

1992 / 1993: 16th SEASON



June 18, 1993

Ms. Rebecca Nichols  
Ford Foundation  
FAX: 212-867-6597

**EXECUTIVE AND  
ARTISTIC DIRECTOR**  
Pedro R. Monge-Rafuls

**BOARD OF DIRECTORS**  
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Councilwoman

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COMMITTEE**  
Martheima Costa  
Lourdes Gil

**GALLERY ADVISORY  
COMMITTEE**  
Richard Hoffman  
Jorge Posada

Dear Ms. Nichols:

I was advised by Janet Shenk from ALCA in Washington D.C. to contact you in reference to this emergency grant. Enclosed please find a summary of our proposal "Cuban Playwrights' Encounter in Havana" as well as budget, vita of participants, and IRS Tax-exempt letter. We are requesting through this emergency grant the moneys needed for the playwrights to be able to participate in this historic encounter. Any amount you may offer us will be extremely useful.

If you need any more information, I may be contacted by phone at (714)497-7179, or by electronic mail at LMANZORC@UCI.EDU.

Thank you very much for your prompt attention to this proposal.

Sincerely,

Dr. Lillian Manzor-Coats

**MAILING ADDRESS**  
P.O. Box 636  
Jackson Heights,  
N.Y. 11372

**TELEPHONE**  
(718) 565-6499

**FAX**  
(718) 446-7806

OLLANTAY Center for the Arts  
Humanities Research Institute at  
UNIVERSITY OF CALIFORNIA, Irvine

Playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba. This debate and round table discussions have been scheduled as part of a theater conference and festival to take place in Havana, Cuba from August 30 to September 19, 1993. The conference and festival is sponsored by the International School of Latin American and Caribbean Theatre directed by internationally renowned Argentinian playwright Oswaldo Dragun. The festival will conclude with our program. The playwrights invited to participate from the United States are: Maria Irene Fornes, Manuel Martin Jr., Pedro Monge Rafuls, Dolores Prida, Caridad Svich, and Alina Troyano. The critics participating are Laureano Corces and myself, Dr. Lillian Manzor-Coats (see brief vita attached).

To say that this is a first of its kind activity would be an understatement. These debates will open a dialogue between Cubans residing in the United States and in Cuba and it will permit a much needed exchange of different points of view. This encounter comes at a time when the issue of dialogue with Cuba is highly debated both in the United States as well as within Cuba. Cuba is going through one of its toughest moments in its history. Presently, it is impossible to talk about Cuba in the abstract; the Cuban people are living in an economy of daily survival. Within this economy, we have planned our encounter as a response in solidarity with our fellow brothers and sisters in the island. This encounter will initiate a series of conversations between playwrights, directors and critics inside and outside Cuba in which we will get to know each other's works and the circumstances of our productions. Most importantly, we will finally begin to talk about issues which have long been pushed to a hitherto impenetrable "zone of silence." As part of our response to this precarious situation, we will bring with us a "friendshipment" of plays, books, and videotapes on contemporary theater in the U.S. Upon our return, we are planning to have a series of community activities in New York, Los Angeles and, possibly, Miami, in which we share our experiences in Cuba and the results of our dialogues.

It is not by chance that this very first official encounter between Cuban writers in the United States and Cuban writers in Cuba will take place between playwrights and around the subject matter of "Ritual and Theatricality," the theme of the conference. Theatre has been the art form through which social and historical messages in changing societies have been presented. From Classical Greek Drama to Chicano Theatre--Luis Valdes' Teatro Campesino was instrumental in the organization of the Chicano movement of the 1960's--theatre becomes the space where a fragmented memory can be staged.

This encounter is being organized by Ollantay Center for the Arts and Chicano/Latino Studies Program and the Humanities Research Institute at the University of California, Irvine--of which I am part. I would like to underline the importance of these two organizations coming together for a common goal. That is, it is not common to have an academic institution and a community arts organization involved in a project aimed at linking two communities which have been separated by social and political differences. It is even more uncommon to have these two organizations involved in an exchange as a direct response to a dire socio-political situation.

For more than sixteen years Ollantay Center for the Arts has been providing the community--mainly the Latino community in New York--music, workshops, visual arts exhibits in the only gallery of its kind in Queens, folk arts, film festivals and other special events. It is important to note that Ollantay also has a series of publications which come out of panels devoted to the preservation and dissemination of our Latino situation through literature. Ollantay's homeless children program was also evaluated by the Department of Cultural Affairs of the City of New York as a program of superior quality.

The Humanities Research Institute at the University of California provides the space for scholars and artists to discuss specific issues in workshops and conferences. In 1988, for example, it sponsored a series of meetings between Soviet and North American intellectuals around the topic of "Cultural Change and Journal Editing." In 1989 it also sponsored a similar encounter around the topic of "Culture and Social Values." The Humanities Research Institute has also coordinated a three year initiative on Minority Discourse focusing on the culture of minorities in the U.S. and elsewhere.

The belatedness of our proposal is, of course, due to the increased critical situation of Cuba. Our response--minimal but it is all we can do as artists and intellectuals--to that political situation has taken a lot of time to organize as well as a lot of pain. We are organizing this encounter against the opinion of many colleagues here in the United States. Moreover, as you may know, there are no direct lines of communication with Cuba. Our phone calls and faxes have to go through private offices in Canada. Phone calls cost us \$24.00 for the first three minutes; faxes cost us \$6.00 per page. We sincerely hope the Ford Foundation may help us in this endeavor.

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

EXPENSES

DIRECT COSTS

Administrative Personnel

OLLANTAY Center for the Arts	20% of their time	\$ 5,500.
University of California	20% of their time	\$ 6,000.
Telephone, Fax, etc. through Canada		\$ <u>2,500.</u>
Total Direct Costs		\$ 14,000.

SUPPLIES AND MATERIALS (to be left in Cuba)

Written material, documentation, etc.	\$ 3,700.
Video tapes, audio tapes	\$ <u>1,000.</u>
	\$ 4,700.

TRANSPORTTION OF PERSONNEL

6 round trip New York/Miami	@ approx. \$270.	\$ 1,620.
2 round trip Los Angeles/Miami	@ approx. \$500.	\$ 1,000.
8 round trip Miami/Havana	@ approx. \$275.	\$ 2,200.

Subsistence

8 per diems	@ \$15 daily for 17 days	\$ <u>2,040</u>
Total transportation and subsistence		\$ 6,860

TOTAL EXPENSES \$ 25,560

INCOME

OLLANTAY Center for the Arts	\$ 5,000
Univ. of California, Chicano/Latino Studies	\$ 7,200
Donations (Supporters, In-kinds, etc.)	\$ <u>1,520</u>

TOTAL INCOME \$ 13,720

MATCHING FUNDS NEEDED \$ 11,840

GRANT REQUEST TO Ford Foundation \$ 7,000

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

VITA OF INVITED PARTICIPANTS

MARIA IRENE FORNES is a playwright, three time Obie Winner and director of INTAR. She has an extensive list of plays produced and published, suffice it to mention The Widow, Tango Palace, The Successful Life of 3, Molly's Dream, Fefu and her Friends, and Conduct of Life. She has received many awards, among them are Whitney Foundation Grant, Rockefeller Foundation Grant, Guggenheim, NEA, and New York State Council on the Arts.

MANUEL MARTIN Jr., playwright, director, and co-founder of Duo Theater in 1969. His plays have been produced at Duo Theatre, INTAR, La Mama, and Kaufman Theater. His play Union City Thanksgiving was chosen to appear in a Cuban Theater anthology published by Spain's Ministry of Culture in 1992, the first anthology to include playwrights living in Cuba and abroad. He is the recipient of the New York Foundation Playwriting Award, a Fulbright Fellowship, and the Cintas Fellowship.

PEDRO MONGE RAFULS, playwright and co-founder of Circulo Teatral de Chicago in 1968, the first Spanish language theater in the Midwest, and in 1977 founder of Ollantay Center for the Arts. He is the editor of Ollantay Theater Magazine, the first Latino Theater Magazine in the U.S. His plays have been produced by Ollantay traveling Theater Program, Duo Theater, Pregones, and GMHC, and published in Linden Lane Magazine and the University of Antioquia, Colombia. He received The Very Special Arts Award 1991 awarded by the Mayor of New York City.

DOLORES PRIDA is ranked among the most important playwrights of contemporary Latino theater in the United States. Her plays have been produced in many theaters both in the East and in the West Coast. Among these are Coser y Cantar, Savings, Botanica. Her plays have been published by Arte Publico press in Beautiful Senoritas and Other Plays.

CARIDAD SVICH is a playwright and translator. Her plays have been produced by INTAR, Latino Chicago Co., Skirball-Kennis Theatre, The Women's Project, etc. Any Place but Here is published by TCG Plays in Process, NY, and Gleaning/Rebusca in Shattering the Myth, Arte Publico Press. Among the awards she has received are: Playwright in Residence at INTAR Hispanic American Arts Center (4 years), California Arts Council Fellowship in Playwriting, TCG Hispanic Translation Commission, South Coast Rep. Hispanic Playwrights Project.

ALINA TROYANO, a.k.a. CARMELITA TROPICANA is a multimedia performance artist. Among her full length multi-media works written

and produced are: Memories of the Revolution, The Boiler Time Machine, and Candela. She is twice the recipient of the New York Foundation for the Arts Fellowship (in 1987 for Performance Art and in 1991 for Playwriting). She has also received through INTAR an NEA grant for the development of Carnaval, a work in progress.

LAUREANO CORCES is a playwright and professor. His plays have been produced at Truck and Warehouse Theater and Ollantay Traveling Theater. He writes theater criticism for The Miami Herald, Canales NYC, and Latino News. He has taught Spanish at New York University and The New School for Social Research where he is scheduled to teach Performing Arts.

DR. LILLIAN MANZOR-COATS is assistant professor of Comparative Literature and Latino Studies at the University of California, Irvine. She has published a number of articles on Latino Theater in Gestos, and Cultural Studies. She is coeditor of an anthology entitled Latinas on Stage: Performance and Praxis (Third Woman Press, 1994). She is presently working on a book project on U.S. Cuban Theater entitled Marginality Beyond Return: Gender, Racial and Linguistic Politics in U.S. Cuban Theater, forthcoming University of California Press.

District  
Director

Date: OCT 01 1990

Ollantay Center for the  
Arts, Inc.  
P.O. Box 636  
Jackson Heights, NY 11372

Person to Contact:  
Clifton G. Belnavis  
Contact Telephone Number:  
(718) 780-4501  
EIN: 11-2626225

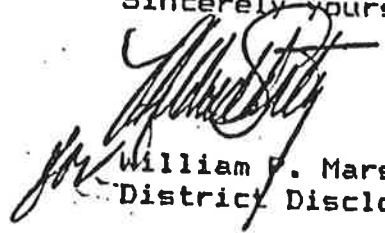
Dear Sir or Madam:

Reference is made to your request for verification of the tax exempt status of Ollantay Center for the Arts, Inc.

A determination or ruling letter issued to an organization granting exemption under the Internal Revenue Code of 1954 or under a prior or subsequent Revenue Act remains in effect until exempt status has been terminated, revoked or modified.

Our records indicate that exemption was granted as shown below.

Sincerely yours,



William P. Marshall  
District Disclosure Officer

Name of Organization: Ollantay Center for the Arts, Inc.

Date of Exemption Letter: September 1986

Exemption granted pursuant to 1954 Code section 501(c)(3) or its predecessor Code section.

Foundation Classification (if applicable): Not a private foundation as you are an organization described in sections 509(a)(1) and 170(b)(1)(A)(vi) of the Internal Revenue Code.

FORM BSW-460 (12/75)

REGISTRATION NO.	FEE	FISCAL YEAR
47047	\$25.00.	FY-6/30
NAME AND ADDRESS OF REGISTRANT		
OLLANTAY CENTER FOR THE ARTS (OCA) 41-29 41 Street, No. 6-F Sunnyside, New York 11104		

Receipt is acknowledged of your registration form and fee. This registration number must appear on all forms and correspondence submitted to this office.

CHARITIES REGISTRATION SECTION  
NEW YORK STATE BOARD OF SOCIAL WELFARE  
Office Tower, Empire State Plaza, Albany, New York 12242

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1



1992 / 1993: 16th SEASON



June 16, 1993

Ms. Deniece Alexander  
Grants Administrator  
Funding Exchange  
FAX: 212-982-9272

EXECUTIVE AND  
ARTISTIC DIRECTOR  
Pedro R. Monge-Rafuls

BOARD OF DIRECTORS  
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Nelson Colón, M.D.  
Secretary

Betsy Dávila  
Pedro R. Monge-Rafuls  
Gustavo Rojas  
Dr. Silvio Torres Saillant

BOARD OF ADVISORS  
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Congressman

Hon. Ivan C. Lafayette  
Assemblyman

Hon. Helen Marshall  
Councilwoman

LITERARY ADVISORY  
COMMITTEE  
Maritelmá Costa  
Lourdes Gil

GALLERY ADVISORY  
COMMITTEE  
Richard Hoffman  
Jorge Posada

Dear Ms. Alexander:

I have just received the Funding Exchange brochure. We would like to apply for an emergency grant in order to "respond to a political event." As you might know, a number of community activities in solidarity with Cuba have been organized in several cities. Those in which Cuban Americans have participated have been seriously attacked by members of the conservative, anti-dialogue Cuban community. In the midst of these recent upheavals, playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba.

I am enclosing a summary of our proposal "Cuban Playwrights' Encounter in Havana" as well as budget, vita of participants, and IRS Tax-exempt letter. We are requesting through this emergency grant whatever moneys you may give us in order to cover part of the material and supplies as well as part of the organizational costs so that these playwrights are able to participate in this historic encounter. Any amount you may offer us will be extremely useful.

If you need any more information, I may be contacted by phone at (714)497-7179, or by electronic mail at LMANZORC@UCI.EDU.

Thank you very much for your prompt attention to this proposal.

Sincerely,

*Lillian Manzor-Coats*  
Dr. Lillian Manzor-Coats

MAILING ADDRESS  
P.O. Box 636  
Jackson Heights,  
N.Y. 11372

TELEPHONE  
(718) 565-6499

FAX  
(718) 446-7806

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

EXPENSES

DIRECT COSTS

Administrative Personnel

OLLANTAY Center for the Arts	20% of their time	\$ 5,500.
University of California	20% of their time	\$ 6,000.
Telephone, Fax, etc. through Canada		<u>\$ 2,500.</u>
Total Direct Costs		\$ 14,000.

SUPPLIES AND MATERIALS (to be left in Cuba)

Written material, documentation, etc.	\$ 3,700.
Video tapes, audio tapes	<u>\$ 1,000.</u>
	\$ 4,700.

TRANSPORTION OF PERSONNEL

6 round trip New York/Miami	@ approx. \$270.	\$ 1,620.
2 round trip Los Angeles/Miami	@ approx. \$500.	\$ 1,000.
8 round trip Miami/Havana	@ approx. \$275.	\$ 2,200.

Subsistence

8 per diems	@ \$15 daily for 17 days	<u>\$ 2,040</u>
Total transportation and subsistence		\$ 6,860

TOTAL EXPENSES	<u>\$ 25,560</u>
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INCOME

OLLANTAY Center for the Arts	\$ 5,000
Univ. of California, Chicano/Latino Studies	\$ 7,200
Donations (Supporters, In-kinds, etc.)	<u>\$ 1,520</u>

TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO <u>Funding Exchange</u>	<u>\$ 4,700</u>
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1992 / 1993: 16th SEASON

June 18, 1993

Ms. Janet Schenk,  
Executive Director  
ALCA  
FAX: 202-785-1446

**EXECUTIVE AND  
ARTISTIC DIRECTOR**  
Pedro R. Monge-Rafuls

**BOARD OF DIRECTORS**  
Ed Vega  
Chairman

Nelson Colón, M.D.  
Secretary

Betsy Dávila  
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Gustavo Rojas  
Dr. Silvio Torres Saillant

**BOARD OF ADVISORS**  
Hon. Thomas J. Manton  
Congressman

Hon. Ivan C. Lafayette  
Assemblyman

Hon. Helen Marshall  
Councilwoman

**LITERARY ADVISORY  
COMMITTEE**  
Maritelmá Costa  
Lourdes Gil

**GALLERY ADVISORY  
COMMITTEE**  
Richard Hoffman  
Jorge Posada

Dear Ms. Schenk:

Enclosed please find a summary of our proposal "Cuban Playwrights' Encounter in Havana" as well as budget, vita of participants, and IRS Tax-exempt letter. We are requesting through this emergency grant the moneys needed for the playwrights to be able to participate in this historic encounter. Any amount you may offer us will be extremely useful.

If you need any more information, I may be contacted by phone at (714)497-7179, or by electronic mail at LMANZORC@UCI.EDU.

Thank you very much for your prompt attention to this proposal.

Sincerely,

Dr. Lillian Manzor-Coats

**MAILING ADDRESS**  
P.O. Box 636  
Jackson Heights,  
N.Y. 11372

**TELEPHONE**  
(718) 565-6499

**FAX**  
(718) 446-7806

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

EXPENSES

DIRECT COSTS

Administrative Personnel

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Univ. of California, Chicano/Latino Studies	\$ 7,200
Donations (Supporters, In-kinds, etc.)	<u>\$ 1,520</u>

TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO ALCA	\$ 5,000
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1992 / 1993: 16th SEASON



June 16, 1993

Ms. Susan Sato  
Rockefeller Foundation  
Theater Programs  
FAX: 212-764-3468

EXECUTIVE AND  
ARTISTIC DIRECTOR  
Pedro R. Monge-Rafuls

BOARD OF DIRECTORS  
Ed Vega  
Chairman

Nelson Colón, M.D.  
Secretary

Betsy Dávila  
Pedro R. Monge-Rafuls  
Gustavo Rojas  
Dr. Silvio Torres Saillant

BOARD OF ADVISORS  
Hon. Thomas J. Manton  
Congressman

Hon. Ivan C. Laravette  
Assemblman

Hon. Helen Marshall  
Councilwoman

LITERARY ADVISORY  
COMMITTEE  
Maritjelma Costa  
Lourdes Gil

GALLERY ADVISORY  
COMMITTEE  
Richard Hoffman  
Jorge Posada

Dear Ms. Sato:

Enclosed please find a summary of our proposal "Cuban Playwrights' Encounter in Havana" as well as budget, vita of participants, and IRS Tax-exempt letter. We are requesting through this emergency grant the moneys needed for the playwrights to be able to participate in this historic encounter. Any amount you may offer us will be extremely useful.

If you need any more informtion, I may be contacted by phone at (714)497-7179, or by electronic mail at [LMANZORC@UCI.EDU](mailto:LMANZORC@UCI.EDU).

Thank you very much for your prompt attention to this proposal.

Sincerely,

Dr. Lillian Manzor-Coats

MAILING ADDRESS  
P.O. Box 636  
Jackson Heights,  
N.Y. 11372

TELEPHONE  
(718) 565-6499

FAX  
(718) 446-7806

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

EXPENSES

DIRECT COSTS

Administrative Personnel

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University of California	20% of their time	\$ 6,000.
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TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO Rockefeller Foundation	\$ 7,000
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1992 / 1993: 16th SEASON

June 20, 1993

North Star Fund  
Grants Administrator  
FAX: 212-982-9272

EXECUTIVE AND  
ARTISTIC DIRECTOR  
Pedro R. Monge-Rafuls

BOARD OF DIRECTORS  
Ed Vega  
Chairman

Nelson Colón, M.D.  
Secretary

Betsy Dávila  
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BOARD OF ADVISORS  
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Assemblyman

Hon. Helen Marshall  
Councilwoman

LITERARY ADVISORY  
COMMITTEE  
Martha Costa  
Lourdes Gil

GALLERY ADVISORY  
COMMITTEE  
Richard Hoffman  
Jorge Posada

Dear Grants Administrator:

We would like to apply for an emergency grant in order to "respond to a political event." As you might know, a number of community activities in solidarity with Cuba have been organized in several cities. Those in which Cuban Americans have participated have been seriously attacked by members of the conservative, anti-dialogue Cuban community. In the midst of these recent upheavals, playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba.

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OLLANTAY Center for the Arts  
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CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

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TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO North Star Fund	\$ 4,700
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1992 / 1993: 16th SEASON

June 25, 1993

Majority People's Fund for the  
Twenty First Century  
225 W. 34 St., suite 1102  
New York, NY 10122-1198

**EXECUTIVE AND  
ARTISTIC DIRECTOR**  
Pedro R. Monge-Rafuls

**BOARD OF DIRECTORS**  
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Chairman

Nelson Colón, M.D.  
Secretary

Betsy Dávila  
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**BOARD OF ADVISORS**  
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Congressman

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Assemblyman

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Councilwoman

**LITERARY ADVISORY  
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Dear Grants Administrator:

We would like to apply for an emergency grant in order to "respond to a political event." As you might know, a number of community activities in solidarity with Cuba have been organized in several cities. Those in which Cuban Americans have participated have been seriously attacked by members of the conservative, anti-dialogue Cuban community. In the midst of these recent upheavals, playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba.

I was advised by a number of Latino playwrights and performance artists to contact you in reference to this emergency project. I am enclosing a summary of our proposal "Cuban Playwrights' Encounter in Havana" as well as budget, vita of participants, and IRS Tax-exempt letter. We are requesting through this emergency grant whatever moneys you may give us in order to cover part part of the material and supplies as well as part of the organizational costs and part of the trip of the performance artists so that they are able to participate in this historic encounter. Any amount you may offer us will be extremely useful.

If you need any more information, I may be contacted by phone at (714)497-7179, or by electronic mail at LMANZORC@UCI.EDU.

Thank you very much for your prompt attention to this proposal.

Sincerely,

Dr. Lillian Manzor-Coats

**MAILING ADDRESS**  
P.O. Box 636  
Jackson Heights,  
N.Y. 11372

**TELEPHONE**  
(718) 565-6499

**FAX**  
(718) 446-7806

OLLANTAY Center for the Arts  
 HUMANITIES RESEARCH INSTITUTE at  
 UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

ITEMIZED BUDGET

EXPENSES

DIRECT COSTS

Administrative Personnel

OLLANTAY Center for the Arts	20% of their time	\$ 5,500.
University of California	20% of their time	\$ 6,000.
Telephone, Fax, etc. through Canada		<u>\$ 2,500.</u>
Total Direct Costs		\$ 14,000.

SUPPLIES AND MATERIALS (to be left in Cuba)

Written material, documentation, etc.	\$ 3,700.
Video tapes, audio tapes	<u>\$ 1,000.</u>
	\$ 4,700.

TRANSPORTTION OF PERSONNEL

6 round trip New York/Miami	@ approx. \$270.	\$ 1,620.
2 round trip Los Angeles/Miami	@ approx. \$500.	\$ 1,000.
8 round trip Miami/Havana	@ approx. \$275.	\$ 2,200.

Subsistence

8 per diems	@ \$15 daily for 17 days	<u>\$ 2,040</u>
Total transportation and subsistence		\$ 6,860

TOTAL EXPENSES	<u>\$ 25,560</u>
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INCOME

OLLANTAY Center for the Arts	\$ 5,000
Univ. of California, Chicano/Latino Studies	\$ 7,200
Donations (Supporters, In-kinds, etc.)	<u>\$ 1,520</u>

TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO Majority People's Fund	\$ 5,500
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1992 / 1993: 16th SEASON

June 25, 1993

National Performance Network  
Kate Palia  
FAX: 212-645-6317

EXECUTIVE AND  
ARTISTIC DIRECTOR  
Pedro R. Monge-Rafuls

BOARD OF DIRECTORS  
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Chairman

Nelson Colón, M.D.  
Secretary

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Councilwoman

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COMMITTEE  
Maritnelma Costa  
Lourdes Gil

GALLERY ADVISORY  
COMMITTEE  
Richard Hoffman  
Jorge Posada

Dear Ms. Palia:

We would like to apply for an emergency grant in order to "respond to a political event." As you might know, a number of community activities in solidarity with Cuba have been organized in several cities. Those in which Cuban Americans have participated have been seriously attacked by members of the conservative, anti-dialogue Cuban community. In the midst of these recent upheavals, playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba.

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*Lillian Manzor-Coats*  
Dr. Lillian Manzor-Coats

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N.Y. 11372

TELEPHONE  
(718) 565-6499

FAX  
(718) 446-7806

PROGRAM IN COMPARATIVE LITERATURE  
June 25, 1993

IRVINE, CALIFORNIA 92717

National Performance Network  
David White  
FAX: 212-645-6317

Dear Mr. White:

This is a copy of a proposal I sent to Kate Palia. We would like to apply for an emergency grant in order to "respond to a political event." As you might know, a number of community activities in solidarity with Cuba have been organized in several cities. Those in which Cuban Americans have participated have been seriously attacked by members of the conservative, anti-dialogue Cuban community. In the midst of these recent upheavals, playwrights and critics from the Cuban community in the United States have organized in order to participate in a debate/encounter with fellow Cuban playwrights and critics residing in Cuba.

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Thank you very much for your prompt attention to this proposal.

Sincerely,

A handwritten signature in cursive script that reads "Lillian Manzor-Coats".

Dr. Lillian Manzor-Coats

OLLANTAY Center for the Arts  
HUMANITIES RESEARCH INSTITUTE at  
UNIVERSITY OF CALIFORNIA, Irvine

CUBAN PLAYWRIGHTS' ENCOUNTER IN HAVANA

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TOTAL INCOME	\$ 13,720
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MATCHING FUNDS NEEDED	\$ 11,840
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GRANT REQUEST TO National Performance Network	\$ 3,700
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