

LOUISVILLE 'GREATS' AMONG AWARDS

Actors Theatre of Louisville has announced four winners of the 1983 Great American Play Contest. This year one-half of the \$7,500 award for full-length plays goes to *Independence* by Lee Blessing; the other half is being divided equally between *007 Crossfire* by Ken Jenkins and *Execution of Justice* by Emily Mann. Patrick Tovatt has won the \$1,000 Heide-man award for his one-act play *Husbandry*. All four winning plays were performed during ATL's eighth annual Festival of New American Plays, which ran Feb. 22-April 1.

Nina Shengold is the New York State playwright chosen for the 1984 MCA-ESIPA award, consisting of a one-month residency at the Millay Colony for the Arts in Austerlitz, N.Y., followed by a one-week play development workshop at Empire State Institute for the Performing Arts in Albany.

Laura Harrington, Matthew Maguire, Emily Mann, Eric Overmyer and Sheldon Rosen have been chosen for membership in New Dramatists. Dramatists Guild members have named Marsha Norman to the Guild's 30-member governing council.

PLAYWRIGHTS' UPDATE

April 10 is the last day to apply for NEA fellowships for playwrights and translators of plays. One-year playwright fellowships will range in amounts up to \$17,500, with an additional \$2,500 for use in defraying costs of a residency at a professional theatre of the playwright's choice. A limited number of two-year fellowships may also be granted. Playwrights who have had a play produced by a professional theatre within the last five years are eligible. Translators who have published or had produced by a professional theatre a translation of a play may apply for fellowships of \$6,250 or \$12,500, depending on the length and scope of the proposed project. To obtain application guidelines, contact the Theatre Program, National Endowment for the Arts, Washington, DC 20506; (202) 682-5425.

The Mixed Blood Theatre Com-

pany, a professional multiracial theatre ensemble, challenges playwrights whose work has previously been produced by a professional theatre to send them an unproduced script "better" than the new piece the ensemble intends to create. The best play submitted and the play *Mixed Blood* creates will both be produced during the theatre's 1984-85 season. Only the first 300 scripts submitted will be considered. The author of the winning play will receive \$2,000. Submit scripts to *Mixed Blood* versus America, 1501 South St., Minneapolis, MN 55454; (612) 338-6131.

The Theatre Program in France is seeking new plays written in either French or English for a playreading series at its new home in Avignon. Plays will be read weekly during the spring and daily during the summer Avignon Festival. The series is limited to scripts that have not yet received professional production before an international audience; authors must be willing to grant the Program French translation rights and first performing rights outside North America. Send scripts *airmail* to Theatre Program in France, 34 rue Paul Sain, 84000 Avignon, France.

Playwrights who are residents of the greater St. Louis area may submit unproduced scripts (include a brief synopsis) to the St. Louis Playwrights' Festival, to be held in June and July in conjunction with the Performing Arts Area of Washington University. There will be full productions, workshops and staged readings during the festival, and royalties will be paid for produced scripts. Submit plays by April 20 to St. Louis Playwrights' Festival, Box 1108, Performing Arts Area, Washington University, St. Louis, MO 63130.

The deadline for this summer's Shenandoah Valley Playwrights Retreat has been extended to April 6. Full fee for the program, to take place Aug. 5-26, is \$500; fellowship support is available. Contact Pennyroyal Farm, Box 167F, Route 5, Staunton, VA 24401; (703) 248-1868. □

For information on hundreds of contests, grants, awards and other opportunities for playwrights, translators, composers, lyricists and librettists, refer to TCG's Dramatists Sourcebook. The 1983-84 edition can be ordered for \$9.95 plus postage and handling by using the order form in the back of this issue.

PEOPLE

A CLURMAN TRIBUTE

Harold Clurman was more than a friend—he was an inspiration and a conscience for all who try to make theatre truly reflect our life and times," said Gordon Davidson, artistic director of the Mark Taper Forum.

The occasion was a March 14 tribute to the late director, teacher and critic, hosted in Los Angeles by the Taper and attended by an array of Clurman's friends, notable among them Jane Fonda, Sidney Poitier, Roy Scheider, Meryl Streep and Stella Adler.

The evening began with a benefit performance of three new one-act plays by Samuel Beckett (two of which are currently running at the Harold Clurman theatre in New York). An opening night dinner following the performance was climaxed by the presentation of the newly created Harold Clurman Theatre Awards for Lifelong Achievement to both Davidson and producer Roger L. Stevens of the Kennedy Center. The evening also marked the establishment of a Clurman Lecture and Workshop Series in Los Angeles and New York, designed to give talented young theatre students the opportunity to work with internationally known actors, writers and directors.

"The force of Clurman's personality, his commitment to quality and his generosity with talent remain a beacon for all of us to follow," Davidson declared during the tribute.

PROBLEM SOLVER

I will miss him," admitted New York's Mayor Koch upon resignation of deputy mayor Nathan Leventhal, who left to assume the presidency of the Lincoln Center for the Performing Arts.

In his city post since 1979, Leventhal has earned a reputation as an acerbic, tough-minded negotiator, attributes which may well come in handy as the highly publicized dispute between the boards of Lincoln Center and the Vivian Beaumont Theatre continues.

In spite of Leventhal's lack of professional experience within the arts world, New York's cultural leaders are optimistic about his appointment, expressing that his wide experience in