Shorts Festival, performing in June at the University of Miami's Ring Theatre in Coral Gables, Fla., and in July at the Broward Center for the Performing Arts in Ft. Lauderdale, Fla. Main Stage plays are presented in a two-program repertory format.

In addition to its festivals, City Theatre considers new material for its ongoing Short Cuts Tours, which travels year-round into schools, libraries, community centers, and other venues. Scripts are also considered for City Theater's monthly free Festival Readings Series (two venues); and the Summer Shorts Festival Series.

City Theatre's award-winning festivals are full Equity productions with a multicultural ensemble. City Theatre pays royalties for its productions, and sometimes provides travel opportunities for its artists-in-residency, City Dialogues program.

Guidelines for Submission: Scripts should run no longer than 10 minutes. Plays and monologues will be considered. We look for lively, adventurous, and thought-provoking material. City Theatre considers plays that are a diverse mix of subject matters, styles, and genres. We produce comedies, dramas, farces, and musicals (musical tracks on cassette must accompany these submissions). Bilingual plays are accepted. City Theatre prefers original material but also produces plays with earlier productions, as well as published material. 14-16 plays appear in Summer Shorts.

Manuscripts must be in standard format, stapled (no folders or bindings, please), and include a title page with name, address, phone number, and e-mail address. A page with set requirements, cast of characters, and ages, a brief author's bio, and play production history should also be included. We do not accept e-mail submissions.

Playwrights may submit only **two** scripts. Do not include an SASE; no scripts will be returned. City Theatre will notify **only** those playwrights whose scripts are under consideration for production.

Mid-America Theatre Conference Playwriting Symposium 2004 -- Call for 10-Minute Plays

Theme: The Playwright as Member of a Community

The Playwriting Symposium of the Mid-America Theater Conference (MATC) is seeking 10-minute plays for staged readings. Playwrights of accepted plays must be registered for the MATC and present at the scheduled reading time. For more information, visit the MATC website at <http://www.wiu.edu/matc/home/>

This year, the Playwriting Symposium is entering a partnership with one of Chicago's key off-loop theatres, Stage Left. The Stage Left Theatre is dedicated to developing and producing new plays that raise the level of debate on political and social issues. Members of this ensemble will direct and act in the readings of the chosen scripts. To that end, please note the following submission guidelines:

Script Topics: The theme for this year's Symposium is *The Playwright as Member of Community*. The sessions in Chicago will address the identity of the playwright as a social and political being -- focusing on the artist's responsibilities and roles as a member of various communities in contemporary America. This mission coincides with the mission of Stage Left Theatre, which is to produce plays of a broad spectrum that raise the level of debate on relevant issues. Therefore, all plays entered must, in some way, meet these parameters (i.e. they must concern themselves with ideas, issues, conflicts, or subjects that are enacted or resonate on a public forum and somehow challenge the audience's perceptions of their communities. In other words, poetic, psychological, introverted, or deeply private matters are not appropriate for this year.

Submission Guidelines:

1. Scripts must be typewritten in accepted format, using Samuel French or

3. Submit three (3) copies of each script.
4. The play may call for NO MORE THAN FOUR ACTORS to participate. Roles may be doubled -- but only four actors per script will be accommodated.
5. Scripts will not be returned.
6. All submissions must be received by October 25.
7. Acceptance will be acknowledged by the first week of February 2004, if not sooner.

Send submissions by October 25 to David Rush; Co-Chair: MATC Playwriting Symposium; Department of Theater; Southern Illinois University – Carbondale; Carbondale, IL 62901-6608; Phone: (618) 453-5747; E-mail: darush@siu.edu.

Note: Please mark on the outside of the envelope: For MATC Consideration

- **Call for Papers, Panels Workshops** – Mid-America Theatre Conference Playwriting Symposium 2004;

Theme: Playwright as Member of a Community

Focus: The Playwriting Symposium of the Mid-America Theatre Conference (March 4-7, 2004, in Chicago) will address the identity of the playwright as a social and political being -- focusing on the artist's responsibilities and roles as a member of various communities in contemporary America.

Topic Considerations: Panels and Workshops should consider the idea of Community in its broadest possible context:

As a political construct: renowned playwrights, such as William Shakespeare, Henrik Ibsen, Bertolt Brecht, Arthur Miller, Tennessee Williams, Tony Kushner, and August Wilson have addressed societal and

transformation of the American presidency.

As an academic construct: what is the playwright's role and status as a member of the academic community? As a teacher, how can the playwright best function in the classroom? What is the playwright's role in working with new plays? How does the playwright fulfill his/her pedagogical obligations?

As a professional theatre construct: what is the playwright's role as collaborator with other theatre artists (actors, directors, designers, etc.)? Critical and historical papers are invited, as well as discussion panels on policies and positions. (Note: We would like to steer away from panels on the relationship between playwright and director/dramaturgee at this time.)

As a social construct: what is the playwright's role in regards to interfacing with specific local communities (i.e., creating docudramas or pageants, relating with clergy, etc.).

Taken together, the papers, panels, and workshops should present an eclectic web of social thought and imagination that are uniquely American, offering participants a splendid, honest study of a rich society in search of itself.

Submission Guidelines:

1. Submitters of accepted proposals must be registered for the Mid-America Theatre Conference (MATC) and present at the symposium for the presentation.
2. All submissions must be received by October 25.
3. The time limit for individual papers is fifteen minutes. Complete panels or workshops should not exceed seventy-five minutes, including a question-and-answer period. It may be possible to schedule a double session for a workshop.

5. Indicate the title of the paper or proposal on the first page of the text, but nowhere acknowledge the author's identity (this includes in headers/footers).
6. Please submit three (3) copies of the paper or proposal.
7. Papers and proposals will not be returned. The paper will be recycled.
8. Acceptance will be acknowledged by the first week of February 2004.

Please submit proposals by October 25 to Leslie Sloan Orr, Ph.D.; Co-Chair, Playwriting Symposium; School of Theatre; Campus Box 5700; Illinois State University; Normal, IL 61790-5700; Phone: (309) 438-2895; E-mail: lsorr@ilstu.edu; Website: www.wiu.edu/matc/home/

- **Director of Theater Search, Senior Position** -- Department of Art, Music and Theater, Georgetown University, Washington, D.C. -- The Program in Performing Arts at Georgetown University seeks a senior professor who is both a scholar and an artist/practitioner in theater. This hire, effective summer 2004, will spearhead the development of a theater major within a multi-disciplinary department, and take primary responsibility for planning and implementing programs in the University's forthcoming Performing Arts Center. Ability to envision, evaluate, and activate new ideas, combined with a collegial attitude and a sense of Georgetown's educational mission are essential qualities for this position as Director of the Theater Program.

The Department of Art, Music & Theater currently offers Theater as a minor; several other departments and programs also offer dramatic literature and performance courses. As we build the Theater major, we will enjoy the collaboration of faculty in several departments. We envision a central role for performing arts studies within the context of the strong liberal arts curriculum of the College. The expanded academic Theater program will be supplemented by the activities of Georgetown's many co-curricular performing arts groups, and many highly motivated students in other majors will be taking Theater courses.

In addition to teaching, advising, and fulfilling other normal academic duties within the department, the successful candidate will be the main liaison between the Department of Art, Music & Theater and faculty in other departments and programs who emphasize theater arts.

As the chief academic and artistic coordinator for theater in the Performing Arts Center, she or he will collaborate with the departmental faculty in music, with other faculty teaching in related areas, with the coordinators of Student Activities in performing arts, and with the College's Development Office.

Review of applications will begin October 10. To apply, please send a letter summarizing key points of your experience and your approach to teaching, research, and program development; a curriculum vitae; and names, affiliations, and contact information for four current, professional references; ask two of your references to write separately.

Please avoid sending tapes, publications, and other supplementary material unless we request this later. Send requested materials to: Dr. Alison Hilton, Chair, Dept. of Art, Music & Theater. Georgetown University, Washington DC 20057. Georgetown University is an Affirmative Action, Equal Opportunity Employer.

* Maya Roth, Acting Director of Theater, will field questions from qualified applicants at the ATHE Conference.

- **Development Manager** -- Asian American Theater Company

Job Description and Requirements: Part –time, salaried, 30 hours/week reports to Managing Artistic Director.

Primary duties and responsibilities: The Development Manager works with and reports to the Managing Artistic Director and the Board of Directors. The Development Manager will manage part-time

reports and manage invoicing and financial reports to be submitted to such organizations.

2. Major Donor Solicitations: Strategically identify and cultivate sources of major donations, from high net worth individuals to corporate funding sources.

3. Membership and Donation Drives: In coordination with the Managing Artistic Director and the Board of Directors, organize membership drives to attract new donors. Manage and update mailing lists and maintain database for Board-driven direct mail donation solicitations. Spearhead e-mail and regular mailing drives.

4. Marketing: Develop and update marketing materials, target and execute marketing opportunities, update AATC website calendar listings, list servs, and web links. Provide membership and donation information at community events.

5. Networking: Develop and maintain relationships with other Asian Pacific American organizations to leverage co-marketing, co-sponsorship and other membership and donation expansion opportunities.

6. Special Events: Work with the Managing Artistic Director and Board of Directors on special events and funding opportunities throughout the year.

Required Qualifications:

1. Demonstrated knowledge of and experience in non-profit fundraising and strategic grant writing, preferably in the arts
2. Experience with and ties to the Asian Pacific American community, the performing arts community, and related donor bases
3. Excellent verbal and written communications skills
4. Strong financial planning, forecasting and research skills

8. Familiarity with databases and ability to maintain and use data programs, including FileMaker Pro

9. Must be a self-starter, have a professional demeanor and be team-oriented

Desired Qualifications:

1. Existing relationships with granting sources and foundations
2. Public relations/media experience
3. Quark Express and Photoshop proficiency

Compensation and Benefits:

\$24,000 annual salary at 30 hours per week (based on \$32,000 FTE); should become full-time, based on meeting fundraising objectives.

About AATC:

The mission of the Asian American Theater Company (AATC) is to inspire, develop, and present Asian and Pacific American (APA) stories. AATC also produces and promotes the education and training of artists. Through the theatrical expression of the diversity of APA experiences, we aim to enrich American theater and increase the presence of APA stories on stage.

Send cover letter and resume by August 15 to Sean Lim; Managing Artistic Director; 690 Fifth Street, Suite 211; San Francisco, CA 94107; phone (415) 543-5738; e-mail slim@asianamericantheater.org

- **Clayton State Theater -- Prize for Playwriting** -- The Clayton State Theater Prize for Playwriting was established in 2003 by Larry Gorse, former Artistic Director of Clayton State Theater, as part of the theater's continuing emphasis on developing and producing new works for the stage. The Prize: \$1,000 and a production by Clayton State

playwright will retain all other rights, including copyright, publication and performance rights. If for some reason, Clayton State Theater is not able to produce the winning play within two years of the announcement of the winner, first production rights revert to the playwright. If, in the opinion of the jury, no play worthy of the prize is submitted, Clayton State Theater reserves the right to withhold the prize.

Submitting a Play:

- Because the play will be submitted to the jury anonymously, the author's name should not appear on any page of the play.
- Plays should be submitted with a cover sheet containing the following information: author's name; author's address; author's phone number and e-mail address; and a signed statement that the play has not been previously produced or published.
- Deadline for Submission: Plays must be received by Clayton State Theater on or before November 15, 2003.
- Address for Submission: Clayton State Theater Playwriting Competition, %Ed Hohlbein Clayton College & State University 5900 Lee Street Morrow, GA 30260

Please include a self-addressed, stamped envelope for the return of the play. For additional information, contact Ed Hohlbein, Artistic Director; Clayton State Theater at edhohlbein@mail.clayton.edu or by writing to the above mailing address.