



OPENING STAGES

A Quarterly Newsletter for People with Disabilities Pursuing Careers in the
Performing Arts

Published by the John F. Kennedy Center for the Performing Arts

James Johnson, Chairman

Michael Kaiser, President

Derek Gordon, Vice President of Education

Betty Siegel, Manager of Accessibility

Edited by Paul Kahn

Issue #4

September -- November, 2002

IN THIS ISSUE

From the Editor -- Truths That Art Making Can Teach

Not So Secret Agents

How to Get Representation in the Entertainment Industry by Gail Williamson
A Few More Agents Who Specialize in Working with Artists with Disabilities

People

Reflections on the Creative Talents of Hikari Oe by Karen Crumbliss

Book Review

Peering Behind the Curtain: Disability, Illness, and Extraordinary Body in Contemporary Theatre, reviewed by Carrie Sandahl

Resources

Idealist.org
Occupational Outlook Handbook

News and Notes

Job Notice -- Apprentice Teaching Artist
Pacific Rim Conference on Disabilities



FROM THE EDITOR

Many years ago, when I was doing visual art, I started a small relief sculpture of a nude woman. The work began well. The clay responded to my touch, giving me the forms that I painstakingly coaxed from it.

But, my touch was nervous. I was afraid of lacking enough skill for the more difficult elements and botching her. So, I started working on her less, even though I knew I was sick and should have worked more while I had the chance. Between increasingly infrequent sessions I would wrap her carefully in a damp cloth and seal her in a plastic bag to keep the clay from drying out and cracking.

When I was diagnosed with pneumonia I wasn't surprised. But, I was devastated when my doctor insisted that I had to have a spinal fusion. My back was so curved, he said, that it was crushing my left lung, and I would sicken again and die without the operation. For a month at least I would be lying on my back and then in recovery for several more. If I recovered at all. The surgery was complicated and dangerous, especially for someone already as weak as I was.

I looked at this bleak prospect and deeply regretted the possibility of having lost my chance to complete this sculpture and make something beautiful. But, if I do get another chance, I resolved, I will not fail again. So, I made my mother, the person I trusted most, promise to keep re-dampening the cloth around my sculpture while I was incapacitated in the hospital. Don't let it dry out, don't let the clay crack, I begged her.

The fusion and recovery were even more arduous than I feared. When I finally was able to go home, I felt unutterably sad about the time I had wasted in the hospital and very fearful about whether my little, clay woman had survived.

When I took her out of the plastic bag and unwrapped the cloth I was horrified. There was a horizontal crack running completely across the clay tablet. It cut across the nude's belly like an ugly incision, severing her in half. My first impulse was to give up and throw her away. But, then I thought I owed this figure something better than self-pity. And, I owed my mother, too, for her devotion to my wishes.

So, I resolved to try saving the relief. I forced myself to do my best with the elements that I had previously avoided. Then, because there was no possibility of keeping the original clay, I used liquid rubber to make a mold of it. Next I made a plaster cast from the mold. The moment of peeling the mold from the cast was filled with tension. Would the plaster have imperfections like air bubbles or would it have caught all the details of the original? I was greatly relieved to see that it was a good cast, and all I had to worry about was the long ridge caused by the crack in the clay. Using sculpting tools I carefully filed the ridge away and made other small improvements to the cast.

At last I held the relief up and tilted it back and forth to let the light play on it in different

ways. Swelling from the rectangular plaque, the nude figure was both delicate and voluptuous. I sighed with abundant satisfaction. I had saved her. And, she was good.

I tell this story, because to me it illustrates some fundamental truths that making art can teach -- truths that should be especially apparent to artists with disabilities. First, artists do not create independently, but rather are indebted to the help of others who care about our well-being. Second, time and strength are fleeting and should not be wasted in depressive procrastination. Third, sometimes we do get second chances. We can revise our work. We can re-mold our personal flaws.

Sitting on a shelf in my home, my little sculpture still speaks to me of these long ago struggles, lessons and triumphs.

Paul Kahn

NOT SO SECRET AGENTS

HOW TO GET REPRESENTATION IN THE ENTERTAINMENT INDUSTRY by Gail Williamson

Many people with disabilities aspire to be models, actors, musicians, athletes, entertainers and public speakers. After spending more than ten years advocating for people with these very hopes and dreams, I am often asked where to go to start and what kind of representation is available. I will attempt to share my knowledge with you. I am sure there are more resources out there, and I hope that this article will lead them to me. So here goes...

How do I get started?

If you are going to be contacting individuals or companies that provide representation you need to present yourself in a very professional manner.

- Have a photo that looks like you. With any letter you send requesting representation the individual receiving your correspondence will need to know what you look like. If you are a musician, I would suggest a photo with your instrument. If you are an entertainer, have your photo include what you do: dance, magic, vocalist etc. For athletes you might consider a photo of you racing, climbing, skiing, or whatever you do. If you are a public speaker, a head shot showing you dressed in professional clothing would work well. For actors you need a natural looking headshot of you looking into the camera. If you use a wheelchair, a hint of it in the photo works well. For modeling you will want to show various looks. If you do not want to start with the expense of professional photos, send an excellent snapshot and be prepared to get the professional shots when you secure the representation. This is a very competitive industry and a non-professional looking presentation will leave you out.

Professional photo sessions run from \$75 to \$500 and up. I believe you can get some excellent ones in the \$200 to \$300 range. Remember that you do get what you pay for. After you get your great headshot you are going to want to have it reproduced. Multiple photo reproductions of 8 x 10's run about \$1 each, and lithographic reproductions can run as little as \$.25 each. Your name should appear below your image on the reproductions.

- Have a clear typewritten resume or biography to include in your package when you are seeking representation. Again, you must look professional to compete. Include the things that are pertinent to the profession you are seeking. Don't include everything you have ever done. I would suggest including your disability in the bio/resume. You can be very brief -- for example, wheelchair user, walk with crutches, deaf use ASL, blind use cane or dog, little person, mild developmental disability, Down syndrome, etc.
- Send a brief, typewritten cover letter explaining who you are and what you are seeking. Include your mailing address, phone number and e-mail address. You can also include any support materials you might have, like magazine or newspaper articles about you and your work or notices of your past appearances. Follow up your letter with a phone call about a week after it has been mailed and ask if they are interested in representing you.

Who do I contact?

Well, it depends on what kind of representation you are looking for. I will list some of the contacts I know about and what kind of representation they provide, then you decide which ones to contact.

- **Kasarian, Spencer and Associates** (member of the Association of Talent Agents) – representing professional actors with disabilities in the Southern California area. The agency is large and represents children and adults in theatrical (TV and film), commercial and print. They also have sports/stunts and dance divisions. The agent to contact at KSA is Riley Day. He and his assistant Leslie Stokoe represent many individuals with disabilities and are looking to add more, including ethnic types. Most KSA clients are members of one of the performing unions like SAG, AFTRA or Equity, but you don't have to be a union member to be considered for representation. KSA works on general contract, collecting a fee from their clients' earnings. You can contact them at www.ksawest.com. Go to the performers with disabilities department, and you can access Riley Day's e-mail. Also on the home page you can see some good examples of headshots.
- **Damon Brooks and Associates** (booking representative) – representing public speakers and entertainers for events and fundraisers at colleges, corporations and organizations. Marc Goldman's service is very well known. He makes the necessary travel and accommodations arrangements for his clients, which are covered by the organization doing the hiring. Damon Brooks takes a percentage of the fee they negotiate for their clients. You can reach Marc through www.damonbrooks.com. This is another great website to view headshots.
- **Beautiful Kids** (management company) – representing children with special needs ages 6 months to 18 years for print, commercial, video and film. They work

nationwide. Ginnie Commo has been doing this with great success since 1994. Beautiful Kids charges a fee from the clients' earnings for their services. See the website at www.downscity.com/beautifulkids/about.htm for the specifics needed to register your child with Beautiful Kids.

- **ModelTech, Inc.** (management company) – looking to enlarge their talent files to include people with disabilities of all ages and ethnicities for the New York and East Coast market. Ann Harvey has been doing this for years and worked before in the disabled community. ModelTech's fees are a percentage of the income the client receives from a booking. To learn more about ModelTech, Inc. go to www.modeltechinc.com. Again, you will find great examples of headshots on this website.
- **The Non-Traditional Casting Project** (a free casting service) – representing children and adults to the print, television, film, theatre, commercial and video market in New York and nationwide. This non-profit advocacy organization has online talent files to promote inclusive hiring practices and balanced portrayals of persons of color and persons with disabilities. To be included in their talent files you need to send a headshot and resume and include any accommodations you require. Sharon Jensen is well known, and many casting directors use her services. To learn more about the Non-Traditional Casting Project go to www.ntcp.org.
- **The Media Access Office** (a free casting liaison and referral service) – representing people with disabilities of all ages for acting in television, film, theatre, commercials and videos, as well as print. They also provide referrals for speakers, entertainers and some behind the camera employment opportunities. This non-profit advocacy group is supported by the California State Employment Development Department and the Friends of the California Governor's Committee for Employment of Disabled Persons. They require members to fill out a new client packet. In front of the camera talent must provide 10 headshots and resumes as well. You can check out the office at www.disabilityemployment.org then click on the Media Access Office icon on the left side menu. The office represents talent nationwide and is located in North Hollywood, California. Gloria Castañeda is the program coordinator. Contact her at gcastane@edd.ca.gov or 818-752-1196 to request a new client packet.

Gail Williamson has been an advocate for performers with disabilities since 1990 when she became a stage mom for her son Blair who has Down syndrome. Today Williamson coordinates the talent development and industry relations division of the Media Access Office. She can be reached at gwilliam@edd.ca.gov.

A FEW MORE AGENTS WHO SPECIALIZE IN REPRESENTING PEOPLE WITH DISABILITIES

SUSAN CHARNESS TALENT Toronto, Ontario

Founder Sue Charness represents disabled actors and models. Acting clients of hers have appeared in many movies, including "Death to Smoochy," "Bless the Child,"

"Extreme Measures" and "Twice in a Lifetime." Models she represents have appeared in magazines, catalogs and on the runway. Charness herself contracted polio at the age of five and walks with the aid of crutches. She is a recipient of the Order of Ontario and received the Woman of the Year Award from the Toronto branch of Jewish Women International of Canada.

Contact information

Susan Charness Talent (for the Physically Challenged)
51 Rockford Road
Willowdale, Ontario M2R 3A6
Telephone: (416) 661-6060
Fax: (416) 663-2858

**JANELLE COLQUHOUN
Brisbane, Australia**

In 1999, Brisbane born opera and jazz singer Janelle Colquhoun established Salubrious Productions, Australia's only entertainment and production agency specializing in artists with disabilities. Currently she represents 50 diverse professional acts, about half of whom experience disability. She was awarded contracts with the Brisbane City Council to produce two of their concert series in 2002. Janelle, who is visually impaired as a result of diabetes, is also a major lobbyist and advocate for the rights of people with disabilities, particularly in the arts.

PEOPLE

**REFLECTIONS ON THE CREATIVE TALENTS OF HIKARI OE
(a response to "Music of Hikari Oe 2," CD recorded by Denon)
by Karen Crumbliss**

Hikari Oe is an accomplished pianist and composer. Born in 1963 in Japan, he wrote his first composition at the age of 13. The CD, "Music of Hikari Oe 2" combines piano, flute and violin in a manner reminiscent of Mozart, Bach, and Chopin. Hikari's music is peaceful and calming and often bears sensitive titles, such as "Dream," "June Lullaby," "Summer Holidays," "Merry Waltz," "Grief No. 3," and "May the Plane Not Fall." Hikari Oe is now widely known in Japan and received the Grand Prix in the classical music section of the Japan Gold Disc awards in 1992. This is the highest award for classical music in Japan.

There is another description of Hikari Oe. He can be described as a person with mental retardation, near-blindness, minimal speech, seizures and poor motor coordination. He was born with a protuberance on the back of his head caused by a herniated brain. When he was ten weeks old his parents decided to proceed with a life-saving operation, in spite of the doctors' advice against it. Hikari spoke his first word at



age six, identifying the call of a bird. He has always enjoyed spending his time listening to birdsong and music. Now at the age of 39, due to his disabilities, Hikari still lives with his family and is dependent on their support for many of the necessities of life.

What a different image this second description evokes! I find it hard to describe him in this way, given what I know of his contribution to society.

So, how can we resolve these two images? *Who is Hikari Oe?* Is he a person with mental retardation and other disabilities? Should we call him a savant? Should we use the phrase "developmental disability" to describe his experience? Should all aspects of these descriptions be combined? Or, better yet, why should we give him any label but "composer" when we talk about his music? We are conflicted by the negativity of one description and the positive image of the other. For reasons deep in our collective experience and history, we tend to first describe disabilities before abilities. I believe that we need to reverse that tendency in our society.

Wouldn't we all be better off if we were to learn to see talents for what they are, rather than to impose these barriers and qualify the person? Doors might open sooner and more easily, and we would see the growth of talents that might go otherwise unrecognized. We surely have the capacity to open our world to all who live with us and to allow them to develop their potential in the performing arts world as well as more mainstream careers. We must make the adjustments that would allow them "in," instead of trying to teach them to be more like us!

But let's probe further. If we call Hikari a person with mental retardation, we find ourselves quickly reaching for the label "savant." We assume that composing requires a certain amount of understanding of music theory and the ability to transpose those thoughts into notes on a score. We think of that as rather sophisticated cognition, and that doesn't fit into our definition of mental retardation. So, we provide a word to describe an exception to our definition -- savant. Then we can be comfortable with Hikari's label of mental retardation, and we go on to exclaim about his extraordinary talents. However, those very talents are somehow qualified. We praise him, but at the same time his work is made less valued, and he is set apart, because he has been labeled.

What if Hikari's parents had listened to the doctors, and he had not lived? Or, what if they had permitted the surgery but then perceived him as a non-verbal person with a significant degree of mental retardation, who would be happy if they loved him and made sure he could hear birdsong on regular walks in beautiful Japanese gardens? What if he was born into a family that didn't have the wisdom or means to introduce him to a piano at the age of nine and to provide him with piano lessons at the age of eleven? These imaginary parents would be doing all they could to love and care for their son, given the limits of their vision. But neither Hikari, nor his family, nor the greater world would ever hear his music.

In fact, Hikari was blessed with being born into the Oe family. His father, Kenzaburo Oe, was already a well-known writer, and his mother was an artist. He was their firstborn, and they decided to name him Hikari, a word that means "light" in Japanese. His father has since said, "My instinct was right. His existence has since illuminated the dark, deep folds of my consciousness as well as the bright side."¹ Kenzaburo Oe has written numerous novels, many in some way reflective of his experiences as Hikari's father. In 1994, he was awarded the Nobel Prize in Literature. He considers his writing to be a healing process. Remarkably, in a society where men are not usually involved with raising their children, Kenzaburo Oe chose to center his life on his son. The interrelationship of Hikari and Kenzaburo has given us significant work in literature and in music.

How many Hikari's are there who haven't had the opportunity to develop their whole person, including their creativity? How much do we really know about "mental retardation?" How much do we really know about mental or creative capacity? As Anne Donnelan has said, "Absence of evidence does not mean evidence of absence."² How many people are there who could be writing music, performing music, writing poetry, dancing, and fully participating in the professional world of the arts, but who have been shut out due to misperceptions?

I have been told that the range of true artistic talent occurs with at least the same frequency among people with significant developmental disabilities as among the general population. If this is true, we must develop new opportunities for careers in the arts for people with disabilities. As people with an interest in developmental disabilities, whether professionals, parents, friends, or self-advocates, we need to stretch ourselves and realize how little we really know. We need to acknowledge the possibility of so much more! We need to encourage others to keep on exploring. We need to help the people in our communities see the potential and talents of all of our citizens and the interdependency of us all. This is what Hikari and other artists are trying to show us.

¹ Quote translated in Michiko N. Wilson's 1986 *The marginal world of Oe Kenzaburo: A study in themes and techniques*, Armonk, NY: M.E. Sharpe, Inc., p. 6 and quoted in "Hikari Finds his Voice", a commentary by Professor Dick Sobsey, project Director at the Developmental Disabilities Centre, Abuse and Disability Project, University of Alberta, Edmonton, AB.

² Keynote Address, *Absence of Evidence: Myths about Autism and Mental Retardation*, at 1999 TASH Conference, TASH Newsletter, May 2000 (p. 25)

Karen Crumbliss is a teacher, editor and an advocate for people with developmental disabilities. She currently leads an inclusive arts initiative through her position at the Developmental Disabilities Training Institute at the University of North Carolina at Chapel Hill.

Contact Information

Karen Crumbliss
Social Research Associate
Developmental Disabilities Training Institute
University of North Carolina at Chapel Hill
CB # 3370, 1700 Airport Road
Chapel Hill, North Carolina 27599-3370
Phone 919-843-9227
Fax 919-962-5837
email crumblis@email.unc.edu

BOOK REVIEW

***Peering Behind the Curtain: Disability, Illness, and the Extraordinary Body in Contemporary Theatre* (published by Routledge)
reviewed by Carrie Sandahl**

Disability theatre, dance, and performance art have been gaining more and more recognition by both artists and academics. After years of working beyond the art world's and the academy's purviews, artists with disabilities are at last drawing critical attention for their unique aesthetics, politics, and challenges to staid forms. Routledge's recently released anthology *Peering Behind the Curtain: Disability, Illness, and Extraordinary Body in Contemporary Theatre*, edited by Thomas Fahy and Kimball King, is the latest contribution to the growing body of criticism and analysis of the burgeoning disability performing arts movement. This anthology contains academic criticism, interviews, artist commentaries, and a full-length play by James MacDonald. As such, the book is intended to appeal to a wide audience, including artists as well as academics. However, the majority of articles tends toward academic analyses of dramatic texts rather than live performance. Overall, I found the book worth reading, even though I found the quality of the chapters uneven, sometimes irritating, and even exasperating. Nevertheless, I recommend that anyone with an interest in disability performance pick up a copy.

Fahy's introduction led me to believe that the book would focus on disability theatre, by which he means "drama written and performed by disabled artists, and/or staged works about disability and the social constructions of physical difference." Fahy contends that disability theatre goes beyond the use of disability as a metaphor by including the live, disabled body, the presence of which challenges audiences to see people with disabilities as "individuals, not objects." Furthermore, according to Fahy, live performances encourage audiences to feel a sense of intimacy and community with disabled characters, "fashioning narratives that individualize experience and move beyond the metaphor." From the introduction, I anticipated a collection of writings that, even when analyzing written drama, focused on the disabled body in performance.



Fahy's introduction whetted my appetite for a meal that was unfortunately less than satisfying. Out of eleven chapters, four focus exclusively on written drama that uses disability as a metaphor or as a morality tale. These analyses also do not consider how live performance might contribute to the plays' meanings or if actual disabled people wrote or performed these works. These articles are well written and astute, but do not illuminate any new territory. Robert C. Spirko's article discusses how deafness is used as a colonial metaphor for gender relations in *Children of a Lesser God*; Pamela Cooper analyzes how the medical profession's "dehumanizing" knowledge base is used as a metaphor for the academy's in *Wit*; Ruby Cohn suggests that Samuel Beckett's ubiquitous use of disabled characters not only offers metaphors for existential questions of the body, but that these portrayals are psychologically accurate -- a dubious assertion at best; Thomas Fahy's very interesting article considers how Carson McCullers uses freakishness as a metaphor for homosexuality in *The Member of the Wedding*. However, he doesn't consider how McCuller's own disabilities—impairments due to stroke—may have factored into her playwriting. I also think that it's a stretch to consider Beckett or McCullers contemporary theatre artists (as the book's title promises), if one defines contemporary as current work of the last twenty or thirty years.

Other articles treat either theatre or disability/illness tangentially. For example, Johanna Shapiro's article on how young medical students explore medical ethics by reading *The Elephant Man* does not consider theatre or drama as a form at all. The young students could have been reading a short story instead of the play, and the article would have been the same. Likewise, Tess Chakkalakal's very provocative article on dancer/choreographer Bill T. Jones's *Uncle Tom* considers how Jones complicates notions of heroism and victimhood implicit in the Uncle Tom icon. While this article does address live performance, she does little to address illness or disability. She suggests that Jones's HIV status and his use of nude non-dancers contributes to this deconstruction, but scant attention is paid to these elements. The article articulates an important analysis of race, but pays short shrift to disability or illness. She briefly touches on the controversy surrounding Jones's *Still/Here*, a dance piece developed from the testimony and movement vocabulary of terminally ill people. It seems to me that a focus on *Still/Here* may have been more appropriate to this volume because, ultimately, *Uncle Tom* uses illness as a metaphor for race.

Taken as a whole, this group of articles provides a useful understanding of how drama uses disability as metaphor, but illuminates little about live performance, disabled artists, or actual disability. The majority of playwrights under discussion are either non-disabled, or the authors fail to address the disabilities of playwrights who do have impairments. Additionally, these plays are rarely performed by actual disabled actors. Despite this criticism, these articles are worthwhile in that they provide a snapshot of drama's dramaturgical use of disability.

While the lack of focus on disability theatre was irritating but surmountable, a couple of the articles I found exasperating, because of the authors demonstrated a lack of familiarity with disability studies scholarship, politics, or arts. For instance, noted

theatre scholar Ruby Cohn doesn't cite a single disability studies scholar or acknowledge any critique of her position that unequivocally equates physical impairment with particular psychological states. Lilah F. Morris' interviews with three disabled actors reveal a lack of knowledge about the United States disability theatre movement, although she does allude to its existence. Even worse, her article positions the artists as "inspirational cripples." Each profile begins with how the artist became disabled, how each pulled himself up by the bootstraps, and how each found a niche in the theatre world. She refers to each artist by first name and describes them consistently as "wheelchair-bound." I found her politically incorrect language less offensive than her lack of research and what I considered to be a patronizing tone. For example she writes: "Perhaps [audiences] will learn to look beyond the chair and open the doors to talent and beauty." I would have appreciated more analysis of the social, political, and aesthetic contexts in which these artists work. I was most exasperated by Sarah Reuning's analysis of *'night Mother*, which uses medical and psychological texts (she refers most often to the American Psychiatric Association's *Diagnostic and Statistical Manual of Mental Disorders*) to diagnose Jesse, a dramatic character, with depression. Her article not only treats Jesse as if she were a real person, but does not convince the reader how a medical diagnosis of a fictional character contributes to production choices or representational meanings.

Several articles stand out in this collection as jewels. Kanta Kochhar-Lindgren's article on the National Theatre of the Deaf describes how a particular community of artists developed an alternative aesthetic practice that, in turn, contributes to the evolution of wider theatre practices and audience reception. Blind actor, Nancy Bezant, provides a first-person account of acting with a disability as well as her mentorship of another blind theatre artist. Fahy's interview with playwright James MacDonald provides a provocative discussion about disability in drama and the material ramifications of being a disabled theatre artist. MacDonald's play is successful at moving beyond metaphor, creating fully rounded characters who deal with the political, social, and interpersonal dynamics of disability. *Peering Behind the Curtain* is worth purchasing for these chapters alone.

Despite my misgivings about this anthology, its contribution to theatre studies, disability studies, and the arts in general is an important one, and on that basis I recommend it. If one were to consider the anthology's strengths apart from the expectations that the title and introduction set up, one would have a more satisfying read.

Carrie Sandahl is an Assistant Professor in the School of Theatre at Florida State University. Her research focuses on disability and performance and has been published in Journal of Dramatic Theory and Criticism, Theatre Topics, American Theatre, Disability Studies Quarterly, Gay and Lesbian Quarterly, and Contemporary Theatre Review.

RESOURCES

IDEALIST.ORG

Idealist.org links people looking for career and volunteer positions with over 29,000 nonprofit and community organizations in 153 countries. The information in this website can be very useful to artists, because many cultural organizations are nonprofit. You can search organizations by name, location or mission. You can also design volunteer opportunities for yourself by setting up one or more Volunteer Profiles with your interests, skills and schedule. These Profiles can then be searched by organizations in Idealist. In addition to maintaining an online Nonprofit Career Center, Idealist also runs career fairs throughout the United States, which are free to individuals. For general information contact <http://www.idealist.org>, To connect with the Career Center go to <http://www.idealist.org/career.html>, and for a schedule of career fairs find <http://www.idealist.org/fairs.html>.

U.S. DEPARTMENT OF LABOR PUBLISHES OCCUPATIONAL OUTLOOK HANDBOOK ONLINE

The Occupational Outlook Handbook is a nationally recognized source of career information, designed to provide assistance to individuals making decisions about their work lives. The Handbook, which is revised every two years, can be found at <http://stats.bls.gov/oco/home.htm>. This website provides a lot of very interesting information about many different kinds of jobs. You can search by job title (for instance, try writer, musician or actor) and it will tell you the nature of the work, working conditions, training requirements and other qualifications, job outlook, earnings, and related occupations.

NEWS AND NOTES

JOB NOTICE

APPRENTICE TEACHING ARTIST

Begin Date: When filled
End Date: Two years after start date
Organization: Seattle Children's Theatre
Department: Deaf Youth Drama Program
Duties:

- Teach theatre arts to deaf and hard-of-hearing youth under the supervision of the program director.
- Assist in coordinating and planning the semi-annual Deaf Kids Drama Festival.

- Co-ordinate and lead Outreach Artist-in-Residence programs under the supervision of the program director.
- Act as assistant to the director of the Deaf Youth Summer Theatre project.
- Handle administrative duties as assigned by program director.

Required:

- Fluency in American Sign Language.
- Thorough understanding of Deaf culture.
- Strong English skills, verbal and written.

Preferred:

- Experience working with children aged 5-21.
- Working knowledge of Word, Excel and other office management software.
- Strong theatre arts/education background.

Benefits:

- Competitive salary.
- Competitive benefits package including health insurance, paid vacation and paid sick leave.
- Housing stipend.
- Potential aid with student loans.

To apply:

Send resume to Deaf Youth Drama Program
 Seattle Children's Theatre
 201 Thomas Street
 Seattle, WA 98103

This position is funded by a grant from the Theatre Communications Group – New Generations Program.

19th ANNUAL PACIFIC RIM CONFERENCE ON DISABILITIES

This annual event will be held on February 10 and 11, 2003 at the Sheraton Waikiki Hotel in Oahu, Hawaii. Since the first Pacific Rim (Pac Rim) Conference in 1985, the scope and size of this event has grown to include participants from the U.S. Mainland, Alaska, Pacific Islands Nations, Japan, Australia, the Philippines and numerous other countries. Persons with disabilities, family members, researchers and service providers will join policy-makers and nationally recognized speakers in the field of disabilities in Pac Rim 2003 to learn from each other and to share resources for communities to fully accept and support persons with disabilities. This year's theme is "Collaboration and Change: a Future of Choices for Mind, Body, and Spirit."

One strand of the Conference will focus on "Arts, Culture, and Disability." Topics will include disability and the arts, professional development for artists with disabilities, women with disabilities, and international disability culture, policy, and practices.

For more information about the Conference check the website www.cds.hawaii.com/conferences, e-mail cds@hawaii.edu, or call Valerie Shearer 808.956.2673 or Martha Guinan 808.956.9810. To submit a proposal for a Conference

presentation go to www.cds.hawaii.edu/pacrim/call_for_papers/index.html. The deadline for submitting proposals is October 1, 2002.

Opening Stages is produced and copyrighted by the John F. Kennedy Center for the Performing Arts. You are welcome to copy and distribute this newsletter and articles from it, if you credit the John F. Kennedy Center for the Performing Arts. Use the following when crediting the Kennedy Center: "**Opening Stages** is a newsletter produced by the John F. Kennedy Center for the Performing Arts at www.kennedy-center.org."

To **become a subscriber** and receive the free quarterly **Opening Stages** newsletter:

- e-mail your request for a subscription to **Opening Stages** along with your name, e-mail address and snail mail address to access@kennedy-center.org, or
- mail the same information to Accessibility Program, **Opening Stages**, The John F. Kennedy Center for the Performing Arts, 2700 F. Street, NW, Washington, D.C. 20566-0001, or
- fax your request to: (202) 416-8802.

This newsletter is distributed via email to keep print and mail production costs low so that we can continue to pay our writers and editor. If you are unable to receive your newsletter as an attachment via e-mail, please request an embedded copy be emailed to you, or that a hard copy be mailed to you and let us know if you need it in large-print or Braille.

For more information contact: The Accessibility Program at (202) 416-8727 (voice) or (202) 416-8728 (TTY), or via e-mail at access@kennedy-center.org.