

12-1995

Arts Administration internship : Millennium, inside the minds of the fringe

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ARTS ADMINISTRATION INTERNSHIP:
MILLENNIUM:
INSIDE THE MINDS OF THE FRINGE

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

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

by
Bridget Kling
December 1995

Masters Report
1995
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ABSTRACT

This report documents the student's internship experiences of producing a professional theatrical production. As producer, the student was responsible for all facets of production from conception to completion. The challenges and responsibilities were many and included publicity, fundraising, serving as production manager, fiscal manager, and human resource manager among others.

The purpose of this internship project was to provide practical experience in theater production and to encourage professional theater in the local community.

The student received first-hand knowledge and an invaluable education in her role as producer. By applying the skills of arts administration and theater production, the student successfully mounted the original work entitled, MILLENNIUM: Inside the Minds of the Fringe.

CHAPTER 1

PRODUCTION PLAN (JAN - MAY)

Project Concept

This internship project was conceived in the summer of 1994 and went into formal production in the fall of that same year. The project was chosen in order to provide the student an opportunity to gain experience and knowledge as a theatrical producer and to encourage professional theatre in the local community. At the present time, professional theatre in the New Orleans area is scarce at best, challenging the student to fill the artistic void. “The first condition of success, any kind of success, is that we develop a clear conception of what we want” (Morris 1994, 37).

Target date for the performance run was projected for early fall 1995 to coincide with the opening of the local cultural season. By capitalizing on publicity generated at this time of year, the student hoped to foster interest and support in this original production. Premiering the work early in the season would also open the possibility for a return engagement or performance tour. Due to financial considerations, the performance was scheduled for a weekend run with shows on Friday, Saturday, and Sunday evenings. Project goals and objectives were established in the planning stage of the project.

Goals for the internship project included:

1. Present a professional theatrical production.
2. Introduce an original work to the community.
3. Showcase the talents of an established artist.
4. Bring together a creative team to collaborate on the project.
5. Reach a diverse audience and spread the message of hope and joy.

Specific targets and objectives were:

1. Raise \$1000 within the first three months of project planning.
2. Reach approximately 3000 potential supporters through direct mail.
3. Secure five gifts of in-kind support by production phase.
4. Fill 50% of the house at each performance.
5. Project budget will break even or realize a small profit.

In establishing project goals and objectives, the student had specific tasks to achieve. As the project progressed, it was necessary to improvise, adapt, and overcome certain situations in order to successfully reach these goals and complete the project.

Artist

Alan Paul Lee, actor, was the artist whose work would be featured on stage. Lee had recently returned to his native New Orleans from Los Angeles and had performed in several local productions where the producer had a chance to see him perform. The producer chose to produce Lee's work based on his artistic talents and the performance concept. In addition, he was a local artist striving to bring professionalism, artistry and education to the New Orleans community. Lee's credits included acting in comedy, drama, musicals and opera, and he had played characters from Shakespeare to Neil Simon and all points in between (see artist resume appendix A). He was, however, searching

for an outlet to perform his one man show. Written under the pen name B.D. Boudreaux, MILLENNIUM: Inside the Minds of the Fringe would showcase the multiple talents of Lee. The work would be a six character play portraying individuals surviving on the fringe of society. Although strongly rooted in local culture, each character represented universal emotions ranging from love to hate. This work would encourage audience members to look within themselves in order to better understand and recognize the problems as well as the potentials in our society.

Performance Concept

The student decided to produce this particular project based on many factors including the individual artist and his talents, performance concept and content, potential for future performances, and community impact. The producer had prior evidence of Lee's talent and professionalism and was confident in his playwrighting and performing abilities. The producer felt that the work had the potential for future successes both locally and nationally.

The performance concept for MILLENNIUM: Inside the Minds of the Fringe would be a one man show featuring the six fringe characters ranging from a death row inmate to a conservative candidate for governor; a Cajun Zen master to a shock talk D.J.; and a French Quarter drag queen to a friendly street singer. Content of the performance would feature a look into each character and their perspective of the world. The underlying theme of the show would revolve around the concept of Cajun Zen, a discipline of hope and joy. The diverse performance would also feature visual montage

sequences accompanied by songs to take the audience from character to character.

To market this particular production, the producer would focus on the diversity and range of the artist and the show content. In planning for publicity and marketing the student would emphasize the complexity and depth of the work in professional discussions, while using a simple title design to attract potential interest and support. Because of the show's diversity, the producer felt that capturing a supporter's attention by using a simple, uniform design would be more efficient and effective than trying to overwhelm the public with information overload.

Management Structure

The student secured the assistance of Junebug Productions, Inc. (JPI), a non-profit arts organization and its Managing Director M.K. Wegmann, in order to receive project grants and tax-deductible donations. Under the terms of the contract signed by Wegmann and the producer, JPI would act as fiscal agent on the project and would receive a standard 5% fee on all monies processed (see JPI contract appendix A). Junebug Productions, Inc. and M.K. Wegmann would also serve as the internship organization and intern supervisor respectively, thereby providing the student with access to the knowledge and expertise of each. As JPI was acting only as fiscal agent, its role did not include accepting responsibility for financial obligations incurred during production, nor would JPI commit any funds to the project. Therefore the student, as producer, would accept full financial responsibility and accountability. The student would handle all financial and contractual obligations as an independent producer, and

file taxes accordingly with the Internal Revenue Service at the end of year.

JPI History

Junebug Productions, Inc. (JPI) is the organizational successor to the Free Southern Theater (FST), which was formed in 1963 to be a cultural arm of the Civil Rights Movement -- a theater for those who had no theater. John O'Neal, JPI's artistic director, was co-founder of the FST and a guiding force throughout that organization's existence. The FST was a major influence in the Black Theater Movement.

Founded in 1980, New Orleans based Junebug Productions has become a leader in the fast growing community based arts movement. Its mission is to create, present, and support the development of high quality artistic work that supports and encourages African Americans in the Black Belt South who are working to improve the quality of life available to themselves and others throughout the world who are similarly oppressed.

As its mission states, JPI exists within and depends upon a growing network of organizations and persons around the country who agree that the conditions and circumstances hindering black people in the United States are the same in principal that limit oppressed people the world over. Regardless of ethnic origin or national identity, it is essential to build bridges of shared understanding and bonds of unity that reach across regional, national, ethnic or cultural boundaries--remembering always that strong bridges are firmly grounded on both ends.

Fiscal Management

Budget

The operating budget for the first quarter was based on projected costs necessary to mount an original theatrical production. Since there was no previous project budget or similar project to base it on, the student estimated all costs with information gathered from library research and professional networking to investigating costs through professional discussions and telephone calls. Figured into the budget were expenses and estimated revenue for a three performance run. Expenses included artist and production personnel fees, printing costs, technical requirements, costumes, props, postage, administrative costs, advertising fees, and photographs. Potential income could be realized through grants, donations, individual gifts, ticket sales, and in-kind support. Total budget for the project in the first quarter was \$5000 (see first quarter budget appendix A). During the first quarter a generous supporter donated \$1000 which was used as seed money to get the project underway.

Fundraising

Early fundraising efforts focused on grants and in-kind support. The project had gained the much needed support of a fiscal agent and a \$1000 donation to get started. The student began approaching several individuals and organizations to gain additional support and much needed resources. The student solicited support from the Contemporary Arts Center (CAC) as a potential theater space and in-kind support from

the University of New Orleans (UNO) in the form of equipment use. Individuals secured at this time included a graphic designer who volunteered his time and service to the project, as well as computer assistance, and a set builder who agreed to build the set pieces free of charge.

The graphic designer was a personal friend of the producer's who wanted an opportunity to showcase his artistic talents in the area of graphic design. This project would allow him the chance to create and implement this graphic design and provide him with significant representation for his growing portfolio, while providing project support on a volunteer basis. The set builder was a colleague of the artist who enjoyed carpentry and his agreement to build the sets came from a desire to contribute to the project in a constructive way. By using his woodworking knowledge and skills he was able to accomplish a much needed task and provide quality set pieces for the production through his volunteer efforts.

In order to raise much needed cash, the producer focused her energies on grants writing. The student attempted to submit a grant proposal for the Arts Council of New Orleans current grant distribution. After several meetings with staff members early in 1995, the student decided not to submit the proposal that was currently in process. The student was honestly informed that the current grants being distributed by the Arts Council were for "community-based projects" and because this particular project didn't have tremendous community appeal it would probably be tossed out early in the review process. The student was basically told that it wasn't worth the effort. The student was however, encouraged to submit a proposal for the Louisiana Division of the Arts'

(LDOA) upcoming grant process.

After requesting and receiving the grant packet from LDOA, the student carefully looked at the potential grant opportunities for this project. There were several options to consider. Project support seemed the most obvious avenue but after carefully reading the requirements, the student discovered that LDOA would not grant project support monies to any project that was used to gain an educational degree. Unfortunately, with the student as producer, this project did not qualify for project assistance. To confirm this, the student followed up with a call to an LDOA staff member. The next option was to have Lee apply for an individual artist fellowship. If successful, a fellowship grant would provide \$5000 to the artist for any expenses the artist might incur including living expenses, creative expenses, etc. The student focused grant efforts on the fellowship.

The artist had the initial requirements to apply for an LDOA fellowship and met with the student to discuss the application process. The student suggested that, at present, the artist's work samples were strongest in the playwrighting area. The grant would be submitted for a playwrighting fellowship. The student assisted the artist in gathering a representative sample of his work, writing and assembling pertinent grant information, and submitting it to the LDOA office before the deadline. The fellowship application was submitted on February 23, 1995 (see LDOA grant application appendix A).

CAC Connection

In the producer's search for an appropriate venue, the Contemporary Arts Center

(CAC), a multi-discipline facility, was on the top of the list. The Center included an intimate theater and was located in the arts district of New Orleans. The CAC had a reputation for presenting intriguing theatrical endeavors and the student felt this venue would be the ideal location. "... the theatre building and its locale will always be a powerful influence upon who and how many people will attend performances there" (Langley 1990, 50).

Early in the planning stages, the student submitted a proposal to the CAC and its theater coordinator, Pamela Marquis for consideration as an intern project under the auspices of the CAC. Marquis expressed her initial interest in the project, but after consulting with the Executive Director, Ted Potter, relayed the CAC's refusal to accept the project due to the fact that it would be produced by an intern. The student was encouraged however, to seek out a sponsoring organization for the project and then re-apply to the CAC for consideration in its sponsorship of certain theatre events. This proposal process determined which projects the CAC would "sponsor" and which would be allowed to rent the theater space. After securing Junebug Productions as the fiscal agent, the student resubmitted the original proposal requesting use of the Theatre II space, an intimate theater which seated 120, at a cost of \$500 weekly rental (see CAC proposal appendix A). If the CAC accepted the project for sponsorship additional services would be provided including: box office management and ticketing through local Ticketmaster outlets; current mailing list; project inclusion on all CAC materials and calendars.

After contacting Marquis again in the early spring, the student was assured that at minimum, theater space would be available for rental and this was confirmed by

Marquis in a letter of agreement (see CAC letter of agreement appendix A). The student had made progress in securing a performance space and the project now had a solid foundation from which to operate.

Equity Considerations

Another challenge for the student was the task of securing a contract for the artist. As Lee was a professional actor and member of the union of professional actors and stage managers in the United States better known as Actors' Equity Association (AEA), an Equity contract was required to secure his services. As there was no local AEA union, the student contacted the New York AEA office and had several discussions with staff members before finally being redirected to the Chicago office to handle the contract. As the CAC space was not a LORT (League of Resident Theaters) sanctioned theater, the artist would be engaged under a "special appearance" contract as deemed by Equity requirements. The contract would be based on house size and the project's non-profit structure. The student was informed by the New York Equity office that an Equity stage manager would be required on this performance as well. The rate of pay for the actor and stage manager were set at \$250 and \$300 a week, respectively.

The producer would be responsible for paying both artists in accordance with Equity requirements which included appropriate payroll and income tax deductions, union dues deduction, donation to the pension plan, and insurance to cover both AEA members during the performance run. In speaking with Tom Stetina of AEA, who became the student's contact and AEA advisor, the producer was advised to look for a

paymaster who would handle all payroll processing for a standard 10% fee. Stetina informed the student that there was a paymaster in Illinois frequently referred by AEA that could be used on this project. The student kept this in mind as a fall back plan but sought to direct monies to a Louisiana-based company, if possible. The student searched for a way to use a local paymaster.

After contacting several local unions including the local AFTRA union (American Federation of Television and Radio Artists) and the local IATSE union (International Alliance of Theatrical Stage Employees), and considering the use of several local AEA sanctioned theaters including Southern Repertory Theater and North Star Theater, the producer found that none of these organizations could act as paymaster on the project. The student contacted Stetina and went ahead with AEA's referral organization. Negotiations began between the producer and Keller Talents, Inc. of Des Plaines, Illinois who would serve as paymaster on this project.

Marketing - Phase I

Graphic Design

The student felt that it was extremely important to present a unified concept in marketing the show and the visual design would play a key role. The printed image would be the only way to reach many potential supporters, and it would have to capture and keep their interest and attention. By using the same design on all printed materials including posters, flyers, programs and the advertisement, the recognition factor would be

emphasized. The producer felt that a strong but simple design was ideal. The issue of color vs. black and white was easily solved for two reasons. First, economically speaking, black and white was less expensive to produce than color and second, black, white and shades of grey represented the yin-yang concept featured throughout the performance.

The producer secured the talents of graphic designer David Geisenheimer on a volunteer basis. Geisenheimer would create the design on his computer using an IBM based program, and after completion it would be downloaded to a disk in a form suitable for printing. The student and the artist tossed around ideas, concepts, and thoughts surrounding the visual design and a rough sketch was drawn. Production was underway on the graphic design, a product which would sell the show in many forms.

DramaRama 3 Relationship

In addition to the print materials that would be necessary to generate publicity and market the production, the student felt that a preview performance during a local theatre festival would be an ideal source of additional publicity.

DramaRama, Inc., an umbrella project of Junebug Productions, Inc., is committed to inspiring a proliferation of professional theatre artists in the greater New Orleans community. DramaRama's mission is to offer a nurturing environment for new artists and encourage mid-career and established artists in their search for new and innovative types of theatre.

In 1995 the third annual festival, DramaRama 3, was scheduled for early

September at the Contemporary Arts Center. Taking this fact into consideration, the producer planned the MILLENNIUM performance run for the weekend following DramaRama 3. This was a maneuver calculated in order to best utilize press coverage of both events and draw from the same target audience. In addition, performing at DramaRama 3 would be an excellent opportunity to work before a live audience one week before the actual run.

CHAPTER 2

PRE-PRODUCTION (APR - JUN)

The Human Resource

It would take the creativity and efforts of many individuals to mount this production. The producer had to weigh the production needs against anticipated costs in order to make the most effective use of current resources. Of course, the most important production duties would be handled by paid professionals with the additional tasks completed by volunteer professionals. The student determined which positions were necessary to fill production staffing needs. This included: director; actor; playwright; stage manager; technical director; sound engineer; technicians; running crew; lighting designer; set designer; costume, make-up and props person; dresser; photographer; house manager; box office manager; ushers; graphic designer; and videographer.

Originally the producer wanted to compensate all positions but economic constraints prevented that idea from becoming a reality. Therefore, certain jobs were considered priority positions by the producer including: director; actor; playwright; stage manager; technical director; sound engineer; technician; set designer; lighting designer; graphic designer; photographer (for publicity and set design); box office manager; and

videographer. During this period, the student secured the service of a key production team member, Jaime Ardoyno, a University of New Orleans (UNO) student and AEA candidate for membership, who would serve as the stage manager. Ardoyno had been referred to the student by Dr. Kevin Graves, Chairman of the UNO Department of Drama and Communications. As stage manager Ardoyno would be paid a professional wage for her services. At this time current production personnel and subsequent compensation was as follows: Alan Paul Lee, actor/director/playwright - \$1000; Jaime Ardoyno, stage manager - \$750; Roger Guerard, set construction - volunteer; and David Geisenheimer, graphic designer - volunteer. The producer and all paid personnel would sign a contract and those personnel volunteering their services would maintain a verbal agreement.

In order to work within Equity guidelines, both the artist (as an AEA member) and the stage manager (as an AEA candidate for membership) required an appropriate contract. The producer completed and mailed the AEA application requesting a “special appearance” contract for both artists (see AEA application for contract appendix B).

In addition to the positions previously filled, the producer obtained the services of these professionals (their production duties and compensation follows): Neil Ingles, technical director/ lighting designer - \$350; Erin Wendt, sound technician - \$150; and Maria Stridh, dresser/make-up - volunteer.

Neil Ingles joined the production team as technical director. He was recommended to the producer by the stage manager and Ingles wanted a chance to gain additional experience in technical directing. Ingles, currently a UNO student, was primarily interested in lighting design. He came on board as technical director with

experience in the technical capabilities of the theatre, as he had recently completed work on a show in the same space. This insight would be valuable to the production. Ingles also wanted an opportunity to design lighting for the show and he performed both jobs on this project.

A UNO drama student, Erin Wendt, came to the project with technical experience and was recommended by the technical director. Wendt had previously assisted the technical director on several shows and the two had a good rapport. The producer hired Wendt as technician on the technical director's recommendation, and felt that as the two would be working so closely and constantly, that it was important for both to feel mutual trust and understanding during their work on this production.

The production required the assistance of a dresser and make-up person who would assist with the numerous character changes. Through the stage manager, the producer secured the assistance of Maria Stridh, a UNO drama student whose primary interest and focus was in make-up design. Stridh was willing to volunteer her time and expertise in order to gain practical experience on this professional production.

With the assistance of the artist, the producer was able to bring sound engineer, Chad Pfeiffer on board to produce the soundtrack on a volunteer basis. Pfeiffer was a colleague of Lee's and was challenged by the specific sound requirements. He offered his services as a personal favor to the artist and he wanted an opportunity to successfully execute the soundtrack. The positions of costume and set designer were not necessary in this production as the artist had a strong vision regarding the visual appeal of the show. Lee would handle these tasks himself and the producer eliminated those positions.

Marketing - Phase II

Mailing Lists

During pre-production, marketing for the project went into the second phase.

With tremendous work under way on the design and layout, the student began assembling lists of potential supporters. With the assistance of a friend, the student gained access to a computer and software to maintain a database for the production. This single database would be used to target many different individuals. “Indeed, the underpinning of most sound fund-raising programs rests on a base of many, small, ongoing, individual, unrestricted gifts” (Wolf 1984, 199). By inputting all names into one primary list, certain records could be tagged and targeted for specific reasons. The database would be used for the following purposes:

1. Primary direct mail solicitation announcing performance
2. Target potential donors and supporters
3. Media and press contacts

The student assembled the list from many different sources including family, friends, business associates, theatre contacts and local media contacts. In addition, an excellent source of artistic contacts came from the annual Arts Directory distributed from the Arts Council of New Orleans. The student gathered contact information for several theaters, arts organizations and press contacts from the 94-95 Arts Directory.

Target Audience

The target audience for this original work would be as diverse as the work itself. The audience targeted as potential supporters would be adults between the ages of 20-35. The student felt that the audience demographic most receptive to the show's message and the medium used, would be college age students and young professionals. Keeping this in mind, ticket prices for the performance were set at \$12 for adults and \$10 for seniors, students and CAC members. This would make it affordable for the target audience. The student focused efforts on reaching local colleges and businesses frequented by young professionals. By distributing flyers and posters around college campuses, the produced aimed to reach this demographic and generate interest and excitement in the project. Local colleges targeted included Tulane, Loyola, Delgado and UNO. The student was also aware of the popularity of both the French Quarter and local coffee houses as favorite hangouts of this group and heavily saturated those areas with announcements.

DramaRama 3 Proposal

After receiving the application from DramaRama, the producer and the artist discussed what information would be included. The format of the DramaRama festival provides each artist between 5 and 30 minutes of performance time. As MILLENNIUM was a six character play, the artist choose two pieces from the six to perform at the festival. Additionally because DramaRama 3 would possibly run two nights back to back, the artist requested the option of performing one piece each night. After properly completing the application, the student submitted the proposal with appropriate

application fee for consideration (see DramaRama 3 application appendix B).

Fiscal Management - Second Quarter

Budget

During this period funds were still low but expenses were as well. The student anticipated the remaining expenses for the third quarter. By focusing efforts on fundraising, the producer hoped to secure some of the necessary funds and much needed in-kind support before heading into the production phase. With the acquisition of certain volunteer personnel and securing the services of paid personnel, the student could adequately project current staffing costs. As time passed, production needs were more clearly defined and costs identified through on-going research, assessment and evaluation. At present, with projected income and expenses, the production will still break even. The budget for the project has increased by \$1565 from the last quarter for a total second quarter budget of \$6565 (see second quarter budget appendix B).

Fundraising

In assembling lists of potential donors, the student focused efforts mainly on small businesses and individuals. The student felt that as an individual project, without a proven product, it would be easier to secure funds on a one-on-one basis and these donors would be easier to reach.

As stipulated in the agreement with JPI, all fundraising had to be done in the name of the project and not JPI, and all potential donors had to be approved by JPI before

they were solicited for support. The master list was created from personal and business contacts, viable small businesses who were visibly successful in the community, as well as those businesses who would possibly have a vested interest (i.e. UNO supporter, known theater enthusiast, etc.). After the list was approved by JPI, the student assembled a direct mail solicitation in order to approach potential donors to be mailed out in July (see direct mail solicitation appendix B). Cash donations were hard to secure and the efforts of the LDOA fellowship grant proposal were not successful (see LDOA letter appendix B).

A large part of this project's support came in the form of in-kind and service donations. A major donation was realized when the CAC approved the project for sponsorship. Pamela Marquis, the CAC theater coordinator contacted the producer to confirm their acceptance of the project for sponsorship and to offer use of the larger space, the Freeport-McMoRan Theater which seats 170 minimum and 200 maximum. Their offer also provided rental of this space at the same price as the smaller theater. Normally the Theatre II space rented for \$500 per week as opposed to the standard \$750 a week for the Freeport Theater. The CAC waived the additional \$250 and an official contract was signed (see CAC contract appendix B).

Sponsorship entailed inclusion on CAC mailings (i.e. calendar of events, etc.), ticketing through the CAC's box office and local Ticketmaster outlets, and a copy of the current CAC mailing list. The student recognized the tremendous benefits of sponsorship and use of the larger space. The larger theater would provide an increase in potential audience members as well as improved quality of technical functions, and with the

support of the CAC, the project had valid and visible association throughout the local arts community.

CHAPTER 3

PRODUCTION (JUL - SEPT)

Production Design

The project went full steam ahead into production during the summer months of 1995. During this period many things would have to come together in order to successfully complete the project. Most importantly, the student secured several much needed donations of goods and services and had a fully assembled production team lined up before heading into rehearsals. There was still much work to be done with regards to the physical production and design of the show but it would prove to be an exciting and challenging period.

Costumes, Props and Make-up

The artist had a specific visual concept in mind for each character involving little or no make-up for most, costumes would be pulled from the artist's own wardrobe except for a few select items, and props during performance would be minimal. Taking economic considerations into account, those needed items would be acquired through individual donations or purchased outright. The student previously secured the assistance of Maria Stridh who would serve as dresser and make-up person on the production team.

This position was a critical member of the team as the artist would rely on her efficiency and effectiveness for quick and immediate character changes.

Set Design

The artist's idea for the set was a minimal design. The only actual set pieces would be three black boxes (2' x 2') to be used throughout the show in different configurations for different characters. In addition to the boxes, the artist also required a rear projection screen as a backdrop both during and in-between scenes. Slide projectors would be used to display various images (photographs and graphic designs) during the performance.

In order to defray the expense of many of these items, the student solicited support from several sources. Through the student's current position in the Media Resources Department at UNO, the use of equipment necessary for the project was acquired through an in-kind donation. This included the use of two slide projectors, one projection screen, one sync unit, a slide projector shelving unit, and black draping material to mask the equipment on stage. Another in-kind donation was provided by the New Orleans Museum of Art (NOMA), who graciously lent the producer two wide angle lens and several slides from their audio visual department to use during the production. The producer had an on-going business relationship with NOMA's audio visual technician and in the past she assisted him in securing in-kind donations from UNO for NOMA. This project donation for MILLENNIUM was provided to the producer by the audio visual technician as a favor for prior assistance.

The black boxes were built by a volunteer Roger Guerard, and the only expense incurred for the entire set would be the cost of building materials for the boxes.

In addition to the equipment needs, visual images were needed for the backdrop and scene transitions. After discussing the visual concept with the artist, the student suggested using the slides acquired from NOMA which may fill certain needs, hiring a photographer to take the photographs and have them output to slides, or finding an artist who would agree to lend their work for inclusion in the performance. The artist/director went back and discussed this with the production staff and discovered that the technical director Neil Ingles, had a brother who was a photographer. The artist looked over Richard Ingles' portfolio and agreed that his work would be suitable for the visual concept of the show. The artist had secured the services of one photographer on this project. The producer confirmed the agreement with Ingles that his work would be featured during the performance without monetary compensation. Ingles' in-kind donation of the use of his photographs was a tremendous gift and would be credited in the program. Ingles' was excited that his artistic expression would be used in this creative medium and wanted the opportunity to display his work. Ingles' was motivated by a want and desire to share his art with an audience who may not otherwise have an opportunity to view his work as well as a need to effectively portray and capture the emotion of the scene. By venturing into this new medium of theatre, Ingles' had a unique opportunity to showcase his talents.

In addition to the photographic artistry of Ingles' work, there was also a need for several computer generated graphic slides to be used throughout the performance. The

student approached the graphic designer Geisenheimer, who graciously agreed to create appropriate graphic slides and donate them to the project. This was in addition to the work he was already doing, and Geisenheimer would perform this task on a volunteer basis.

Sound Design

The production required extensive sound elements to complete the overall image of the performance. Sound would play a major role and this technical challenge was a critical component of the production. With the assistance of Chad Pfeiffer, a professional sound engineer by trade and program director of WBYU radio in New Orleans, the producer was able to acquire the use of WBYU's production facilities to lay down the entire soundtrack. This generous offer was provided by WBYU to support the efforts of both Lee and Pfeiffer. Lee had all sound elements sketched out and worked with Pfeiffer to produce the highest quality track. Lee provided all voices and original songs for the soundtrack, and sound effects were pulled from WBYU's extensive library. The end result was an excellent and effective soundtrack donated to the project, which added depth and quality to the production.

Production Team

Contracts

The student had all members of the production team in place with the exception of a backstage running crew, who would be secured prior to rehearsals. Before heading

into rehearsals, all appropriate contracts were signed by both parties. After many discussions with AEA, the producer discovered that on a guest appearance contract an Equity stage manager was not a requirement and furthermore, (contrary to what was previously understood) an Equity candidate for membership could not earn points under a guest appearance contract. Tom Stetina of AEA suggested that as long as the stage manager was still agreeable, she could still legally work on the production but would not earn Equity points for it. The producer contacted Ardoyno, explained the current situation and expressed interest in maintaining her services as a key member on the production team. With Ardoyno still committed to the project, the producer drew up a contract based on the previously negotiated fee of \$750 for the performance run (see stage manager's contract appendix C). AEA approved the contract for the artist, Alan Paul Lee and the producer submitted the signed contract along with appropriate payment to the paymaster, Keller Talents, Inc. (see artist contract appendix C).

In addition to key production team members, the producer approached Walter Bardell, a professional videographer to videotape the production. The producer knew Bardell and his excellent work from her experience as a production volunteer at WYES Channel 12. The producer was extremely impressed with his professional quality. As there weren't many chances to videotape theatrical presentations, Bardell was challenged to capture the performance on videotape. The producer Bardell at a cost of \$200 to videotape the production. In addition to Bardell, the producer wanted another cameraman on hand to videotape. The producer brought in Greg Randolph as a second videographer to assist with the taping. Randolph, a UNO employee and colleague of the producer,

filled in as a favor to the producer. Randolph was also intrigued with the project and the challenge, and volunteered his efforts as a favor to the producer.

The producer then drew up and signed contracts for those additional production team members who would be paid including the technical director, the sound technician, and the videographer (see production contracts appendix C).

Rehearsals

Although the CAC would be the venue for the performance, rehearsal space prior to performance week would be required. The student felt that as this was a one person production, the cost of renting a space was not warranted. Plans were currently in place to use the artist's living room as a rehearsal space until the production moved to the CAC. Dr. Kevin Graves generously offered the use of classroom space at UNO for rehearsals. This would provide the artist and production team with a space similar in size to the actual stage and would facilitate effective and efficient use of rehearsal time. The student coordinated with the artist and Dr. Graves appropriate needs regarding specific rehearsal days and times the space would be used.

This arrangement worked out perfectly for several reasons. As the producer was a UNO employee it was easy to monitor production progress, assess on-going requirements, and be close at hand if needed. Also, the entire production crew consisted of UNO students and with rehearsals on campus it was easily accessible for everyone. Rehearsals at UNO began the first week in August and continued through the first week of September. At that time, the production moved rehearsals to the CAC to gear up for

both DramaRama performances and to prepare for tech week before the MILLENNIUM run.

Marketing - Phase III

Print Matter

Design of all print materials was complete and went into production in August. The producer secured the services of several printers including Metairie House of Printing, Minuteman Press and UNO's Copy Center. As there were several jobs of varying degrees with regard to print quality and price, the student hired each printer with a specific focus in mind. The student had the following materials printed:

1. 3000 flyers
2. 250 press releases
3. 500 programs
4. 50 posters
5. 1 ad velox

These items would be used for direct mail solicitation, announcement of the performance to the media/press list, window display in target locations, the production program, and the newspaper ad. The production program was submitted to the printer 1½ weeks prior to the event and included all pertinent program information and acknowledgments (see program appendix C).

Direct Mail Solicitation

The student, with the assistance of several volunteers, assembled and mailed out

over 2000 flyers in a direct mail solicitation for the performance. The 2000 people targeted were from the CAC's greater New Orleans theater mailing list and from the producer's production database, created during phase II of the marketing plan. As part of the agreement with the CAC, the production could use their bulk mail permit as long as the mail was first approved by the CAC. The student had the flyer approved and mailed them approximately 2½ weeks before the performance (see flyer appendix C). The student was also able to use the same arrangement with the CAC when the press releases were mailed out 3 weeks prior to the event.

Publicity

In order to secure advance publicity and assure certain coverage and interest, characters headshots were a necessity. With the assistance of the graphic designer, the student was put in touch with local photographer Neal Foy, who was interested in the shoot. Foy was interested by the concept of the show and wanted an opportunity to shoot all six characters. He agreed to donate his time and photo processing costs. The photo session was held at the studio of another local photographer, Ron Calamia who donated studio space (as a favor to Foy) for the evening. The session produced an excellent representation of the diverse characters. The shots were eye-catching and a fine quality. The student was very pleased with the results and knew that a large part of "selling" the show would be accomplished with the photographs.

The student contacted several newspapers and magazines that would reach the largest segment of the local community. The student approached The Times-Picayune

and Gambit, two local newspapers, as well as Where Magazine about possible placement. All three were initially receptive and expressed interest, but as certain deadlines drew near two of the three decided not to run any photos. The Times-Picayune was still very interested and chose two of the six headshots to run with an article discussing the upcoming theatre season in the *Lagniappe* entertainment section (see theatre preview appendix C). In addition, The Times-Picayune's theatre critic Richard Dodds, approached the producer about writing an article featuring the artist. This story would be part of a larger article that would feature both Lee and performer Kathy Randels, whose one woman show was playing in the Theatre II space at the CAC at the same time. Each artist had their own feature story combined with pertinent performance information about each show and a color photograph with both artists (see feature article appendix C). This article appeared as the cover story of the *Living* section on Thursday September 14, 1995, and included an inset color photograph on the first page of the newspaper that same day.

In addition to The Times-Picayune's coverage, the producer purchased an advertisement to run in the Friday September 15th *Lagniappe* section to coincide with the performance weekend (see ad appendix C). The ad measured 14 column inches, the size required to fulfill the newspaper's minimum standard contract (see letter and contract appendix C).

The press release announcing the premiere performance was mailed out 3 weeks prior to opening to approximately 230 media and theatre contacts (see press release appendix C). The release included standard production information of who, what, when, where, how and why. The student created the release to be simple and easy to understand

as well as informative and intriguing. After all press releases were sent out, the producer extended invitations to several local critics and media personnel. Several did reply and complimentary tickets were held for each of them.

Although press releases were sent out, this same list was soon followed by a flyer announcing the performance and containing the same information. Certain publications took the information off of the eye-catching flyer instead of the press release and perceived mis-information. *Overture to the Cultural Season*, a special section distributed by The Times-Picayune did list the show, but listed it as MILLENNIUM 8 (see Overture listing appendix C). Puzzled by this error, someone pointed out to the student that perhaps the yin-yang symbol in the background appeared to be an “8”.

In addition to the calendar listings and articles, publicity about the show was also spread through word of mouth and the distribution of posters and flyers around town. Several individuals volunteered their time to place posters and flyers in the target areas of local colleges, coffee houses, and shops in the Uptown and French Quarter sections of the city.

DramaRama 3 Performance

The production also gathered extensive visibility through the relationship with the DramaRama theatre festival. In August, the artist was notified that both performance pieces were accepted for inclusion in the event and contracts were sent along to sign and return (see DramaRama contract appendix C). The artist was also notified that he would receive featured performer status which would mean special program billing, featured

time and space, and a higher honorarium (see featured performer letter appendix C). The student knew that this “preview” performance could generate additional publicity and subsequently larger audiences during the performance run. The artist was listed in two articles surrounding the upcoming DramaRama 3 event and was prominently featured in the event program (see articles and program appendix C).

Audiences for the event were fairly large, and both performances from MILLENNIUM on Friday September 8 and Saturday September 9 were standing room only in the Freeport-McMoRan Theater. In addition to using the actual performance as publicity, the student also had several hundred flyers on hand to distribute announcing the full length production. The student felt that DramaRama 3 was an excellent opportunity to use as a preview performance both in terms of publicity and as an audience dress rehearsal.

Fiscal Management - Third Quarter

Budget

The third quarter budget reflects all production expenses and income up to the actual performance run. Most of the expenses were incurred during this period and represented artist and production personnel fees, printing and advertising costs, postage and miscellaneous expenses. Income generated during the period came through several individual donations and two corporate donations which would be represented by ads in the program. During this time, the producer also donated funds to the project as a

personal donation. Total budget for this period was \$8860, showing a projected profit of \$333.40 (see third quarter budget appendix c).

Fundraising

During this third and final phase, all fundraising efforts focused on drumming up individual and business donations and ticket sales. Through the student's efforts two donations were made at the \$150 level which included a business card size ad in the program and complimentary tickets. Many other donations came from individuals and businesses for a total of \$2350 in contributions. Along with the cash donations, the student continued to secure in-kind support in creative ways. Another avenue of support came through an error involving ticket sales.

As the CAC and Ticketmaster would handle ticket sales for the event, the producer had made prior arrangements with the CAC to put the tickets on sale one month in advance. The student checked with the CAC and was assured that the tickets were on sale before the flyers were mailed out. Once the flyers were received however, the producer was informed by a friend, who had called Ticketmaster, that tickets had not yet been released by the CAC. In trying to resolve the situation, the producer called the ticket outlet herself and received the same information. Trying to track down the problem, the producer called Marquis at the CAC only to be told that she was out that day. The student demanded to speak with someone to resolve that situation and spoke with the CAC's accountant, Nicola Wolf. Wolf was very helpful and tried to locate the source of the error. The student was not pleased however, that it was now about 2 weeks

before the performance and tickets had never been on sale. The student requested an immediate solution. Later that day Wolf contacted the producer to explain that a “glitch” between the CAC’s box office and the Ticketmaster computer system accounted for the mistake. The student was also informed that in order to compensate for this error, the CAC’s Executive Director Ted Potter, would waive the remaining \$300 fee for rental of the theatre space. The fee was now at \$200 for rental of the theatre and another successful in-kind donation was secured. Following this incident, both the theatre coordinator and box office manager called to apologize for the error.

As a professional, the student felt that the CAC didn’t hold up their end of the agreement to make absolutely sure that the tickets would be handled properly. With regard to the CAC error in ticketing, the producer felt let down because she had done everything possible to make sure that things were taken care of and running smoothly. Unfortunately, this event was beyond the student’s control, and the CAC did not follow-up on their job to confirm that the tickets were actually on sale. The student understood that human errors are made, and as soon as the producer demanded attention the matter was rectified. The student felt that compensation of the rental waiver was sufficient for the error. The most important lesson that the student learned from this situation was to always check and re-check the details. Even though the student checked with the CAC, she should have gone straight to the source and confirmed with Ticketmaster that the tickets were on sale. Although initially the student felt that since the CAC was handling the ticketing it wasn’t her place to deal with Ticketmaster, she quickly learned that anything connected with the show was the producer’s job. If the producer handled certain

situations diplomatically, details could be confirmed without overstepping boundaries.

Performance Run

MILLENNIUM: Inside the Minds of the Fringe, opened to a receptive audience on Friday September 15, 1995 at 8:00pm in the Freeport-McMoRan Theatre at the CAC, 900 Camp Street in New Orleans. The performance ran through Sunday September 17, 1995.

Audiences for all three performances were diverse indeed, representing many different age groups. From audience reaction and personal feedback, the producer felt an overwhelming sense of intrigue, interest, and excitement surrounding the endeavor. With the exception of five audience members who exited the theater half-way through the show (the same five who entered the theatre late and missed the setup), general audience reaction was favorable.

During the performance run, the CAC provided box office staff and a front desk receptionist. The student arranged for a volunteer to take tickets and hand out programs on Sunday night and the CAC arranged for volunteers to perform the same jobs on Friday and Saturday. Friday and Sunday a volunteer came to help, but on Saturday the producer assumed this role.

In order to capture the experience for historical and future marketing purposes, the student arranged to have the opening night performance videotaped. The production was filmed using two cameras, one for close-up and action shots and the other as an establishing overall shot. The student acted as director on this videotaping and will also

act as editor during the pre-production phase. In addition to the full length edited performance, a 3-5 minute promotional video will be created and used as a marketing tool for future bookings of this production.

CHAPTER 4

POST-PRODUCTION (SEPT - OCT)

Fiscal Management - Final Report

After all receipts and ticket sales were tallied, the premiere production of MILLENNIUM: Inside the Minds of the Fringe was completed with a \$1206.05 loss (see final budget appendix D). Income during this time was reflected by box office receipts which totaled \$1297 for the performance run. Total expenditures for the production ended at \$8313.05, with total income at \$7107.00. The actual loss was absorbed by the student who assumed financial risk in acting as an independent producer. The student decided to fund the loss in order to successfully complete the initial production of this work. The producer felt confident in the final product and viewed the “loss” as an initial investment in the project. Although the premiere performance did not realize a profit, the student felt that in the near future, with adequate promotion, future productions of the work would be mounted and the initial investment would pay for itself in the long run.

The student kept a close eye on the project budget to monitor and amend it as income and expenses changed. Although the budget grew by over 65% from the initial projection, the loss sustained was very minimal, approximately 16% of the total expenses.

Performance Report

Box office totals from the performance, shown in the CAC's report and including complimentary tickets, reflect a total audience of 150 people attending the three day run (see box office report appendix D). This reflects an average of 30% of the house capacity each night, approximately 20% lower than the student projected. The audiences, however small in number, were great in terms of interest and attention. The student made sure to be on hand before, during and after each performance to gauge reaction and audience appeal. Each night a majority of the audience expressed an interest in not only the performance as a whole, but in the artistic talents of Lee and the intriguing material. One representative sample of the positive feedback was sent to the producer by Dr. Kevin Graves, Chairman of the Drama and Communications Department at the University of New Orleans (see letter appendix D).

Coverage of the show continued even after the show closed. Local theatre critic Richard Dodds, writing for The Times-Picayune, included his performance critique in the Friday 22nd issue of the *Lagniappe* (see review appendix D). The review was mixed. While Dodds recognized performing talents, he thought the project to be uneven but intriguing.

In terms of project objectives and specific targets, the student did raise \$1000 within the first three months of planning and secured well above the five gifts of in-kind support. Three of the stated objectives, however, were not completed. Although many

more than 3000 potential supporters were reached through a combination of direct mail, DramaRama 3 and poster distribution, only about 2250 people were actually targeted in the direct mail solicitation. At each performance the average audience was 20% below the projected target goal. Finally, the project ended with a loss rather than realizing a profit or breaking even.

Since the performance closed, the producer has, on numerous occasions, been asked if the production will be appearing again. Several parties have expressed an interest in returning to the show themselves and/or bringing someone who missed it the first time. At this writing, the student looks forward to the possibility of a return engagement or tour for this production.

An intimate post-production party was arranged by the producer and enjoyed by those whose hard work and efforts were critical to its success. It provided everyone a chance to get together, a week later, and reflect on the joys of the performance. A much needed period of rest and relaxation was had by all on the banks of the Bayou Barataria at the boyhood home of the artist, Alan Lee (see party invitation and map appendix D).

Thoughts and Considerations

Mounting this production was a tremendous learning experience for the student. As an independent producer, the student had the opportunity to wear many hats and oversee all areas of the production. The student, over the course of a year, learned and broadened skills in planning, organizing, marketing, accounting, management, fundraising and personnel matters. Diverse tasks were performed ranging from contract

negotiations and grant writing to assembling bulk mail and sewing costumes. The student gained insight and perspective from many different views in her role as producer, and by viewing the production from many sides, it provided the student with a sense of how important each job is, no matter how small, and how critical each team member is to the success of the project.

The student dealt with both for-profit and non-profit organizations in performing necessary tasks. The student, as production manager, managed both paid and volunteer personnel. Although for-profit and non-profit organizations differ in management style and structure, the bottom line regarding quality of service depends on the individual worker and those running the organization. As the student discovered, both in the production team and in working with outside businesses and organizations for the project, self-motivation and personal pride in job duties and tasks determined how smoothly and efficiently things would progress. The student is pleased to report as production manager, that every member of the team was committed to the project, took pride in their individual tasks and it was reflected in the production quality. In working with various organizations and individuals who weren't committed to the project, it was easy to recognize those parties who took pride in their work and those who didn't. This could be attributed to either lack of self-motivation, lack of job interest, or lack of interest within the organization. As producer, the student had to maintain work relationships with several individuals and organizations who did not always maintain a professional work ethic. Although this relationship did not ultimately harm the production, it did force the student to pick up the extra slack and maintain firm control over certain tasks to make

sure the job was handled properly.

To mount the production, the first organization the producer formed a working relationship with was Junebug Productions, Inc. In order for the initial internship proposal to be accepted, the student had to locate an organization willing to serve as the student's internship organization. After approaching and being turned down by the CAC, M.K. Wegmann (a well-known local arts administrator) and JPI were suggested as a possibility. In her role as Managing Director of JPI, Wegmann had previously worked as an independent consultant for two other individual artists and the student's contract with JPI would be the same fiscal agent arrangement. The only major difference would be that Wegmann would serve as the internship supervisor and JPI as the internship organization. The student did meet with Wegmann several times but because the working relationship was not handled like a traditional internship, the meetings were brief and based more on JPI's duties as fiscal agent. If not for the opportunity to receive grants and tax-deductible donations through JPI's non-profit 501(c)(3) status, the student felt that this relationship was more trouble than it was worth.

As the project progressed, the student had more frequent opportunities to work with JPI. It was evident to the producer, from the very beginning, that there was a lack of communication and professionalism within JPI. During numerous calls and contacts, the producer would identify herself and the project only to be met with a puzzled response. Most often, the employee had no idea what the project was, had no idea what I was talking about, and could only assist by taking a message. The only way that the producer could get a specific answer was to go to Wegmann directly with everything. If there was

paperwork to be picked up or dropped off, the producer had to send it directly to Wegmann and follow up with her personally. This made it extremely inconvenient when Wegmann was not in the office or hadn't gotten her messages. Several times the student stopped in to drop something off when Wegmann wasn't there and due to the employee's baffled look, was leery about even leaving the information. The student had to make sure to call well in advance of needing something from JPI in order to receive the proper information when needed. Even then things didn't always run smoothly.

The student, after sizing up the JPI situation, decided to handle as much of the fiscal records as possible and only use JPI for donations and payroll. This way the producer could maintain consistency and control over fiscal management of the project without the ball being dropped by someone else. While the student handled most of the fiscal management, JPI would be given sufficient monies to receive and process donations and issue payroll checks to production professionals. As JPI was receiving only the standard 5% cut on monies processed, and because this was a small project, JPI would only realize a small amount of revenue. This may be a reason for their lack of knowledge about the project and their lack of interest in it, but their professionalism shouldn't have been affected by monetary factors. When the contract was signed, the student thought that this would be a professional work relationship.

One instance that occurred just prior to opening night put the student at the mercy of JPI and their lack of professionalism. It was slightly over a week before the performance and checks for the crew would need to be ready for opening night. The producer had given JPI the initial donation of \$1000 to get the project underway, less the

CAC deposit of \$200, early in the year. Since that time, the producer continued to send most cash donations to JPI without drawing on this money for expenses. JPI held onto all monies until the producer requested checks cut early in September. This meant that JPI and not the producer, had access to the use of that money for some eight months. When the producer finally submitted check requests to draw on the funds for production personnel payroll, she hand delivered the paperwork to JPI.

Just getting the paperwork to the office was a hassle. The student called to find out how late JPI would be open and was told 6:30pm. The student informed the employee that she would be coming by to bring the requests and she was calling to make sure they were open. As it got later in the day, before the student left work, she called JPI knowing that it would take about 20 minutes to get to the Central Business District, where JPI was located, and by that time it would be about 5:45pm. At that time the student was told, by the same employee, that they were leaving the office and to call again tomorrow. The student expressed concern regarding the checks being processed and was told again, as had been the policy all along, that as long as the checks were in by Thursday, they would be processed and ready to pick up on Friday. As this was only Tuesday, one week and a half before the show, the student felt that although she had rearranged her schedule to get there early, she could wait another day. The next day the producer tried to reach Wegmann to make sure that she would be there to receive the check requests only to be told that she could not be reached, but they would relay the message. At that time the producer re-confirmed JPI's business hours and hand delivered the check requests. The student was told that Wegmann was not in but this information

would be passed along to her. The student again confirmed her understanding that any check requests submitted by Thursday (this was Wednesday) would be processed and run on Friday and ready to be picked up. This would give JPI sufficient time to run the checks and the producer to pick them up. It was now approximately one week before opening.

When the student dropped off the check requests she reiterated how important it was to process these checks on Friday September 8th and that she, the producer, would pick up the checks on Thursday September 14th (this information was also written on each check request). On Thursday September 14th the student called JPI before heading there only to be told that there were no checks waiting, and the employee didn't know what was going on. The producer asked to speak with Wegmann, only to be told that she was not there. The student explained the entire scenario only to be informed that Wegmann would have to take care of this, because she was the only one "who knew what was going on". The student demanded to speak with the accountant and finally found someone who had an idea about the situation. The student was told that the checks were to be processed on Friday September 15th. Once again, the producer described the situation and demanded that the checks be ready today. The accountant sympathized with the student and agreed with the student's assessment of JPI's lack of professionalism. The accountant then told the student that Wegmann had only given her this information that very same morning and told her to run the checks the next day. The producer was quite put off by the entire situation, and as the student could hardly make contact with Wegmann, asked the accountant to express her disappointment in JPI's professionalism

to Wegmann. Thankfully, the accountant agreed to process the checks and have them ready to be picked up by Thursday afternoon. The student picked up the checks later that day and on all future dealings with JPI, she made sure to make numerous phone calls and inquiries regarding the situation before attempting to have anything processed.

In addition to dealing with outside organizations and individuals, there were a great deal of administrative tasks to complete including typing, filing, computer input, etc., and a large part of the producer's role was facilitating and maintaining production duties and personnel. Much insight and experience was gained in dealing with various levels of personnel and various degrees of skill and motivation. The student gained tremendous work experience as an arts administrator with a large focus on staff management and motivation. The role of the theatrical producer is a very demanding one and requires much coordination, organization, and planning. The production plan and project implementation are documented chronologically in the production time line (see production time line appendix D). Despite the many challenges and obstacles along the way, the student felt that this internship was truly a learning experience and gained professional and practical expertise in theatre production and arts administration. All in all, this internship project was a success!

Recommendations

With regard to the actual production, as producer, the student would recommend several changes for similar future productions based on knowledge gained through this project. First, the production should have been scheduled for a 2-week run instead of a

one-week run with an additional Thursday performance each week. This would have given audience members an opportunity to return to the show, or those who missed it the first weekend a chance to view it on the second week. The expenses would not have increased by a great deal and potential income could have covered additional expenses. Second, the student would probably not run an ad again, because of the tremendous cost, unless it could be placed in a different publication at a lower cost. The producer really did not see where the ad brought in much extra business and can certainly say that it did not pay for itself. The free publicity, in terms of the feature article and DramaRama 3, in addition to the flyers and word of mouth generated the most business. With the exception of those two issues, the student felt that the production was a quality product in terms of content and artistic value.

With regard to the internship project itself, the student would highly recommend other students to seek out this type of internship, if theatrical production is their main interest. One suggestion that may assist future producers would be to use several student internship projects to complete one large work. The students could each focus their efforts in the area of their choice and work together for a common artistic endeavor. For instance, one student could fill the producer's role while other students assumed the roles of development director, marketing/pr person, fiscal manager, and so on. This would have the potential to be a tremendous project and a significant learning opportunity for everyone involved.

The student suggests that whenever a theatrical production is mounted, whether through an internship or within an organization, that at least one year be required to bring

all elements together. Planning, coordination and organization take a long time and it may take weeks for a simple task to be complete. As this was an original production, there was no previous blueprint to work from. Even with a well known work, this one year span of time will give the producer a chance to organize personnel, raise funds, and adequately market the product while giving the production a chance to come together and take shape as a quality artistic endeavor.

APPENDIX A - Production Plan

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Alan Paul Lee

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SAG AFTRA AEA
Hair: Lt. Brown Ht: 5'11"
Eyes: Hazel Wt: 160

FILM & TELEVISION

Walker, Texas Ranger Agent Sam Amadea Film Productions, Inc.

STAGE

| | | |
|-------------------------|---------------------|-----------------------------------|
| Speed-The-Plow | Bobby Gould | True Brew Theatre |
| The Elephant Man | John Merrick | Jefferson Performing Arts Society |
| What the Dickens! | Scrooge | " " |
| Jack Ruby is My Idol | Chuckie | Los Angeles Actors Theatre |
| Hamlet | Horatio | California Shakespeare Company |
| Berkeley Square | Tom | Showplace Theatre |
| Rum and Coke | Nixon | West Coast Ensemble |
| Playhouse of the Damned | Gus the Ghoul | West Coast Ensemble |
| Isn't It Romantic | Marty Sterling | Tulane Center Stage |
| Hands Across the Campus | Educational | Twelfth Night Repertory Company |
| The Black Experience | / Theatre \ | " " |
| The Hispanic Experience | \ Actor/Singer in / | " " |
| Seeds of Change | Improv based Shows | Living History Institute |

RELATED EXPERIENCE

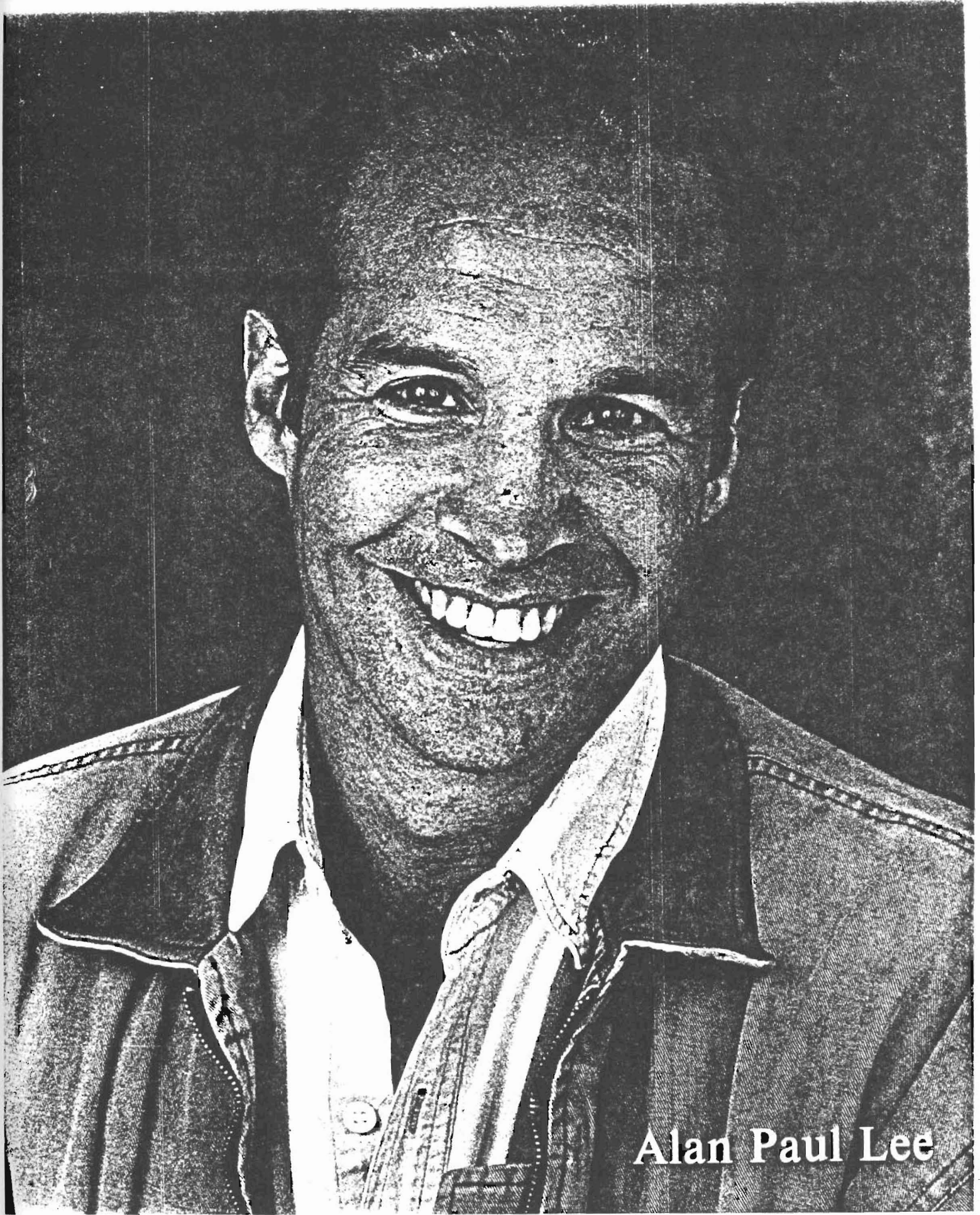
| | | |
|-----------------------|------------------------|-------------------------|
| Weatherman | KTVE-TV Channel 10 | Monroe, Louisiana |
| Disc Jockey | KXOR-FM | Thibodaux, Louisiana |
| Special Correspondent | Lafourche Cable | Thibodaux, Louisiana |
| Guest Host | Morning Show | Monroe, Louisiana |
| Singer | New Christy Minstrels | Los Angeles, California |
| Page | NBC Studios | Burbank, California |
| Spokesman | Drive for Conservation | Los Angeles, California |

EDUCATION

Bachelor of Music (Theory and Composition)
Graduate work in Theatre / Communication
Northeast Louisiana University

SPECIAL ABILITIES

| | | | |
|------------------------|-----------------------|----------|--------------|
| Improvisational Comedy | Orchestral Conducting | Dialects | Boxing |
| Motorcycling | Guitar | Piano | Martial Arts |
| | Bass | Tuba | |



Alan Paul Lee

AGREEMENT TO SPONSOR A PROJECT

This letter constitutes an agreement between Junebug Productions, Inc. (herein after called JPI) and Bridget E. Kling. Under the terms of this agreement, stated below, JPI agrees to accept fiscal and administrative responsibility for the project *Millennium, Inside the Minds of the Fringe* which will be carried out by **Bridget E. Kling** (herein after called Project Director). This project begins January 1, 1995 through December 31, 1995.

Under the terms of this agreement, JPI agrees to receive and administer money raised, earned or granted this project, in order to qualify the project for compliance with federal, state city or private regulations and restrictions. In return for this service of administering this money, JPI will receive a fee of 5% of all money which is received by JPI for this project. Payment to JPI is due when the money is received. An additional 10% will be withheld until completion of all final reports as legally required. If Junebug Productions, Inc. staff executes final report(s) the 10% withheld will be considered an administrative fee and not paid to Bridget E. Kling

It is understood that activities of this project will comply with all appropriate guidelines, regulations, accounting procedures or other matters which deal with financial, legal and administrative aspects of the project. Additionally it is understood that the goals of this project are consistent with the goals and objectives of JPI, and the acceptance of this project was based on appropriate decision making systems within JPI.

The Project Director(s) agree(s) to carry out the project according to the project description and assumes responsibility for complying with all legal and other requirements. The Project Director also agrees that this project will be carried out consistent with the project description, unless amended in writing by all parties including any granting agencies. Financial success of this project is NOT the responsibility of JPI.

The Project Directors will comply with all JPI internal systems and procedures including:

FUND RAISING: All fund raising for this project will be done in the name of the project and NOT in the name of JPI. JPI may only be identified as the project's "umbrella" or "sponsoring" agency. It is further agreed that all fund raising sources will be submitted for review by JPI's development office to ensure that there is no conflict between fund raising for this project and JPI's fund raising activities. If fund raising is a part of this project it is required that the Project Directors and any of the project's fund raising personnel schedule and hold a meeting with JPI. All contributions for this project received by JPI are tax deductible within the legal limits under JPI's 501(c)(3) status. Checks should be made payable to: **Junebug Productions, Inc./Bridget E. Kling.**

PUBLIC RELATIONS: All publicity material or printed matter using the words Junebug Productions, Inc. or JPI, must be approved by JPI before printing.

FACILITIES: JPI will provide the following facilities for this project: None

CONTRACTING AND PURCHASING: All contracting for this project must be executed in the name of the project and not in the name of JPI. JPI will not be mentioned or named in any contract, purchase order, invoice or other agreement which financially commits this project.

PROJECT IMPLEMENTATION: All aspects of project implementation are the separate responsibility of the Project Directors. JPI staff will provide advice and technical assistance where possible, but are not responsible for any direct tasks unless so stated below. Routine services as receiving mail or phone messages are provided.

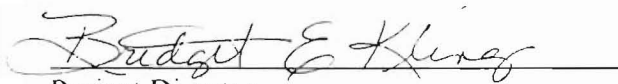
RECORD KEEPING: All records will be maintained according to systems and procedures established by JPI. All original records remain the property of JPI and will be stored intact for not less than five years following the conclusion of this project. Bridget E. Kling agrees to maintain all personal records on the project for five years and to be personally available or to make the records available to authorized JPI personnel upon request. A copy of all material relating to the project must be provided to JPI for its records. Twenty five (25) copies (or a proportional amount) of any printed material mentioning the JPI's name will be provided to JPI for its archives.

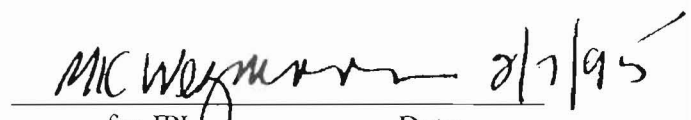
CREDIT: In all printed materials, published, broadcast or otherwise distributed publicly or privately, credit will be given to JPI for its sponsorship of this project using the word Junebug Productions, Inc. spelled out in full.

COMMERCIAL SUCCESS: If this project results in a product such as a script, score, video tape or other tangible, marketable product which will return ongoing revenue to the project such as royalties, rental fees, etc. and such revenues exceed the cost of producing the project, including the fair compensation of all personnel involved in the project, a 2% share of such surplus revenues will be returned to JPI to be used in the furtherance of its established purpose as an institution, and may be designated to support specific program areas of JPI.

The Project Directors agree to hold harmless Junebug Productions, Inc. in any future disputes resulting from this project.

SPONSORED PROJECT AGREEMENT


 Project Director
 Bridget E. Kling
 438-35-3217
 SS# or Tax ID#


 for JPI
 Date 2/7/95

MILLENNIUM Budget - First Quarter 1995

Income

| | |
|--------------------------------------|--------------------|
| Ticket Sales (180 tickets @ \$10.00) | \$ 1,800.00 |
| Grants (local & state) | 1,000.00 |
| Donations | 1,800.00 |
| 10 individuals @ \$150 | |
| 2 corporate @ \$150 | |
| In-Kind Support | 400.00 |
| Printing \$150 | |
| Photographer \$100 | |
| Consultant \$150 | |
| <hr/> | |
| TOTAL | \$ 5,000.00 |

Expenses

| | |
|---|--------------------|
| Artist Fees | \$ 1,400.00 |
| Stage Manager | 350.00 |
| Designer Consultant Fees | 300.00 |
| Stagehand | 150.00 |
| House Manager | 50.00 |
| Space Rental | 750.00 |
| Advertisement | 500.00 |
| Printing (flyers, posters, tickets) | 500.00 |
| Photographer | 200.00 |
| Audio Production Costs | 250.00 |
| Costumes | 120.00 |
| Props | 50.00 |
| Office Supplies | 50.00 |
| Postage | 100.00 |
| Fiscal Agent Fees (5% on actual income) | 230.00 |
| <hr/> | |
| TOTAL | \$ 5,000.00 |

**LOUISIANA DIVISION OF THE ARTS
ARTIST FELLOWSHIP APPLICATION 1995-1996**

Office of Cultural Development • Department of Culture, Recreation & Tourism
PO Box 44247 • Baton Rouge, LA 70804
1051 North Third Street • Room 420 • Baton Rouge, LA 70802
Phone: (504) 342-8180 • FAX: (504)342-8173

See attached instructions before beginning this application.

1. Check the Discipline [type] of Fellowship for this Application. CHECK ONLY ONE.

- | | | |
|--|---|---|
| <input type="checkbox"/> 01 Dance | <input type="checkbox"/> 02 Music | <input type="checkbox"/> 03 Opera/Music Theatre |
| <input checked="" type="checkbox"/> 04 Theatre | <input type="checkbox"/> 05 Visual Arts | <input type="checkbox"/> 06 Design Arts |
| <input type="checkbox"/> 07 Crafts | <input type="checkbox"/> 08 Photography | <input type="checkbox"/> 09 Media Arts |
| <input type="checkbox"/> 10 Literature | <input type="checkbox"/> 12 Folk arts | |

2. Applicant Alan Paul Lee
 Address 628 Rosethorne Road
 City Marrero
 Parish Jefferson Zip 70072
 Phone [day] 283-1940
 Phone [other] 689-3712
 Date of Birth 6-21-55
 Social Security Number XXXXXXXXXX
 Employer _____
 Position _____
 Louisiana Resident Since 1992

3. Provide the following information for your street address. If you do not know your Legislative and Congressional Districts, call your Registrar of Voters or Clerk of Court.

Louisiana House District 105
 Louisiana Senate District 1
 US Congressional District 3rd

4. Check the characteristics which best describe yourself. You may check more than one. This information is collected for statistical analysis and reporting only, and does NOT affect the award of fellowships.

- General [adult, general]
 Native American
 Asian or Pacific Islander
 Black, not Hispanic
 Hispanic
 White, not Hispanic

5. In the columns to the right, Check the Category within the Discipline that you have indicated on page 1, line 1. CHECK ONLY ONE

- | | |
|--|---|
| 01 DANCE | <input type="checkbox"/> 06B Fashion Design |
| <input type="checkbox"/> 01A Ballet | <input type="checkbox"/> 06C Graphic |
| <input type="checkbox"/> 01B Ethnic/Jazz | <input type="checkbox"/> 06D Industrial |
| <input type="checkbox"/> 01C Modern | <input type="checkbox"/> 06E Interior |
| 02 MUSIC | <input type="checkbox"/> 06F Landscape Architecture |
| <input type="checkbox"/> 02A Band | <input type="checkbox"/> 06G Urban/Metropolitan |
| <input type="checkbox"/> 02B Chamber | 07 CRAFTS |
| <input type="checkbox"/> 02C Choral | <input type="checkbox"/> 07A Clay |
| <input type="checkbox"/> 02D New | <input type="checkbox"/> 07B Fiber |
| <input type="checkbox"/> 02E Ethnic [includes folk inspired] | <input type="checkbox"/> 07C Glass |
| <input type="checkbox"/> 02F Jazz | <input type="checkbox"/> 07D Leather |
| <input type="checkbox"/> 02G Popular | <input type="checkbox"/> 07E Metal |
| <input type="checkbox"/> 02H Solo/Recital | <input type="checkbox"/> 07F Paper |
| <input type="checkbox"/> 02I Orchestral | <input type="checkbox"/> 07G Plastic |
| 03 OPERA/MUSIC THEATRE | <input type="checkbox"/> 07H Wood |
| <input type="checkbox"/> 03A Opera | <input type="checkbox"/> 07I Mixed Media |
| <input type="checkbox"/> 03B Musical Theatre | 08 PHOTOGRAPHY |
| 04 THEATRE | 09 MEDIA ARTS |
| <input type="checkbox"/> 04A Theatre, general | <input type="checkbox"/> 09A Film |
| <input type="checkbox"/> 04B Mime | <input type="checkbox"/> 09B Audio |
| <input type="checkbox"/> 04D Puppet | <input type="checkbox"/> 09C Video |
| <input type="checkbox"/> 04E Theatre for young audiences | 10 LITERATURE |
| <input type="checkbox"/> 04F Storytelling | <input type="checkbox"/> 10A Fiction |
| 05 VISUAL ARTS | <input type="checkbox"/> 10B Non-fiction |
| <input type="checkbox"/> 05B Printmaking | <input checked="" type="checkbox"/> 10C Playwriting |
| <input type="checkbox"/> 05D Painting | <input type="checkbox"/> 10D Poetry |
| <input type="checkbox"/> 05F Sculpture | <input type="checkbox"/> 10E Screenplay Writing |
| <input type="checkbox"/> 05G Drawing | 12 FOLKARTS |
| 06 DESIGN ARTS | <input type="checkbox"/> 12A Material Culture |
| <input type="checkbox"/> 06A Architecture | <input type="checkbox"/> 12B Performing Traditions |
| | <input type="checkbox"/> 12C Folklorist |

APP NUMBER 54
RECEIVED

LOG IN HOBIE

DOA USE ONLY

- | | | |
|---|---|-------------------------------|
| <input type="checkbox"/> Residency | <input type="checkbox"/> Artist Statement | <input type="checkbox"/> SASE |
| <input type="checkbox"/> Resume | <input type="checkbox"/> Statement of Purpose | |
| <input type="checkbox"/> Sample of Work | <input type="checkbox"/> Signature | |

PROGRAM FE _____
 PANEL _____
 DISCIPLINE _____

ACTIVITY **03**
 PROJECT TYPE **36**
 STATUS _____

SAMPLES OF WORK

Include a self-addressed stamped envelope for materials to be returned.

6. Indicate which materials you would like returned after fellowship applications are reviewed.

- Return Samples and Attachments
- Return Samples Only
- Do not return materials

7. TAPE SAMPLES [Audio/Video for Performing Arts, Folklife Performing Traditions and Media Arts]

| Title | Producer/Director or Artist/Company | Length of Entire Work | Date |
|-------|-------------------------------------|-----------------------|------|
| 1 | | | |
| 2 | | | |

8. Attach an additional page headed "PARTICIPATING PERFORMERS" listing all participating performers and their roles/instruments.

Note for Music Composition - *In addition to tapes of performed compositions, sheet music or a manuscript must also be submitted. Follow the instructions for submitting manuscripts on page 2.*

9. 35 mm. SLIDE SAMPLES [for Visual Arts, Crafts, Folklife Material Culture, Photography or Design Arts*]

| Title | Artist | Medium | Size | Date |
|-------|--------|--------|------|------|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |

10. *Design Arts Only - Indicate above which slides represent work done in collaboration with other artists. On a separate sheet of paper headed "DESIGN COLLABORATION" explain the role of each artist.

11. MANUSCRIPTS [for Literature, Music Composition, Playwriting, and Screenplay Writing] As a cover sheet to your manuscript, list all individual titles contained in the sample and their date of completion.

NOTE - your name should appear ONLY on the cover sheet. You MUST completely remove or block-out your name from the sample.

| Title | Artist | Length of Entire Work | Date of Publication |
|-------|--------|-----------------------|---------------------|
| 1 | | | |
| 2 | | | |
| 3 | | | |

12. ALL APPLICANTS - Attach your Artist Resume to this application.

13. STATEMENT OF PURPOSE [How would the Division of the Arts Fellowship funds enable you to enhance your professional development.] Use the space provided below only.

Do not type outside the margin guides. Do not use type smaller than 10 point.

The Louisiana Division of the Arts Fellowship funds would enable me to concentrate my energies on the completion of my play-in-progress, "Millennium: Inside the Minds of the Fringe" in anticipation of its staging in September, 1995. The funds would provide support and allow me to pursue my writing during this time as well as pay for any expenses connected to research, supplies, transportation, etc.

It is my hope that "Millennium" will open doors to further my professional development by presenting to the artistic community an original voice that deserves to be heard. The funds will make the difference in that voice being heard by our community.

As a struggling artist for many years I have found that, while a street poet only needs a street, a playwright needs a theatre to see his art complete. It doesn't take riches but it does take a modest amount of money. The fellowship funds, used wisely, will make the difference for this artist's dream.

These funds will rent theatre space, build sets, sew costumes, and print tickets for a first staging of this work and bring to life the ideas that have only lived in my head or on a page. To see those words come alive for the first time in front of an audience is a gift that these funds can give. This money will go to assembling a team of professionals who will work together to realize a theatrical experience that is intended to entertain, educate and enlighten its audience.

The purpose of this work is to show some of the characters on the fringe, the outside edge of society's envelope. These characters, good and bad, are given a voice and a platform while the audience is given a safe place to study people they would likely turn away from on the street. Where else but in the theatre is the average person invited to share the view from inside the head of a street musician, a skinhead on death row, a shock talk d.j., a transvestite "widow", a fundamentalist gubernatorial candidate, or the first non-profit of Cajun Zen.

If there is a single statement of purpose to my work, it is to show people that we're all family, even the outcasts and outlaws. For all our differences we are more alike than not. We all deserve life, liberty and the pursuit of happiness, or as B.D. Boudreaux would say, "Laissez les bon temps roulez."

14. In the space below, provide a brief artist's statement [about your work].
Do not type outside the margin guides. Do not use type smaller than 10 point.

57

Over the last 18 years I have pursued a career in the performing arts with much joy but little material success. In the course of that time, I have taken a path which has led me from being a young actor-singer burning with the ambition to perform another's words, to a more mature artist who has developed a viewpoint and the ability to express it.

I feel that the highest calling of a creative artist is to shine a light that illuminates human experience. The light may shine out ahead to where we as humanity are striving, or it may be used to brighten the dark corners of our own present or past, where fear, greed and ignorance conspire to keep humanity shackled and in pain. It is in the hope of helping, learning and teaching that I continue to grow as an artist.

As time has passed, I find that my work is less about myself and more about ourselves, all of us. The young actor who needed to be the center of attention has evolved into a less self-involved and more giving artist who realizes that the work is what's important.

It is the building not the builder, the song and not the singer which lives on to help others beyond its initial creation. I hope that my work will live on, that my words will make a difference to those who might never see or know me apart from the work itself. The artist lives for a reason, to pass on what he has learned and advance our understanding of the myriad mysteries of this life.

I hope to shine a light by which people will see themselves and their fellows a little better, with a little more understanding for our common needs and wants. To help humanity to grow into wisdom and appreciation of the wonderful possibilities that life holds is an ambition much more important than any personal spotlight. My work is that light and I wish to let it shine out from myself and not in on myself.

15. **REQUIRED ATTACHMENTS** - check that you are enclosing the following with this Fellowship Application

Resume Samples of Work

16. **CERTIFICATION STATEMENT**

I certify that I am eligible for an Artist Fellowship according to the eligibility criteria contained in the Louisiana Division of the Arts' **GUIDE TO ARTS PROGRAMS 1995-1996** [reproduced on the instruction pages of this application] and that statements contained in this application are true and complete to the best of my knowledge.

Signature

Ray Paul Lee

date

2/23/95

THEATRE PROPOSAL

Submitted by:

Bridget E. Kling, UNO Arts Administration

Submitted to:

Pam Marquee for CAC Theatre Program Consideration

Nature of project:

Student intern will serve as producer of a professional theatrical production to be publicly presented to the New Orleans community. Producer will perform all administrative, management, marketing, fundraising, and production duties necessary to successfully complete the project. Current working title and artistic content are as follows:

MILLENNIUM
A Cajun Zen Journey
by
B.D. Boudreaux

A collection of characters representing the rush to Apocalypse the world seems bent on as we draw closer to the year 2000. These characters represent both the good and bad characters and attitudes that have shaped our world.

The enemies of humanity are shown. Greed, ignorance, and cruelty are given their voice and through their own words are forced into the light of understanding. The victims are given their voice and the consequences are shown.

But beyond the pain and want lies the true meaning of Cajun Zen and its simple Rule One: "Laissez le bon temps roulez" (Let the good times roll). How do you "pass a good time" amidst the insanity of this world?

That's Cajun Zen and the underlying theme of Hope and Joy that informs this show and the journey of Bodhidharma Boudreaux.

Production Information:

One man show to run one or two weekends with the possibility of an artist-in-residence workshop/lecture and an artist exchange run-out performance at another college and/or professional theater.

In addition to the actor and producer the production will enlist help from the following personnel: Technical director, stage manager, set designer, costumer, lighting designer, sound engineer, house and box office staff.

Production will be staffed with appropriate professional personnel in accordance with Actor's Equity guidelines. Other personnel will be hired on a consultant/independent contractor basis or in a volunteer capacity.

Projected Budget: \$5,000 (detailed budget will be provided at a later date)

Development efforts will be explored through many sources including grants, (local and state governmental agencies and foundations) donations, (corporate, individual and in-kind support) and earned revenue.

Grants will be applied for in various ways including:

- Individual support (both artist and producer)
- Using another organization as fiscal agent
- At present it is not advisable to form a new organization and apply for 501(c)(3) status due to financial expenses and time constraints.

Production will take place, but not limited to the internship period of January 1995 through September 1995. This non-traditional internship and term will allow for adequate preparation and organization of all necessary aspects including budget, artistic development, marketing, fundraising, etc. in order to bring the project to fruition.

Expected gain:

- Fundraising & Development skills including grant writing and solicitations.
- Marketing and PR skills
- Contract negotiations with several parties including consultants, independent contractors, and professional unions - AEA, etc.
- Management and supervisory experience
- Box office/ticket sales experience
- Enhanced planning, organization, and administrative skills
- Ability to work on a professional level with various artists and professional personnel including costume, lighting, and set designers; graphic artists; development, artistic, and executive directors among others.

Contribution:

- Student brings production, administrative, and managerial experience.
- Student also brings experience as both a volunteer and volunteer coordinator as well as desktop publishing and marketing experience.
- Project will bring numerous professionals together for the sole purpose of producing quality professional theatre.
- Enhanced community culture and education.
- Student enrichment (artist-in-residence/lecture)
- Exposure for the University, the city, and state through an artist exchange program or run out performance at another college and/or theatre.

Administrative Skills:

- Computer skills - word processing and database.
- Budget accountability including filing proper paperwork and forms with professional unions.



Letter of Agreement

March 24, 1995

The Contemporary Arts Center agrees to co-present an umbrella project of Junebug Productions. This agreement is between the CAC and Bridge E. Kling. The project is entitled, "Millennium, Inside the Minds Fringe" to be presented at the CAC September 11-17 1995 in the Freeport McMoran Theater.

Amelia Margolis
Bridge E. Kling

APPENDIX B - Pre-Production

| | |
|---|----|
| 1. AEA application for contract..... | 62 |
| 2. DramaRama 3 proposal..... | 65 |
| 3. <u>MILLENNIUM</u> Budget - Second Quarter..... | 69 |
| 4. Direct Mail solicitation..... | 70 |
| 5. LDOA letter..... | 72 |
| 6. CAC contract..... | 73 |

Actors' Equity Association

62

165 WEST 46th STREET
NEW YORK, N.Y. 10036

8-4-95
Date of Application

APPLICATION FOR EQUITY SPECIAL APPEARANCE CONTRACT

A. NAME OF PRODUCING ORGANIZATION, Address, City, State and Zip Code:

N/A

Independent Producer

Name and title of contact person: INDEPENDENT BRIDGET KLING, PRODUCER ([redacted])

Telephone number including area code: (504) 283-1940 (home)

Name and address of person who will sign the contracts for the theatre: 286-6285 (day)
same as above

4481 Lafaye St #1, New Orleans, LA 70122

B. NAME OF ACTOR, Address, City and State and Zip Code:

(Must be a member in good standing of Equity)

ALAN PAUL LEE
4481 Lafaye St #1 (ACTOR)
New Orleans, LA 70122

JAIME ARDOYNO (STAGE MGR.)
4932 Meadowbank
New Orleans, LA 70128

Social Security Number: [redacted]

[redacted]

Negotiated salary: \$1000.00

\$750.00

Other contractual considerations (i.e. room, board, use of car): N/A

Will Actor live at home address: Yes No

C. Name of play: MILLENNIUM: Inside the Minds of the Fringe
Role: Principal performer, one-man show

Date of Actor's first Rehearsal: 8-28-95

Date of first Performance: 9-15-95

Anticipated Closing Date: 9-17-95


D. Annual Operating Budget: N/A

Annual Contributed Income: N/A

Budget for this Production: \$10,000.00

EQUITY SPECIAL APPEARANCE APPLICATION (PAGE 2)

E. Will salary be paid through Theatre payroll _____ Paymaster?
Federal I.D. Number: _____
Unemployment Registration Number: _____
Workers' Compensation Carrier & Policy Number: _____
If through Paymaster: Keller Talents (Norman Keller)
2604 EAST Dempster St Name
Des Plaines, Illinois 60016 (312) 694-8630
Address and Phone

F. IRS Tax status: 501(c)(3)
Not-for-profit registration number: 
Affiliation with an Educational Institution (if any) N/A ADDRESS: 333 Syc.
Specify: _____ Avenue
St. 15
New Orleans
(504) 524-82
Ms. M. K. Wegme.

G. Have you ever used any other kind of Equity contract? NO
If so, which one? _____ When? _____

H. Type of theatre: (i.e. Proscenium, Arena, etc.) Proscenium

Name of Theatre facility if rented: Contemporary Arts Center's Freeport
Seating capacity: 175 Ticket Prices: #12 McMoran
Theatre

Number of Performances per week (Monday through Sunday) 3

WEEKLY POTENTIAL BOX OFFICE GROSS INCOME
(Together with the size of theatre, determines category)

Formula:

$\$ \underline{12}$ X $\frac{\underline{175}}{\text{Capacity}}$ Seats X $\frac{\underline{3}}{\text{No. of shows}}$ perfs/wk = $\frac{\underline{6300.00}}{\text{Potential Wkly. Gross}}$

*****NOTE:** The Average ticket price represents the true mathematical average of different prices that vary because of schedule or location. For example, if Fri. & Sat. tickets cost \$20 and the same number of seats on Wed. & Thur. cost \$10, then the Average is \$15. If there's no Wed. performance, the average would become \$16.66 since the average would include fewer ten dollar tickets. By similar calculations, balcony or other "off-price" locations can be averaged though this is unusual in small theatres. Student discounts, Sr. Citizen discounts, etc., or credit card charges are not part of calculations since the number sold at such discounts is unknown in advance.

CHECKLIST

After the request has been processed by Actors' Equity Association, you will be notified if permission has been granted and all terms meet with Equity's approval. At that time, the following material should be sent to Equity in order that contracts will be sent for your use: 64

- A. [] A certified* check payable to the EQUITY LEAGUE PENSION AND HEALTH FUND to cover these contributions for the entire period of employment; and
- B. [] Two (2) certified* NET WEEKLY SALARY CHECKS or MONEY ORDERS and stubs in the amount of net weekly salary, payable to the Actor to be held by Equity in lieu of Salary Bond and subsequently paid to member by AEA.
- C. [] A certified* check payable to Actor's Equity Association to cover the member's dues obligation.

Upon receipt of the four (4) checks, Equity will forward the following material which should be filled out, properly executed, and returned to Equity immediately:

- 1. [] One (1) set of contracts. The Actor and Producer should each retain the appropriate copy and separately file a copy with Equity.
- 2. [] A Pension & Health enrollment card for each Actor.

Please send Equity a copy of the program as soon as it is printed.

* May also be a bank draft or money order.

AEA 6/22/93 JL:cg
D:\SPECAPP\APPLCTN

DRAMA RAMA 3

65

an umbrella project of Junebug Productions, Inc.

CALL FOR ENTRIES

Mission Statement

DramaRama is designed to showcase the greater New Orleans theatre scene by bringing together the community of artists and audiences for an annual performance and celebration. Committed to inspiring a proliferation of professional theatre artists in the area, DramaRama offers a nurturing environment for new artists and encourages mid-career and established artists in their search for new and innovative types of theatre. DramaRama is dedicated to increasing theatre audiences by providing a venue for performance as diverse as the community it serves.

Description

Now in its third year, DramaRama is well on its way to becoming a full-fledged theatre and performing arts festival for New Orleans. DramaRama 3 will



be held at the Contemporary Arts Center Friday, September 8 and/or Saturday, September 9, 1995. The exact dates and times of performance will be determined by the number of applications and the selection process. Applicants should be prepared to perform their works on either or both Friday and Saturday night. For children's theatre, DramaRama, Jr. will be held at the Louisiana Children's Museum on the afternoons of Saturday, September 9 and/or Sunday, September 10.

Eligibility and Selection

DramaRama is open to individual artists as well as performing arts companies. Works ranging from traditional theatre to experimental performance and dance are welcome. Innovative, collaborative, site-specific and audience-interactive works are highly encouraged. Works performed previously in DramaRama are ineligible. Proposals will be reviewed by a committee of diverse artists and arts professionals. Proposals will be judged on a number of criteria such as artistic quality, experimentation and innovation, and site specificity. Works may range from five to 30 minutes. Jurors will also select works based on the time and space available. Outstanding works will receive featured times and spaces.

Honoraria

Artists will receive an honorarium based on a share of the proceeds. Artists presenting longer works with a large number of performers will receive a larger honorarium.

Requirements

A non-refundable application fee of \$10 is required with each artist's application. This fee along with the quality of the application will serve as an indicator of the seriousness of the artist's intent. Application fees also help DramaRama defray the rising rental costs of space for rehearsals and performances, and the workshop and jurying process. Participating artists are required to attend an orientation meeting and a technical rehearsal. Participating artists must pay their own royalties. Artists are also required to complete this application, have it postmarked no later than Monday, May 1, and mailed to DramaRama, Inc. P.O. Box 840229, New Orleans, LA 70184-0229. Proposals may be hand-delivered to Junebug Productions, 333 St. Charles Ave., Suite 1515, no later than Wednesday, May 3. Applications must be clear, typed and submitted on time. Should you need assistance with the application process, please plan to attend the workshop on Saturday, April 8 at the Arts Council of New Orleans' Auditorium, 821 Gravier Street, 10 a.m. - noon.

ARTIST INFORMATION

Name: ALAN PAUL LEE

Contact Name: _____

Address: 4481 LAFAYE ST. #1, NEW ORLEANS, LA. 70122

Social Security No: _____

Home Phone 283-1940 Work Phone 283-1940 FAX number _____

Individual Artist Company Approximate No. of Performers: _____

PROPOSED WORK

66

Length: 15 minutes (approx.) each

Title: Trailer Park Nazi
excerpt from **MILLENNIUM**: Inside the Minds of the Fringe

Description: "Trailer Park Nazi" is the last testament of a death row inmate before his execution. He is a white supremacist hate murderer and in this scene is speaking to a radio rabble rouser who is taping his statement. Through his warped viewpoint we see the forces that have shaped this "Aryan Warrior" (as he describes himself). Racism as a focus of ignorance and hate is a tragic danger that is growing daily. Indeed, race hate is an infection that is being cultivated and spread through all societies of the world. This character gives us a look into the face of brutality and hate.

"Bella Dona" is a scene depicting a French Quarter apartment wherein its resident, a gay transvestite, prepares for a drag performance. He is a theatrical, outspoken, flamboyant character who carries on a conversation with Kevin, an absent companion whose voice is heard only on the answering machine, as he is preparing his make-up and costume. Why is Kevin not there? What is "special" about this performance and this transformation? From caterpillar to butterfly, Bella Dona gives us an intimate look at the hope and heartbreak, the loneliness and courage, the strength and the weakness that form this character.

ARTIST'S BIOGRAPHY

Alan Paul Lee, actor has played on stage, characters from Shakespeare to Neil Simon and all points in between. His performing life has included acting in drama, comedy, musicals, and opera. Since returning to his native New Orleans from Los Angeles, he has been seen on the JPAS stage at The Elephant Man and Ebenezer Scrooge. On TV he's been seen locally as a membership drive spokesman for WYES and as DEA Agent Sam on CBS' Walker, Texas Ranger.

B.B. Boudreaux, playwright, is the first non-profit of Cajun Zen and the pen name of Mr. Lee. He describes their working relationship as "very close."

TECHNICAL REQUIREMENTS

Artists must supply their own props, costumes and stage manager. There will be general stage lighting. Artists may provide set pieces, but no sets. Special technical requirements will be considered on a case-by-case basis. Please give the dimensions of the playing area for your proposed work, and make your technical requirements clear.

MILLENNIUM: Inside the Minds of the Fringe is scheduled for its premiere engagement at the CAC's Freeport McMoRan Theatre on September 15, 16, & 17, 1995, the week following DramaRama 3.

In view of this, I would like to request the use of the same space for DramaRama.

Technical requirements will include general stage lighting and audio playback for sound cues. Set pieces include three black cubes (approx. 2' x 2' x 2'), a screen (6' x 6') and costume pieces.

If there are two nights of DramaRama, I would like to request the opportunity to perform "Trailer Park Nazi" on Friday night, and "Bella Dona" on Saturday. Each piece will be approximately 15 minutes in length.

PERFORMANCE SPACES

The following are approximate dimensions of the playing areas for DramaRama. Please check the space that seems most appropriate to your work. Consideration will always be given to site-specific work. In other cases, the production committee will ultimately determine the space most suited to your work and the overall production needs.

- Freeport McMoRan Theatre: proscenium-style, approx. 30' wide x 21 1/2' deep, wood floor
- Theatre II: unfinished lab, audience seated on two sides, approx. 30' wide x 18' deep, cement floor
- Ramp Gallery: elliptical shape, audience views work from above, approx. 15' wide x 31' deep, cement floor
- Rehearsal Hall: small lab space, flexible seating, 12' wide x 8' deep, platform stage
- Lupin Gallery: large lab space, flexible seating, 22' wide x 15' deep, platform stage
- Atrium: large semi-circular open space, 18' wide x 20' deep, cement floor
- Garage: raw environment, elevated cement stage, 23' wide x 28' deep, other space available
- Basement or Parking Lot, by special arrangement for site-specific works only

(CAC floorplans are available upon request.)

Artists who wish to stage works in conjunction with DramaRama and within walking distance of the CAC will be included under the DramaRama marketing umbrella.

This program is sponsored in part by the Arts Council of New Orleans through funding provided by the City of New Orleans' Municipal Endowment Grants for the Arts made possible through annual payments in the franchise of Cox Cable of New Orleans and by the Metropolitan Arts Fund and the National Endowment for the Arts.



ARTIST'S CHECKLIST

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- Application fee: \$10 per artist
- Writing samples: Playwrights are asked to submit a five-page writing sample that need not be from the proposed work.
- Resume, press packets, photos, video, slides and a self-addressed, stamped envelope: Given that your work will be evaluated on a written proposal only, visual documentation can be a tremendous asset to you in the selection process. (*All videos should be cued to a five-minute selection for viewing.*)

If you have questions or would like to submit a second application, call Denise Chetta (504) 865-9717; or Mindy Mayer (504) 899-0044.

Deadline: May 1, 1995

BENEFITS

DramaRama offers artists an opportunity to workshop new works, collaborate with other artists, create site-specific work, and experiment in a venue unlike any other in New Orleans.

"Last year DramaRama helped my work-in-progress turn into an award-winning production."

— Terrence Rosemore, Playwright

Junebug Productions, Inc.
333 St. Charles Ave., Suite 1515
New Orleans, LA 70130

Non-Profit
U.S. Postage
PAID
New Orleans, LA
Permit No. 1901

Bridget Kling
4481 Lafaye St. Apt. 1
New Orleans, LA 70122



**An invitation to playwrights, directors,
choreographers, actors, dancers
and performers of all kinds**

"... A useful showcase for deserving works that don't fit traditional outlets..." — Richard Dodds, *The Times-Picayune*

"... So many performers under one artistic umbrella, giving artists and audiences the opportunity of experiencing each other, makes DramaRama very important." — Al Shea, *Gambit*

MILLENNIUM Budget - Second Quarter 1995

Income

| | |
|--------------------------------------|--------------------|
| Cash | \$ 1,000.00 |
| Ticket Sales (255 tickets @ \$10.00) | 2,550.00 |
| Donations (individual & corporate) | 1,450.00 |
| In-kind Support (actual) | 1,060.00 |
| Set builder 8 hrs x \$10 | |
| Graphic designer 40 hrs x \$10 | |
| Sound engineer 15 hrs x \$12 | |
| Videographer (1) \$200 | |
| Dresser \$200 | |
| In-kind Support (proposed) | 505.00 |
| Printing \$155 | |
| Photographer \$100 | |
| Equipment \$250 | |
| <hr/> | |
| TOTAL | \$ 6,565.00 |

Expenses

| | |
|--|--------------------|
| Artist Fees | \$ 1,000.00 |
| Stage Manager | 750.00 |
| Equity paymaster (10% of artist/s.m. fees) | 175.00 |
| Designer Fees (set, graphic, sound) | 660.00 |
| Technical Director | 350.00 |
| Technician | 150.00 |
| Videographer (2) | 400.00 |
| Dresser | 200.00 |
| Space Rental | 500.00 |
| Technical Equipment | 250.00 |
| Advertisement | 500.00 |
| Printing (flyers, posters, programs) | 500.00 |
| Photographer | 200.00 |
| DramaRama application fee | 10.00 |
| Audio Production Costs | 250.00 |
| Costumes | 120.00 |
| Props | 50.00 |
| Office Supplies | 50.00 |
| Postage | 200.00 |
| Fiscal Agent Fees (5% on actual income) | 250.00 |
| <hr/> | |
| TOTAL | \$ 6,565.00 |

4481 Lafayette St, #1
New Orleans, LA 70122
(504) 283-1940

Dr. Robert Berthier
6010 Bullard Avenue
New Orleans, LA 70127

Dear Dr. Berthier,

Your unique and thriving business proves that enterprise is alive and well in New Orleans. As a fellow professional and producer of the upcoming one-man show, **MILLENNIUM** performed by actor Alan Paul Lee, I too am working to encourage investment in our community.

You are invited to help this original performance **premiere** in New Orleans!

By advertising in the playbill for this performance, you can reach a captive audience of young professionals with your \$150-business card size ad. In addition to your tax deduction, please see the attached list of **premiums** you will receive when you advertise.

Your generous support of this artistic venture will encourage the partnership of business and the arts in our community.

I welcome your inquiries concerning this exciting endeavor and can be reached at 283-1940. Thank you for your time and consideration of this project.

Sincerely,

Bridget Kling, Producer

P.S. Information on tickets for this **premiere performance** will be forwarded soon!

enclosure

MILLENNIUM:

Inside the Minds of the Fringe

by

B.D. Boudreaux

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Produced by Bridget Kling

PRODUCTION AD RATES & DONATION INFORMATION

\$250 or more

Full Page Ad (b/w) 4½ x 7½
2 complimentary tickets
Performance poster
Tax deduction

***\$150** - 249

Business card size ad (b/w) 3½ x 2
2 complimentary tickets
Tax deduction

\$100 - 149

2 complimentary tickets
Program acknowledgment
Tax deduction

\$ 10 - 99

Program acknowledgment
Tax deduction

***Your cost is 30¢ per person to reach 500 potential customers.**

To reserve ad space call

Bridget Kling @ 283-1940

or mail ad & payment to

4481 Lafaye St, #1 New Orleans, LA 70122

Ads must be b/w & camera-ready

Ad reservations accepted until 8/18/95

Donations accepted through performance run

Thank you for your support of this project!

Please make donations payable to:

Bridget Kling / Junebug Productions, Inc.



Edwin W. Edwards
Governor

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Mark H. Hilzlm
Secretary

Melinda Schwegmann
Lieutenant Governor
and Commissioner

State of Louisiana
Department of Culture, Recreation and Tourism

Gerri Hobby
Assistant Secretary

OFFICE OF CULTURAL DEVELOPMENT

June 29, 1995

Alan Paul Lee
628 Rosethorne Road
Marrero, LA 70072

RE: DOA Fellowship Application #FY96051
Theatre

Dear Mr. Lee:

We regret to inform you that you were not selected by the Louisiana State Arts Council as a recipient of an Artist Fellowship award for 1995-96.

All Fellowship applications were reviewed by professional advisory panels, the Division of the Arts staff, and the Louisiana State Arts Council. Only fourteen Artist Fellowships were awarded this year from over two hundred applicants. The result was that many worthy artists, like yourself, had to be rejected. Please do not interpret this action as a negative reflection on your application or your ability as an artist. On the contrary, we strongly encourage you to apply again next year.

We extend our best wishes for a successful and productive year in your work as an artist in Louisiana. We trust that we will have the opportunity to work with you in other endeavors in the future.

James Borders, Executive Director
Division of the Arts

CAC

FREEPORT THEATER PRESENTATION AGREEMENT

THIS AGREEMENT made by Contemporary Arts Center, a Louisiana non-profit corporation, located at 900 Camp Street, New Orleans, Louisiana, 70130, herein called "CAC" and Bridget E. Kling, an "umbrella of Junebug"^{us} (entity) formed under the laws of the State of LA, located at 4481 Lafayette Apt #1, NOLA 70120 herein called the "Producing Company", WITNESSETH:

The CAC is the owner and operator of the Freeport Theater, herein called the Theater, located at 900 Camp Street, New Orleans, Louisiana. The CAC desires to present performances by The Producing Company pursuant to and in compliance with the National Endowment For the Arts guidelines for Presenting Organizations. The Producing Company desires to perform at the Theater a production of a play entitled Millennium -

Inside the Minds of the Fringe

NOW THEREFORE, in consideration of the premises and of the mutual promises and undertakings herein contained, the parties agree as follows:

1. GOVERNING LAW

All aspects of this Agreement shall be governed by the Louisiana Civil Code and other laws of Louisiana law. The parties expressly agree to resolve all disputes in a Louisiana federal or state court of competent jurisdiction.

2. SCOPE OF AGREEMENT

This Agreement is not to be construed or interpreted as a joint venture. The parties expressly agree not to pledge credit for the other. All duties and obligations of the parties are governed by this Agreement and no other representations by parties or warranties, express or implied, will be binding upon the parties unless in writing and signed by all parties.

2.01 RIDERS BETWEEN PARTIES

The CAC and the Producing Company may attach and incorporate additional agreements (riders) to this Presentation Agreement. These riders will be fully binding upon the parties when signed by both parties and are to be interpreted under the conditions set forth in the Presentation Agreement.

The following riders are attached:

1. *PR*
2. *Tech*
- 3.
- 4.

3. SEVERABILITY

All clauses of this Agreement shall be given full effect of the law. If any clause or provision of this Agreement is found illegal or contrary to law, then that clause shall be severable and shall not invalidate the Agreement as a whole.

4. TERM

The term of this Agreement will be from September, 11, 1995, commencing at 10:00. (central standard time) until

Sept, 18, 1995, 5:00 p.m. (central standard time). ⁷⁵ This

term includes all rehearsals, set construction, and any other pre-and post-production activities including striking or dismantling of any sets. The Play shall be presented at the Theater beginning Friday (day), 9/15, 199, 5, and ending SUNDAY (day) 9/18, 1995 such period being herein called the Engagement. Regular evening performances on the Fri - SUN (days) at 8:00pm (time) and a matinee performance on Sunday 8 pm shall be given during each week of the Engagement. The Producing Company agrees to surrender the Theater to The CAC for those times when other events or presentations occur between the Producing Company's performances.

5. PERFORMANCES

The CAC shall furnish, for the term of this Agreement the following:

The Theater, lighted, heated/cooled and cleaned;

Box Office personnel at CAC box office during customary CAC box office hours;

Computerized ticketing by Ticketmaster (TM);

Payment of Ticketmaster outlet, comp and phone sales fees;

Advisory services of the CAC Theater Technical Director, if necessary, but no stagehands, operators or company crew;

Doorkeepers, ushers and building receptionist.

A CAC mailing list of Producing Company's choice, a listing of the Play in CAC monthly calendars, and publications, if all

press information is received 3 weeks prior to the first ⁷⁶ performance of the Engagement.

The CAC provides all the above in compliance with the National Endowment For the Arts guidelines for Presenting Organizations.

The Producing Company shall furnish the following:
The Play as a first-class theatrical production, with all scenery and props fire-proofed according to law, and complete and ready for presentation;

Complete cast of characters, and all costumes, scenery and properties required for the Play;

All spotlights, floods, lamps and other electrical equipment that may be required (excepting only such equipment as is presently located at the Theater);

Scene, lighting and property plots for two weeks before Sept 15, 1995 for prior inspection by CAC Technical Director; and

The written consent of the author or authors for the presentation of the Play.

Payment of the royalties of the author or authors; Producing Company shall see to it that the performances of the Play comply with all the rules, regulations, laws and ordinances of city, state and national governments; and shall, at least 4 weeks prior to the commencement of the Engagement, deliver to the CAC the necessary material (press matter, photographs, cuts and special devices) for advertising the performances of the Play. The CAC

reserves the right to review and approve all press material 77
before it is released to the press or public.

6. BOX OFFICE RECEIPTS

The 'Box Office' and the sale of tickets generally shall be under the CAC's direction. The gross Box Office receipts ("Receipts") of the Play shall be collected by the CAC, and shall be divided between the parties as follows:

- (a) Subject to the provisions of subdivision (b) next following, and less a charge of \$500 for each week of the engagement, the Receipts shall go to the Producing Company.
- (b) The Producing Company undertakes that if Receipts total less than \$500 in any week, the Producing Company shall pay the CAC in cash on demand an amount equal to the difference between the \$500 and the Receipts of that week.
- (c) The term "Receipts" as herein used means the moneys paid by actual patrons of the Theater in the ordinary course of attendance. Neither party shall have the right to purchase tickets for the purpose of affecting the provisions of this Agreement pertaining to the right of termination, the sharing of receipts, or for any other purpose.
- (d) The prices of tickets generally and CAC member ticket prices in particular, as well as distribution of free

admissions, if any, shall be subject to mutual written agreement.

The Receipts of each performance shall be ascertained by the statement of sale at the Box Office, and verified by the count of the tickets taken at the doors. A representative of the Producing Company shall be present at each performance to acknowledge and sign the Box Office statement for that performance. Settlement shall be made on the Friday, following the end of each week, or at such other times as the parties may agree to in writing.

7. TAXES

If a tax is levied by any governmental agency or authority (city, state or federal) on the Receipts of the Play, such tax shall be deducted from the Receipts at the end of each and every performance; and all calculations hereunder shall be made and settled on the basis of the Receipts less such tax.

8. DEFAULT

If at any time after _____ the Receipts of the Play fall below \$ _____, the CAC shall have the right and option to terminate this Agreement upon written notice to the Producing Company.

9. INSURANCE

The Producing Company hereby assumes total responsibility for the condition and use of the Theater and for the contents, and agrees to hold harmless, indemnify and defend the CAC from any claims, actions or causes of action which may arise

therefrom, during the term of the Agreement, or while The Producing Company occupies the Theater, or which may arise after the termination of the Agreement from the fault of The Producing Company, its employees, agents or invitees. The Producing Company further agrees to maintain public liability insurance covering the condition and use of the Theater with limits of at least _____ and to name the CAC as an additional insured herein, with waiver of subrogation; or in the alternative and at the CAC's choice to furnish workman's compensation covering all members of the Producing Company, with waiver of subrogation, and to furnish evidence of same upon demand.

If Producing Company fails to effect and maintain such insurance, the CAC may arrange for the same, and deduct the cost of the premiums from the first moneys thereafter due the Producing Company hereunder.

10. CONCESSIONS

With respect to concessions:

- (a) The CAC shall have the exclusive privilege, for its sole benefit, to sell or cause to be sold food and refreshments during the Engagement.
- (b) The Producing Company shall have the exclusive privilege, for its sole benefit, to sell or cause to be sold souvenirs, and if the Play is a musical, sheet music and recordings of the Play during the Engagement.

11. INCIDENTAL EXPENSES

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The following incidental expenses shall be borne to the extent of 100 % by the Producing Company:

- (a) The additional hourly compensation of a CAC receptionist to close the building should Producing Company or its invitees occupy the Theater past closing of the CAC to the public on any night.
- (b) The installation of any additional electric or special exterior signage not usually provided by CAC to a Producing Company.
- (c) All advertising, except those services provided by the CAC in Clause 5 of this Agreement.

12. SIGNAGE

No display signs in or about the Theater shall be installed by the Producing Company without the CAC's Technical Director's approval.

13. ACCESS

The CAC, its agents or workmen shall have the right to enter the Theater at any time for the purpose of making repairs, inspection or exhibition to prospective users.

14. DESTRUCTION OF THE THEATER

If the Theater is destroyed by fire or otherwise, or if the CAC is unable to perform its obligations hereunder for any reason beyond its control (such as strikes, Acts of God, war, etc.), it shall not be responsible to the Producing Company for any damages caused thereby. In such event the provisions of clause 6(b)

shall not apply during the period the Play cannot be performed at the Theater; and if such period continues for more than one week, the Producing Company may on written notice terminate this Agreement.

15. ADDITIONAL REHEARSALS OR PERFORMER ILLNESS

If the Theater is closed because the Producing Company desires to hold further rehearsals, or because of the illness or failure or refusal to appear of any or all of the performers, or for any cause within the Producing Company's control, the Producing Company shall pay liquidated damages of \$250 a week for the times closed, and in addition to all the other expenses incurred by the CAC in accordance with the provisions hereof.

16. PRODUCING COMPANY'S EQUIPMENT

All electrical and other equipment brought into the Theater by the Producing Company for use in connection with presentation of the Play shall comply with the rules and regulations of the local Board of Fire Underwriters, the ordinances and statutes of the city and state in which the Theater is located, and the rules, regulations and directives issued by every governmental agency or authority having jurisdiction thereof. If any violation is placed on the equipment, the Producing Company shall promptly remove the same at its own expense; and if it fails or neglects to do so within (two days after receipts of the notice of violation, the CAC shall have the right but not the obligation, to remove the violation and to charge the expenses therefor to the Producing Company. Such expenses shall be

payable out of the Producing Company's share of the Receipts, and may be retained by the CAC out of such share at the next weekly accounting.

17. PRODUCING COMPANY'S COMPLIANCE WITH LAWS

The Producing Company shall comply with all federal and state social security laws pertaining to persons employed by it in or in connection with the Play, and shall duly pay all taxes payable thereunder.

18. PRODUCING COMPANY'S COMPLIANCE WITH CAC RULES

The Producing Company undertakes that all its employees, including the cast of the Play, shall abide by all the reasonable rules prescribed by the CAC for orderly operation of the Theater, and that it will pay for any breakage or property damage occasioned by any of its employees or invitees.

19. ATTORNEY'S FEES AND COSTS

Should any claim in favor of the CAC upon this Agreement be placed in the hands of an attorney to enforce the claim, the Producing Company shall pay the attorney's fee in the amount of twenty-five percent (25%) of the claim, together with all costs, charges and expenses.

20. RESTORATION

Upon termination of the Engagement, Producing Company agrees to vacate the Theater promptly leaving it in a neat, operational and broom clean condition. The CAC shall have the option to demand at any time that the Theater be restored to its original condition and that unauthorized alterations made by Producing

Company be removed and/or repaired at Producing Company's expense.

21. ADDITIONAL SECURITY

As additional security for the performance of the obligation in Clause 20 of this Agreement, the CAC may withhold an additional amount from the ticket sales of the Producing Company's final performance in the Theater.

22. INDULGENCES AND EXTENSIONS

Failure of the CAC to strictly and promptly enforce the terms and conditions of this Agreement shall not operate as a waiver of the CAC's rights, the CAC expressly reserving the right to always strictly and promptly enforce the terms, conditions and requirements of this Agreement, regardless of any indulgences or extensions previously granted. The receiving by the CAC or the CAC's representative of any payment in arrears, or after notice of institution of any suit or possession or cancellation of this Agreement, or permitting The Producing Company to remain in the Theater while in violation of any of the terms of this Agreement shall not constitute a tacit renewal or reconduction of this Agreement.

IN WITNESS WHEREOF, the parties have executed this Agreement in duplicate originals this 19 day of April, 1995.

PRODUCING COMPANY

CONTEMPORARY ARTS CENTER

By: Bridget E. Kline
Gerselberg Productions, Inc.

By: Ted Potts
Executive Director

SS# or Tin [REDACTED]

FREEPORT MCMORAN THEATRE TECHNICAL SPECS AND RULES
prepared by the Technical Director-3-25-94

The Freeport McMoran Theater space at the Contemporary Arts Center is provided "as is." There are some limitations and restrictions on its use.

The Freeport McMoran Theater is a black box theater that is used by many different people for many purposes. Theatrical plays, concerts, dance recitals, film and video screenings, lectures, and meetings have all taken place in the theater. The theater has new and sophisticated equipment that can be used to create a very spectacular show, however there are some limitations on the uses of the theater and its equipment.

The money agreed upon is for the rental of the theater space and certain equipment, a fully functioning lighting and sound system. The price does not include the operating of said equipment. Because the sound and lighting systems in the Freeport McMoran Theater are sophisticated and new, the CAC MUST take precautions to protect it from damage by not letting inexperienced people operate our equipment. The CAC has a list of experienced technicians that we feel are competent and responsible to operate our equipment properly and safely, and are experienced professionals in the performing arts field. Therefore, if you plan to use our lighting or sound system, we request that you use one of these approved people for your event. Each technician, one for lighting and one for sound, will cost you an extra price. (We recommend that each technician gets paid \$7.50 per hour with a minimum of 4 hours per day, or a flat weekly rate based on number of rehearsals and performances). If you really want to use your own crew members to run the equipment, the CAC may still insist that you pay for one of our recommended technicians (or our TD) to make sure that our equipment is being operated correctly and safely. They also ensure that the equipment is being turned on and off properly and will be able to help if a technical problem arises. If you are planning to use lights or sound for your event, we must know well in advance, at least 3 or more weeks, so that we will be able to line up some one for the designated time of your event. Any other crew people that you require, such as a stage manager or backstage personnel, should be provided by your group. If you need help finding some other crew people, we will do our best to help you.

The rental of the space comes "as is". If you wish to change anything or set up any scenery or equipment, you must supply all of your own materials, electronic equipment, tools, and crew to do so. Any scenery that you build or load into our theater must meet all safety and fire codes and prove not to be a hazard to people who may be in the theater. **All decisions about the safety of your scenery, equipment, and its rigging is at the sole discretion of our technical director.** You are also responsible for the strike of any and all scenery, equipment, trash that you bring into the theater, and have the theater fully restored to original condition by the agreed upon date.

If you should have any questions about any part of the theater, its equipment, the operating of the equipment and its limitations, the CAC has a Technical Director who will be able to show you all of the equipment and answer any technical questions you may have to the best of his ability. If you have a technical problem during the load in or run of your show, our Technical Director will assist you in solving the problem, to the best of his ability. However, our Technical Director is very busy, working on more than one event at a time, and as such may not be available at all times to help you out, so be prepared - hire a good crew! Our Technical Director is not part of your working crew and is not here to work for you solely. He is

DRESSING ROOMS

There are two dressing rooms and each room has a full bath that you may use. There is also a green room downstairs for your use. The dressing rooms and the green room can be locked and secured during the night and day and you may keep any of your costumes or props in these rooms during the run of your event, however, the CAC is not responsible for any items you may wish to leave in the building. We will stock the bathrooms with toilet paper and paper towels but not cloth towels or soap. We will clean and replenish the bathrooms with more paper products upon your request. Please try to keep the dressing rooms and the green room as trash free as possible. We will provide you with as many trash cans as you need. There is **NO SMOKING** in either dressing room or the green room. Smoking is allowed only in the outside access hallway next to the theater.

THE FREEPORT MCMORAN STAGE AND SEATING AREA

The Freeport McMoran Theater stage is approximately 30 feet wide and 18 feet deep. There is no natural crossover or fly capacity in the theater. There are 16 6'x14' black curtains that can be hung in the theater. These curtains are usually already hung in the theater approximately three feet from the back wall, to create a crossover, and they are also hung as legs on either side of the stage. To adequately mask the theater, it takes all 16 curtains with none left over. All drapes are dead hung from overhead pipes. All pipes, which are also used as electricians for the lighting instruments, are all at a fixed height of approximately 13 feet 8 inches from the stage floor. The CAC has no traveler tracks. There is no grand drape in our theater. If you need further information on the dimensions of the theater, please ask. A Technical Package is available also.

The FT is capable of different seating configurations. We always keep the theater set up in a proscenium style containing 170 seats. We can put in an extra 30 chairs in the large isles on either side of the theater to get the seating up to 200 max. If you plan to use these isles for stage entrances and exits, it may not be a good idea to put in these extra seats. The only way to get in more than 200 seats is to reconfigure the seating arrangement to the stage, such as a theater in the round or a three quarter thrust configuration. At this point in time we are unable to accommodate all of our many potential seating configurations until our inventory of chairs, risers, and safety rails is increased. We find that most of the people interested in using our theater like it in the proscenium style; therefore, if you want any different seating configuration, you will have to pay for your own crew to come in to move the chairs and risers to suit your needs. (It's hard work). Please discuss any changes with our TD - he can tell you what is possible seating wise at this time. When your performances are over, **you must return the seating to the proscenium style.**

THE FT LIGHTING SYSTEM

The lighting system is not yet fully completed and does have some limitations. Our light board is an Electronic Theatre Controls (ETC) model Insight computer board. It has 72 control channels with a 200 cue memory max. You can also program sub masters for manual control and it can do some special effects. We have 48 2,400 watt LMI dimmers. Our instrument inventory consist of:

3

- (6) 6x12 750 watt ERS
- (20) 6x9 750 watt ERS
- (12) 4.5x6 500 watt ERS
- (3) 8" Fresnels 1,000 watt
- (35) 6" Fresnels 500 watt
- (12) PAR 64 500 watt wide flood
- (1) 6' strip light with 3 circuits containing 12 lamps
at 150 watts each
- (1) 6' strip light with 4 circuits containing 12 lamps
at 150 watts each
- (2) 18' strip lights with 3 circuits containing 36 lamps
at 150 watts each
- (1) 13'-6"x50' cyc
- (2) Top Hats
- (5) 4 door Barn Doors
- (7) 2 door Barn Doors

Our cyc is simply a natural colored muslin drop. It is usually not hung and is always folded and stored in our storage facilities. You will also have to provide all of your own color and any gobos that you need. We do not have any Rondel colored glass covers for any of our strip lights. We do not have any slide projectors, movie projectors, or video equipment in the theater. You will have to provide your own projecting and video equipment. We do have a front projection screen that measures 10' x 12'. The screen has to be hung from the ceiling and can be done so easily in a few different places depending on your needs. We also have some pipe that you can rig as booms.

We usually have hung a generic rep plot of lighting instruments in the theater to adequately cover the entire stage in light. If you use your own lighting design or modify our rep plot in any way, you will have to restore our rep plot at your strike to its original position. The plot uses 44 of the instruments listed above. We highly recommended that you use our rep plot as it is hung in place and just add your color, any other lighting instruments you may need as specials, and do a focus. If you need any further information on the lighting equipment or the rep plot please ask.

THE FT SOUND SYSTEM

Our sound system is not yet fully completed and does have many limitations. Our sound system can be used as a playback system or can be used for a live mix of musical instruments and voices on stage. Our sound system inventory is as follows:

- (1) SECK Model 1882 18 channel mixing board
- (1) Phillips FC-60 cassette player/recorder
- (1) Phillips FC515 dual cassette player/recorder
- (1) Teac 3101 four track reel to reel player/recorder
- (1) Alesis Quadraverb effects unit
- (1) Alesis MEQ 230 1/3 octave equalizer
- (2) QSC Series One Amps (2 channels each)
- (1) Peavey 2 channel amp
- (2) Peavey 115 INTL speakers
- (2) JBL 4691B speakers
- (2) Peavey 112HS wedge monitors
- A VERY FEW Assorted hand held microphones
- Microphone stands, booms, goose necks, and
- Assorted cable

4

Technical Projects Headset System

- (1) Bay Station
- (5) Headsets
- (4) Belt packs

The 2 JBL speakers are permanently hung at the front edge of the stage and are being powered by one of the QSC amps. This set up is run through a separate RANE equalizer and the speakers have been tuned to fit the room acoustics from this position. It is set up to playback in stereo. This set up is our house system and may not be changed for any reason. The JBL speakers cannot be moved, turned, or tilted in any way and the Rane equalizer may not be adjusted. The rest of the equipment listed above may be used by you to suit your needs. If you need any special equipment that we do not have, such as more or better microphones- or more microphone or speaker cable, you will have to supply them yourself. If you need help, we can give you the names of different sound suppliers in the area.

SCENE SHOP AND SCENERY

The Freeport Theater has a small scene shop. You may be able to use the shop (depending on other event competition for the space.) If you are planning to build scenery on site during your load in. You will have to supply all of your tools. You must supply all of your own building materials (wood, metal products, pipe, paint, paint brushes and rollers) and all of your own hardware such as screws, nails, hinges, etc... You may only have access to the scene shop while our technical director is on the premise. You may not store anything in our shop. The shop must be cleaned up no more than two days after your Opening date. We do not have any liability insurance that will cover you or your workers while they work in our shop, theater, or anywhere in our building. You must provide proof of insurance in order for your people to work on the premises.

Any scenery that you build or load into our theater must meet all safety and fire codes and prove not to be a hazard to people who may be in the theater. **All decisions about the safety of your scenery or equipment is at the sole discretion of our Technical Director.**

The CAC has almost no stock scenery to speak of. You must ask before you may use anything for your event. Because there are many events happening at the CAC some items may already be in use or have been spoken for by some other function. **Just because you see an item in the theater does not mean that you are able to use it.** There are a few flats and some platforms in storage that may be available. We have no stage jacks. We are not responsible for the condition of these scenery pieces. Some of the pieces you may want to use will need repair before they can be used safely. You will have to provide your own crew to bring these items out of storage, repair them, if necessary, and paint or decorate as you need. **You must ask before you make any repairs or modifications (painting, cutting items in half, etc...) to any of our scenery items.** Any modifications or repairs that you make to our scenery items becomes the property of the CAC. Keep in mind that we have very few scenery pieces, so plan to supply all of your own scenery.

OTHER FT ITEMS

PROPS: The CAC has very few props. You may use any of the few props that we have provided that no one else is using them. Please ask before you decide to use something for your event. Just because you find some prop in the theater does not mean that you are able to use it. You may not alter any prop (painting, cutting it in half, etc...) without asking first. If you are looking for something specific, please inquire to see if we have it. However, you should definitely make plans to supply all of your own props.

COSTUMES: The CAC has no costumes. You will have to supply all of your own costumes.

MUSICAL INSTRUMENTS: The only musical instrument the CAC has for your use is a baby grand piano. Please ask first if you can use the piano in case some one else has reserved it. The piano can only be used in the Freeport McMoran Theater. We are not responsible if the piano is out of tune. We also have 13 music stands but no music stand lights. If you are going to use the piano or the music stands for any use other than what they were designed for, then you must notify the CAC Technical Director before such action takes place. That means if a person is going to stand, sit, dance, or conduct any activity on or around the piano or the music stands or if any object is going to be placed on top of these items, such as a candle opera with burning candles or a statue of any kind, that could damage them, then you must get special permission to do so. Failure to get permission from the CAC Technical Director will result in the forfeit of all privileges concerning the use of the piano and the music stands.

DANCE FLOOR: The CAC has a vinyl dance floor that covers almost the entire stage. It is black on one side and gray on the other. If you want to use it, you will have to supply your own crew to roll it out and to pick up again after the performance. Special precautions must be used while you are using the dance floor in order to insure its proper care including proper cleaning of the dance floor. You must supply your own gaffer's tape which is necessary to tape down the floor.

There is no smoking, eating, or drinking allowed in the Freeport McMoran Theater. NO EXCEPTIONS.

THE CAC RESERVES THE RIGHT TO REFUSE THE USE OF ANY OF THE ABOVE MENTIONED EQUIPMENT IF YOU OR YOUR GROUP USES SAID EQUIPMENT IN A MANNER THAT COULD BE DANGEROUS OR DAMAGING TO THE EQUIPMENT OR ANY PERSON WHO OCCUPIES THE THEATER. ALL SUCH DECISIONS ABOUT SUCH MATTERS ARE AT THE SOLE DISCRETION OF THE CAC AND ITS STAFF.

CAC FMT Contract Initial _____ Date _____

MARKETING RIDER

89

Publicity and Promotion

The producing company is responsible for generating its own publicity and promotional materials for the production, subject to the requirements described below. The producing company must supply the CAC with the name and phone number of a press contact to whom inquiries can be referred.

The CAC assists in promoting the production by listing it in the monthly calendar. To be listed in the calendar, information about the production must be supplied to the theater rental coordinator no later than the first of the month preceding the month in which the engagement begins.

Press release

The producing company shall write and send the press release for the production. The release must state

"The Contemporary Arts Center presents a (producing company's name) production of ..."

The release must be submitted to the theater rental coordinator for review and written approval by the marketing department at least 4 weeks prior to the beginning of the engagement. The release must not be sent out without incorporating changes required by and receiving the written approval of the marketing department. The CAC requires a copy of the final release for its files.

Promotional materials

The producing company is responsible for preparing and distributing all promotional materials for the production. Promotional materials include invitations, posters, fliers, T-shirts, ads (video, audio, print), programs and more. All promotional materials must state

"The Contemporary Arts Center presents a (producing company's name) production of"

Promotional materials (except the program) must be submitted to the theater rental coordinator for review and written approval by the marketing department at least 4 weeks prior to the beginning of the engagement. The program must be submitted for review and written approval at least one week prior to the first performance. No promotional materials may be released without incorporating changes required by and receiving the written approval of the marketing department. The CAC requires 25 copies of all printed materials for its files.

Mailing List

The marketing department will provide, free of charge, a music, theater, performance or visual arts mailing list to the producing company. To obtain a list, the producing company must submit the request to the theater rental coordinator at least one

week prior to when it is needed. Requests for membership mailing lists will be directed by the coordinator to the development department. ⁹⁰

Bulk mail

The producing company may send out a mailing using the CAC's non-profit bulk mail permit provided

- a) the lessee deposits funds to cover the mailing into the CAC's bulk mail account prior to the mailing;
- 2) the lessee furnishes a copy of the bulk mail deposit slip to the theater rental coordinator; and
- 3) the lessee provides a copy of the postage receipt to the theater rental coordinator.

If the producing company's first deposit fails to cover the cost of the mailing, a second deposit must be made immediately and the receipt supplied to the theater rental coordinator.

The CAC does not provide instruction or assistance in bulk mailings. Any bulk mailing bearing the CAC's indicia must also bear its return address.

Documentation

The CAC reserves the right to assign this project for archival documentation by its photographer. No photography or videography by the CAC will disrupt public performances or violate contracts and/or copyrights. All other photo or video documentation is the responsibility of the producing company.

MONEY RECEIPT

NO. _____

CAC

DATE 4/19 1995

RECEIVED BY Bridget E. Kling / JPI

Two hundred dollars 20/100 DOLLARS

Deposit for Sept co presentation

Bridget E. Kling ACCOUNT TOTAL \$ 200.00

Janet Maynes AMOUNT PAID \$ _____

BALANCE DUE \$ _____

D 2501

APPENDIX C - Production

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PRODUCTION CONTRACT

93

Name Jaime Ardoyno

Address 4932 Meadowbank

City New Orleans State LA Zip code 70128

Phone (day) 241-9487 (evening) _____

Social Security # 

This is an agreement between Bridget Kling, *Producer*, MILLENNIUM and the person named above to act as **stage manager** for the production to be held at the Contemporary Arts Center, 900 Camp Street in New Orleans.

By signing this agreement, the person named above agrees to attend all called rehearsals and performances, from August 8 - September 17, 1995 at the time and place specified by the Producer {please refer to rehearsal and performance schedule}.

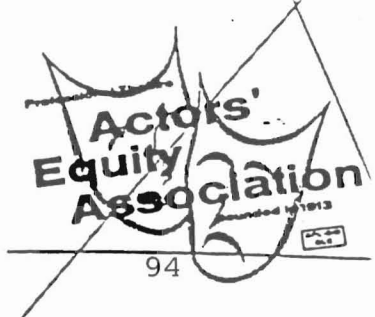
The person named above will be paid a fee of \$750.00, upon conclusion of this agreement.

-Stage Manager will perform normal production responsibilities and any additional duties as per director's request addressed during rehearsal period.

I have read and agree to the above.

Jaime S. Ardoyno 8/8/95
Stage Manager Date signed

Bridget Kling 8/8/95
Bridget Kling Date signed



Actors' Equity Association

(Affiliated with the AFL-CIO)

SPECIAL APPEARANCE CONTRACT

To be issued to Actors with the consent of Equity upon application by the Producer.
MUST BE SIGNED BEFORE ACTOR GOES INTO REHEARSAL

AGREEMENT made this 28th day of August, 19 95, between the undersigned (Producer or Producers) and Alan Paul Lee, hereinafter called "Actor."

Contemporary Arts Center (Freeport-McMoRan Theater)
Theatre
900 Camp Street, New Orleans, LA 70130
Address

MILLENNIUM: Inside the Minds of the
Play Fringe

Keller Talents, Inc.
Paymaster (if any)
2604 East Dempster St Des Plaines, Illinois 60016
Address

Principal performer
Role(s)
Dates: First Rehearsal: 8/28/95
First Public Performance: 9/15/95
Anticipated Closing: 9/17/95

Keller Talents, Inc.
Employer's Unemployment Registration Number State
Keller Talents, Inc.

\$333.33 Dollars (\$

)
Worker's Compensation Carrier and Policy Number

Weekly Salary

Housing Provided: Yes _____ No x

Per Diem: n/a

1. The Producer agrees to employ the Actor to rehearse and perform the specified role(s) during the specified periods at the stated salary. This compensation is based on a maximum of five (5) performances per week and a maximum of thirty (30) hours of employment per week. These and all other terms of the GUIDELINES FOR EMPLOYMENT UNDER SPECIAL APPEARANCE CONTRACTS, LEVEL (specify I or II) II are incorporated herein including provisions for additional compensation or consideration such as, without limitation, overtime payments and transportation. Except as expressly stated herein or set forth in the GUIDELINES FOR EMPLOYMENT, working conditions shall conform to rules which have been adopted by custom and usage in the professional theatre.

Additional riders relating to Actor's duties and or compensation, which are subject to approval by Equity, ~~is~~ / are ~~not~~ (delete one) attached and made part of this Agreement.

2. The Producer agrees to have deposited with Actors' Equity Association, before the signing of this Agreement, certified checks or bank money orders:

(A) Payable to the Actor, in an amount equivalent to no less than two (2) weeks of the Actor's contractual salary. The salary checks deposited with Equity for transmittal are to be net checks, i.e., minus withholdings.

(B) Payable to the Equity League Pension and Health Fund for Pension coverage calculated at eight percent (8%) of the total gross salary due to the Actor for each and every week of employment plus the current weekly premium for salary continuance insurance multiplied by the projected work weeks.

(NOTE: ACTOR AND PRODUCER ACKNOWLEDGE THAT NO HEALTH INSURANCE CONTRIBUTIONS ARE MADE OR HEALTH BENEFITS EARNED HEREBY.

INITIAL: _____ (ACTOR) BEK (PRODUCER))

(C) Payable to Actors' Equity Association for dues and assessments in amounts certified by Equity as due.

3. The Producer further agrees to be bound by the Agreement and Declaration of Trust establishing the aforesaid Pension and Health Trust Funds, including all its rules and regulations and any and all amendments and modifications thereto which may be adopted by its Trustees during the term of this Agreement.

4. The Producer agrees to obtain Unemployment Insurance and Worker's Compensation coverage for the Actor under this contract.

5. The Producer agrees to recognize Actors' Equity Association as the exclusive collective bargaining agent for the Actor.

6. The Actor hereby assigns to Actors' Equity Association from any compensation earned or to be earned under this contract such amounts for dues, initiation fees and assessments as Equity certifies to the Producer as due. The Actor authorizes and directs the Producer to deduct such amounts from Actor's weekly salary and to remit same to Equity. This assignment, authorization and direction shall remain in effect until revoked by the Actor, and shall be irrevocable for a period of one (1) year from the date appearing above or until the termination of this contract, whichever occurs sooner. This clause shall be operative unless stricken by the Actor in which case the Actor is liable for direct payment of dues to the Association. If the Actor strikes this clause and elects to pay dues directly to the Association and in default of payment of any legally required dues or assessments, the Actor is subject to discharge from employment for dues delinquency.

7. The Actor shall be free to accept more remunerative employment in the entertainment industry, in accordance with provisions in the GUIDELINES FOR EMPLOYMENT. This time off is an unpaid leave of absence.

8. The Producer agrees to the continuing obligations set forth in the CONVERSION, CONTINGENT AND SUBSIDIARY RIGHTS provisions of the GUIDELINES FOR EMPLOYMENT.

9. The Producer may close the show by giving the Actor one (1) week's written notice. Either party may terminate this contract by giving the other party no less than two (2) weeks' written notice, a copy of which shall be filed with the Equity office. However, the Producer may terminate the contract only for just cause.

10. Any dispute arising under, out of, in connection with or in relation to this Agreement or any breach or asserted breach thereof, shall be determined and settled by arbitration, pursuant to the Voluntary Labor Arbitration Rules of the American Arbitration Association. The Producer recognizes and acknowledges that the Actor is a member of Actors' Equity Association and that said Association represents the Actor in all matters governing conditions of employment in the legitimate theatre field. Accordingly, the Producer agrees that in the event of any claimed breach of this Agreement or any grievance arising hereunder which may give rise to an arbitration proceeding, that the Producer and Actors' Equity Association will be sole parties to such proceeding. Any award rendered shall be final and conclusive upon the parties and judgement thereon may be rendered in the highest court of the forum, State or Federal, having jurisdiction. Any hearing or arbitration will be held at a location selected by Actors' Equity Association.

11. The Producer shall not practice discrimination against any Actor because of race, color, creed, age, disability, national origin, gender or sexual orientation. The Actor shall not be required to perform in any theatre or place of performance where discrimination is practiced (1) against any Actor or (2) against any patron as to admission to or seating in such theatre or other place of performance.

12. The Producer agrees that where the Producer is a corporation, this Agreement must be signed by the corporation and by an individual in his or her own name and not as a corporate officer, and that any corporation desiring to employ an Equity member must first secure the consent of Equity; and the person or persons signing this Agreement, either as an officer, representative or agent of a corporation, agrees that his signature is in addition an individual signature, binding him individually to this Agreement as an employer, in addition to such employment by the corporation. This provision is of the essence of this contract.

Bridget E. Kling

Date

Bridget E. Kling

Name (please type)

Alex Paul Lee

Date

4481 Lafaye Street, #1

Address
New Orleans, LA 70122

Actor's Social Security Number

EQUITY LEAGUE HEALTH TRUST FUND

PLEASE PRINT OR TYPE

| | | | |
|---|--|---|--------------------------------|
| PROFESSIONAL NAME AS LISTED WITH ACTORS EQUITY | LAST NAME LEE | FIRST NAME ALAN PAUL | MIDDLE INITIAL |
| NAME ON SOCIAL SECURITY RECORDS IF DIFFERENT FROM ABOVE | LAST NAME | FIRST NAME | MIDDLE INITIAL |
| HOME ADDRESS | NUMBER AND STREET OR AVENUE 4481 Lafaye St, #1 | CITY TOWN VILLAGE New Orleans, LA | STATE ZIP CODE 70122 |
| DATE OF BIRTH | MONTH DAY YEAR 06/21/55 | SEX <input type="checkbox"/> FEMALE <input checked="" type="checkbox"/> MALE | SOCIAL SECURITY NUMBER |
| NAME OF SHOW IN WHICH EMPLOYED | MILLENNIUM: Inside the Minds of the Fringe | | |
| EMPLOYER'S NAME AND ADDRESS | Bridget Kling, Producer 4481 Lafaye St #1, New Orleans LA 70122 | | |
| DATE OF YOUR FIRST REHEARSAL | MONTH DAY YEAR 08/28/95 | TYPE OF EQUITY CONTRACT (i.e. Stock, Rep, Sid, Prod.) Special Appearance | |

To qualify for Hospital/Medical coverage, the member must have been employed for a minimum of 12 weeks in the last 4 quarters to qualify for the 12 Week Plan and for a minimum of 20 weeks in the last 4 quarters to qualify for the 20 Week Plan. Insurance coverage will be effective on the first day of the second quarter thereafter and will last for one year.

I am electing coverage by Blue Cross/Union Labor Life
 I am electing coverage by local HMO (if available)

| | |
|-------------|------------------------------|
| DATE SIGNED | YOUR LEGAL SIGNATURE IN FULL |
|-------------|------------------------------|

SEE REVERSE SIDE TO LIST DEPENDENTS FOR COVERAGE

ELIGIBLE DEPENDENTS ARE A LAWFUL SPOUSE, AND UNMARRIED CHILDREN UP TO DECEMBER 31ST OF THE YEAR IN WHICH THE CHILD REACHES HIS OR HER 19TH BIRTHDAY.

PLEASE NOTE: YOU, THE MEMBER, MUST PAY FOR YOUR DEPENDENTS' COVERAGE.

PLEASE PRINT OR TYPE CLEARLY THE NAME AND DATE OF BIRTH OF YOUR DEPENDENTS. DO NOT LIST YOUR DEPENDENTS UNLESS YOU INTEND TO PAY FOR THEIR COVERAGE.

| NAME (IN ORDER OF AGE) | RELATION TO YOU | | | | DATE OF BIRTH | | |
|------------------------|-----------------|------|-----|-------|---------------|-----|------|
| | Wife | Hsbd | Son | Dghtr | Month | Day | Year |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

FOR YOUR DEPENDENTS:

Do you want Hospitalization coverage? Yes No
 Do you want Medical coverage? Yes No
 Do you want HMO coverage? Yes No

TECHNICAL AGREEMENT

97

Name Neil Ingles
Address 3119 Jena
City New Orleans State LA Zip code 70125
Phone (day) 899-9023 (evening) same
Social Security # [REDACTED]

This is an agreement between Bridget Kling, *Producer*, MILLENNIUM and the person named above to provide technical direction for this production to be held at the Contemporary Arts Center, 900 Camp Street in New Orleans.

By signing this agreement, the person named above agrees to attend all called rehearsals and performances, from August 8 - September 17, 1995 at the time and place specified by the Producer {please refer to rehearsal and performance schedule}.

The person named above will be paid a fee of \$350.00, upon conclusion of this agreement.

Technical Direction includes the following responsibilities:

- Acting as technical director in all technical matters, including sound, light, set (including visuals), front-of-house, and backstage.
- Setting of lights, sound, and accompanying audio-visual equipment (i.e. slide projector, screen, sync unit, etc.)
- Be present to supervise and handle all technical matters from the called time until the theatre closes. Technical Director will be supervising 2 technicians from the CAC who will be operating the sound and lights.
- Any additional technical duties addressed during rehearsal period.

I have read and agree to the above.

[Signature] 8/8/95
Technician Date signed

Bridget Kling 8/8/95
Bridget Kling Date signed

PRODUCTION CONTRACT

Name Erin Wendt

Address 4606 Camp

City NO. State La. Zip code 70115

Phone (day) 8919307 (evening) _____

Social Security # [REDACTED]

This is an agreement between Bridget Kling, *Producer*, MILLENNIUM and the person named above to act as **technician** for the production to be held at the Contemporary Arts Center, 900 Camp Street in New Orleans.

By signing this agreement, the person named above agrees to attend all called rehearsals and performances, from September 5 - September 17, 1995 at the time and place specified by the Producer {please refer to rehearsal and performance schedule}.

The person named above will be paid a fee of \$150.00, upon conclusion of this agreement.

-Technician will perform production duties as specified by the Director and Technical Director and any additional duties as per director's request addressed during rehearsal period.

I have read and agree to the above.

Erin Wendt 9/5/95
Technician Date signed

Bridget Kling 9/5/95
Bridget Kling Date signed

PRODUCTION CONTRACT

Name Walter Bardell
 Address 7931 W. Laverne
 City New Orleans State LA Zip code 70126
 Phone (day) 504-241-5304 (evening) 504-552-0632
 Social Security # [REDACTED]

This is an agreement between Bridget Kling, *Producer*, MILLENNIUM and the person named above to act as **videographer** for the production to be held at the Contemporary Arts Center, 900 Camp Street in New Orleans.

By signing this agreement, the person named above agrees to videotape the performance of September 15, 1995 at the time specified by the Producer.

The person named above will be paid a fee of \$200.00, upon conclusion of this agreement.

I have read and agree to the above.

Walter Bardell 9/15/95
 Videographer Date signed

Bridget Kling 9/15/95
 Bridget Kling Date signed



...some are outcasts and some are loners but all face life standing on their own two feet. Each is sincerely his own creation, adjusting to find a balance between potentials and realities.

--B.D. Boudreaux

The Contemporary Arts Center & Junebug Productions, Inc. present

A

Bridget Kling Production

MILLENNIUM:

Inside the Minds of the Fringe

by

B.D. Boudreaux

performed by

Alan Paul Lee*

Stage Manager
Jaime Ardoyno

Technical Director
Neil Ingles

Photography by
Richard Ingles Robert Levins Neil Ingles

Sound Operator
Neil Ingles

Light Board Operator
Erin Wendt

Electrician
Kimen Allen

Graphic Designer
David Geisenheimer

Sound Recording
Chad Pfeiffer

Set Construction
Roger Guerard

Dresser/make-up
Maria Stridh

Drag Consultant
Vatican Lokey

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, appearing under a Special Appearance Contract

The Order of Performance

SEE RULE ONE
Cajun Zen Master

CLARION
Big Dog

THE DARK SIDE OF A RIGHTEOUS VENGEANCE
Trailer Park Nazi Pretender to the Throne

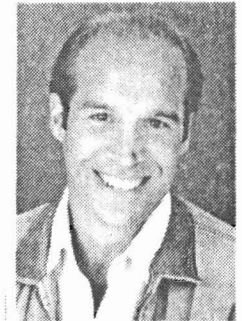
MAKING UP
Bella Donna

STREET SONGS
Troubadour



BIOGRAPHIES

B.D. BOUDREAUX (Playwright) is the first non-profit of Cajun Zen. He describes his working relationship with Mr. Lee as very close.



ALAN PAUL LEE (Actor) has played on stage characters from Shakespeare to Neil Simon and all points in between. His performing life has included acting in drama, comedy, musicals, and opera. Since returning to his native New Orleans from Los Angeles, he has been seen on the JPAS stage as *The Elephant Man* and *Ebenezer Scrooge*. On TV he's been seen locally as a membership drive spokesman for WYES and as DEA Agent Sam on CBS' *Walker, Texas Ranger*. Alan will portray *Sir Thomas More* in JPAS' production of *A Man for All Seasons* early next year.

BRIDGET KLING (Producer) is currently the Coordinator of Media Resources for the University of New Orleans. Upon completion of this project, she will receive her Master of Arts in Arts Administration from UNO. Bridget enjoys volunteering at WYES, and looks forward to the opportunity to produce again... soon.

JAIME ARDOYNO (Stage Manager) has studied painting and sculpture at The School of the Art Institute of Chicago and is currently a senior at UNO in Drama and Communications. In addition to stage managing productions of *Cinderella Battistella* (UNO), *The Imaginary Invalid* (UNO), and *Into the Woods* (Slidell Little Theatre), Jaime also worked as a pig wrangler and stage manager for the recent UNO production, *Father's Prize Poland China*, which was chosen for exhibition at the Kennedy Center for Performing Arts in Washington, D.C. Next up for Jaime is a restaging of UNO's production of *Cinderella Battistella*.

RICHARD INGLES (Photographer) a native New Orleanian born in 1971, studies photography, painting, fiction writing, and motion picture production at UNO. Samples of his photography and writing appeared in the 1995 edition of UNO's *Ellipsis*, and a larger retrospective is currently on display in the dumpster behind the fine arts building. Richard boasts the largest collection of argyle socks in the world, and his hobbies include tennis, golf, bowling, baseball, and chess, all of which he hates passionately.

NEIL INGLES (Technical Director) a senior at UNO studying film and theatre, was born in New Orleans in 1969. Recent lighting design credits include *Balm In Gilead* and *Father's Prize Poland China*, which was showcased at the Kennedy Center this spring as part of the American College Theater Festival. He has worked as a gaffer for local filmmakers Stephen Hank, Mike Savoie, Will Horton, Mo Willems, and Jim Rumsfeld, among others. He designed sound for UNO's productions of *Talley's Folly*, *Key Exchange*, and *One Flew Over the Cuckoo's Nest*. Neil needs a hobby.



LINDA LUSSE
President

Towers Mechanical Contractors, Inc.

P.O. BOX 1522
WESTWEGO, LA 70094-1522

(504) 348-0609
FAX (504) 347-5904

Int-rim
PERSONNEL

CHRISTY STRAWBRIDGE
VICE PRESIDENT

THE MARKHAM, 2301 14TH STREET, SUITE 745, GULFPORT, MS 39502
TEL. (601) 868-9191 • FAX (601) 868-8860

The Producer wishes to thank the following for their support of this project:

University of New Orleans
and the entire Instructional Media & Technology Dept

Dr. Kevin Graves
Peggy Outon
Elizabeth Williams

Pamela Marquis & The Contemporary Arts Center
M.K. Wegmann & Junebug Productions, Inc.
Tom Stetina & Actors' Equity Association
Jay Gardner & WBYU
Eric Anderson & the New Orleans Museum of Art

Richard Dodds

Mr & Mrs Charles Kling
Mr & Mrs Wallace Lee

Towers Mechanical Contractors, Inc.
Interim Personnel of Gulfport, MS
Kert Le Blanc Insurance

Edward R. Cox

Publicity Photos by Neal Foy & David Geisenheimer
Studio Space provided by Ron Calamia

For more information on this performance or future
CAJUN ZEN PRODUCTIONS contact:

Bridget Kling
4481 Lafaye Street, #1
New Orleans, LA 70122
(504) 283-1940

The Contemporary Arts Center & Junebug Productions, Inc. present

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A

Bridget Kling production



INSIDE THE MINDS OF THE FRINGE

By

B.D. Boudreaux

Performed by

Alan Paul Lee

September 15, 16 & 17, 1995

Friday & Saturday 8 pm, Sunday 7 pm

**\$ 12.00 Adults
\$ 10.00 Students,
Seniors & CAC Members**

**Freeport-McMoRan Theater
900 Camp Street 528-3800
Ticketmaster 522-5555**

Curtains

Scheduling

a season

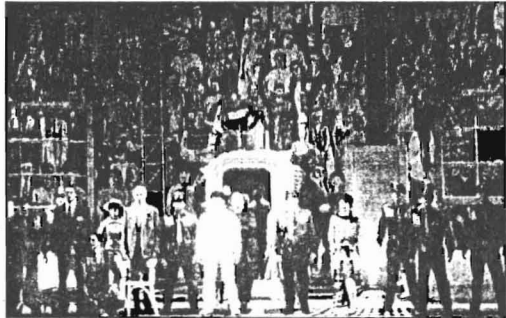
of openings

up



'Carmen' down South: Melanie Conrad and Michelle Conrad are featured in 'Carmen Jones.' The adaptation of Bizet's opera opens Sept. 15 at Le Petit.

STAFF PHOTO BY ELLIS LUCIA



Who is Tommy?: The Who's pinball wizard is now a Broadway musical star headed to the Saenger in January.

Some theaters have their entire seasons mapped out, others are only sure about what's around the corner. But as the following calendar proves, there will be no shortage of theater-going opportunities during the coming year. Be advised that all theaters reserve the right to make changes — and many probably will.

Canal Place Playhouse,
Canal Place Shopping Center (third level).

- ▶ **"No Wonder"** (now through Sept. 16) — Michael Merino's play about the nuclear family and the nuclear bomb
- ▶ **"The Act"** (opens Sept. 22) — A second engagement for Cynthia Owen's show-stopping performance in the Kander and Ebb musical

Contemporary Arts Center, 900 Camp St., 523-1216.

- ▶ **DramaRama3** (today and Saturday) — Dozens of short performances staged throughout the CAC
- ▶ **"Millennium: Inside the Minds of the**

Fringe" (Sept. 15-17) — Alan Lee Paul as multiple characters in his one-man play

- ▶ **"Rage Within/Without"** (Sept. 14-Oct. 1) — A one-woman play about anger and aggression in women written and performed by Kathy Randels
- ▶ **New Orleans Black Theater Festival** (Oct. 12-22) — Performances by a variety of local theater groups

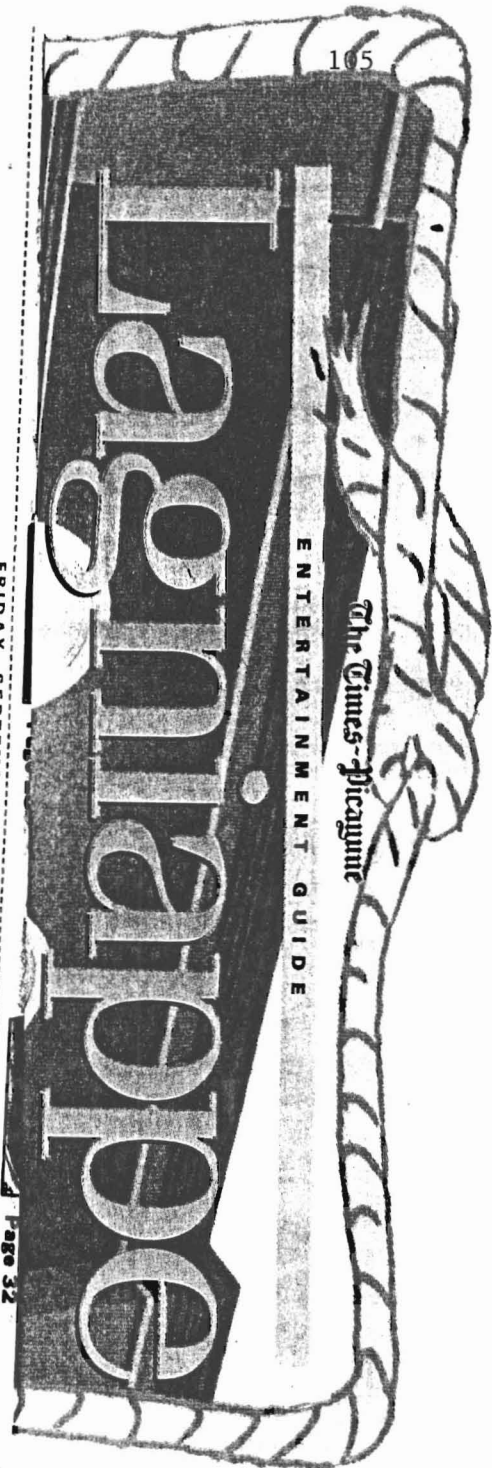
Delgado Community College, City Park campus, 483-4546.

- ▶ **"The Roar of the Greasepaint, the Smell of the Crowd"** (Oct. 19-29) — Leslie Bricusse and Anthony Newley's allegorical musical about haves and have-nots

See SCHEDULE, next page

FRIDAY, SEPTEMBER 8, 1995

Page 32



Schedule: A busy season on stage

Continued from preceding page

Dillard University, 286-4689.
 ▶ **"Miss Evers' Boys"** (Oct. 18-22) — David Feldshuh's fictionalized account of the notorious Tuskegee experiments
 ▶ **"Livin' Fat"** (Nov. 29-Dec. 3) — A comedy by Judi Ann Mason about how a family reacts when \$50,000 falls in its lap
 ▶ **"The Peace Maker"** (Feb. 25-29) — A play by Arnold Pinnix about Martin Luther King Jr.
 ▶ **"Mama, I Want to Sing"** (April 24-28) — A musical loosely based on the career of pop singer Doris Troy

Jefferson Performing Arts Society, Jefferson Performing Arts Center, 400 Phlox St., Metairie, 885-2000.
 ▶ **"The Fantasticks"** (Oct. 28-Nov. 4) — The long, long, long-running musical
 ▶ **"Of Mice and Men"** (Nov. 11-19) — A return of last season's John Steinbeck hit
 ▶ **"Side by Side by Sondheim"** (Feb. 3-12) — Songs in the key of Steve
 ▶ **"A Man for All Seasons"** (March 1-10) — Robert Bolt's stately drama about Sir Thomas More

Le Petit Theatre du Vieux Carre, 616 St. Peter St., 522-2081.
 ▶ **"Carmen Jones"** (Sept. 15-Oct. 1) — Oscar Hammerstein II updates Bizet; a co-production with Xavier University
 ▶ **"The Heiress"** (Nov. 3-19) — A 1947 dramatization of "Washington Square" that has been a Broadway hit all over again
 ▶ **"Steel Magnolias"** (Jan. 12-28) — Robert Harling's bitter-sweet tale of friendship in a small-town Louisiana beauty parlor
 ▶ **"Perfect Crime"** (March 1-17) — A long-running off-Broadway whodunit
 ▶ **"The Secret Garden"** (April 26-May 12) — A musical based on Frances Hodgson Burnett's classic little-girl novel
 ▶ **"They're Playing Our Song"** (June 7-23) — Musical about a love affair between a neurotic composer and lyricist

Loyola University, 861-5888.
 ▶ **"Alice in Wonderland"** (Oct. 3-8) — A new adaptation by Ernest Ferlita, S.J., of the Lewis Carroll classic
 ▶ **"Antigone"** (Nov. 10-19) — Sophocles' tragedy about the conflict between the individual and the state
 ▶ **"The Threepenny Opera"** (March 13-28) — Mack the Knife, Polly Peachum, Lucy Brown and all the rest in the Bertolt Brecht-Kurt Weill musical

Masquerade Productions, Theatre 13, 333 St. Charles Ave., 524-3090.
 ▶ **"Love Letters"** (now through

Oct. 7) — Laughs, love and tears through letters
 ▶ **"La Vie"** (Oct. 20-Nov. 11) — A musical based on "Beauty and the Beast," with a score by Fred Palmisano

Movie Pitchers, 3941 Bienville St., 488-8881.
 ▶ **Oyster Playhouse** (Sept. 18-Oct. 30) — Short pieces by local writers
 ▶ **"Saint Joan"** (October) — Shaw's play about the French heroine
 ▶ **"Tales From the Backseat"** (spring) — Short pieces by multiple authors set in a taxi cab

NORD Theatre, Gallier Hall, 565-7860.
 ▶ **"And the World Goes 'Round"** (opens Dec. 1) — A revue of songs by Kander and Ebb ("Cabaret," "Chicago," "New York, New York," etc.)
 ▶ **"One Mo' Time"** (February) — Vernel Bagneris' backstage musical about a black vaudeville troupe
 ▶ **"The Boyfriend"** (summer '96) — A spoof of '20s musicals by Sandy Wilson

North Star Theatre, 347 Gerard St., Mandeville, 1-800-924-5538.
 ▶ **"Amadeus"** (now through Sept. 23) — Peter Shaffer's speculation on the fate of Mozart
 ▶ **"Comedy of Errors"** (Oct. 5-15) — A cast of teens in Shakespeare's comedy
 ▶ **"Nightmare on Gerard Street"** (Oct. 26-Nov. 4) — Monologues by local authors on spooky themes
 ▶ **"Jesus Christ Superstar"** (December) — The gospel according to Andrew Lloyd Webber and Tim Rice
 ▶ **"Three by Tennessee"**



John Maxwell will portray William Faulkner in 'Oh, Mr. Faulkner, Do You Write?' at Southern Rep in December.

(opens Feb. 29) — Three one-act plays by Tennessee Williams
 ▶ **"The Madwoman of Chailot"** (opens April 18) — Jean Giraudoux's paean to quirkiness, as the title character saves Paris from ruthless developers
 ▶ **"Hair"** (summer) — The granddaddy of tribal love rock musicals

Playmakers, off Lee Road, Covington, 893-1671.
 ▶ **"The Curious Savage"** (Oct. 6-21) — John Patrick's comedy about a rich old lady who turns the tables on her greedy relatives
 ▶ **"Babes in Toyland"** (Dec. 1-16) — Victor Herbert's holiday classic
 ▶ **"The Lion in Winter"** (March 1-16) — The domestic battles of King Henry II and Eleanor of Aquitaine in James Goldman's comedy-drama
 ▶ **"Steel Magnolias"** (May 3-18) — Laughter and friendship in Robert Harling's tale of a small-town beauty parlor
 ▶ **"How to Succeed in Business Without Really Trying"** (July 12-Aug. 4) — Frank Loesser's musical about a window washer who sneaks up the corporate ladder

River Region Drama Guild, Destrehan High School, 652-7167.
 ▶ **"Land of the Dragon"** (Sept. 23-30) — A Chinese fantasy for children
 ▶ **"Fiddler on the Roof"** (June 14-23) — The musical about traditions

Rivertown Repertory Theatre, 325 Minor St., Kenner, 468-7221.
 ▶ **"The Will Rogers Follies"** (now through Oct. 1) — The song-and-dance extravaganza centering on the American humorist

▶ **"The Price"** (Nov. 9-26) — Arthur Miller's drama about estranged brothers settling old scores
 ▶ **A comedy to be announced** (Jan. 11-28)
 ▶ **"Little Me"** (Feb. 29-March 17) — Musical about the rise to riches of a girl from the wrong side of the tracks
 ▶ **"Brighton Beach Memoirs"** (April 18-May 5) — Neil Simon's amber memories of growing up in Brooklyn
 ▶ **"Into the Woods"** (June 6-30) — What comes after happily ever after, with songs by Stephen Sondheim

Saenger Theatre, 143 N. Rampart St., 524-2490.
 ▶ **"Jekyll & Hyde"** (Oct. 3-8) — Pre-Broadway musical about the two-faced scientist
 ▶ **"Ain't Misbehavin'"** (Oct. 24-29) — Fats Waller's music sung by the Pointer Sisters
 ▶ **"Cats"** (Nov. 14-19) — Return of the song-and-dance felines
 ▶ **"The Who's Tommy"** (Jan. 30-Feb. 4) — The pinball wizard



Alan Paul Lee as Troubadour and Big Dog, two of the multiple characters he portrays in 'Millennium: Inside the Minds of the Fringe' at the CAC this month.

in the flesh
 ▶ **"Damn Yankees"** (April 16-21) — The baseball musical, with Jerry Lewis as the devil

St. John Theatre, 115 W. Fourth St., Reserve, 536-6630.
 ▶ **"Little Shop of Horrors"** (Nov. 3-12) — The musical about a man-eating plant

Slidell Little Theatre, Nellie Drive, Slidell, 641-0324.

▶ **"Guys and Dolls"** (now through Sept. 16) — The up side of the New York underworld, with music by Frank Loesser and characters by Damon Runyon
 ▶ **"The Odd Couple"** (Oct. 13-28) — Neil Simon's comedy about mismatched roommates
 ▶ **"Fatal Attraction"** (Dec. 1-16) — Mystery-thriller by Bernard Slade about murder at a movie star's beach house
 ▶ **"How the Other Half Loves"** (Jan. 26-Feb. 10) — Alan Ayckbourn looks at the comic effects of an affair
 ▶ **"Jake's Women"** (March 15-30) — Neil Simon on his troubles with women
 ▶ **"Annie Get Your Gun"** (May 3-25) — Irving Berlin's tribute to sharpshooter Annie Oakley

Southern Repertory Theatre, Canal Place Shopping Center (third level), 861-8163.

▶ **"Oh, Mr. Faulkner, Do You Write?"** (Dec. 2-10) — John Maxwell in a one-man play about William Faulkner
 ▶ **"Four Dogs and a Bone"** (Jan. 20-Feb. 4) — John Patrick Shanley's satirical comedy about schemers and dreamers in Hollywood
 ▶ **"The Little Foxes"** (March 9-24) — Lillian Hellman's dysfunctional family drama
 ▶ **"Wishing Aces"** (May 4-19) — Starting over with the first installment in Rosary O'Neill's tetralogy that concluded last season

Southern University at New Orleans, 286-5000.



Alan Paul Lee as Troubadour and Big Dog, two of the multiple characters he portrays in 'Millennium: Inside the Minds of the Fringe' at the CAC this month.

▶ **"For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf"** (November) — Ntozake Shange's "choreopoem" for women
 ▶ **"El Hajj Maklik"** (February) — Norbert Davidson's look at the life of Malcolm X
 ▶ **"Selma"** (April) — A musical about Martin Luther King Jr. and the early days of the civil rights movement

Teddy's Corner Theatre for Children, Le Petit Theatre, 616 St. Peter St., 522-2081.

▶ **"Treasure Island"** (Oct. 14-29)
 ▶ **"The Phantom of the New Orleans Opera House"** (Dec. 2-17)
 ▶ **"The Jungle Book"** (Feb. 3-25)
 ▶ **"Aladdin"** (March 30-April 14)

Theatre Marigny, 616 Frenchmen St., 944-2653.

▶ **"The Future Is Canceled"** (Sept. 14-Oct. 14) — A play by Eva Sevaldson about a lottery winner trying to make his dying love's wishes come true.
 ▶ **"The Boys in the Band"** (Oct. 21-Nov. 21) — A female version of Mart Crowley's landmark gay play
 ▶ **"Rosalie's Wonderful Life"** (December) — Barry Marino's "Yat" version of "It's a Wonderful Life"
 ▶ **"Extremities"** (opens Jan. 7) — A woman's revenge on a rapist in William Mastrosimone's play
 ▶ **"Sweet Bird of Youth"** (March) — Tennessee Williams' play about a faded movie queen, and her hustler boyfriend

True Brew Theatre, 200 Julia St., 522-2907.

▶ **"... And the Ball and All"** (now through October) — Ricky Graham's comedy about a woman's Mardi Gras krewe
 ▶ **"Someone to Watch Over"**

See SCHEDULE, next page

WEATHER

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LSU wins right to sport white at home



See SPORTS

N.O. riverboat revenue sinks again

See MONEY

Talking heads



Artists stage solo tours de force

See LIVING



German wine fest debuts in Marigny

See FOOD

The Times-Picayune

NEW ORLEANS EDITION

A/B

SEPTEMBER 14, 1995

T H U R S D A Y

159TH YEAR NO. 234 50 CENTS

Grenade hits U.S. Embassy

No one is injured in Moscow attack

By LEE HOCKSTADER
The Washington Post

MOSCOW — A rocket-propelled grenade fired by an unknown assailant smashed into the sixth floor of the U.S. Embassy on a packed boulevard in downtown Moscow Wednesday, prompting the evacuation of hundreds

of employees stunned by the explosion.

The grenade penetrated the ornate embassy wall and was stopped by a large copying machine, embassy authorities said. No one was hurt, perhaps because no one was in the copying room at the time of the explosion.

About a half-hour later, authorities found a portable grenade launcher in the archway of a courtyard entrance directly across the 12-lane avenue from the embassy, about 100 yards from the point of impact. A face mask, a glove and a three-foot-long paper bag that

could have been used to conceal the weapon also were found at the site, embassy authorities said.

"I was on the phone with someone at the time and I said, 'Oh my God, we've been bombed,'" embassy spokesman Richard Hoagland said.

The grenade struck the 10-story embassy with a resounding boom, mangled the copying machine, scorched a portion of the embassy wall and smashed several windows. It was fired at 4:25

See BLAST, A-7



Russian special-force police officers guard the U.S. Embassy in Moscow Wednesday, shortly after the grenade attack.

AP PHOTO

N.O.'s trash will go to Miss.

Service charges won't increase

How the City Council voted, A-8
By ALFRED CHARLES
Staff writer

Saying they were satisfied that Mayor Marc Morial will not ask for an increase in sanitation service charges, New Orleans City Council members voted Wednesday to give his administration the money it needs to haul the city's trash to a Mississippi landfill.

The 6-1 vote ended weeks of closed-door maneuvering that had threatened to bring on what Morial called "a massive garbage crisis."

Late Tuesday afternoon, Morial still lacked the votes he needed, but an intense last-ditch lobbying campaign won over wavering council members.

"I think it's a big win for the city," Morial said after the vote. "It averts a garbage crisis."

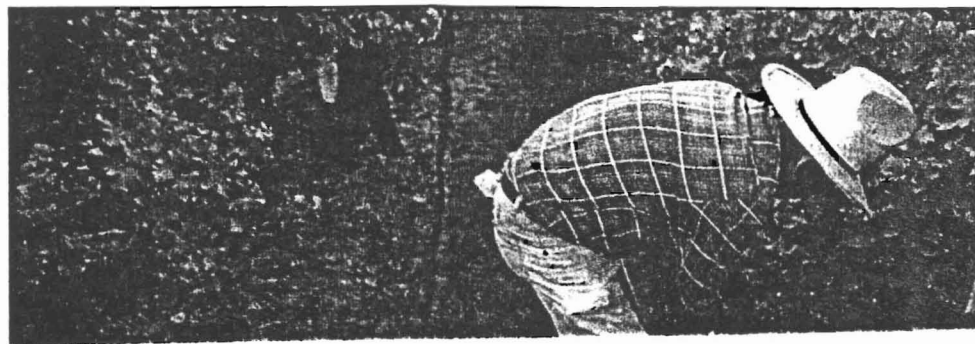
Senate rejects welfare limits

Angry debate precedes vote

By ROBIN TONER
© 1995, The New York Times

WASHINGTON — Democrats

BOUQUET OF BAJA



HE she said



SAME PLACE, DIFFERENT STAGES: Alan Paul Lee and Kathy Randels get together before they launch their own one-person shows this weekend at the Contemporary Arts Center.

STAFF PHOTO BY ELIOT KAMENITZ

A PAIR OF ONE-PERSON PLAYS AT THE CAC

"MILLENNIUM: INSIDE THE MINDS OF THE FRINGE"
A one-man play written and performed by Alan Paul Lee

Where: The Contemporary Arts Center's Freeport-McMoran Theatre, 900 Camp St

When: Friday and Saturday at 8 p.m. and Sunday at 7 p.m.

Tickets: \$12 (\$10 for students, seniors and CAC members) Call 528-3800.

"RAGE WITHIN/WITHOUT"
A one-woman play written and performed by Kathy Randels.

Where: The CAC's Theatre II.

When: Thursdays-Saturdays at 8:30 p.m. and Sundays at 7:30 p.m., through Oct 1

Tickets: \$8 (\$6 for students, seniors and CAC members) Call 528-3800.

MAN'S characters hold up a looking glass

By RICHARD DODDS
Theater writer

In "Millennium: Inside the Minds of the Fringe," opening Friday at the Contemporary Arts Center, Alan Paul Lee portrays six very different characters. In his own life, he has played considerably more roles.

In his multiple forays into Hollywood, the Lafayette native has been a motorcycle messenger, an NBC page, a driving school instructor, a set dresser for a shopping channel, a counselor at a summer camp run by Jane Fonda and a food-blender salesman at a state fair.

After moving back to New Orleans in 1992, there have been more odd jobs, including cook at Brennan's and, currently, part-time control board operator at radio station WBYU. "I took up where I left off in L.A. in terms of survival," Lee said of his efforts to support his acting habit.

But he has only done a handful of roles on local stages since his return. As a member of Actor's Equity, he is officially forbidden by his union to perform in non-Equity productions — which comprise the vast majority of theater in New Orleans. "But I guess you can say I've taken a vow of professionalism," Lee said recently. "I don't want to give up my Equity standing, so this show I'm doing was partly born out of a need to encourage more professional theater."

Lee was also interested in creating a work that would let him publicly stretch as an actor. "You can

See MAN, next page

WOMAN'S 'Rage' has many personas

By SIONA CARPENTER
Staff writer

When Kathy Randels began writing "Rage Within/Without," a solo performance piece about women and anger, she was a theater student who had grown annoyed that only certain kinds of roles were available to women.

"All of the roles I was looking at at the time cast women as victims. It was men are aggressive, women are passive.

"When I first started working on the show as an independent study, I was intrigued by the idea of women as aggressors. What do women do with their anger?"

She explores that question in "Rage Within/Without," opening today at the Contemporary Arts Center. It contains her own prose, historical accounts of murderous women in America and the contemporary stories of violent females, including some who killed their abusive spouses. Randels slips into various personas in the course of the show.

The piece has undergone some significant changes since she first performed it at a women's theater festival on the Northwestern University Campus in 1991.

"The first time I did it I dealt a lot with dreams and the idea of women not being able to express their anger, of being pushed around and keeping it inside and bottled up and not doing anything about it," she said. For the second time around in Chicago in 1994, she wanted to inject something more into the

See WOMAN, E-5

Man

From E-1

say my career has plateaued below the level of financial security," Lee said, "but I'm still proud of what I've been able to do with my craft. But as a writer, I didn't want it come off as 'look at me show off.' I wanted to create something worthwhile for the audience to hear. At first, I thought of it as a one-man show. Now I think of it as a six-character play."

Over the course of the

80-minute production, Lee portrays:

► **Cajun Zen Master**, who opens the show with his philosophies of life that find a cosmic level for "Laissez les bon temps rouler."

► **Big Dog**, a New Orleans radio talk show host who parries with rabid callers on subjects ranging from the Saints to the Levee Board.

► **Trailer Park Nazi**, a skinhead white supremacist making his last statement as he faces execution for murder.

► **Pretender to the Throne**, an evangelical gubernatorial candidate making his campaign speech.

► **Bella Donna**, a French Quarter drag queen preparing for her first stage performance since the death of her lover.

► **Troubadour**, a French Quarter street musician who "leaves us with a little hope for the future."

"The show is based on my observations and reactions to what's happening in the world and in New Orleans in particular, and how people handle it. Everyone will find characters in this show who they agree with and those who offend them," the actor-author said. "I hope to entertain. I'm not interested in making audiences uncomfortable."

But I still hope it will get people to explore their own attitudes."

With producer Bridget Kling, Lee has been working for a year to put "Millennium" together. Although only scheduled for three performances at the CAC, Lee said, "It is my fervent hope that other theaters will express interest in putting it on."

Since his return to New Orleans, his stage appearances have been limited to two roles with the Jefferson Performing Arts Society, Scrooge in "What the Dickens!" and the title character in "The Elephant Man," and a part

as a sleazy Hollywood producer in David Mamet's "Speed-the-Plow" at the True Brew Theatre.

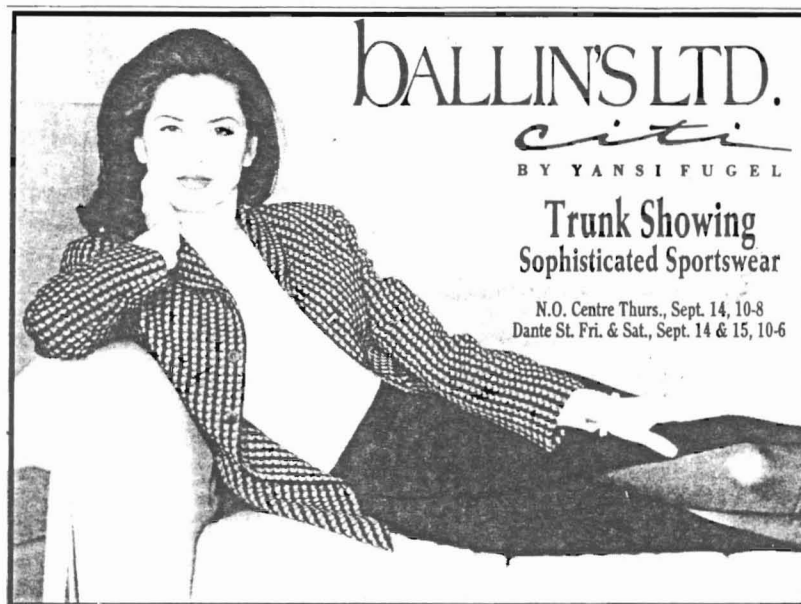
As for Lee's own time in Hollywood, his acting opportunities were largely limited to "theater for little or no pay. As a prematurely balding man in my 20s, there were not many parts available. It seems I wasn't right for the camera."

Lee was first exposed to theater at West Jefferson High School, and was fully consumed by acting at Northeast Louisiana University in Monroe. Now 40, he says he has shed the need for

material luxury that once fueled him.

Lee writes under the pen name B.D. Boudreaux, a figure who represents the ideals of "Cajun Zen," a philosophy Lee has developed from "my earthly struggles and spiritual search."

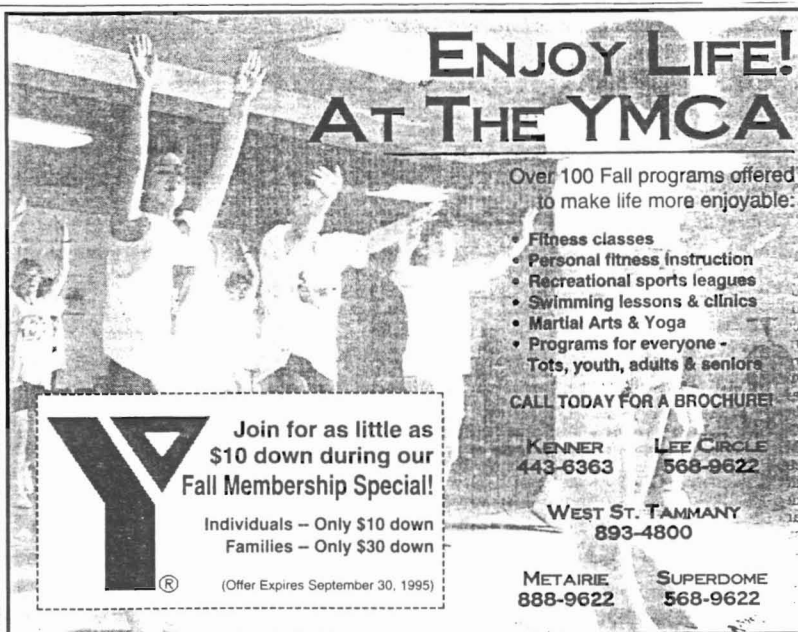
"I try to live up to the standards of Boudreaux," he said. "He is my higher self. And as the Cajun Zen master says, 'It's not a journey into darkness, but a journey through darkness into light.' I think that sums up the show."



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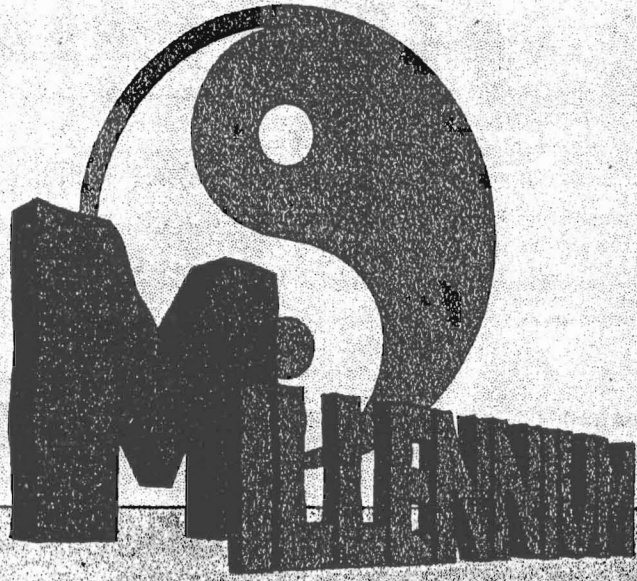
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Bridget Kling production



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By
B.D. Boudreaux

Performed by
Alan Paul Lee

September 15, 16 & 17, 1995
Friday & Saturday 8 pm, Sunday 7 pm

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\$10.00 Students,
Seniors & CAC Members

Freeport-McMullan Theater
900 Camp Street 328-3900
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SEPTEMBER 15, 1995 ■ L'AGNIAPPE 1
SEPTEMBER 15, 1995 ■ L'AGNIAPPE 1

The Times-Picayune

ROBERT G. O'NEILL
Vice President,
Director of Advertising

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September 22, 1995

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Thanks and kindest regards.

Sincerely,



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Director of Advertising

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112



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PRESS RELEASE

114

Contact: Bridget Kling, Producer
(504) 286-6285 or 283-1940
(Fax) 286-3984
4481 Lafaye St, #1
New Orleans, LA 70122

FOR IMMEDIATE RELEASE:

The Contemporary Arts Center & Junebug Productions, Inc. present
A
Bridget Kling production

MILLENNIUM

Inside the Minds of the Fringe

by
B.D. Boudreaux

performed by
Alan Paul Lee

A collection of characters representing the rush to Apocalypse the world at large and Louisiana in particular seem bent on as we draw close to the year 2000. You are invited to share the thoughts of six uniquely different individuals, for a look *Inside the Minds of the Fringe*.

Join the Cajun Zen Master and a Bourbon Street transvestite; New Orleans most outspoken radio talk show host and Angola's most infamous Death Row inmate; Louisiana's ultimate Conservative candidate for Governor and the French Quarter's friendliest street singer for their takes on life as portrayed by **Alan Paul Lee** in the premiere performance of this original work.

MILLENNIUM: *Inside the Minds of the Fringe* will run September 15, 16 & 17, 1995 in the Freeport-McMoRan Theater at the Contemporary Arts Center, 900 Camp Street in New Orleans. Show times are Friday & Saturday at 8:00pm and Sunday at 7:00pm. Ticket prices are \$12-adults and \$10-students, seniors & CAC members. Tickets can be purchased by calling the CAC box office at 528-3800 or by calling Ticketmaster at 522-5555.



- Thru 15:** SOC — Annual membership drive.
- Thru 17:** NOMA — "The Peaceful Librators: Jain Art from India" exhibit of manuscripts, watercolors and sculptures, museum hours.
- Thru 23:** Delgado Gallery — Delgado Arts Faculty Show.
- Thru-Oct. 1:** Rivertown Rep — "The Will Rogers' Follies," directed by Alton Geno, Th-Sa 8 p.m., Su 2:30 p.m.
- 10, 14:** GNO Suzuki Forum — Overture to Cultural Season performance, New Orleans Centre, Su noon, Th 1 p.m.
- 11-Oct. 30:** WWNO/KTLN — Monday night concert program, "McGlinchey Stafford Lang Presents the LPO."
- 14,16:** LPO — Klauspeter Seibel, conductor, Orpheum, Th 7:30 p.m., Sa 8 p.m.
- 14-17:** CAC — "Millennium 8," Freeport-McMoRan Theater.
- 14-Oct. 1:** CAC — "The Rage Within," Theater II, Th-Su 8:30 p.m.
- 15-Oct. 1:** Le Petit — "Carmen Jones," W-Sa 8 p.m., Su 2 p.m.

- nam, violin, Orpheum, Th 7:30 p.m., Sa 8 p.m.
- 22:** CAC — Booker & Black, concert tribute to pianist James Booker and drummer James Black, Freeport-McMoRan Theater, 8 p.m.



Xavier University music students perform a scene from "The Marriage of Figaro."



A colorful performance of "La Cage aux Folles" at Le Petit Theatre

- 16:** Ballet South — Auditions for "Nutcracker," Hardeman Dance Academy in Metairie, 749 Aurora St., children 7-11, 1:30 p.m., dancers over 11, 2:30 p.m.
- 16:** GNO Suzuki Forum — Mozart Festival, location TBA, 9 a.m.
- 16:** Delta — Auditions for children's roles in "Nutcracker," ages 14 and older, Giacobbe Academy of Dance, 4 p.m.
- 17:** Delta — Auditions for children's roles in "Nutcracker," ages 8-13, NOCCA, 1 p.m.
- 17:** Cathedral Concerts — Organ and brass quintet, Cathedral Concerts, 4 p.m.
- 17:** N.O. Ballet Assn. — "Cajun Caper," BRAVO fund raiser, Mintz home, 3 p.m.
- 21, 23:** LPO — Beethoven & Blue Jeans 1; Klauspeter Seibel, conductor, Wendy Put-

- 22 thru 1997:** La. State Museum — "New Orleans Nobility: the Legacy of Baroness Pontalba," Presbytere.
- 23:** N.O. Ballet Assn. — "Evangeline," Elisa Monte Dance Company, Perf. Art, 7:30 p.m.
- 23:** N.O. Ballet Assn. — Curtain Call party for "Evangeline," place/time TBA
- 23-April:** THNOC — "Raising Cane: 200 Years of Sugar Harvesting in Louisiana," Tu-Sa 10 a.m.-4:45 p.m.
- 24:** PRC — Stained Glass in Sacred Places Tour, starting from Ursuline Academy, 2635 State St., 2-5 p.m.
- 25:** Loyola Music — Crescent City Wind Symphony, Roussel, 8 p.m.
- 26:** UNO Music — The Angeles String Quartet, PAC, 7:30 p.m.
- 27:** Newcomb Music — Music at Midday, Rogers Memorial Chapel, noon
- 27:** Women's Guild N.O. Opera — Promenade de l'Opera, Sheraton Hotel, 11 a.m.
- 28:** Longue Vue — 1995 fall symposium, "The Pendulum of Design: Changing Taste in Interior Decoration."
- 28, 30:** LPO — Klauspeter Seibel, conductor, Steve Cohen, clarinet, Orpheum, Th 7:30 p.m., Sa 8 p.m.
- 29:** Symphony Volunteers — 5K race in Audubon Park. Post-race concert with LPO director Klauspeter Seibel.
- 29:** SLU — Brown Bag concert with jazz ensemble, Cate Square, noon.
- 29:** SLU — "Evangeline," Elise Monte Dance Company, Borden Theatre, 7:30 p.m.
- 29-Oct. 1:** UNO Drama — "The Illuminati," by Larry Larson and Levi Lee, directed by David Hoover, Theatre East, PAC, F Sa 8 p.m., Su 2:30 p.m.
- 29-Nov. 5:** NOMA — "ASAFOI African Flags of the Fante" exhibit, museum hours.
- 30:** Longue Vue — "Consult a Conserva-

ARTIST AGREEMENT

116

THIS AGREEMENT is made this 8 day of August, 1995 between DramaRama, Inc., a Louisiana not-for-profit corporation ("DramaRama"), and Alan Paul Lee whose address is 4481 Lafaye St #1, New Orleans, LA 70122 and whose Social Security Number/Tax I.D. Number is [REDACTED] ("Artist").

WHEREAS, DramaRama is in the business of producing theatrical performances for the public; and

WHEREAS, Artist is in the business of creating and/or performing theatrical works;

IN CONSIDERATION OF the mutual promises contained in this Agreement, sufficiency of which is hereby acknowledged, it is hereby agreed as follows:

PERFORMANCE:

DramaRama will present the Artist in a public performance of the work known as Trailer Park Boys Name, ("Work") at the location of Freeport ("Performance Site"), from 9:25 P to 9:40 P o'clock, central time, on the 8 day of Sept, 1995. Artist expressly agrees and understands that the locale, time, and date are subject to change at DramaRama's sole discretion, and DramaRama will have no liability to Artist as a result of such changes. DramaRama will provide advance notice to Artist in the event of any such changes. Artist agrees to be at the Performance Site no later than 45 minutes before the scheduled performance.

PAYMENT:

DramaRama will pay Artist an honorarium based on a share of proceeds from admission fees collected at the event known as "DramaRama 3." Because the number of artists and the amount of admission fees to be collected are uncertain, Artist expressly acknowledges that the amount of payment will not be determined until after the conclusion of "DramaRama 3" and will be at DramaRama's sole discretion.

MEETING:

Artist and/or Artist's designated representative will attend an orientation meeting on Thursday, August 31, 1995 at 7:00 P.M. as well as the appropriate "cue to cue" technical rehearsal on Wednesday and/or Thursday, September 6 and/or 7 beginning at 6:00 P.M., or at any other such time as DramaRama may elect. Both meetings will take place at the Contemporary Arts Center, 900 Camp St., New Orleans, LA, unless DramaRama provides prior notice of an alternate location.

INDEPENDENT CONTRACTOR STATUS:

The parties expressly intend that the relationship between them is that of independent contractor. No agent, employee, or servant of Artist shall be or shall be deemed to be the employee, agent, or servant of DramaRama. DramaRama is interested only in the results obtained under this contract. The manner and means of conducting the work are under the sole control of Artist. Artist will be solely responsible for Artist's acts and for the acts of Artist's agents, employees, servants, and subcontractors during the performance of this contract. Artist will also be fully responsible for any equipment, costumes, or personal items brought to the Performance Site. All royalty payments and/or licenses needed for the performance of the Work will be obtained by Artist at Artist's sole expense.

INDEMNIFICATION:

The work to be performed under this contract will be performed entirely at Artist's risk. Artist expressly represents that Artist has the right to perform the Work and that the Work does not infringe any rights of copyright, privacy, publicity, personality, and is not libelous, slanderous, or defamatory. Artist agrees to indemnify DramaRama and its members, Board of Directors, and steering committee; Junebug Productions, Inc.; the Contemporary Art Center; and any and all owners of any buildings or sites used by DramaRama,

from any and all liability or loss arising in any way out of Artist's performance under this Agreement or from a breach of Artist's representations under this Agreement.

MISCELLANEOUS:

117

This Agreement constitutes the entire set of obligations between Artist and DramaRama. No changes or modifications shall be made without written consent of both parties. This Agreement shall be construed according to the laws of the state of Louisiana. Artist agrees to make the contents of this Agreement known to all persons working with the Artist in the performance of the Work, and Artist agrees that all such persons will abide by the terms of this Agreement.

8/08/95
Date


ARTIST
BY:

7/29/95
Date


DRAMARAMA, INC.
BY:

ARTIST AGREEMENT

118

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WHEREAS, Artist is in the business of creating and/or performing theatrical works;

IN CONSIDERATION OF the mutual promises contained in this Agreement, sufficiency of which is hereby acknowledged, it is hereby agreed as follows:

PERFORMANCE:

DramaRama will present the Artist in a public performance of the work known as Bella Donna, ("Work") at the location of Fresno ("Performance Site"), from 9:05 P to 9:40 P o'clock, central time, on the 9 day of Sept, 1995. Artist expressly agrees and understands that the locale, time, and date are subject to change at DramaRama's sole discretion, and DramaRama will have no liability to Artist as a result of such changes. DramaRama will provide advance notice to Artist in the event of any such changes. Artist agrees to be at the Performance Site no later than 45 minutes before the scheduled performance.

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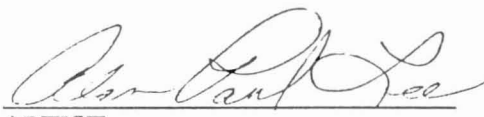
from any and all liability or loss arising in any way out of Artist's performance under this Agreement or from a breach of Artist's representations under this Agreement.

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8/08/95
Date


ARTIST
BY:

7/29/95
Date


DRAMARAMA, INC.
BY:



P.O. Box 840229
New Orleans, LA 70184-0229

July 31, 1995

Congratulations!

Because your proposal ranked among the top ten in our juried process, you have been selected as a featured artist in DramaRama3.

As a featured artist, you will receive

- * a prime performance space and time
- * special indication in the schedule as it appears in the program
- * your photo and bio in the program, provided you meet the program deadline
- * a slightly larger honorarium based on a share of the overall admission fees and a sliding fee scale

Thank you for all the effort you put into preparing your proposal. We know that you're now working hard at turning that proposal into a top-notch performance. We hope that you will enjoy DramaRama3 as much as we do and that it provides a valuable performance experience for you.

Break a leg!

Sincerely,

A handwritten signature in cursive script, appearing to read "Denise", written in black ink.

Denise Chetta
President

A handwritten signature in cursive script, appearing to read "Jan", written in black ink.

Jan Villarrubia
Project Director

CAC production likely to prove that the third time's a charm

121

Eight plus nine plus 10 equals three?

In circles drawn by artists it does. To explain: Sept. 8, 9 and 10 mark the third annual celebration of Drama-Rama, the Big Easy's only theater and performance festival.

Dynamic duo Denise Chetta and Jan Villarrubia, who produce the festival with support from Junebug Productions, have lots of new headliners on the marquee this year, as DramaRama3 takes the stage at the Contemporary Arts Center, and DramaRamaJr. fills the Louisiana Children's Museum.

Production manager Ray Vrazel of NOCCA fame is readying six(!) performance spaces at the CAC for DramaRama3's Top Ten featured artists — Dana Brewer, Ann Severance, Chakula Cha Jua, Monica Layton, Alan Paul Lee, Karen-Kaia Livers, Kim Belcher, Gail P. Morgan (she also serves as DR3's technical coordinator) Jose Torres Tama and Karen Konnerth — whose works will be among the 70-plus short performances that make up the entire festival.

Saturday Night Live-ers won't want to miss Club D.R., where they will be entertained by the band Echotrain and comedy acts

Lagniappe



Betty Guillaud

by local laughmasters.

And, thanks to Bonnie Conway and Amanda McWilliams at the Louisiana Children's Museum, kids will get into the act again as DramaRamaJr. — last year's big hit for little people — expands to two afternoons of entertainment.

DramaRama3 gets high marks in finance, if not in math. Figuring into the funding of the three-day fest are the National Endowment for the Arts, the State Arts Council, Louisiana's Division of the Arts, the Arts Council of New Orleans and the Greater New Orleans Foundation.

Look for the $8+9+10=3$ invitation designed by Tom Variso, which gives a full summary and explanation of that equation.

Jimi-ing into showbiz: Adam Haley, who's been playing with electric guitars since he was 9, took off for Tinseltown shortly after graduating from Slidell High a couple of years ago to study at Musician's Institute. And before he knew it, he became quite a competitor in the competitive field of electronic music.

With a positive charge from one of his instructors, Haley has been chosen from 140 entrants as

one of the 16 semi-finalists in the Jimi Hendrix Tribute Concert and Guitar Competition at Seattle's Bumbershoot fest, beginning Wednesday.

The young artist is the son of Tim Haley of Metairie, now a resident of Trumansburg, N.Y., and Reni Winter (formerly Haley of New Orleans, who's now associate editor of Mississippi's Picayune Item), who's off to Seattle to cheer her son on to victory.

Theatrical tryst: Back from the Big Apple to see homegrown Bryan Batt take the lead with Betty Buckley in "Sunset Boulevard" was proud mama Gayle Batt and a row of other local fans.

In the audience for Bryan's first night as the temporary leading man, and with his mama, were his aunt, Vilma Jefferson, and her granddaughter Ramsey, local actress Shirl Cieutat, Marilyn Maloney, Frances Ciaravella, Lucy Daigle, Bob and Betty Landry (he's the new pres of Le Petit Theatre, where Bryan got his start on stage) and Irene Klinger.

Irene, who's back in time to guide Overture to the Cultural Season through its opening, beginning Sept. 10, with midday performances in local shopping centers, raves about Bryan: "He plays Joe Gillis as though the part was written for him."

THEATER



Dancers in utero: Martie Fellom's performance piece is among nearly 80 to be presented Friday and Saturday at the Contemporary Arts Center. STAFF PHOTOS BY G. ANDREW BOYD

DramaRama Inc.

An experiment 3 years ago has grown
DRAMATICALLY to become the
CAC's showcase event

By **RICHARD DODDS**
Theater writer

There are no pigeonholes at DramaRama. Monologues, dances, marionettes, new works, old works, comedy, drama, poetry, performance art and the indescribable are created equal in the eyes of the organizers of the annual fall event.

"It's all theater to us," says Denise Chetta, president of DramaRama's board of directors. "We want to break down barriers between the categories."

On Friday and Saturday, nearly 80 performance projects involving more than 400 theater artists will be on display in seven sites throughout the Contemporary Arts Center as DramaRama enters its third year. As in the past, just about anyone who submitted a proposal has been accommodated. But for the first time, a

See **DRAMA, E-3**



Julie Yerkov and her puppet Jack and more than 400 other theater artists will perform.

DramaRama3

Where: Contemporary Arts Center, 900 Camp St.

What: A collection of short pieces presented at various locations in the CAC

When: 7 to 11 p.m. Friday and Saturday. On Saturday, Club DR runs from 11 p.m. to 12:30 a.m.

Tickets: \$7 on Friday and \$8 Saturday (\$5 for students and seniors). After 10:30 p.m. Saturday, admission is \$4. Call 524-8257.

DramaRama Jr.

Where: Louisiana Children's Museum, 420 Julia St.

What: A series of short performances for young people

When: 12:30 to 5 p.m. Saturday and Sunday

Tickets: Free with regular museum admission (\$5). Call 523-1357.

Drama:

The best of DramaRama

From E-1

committee screened the works in order to identify 10 projects to receive special billing and to be scheduled in "prime time" slots.

"We're interested in increasing professionalism," said project director Jan Villarrubia. "We're still nurturing new artists but now we're giving deserving artists more credit."

A popular attraction of last year's event, DramaRama Jr., has been expanded to two days at the Louisiana Children's Museum. Seven short productions for young people will be presented on Saturday and Sunday afternoons; they are free with regular admission to the museum.

Another new component of DramaRama3 is Club DR, a late-night collection of music and comedy that will take place in three sites in the CAC on Saturday. "We're trying to get a younger crowd," Chetta said. "There is definitely a club crowd in this town, and maybe if they come a little early they'll see some theater, too. We're trying to tap into more markets."

When Chetta and Villarrubia, a pair of theater boosters, put together the first DramaRama in 1993, they really weren't sure what they were creating. The idea was find a theatrical equivalent of the annual Art for Art's Sake celebration for the visual arts. Expecting no more than several hundred patrons for the one-night event, they were shocked and pleased when 1,500 showed up.

"The first year it was totally nuts," Villarrubia said. "I

For the first time, DramaRama has selected 10 performances from nearly 80 works to be seen this weekend to receive special billing and prime slots on the schedule. Here is a brief description of the featured works and where and when they will be seen at the Contemporary Arts Center.

- ▶ **"Masterpiece Madness"** — Five comic sketches by Monica Layton about men and women confronting contemporary issues (8 p.m. Friday in Theatre II).
- ▶ **"Take a Seat in the Back"** — A dance performance by Ann Severance exploring real and imaginary experiences in the backseat of an old car (9 p.m. Friday in the Freeport-McMoRan Theatre).
- ▶ **"Trailer Park Nazi"** — Alan Paul Lee portrays a death-row

inmate offering his last testament in an excerpt from "Millennium: Inside the Minds of the Fringe" (9:25 p.m. Friday in the Freeport-McMoRan Theater).

- ▶ **"Myth and Image: Born of Lilith"** — Karen Konherth uses puppetry to tell an ancient myth revealing ties to the present (9:30 p.m. Friday in the garage)
- ▶ **"Short Term Love"** — Karen-Kaia Livers in a comedy scene about a woman who realizes she would rather be alone than to re-define herself in terms of a prospective beau (8:15 p.m. Saturday in the Lupin Gallery).
- ▶ **"The Ladder"** — Chakula Cha Jua presents a piece about drugs in contemporary society (8:30 p.m. Saturday in the Freeport-McMoRan Theatre).
- ▶ **"Beauty and Brains"** — Kim-

- berly Belcher's piece about the limits society puts on women (9 p.m. Saturday in Theatre II)
- ▶ **"I Do . . ."** — A modern dance piece by Dana Brewer exploring the significance of the wedding (9 p.m. Saturday in the Freeport-McMoRan Theatre)
- ▶ **"Angel"** — Karen-Kaia Livers in a monologue about a confused schoolgirl who realizes that she is pregnant (9 p.m. Saturday in the rehearsal hall).
- ▶ **"Family Stories"** — Gail P. Morgan uses text, movement, imagery, music and light to explore the nature of family (9:20 p.m. Saturday in the garage)
- ▶ **"Bella Donna"** — Alan Paul Lee as a French Quarter drag queen in a second excerpt from "Millennium" (9:25 p.m. Saturday in the Freeport-McMoRan Theatre).

thought the energy was wonderful. It was like a happening."

"But for the most part," Chetta added, "no one could see or hear." Changes needed to be made.

For the second DramaRama, a second evening was added while several logistically difficult performing spaces in the CAC were eliminated. Traffic control was improved, and the 1,700 who attended over the two nights experienced a smooth and efficiently run operation.

The first DramaRama was an all-volunteer effort put together on a shoestring budget. By the second year, it had become an incorporated institution able to pull in \$11,000 in grants. Now it has its own tax-deductible status, and has received state and city grants

for \$20,000 to help put on this weekend's event. The organizers are happy to have it, but they worry about depending on it. "No one knows what the impact of the NEA cuts will be," Chetta said. "A lot of the money we get trickles down" from the endowment.

Adding in projected ticket sales, concessions and in-kind services, DramaRama3 will have a total budget of \$51,000. Villarrubia's role as project director has turned into a paid position, and backstage crews are also hired to help stage the event. DramaRama pays rent to the CAC in what Chetta calls a "sweet deal." And Chetta and Villarrubia have made sure that each year there is money available to pay all the theater artists an honorarium.

"We try to increase the hono-

rariums each year," Chetta said. "It's a sign that we view them as professionals."

Even as DramaRama enters its third year, Villarrubia and Chetta still aren't sure what its full potential is. Will it become a year-round presence, offering classes and producing works itself? They're thinking about it. And they would still like to see DramaRama spill out into the neighborhood around the CAC. But, so far, nearby landlords and businesses have not been particularly receptive. "Those crazy artists are going to sue us," is what Villarrubia imagines they are thinking. Maybe next year.

Even before DramaRama3 is history, work has already begun on DramaRama4. "It should always be evolving," Chetta said, "always something new and fresh and exciting."

DRAMARAMA INC. PRESENTS

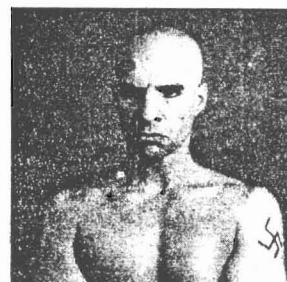
DRAMARAMA 3

AN UMBRELLA PROJECT OF JUNEBUG PRODUCTIONS, INC.

Sept. 8, 9 & 10, 1995



The 1995 featured performers are (from top left): Monica Layton, Gail Morgan (front), Karen-Kaia Livers, Dana Brewer, Chakula Cha Jua, Kimberly Belcher, José Torres Tama, Ann Severance, Karen Konnerth (right), and Alan Paul Lee.



ATRIUM

7:00 p.m.** "Crescendo"

This acappella gospel singing group evokes the sound of angels and the deep groove of New Orleans rhythm and blues; featuring Carl Dennis, Jr., William O'Neal, Jehmal Ray and Chris Saulsberry.

7:45 p.m.**

"Urban Movement Funk Team"

This "hip hop street dance" involves skilled aerobics instructors in a free-style demo in which you'll be part of the act; developed by Alice Gonzales; choreographed by Toni Batiste and Team; featuring Toni Batiste, Joey Broussard, Alice Gonzales, Mike Howard and Cherise Moss.

8:15 p.m.**

"NOCCA Mimes"

This troupe of high school students are tops in their movement training classes emphasizing total body control, balance, concentration and non-verbal acting; directed by Ray Vrazel, Jr; assistant director, Gemma Denmark; technical director, Sarah Wise; featuring Mahasin Abdullah, Sarah Bromberg, Quiana Brown, Shaina Coleman, Tarah DeSpain, Philip Harmon, William Kelly, Allison King, Jessica Levith, Anthony Mackie, Richon May, April McLoud, Lily McNee, Caitlin Morehouse, Robert L. Owens, Jr., Jessica Podewell, Lauren Rabin, Teresa Stephenson, Dennis Tyler and Michael Williams.

9:00 p.m.

"Strings Attached"

These lively marionettes, one-half human size, appear as costumed singers performing blues, jazz, rock and pop; created, directed and performed by Julia Yerkov.

10:15 p.m.

"Bourbon Street: The Musical"

This is an excerpt from a full-length musical currently being developed for commercial production; written and directed by Hiram E. Taylor and Irvin D.

Decker, featuring Bruce Breaux, Irvin D. Decker and Hiram E. Taylor.

RAMP GALLERY

7:00 p.m.

"Evidence of Action"

This audience-interactive installation will tap the audience's own creativity; conceived and directed by C.L. Pierson.

FREEPORT MCMORAN

7:30 - 8:00 p.m.

"Runaways"

Elizabeth Swados' acclaimed off-Broadway musical features an energetic cast of talented teens; directed by Karen-Kaia Livers; choreographed by Dollie Rivas; musical direction by Joseph Caluda; vocal direction by Julie Condy; featuring Kristin Assenheimer, Stella Billings, Garrett Bose, Martha Bose, Ashley Charbonnet, Jacqueline Goff, Herman Halpen, Dulcie Hebert, Chauvon Higgins, Amaris Hines, Kyle Hutchinson, Arin Jones, Theanette Labyzon, Stephanie Lindaley, Shelley Marshall, Christina Paz, Justin Scalise, Elaine Torres and Amanda White.

8:15 - 8:45 p.m.

★"CASINOAMERICA"

This is the fictional name of a new America of the 21st century, when the proliferation of casinos is considered a necessary evil; approach the future with a video poker vision and be ready to play a game of chance to attain the "American Dream" of wealth and prosperity; written, directed and performed by Jose Torres Tama.

9:00 - 9:10 p.m.

★"Take a Seat in the Back"

This seriocomic dance explores past experiences — both real and imaginary — in automobiles. The back seat of a car provides the single set piece from which the action begins and ends; choreographed by Ann Severance; music by Eric Chappelle, The Art of Noise;

featuring Lisa Hooks Murray and Irene Rampino.

9:25 - 9:40 p.m.

★"Trailer Park Nazi"

This excerpt from "MILLENNIUM: Inside the Minds of the Fringe" is the last testament of a death row inmate before his execution. The piece focuses on the dangers of racism and ignorance; written by B.D. Boudreaux; directed and performed by Alan Paul Lee.

9:55 - 10:15 p.m.

"Bird Dance"

This dance, using the jittery, jerky and gliding movements of birds, celebrates the foibles of life; choreographed and directed by Anne Burr; featuring Sue Bensinger, Christine Calkwood, Stephanie Condon, Many de Leon and Gabrielle Pickard.

10:30 - 11:00 p.m.

"Alegrias"

This Spanish dance and flamenco ensemble focuses on authentic technique, costuming and music; choreographed and directed by Maria Aliberti; accompanied by Bob Folse; featuring Gabriella Aliberti, Marilena Aliberti, Lolita Carcache, Astrid Guterrez and Mary Mendez.

THEATRE II

7:30 - 7:45 p.m.

"Masks of Makeup"

This play offers a statement on the universality of male/female relationships; written and directed by Carolyn A. DiMaggio; featuring Cynthia L. House, Pat Lambrinos, Nancy Schweitzer, Patricia Shropshire, Ramona Tyler Duffy

8:00 - 8:30 p.m.

★"Masterpiece Madness"

Here are five comic sketches about men and women doing their best to fit into a crisis society; written and directed by Monica Layton; casting by Lisa Elliott; wardrobe and props by Viviana Ricks; featuring Dean Arevalo and Monica Layton.

8:45 - 9:15 p.m.

"The Edible Complex"

This is a wry and warped look at sex and food in the '90s; written and directed by Lisa Stanaky; featuring Malia Boyd, Jackie Bullock, Garth Currie, Ken Ferguson, Del Hall, Lee Prevost and Harold Rihner.

9:30 - 9:50 p.m.

"The Terminal Hotel"

This performance piece is a series of short stories about surviving the hostile environment of New York City; written, directed and performed by Jonathan Kline.

10:05 - 10:25 p.m.

"The District"

These excerpts from a full-length play portray life in the "Tenderloin District" of New Orleans, 1897-1917; written and directed by Amy Judith Reuben; stage managed by Gail Hill; featuring Claudia Baumgarten, Richard Clawson, Clydia Davenport, Barry Marino and Elizabeth Price.

10:40 - 11:10 p.m.

"Matisse: Sunset: On the Hill of Cimiez"

An old Henry Matisse discusses love, sex and other inspirations in his studio in Nice; written by Robert Kornfeld; directed by James DePaul; featuring Butch Benit.

LUPIN GALLERY

7:30 - 7:55 p.m.

"Learning Pas de Deux"

These two sketches — "The Survey" and "A Modern Fairy Tale" — are about people learning to adjust "their steps" to one another; written by Del Hall; directed by Mary Ann Blaszcak; featuring Phil Blunt, Daryl Cade, Claire Conti, Ken Ferguson, Peter Gabb, Del Hall, Lance Spellerberg, and Peggy Sweeney.

★ — Featured Performance
** — and intermittently.

ATRIUM

7:00 p.m.**
"Crescendo"

This acapella gospel singing group evokes the sound of angels and the deep groove of New Orleans rhythm and blues; featuring Carl Dennis, Jr., William O'Neal, Jehmal Ray and Chris Saulberry.

7:45 p.m.**
"Urban Movement Funk Team"

This "hip hop street dance" involves skilled aerobics instructors in a free-style demo in which you'll be part of the act; developed by Alice Gonzales; choreographed by Toni Batiste and Team; featuring Toni Batiste, Joey Broussard, Alice Gonzales, Mike Howard and Cherise Moss.

8:15 p.m.**
"NOCCA Mimes"

This troupe of high school students are tops in their movement training classes emphasizing total body control, balance, concentration and non-verbal acting; directed by Ray Vrazel, Jr; assistant director, Gemma Denmark; technical director, Sarah Wise; featuring Mahasin Abdullah, Sarah Bromberg, Quiana Brown, Shaina Coleman, Tarah DeSpain, Philip Harmon, William Kelly, Allison King, Jessica Levith, Anthony Mackie, Richon May, April McLoud, Lily McNee, Caitlin Morehouse, Robert L. Owens, Jr., Jessica Podewell, Lauren Rabin, Teresa Stephenson, Dennis Tyler and Michael Williams.

9:00 p.m.
"Strings Attached"

These lively marionettes, one-half human size, appear as costumed singers performing blues, jazz, rock and pop; created, directed and performed by Julia Yerkov.

9:50 p.m.
"Bourbon Street: The Musical"

This is an excerpt from a full-length musical currently being developed for commercial production; written and directed by Hiram E. Taylor and Irvin D. Decker, featuring Bruce Breaux, Irvin D. Decker and Hiram E. Taylor.

RAMP GALLERY

7:00 p.m.
"Evidence of Action"

This audience-interactive installation will tap the audience's own creativity; conceived and directed by C.L. Pierson.

FREEPORT MCMORAN

7:30 - 7:50 p.m.
"Welcome to Joy"

This creative performance by Louisiana Sign Theatre uses American Sign Language, dance and gestural communication by a group of children; written by Amy Baskin; directed by Terence Rosemore; stage managed by Barry Cooper; choreographed by Shriff Hasam; musical direction by Eric Robinson; sign language advisor, Ester McAllister; featuring Brittany Bell, Brianne Bell, Jaime Castro, Ashleigh Nadine, Amanda Peek, Tiffany Peak, Angelina Price, India Rankins, Monique Rankins and Kendall Rodgers.

8:05 - 8:15 p.m.
"Birth"

This modern dance performance takes a humorous look at the joy of labor and birth; choreographed by Martie Fellow; lighting and womb construction by Pete Pfeil; costumes by Artie F. Brown; fabric construction by Artie F. Brown and Shannon Williams; voice by Patty Varnado, Debbie Reddoch, Cynthia F. Tricou; dancers, Heather Brooks, Theresa Daniels, Martie Fellow, Jeanne Labourdette.

8:30 - 8:50 p.m.
★"The Ladder"

This play looks at the different elements contributing to the problem of drugs; written and directed by Chakula Cha Jua; featuring Ivory Armant, Michael Boudreaux, Nadine Boudreaux, Chakula Cha Jua; Julien Dalcour, Nita Dalcour, Harold Evans, Joan Johnson, Donald Lewis, Jr., Lloyd Martin and Linda Merritt.

9:00 - 9:10 p.m.
★"I Do..."

This modern dance performance looks at the concept and significance of the wedding — everything from satin and lace to social contract; presented by Axis Dance Co.; artistic director, Dana Brewer; choreographed by Dana Brewer; music by Schubert and Vivaldi; featuring Heather Brooks, Martie Fellow and Jeanne Labourdette.

9:25 - 9:40 p.m.
★"Bella Donna"

This excerpt from "MILLENIUM: Inside the Minds of the Fringe" depicts the transformation of a French Quarter drag queen; written by B. D. Boudreaux; directed and performed by Alan Paul Lee.

9:55 - 10:25 p.m.
"The 'Old' Maid of New Orleans"

In this piece by an award-winning local playwright a 60-year-old woman finds new freedom after the death of her mother; written by Shirley Sergent; directed by Lee Prevost; featuring Cory Comeaux, Peter Gabb, Abby Lake and Joan Spraggins.

10:40 - 10:55 p.m.
"Sally Stillwater - Pain River"

This performance work uses poetry, music and slides to create unusual impressions of life; written and directed by RK Barclay; featuring RK Barclay, Marc Dobriner, Jeffrey Hockenhiemer, Dennis McCann and Neil Terry.

THEATRE II

7:30 - 8:00 p.m.
"Dance of the Enigmas"

Inspired by a 1914 painting by surrealist Giorgio DiChirico, this mystery-comedy concerns a pollster's mysterious death and a journalist's train ride across America; written by Marc Ellis; directed by Dorothy Enriquez; stage and sound design by Bill Murphy; featuring Phil Blunt, Andrew Bullock, Forrest Carter, Denise Fell, Lary Hesdorffer, Jim Holmes, Helen Jolly, Jeff Martorell, John McGiness,

Raymond Scalco, Kathleen Welch, Molly Wright and Julia Wright.

8:15 - 8:45 p.m.
"Peep This"

Through song, dance and poetry these African-American teenagers demonstrate the power of a positive attitude; written by Katrina Green, Areah Rodgers and Terence Rosemore; directed by Areah Rodgers; special thanks to Julian and Benita Galcour; featuring Michael Boudy, Christopher Clayton, Lawrence Davis, Charles Dean, Rodnique Ellis, Kimberly Firmin, Janet Forges, Jacob George, Chasity Gethers, Katrina Green, Michael Handy, Teisha Jordan, Shana Lombard, Renard Martin, George McCray, Zakia Parker, Armisha Paul, Juanyla Peters, Elridge Trovost, Matthew Ratleff, Terence Roche, Desmond Rochon, Justin Simon, Maxwell Sinegal, Donte Singletery, Michael Smith, Keiana Taylor, Samuel Thornton, Amanda Trinity, Yosha Wheeler, Broderick Williams and Latoya Wise.

9:00 - 9:30 p.m.
★"Beauty and Brains"

Beauty or brains? This one-woman performance piece responds to those in our society who don't allow a woman to possess both; written, directed and performed by Kimberly Belcher.

9:45 - 10:15 p.m.
"Earth Messages - Swampfire"

This ritual performance work, using poetry, music, dance and visual art, celebrates and invokes the Louisiana Swamp; written and directed by Maya Levy; featuring Jeanne Bose, Angela Davis, Virginia Davis, Maya Levy, Alyce Morganwise, Lynda Thulow, Lotus Vander Glotz.

10:30 - 11:00 p.m.
"Reparations"

This is an autobiographic performance written when the author arrived in New Orleans on Mardi Gras night to make "personal repairs," after a failed relationship; written, directed and performed by Frank Aqueno.

★ — Featured Performance
 ** — and intermittently.
 Saturday's schedule continued on p. 8



MONICA LAYTON spent 10 years in New York, where she studied acting and playwriting under Sandy Dennis, Herbert Berghof, Bill Hickey and William Packard, among others. A

member of New York's Creative Voices Theatre Company and the Actors' Information Project, she developed and produced her first full-length play *Kiss Me I'm Dysfunctional*. As a Drama Fellow at the International House in New York, she appeared in *A Need for Brussel Sprouts*, *Here We Are*, *Window Dressing* and *The House of Bernarda Alba*. When she returned to New Orleans, she received her Master's degree in drama at UNO.

KIMBERLY BELCHER moved from West Virginia to New Orleans in 1990. She earned a B.A. in English/creative writing from West Virginia University and an M.F.A. in creative writing from Louisiana State University, where she won the Lillian Hellman Playwright Award for a one-woman show entitled *Rape of the Artist*. In 1992, she wrote and performed a monologue entitled "Kingdom Come" as part of *Voices of New Orleans*. She just finished her first novel entitled *Gethsemane* and is the author of several stories and magazine articles. She teaches writing and American literature at LSU.



ALAN PAUL LEE has played a variety of characters from Shakespeare to Neil Simon. His theatrical career has included acting in drama, comedy, musicals and opera. Since he returned to his native New Orleans from Los Angeles, he has been seen on stage at the Jefferson Performing Arts Society in the title role of *The Elephant Man* and as Scrooge in *A Christmas Carol*. Later this month, Alan will perform six different characters in his one-man show *MILLENNIUM: Inside the Minds of the Fringe* when it premieres at the CAC.

DRAMA RAMA

1995 FEATURED PERFORMERS



ANN SEVERANCE is the artistic director of In the Company of Dancers, a professional modern dance company. She is also a dance specialist at Istrouma Middle Magnet High School in Baton Rouge. She has worked as a teacher/choreographer with numerous companies, theatres, and college dance and music departments. She has been a soloist with several Texas dance ensembles and university dance troupes. Ann is on the Louisiana Division of the Arts artist roster. She hold an M.A. and Ph.D. in dance from Texas Woman's University.



GAIL MORGAN, originally a visual artist, received a B.A. in fine arts from Newcomb College in 1976. Her interest in performance led to an M.F.A. in performance art from Tulane University. Gail writes, directs and designs highly visual work that explores issues of identity, isolation/connection and the universality of experience. Performing since 1992, she presented two short works in DramaRama 1 & 2. She is developing a full-length work for 1996 that examines the relationship between the worlds of physics and emotion.

MILLENNIUM Budget - Third Quarter 1995

Income

| | |
|---------------------------------------|--------------------|
| Cash (donations) | \$ 2,350.00 |
| Ticket Sales (255 tickets @ \$10.00) | 2,550.00 |
| In-kind Support (actual) | 3,460.00 |
| Set builder 8 hrs x \$10 | |
| Graphic designer 40 hrs x \$10 | |
| Sound engineer 15 hrs x \$12 | |
| Videographer (1) \$200 | |
| Dresser \$200 | |
| Technical equipment \$430 | |
| Production facility (WBYU) \$250 | |
| Video cameras \$200 | |
| Rehearsal space (4 wks x \$150) \$600 | |
| Theater space waiver \$300 | |
| Photographer & slides \$270 | |
| Photographer & headshots \$200 | |
| Photography studio \$150 | |
| Donations (proposed) | 500.00 |
| <hr/> | |
| TOTAL | \$ 8,860.00 |

Expenses

| | |
|---|-------------|
| Artist Fees | \$ 1,000.00 |
| Equity paymaster (10% of artist fees) | 100.00 |
| Stage Manager | 750.00 |
| Designer Fees (set, graphic, sound) | 660.00 |
| Technical Director | 350.00 |
| Technician | 150.00 |
| Videographer (2) | 400.00 |
| Dresser | 200.00 |
| Space Rental | 500.00 |
| Technical Equipment | 430.00 |
| Video camera | 200.00 |
| Advertisement | 872.69 |
| Printing | 695.62 |
| (Posters \$62.37; Programs \$245.61; Flyers & velox \$387.64) | |
| Photographer & slides | 270.00 |
| Photographer & headshots | 200.00 |
| Photography studio | 150.00 |
| Production facility (sound) | 250.00 |

| | |
|---|--------------------|
| Rehearsal space (4 wks x \$150) | 600.00 |
| Set materials | 65.87 |
| DramaRama application fee | 10.00 |
| Costumes | 120.00 |
| Props | 50.00 |
| Office Supplies | 50.00 |
| Postage | 207.42 |
| Fiscal Agent Fees (5% on actual income) | 245.00 |
| Net income | 333.40 |
| <hr/> | |
| TOTAL | \$ 8,860.00 |

APPENDIX D - Post-Production

| | |
|--|-----|
| 1. <u>MILLENNIUM</u> - Final budget..... | 131 |
| 2. Box office report..... | 133 |
| 3. Dr. Graves' letter..... | 134 |
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| 6. Production time line..... | 138 |

MILLENNIUM Budget - Final Report 1995

Income

| | |
|---------------------------------------|--------------------|
| Cash (donations) | \$ 2,350.00 |
| Ticket Sales (actual) | 1,297.00 |
| In-kind Support (actual) | 3,460.00 |
| Set builder 8 hrs x \$10 | |
| Graphic designer 40 hrs x \$10 | |
| Sound engineer 15 hrs x \$12 | |
| Videographer (1) \$200 | |
| Dresser \$200 | |
| Technical equipment \$430 | |
| Production facility (WBYU) \$250 | |
| Video cameras \$200 | |
| Rehearsal space (4 wks x \$150) \$600 | |
| Theater space waiver \$300 | |
| Photographer & slides \$270 | |
| Photographer & headshots \$200 | |
| Photography studio \$150 | |
| <hr/> | |
| TOTAL | \$ 7,107.00 |

Expenses

| | |
|---|-------------|
| Artist Fees | \$ 1,000.00 |
| Equity paymaster (10% of artist fees) | 100.00 |
| Stage Manager | 750.00 |
| Designer Fees (set, graphic, sound) | 660.00 |
| Technical Director | 350.00 |
| Technician | 150.00 |
| Videographer (2) | 400.00 |
| Dresser | 200.00 |
| Space Rental | 500.00 |
| Technical Equipment | 430.00 |
| Video camera | 200.00 |
| Advertisement | 872.69 |
| Printing | 695.62 |
| (Posters \$62.37; Programs \$245.61; Flyers & velox \$387.64) | |
| Photographer & slides | 270.00 |
| Photographer & headshots | 200.00 |
| Photography studio | 150.00 |

| | |
|--|--------------------|
| Production facility (sound) | 250.00 |
| Rehearsal space (4 wks x \$150) | 600.00 |
| Set materials | 65.87 |
| DramaRama application fee | 10.00 |
| Costumes | 76.94 |
| Props | 12.16 |
| Postage | 207.42 |
| Fiscal Agent Fees (5% of processed income) | 162.35 |
| <hr/> | |
| TOTAL | \$ 8,313.05 |
| Net loss | (\$1,206.05) |

BOX OFFICE STATEMENT

| AREA | CAPA CITY | EST GROSS PRICE | DEAD | PASSES | SOLD AT SPECIAL | TOTAL SPECIAL | SOLD | EST NET PRICE | NET RECEIPTS | TAX PER TKT | STATE TAX | GROSS INCL TAXES |
|---------|-----------|-----------------|------|--------|-----------------|---------------|------|---------------|--------------|-------------|-----------|------------------|
| A | 170 | 11.50 | 146 | 10 | 8 | 164 | 6 | 11.50 | 69.00 | - | - | 69.00 |
| B | | | | | | | | | | | | 133 |
| C | | | | | | | | | | | | |
| SUB TTL | 170 | | | | | | | | | | | |

| | | | | | | |
|-----------|---|------|-------|---|---|-------|
| C- Senior | 5 | 9.50 | 47.50 | - | - | 47.50 |
| M- Member | 3 | 9.50 | 28.50 | - | - | 28.50 |

.....

CAC
THEATRE

Freeport- McMoRan

Millennium- Inside
ATTRACTION

The Minds of the Fringe
Sunday
DAY

17 September, 1995
DATE

- MATINEE
- EVENING
- PREVIEW
- REGULAR

| ADJUSTMENTS |
|--------------------|
| TOTAL TODAY |
| SUBSCRIPTION % |
| CHG - WINDOW % |
| CHG - PHONES % |
| OUTLETS/AGENCIES % |
| GROUPS % |
| TODAY NET |

| | | | | |
|----------------------|-----|---------|--|---------|
| TOTALS | | | | |
| ADJUSTMENT | | | | |
| TOTALS THIS PERFORM. | 14 | 145.00 | | 145.00 |
| PREVIOUS | 108 | 1152.00 | | 1152.00 |
| GROSS TO DATE | 122 | 1297.00 | | 1297.00 |
| ADJUSTMENTS TO DATE | | | | |
| SUBSCRIPTION | | | | |
| CHG-WINDOW | | | | |
| CHG-PHONES | | | | |
| OUTLETS/AGENCIES | | | | |
| GROUPS | | | | |
| WEEK TOTAL | | | | |

TREASURER *R. Kling*

MANAGER *Brian D. Horner*

*Department of Drama and Communications
University of New Orleans*

Date: September 18, 1995

To: Bridget Kling

From: Kevin L. Graves, 
Chair/Artistic Director

Re: *Millennium*

Congratulations on a fine performance! Debi and I thoroughly enjoyed Saturday evening's performance. Mr. Lee is a fine performer--very versatile and quite talented.

The performance appeared, by all accounts, to run smoothly and flawlessly, which is a testament to the fine abilities of the producer.

Once again, CONGRATULATIONS on a job extremely well done!

Lagniappe

Getting inside a woman's 'Rage'

By RICHARD DODDS
Theater critic

Imagination and talent have been applied to an unsettling subject in "Rage Within/Without." The subject is women who have been driven to violence, and it's treated by playwright-performer Kathy Randels with more theatricality, and even humor, than you might expect.

Although it is a monologue, "Rage" is not a straightforward narrative. In the Contemporary Arts Center's Theatre II, Randels moves in and out of numerous guises, some impressionistic, some based, presumably, on herself, and others adapted from conversations with incarcerated women. There are also ironic anecdotes developed from discredited textbook explanations of violence in women — some surprisingly recent. Eerily, a serpentine representation of a sinister Hindu goddess

Theater Review

periodically appears.

Randels uses only a few props — a scarf, a bucket of water, a balloon — but they effectively serve numerous functions. The production's best moments come when Randels climbs into the skins of women who have murdered, as they explain the circumstances that brought them to the breaking point. A society that expects women to bottle up their rage, often coupled with abusive spouses, becomes the primary culprit, as Randels displays an almost wicked glee in the actual crimes.

Randels performed an earlier version of "Rage Within/Without" in Chicago in 1991, and performed its current incarnation there in 1994. Her confidence in the material is obvious, and while its appeal may be limited, Randels' talents are wide.

RAGE WITHIN/WITHOUT

What: A solo performance piece by Kathy Randels.

Where: Contemporary Arts Center's Theatre II, 900 Camp St.

When: Thursdays through Saturdays at 8:30 p.m. and Sundays at 7:30 p.m., through Oct. 1.

Tickets: \$8 (\$6 for students, seniors and CAC members). Call 528-3800.



Kathy Randels adopts numerous guises in her solo performance piece.

Facing "Millennium": Last weekend, a second one-person production was on view in the CAC's Freeport-McMoRan Theatre. In "Millennium: Inside the Minds of the Fringe," Alan Paul Lee portrayed in succession six characters who are dealing with the complexities of contemporary life in

very different ways.

Lee is a talented performer, and obviously versatile, but the pieces he has written don't always possess the sharpness to best showcase his abilities.

See SOLO, next page

24 LAGNIAPPE ■ SEPTEMBER 22, 1995

Solo

From preceding page

The production opens with the Cajun Zen Master (performed, curiously, without Cajun accent) who offers his philosophies of life. It's a promising notion that

becomes overtly and overly instructional.

The promise of the second character, a loud-mouthed radio host, doesn't come into focus, but Lee does click with "Trailer Park Nazi," a condemned killer who rages against his feelings of disenfranchisement. The theme is continued in a monologue about

an evangelical minister running for governor.

A segment about a drag performer emerging from mourning a deceased lover is mildly engaging, and a mildness continues into the final piece, a street performer who sings his gentle messages. It's a low-key finale to an intriguing, if uneven, project.

MILLENNIUM

Party on the Bayou!

Saturday September 23rd

2 - 5 pm

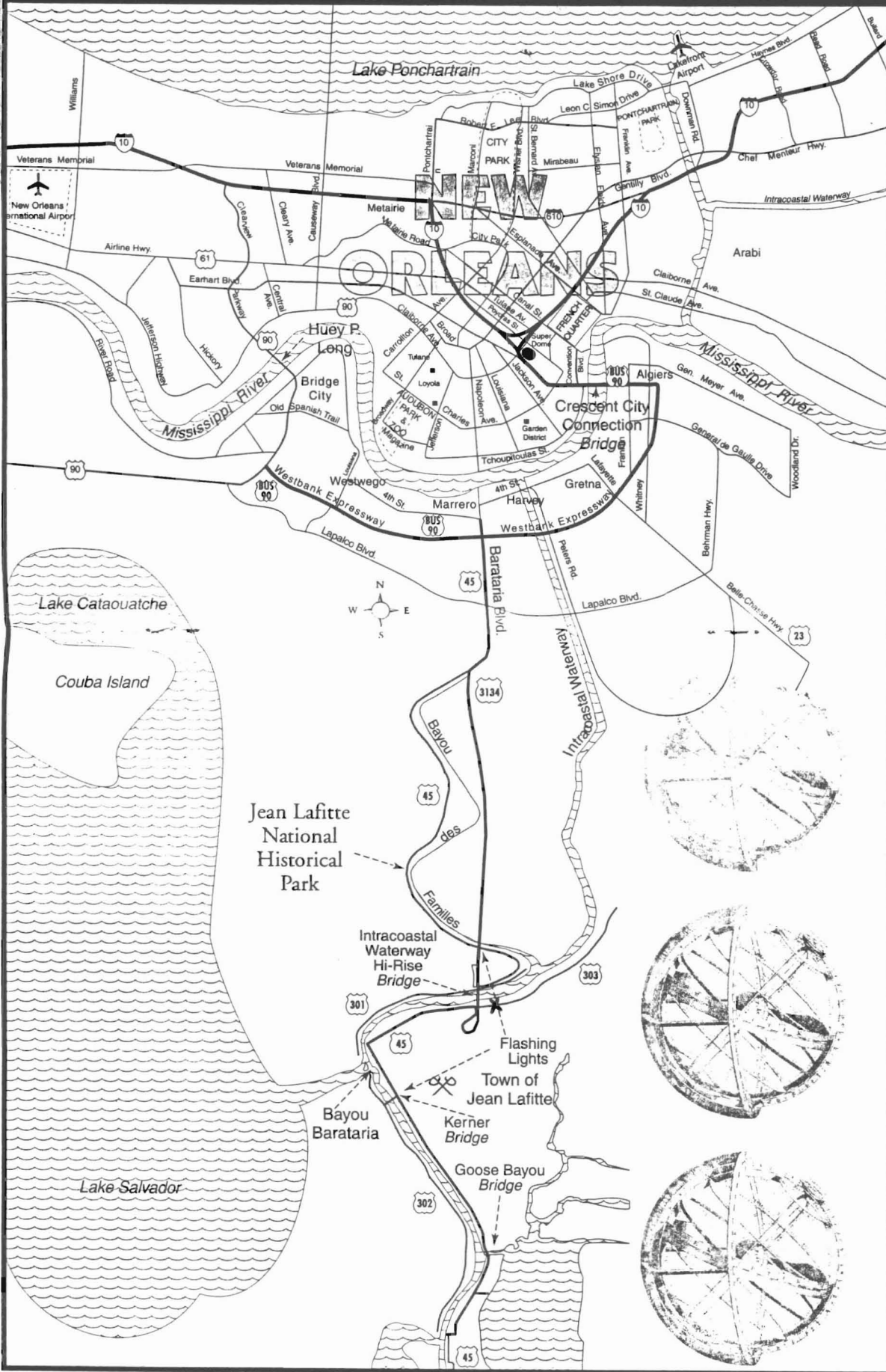
Bring your appetite, a hungry friend, &
your beverage of choice.

Home of
Wallace & Mickey Lee
628 Rosethorne Road
689-3712

Directions:

Take I-10 to the Crescent City Connection, then stay on Business 90 (Westbank Expressway) to Hwy 45 (Barataria Blvd). At the red light, take a left on Barataria and stay on it until you get to the Lafitte/LaRose Hwy (#3134). You can only take a left to get on Hwy 3134. Stay on Hwy 3134, go over the intracostal waterway and take a Right at the stop sign (the bayou is straight ahead). You are now on Rosethorne Road. Head straight about 3/4 of a mile, you'll see 628 Rosethorne on the Left side (bayou side) of the street and "WB Lee" will be on the mailbox, just turn into the drive and ENJOY!

NEW ORLEANS



MILLENNIUM Production Time Line

| | |
|---------|--|
| FALL 94 | <ul style="list-style-type: none"> -Artist secured, performance concept established -JPI secured as internship organization and as fiscal agent -Internship project approved by UNO |
| JAN 95 | <ul style="list-style-type: none"> -Project goals and objectives established -Fundraising efforts begin, \$1000 donation secured -Volunteer graphic designer hired, production work begins on design -Set builder joined team as volunteer -Initial project budget established |
| FEB 95 | <ul style="list-style-type: none"> -JPI contract signed -LDOA grant proposal submitted -CAC sponsorship proposal submitted -Equity office contacted, negotiations begin |
| MAR 95 | <ul style="list-style-type: none"> -CAC rental space secured -Investigate DramaRama opportunity for publicity |
| APR 95 | <ul style="list-style-type: none"> -Database created for supporters mailing list -Stage Manager hired -CAC contract signed for sponsorship and rental space -2nd quarter budget established |
| MAY 95 | <ul style="list-style-type: none"> -DramaRama3 application submitted -Technical Director joins the production team -Volunteer dresser and make-up person joins the team -Several small cash donations come in |
| JUN 95 | <ul style="list-style-type: none"> -Sound engineer is secured on a volunteer basis -Sound technician joins the production team -LDOA grant rejected -Direct mail solicitation prepared |
| JUL 95 | <ul style="list-style-type: none"> -Use of equipment secured as an in-kind donation from UNO -Use of slides and lens secured as an in-kind donation from NOMA -Set construction begins -Photographer joins team and volunteers use of his photographs for visual design -Soundtrack is laid down, WBYU production facility use donated as in-kind support -3rd quarter budget is established -Direct mail solicitation mailed out |
| AUG 95 | <ul style="list-style-type: none"> -Publicity photographs taken using a volunteer photographer and donated studio space -Rehearsals begin -Costumes acquired and pulled from artist's present wardrobe -Press releases mailed out -Videographers secured - one volunteer and one paid professional -Several cash donations received including two for program ads |
| SEPT 95 | <ul style="list-style-type: none"> -Flyers mailed out to potential supporters from CAC list and producer's database -Posters distributed to target locations in the metro New Orleans area -Program printed -Publicity for DramaRama3 and <u>MILLENNIUM</u> appears in <u>The Times-Picayune</u>, this included several articles, one feature article and a purchased advertisement -DramaRama3 performances - September 8th & 9th at the CAC -<u>MILLENNIUM</u> opens on September 15, 1995 at the CAC, runs through September 17, 1995 -Project complete - Final budget reflects a loss of \$1,206.05 |

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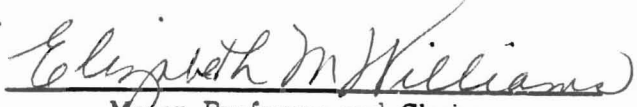
EXAMINATION AND THESIS REPORT


Candidate: Bridget Kling

Major Field: Arts Administration

Title of Thesis: ARTS ADMINISTRATION INTERNSHIP: MILLENNIUM: INSIDE THE MINDS OF THE FRINGE

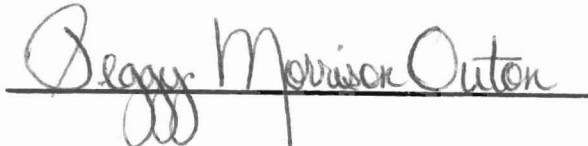
Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:





Date of Examination: November 10, 1995
