

INSIGHT FOR PLAYWRIGHTS

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IN THIS ISSUE

**Sandra's
Column...**

• page 1

**Theatres
Seeking
New Works**

• page 2

Contests

• page 8

Plays In Sight

• page 15

A Craft That Can't Be Taught?

Playwright Profiles

by **SANDRA HOSKING**

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Name: Rachel Perlmeter

Hometown: Barnesville, Md.

Education: B.S. in Theatre, Northwestern University, 1997; M.A. in Theatre History and Criticism, University of Texas at Austin, 2001

Honors: Theater Communications Group/International Theater Institute Travel Award, 2004; Mabou Mines *Suite* Artist Residency, 2003; Fulbright Fellowship, Russia, Fall 2001-Spring 2002; Social Sciences Research Council Fellow, Eurasia Program, Summer 2002

Selected titles: *Ostentatious Poverty, Moscow Plays, Wanderlust, Neurasthenia*

Even though Rachel Perlmeter teaches a playwriting class through the University of Vermont, she isn't certain the craft can be "taught."

An online description of the play laboratory reads: "This course will tackle the craft of writing for the stage three dimensionally using gesture and movement, space and architecture and a rigorous approach to the poetics of dialogue that envisions the play as a living score."

Explaining, Perlmeter says her writing process utilizes strategies from a wide range of other disciplines.

"In the laboratory we've looked at the work of artists like Meredith Monk, Tadeusz Kantor, and been thinking about structure, object, score and choreography to try to frame the theatrical experience as a sensual provocation that operates on multiple levels," she says. "The process is emerging from my own collaborations with architects, filmmakers, composers, and visual artists ... blurring genres I suppose."

She encourages fledgling playwrights to have confidence in their convictions and their "stranger impulses."

Perlmeter says she's had some extraordinary teachers. "Ruth Fishman, who was my art history teacher in the international baccalaureate program and introduced me to conceptual art; Joyce Morrison, Artistic Director of Maryland Regional Ballet, who I studied and danced with for over a decade; Kim Rubinstein who was my acting teacher at Northwestern and exploded the shorter plays of Samuel Beckett and challenged me to think of the total craft of the artist; Mary Zimmerman, Frank Galati, and others," she says.

Perlmeter's first serious effort at writing a play was a "renegade adaptation" of J.D. Salinger's *Franny and Zooey*, which she wrote and directed as an undergraduate at Northwestern University. "But, I've been staging stories and writing for as long as I can remember."

In 2001, Perlmeter traveled to Moscow, Russia on a Fulbright Fellowship where she helped established a play-reading series in English.

"The series I curated was dedicated to contemporary American dramatists. We presented works by Richard Foreman, Naomi Wallace, Maria Irene Fornes," she says. "It was an odd constellation of expatriate actors who all happened to be

drifting through Moscow at that time. There were Brits, Americans, a Canadian-Austrian actress who had trained in Germany, and for our final offering we brought Ruth Margraff and Nikos Brisco to the Library of Foreign Literature for a workshop production of their proletariat opera, *Judges 19: Black Lung Exhaling*."

The series was reprised in 2004 when Perlmeter returned to Moscow as a Theatre Communications Group/International Theatre Institute Travel Award recipient. Two of her plays, *Neurasthenia* and *Wanderlust*, were read there.

Perlmeter says that Russia has a rich theater scene compared to the U.S. "The performing arts in Russia elicit devotion. On any given evening in Moscow there is a banquet of theatre, opera, dance that overwhelms with its variety. The passion of the audiences, their diversity, and the relevance of the work to ordinary people make the theater feel vital in a way that it rarely does in this country," she says. "Of course, in the post-Soviet era, things are changing rapidly: the state's support for the arts is not what it once was, the repertory system is fading, and there are a number of burgeoning companies and young writers who are pushing the work in new directions. I think one of the biggest differences is the process — the luxury of time and productions that gestate and evolve over years of rehearsal. The level of rigor and detail that is possible working that way is rarely achieved in this country.

Perlmeter boasts a Russian heritage and minored in Slavic literature at Northwestern where she was "captivated" by Russian philosophy and theorists like Bakhtin and Meyerhold. She studied the language in graduate school but says she still considers herself a beginner.

"I think there is a lot to be learned from the Eastern-European model in respect to both form and content," she says. "And, artists should travel whenever possible."

Correction

In last month's issue I inadvertently referred to playwright Ry Herman as a "she." He is, in fact, a "he." I deeply regret the error.

Sandra Hosking's plays have been produced in New York City, Los Angeles, Canada, and elsewhere. She is a member of the Dramatists Guild of America. Please submit comments and story ideas to sandykayz@cs.com.

<p>Insight for Playwrights, 11309 E. Petra Ave., Mesa, AZ 85212-1981 201-430-4517 - Editor, Subscriptions 480-380-6249 - Payments, Passwords, Publishing, Web site <i>This issue copyright 2006 by Insight for Playwrights except where otherwise noted.</i></p>

THEATRES SEEKING NEW WORKS

INSIGHT JUNE 2006

ART Station

Work that relates to the contemporary Southern experience or by Southern writers with cast size of 6 or less.

Type of Work	full-length plays, adaptations, solo pieces		
Approach	query w/synopsis and sample dialogue		
Plays/Season	3-4	Pay	percentage
New Plays/Season	At least one	Percentage paid	7
Venue	100+ seats	Perform New Plays	Yes

Run Avg Length	10-20 performances	Previously Produced	Yes
Avg Ticket Price	\$15-25	Best Time	Anytime
Equity Contract	SPT	Receive Annually	100+
Cast Limit	6 performers	Response Time	Over a year

New plays produced include: *See Rock City, Bully Pulpit, The Exact Center Of The Universe, Voices Of The Season, Last Train To Nibroc, The Dillsboro Pickle Queen Of 1955, Womenfolks, Our Lady Of Perrysburg, Buck Nekkid, The New Old Time Christmas Gathering, Chattahoochee Rising: Come Hell Or High Water, Your Mama, Three Drops Of Blood, The Most Wonderful Time, 20th Century Songbook, Bubba And The Three Moons, Sister Calling My Name, The Raindrop Waltz, Blessed Assurance, From My Grandmother's Grandmother Unto Me, Papa's Angels Adaptations: Bailey White's Mama Makes Up Her Mind, Dickens' A Christmas Carol Southern Style, Ferrol Sam's Harmony Ain't Easy, Christmas Gift, Judgment, The Widow's Mite, Clyde Edgerton's Killer Diller*

Jon Goldstein, Literary Manager	www.artstation.org
P.O. Box 1998	770-469-1105
Stone Mountain, GA 30086	770-469-0355 (fax)

BoarsHead Theater

INSIGHT JUNE 2006

Type of Work	one-act plays, full-length plays, musicals, children's plays, translations, adaptations, solo pieces, cabaret, revue		
Approach	query w/synopsis and sample dialogue, agent submission		
Plays/Season	7 or more	Pay	Negotiable Royalty
New Plays/Season	At least one	Perform New Plays	Yes
Venue	250+ seats	Previously Produced	Yes
Run Avg Length	20-30 performances	Best Time	Anytime
Avg Ticket Price	\$25-40	Receive Annually	50-100
Equity Contract	SPT	Response Time	6 months-1 year
Cast Limit	7 performers		

Kristine Thatcher, Artistic Director	www.boarshead.org
425 South Grand Avenue	517.484.7800
Lansing, MI 48933	517.484.2564 (fax)

InterAct Theatre Company

INSIGHT JUNE 2006

Contemporary plays with social, political, and cultural themes.

Type of Work	full-length plays		
Approach	query w/ synopsis		
Plays/Season	3-4	Pay	per-production royalty
New Plays/Season	Half of season	Per-production royalty paid	2000
Venue	100+ seats	Perform New Plays	Yes
Run Avg Length	20-30 performances	Previously Produced	Yes
Avg Ticket Price	\$15-25	Best Time	Summer
Equity Contract	SPT	Receive Annually	250+
Cast Limit	7 performers	Response Time	3-6 months

Visit our website at www.interacttheatre.org for more on our history and philosophy, as well as a list of past productions.

Peter Bonilla, Literary Manager	pbonilla@interacttheatre.org
2030 Sansom St	www.interacttheatre.org
Philadelphia, PA 19103	215-568-8077
	215-568-8095 (fax)

New Sounds Theatre

INSIGHT JUNE 2006

We specialize in music-based works which play with and redefine the relationship between music and drama. We gravitate towards abstract "music-theatre" more than traditional book musicals, and are open to work informed by poetry and dance.

Type of Work	one-act plays, full-length plays, musicals, adaptations, radio plays, solo pieces		
Approach	query w/ synopsis and sample dialogue, E-mail submission, E-mail query, audio/video tape		
Plays/Season	1-2	Pay	Negotiable Royalty
New Plays/Season	At least one	Perform New Plays	Yes
Venue	Varies (no permanent space)	Previously Produced	Yes
Run Avg Length	1-5 performances	Best Time	Anytime
Avg Ticket Price	\$5-10	Receive Annually	20-50
Cast Limit	No maximum	Response Time	2-3 months

New Sounds Theatre is a New York City-based theatre company that is dedicated to advancing and redefining the role of original music in contemporary theatre. Every NST production prominently features an original musical score by a contemporary songwriter or composer, which is performed exclusively by live musicians. Whether it's an experimental rock ballet, an edgy hip-hop opera, or a Shakespeare classic with cinematic underscoring, each new NST production sets out to break down the boundaries between music and theatre in the most innovative ways. And with all of our music played live, each production is performed with an immediacy that simply can't be attained with a prerecorded soundtrack.

Our upcoming lineup of shows includes *Jonah Bell*, a roots-rock Opera that transforms the Jonah and the Whale story into an Americana epic; *Ghostsongs*, a campfire-style collection of spooky but emotionally resonant stories from beyond the grave; and *The Don Giovanni Radio Hour*, a madcap revisiting of Mozart's Opera set in a 1950s radio variety show.

Russell M. Kaplan, Artistic Director	russell@newsoundstheatre.org
470 Eastern Parkway #3B	www.newsoundstheatre.org
Brooklyn, NY 11225	917-648-3643

Paragon Theatre

INSIGHT JUNE 2006

The Trench only develops work from COLORADO residents/playwrights. Anyone NOT living in the state of Colorado will not be considered for THE TRENCH: A New Play Development Series.

Playwrights outside of Colorado may choose to submit for our mainstage season, however we have yet to choose one from a playwright outside of Colorado.

Type of Work	one-act plays full-length plays		
Approach	just send a script		
Plays/Season	3-4	Pay	Negotiable Royalty
New Plays/Season	Sometimes one	Perform New Plays	Yes

Venue	100+ seats	Previously Produced	No
Run Avg Length	10-20 performances	Deadline	July 31 st
Avg Ticket Price	\$15-25	Best Time	Summer
Equity Contract	Non-Equity	Receive Annually	20-50
Cast Limit	6 performers	Response Time	2-3 months

Paragon's TRENCH program is a new works playwriting forum for Colorado writers. By staying local, we recruit and cultivate the abundance of talent within our community. We believe that live performance is a communal experience that begins long before a play is fully produced. By inviting the greater community to our complimentary staged readings, we provide a window of understanding from which both participants and creators of theatre can benefit. Not only do these readings give the selected playwrights an opportunity to workshop their original piece, they allow the audience a chance to participate in a rich, raw process that helps to reveal a compelling, human experience. Bringing the community into the intermediate creative process gives the playwright perspective and energizes fellow artists by celebrating an art form that is best when developed in a collective spirit. Collaborating on the development of new plays encourages connection and excitement from those who would develop a lifelong patronage of live performance. We believe that theatre is an extension of life-experience. Our world continues to evolve, and so should our plays.

Barbra Andrews, Trench Coordinator	bandrews@paragontheatre.com
PO Box 18893	www.paragontheatre.com
Denver, CO 80218	303.300.2210

Silk Road Theatre Project

INSIGHT JUNE 2006

Silk Road Theatre Project welcomes playwrights of Asian, Middle Eastern, and Mediterranean backgrounds to submit full-length plays that have not been produced in the Chicago area.

Although we appreciate the fact that many non-Silk Road playwrights write plays with Silk Road content, often with very compelling and brilliant results, we do not, at this time, produce their work.

To be considered, a play must be relevant to a people (or peoples) of the Silk Road and/or their Diaspora community(ies). Furthermore, the play's protagonist must be of an Asian, Middle Eastern, or Mediterranean background. We are interested in dramas, comedies, and musicals. Solo pieces and performance art pieces are also welcome.

Submissions will be considered for either a staged reading or a production.

Please include a resume with production history when mailing your script. Scripts will not be returned. No e-mail submissions accepted.

Type of Work	full-length plays, translations, adaptations, solo pieces		
Approach	Hard Copy of Script with synopsis and production history (no electronic submissions)		
Plays/Season	3-4	Pay	Negotiable Royalty
New Plays/Season	Half of season	Perform New Plays	Yes
Venue	100+ seats	Previously Produced	Yes
Run Avg Length	30+ performances	Best Time	Anytime
Avg Ticket Price	\$15-25	Receive Annually	50-100
Equity Contract	Non-Equity	Response Time	One month or less
Cast Limit	No maximum		

Stuart Carden, Literary Manager	stuart@srtp.org
77 West Washington Street, Pierce Hall	www.srtp.org
Chicago, IL 60602	312-857-1234

Teatro del Pueblo

INSIGHT JUNE 2006

This year we are looking to produce shows pertaining to issues surrounding Latino youth and immigrants for our Political Theatre Festival. We will accept English and Spanish submissions.

Type of Work	one-act plays, adaptations, ten-minute plays, solo pieces		
Approach	just send a script, E-mail submission		
Plays/Season	Varies	Pay	Negotiable Royalty
New Plays/Season	At least one	Perform New Plays	Yes
Venue	Varies (no permanent space)	Previously Produced	Yes
Run Avg Length	5-10 performances	Best Time	Summer
Avg Ticket Price	\$10-15	Receive Annually	Less than 20
Equity Contract	Non-Equity	Response Time	2-3 months
Cast Limit	Less than 5 performers		

Teatro del Pueblo is a Latino theatre based in St. Paul, MN.

Our mission is to promote cultural pride in the Latino community, to develop and support Latino talent, to educate the community at large about Latino culture, and to promote cultural diversity in the arts.

Past productions include: *Los Vendidos*, *Manzi: The Adventures Of Young Cesar Chavez*, *La Posada*, *Isabel Desterrada En Isabel*, *Casa Matriz*, and many more.

Alberto Justiniano, Artistic Director
209 Page Street West, Suite 208
St. Paul, MN 55107

teatrom@bitstream.net
www.teatrodelpueblo.org
651-224-8806
651-298-5796 (fax)

The Theatre Expansion

INSIGHT JUNE 2006

Controversial plays that can easily be adapted or performed to include dance as another layer to the story.

Type of Work	one-act plays full-length plays translations adaptations solo pieces		
Approach	query w/ synopsis		
Plays/Season	Varies	Pay	Negotiable Royalty
New Plays/Season	At least one	Perform New Plays	Yes
Venue	Varies (no permanent space)	Previously Produced	Yes
Run Avg Length	5-10 performances	Deadline	November 10th
Avg Ticket Price	\$10-15	Best Time	Summer
Equity Contract	Non-Equity	Receive Annually	Less than 20
Cast Limit	7 performers	Response Time	One month or less

The mission of the The Theatre Expansion is to produce controversial professional productions from different genres, that unite the theatre and dance communities, by combining an actor's insightful voice with a dancer's expressive body. We choose work ranging from contemporary dramas, to dance adaptations to solo performance artists, where dance plays a part either peripherally or centrally in unraveling each theatrical story.

Past productions have included *Painted Alice* by William Donnelly *The Normal Heart* by Larry Kramer as well as being presenters for artists such as Joan Merwyn, Andary Dance and Fusionworks Dance Company.

Same, Producing Artistic Director	info@theatreexpansion.org
104 Ives St. #4	www.theatreexpansion.org
Providence,, RI 02906	(401) 440-5440

TheatreWorks

INSIGHT JUNE 2006

*The Bay Area is one of the most diverse communities in the country.
We like plays which explore this diversity.*

Type of Work	full-length plays, musicals, translations, adaptations		
Approach	query w/ synopsis and sample dialogue		
Plays/Season	7 or more	Pay	Negotiable Royalty
New Plays/Season	At least one	Perform New Plays	Yes
Venue	Multiple theatres (permanent)	Previously Produced	Yes
Run Avg Length	20-30 performances	Deadline	December
Avg Ticket Price	\$40+	Best Time	Anytime
Equity Contract	LORT C	Receive Annually	250+
Cast Limit	No maximum	Response Time	3-6 months

We produce many world premiere musicals. We have a thriving development program which develops both plays and musicals, many of which have gone on to full production. World Premiere Musicals include: *Summer Of '42*, *A Little Princess*, and *Everything's Ducky* (now called *Lucky Duck*). World Premiere plays produced include: *Baby Taj*, *The Legacy Codes*. Plays and musicals developed include: *Striking 12*; *Mezzulah, 1946*; *Caraboo*; *Party Come Here*; *The Drunken City*.

Kent Nicholson, New Works Director	www.theatreworks.org
PO Box 50458	650-463-1950
Palo Alto, CA 94303	650-463-1963 (fax)

Working Man's Clothes

INSIGHT JUNE 2006

We have an ongoing rep season of new works in addition to a number of reciprocal relationships with brother production companies in the city. Our pan-stylistic approach is unified under one credo: excellence.

Type of Work	one-act plays, full-length plays, musicals, translations, adaptations, ten-minute plays, solo pieces		
Approach	E-mail submission, audio/video tape		
Plays/Season	7 or more	Pay	No payment to writer
New Plays/Season	All new works	Perform New Plays	Yes
Venue	99 seats or less	Previously Produced	Yes
Run Avg Length	10-20 performances	Deadline	Aug 21
Avg Ticket Price	\$10-15	Best Time	Summer
Equity Contract	Waiver/Showcase	Receive Annually	20-50
Cast Limit	No maximum	Response Time	2-3 months

Working Man's Clothes - Authentic, Original Theater

Working Man's Clothes is about putting our nose to the grindstone and producing quality theatre. We believe in combining the theatre arts with the spirit of American entrepreneurship. There are many extremely talented people in this city with no place to showcase their talents.

We are here to give them that place. With no political or social agenda, we create opportunities for new playwrights, directors, designers, and actors to roll up their sleeves, dig in, and get to work producing quality theatre. We believe that theatre can and will survive by combining community support, building reciprocal working relationships with other artists, an unwavering commitment to excellence, and determination.

"Common sense is genius dressed in working man's clothes."

Jared Culverhouse, Executive Director	info@workingmansclothes.com
172 Attorney St. #SO	www.workingmansclothes.com
NY, NY 10002	347-228-1372

CONTESTS

INSIGHT JUNE 2006

Acrosstown Repertory Theatre - James Sunwall Prize

Award	Transportation and housing to attend two staged readings performed in January 2007.		
Subject Restrictions	Full-length comedies only, not related one-acts, with an expected running time of 90 minutes to 2 hours.		
Unproduced	Must be unpublished/unproduced		
Program	Contest	Fee	none
Deadline	July 31, 2006	Notification	November 2006
Type of Work	full-length plays	Number of Copies	1

Please Submit: Full script, typed and securely bound SASE for return if desired SASP for acknowledgement if desired

The Acrosstown Repertory Theatre was founded in 1980 as an African-American theatre by Ajamu Mutima, along with Paula Barco, Janet Middleton, Jerry James, and Stacey Bell. The first production, *Wine In The Wilderness*, was performed in the summer of 1980 in an abandoned space provided by the City of Gainesville in the downtown Star Garage. Shortly afterward, this small group was joined by others seeking to establish a place for experimental theatre in Gainesville.

In 1986, anticipating eviction, Acrosstown members reorganized their management structure, obtained non-profit status, and searched for a new home. The last play produced at the Star Garage, *Fact Wino Meets The Phantom Of The Star Garage*, was an original political spoof which dramatized the plight of the theatre's eviction during a downtown urban renewal effort. Eventually, the theatre moved to its present home, the Baird Center, with the help of the City of Gainesville.

From our inception, we have been committed to grassroots, multicultural, non-profit, Community Theatre. Using the skills and talents of the local community, we have served as a creative center for playwrights, poets, and performance artists; we strive to include all members of the community. We are proud of our record of producing fine African-American theatre over the years: *A Raisin In The Sun*, *Lovers And Other Strangers*, *Paul Robeson*, *Sizwe Bansi Is Dead*, *Yesterday And Today*, *A History Of Black Gospel Music*, *Dedan Kimathe Is Dead*, *The Honorable Mp*, *Homeland*, *Fences*, *Blues For An Alabama Sky*, *For Colored Girls*, and *Two Trains Running* -- to name just a few. The Acrosstown Repertory Theatre has offered more than 100 plays, from original drama by local playwrights to Shakespeare (in recent years, *A Midsummer Night's Dream*, *The Taming Of The Shrew*, *Much Ado About Nothing*, *Twelfth Night*, and *Hamlet*), poetry readings to musical dramas. We have been a home for disparate groups, and over the years have produced ethnic, minority-focused, multicultural, classical, socially and politically significant, and experimental plays including: *The Dybbuk*, *The Normal*

Heart, Safe Sex, Bent, Tidy Endings, Marat Sade, Galileo, Waiting For Godot, No Exit, Zoo Story, Fact Wino Meets The Moral Majority, True West, and the rock opera Isaac.

Today, the Acrosstown Repertory Theatre continues as a venue for multicultural, alternative, and contemporary theatre. At times when the theatre is dark, high school drama groups, musicians, poets, and other community groups use our stage. We seek to include diverse groups of our area; the only requirement is a desire to learn, and to work for love of theatre.

P.O. Box 12254
Gainesville, FL 32601

info@acrosstown.org
www.acrosstown.org
352-375-1321

Boca Raton Theatre Guild

INSIGHT JUNE 2006

Subject Restrictions	limited set, costumes, less than ten actors, no musicals or music, no excessive profanity		
Unproduced	Production in another area okay		
Notification	Selected applicants will be notified in January 2007; no notification to applicants who are rejected		
Award	n/a	Fee	none
Deadline	October 2, 2006	Check Payable To	n/a
Type of Work	Ten-minute plays	Number of Copies	1
Eligibility Requirements	n/a		

Please Submit: Full script, typed and securely bound; Don't include SASE, scripts will NOT be returned
The Boca Raton Theatre Guild Seventh Annual Play Reading Festival

The BRTG Short Play Festival consists usually of eight ten-minute plays. These will be staged readings so please be aware of limited sets, props, costuming, etc. No musicals or music.

You may submit up to three plays as long as they are unpublished. Some previously read or produced works are allowable as long as they have not been done in the south Florida area within the past two years. Any genre except X rated. Only one copy needed.

Each play must be stapled or bound, and have the playwright contact information, a short synopsis and character breakdown. The deadline for receipt is October 2, 2006. There is no cash award, but there is also no entry fee. All submissions must be sent via regular mail. No email submissions. We are an all-volunteer organization so regrettably we do not acknowledge receipt or return plays.

Production will be Apr. 18 & 19, 2007 at 7:30pm at the Willow Theatre in Boca Raton. This two-day event is always a sell out, and you have the opportunity to have your work shown in front of an audience as well as participating in a feedback during the Q & A following the performance.

Deborah H. Briggs, Production Manager Seventh Annual Short Play Festival Boca Raton Theatre Guild Post Office Box 273595 Boca Raton, FL 347.3948	For information only: dhbriggs@gmail.com 561.866.4601
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Curtain Players Inc.

Download application form at <http://www.curtainplayers.com>

Award Selected plays will be presented at our 5th Annual Playwrights Festival in January 2007. Playwrights will have their plays workshopped during a rehearsal period in the Fall/Winter and then they will have the opportunity to participate in audience discussions after each performance at the Festival. The aim of this festival is to help playwrights workshop new scripts with our actors, directors, and, most importantly, with our audiences. The Curtain Players Playwrights Festival gives the playwright a forum to discuss the plays strengths and weaknesses to aid the playwright in future revisions as plays are readied for publication and full production.

Playwrights will receive admission to the Festival, join the cast and crew at an opening night reception following the premiere of their work, and will join the producers and director for dinner the second evening before the show.

Type of Work one-act plays, full-length plays

Eligibility Requirements If play is selected, playwrights must attend the performances of their show for a Q & A discussion with the audience (each show will run for one weekend during the Festival).

Playwrights are welcome to attend the entire festival, but are only required for the performances of their individual plays.

Subject Restrictions These plays will be staged with a minimal set (possibly a shared set with other festival productions), basic props, costumes, etc.; scripts may be used on-stage. Just remember that these are festival conditions and the words should carry the play.

LIMIT of FOUR plays per playwright (in any combination of one-act and full-length).

Unproduced Must be unpublished/unproduced

Fee See below

Program Festival

Notification October 2006

Deadline July 1, 2006

Number of Copies 3

Check Payable To Curtain Players

Please Submit: Full script, typed and securely bound; No contact info on script/separate title page with contact info; Application Form; Application fee; Brief synopsis of play; SASE for return if desired

*** There has been a change in the entry fee this year. For FULL-LENGTH plays: \$20 for one, \$35 for two, and \$45 for three. For ONE-ACT plays: \$15 for one, \$25 for two, and \$30 for three. If you submit a combination of full-length and one-acts, please base the entry fee on the number of each accordingly. For example: submitting one of each would be \$35 (\$20 + \$15). Submitting two full-lengths and one one-act would be \$50 (\$35+\$15). If you have any questions, contact CPFest@gmail.com.

The Curtain Players Playwrights Festival was created by local playwrights at Curtain Players to workshop new scripts with our actors and directors to be shown in front of an audience. They wanted to get valuable feedback from a fresh audience - friends, strangers, young and old - who could tell them what worked and more importantly, what didn't.

To continue that initial idea, each year the playwrights of the selected plays join their casts and directors at the end of each evening to take part in a Q&A discussion with the audience. As our festival continues to grow, it's becoming a national event. We've had playwrights fly in from Chicago, Boston, and as far as Seattle to see their shows on stage and sit down with our audiences for an honest take on what they just watched.

Many potential entrants ask why we require the playwrights to attend their productions (as for some, a weekend trip to Ohio in January can be somewhat costly). To that we answer: while we aim to showcase fresh works and new talent, the real purpose of the Curtain Players Playwrights Festival is to give the playwrights a forum to discuss their plays strengths and weaknesses to aid the playwrights in future revisions as they prepare these scripts for full productions and publication.

We invite you to submit your work for consideration in the 5th Annual Curtain Players Playwrights Festival. For more information, please visit www.curtainplayers.com or write to us at CPFest@gmail.com.

<p>Lisa Billing, Executive Producer 4836 Valley Forge Drive Columbus, OH 43229</p>	<p>CPFest@gmail.com www.curtainplayers.com 614-635-0869</p>
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Global Age Project

INSIGHT JUNE 2006

Award The six plays selected for inclusion into The GAP will receive staged readings at Aurora Theatre Company during a two to three week festival produced in the spring of 2007. Invited playwrights will receive a \$1,000 award to be presented at the festival with an opportunity to be commissioned for production the following season. Playwrights from outside the Bay Area will receive complimentary travel to the Bay Area and housing while participating in the festival.

Eligibility Requirements The Global Age Project (The GAP) is an attempt to give playwrights and directors the opportunity to explore the current and future state of the global community and to create works that would inspire audiences to do the same.

Subject Restrictions Aurora Theatre Company requests submissions that passionately challenge audiences to examine issues and concerns of the 21st century. Writers are encouraged to submit works that explore the current and future state of the global community and/or examine the changing state of human relationships in this new century. Works can be provocative, gentle, fierce or transformational, anything that addresses an evolving understanding of the world in all its complexities. The theatre also encourages submissions that think outside the traditional forms of theatre presentation.

Scripts can be any length but must be unproduced. All styles are welcome. Subject matter is expected to pertain to an aspect of the future state of the global community.

Unproduced Must be unpublished/unproduced

Submission Address If you aren't comfortable using the website, you can e-mail a copy of the script as an attachment to literary@auroratheatre.org. If you aren't comfortable submitting your script in electronic format (we promise we won't produce it without telling you), you can mail a hard copy to:
Attn: GAP, Aurora Theatre Company, 2081 Addison St., Berkeley, CA 94704

Program Contest **Notification** January 30, 2007

Deadline September 1, 2006 **Number of Copies** 1

Fee none

Please Submit: Full script, typed and securely bound

We're excited to offer online script submission for the GAP. This process is faster, saves postage and paper costs, and streamlines the administration of the project. As far as we know, we're the only theatre company encouraging online play submission (know of any others? let us know!), but in a festival dedicated to the future, it seems silly to do it any other way. We can accept your play in a variety of formats: Microsoft Word (.DOC), Rich Text (.RTF), Adobe Acrobat (.PDF) and plain text (.TXT). Whatever you use to write your plays, as long as it isn't a pen or a typewriter you should be

able to save it in one of these formats. If it is a pen or a typewriter ... well, maybe this isn't the festival for you.

The GAP is Aurora Theatre Company's annual new play development program to nurture and explore forward-looking visions of global import. Potential topics include the environment, childcare, automation, cloning, life-span, family, currency, communications, business, politics, spirituality, warfare and entertainment to name a few. Comedic or serious, experimentation with innovative forms of theatrical storytelling is also encouraged. Aurora Theatre Company is a professional theatre founded in downtown Berkeley in 1992. Operating on an AEA Bay Area Theatre contract, this award-winning, critically-acclaimed theatre is considered one of the most prestigious mid-size theatres in the Bay Area. Located in a beautiful downtown historic building, the theatre's newly renovated space houses an intimate thrust stage with a seating capacity at 150.

The GAP is an inspiration of Aurora Theatre Company's Artistic Director Tom Ross. It seems to me that most of the work currently being written is reactionary in nature its content is primarily reflective memory plays, plays that deal with history, biographical plays, Freudian based narrative. The past is an excellent resource for material, but what about what s happening in the absolute now? What about what s going to happen in the future? I believe that for artists to have a stake in the future, they need to think about it, visualize it and ultimately reclaim it.

Aurora Theatre	literary@auroratheatre.org
2081 Addison Street	www.auroratheatre.org
Berkeley, CA 94704	510.843.4042
	510.843.4026 (fax)

ShowOff! Ten Minute Play Competition

INSIGHT JUNE 2006

Award	Stipend and production.		
Subject Restrictions	Submitted plays can be on any subject, but must be 10 minutes.		
Check Payable To	Camino Real Playhouse		
Program	Contest	Fee	\$10.00
Deadline	June 15	Notification	End of August
Type of Work	ten-minute plays	Number of Copies	1

Please Submit: Full script, typed and securely bound; Application fee; SASP for acknowledgement if desired; Full contact information should be on title page.

First, this is a 10-minute playwriting festival. Plays under 10 minutes or over 10 minutes are rejected. Even if your short scene is cute or your one-act is good, it doesn't count.

Second, the work must have a beginning that grabs your attention, a middle with some meat and character development, and an ending that makes sense. It can surprise you, shock you, make you laugh, make you cry, make you think, but it must have an ending.

Third is everything else! Is the dialog natural for the character created? Is the character someone an audience can hate, love, believe ... is there some emotion touched? Is it something that an audience will remember? Something to tell someone else about? In short, is it a good story!

We do like to have one or two quality dramas along with a selection of comedies, so consider touching our hearts as well as our funny bones! We're not able to produce musicals in this venue, and the audience is principally adults, so plays for children are not appropriate, but as a community theater we want to appeal to the largest possible audience, so plays with an excessive amount of @#!X* words or graphic violence need to have an incredible message ... shock value although allowed doesn't rank a winning vote with most audiences. And after all you want to win ... don't you? ... Well don't you?

31776 El Camino Real	www.caminorealplayhouse.org
San Juan Capistrano, CA 92675	

Stellar Network Plays in Progress

INSIGHT JUNE 2006

Download application form at	http://www.stellarnetwork.com		
Award	This year's winner will have a reading of their work produced by Stellar Network; cast with professional actors in a NYC theater; and Directed by Ian Morgan of The New Group.		
Type of Work	full-length plays, children's plays		
Subject Restrictions	drama or comedy; we are not accepting musical or opera submissions		
Unproduced	Previous non-Equity productions okay		
Check Payable To	online CC only, receipt of payment should be included in submission.		
Program	Contest	Notification	Early July
Deadline	June 19th	Number of Copies	1
Fee	varies - see website		

Please Submit: Full script, typed and securely bound; No contact info on script/separate title page with contact info; Application Form; Application fee; Brief synopsis of play; Character breakdown and set requirements; Short bio; Don't include SASE, scripts will NOT be returned

- All scripts must be postmarked by Monday June 19, 2006.
- All scripts must be drama or comedy; we are not accepting musical or opera submissions
- The playwright's name must not appear anywhere on the script, including the title page.
- For multiple script submissions by the same playwright, each script must be submitted separately.
- Scripts will not be returned.
- Plays that have been produced professionally, beyond AEA Showcase Code, do not qualify

We reserve the right to disqualify any scripts that do not meet these requirements.

How to submit:

1. Complete entry form online at <http://www.stellarnetwork.com/newyork/>
2. Entry fees (Checks and cash will not be accepted):
Early deadline (Postmarked by June 9, 2006) - \$15 for Stellar Members; \$25 for Non-Members
Late deadline (Postmarked after June 9, 2006) - \$35.00.
3. Mail submission package including:
 - a. Online entry confirmation receipt
 - b. A one-page information sheet that includes the playwright's contact information including e-mail, a short biography, a synopsis, and character descriptions.
 - c. A securely bound copy of the script. Each page should be numbered and include the title of the play.
4. Mail Submissions to: Lisa Marie Meller, Stellar Network / Plays in Progress,
PO Box 300845, Brooklyn, NY 11230-0845

The selected script will be announced via e-mail in July. The tentative date for the Plays in Progress Reading is July 31, 2006.

Stellar Network is now accepting script submissions for our Annual Reading, Plays in Progress. Plays in Progress is an opportunity for emerging writers to gain exposure among Top Industry Professionals. This year's winner will have a reading of their work produced by Stellar Network; cast with professional actors in a NYC theater; and Directed by Ian Morgan of The New Group. After the reading, industry leading panelists will analyze the business, commercial and artistic aspects of the play and discuss the work's artistic merits, commercial viability, and design issues while giving advice for what steps the writer can take to further his career as a playwright.

Last year's Play in Progress, Nicola Behrman's *Wasps In Bed* featuring panelist Peter Askin, is going on to a fully produced Off-Broadway production this fall!

Panelists and Committee Members:

ANDREA CIANNAVEI Literary Manager, LAByrinth Theater Company
LIZ ENGELMAN President, Literary Managers and Dramaturgs of the Americas
SETH GOLDSTEIN Producer and General Manager, The Splinter Group
IAN MORGAN Associate Artistic Director, The New Group
RALPH SEVUSH Executive Director, The Dramatist's Guild

Stellar Network is a not-for-profit, transatlantic organization for professionals working within London and New York's film, TV and theatre industries. Focusing primarily on the needs of those in the first 10 years of their career, Stellar brings together creative talent to strengthen and invigorate the creative industries by sharing resources, contacts and knowledge.

Recently praised by *Variety* as The most organized and proactive of networking groups, Stellar Network provides a dynamic schedule of social and professional events in a friendly and relaxed environment including screenings, workshops, panel discussions and monthly get-togethers.

Stellar Board of Advisors:

Alan Rickman, Anthony Minghella, Baz Bamigboye, Ben Younger, Christina Thomas, Sir David Hare, Diana Williams, Freddie Ross Hancock, Graham Leader, Jude Law, Jane Wright, Liz Miller, Marc Levin, Peter Kosminsky, Susan Sarandon, Steve Shainberg, Sue Zilberstein.

Stellar fills a yawning gap in our industry, providing an invaluable meeting place - a chance for new starters to encounter both their contemporaries, (to trade horror stories and learn from their mistakes), and jaded old hands like me, who can try to offer some advice on how to navigate the chopper waters of the UK film, TV and theatre worlds. The team running Stellar are enthusiastic, proactive and innovative, constantly dreaming up new ways for their members to network and new associations and opportunities which allow the inexperienced access to industry at levels more normally closed to them. I would most wholeheartedly endorse Stellar and the wonderful team who run it to all interested parties - as a fun and increasingly vital building block in our industry's future. - Peter Kosminsky (BAFTA Award-winning Producer and Stellar UK Advisory Board Member)

Lisa Marie Meller, Creative Director www.stellarnetwork.com
PO Box 300845 646-314-1701
Brooklyn, NY 11230 718-676-5618 (fax)

INSIGHT JUNE 2006

Waldo M. and Grace C. Bonderman Playwriting for Youth National Competiton and Symposium

Download <http://www.indianarep.com>
application form
at

Award Currently offer a week of development, with director, dramaturg, and cast plus \$1,000 prize to 4-5 selected plays/playwrights. Also 10-15 minute directed readings of up to 6 semi-finalists. All featured in a national symposium. This takes place in alternate years.

Contest ends in September of even number years; development and symposium in the year following. (This year contest was in 2004 and Symposium in 2005.) Alternates with Kennedy Center's New Visions/New Voices that occurs in even numbered years.

Deadline Usually the end of September even #'d years

Eligibility Requirements Please note that by "Children's Plays" we include plays suitable for youth through high school age. No eligibility restrictions.

Subject Must be suitable for youth audience/families.

Restrictions

Unproduced Previous non-Equity productions okay

Notification late December following submission

Program Contest

Number of Copies 3

Type of Work children's plays

Submission Address see above

Fee None

Please Submit: Full script, typed and securely bound, No contact info on script/separate title page with contact info, Application Form, Brief synopsis of play, Character breakdown and set requirements, SASP for acknowledgement if desired, Letter-sized SASE for notification

All scripts are read by two readers selected from directors and producers throughout the country who provide written responses. In the event of wide disagreement, scripts are submitted to third readers.

The choices of one descriptor of the Bonderman is too limiting. We begin with a contest, yes; but through written responses to each script and to the development of 4-5 scripts in a week long residency culminating in a national symposium.

Goal is to support playwrights and plays for young audiences and to develop the most promising of the scripts submitted.

Dorothy Webb or Janet Allen, Artistic Director
Indiana Repertory Theatre, 140 West Washington St.
Indianapolis, IN 46204-3465

dwebb@iupui.edu
www.indianarepertorytheatre.com
317 635 5277
317 236 0767 (fax)

PLAYS IN SIGHT

our subscribers' success stories



A *Tennessee Walk* by **Rob Anderson** will be read as part of the Great Plains Theatre Conference in Omaha, Nebraska. Rob was also selected to be part of the 2006 Sewanee Writer's Conference.



Leslie Bramm reports that *Islands Of Repair* and *Big Ball* will be published by JAC Publications. Also, *The Mexican Cleaning Lady* was accepted into the Samuel French Short Play Festival.



Piano by **David Hall** has received First Prize in the Southern Playwrights Competition and will be produced at Jacksonville State University (Alabama) during the 2006-2007 season.



Have your own success story? Share it with us! Send it to congrats@insightforplaywrights.com

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