

**New Guidelines, New Standards, New Voices**  
**Associate Executive and Producing Dramaturg for New Voices 26**

A Major Qualifying Project Report

Submitted to the Faculty

Of the

WORCESTER POLYTECHNIC INSTITUTE

In partial fulfillment of the requirements for the

Degree of Bachelor of Science

By:

---

Lauren Marie Ferrechio

Date: October 27, 2008

---

Professor Susan Vick, Advisor

## **Abstract**

The role of the Associate Executive Dramaturg is to organize the submissions, oversee the chosen pieces, and work with the dramaturgs to ensure that the vision of the playwright or designer is met. The Producing Dramaturg role is to complement the other executives for the production to make the entire festival a success. Together, my experience in with these titles faced me with some challenges, but also an opportunity to correct these for future productions. This portfolio documents the changes New Voices has seen in the past few years, and provides a guide for future Associate Executive and Producing Dramaturgs.

## Table of Contents

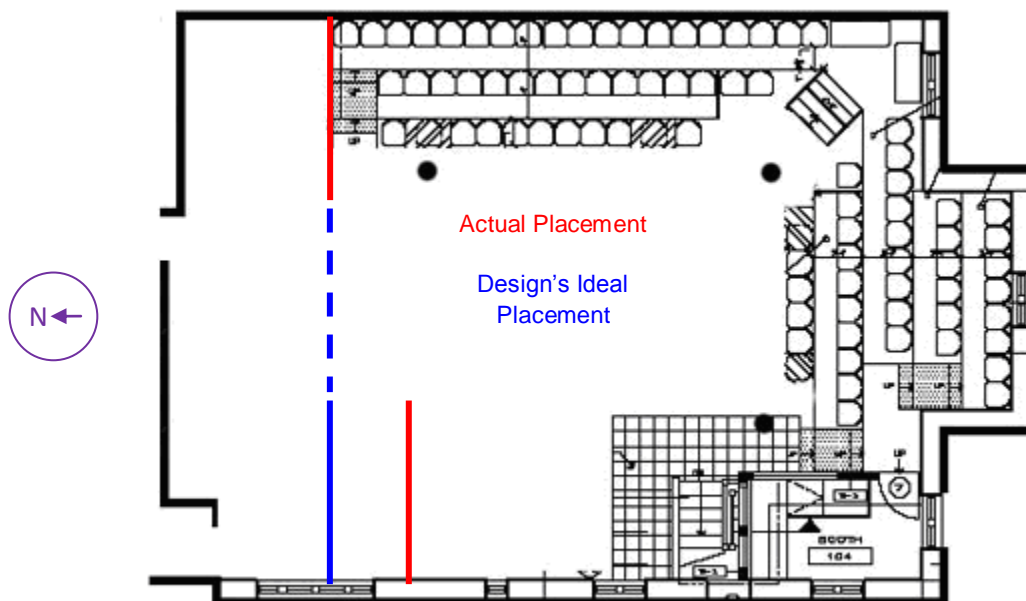
Abstract .....	2
Table of Contents.....	3
Executive Summary.....	4
A Detailed Timeline for the Year of New Voices .....	10
<i>For a quick overview of the year, see appendix L</i>	
New Voices 27 .....	20
The Set.....	20
Consulting Scenic Dramaturg .....	20
Submission guidelines .....	21
Show transitions.....	23
Appendices.....	24
A: Script Submission Guidelines .....	25
B: Scenic Design Submission Guidelines .....	28
C: Cover Letter.....	32
D: Submission Sheet.....	33
E: Dramaturg Voting Sheets .....	34
F: Guidelines for the Voting Meeting.....	36
G: NEW VOICES 27TURGS: TO DO LIST .....	37
H: Playwright Contract New Voices 27 .....	38
I: New Voices 27 Playwright FAQ.....	39
J: Designer Contract New Voices 27.....	41
K: New Voices 27 Designer FAQ .....	42
L: Calendar Timeline.....	44
M: New Voices 26 Festival Announced.....	45
N: New Voices 26 Audition Sheet.....	47
O: Festival Calendar for NV26 .....	48
P: Log of Hours.....	50
Q: Resume.....	53
R: Playlist .....	55
S: New Voices 26 Scripts and Scenic Design.....	58

## Executive Summary

In the past few years, the New Voices Festival has seen some major but exciting changes. New Voices 24 marked the first in the Little Theatre, while the silver anniversary brought a small enough festival for each show to perform every night, and New Voices 26 brought changes to the submission formats. Starting as a freshman for New Voices 24, I've have been greatly involved in these progressions. Stage managing and festival stage managing for New Voices 24 quickly got me involved in many of the shows, and the understanding of a festival style production. For New Voices 25, I was honored with the position of a dramaturg, amongst a very experienced group of alumni and professors. As a group, we accepted only 7 works, setting a precedent for future festivals. With New Voices 26, I became a member of the executive team as the Associate Executive and Producing Dramaturg, a very involved position that provided me with an amazing experience. It certainly brought its ups and downs, and led me to develop a number of changes and improvements for New Voices 27 and beyond.

For 25, I was the scenic design dramaturg, more because I was an undergraduate living on campus than because of set experience, but I was happy to learn and help with the role. The selected scenic designers are encouraged to come to set builds, for assistance to the master carpenter and because they have an intimate understanding of the design. This is not a time for the designers to dictate work to the master carpenter; the design should speak for itself. Unfortunately there were details missing from the design that made interpretation more difficult, and the designers were present at just about every set build making comments.

As the dramaturg, I did my best to mediate between discussions, but tension was slowly building under my radar. The scenography was created as it was explained in the design, but not as it was demonstrated on the three-dimensional model, and it came down to the designers repainting the entire set. The final straw was a wall by the northwest entrance to the theatre being installed 2 feet in front of its intended location (see Figure 1). Drawings had errors, but conceptually it was placed to be collinear with the wall next to it. In a large emergency meeting with the designers, master carpenters, the Associate Executive Dramaturg and Producer, it was determined that for time and structural issues, this portion of the set would not be moved. In short, a lot of offstage drama was created over the design. When I then took the Associate Executive Dramaturg position, I made certain to clarify the submission guidelines to hopefully avoid any issues like we experienced in 25.



**Figure 1: Symmetry Issue with back walls**

New Voices 25 had other issues that I didn't experience firsthand, namely the struggle the executives had getting scripts. These behind-the-scenes troubles though certainly did not affect the very successful festival. Twenty-five years of amazing theatre was celebrated with a reunion gala and seven shows each night allowed audience members to come one night and see the whole festival, as well as increasing the tech time for shows to rehearse in show conditions.

Knowing all these things, I took on the role of Associate Executive Dramaturg for New Voices 26. The role starts with motivating the WPI community to submit, and I used whichever publicity tools I could think of to inform the masses. The submissions slowly rolled in, eventually 63 scripts and 2 scenic designs, the majority arriving in at the very last minute. The 5 dramaturgs I was working with were all very experienced with theatre and more than excited to choose this festival's repertoire. Moreover, I had worked closely with each of them before, and dynamically, we were an excellent team.

When it came to the voting meeting, there was good debate over pieces, but we stayed peaceful. The voting meeting for 25 had also gone well, though the repercussions of selecting only 7 shows was in the back of our minds, and caused a good amount of stress for our Associate Executive Dramaturg who'd be reporting the results to Susan Vick, Executive and Founding Dramaturg. Now that I was running the meeting and not voting, I enjoyed knowing the playwrights as the dramaturgs discussed scripts. Two of the dramaturgs had pieces submitted, but their mannerisms during discussion varied greatly. One defended his script, including some criticisms of it, very diplomatically, while the other could barely get a word out and was blushing enough that I thought it would be obvious. But the rules were followed, a massive amount of food was eaten, and 8 hours later we had our 12 show festival!

The scenic design competition, for the second consecutive year, had only two submissions. Unlike the previous year, the designs at least were by different designers. The selected design, while gorgeous, was an ambitious undertaking, with several tiers of platforms built over the south permanent seating bank, and a platform that extended over the green room stairs. And despite reworking the scenic designs for clarity of structures, the design of seating for the audience was overlooked. Little Theatre Use Policy requires that 99 seats be available for the audience. While seating locations were acknowledged in the design, the logistics of 99 seats was not considered. The non-permanent seats belonging to the Little Theatre combined with the permanent seats total 112, however 34 permanent seats were buried under the set by the design, leaving only 78 seats. After a long meeting with the Susan Vick, Jessica Sands, the dramaturgs, the scenic designers, and the Little Theatre Squad, benches were designed and constructed to fill the seating shortage.

While I am a Drama/Theatre major, I am a biomedical engineering student as well. Engineering requires several higher level math courses, so it would be assumed that I could calculate with basic addition an approximate show length. The plan was a 2-hour festival, and what I counted to be 120 pages of script were assumed to come to that. Well, I was a little off, Susan counting roughly 170 pages, with a total run time coming to roughly 3 hours with intermission and transitions. Due to this mathematical error and comparing our festival to other professional productions elsewhere, a slightly more reliable method of setting a festival length is by restricting the number of shows selected. It has been decided that the dramaturgs can choose 5-9 plays for the festival, and that no show can demand more than 20% of the resources of the festival; no more than 20% of the actors, rehearsal time, performance time, technical demands etc.

New Voices 26 Tech Week also brought out more oversights with the contracts and dramaturg roles. The first few days of tech week gives each show double their run time in the Little Theatre to work with technical additions such as light and sound cues. Usually a full run-through can be done, and then specific issues can be worked out in the time allotted. The playwrights and dramaturgs were informed to be at the final techs of their shows. With the reduction in number of shows, the Wednesday that was previously considered opening night now became a final full run of the festival, and a night for all involved to watch the shows. The clarification that “final tech” as stated in the contract meant both of these techs *and* Wednesday night was not made, or even realized as a problem until the rehearsals began and the playwrights and dramaturgs were not present.

During New Voices 26, many obstacles were encountered, but the positive side to these came with the opportunity to learn from them. If there is one thing I’ve learned in my short life, it is how not to overreact to problems. Everything will work out in the end and stressing out over a solution is not going to formulate one any sooner. There was an issue with seating, but after a quick, though emotional, meeting, a solution was designed and implemented. At the final tech Wednesday the lighting board died, but we ran the show with work lights until a replacement board was brought from a local high school. I’ve found that worrying or getting angry is rarely productive; instead, rationally discussing issues keeps everyone involved on task. Especially in leadership positions, staying composed and positive keeps myself and others less stressed.

Everyone on the production is working toward a common goal and, particularly in an academic setting, there are numerous resources available to provide support. Approaching concerns with hostility is going to make the other side defensive, and more conflict can be met before a resolution is found. Just remember that when in a role of great responsibility, there will



always be others looking up to you, so lead by example and take challenges as opportunities to improve future productions.

New Voices 26 provided me with challenges that I did not anticipate, but gave me the opportunity to contribute to the future festivals once my time at WPI is finished. This all exceeded my expectations of what the role would mean for me, but it was an amazing experience that I will always remember.

## **A Detailed Timeline for the Year of New Voices**

*This is a comprehensive guide for the year that is New Voices. New Voices x shall be the New Voices coming to a close and New Voices shall be the festival discussed in a year long time line.*

*Appendix L has a calendar with this important dates highlighted.*

Format:

**What**

*Date [date it was for NV26]*

*Time*

*Location*

Explanation

### **Susan's Announcements**

*Friday Performance of NVx*

*Following the shows, before Alpha Psi Omega Inductions*

*In the Little Theatre*

Susan will announce the large production roles for New Voices, being the Associate Executive Dramaturg (AED), Producer and Assistant Producer. From then on, the roles begin and will progress as follows. Once you have these names, making a mailing list for yourselves, contact sheets, and arranging times to meet and further discuss the roles and expectations of the dramaturg role are good ideas to do.

### **Enlightening New Students and Encouraging Submissions**

*A & B term*

*24/7*

*WPI*

The advantage of knowing who's in charge before the new school year starts, or even the last school year ending, is that the right people know to publicize New Voices. While there is a small period where submissions are collected, playwrights (and designers) should be working continuously on their next great work. Explaining what New Voices is to new students, encouraging active members to get involved, and promoting general awareness of what is to

come in the spring so everyone is prepared. I saw many students scrambling to finish works before the deadline, which was unsettling as many knew the next New Voices was coming before the last one ended. Maybe it is the frantic nature of WPI, but encouraging work to be done these terms will help with submissions in the long run.

One idea could be coordinating with Jessica Sands, Dean O'Donnell, or another experienced person to have workshops or ISPs on playwrighting, scenic designing, etc would help inexperienced students. Especially with the newly created Studio available, future scenic design submissions could be worked on in the space, with many hard to obtain and expensive tools readily available, as well as an excellent environment to think and plan. Working with Masque and Alpha Psi Omega who often run workshops for auditions and getting involved with New Voices could help direct the focus of these.

As the Associate Executive Dramaturg this is a good time to familiarize yourself with the submission guidelines, post them on the web where appropriate as soon as possible, and be available for playwrights or designers to contact you with questions. See Appendices A and B for Submissions Guidelines Suggestions.

### **Dramaturgs Announced**

*Following the Friday Masque Show Performance [November 16<sup>th</sup>]*

*~10pm*

*Little Theatre*

Susan, after having applications for dramaturgy announced, introduces the dramaturgs for the coming New Voices. They are typically brought on to the stage. In the past the Producer and Associate Executive Dramaturg were announced here, but New Voices is a yearlong commitment, and announcing on the Friday night of the previous New Voices is more appropriate for those roles to begin preparation.

## **Meeting with Production Staff and Preparing for D term**

*B & C term*

*24/7*

*WPI*

Meeting with the Producer early will establish good relationships. Together discuss the strengths and weaknesses with all aspects of a production each of you possess (some are better at encouraging artistic creativity while others may be more acclimated to assigning deadlines and organizing information). By understanding who has more experience with technical crew, managerial work, and the acting/directing aspects ahead of time will help divide the planning and the work of producing New Voices. The AED is also the Producing Dramaturg, a role designed to complement the Producer and Assistant Producer. Assembling a production staff of project students and involved members in C-term or earlier allows time to meet and go over expectations, so that when D-term officially begins, work can start immediately and smoothly. No actual production work can be done before D-term, but calendars with deadlines, production contact lists, and other information should be organized before that.

Once the plays are selected and directors chosen, I would suggest meetings for each dramaturg/playwright/director group with yourself to go over each script in detail. Have the director present ideas that he or she is planning, what deviations from the script/stage directions he or she is planning, and giving the playwright an opportunity to state what aspects are strongly desired, and what aspects are more flexible. If the playwright has decided he or she wants to change something, such as the title or a character name, this is a good opportunity to mention this. This is NOT an opportunity for playwrights to dictate how his or her will be directed, but more to facilitate communication, exchange contact information, and establish good relationships between all those vital roles. Having yourself as AED present is good to make sure all these and other important topics are covered, guiding the conversation, and you can take notes to follow up

on anything that comes up in the meeting. Similar meetings would be beneficial once rehearsals begin, as new ideas and questions may arise.

**Submissions Now Accepted!**

*Traditionally the first day of C term until Third Masque meeting [January 10<sup>th</sup> through January 25<sup>th</sup>]*

*24/7 ending at 5pm*

*Humanities and Arts office, first floor of Salisbury*

Once C-term begins, put out a submission box in the Humanities and Arts office (safely under the observation of the administrative assistant). It's a fun opportunity to decorate it and advertise for submissions. I placed a few copies of the submission guidelines with it for reference before it went into the box. Checking the box periodically to take out submissions is a good idea so the box doesn't get too full, and it is not overwhelming to document at the end.

Announcing at Masque meetings weekly that submissions are being accepted and to contact you with any questions regarding submissions is a good way to remind folks. Other ways to advertise for people to submit is emailing the Masque, Alpha Psi Omega, and Student Comedy Groups mailing lists. I had trouble emailing the entire campus, but it's certainly worth trying again. Be creative and proactive with promoting submissions – without them, there is no New Voices.

See Appendix D for a suggested way of documenting all submissions. It is an excel sheet with Submission #, Title, Playwright, Email, Phone Number(s), Address, and Affiliation, all required on the non-anonymous copy. Number the Submissions with the same number on the anonymous and named copies. These will be useful when it comes to reading and voting.

### **Deadline for Submissions**

*Last day for submissions*

*4-5pm*

*Humanities and Arts conference table, basement of Salisbury*

On the final day, around 4pm, I sat with the box documenting the scripts and scenic designs as they came in. Despite a long period for submission, inevitably you will be flooded with the majority of submissions 10 minutes before they're due. This is a good time to finalize paperwork before meeting with your dramaturgs. Once the submission deadline has passed, the anonymous copies of every script should be divided amongst yourself and the dramaturgs so they may begin to read copies starting that day. Arrange a quick meeting to hand off the scripts and other paperwork you have for them.

This other paperwork includes a check list of submission numbers and titles, and a second pack having each submission and space to write comments. I included a rating scale next to each title as a reference for each dramaturg during voting to see quickly how well they liked each show. Voting will be discussed below, but being able to quickly remember if it was a yes or no will make the voting meeting smoother. See Appendix E for these sheets.

### **Dramaturg Reading Period**

*5pm of the Deadline date [January 25<sup>th</sup>] to the voting meeting [February 8<sup>th</sup>]*

*24/7 ending at 5pm*

*Humanities and Arts office, first floor of Salisbury*

Once the dramaturgs have their first piles, they should be reading fairly quickly. This is typically a 2 week period to read all the scripts. For New Voices 26, there were 63 scripts. Arranging frequent exchanges of piles is a good way to keep dramaturgs on task, and guarantees that every script is read. Having hours and private locations where dramaturgs can meet and read scripts together also provides time for script reading.

### **Voting Meeting**

*Decided upon date and time amongst dramaturgs after deadline [February 8<sup>th</sup>]*

*Evening [6:30pm]*

*Humanities and Arts office, first floor of Salisbury*

This is the night to vote on all the submissions. Scenic design (if applicable) is voted on first, followed by the scripts. See Appendix F for suggested Voting Guidelines.

Once the shows have been chosen, the AED announces the selected playwrights (and designers) to the dramaturgs. The dramaturgs are assigned to specific works. If there is a scenic design dramaturg, this tends to be more work as he/she should be attending set-builds, so perhaps giving this dramaturg a smaller show is a good idea.

Contracts and information sheets should be printed for each show. When these are signed by the playwrights, read through all the requirements (as restated from the submission guidelines) with them to make certain they understand all that is required, and explain the dramaturg role to them. See Appendices G – K for these contracts and FAQ sheets

The unaccepted works should be split up amongst the dramaturgs to inform the playwrights and return the two copies to them. Encourage these playwrights to submit again!

### **3D Model Construction**

*Before the announcement meeting*

*Agreed upon time*

*Studio*

The scenic designer, master carpenter and scenic dramaturg should meet to go over the design, and construct a three-dimensional model to be displayed at the announcement meeting.

### **Announcement Meeting!**

*The Following Masque Meeting [February 15<sup>th</sup>]*

*5pm*

*Little Theatre*

Susan and the AED announce the chosen festival! Susan typically gives some interesting facts and figures about this New Voices, recognizes the dramaturgs, followed by a back and forth of the synopses read by the AED and Susan announcing the title and playwright/designer of the work. The respective playwrights and designers come down to be recognized and sit on the stage. After the 3D Model of the design is revealed, the audience tends to break up and talk to playwrights and designers. Appendix M has New Voices 26's handout with all the summaries.

### **Playwrights Choose Directors!**

*Before Break [February 29<sup>th</sup>]*

*5pm*

*By email*

All the directors need to be in place before break so they have time to prepare for auditions and the rehearsals that will begin as C-term break ends. The FAQs for playwrights (Appendix I) discusses how to select directors.

### **Auditions**

*First few days of D-term [March 10-12<sup>th</sup>, individual call backs March 13<sup>th</sup>]*

*6-9pm*

*Little Theatre*

Auditions are for all the shows at once, every director is watching, as well as respective stage managers/assistant directors, the producer, the AED, and anyone else who might need to see auditions. The festival stage managers (FSM) facilitate the process downstairs. Appendix N is the audition form used last year, have an FSM take photos for each auditionee.



**Bloodbath a.k.a. casting**  
*Friday after auditions [March 14<sup>th</sup>]*  
*6:30pm*  
*Alden Green Room*

This is casting for all the shows. The Producer, assistant producer, and festival stage managers basically run this, but the AED as another NV Executive can provide additional assistance. For me, I kept a record of the initial castings and made changes as they arose.

**Rehearsals**  
*The whole production time*  
*Time varies*  
*Location varies*

The dramaturgs, with or without the playwright, should be attending some rehearsals to protect the playwright's intentions and script. Any variances need to be discussed and agreed upon by the playwright, dramaturg, and director. The playwright can choose how many rehearsals he or she attends, but the dramaturgs should still be attending. Dramaturgs are the liaisons between playwrights and directors, and defends the vision set forth in the script. The Associate Executive Dramaturg should be checking in with the dramaturgs about how each show is going, and if there are any bigger problems that cannot be resolved with just the show dramaturg, the AED steps in to mediate.

Separate meetings with the playwright, dramaturg, and director are encouraged, to help interpret the script, discuss progress, and answer any questions that arise.

**Production Work**  
*The whole production time*  
*Time varies*  
*Little Theatre or Studio*

The scenic design dramaturg should be attending set builds, especially if the designer is present. Designers are encouraged to attend builds, but the dramaturg is the liaison and mediates

should problems arise. Meetings to go over in detail the designs and the construction of the set pieces should be arranged.

During this time, a tech showcase would ideally be constructed. This provides an opportunity for the Consulting Scenic Dramaturg (Richard Pavis for NV27) to prepare sample lighting cues, cube and chair scenes, and sound cues to show the directors the flexibility of what they have to work with. This should be done once the lighting design was essentially finished (specials may need to be added/adjusted). Working with the lighting and sound designers to display all the features of the designs, and using the dramaturgy familiarity with the shows, comes up with relevant cues.

### **Tech Week**

*The days before New Voices opens! (Sunday-Tuesday)*

*Time varies*

*Little Theatre*

The dramaturgs should be present at each tech for their show(s), though are welcome to stay for each tech. These are the rehearsals for the directors to see the technical work incorporated into the show.

Saturday – A day of rest for cast and crew that can be used as a final day for technical tweaking, but no rehearsals should be scheduled for this day. The final week of New Voices is very involved and resting properly before it begins is greatly beneficial to all participating. Sunday and Monday - these would be the tech rehearsals. Each show has double the running time so they can do a run through, have time to work out bugs, practice specific scenes, and give actors/FSMs a chance to work with cues. With a two hour festival, in theory these nights would go no more than 4 ½ hours (with transitions) total. Traditionally techs run about this length, so the New Voices techs would be more consistent with the rest of the productions throughout the year.

Tuesday - Final night of techs. Run-through the show as if it were an open performance.

Playwrights and dramaturgs would be required to be here, not so much as to spoil it as some comments were made last year, but as a private showing before the general population. Any last minute corrections can be made after the full run through. Call for actors/tech should be the same as performance nights.

**What we've all been waiting for: THE FESTIVAL!**

*New Voices opens! (Wednesday-Saturday)*

*Time varies*

*Little Theatre*

The show nights! Four nights open to the public, still with overflow seating in Riley Commons, but a fourth night brought back (NV 25 & 26 were cut to 3 nights since all the shows fit in one night) giving more opportunity for audience members to see it live. The tradition goes that playwright and director will sit in on every performance, with seating reserved for them.

**Strike**

*Saturday following last performance*

*Show end time until finish*

*Little Theatre*

The Little Theatre must be left in better condition than we found it. All the set must be deconstructed, the green room cleared of all personal belongings and cleaned up, and Riley Commons must be returned to its original state. As part of the executive team, you will choose a strike manager beforehand and will assist him or her as needed.

## New Voices 27

### The Set

At the conclusion of two consecutive problematic set designs, it has been decided that the festival is taking a year off from the design competition. The executive team will determine the 99 seat arrangement. New Voices 27 will provide cubes and chairs for directors to work with, and an opportunity to explore lighting and sound effects to build a scene. While this may seem harmful to not have a set, consider well established professional festivals such as the Samuel French Short Play Festival. They provide random furniture pieces and a 12-instrument lighting design. New Voices 27 will offer an opportunity for directors to creatively and effectively use lighting, portray atmospheres with sound effects, and all new cubes, possibly covered in fabric allowing for color options. Costumes and special effects, such as fog, also establish different settings. The set is the natural architecture of the Little Theatre, unique and sufficient in itself. Theatre also has degree of assumed detail – the audience knows they are watching a performance and there is acceptance of the unrealistic, it is the work of the director, actors, and other production roles to pull the audience into the world being portrayed.

### Consulting Scenic Dramaturg

It can sometimes be difficult for new directors to imagine what can be done without literal and realistic props and designs. Even when there is a festival set, unfortunately comments are always made about how impossible it will be to stage a show on. Again, the audience is forgiving and there are so many art forms in a theatrical production, the set is simply another variable to interact with. When this variable is removed, effects that normally may be overlooked become more prominent. To guide inexperienced directors in getting the most for their shows, a

consulting scenic dramaturg has been added to facilitate the incorporation of these technical aspects.

Organizing a technical showcase with the designers is one opportunity to do this. Programming examples of what can be done with lighting, sound, fog, props, costumes, effective cube usage, and more provides a visual guide to what can be difficult to describe. This can be done early in the production; there is no set build time, so lighting can begin immediately. Once the lighting team is finished with their work, a few examples can be designed, and as a dramaturg, he or she will be familiar enough to target specific shows with this showcase.

Also requests for any cues should be made through this person, as they will be working intimately with both tech and directors, and should be proficient in both aspects of theatre. If these requests need to be altered, this dramaturg should be informed to deem it realistic, and should have a standard form for these requests. Working with the designers to establish a standard number of cues can be worked out as well.

## **Submission guidelines**

Though these guidelines were reworked before New Voices 26, until you've been on the receiving end of the submissions, it is hard to see what problems will arise. These have been reworked again and can be found in Appendices A and B. Put into more of a checklist format, hopefully submitting playwrights will look to complete every item. Appendix C is a Submission Cover Letter that should be attached to each named submission. It clearly explains the responsibilities that come with an accepted submission, as well as a reminder that this is for an educational festival.

For the scenic design, it has been decided not to accept three-dimensional models as part of the submission. This is for several reasons:

- 1) COST – materials for a good foam board model, complete with paint and structure details can cost upwards of \$70, a lot of money for college students to spare on a submission.
- 2) TIME – making a perfect, detailed model to scale is incredibly time consuming. It is the nature of WPI to be quick, and things often get put off until the last minute as they are the first minute there is time to do them! The prospect of this art project can seem daunting, and can discourage potential designers.
- 3) FALSE ADVERTISING – while the time and cost involved may be the same, some designers are inevitably more talented when it comes to presenting these models, and this can unfortunately be deceiving as far as the quality and reality of building such a set in 2 weeks.

The past few years have seen 2 submissions per year, with a high rate of alumni involvement. This can be due to the fact that working adults have more time and money to spend on projects such as this. The problems arise when they are not around for set builds, or develop an attitude of superiority to undergraduate workers. Though not applicable for New Voices 27, 28 and beyond will take the winning design (submission guidelines found in Appendix B) and as a group, the scenic designer(s), scenic dramaturg, and master carpenter will turn the paper designs into a model for the announcement meeting. This allows the cost to be in the New Voices budget, as well as a good opportunity for these roles to meet, establish a working relationship, and discuss the set in detail as together a model is constructed.

## Show transitions

This seems like a simple concept, but it has never been written out to my knowledge and year after year, show transitions have struggled with smoothly changing FSMs. This is my suggestion for New Voices 27 (and beyond).

1. Show A final scene ends, Blue-out ↑
2. Lights and Music ↑ for curtain call
3. Blue-out ↑, curtain call Music *continues*
4. House Lights ↑ for show transition (allowing playwrights and directors to switch),  
curtain call music *continues*, FSM A leaves booth
5. FSM B enters booth, Music cross-fades ↓↑ to Show B Opening Music
6. Once stage is set for Show B: House Lights ↓, Blue-out ↑ for actors to enter
7. Show B opening scene, scene 1 Lights ↑, fade Music ↓

## Appendices

There are some portions of highlighted text in the following documents; these refer to names and dates that would change with each New Voices.

- A. *Script Submission Guidelines*
- B. *Scenic Design Submission Guidelines*
- C. *Submission Cover Letter*
- D. *Submission Documentation*
- E. *Dramaturg Voting Packets*
- F. *Voting Guidelines*
- G. *Dramaturg FAQ*
- H. *Playwright Contract*
- I. *Playwright FAQ*
- J. *Designer Contract*
- K. *Designer FAQ*
- L. *Suggested Timeline Calendar*
- M. *New Voices 26 Announcement Handout*
- N. *New Voices 26 Audition Sheet*
- O. *New Voices 26 Festival Calendar*
- P. *Log of Hours*
- Q. *Resume*
- R. *Playlist*
- S. *New Voices 26 Scripts and Scenic Design*
  - 1. *First Draft*
  - 2. *Glow*
  - 3. *How to Meet Girls, for Voice Actors*
  - 4. *Infected*
  - 5. *Love Love Love, Three Stories of Love*
  - 6. *Something in the Void*
  - 7. *Sudden Silence, Sudden Heat*
  - 8. *Sympathy for the Devil*
  - 9. *The Punisher: The Play*
  - 10. *To Stop*
  - 11. *Trusted Download*
  - 12. *Walt and Wilde*



## A: Script Submission Guidelines

**These guidelines are meant to be printed and used as a checklist to ensure all requirements are complete before submission. Please make sure to complete all tasks.**

### ***Who can submit?***

Any WPI community member may submit.

- This includes students, faculty, staff, alums, family, friends, acquaintances, audience members, etc.
- Anonymous submissions will NOT be accepted.
- The design can be a collaboration
- There is no limit to the number of submissions

### ***When and How?***

Dates are available on the main page [put link in]

Submissions are welcome at any time prior to the deadline, starting in C-term

Designs must be delivered or mailed to  
*Salisbury Labs, Room 20 on the WPI campus*

Our mailing address is:

*New Voices#\_\_\_*

*Department of Humanities and Arts*

*WPI*

*100 Institute Rd.*

*Worcester, MA, 01609-2280*

May be mailed by USPS, UPS, FedEx, etc.

Faxes or other electronic media submissions will NOT be accepted, the exception being students away for IQP/MQP.

### ***What is required:***

Two (2) copies of the design should be submitted:

- 1 Identifying copy
- 1 Anonymous copy

### ***The Script Itself:***

- legibly typed on 8 ½ x 11 inch paper,
- easily read font (i.e. Times New Roman)
- quality letter printing
- All pages must be numbered
  - We prefer page numbers in the upper right corner of each page. You may include Title and/or Act and Scene numbers in your header if you wish.
- The script must be stapled together in the upper left-hand corner.
- Scripts that are large and cannot be stapled must be bound.

### ***What to include:***

1. The title page on the copy with all identifying information must include:
  - Title of the play
  - Playwright's full name [anonymous submissions cannot be accepted]
  - Playwright's address and telephone number
  - Playwright's email address [if available]
  - Copyright date of play
  - Playwright's connection to the college community
  - If applicable: clearly states the work is an adaptation or from whom the material is adapted

We have provided you with a sample title page.

The second copy should ONLY have the title

2. A Cast of Characters list should follow the title page.
  - Less than one line of character description should follow the character's name.
  - Other necessary information such as setting, time period, etc., should appear on this page.
- Stage directions should be clearly distinguishable from dialogue.
  - Our preferred method is to print them in italics and set them off in parentheses.
    - It is also acceptable to indicate the stage directions by putting them in parentheses (without using italics).
    - We prefer that you do Not use ALL CAPS or SMALL CAPS, which also produce eyestrain.

See example below:

---

*(Juliet appears on the balcony.)*

ROMEO:

But soft, what light through yonder window breaks? *(He sighs.)* It is the East, and Juliet is the sun. Arise, fair sun, and kill the envious moon....

---

*(Sure, the above should be in verse, but that's how it would look if it were prose)*

**If your script does not follow the above rules, it will NOT be evaluated for the current festival.**

### ***If your script is accepted:***

New Voices assumes a level of participation by accepted playwrights which includes:

<b><u>What</u></b>	<b><u>Date</u></b>
1) Submitting an electronic PDF of your show to your dramaturg	Date as stated on contract
2) Attending the meeting during which the festival season is announced	Typically a special Masque meeting, Friday 5pm
3) Establishing a rapport with the dramaturg assigned to your project, and where possible, joining the dramaturg and director for mutually agreed upon rehearsals	As scheduled by the director
4) Attending the scheduled tech rehearsal during tech week	Sunday-Tuesday, times vary
5) Attending each performance of the produced play	4 nights, Wednesday-Saturday, exact dates on the website
6) Making an effort to support the entire festival by spreading the word about this entire event, not just your piece.	4 nights, Wednesday-Saturday, exact dates on the website
7) Attending “strike” of the set after the final performance of the festival	Saturday night

### **This participation is MANDATORY.**

**If you feel that you cannot fulfill these requirements, then please do not submit your script(s).**

A letter of agreement between New Voices and selected playwrights will be delivered to you by your dramaturg when you are notified of your acceptance into the festival. This simple document, when signed by you, will assure New Voices of three things:

1. That your work is original
2. That when this play enjoys future productions, you will acknowledge New Voices, where this work was first presented in an educational workshop
3. That you agree to the above required participation.

### ***Decision:***

Before the announcement date, you will be contacted by a festival dramaturg and informed of the results of your submission.

If your play or scenic design was not selected, both copies you submitted will be returned to you.

If your play was selected, both copies will be held for the files. New Voices never duplicates a playwright's work. You should also know: if your work is selected for the festival, you are responsible for supplying copies of it for the cast and the staff, as well as the above responsibilities. You will have a dramaturg who will work with you on all aspects of having your play produced in New Voices.

If you have any questions, please contact the Associate Executive Dramaturg at [nv-aedramaturg@wpi.edu](mailto:nv-aedramaturg@wpi.edu). Your question will be answered or directed to someone who can.

## **B: Scenic Design Submission Guidelines**

**These guidelines are meant to be printed and used as a checklist to ensure all requirements are complete before submission. Please make sure to complete all tasks.**

*PLEASE NOTE:* New Voices features a number plays, which run in a festival environment. A scenic design should easily accommodate such a festival, and should offer its own intrinsic artistic statement. Shakespeare's Globe, after all, accommodated a wide variety of plays without architectural or structural modification. For performances, each play will be performed on the structural set, with only the use of the black cubes [of many sizes and not all cubes, per se] to suggest furniture and other scenic elements. The challenge of New Voices for the scenic designer is to conceive, as it were, a new "Globe" for a modern festival. We are interested in innovative ideas to maximize the potential of this new space.

### ***Who can submit?***

Any WPI community member may submit.

- This includes students, faculty, staff, alums, family, friends, acquaintances, audience members, etc.
- Anonymous submissions will NOT be accepted.
- The design can be a collaboration
- There is no limit to the number of submissions

### ***When and How?***

Dates are available on the main page [put link in]

Submissions are welcome at any time prior to the deadline, starting in C-term

Designs must be delivered or mailed to

*Salisbury Labs, Room 20 on the WPI campus*

Our mailing address is:

*New Voices#\_\_\_*

*Department of Humanities and Arts*

*WPI*

*100 Institute Rd.*

*Worcester, MA, 01609-2280*

May be mailed by USPS, UPS, FedEx, etc.

Faxes or other electronic media submissions will NOT be accepted. The exception being students away for IQP/MQP.

## ***What is required:***

Two (2) copies of the design should be submitted:

- 1 Identifying copy
- 1 Anonymous copy

## ***The Scenic Design Itself:***

Each copy of the scenic design must include the following five (5) criteria:

### 1. A title page

One should include the title of the scenic design and contact information for the designer:

- Title of the design
- Designer's full name [anonymous submissions cannot be accepted]
- Designer's address and telephone number
- Designer's email address [if available]
- Copyright date of scenic design
- Designer's connection to the college community
- If applicable: clearly states the work is an adaptation or from whom the material is adapted

See [sample title page](#) for details

The second copy should ONLY have the title of the scenic design

### 2. A floor plan

- A floor plan with both set design and audience, with measurements
- Include measurements of all components (all scenic designs must fit in the given space)
- The house design should include the audience seating area and any platforms necessary to raise the audience above the floor.
- House designs should include plans for the 99 physical seats. (67 are permanent, 45 non-permanent are available)
- All floor plans must be submitted on 8.5 x 11-inch paper and all measurements should be clearly readable.

### 3. Front elevations from each audience

- A front elevation which gives an accurate picture of the set as viewed by the audiences
- Must include color to give an idea of paint schemes and lighting concerns
- All renderings must be submitted on 8.5 x 11-inch paper, we do not accept magnetic media of any sort.

NO 3D Models will be accepted.

### 4. Working drawings of major elements

- Working drawings of major set pieces should be submitted in order for our carpenters to build them.
- All measurements should be included and materials noted.
- Working drawings should be submitted on 8.5 x 11-inch paper.

### 5. A written explanation of the highlights of the design

- the highlights of the design
- describing its major features
- its adaptability
- the tone it would set for the New Voices Festival.

***If your design is chosen:***

Attendance is **required** at:

**What**

- 1) Submitting an electronic PDF of your design to your dramaturg
- 2) The festival announcement meeting
- 3) Set builds with the scenic dramaturg present
- 4) Scheduled meetings with the master carpenters and scenic dramaturg for a greater understanding of the design
- 5) Supporting the festival by attending the performances
- 6) Attending “strike” of the set after the final performance of the festival

**Date**

Date as stated on contract  
Typically a special Masque meeting, Friday 5pm  
scheduled once master carpenter works with producer  
Throughout the production, as questions arise  
4 nights, Wednesday-Saturday, exact dates available on the website  
Saturday night

**This participation is MANDATORY.**

**If you feel that you cannot fulfill these requirements, then please do not submit your scenic design(s).**

A letter of agreement between New Voices and selected scenic designers will be delivered to you by your dramaturg when you are notified of your acceptance into the festival. This simple document, when signed by you, will assure New Voices of three things:

1. That your work is original
2. That when this scenic design enjoys future productions, you will acknowledge New Voices, where this work was first presented in an educational workshop
3. That you agree to the above required participation.

You will be contacted by a festival dramaturg and informed of the results of your submission.

If your design was not selected, both copies you submitted will be returned to you.

If your scenic design was selected, both copies will be held for the files. New Voices never duplicates a designer's work. You should also know: if your work is selected for the festival, you are responsible for supplying copies of it for the staff as well as the above requirements. If your work is selected, you will have a dramaturg who will work with you on all aspects having your scenic design produced in New Voices.

Spread the word about this entire event, not just your piece.

If you have any questions, please contact the Associate Executive Dramaturg at [nv-aedramaturg@wpi.edu](mailto:nv-aedramaturg@wpi.edu). Your question will be answered or directed to someone who can.

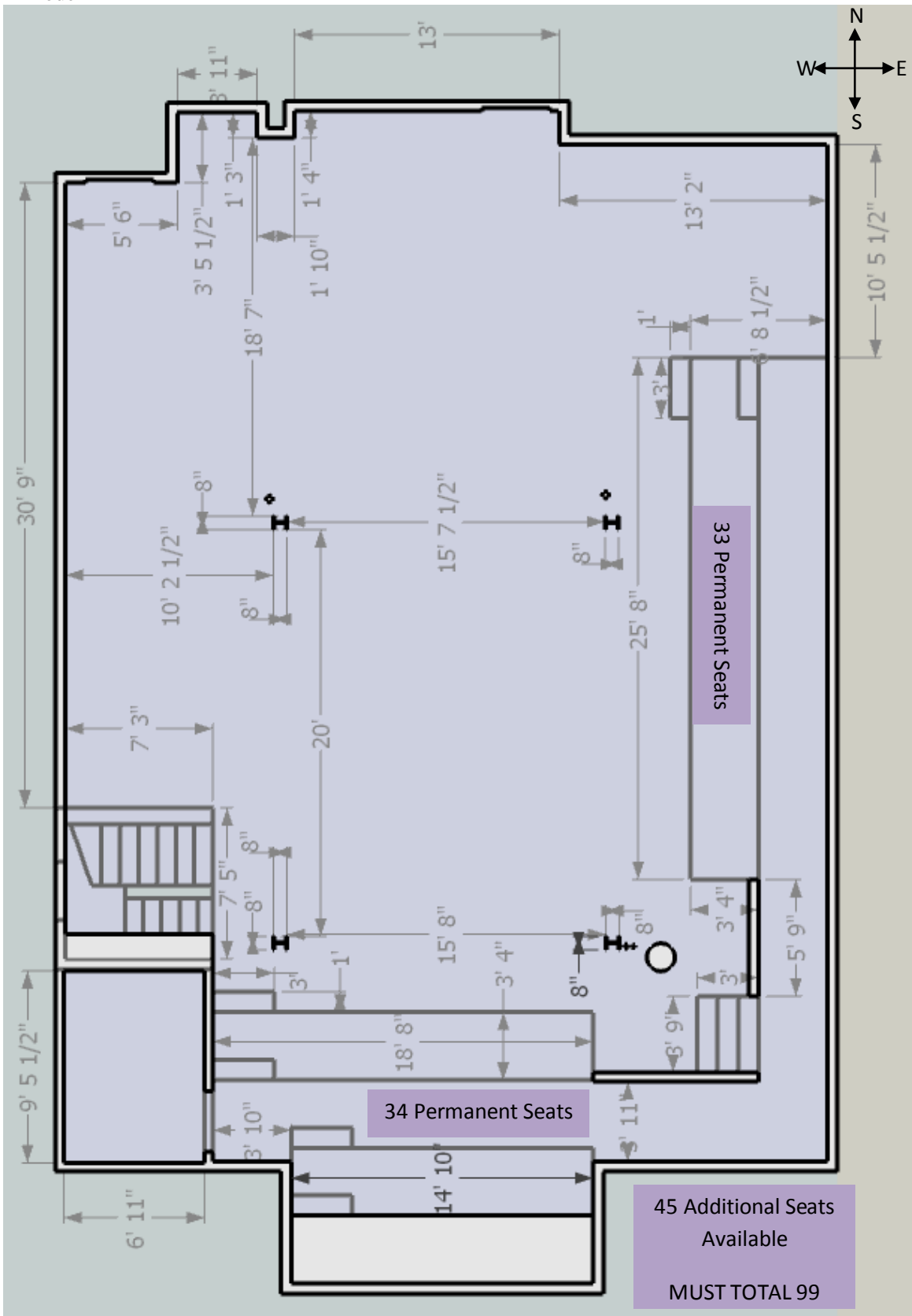
Little Theatre Measurements:

Front Elevation

Floor Plan

Sample Scenic Designs

CAD Model



**C: Cover Letter**

**New Voices Submission Cover Letter**

Title of Submission: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

WPI Mailbox \_\_\_\_\_ OR \_\_\_\_\_

Email: \_\_\_\_\_

Preferred Phone #: \_\_\_\_\_

Affiliation:

B.S. /M.S. Candidate for \_\_\_\_\_

WPI Staff Member \_\_\_\_\_

WPI Faculty \_\_\_\_\_

Community Member \_\_\_\_\_

Other \_\_\_\_\_

Please sign that you have read and understand all the submission guidelines, including the requirements if your submission is accepted.

This certifies that your work is original or that credit for adapted works is clearly given.

If this submission is produced in the future, you will acknowledge New Voices, where this work was first presented in an educational workshop.

Finally, this verifies that you understand that New Voices, while maintaining a near professional reputation, is an educational workshop and produced for an academic experience. New Voices is a collection of works, and submissions are accepted on merit and with consideration of the overall festival.

Signature \_\_\_\_\_ Date \_\_\_\_\_



## D: Submission Sheet

#	Title	Playwright	Email	Phone	Address	Affiliation
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
31						
32						
#	Title	Designer	Email	Phone	Address	Affiliation
A						
B						

## E: Dramaturg Voting Sheets

Read	#	Title
	1	
	2	
	3	
	4	
	5	
	6	
	7	
	8	
	9	
	10	
	11	
	12	<i>First Draft</i>
	13	
	14	
	15	<i>Trusted Download</i>
	16	
	17	
	18	<i>Love Love Love, Three Stories of Love</i>
	19	
	20	
	21	
	22	
	23	
	24	
	25	<i>To Stop</i>
	26	
	27	<i>Sympathy for the Devil</i>
	28	
	29	
	31	
	32	
	33	
	34	<i>Sudden Silence, Sudden Heat</i>
	35	<i>Infected</i>
	36	

---

34                    *Sudden Silence, Sudden Heat*                    **NO   1   2   3   4   5   YES**

---

35                    *Infected*                    **NO   1   2   3   4   5   YES**

---

36                    **NO   1   2   3   4   5   YES**

---

## F: Guidelines for the Voting Meeting

Typically 3 rounds are needed for voting:

- 1) A quick hand vote, NO discussion
  - a. All hands – show is in
  - b. No hands – show is out
  - c. Anything else moves on for discussion
- 2) Discussion and Vote based on MERIT
  - a. Each dramaturg is given a chance to speak
  - b. After all have spoken, all given a chance to comment on what was said
  - c. A second hands vote
- 3) Discussion and Vote based on PRODUCTION
  - a. After NV26 it has been decided 5-9 plays per festival. This should come to a 2-hour run time\*, and no show can take more than 20% of the production resources (cast, technical specials, performance time, etc.)

\*When calculating run time, consider approximately 1 minute per page of script, plus 30 minutes for intermission and transitions. If a page however is a monologue for example, the text may fill the whole page. Consider reading these out loud and timing them.
  - b. If after the merit vote these criteria are not met, discuss and vote again based on these requirements.

## G: NEW VOICES 26 TURGS: TO DO LIST

The Assoc. Exec Dramaturg will give you a final date by when these things need to be done.

DO NOT LEAVE THIS AREA WITHOUT BOTH COPIES OF PLAYS FOR THOSE NOT SELECTED

DO NOT LEAVE THIS AREA WITHOUT CONTACT INFO FOR SELECTED PLAYWRIGHTS and  
SCENIC DESIGNER [S] [BECAUSE YOU CANNOT HAVE THEIR SCRIPT

DO NOT LEAVE THIS AREA WITHOUT TWO [2] COPIES OF THE CONTRACT FOR EACH  
SELECTED WORK!

NOW>>>

1. Congratulate yourself on a job well done.
2. Review the materials you have.
3. You have a stack of plays AND designs, in duplicate, plus some models. These are to be returned to the playwrights and designers who did not get into the festival. Contact info can be found on one of the copies. Get in touch with each originator. You need to see her or him in person [except in special circumstances]. NEW VOICES does not keep items not selected. These original materials belong to the submitter.
4. How to reject someone: Thank it. Nice work to submit. We cannot provide critique. You would hate to mislead it. Whatever, be nice. Submit next year for NV 28, as each turg group is subjective. See you at NV 27. Audition, get involved, etc.
5. You also have a pile of Contracts and FAQs. These go to the selected playwrights and designer[s]. Jot down their contact info from the table before you leave. Those people need to know that we keep their original two copies and they will never see them again. One is for the files; the other goes out onto the table for reading purposes and eventually into the permanent file.

The CONTRACTS need to be filled out in duplicate for each playwright and designer, signed, and then she or he keeps one and the other one comes back to the A. E. D. ASAP.  
We must have the signed contract before the plays are announced, lest they aren't in.

The FAQs need to be gone over with those selected. Make sure they understand all the points, particularly about being at the meeting on Friday, having a short synopsis **to Susan** by NOON on February 19<sup>th</sup>, and about the copies of the scripts.

TO REPEAT: Contracts, meeting, synopsis, electronic script copy.

6. In some cases, you will have scripts AND FAQs for someone. Deal!
7. Email **Lauren** AND **Susan** that you have completed this job. Get those contracts to Vicky.

See you at the Friday meeting. You will be acknowledged. You are cool.

## H: Playwright Contract New Voices 27

This document stands as an agreement between NEW VOICES 27 and

\_\_\_\_\_  
[name]

New Voices 27 will produce your work titled

\_\_\_\_\_  
[title of work]

during the annual festival, April 8-11, 2009.

New Voices requires the following of you:

1. That you provide the script of your original work, in a timely fashion and as needed by the festival of New Voices 27, as stipulated to you by your dramaturg. This will include PDF or other electronic copies. Please follow the instructions of your dramaturg carefully.
2. That you attend the meeting during which the festival season is announced, Friday February 20, 2009, 5:00 p.m., in the Little Theatre, WPI.
3. That you attend the final technical rehearsal and each performance of your original work as scheduled into the festival.
4. That you establish a rapport with the dramaturg assigned to your project, approve the selection of the director of your project, and, where possible, join the dramaturg and director for mutually agreed upon rehearsals.
5. That you make an effort to support the entire festival by attending performances and, if at all possible, remaining for the "strike" of the set after the final performance of the festival.
6. That whenever this work receives future production, you acknowledge New Voices [in the program of that production or elsewhere] by stating that "this work was first presented in an educational workshop, New Voices 27, at WPI."

**And**

7. That by signing this document you assure New Voices 27 that this work is original, unpublished, and unproduced.

Signed \_\_\_\_\_

Date \_\_\_\_\_

**PLEASE SIGN AND DATE BOTH COPIES; PLEASE GIVE YOUR DRAMTURG ONE COPY FOR NEW VOICES 27 TO KEEP ON FILE; KEEP THE OTHER FOR YOUR RECORDS. THANK YOU. CONGRATULATIONS ON YOUR WONDERFUL WORK, SOON TO BE PRODUCED IN 27.**

## I: New Voices 27 Playwright FAQ

### Congratulations!

Your play has been accepted as part of the New Voices 27 Festival!! This document has been designed to help you in the upcoming weeks. Read it, keep it around, and read it again later. If you still have questions after you've read it, contact your dramaturg [the person who should have handed this to you], or contact **Victoria Zukas**, Associate to the Executive Dramaturg, [vzukas@wpi.edu](mailto:vzukas@wpi.edu)!

### *Hey! I got in!!! Yay!!! So what happens now?*

Bask in your glory for a minute or two.

Next: **be at the Masque meeting, Friday, February 20, 2009, 5:00p.m., Little Theatre.**

Selected plays **and the festival scenic design** will be announced at that meeting. Bask.

**Then we all get to work!**

### A little bit of work is required of you for that meeting:

1. **Please compose a short synopsis of your play and email that synopsis to [svick@wpi.edu](mailto:svick@wpi.edu) Before 12 noon on Thursday, February 14.**  
*This synopsis is important for the future of your script in terms of finding a director, a cast, etc.*
2. **Send an electronic copy, preferably PDF, of your script to your dramaturg Before 12 noon on Saturday, February 16.**  
*This is for the festival and educational use only.*

### Reminders for the rest of the festival:

#### **As it was stated in the submission guidelines, you are required to attend:**

1. Rehearsals with your dramaturg and the director
2. The tech rehearsal scheduled during tech week
3. Each Performance of the produced play
4. Strike after the final performance

### A few other things:

#### ***How do I find a director?***

Several ways! First, your dramaturg will offer you valuable assistance and we urge you not to decide upon your director until you have spoken to your 'turg about the matter. Remember, all 'turgs have been through NVs and have some knowledge of the process. This helps newcomers. But even if this is your bazillionth NV, talk to your 'turg. Next, Executive Producer for NV 27, **Christopher Kingsley**[[kingsley@wpi.edu](mailto:kingsley@wpi.edu)], has a list of interested directors and will have a meeting very soon to connect playwrights and their 'turgs with directors. KEEP AN OPEN MIND. Really explore the possibilities open to you.

#### ***Can I direct my play myself?***

No. You have a vision; you wrote the play; you chose every word that went onto that paper; you probably read it over any number of times and changed some of those words. You're very close to your script. Sometimes scripts benefit from a new perspective, a fresh eye, and the enthusiasm another person can bring to it. Theatre is a collaborative process, so collaborate. Negotiate with your dramaturg to help, if you need further assistance on this.

#### ***Okay, I got a director, now what do I do?***

That's up to you. You can be as involved with your play as you wish. You can attend every rehearsal, or none of them. Your job was "officially" finished when you delivered the scripts.

You, your Director, and your Dramaturg negotiate and agree upon your continuing involvement.

***Can I rewrite my script?***

You can make changes, but please don't change it in major ways. This is the script the dramaturgs accepted. This is the one we thought was fabulous enough to make the New Voices Festival, a wonderful campus event. If you're unsure about how major the changes you want to make are, consult your dramaturg. It's also very hard on the festival for you to make changes once the script goes into rehearsal. Not impossible. Very difficult.

***What does a dramaturg do?***

Your dramaturg is your liaison to the production. He or she defends your script and guards your vision. If you have any questions or problems with your production, see your dramaturg.

***How do you provide a set for all the plays?***

The director may use a variety of cubes for furniture and set pieces. This is the style for this festival and it gives each production equal production values on the stage. Your director will manage other details of the production. You wrote the play. Bask.

***How do I choose actors for my play?***

You don't! All actors and production assistants will be chosen by the director.

*Note:* Don't go thinking you will be the star of your own play. See notes on finding a director above.

***I have more questions. Who do I ask?***

Ask your dramaturg [the person who brought you this contract] or speak to any Dramaturg. The staff is listed below:

**THE NEW VOICES 27 DRAMATURGY STAFF**

<b>Founder and Executive Dramaturg</b>	<b>Susan Vick</b>
<b>Producing Dramaturg and Associate Executive Dramaturg</b>	<b>Victoria Zukas</b>
<b>Dramaturgs</b>	<b>Sara Duran Dominic DiGiovanni Christopher Kingsley Cara Marcy Victoria Zukas</b>

**Again, congratulations.**

**You have joined the ranks of the New Voices Playwrights!**

**Pat yourself on the back, and start thinking about the play you're going to write for New Voices 28!**

**We'll see you at the meeting on Friday, February 20, 2009, at 5:00 p.m. in WPI's Little Theatre!**



## J: Designer Contract New Voices 27

This document stands as an agreement between NEW VOICES 27 and

\_\_\_\_\_  
[name]

New Voices 27 will produce your work titled

\_\_\_\_\_  
[title of work]

during the annual festival, April 8-11, 2008.

New Voices requires the following of you:

8. That you provide the design of your original work, in a timely fashion and as needed by the festival of New Voices 27, as stipulated to you by your dramaturg. This will include PDF or other electronic copies. Please follow the instructions of your dramaturg carefully.
9. That you attend the meeting during which the festival season is announced, Friday February 20, 2009, 5:00 p.m., in the Little Theatre, WPI.
10. That you establish a rapport with the dramaturg assigned to your project, and, where possible, join the dramaturg and master carpenter for mutually agreed upon meetings and set builds.
11. That you make an effort to support the entire festival by attending performances and, if at all possible, remaining for the "strike" of the set after the final performance of the festival.
12. That whenever this work receives future production, you acknowledge New Voices [in the program of that production or elsewhere] by stating that "this work was first presented in an educational workshop, New Voices 27, at WPI."

**And**

13. That by signing this document you assure New Voices 27 that this work is original, unpublished, and unproduced.

Signed \_\_\_\_\_

Date \_\_\_\_\_

***PLEASE SIGN AND DATE BOTH COPIES; PLEASE GIVE YOUR DRAMTURG ONE COPY FOR NEW VOICES 27 TO KEEP ON FILE; KEEP THE OTHER FOR YOUR RECORDS. THANK YOU. CONGRATULATIONS ON YOUR WONDERFUL WORK, SOON TO BE PRODUCED IN 27.***

## K: New Voices 27 Designer FAQ

### Congratulations!

Your play has been accepted as part of the New Voices 27 Festival!! This document has been designed to help you in the upcoming weeks. Read it, keep it around, and read it again later. If you still have questions after you've read it, contact your dramaturg [the person who should have handed this to you], or contact **Victoria Zukas**, Associate to the Executive Dramaturg, [vzukas@wpi.edu](mailto:vzukas@wpi.edu)!

### *Hey! I got in!!! Yay!!! So what happens now?*

Bask in your glory for a minute or two.

Next: **be at the Masque meeting, Friday, February 20, 2009, 5:00p.m., Little Theatre.**

Selected plays **and the festival scenic design** will be announced at that meeting. Bask.

**Then we all get to work!**

### A little bit of work is required of you for that meeting:

3. **Please compose a Short Synopsis & 3D Model of your design and email that to [svick@wpi.edu](mailto:svick@wpi.edu)**

**Before 12 noon on Thursday, February 14.**

*This synopsis is important for the future of your script in terms of finding a director, a cast, etc. See your 'turg and the master carpenter about constructing the 3D model to display.*

4. **Send an electronic copy, preferably PDF, of your design to your dramaturg**  
**Before 12 noon on Saturday, February 16.**

*This is for the festival and educational use only.*

### Reminders for the rest of the festival:

**As it was stated in the submission guidelines, you are required to attend:**

5. Set builds with your dramaturg and the master carpenter
6. Meetings arranged with the dramaturg and master carpenter about the design
7. Performances of the festival
8. Strike after the final performance

### A few other things:

#### *Can I make changes to my design?*

You can make changes, but please don't change it in major ways. This is the design the dramaturgs accepted. If you're unsure about how major the changes you want to make are, consult your dramaturg. It's also very hard on the festival for you to make changes once the design goes into construction. Not impossible. Very difficult.

#### *What does a dramaturg do?*

Your dramaturg is your liaison to the production. He or she defends your script and guards your vision. If you have any questions or problems with your production, see your dramaturg.

*I have more questions. Who do I ask?*

Ask your dramaturg [the person who brought you this contract] or speak to any Dramaturg. The staff is listed below:

**THE NEW VOICES 27 DRAMATURGY STAFF**

**Founder and Executive Dramaturg** Susan Vick

**Producing Dramaturg and  
Associate Executive Dramaturg** Victoria Zukas

**Dramaturgs**

**Sara Duran  
Dominic DiGiovanni  
Christopher Kingsley  
Cara Marcy  
Victoria Zukas**

Again, congratulations.

**You have joined the ranks of the New Voices Playwrights!**

**Pat yourself on the back, and start thinking about the play you're going to write for New Voices 28!**

**We'll see you at the meeting on Friday, February 20, 2009, at 5:00 p.m. in WPI's Little Theatre!**

## L: Calendar Timeline

	Su	M	Tu	W	Th	F	Sa	
April	6	7	8	9	10	11	12	9th-12th New Voices 26
	13	14	15	16	17	18	19	11th next years execs announced
	20	21	22	23	24	25	26	
May	27	28	29	30	1	2	3	
	4	5	6	7	8	9	10	
	11	12	13	14	15	16	17	
	18	19	20	21	22	23	24	
	25	26	27	28	29	30	31	
SUMMER								
	Su	M	Tu	W	Th	F	Sa	
Aug	24	25	26	27	28	29	30	
	31	1	2	3	4	5	6	
September	7	8	9	10	11	12	13	
	14	15	16	17	18	19	20	
	21	22	23	24	25	26	27	
October	28	29	30	1	2	3	4	
	5	6	7	8	9	10	11	
	12	13	14	15	16	17	18	
	19	20	21	22	23	24	25	
	26	27	28	29	30	31	1	
November	2	3	4	5	6	7	8	
	9	10	11	12	13	14	15	
December	16	17	18	19	20	21	22	21st Dramaturgs announced!
	23	24	25	26	27	28	29	
	30	1	2	3	4	5	6	
	7	8	9	10	11	12	13	
	14	15	16	17	18	19	20	
January	21	22	23	24	25	26	27	
	28	29	30	31	1	2	3	
	4	5	6	7	8	9	10	
February	11	12	13	14	15	16	17	15th-30th Submissions being accepted
	18	19	20	21	22	23	24	
	25	26	27	28	29	30	31	30th Submissions due by 5pm!
	1	2	3	4	5	6	7	Dramaturgs Reading
March	8	9	10	11	12	13	14	13th Dramaturg Voting Meeting
	15	16	17	18	19	20	21	20th Shows announced at Masque Meeting
	22	23	24	25	26	27	28	
April	1	2	3	4	5	6	7	6th Directors chosen
	8	9	10	11	12	13	14	16th-18th Auditions
	15	16	17	18	19	20	21	19th Individual Call Backs
	22	23	24	25	26	27	28	20th Bloodbath (casting)
	29	30	31	1	2	3	4	21st-4th Rehearsals
	5	6	7	8	9	10	11	5-7th Tech Rehearsals - 'turgs and Playwrights present
	12	13	14	15	16	17	18	8-11th THE SHOWS! Playwrights at every performance
19	20	21	22	23	24	25	10th Next New Voices Execs announced	

## M: New Voices 26 Festival Announced

Performances in WPI Little Theatre, April 10-12, 2008 times t.b.a.

### Dramaturgs for NV 26

**Associate Executive Dramaturg  
Dramaturgs:**

**Executive Dramaturg & Founder  
Executive Producer  
Technology Director**

**Lauren Ferrechio  
Dominic DiGiovanni  
Sara Duran  
Christopher J Kingsley  
Cara Marcy  
Victoria Zukas  
Susan Vick  
EJ Massa  
Jessica Sands**

### THE FESTIVAL

#### NEW VOICES 26

- First Draft*** by Michael J. Ciaraldi, WPI Professor of Practice      Dramaturg: DiGiovanni  
If you want your work to be performed correctly, proofreading is of vital importance.
- Trusted Download*** by Dominic DiGiovanni, WPI Undergraduate      Dramaturg: Marcy  
Life alone in the neon gutter goes nowhere fast, but working with other people is a one way ticket to hell.
- Love Love Love Three Stories of Love*** by EJ Massa, WPI Undergraduate      Dramaturg: Kingsley  
Love at first sight. Love in peril. Love lost and found. Three stories of love will unfold. Love is going to lead you by the hand into a white and soundless place.
- To Stop*** by Steven Vassella, WPI Undergraduate      Dramaturg: Duran  
Living life not a dream, we are what we repeatedly do and old habits die hard. Sometimes we have no choice but to pull the break.
- Sympathy for the Devil*** by Shannon “Haz” Harrower, WPI Alum      Dramaturg: Duran  
Fire-breathing barbecue chefs, eight-legged track coaches? Hundreds of supernaturals have been finding work in the modern world – and this agency is the best place to start.
- Sudden Silence Sudden Heat*** by Richard Pavis, WPI Undergraduate      Dramaturg: Zukas  
Truth isn't always easy, and lust isn't always the end. All's fair in love and war, so which is this?
- Infected*** by Richard Pavis, WPI Undergraduate      Dramaturg: Zukas  
5 years in 5 minutes, what is really important to say?
- The Punisher: The Play*** by Amy Castonguay, WPI Alumna      Dramaturg: Kingsley  
The most powerful member of the Literary League punishes offenders, trains new literary superheroes, maintains his secret identity, and still has time for a girlfriend. But what will happen when all that is dear to the Punisher is threatened by a pair of literary foes?

***How to Meet Girls, for Voice Actors*** by Adam R. Nakama, WPI Undergraduate Dramaturg: Zukas  
Meet the people behind the voices of your favorite cartoons, movies, and video games, and have a glimpse into the private miseries and joys of a voice actor.

***Walt and Wilde*** by Adam R. Nakama, WPI Undergraduate Dramaturg: Duran  
One of America's most legendary poets meets one of Britain's greatest playwrights; sparks fly, and hijinks ensue.

***Something in the Void*** by James Johnson, WPI Undergraduate Dramaturg: Kingsley  
A reaction to the lies and crimes of our society, the monologue creates a chaotic ride through a barrage of electric imagery and emotion.

***Glow*** by Tofer Carlson, WPI Alumnus Dramaturg: Marcy  
One week before graduation, three friends contemplate their future while searching for fireflies. The conversations during their last adventure as children change the course of their futures.

**And the New Voices 26 Scenic Design**

***Escher's Forgotten Garden*** by Cara Marcy and Paul Messier Dramaturg: DiGiovanni  
WPI Undergraduate and WPI Alumnus  
The long lost place of inspiration for M.C. Escher's Relativity, height and perspective are challenged to make the 'Impossible Reality' possible.

## N: New Voices 26 Audition Sheet

Name \_\_\_\_\_ E-mail \_\_\_\_\_  
 Phone # \_\_\_\_\_ Cell# \_\_\_\_\_

Position in the WPI community:

Student

Staff

Alum

Community

Walk my dog  
on Campus

What is your audition piece? \_\_\_\_\_

What plays have you read?

First Draft	Trusted Download	Love Love Love	To Stop
Sympathy for the Devil	Sudden Silence Sudden Heat	Infected	The Punisher: The Play
How to Meet Girls. For Voice Actors	Walt and Wilde	Something in the Void	Glow

What size role are you looking for? Spear Holder  
On the Left Small Medium Hamlet

Are there specific roles you are auditioning for? If so, which?

---



---

Would you accept another role? Yes \_\_\_\_\_ No \_\_\_\_\_

Are you willing to swear onstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Are you comfortable kissing someone of the opposite sex onstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Are you willing to kiss someone of the same sex onstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Are you comfortable talking about sex onstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Would you be willing to appear naked onstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Would you be willing to participate in a choreographed fight? Yes \_\_\_\_\_ No \_\_\_\_\_

Can You speak with a British accent? Yes \_\_\_\_\_ No \_\_\_\_\_

**Are you okay with having a non-speaking role? Yes \_\_\_\_\_ No \_\_\_\_\_**

**Are you all right with being physically murdered on stage? Yes \_\_\_\_\_ No \_\_\_\_\_**

### Previous Acting Experience:

**List all conflicts between now and April 12, including your classes. The festival runs April 10-12. You must be available these evenings and in town on the 6<sup>th</sup>-9<sup>th</sup> for Tech Rehearsals.**

**I will be available for the evenings of April 6<sup>th</sup> -12<sup>th</sup>**

\_\_\_\_\_  
**Sign if you agree.**

# O: Festival Calendar for NV26

Festival Calendar - Microsoft Internet Explorer provided by Worcester Polytechnic Institute

Use the Calendar list to keep informed of upcoming meetings, deadlines, and other important events.

View: **Calendar** | Expand All | Collapse All | **1** Day | **7** Week | **31** Month

2008 | **Mar** | Jan | Feb | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec

Today is Wednesday, October 15, 2008

View All Site Content

- Documents
  - Audition Documents
  - Festival Plays
- Director Resources
  - Director Packet
- Festival Information
  - Festival Calendar
  - Production Staff
  - Cast List
- Rehearsal Reservations
  - Alden Green Room
  - Men's Dressing Room
  - Women's Dressing Room
- Sites
  - Something In The Void
- People and Groups

Day	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
24	25	26	27	28	29	30	31
2	3	4	5	6	7	8	
9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
23	24	25	26	27	28	29	
30	31	1	2	3	4	5	
11:00 AM Sympathy for the Devil, Inc. Light Hang	4:00 PM Sudden Silence Sudden Heat Glow	2:30 PM Theatre Workshop Final Set Work 8:00 PM First Draft 1 more item	10:00 AM Light Hang 6:00 PM Production Meeting 7:30 PM How to Meet Girls 2 more items	4:00 PM To Stop 5:00 PM Sudden Silence Sudden Heat 6:00 PM Sudden Silence Sudden Heat 3 more items	11:00 AM Infected 1:00 PM Set up for Theatre Workshop Presentation Theatre Workshop 6 more items	9:00 AM Theatre Workshop Lighting Demo Prep 2:30 PM Theatre Workshop Set Meeting 2 more items	10:00 AM Light Hang 7:00 PM Projection Work

24 25 26 27 28 29 30 31

11:00 AM Sympathy for the Devil, Inc.  
Light Hang

4:00 PM Sudden Silence Sudden Heat  
Glow

2:30 PM Theatre Workshop  
Final Set Work  
8:00 PM First Draft  
1 more item

10:00 AM Light Hang  
6:00 PM Production Meeting  
7:30 PM How to Meet Girls  
2 more items

4:00 PM To Stop  
5:00 PM Sudden Silence Sudden Heat  
6:00 PM Sudden Silence Sudden Heat  
3 more items

11:00 AM Infected  
1:00 PM Set up for Theatre Workshop  
Presentation  
Theatre Workshop  
6 more items

9:00 AM Theatre Workshop Lighting  
Demo Prep  
2:30 PM Theatre Workshop  
Set Meeting  
2 more items

10:00 AM Light Hang  
7:00 PM Projection Work

NO SCHEDULED TECH REHEARSALS

Local intranet | Protected Mode On



Festival Calendar - Microsoft Internet Explorer provided by Worcester Polytechnic Institute  
 https://student.sharepoint.wpi.edu/orgs/NewVoices/Lists/Calendar/calendar.aspx?CalendarDate=4%2F15%2F2008

Welcome Ferrecho, Lauren | My Site | My Links | Tools

The List: Festival Calendar

View: Calendar | Day | Week | Month

Expand All | Collapse All

Use the calendar list to keep informed of upcoming meetings, deadlines, and other important events.

### Festival Calendar

April 2008

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30 11:00 AM Sympathy for the Devil, Inc. 12:00 PM Light Hang	31 4:00 PM Sudden Silence Sudden Heat 5:00 PM Glow 6:00 PM Trusted Download → 2 more items	1 2:30 PM Theatre Workshop 5:00 PM Final Set Work 8:00 PM First Draft → 1 more item	2 10:00 AM Light Hang 6:00 PM Production Meeting 7:30 PM How to Meet Girls → 2 more items	3 4:00 PM To Stop 5:00 PM Sudden Silence Sudden Heat 6:00 PM Sudden Silence Sudden Heat → 3 more items	4 11:00 AM Infected 1:00 PM Set up for Theatre Workshop 2:30 PM Production 3:30 PM Theatre Workshop → 6 more items	5 NO SCHEDULED TECH REHEARSALS 7:00 PM Projection Work
6 2:00 PM Tech Rehearsals	7 6:00 PM Tech Rehearsals	8 2:00 PM Lighting 6:00 PM Lighting Tech Rehearsals	9 10:00 AM Painting 1:00 PM Lighting 5:00 PM Call for tech → 2 more items	10 7:00 PM New Voices	11 5:00 PM New Voices 8:00 PM New Voices	12 7:00 PM New Voices
13	14 14	15	16	17	18 2:30 PM Theatre Workshop	19
20	21 2:30 PM Theatre Workshop	22	23	24	25 2:30 PM Theatre Workshop	26
27	28	29	30	1	2	3

Today is Wednesday, October 15, 2008

New All Site Content

- Documents
  - Audition Documents
  - Festival Plays
- Director Resources
  - Director Packet
- Festival Information
  - Festival Calendar
  - Production Staff
  - Cast List
- Rehearsal Reservations
  - Alden Green Room
  - Men's Dressing Room
  - Women's Dressing Room
- Sites
  - Something In The Void
- People and Groups

Local intranet | Protected Mode: On

## P: Log of Hours

<b>Date</b>	<b>Hours</b>	<b>Description</b>
12-Nov	0.5	Dramaturgs announced after B-term Show
5-Dec	4	updating submission guidelines
10-Dec	1	meeting with Jessica over guidelines for website
8-Jan	2	Decorating Submission Box
10-Jan	3	Making Mailing lists for dramaturgs, initial emails, contact lists
12-Jan	0.5	emails about set stuff
20-Jan	0.5	emails with Susan and other questions
22-Jan	1.5	Meeting with Susan, reminder emails
25-Jan	2	Submission Deadline, organizing paperwork for turgs
28-Jan	4	Reading
29-Jan	2	Reviewing contracts
1-Feb	1	Checking in with turgs
3-Feb	6	Reading
4-Feb	2	Meeting with EJ about general production stuff
5-Feb	1	Meeting with Susan
6-Feb	3	Voting meeting organization
7-Feb	1	Emails about scripts
8-Feb	11	Voting Meeting and Prep
11-Feb	1	Checking in with turgs
13-Feb	3	Organizing synopsises, checking in with turgs
15-Feb	3	Announcement Meeting!
16-Feb	6	Prep for AYO workshop
17-Feb	2	PLA meeting
18-Feb	5	AYO Audition Workshop
19-Feb	3	Compiling production lists for sharepoint
21-Feb	1	Emals about scripts
28-Feb	2	Organizing director information
29-Feb	3	Organizing all the directors
8-Mar	4	Compiling PDFs for the website
9-Mar	3	Cleaning the Alden Green Room
10-Mar	3	Auditions
11-Mar	3	Auditions
12-Mar	5	Auditions, Set issue emails
13-Mar	4	Long Set Emails and replies
14-Mar	6	Bloodbath and Set Meeting
15-Mar	8	Set Build, pre-build meeting
16-Mar	5	Set Build
17-Mar	3	Bench design PDFs

19-Mar	3	Production Meeting, set work
20-Mar	2	Crew Mailing lists made
21-Mar	2	Set Designer/turg meeting
22-Mar	9	Set/Light Work
23-Mar	9	Set Work
24-Mar	4	Set painting
25-Mar	2	Set painting
26-Mar	1.5	Production Meeting
28-Mar	4	Set Meeting and work
29-Mar	7	Light Work
30-Mar	8	Light Work
31-Mar	4	Set Work
1-Apr	2.5	Meeting with EJ and Sara, Meeting with Susan
2-Apr	2	Production Meeting
4-Apr	7	Something in the Void Rehearsal, Set Work
5-Apr	10	Finalizing Tech Stuff
6-Apr	11	Sunday Techs
7-Apr	6	Monday Techs
8-Apr	7	Tuesday Techs
9-Apr	8	Wednesday Full Run
10-Apr	6	Opening Night!
11-Apr	7	Show Night!
12-Apr	6	Final Night! And Strike...
22-May	6	Writing
15-Aug	5	Writing
22-Aug	1	Susan meeting
29-Aug	1	Susan meeting
2-Sep	2	Writing
4-Sep	2	Writing
5-Sep	0.5	Susan meeting
9-Sep	2	Writing
11-Sep	1	Writing
12-Sep	1	Susan meeting
16-Sep	2	Writing
18-Sep	1	Writing
19-Sep	0.5	Susan meeting
23-Sep	2	Writing
25-Sep	2	Writing
26-Sep	0.5	Susan meeting
30-Sep	1	Writing
2-Oct	2	Writing

3-Oct	0.5	Susan meeting
7-Oct	1	Writing
9-Oct	1	Writing
10-Oct	0.5	Susan meeting
13-Oct	6	Writing
14-Oct	3	Writing
16-Oct	8	Writing
17-Oct	5	Organizing whole product
22-Oct	3	Edits
<b>TOTAL:</b>	<b>307.5</b>	

## Q: Resume

Worcester Polytechnic Institute

**Term**

**& Group/Performance**

**Year**

**Roles**

B 05	Masque, New Works for a New Theatre	Light Crew
	~ <i>Prime Time Crime: Teal Version</i>	Lighting Designer
C 06	Masque, <i>Much Ado About Nothing</i>	Stage Manager
		Light Crew
D 06	Masque, New Voices 24	Light Crew
	~ <i>There's No Way Out of Here....</i>	Stage Manager
	~ <i>Fortune Cookie</i>	Festival Stage Manager
	~ <i>A Comedy of Politics</i>	Festival Stage Manager
	~ <i>Black Pajamas</i>	Festival Stage Manager
A 06	MW Rep, <i>Wonder of the World</i>	Master Electrician
		Technical Director
	<i>Sweeney Todd</i>	Light Crew
		Light Crew
B 06	Masque, <i>Our Town</i>	Assistant House Manager (Riley Commons)
		Light Crew
C 07	MW Rep, <i>Speed the Plow</i>	Assistant Stage Manager
		Light Crew
D 07	Masque, New Voices 25	Dramaturg
		Co-Tech Director
		Mentor to House Manager
	~ <i>Union Station</i>	Dramaturg
~ <i>The Princess and the Body Snatchers</i>	Dramaturg	
~ <i>Nirosta</i>	Dramaturg	
E 07	Sunburns, <i>Harlequin</i>	Lighting Designer
		Actress various roles
A 07	MW Rep, <i>Curse of the Starving Class</i>	Producer
B 07	Masque, <i>Romeo and Juliet</i>	Assistant Director of Videography
C 08	MW Rep, <i>Mojo and the Sayso</i>	Stage Manager
	Masque, <i>The Underpants</i>	Assistant Stage Manager
D08	Masque, New Voices 26	Associate Executive and Producing Dramaturg
	~ <i>Something in the Void</i>	Set Crew
E08	Sunburns, <i>The Princess Bride</i>	Producer
	WPI Frontiers	Actress: "Token Sunburns Animal"
	~ <i>Flying to the Sunset</i>	TA
	~ <i>Hurry</i>	Director
Sunburns, <i>Sunburns Showcase</i>	Director	
A08	VOX, <i>Three Penny Opera</i>	Run Crew Chief
		Set Crew
	MW Rep, <i>Bowerbird</i>	Mentor to Publicity
		Set Crew

*Other WPI Experience*

Alpha Psi Omega President 2008-2009

Masque Vice President Publicity 2008-2009

Peer Learning Assistant for Drama/Theatre 2008-2009

*Non-WPI Based Theatre:*

<b>Season/Year</b>	<b>Type</b>	<b>Title/Group</b>	<b>Role</b>
Winter 02	Theatre	"Breaking Up Is Hard to Do", Nashoba Class Plays	Light and Sound Board Operator
Spring 02	Musical	"Anthing Goes", Nashoba Drama Society	Chorus Member
Winter 03	Theatre	"Hard Candy", Nashoba Class Plays	Light and Sound Board Operator
Spring 03	Musical	"Annie Get Your Gun", Nashoba Drama Society	Chorus Member
Fall 03	Theatre	"Noises Off", Nashoba Drama Society	Run Crew
	Theatre	Nashoba Drama Society	Public Relations and Webmaster
Winter 04	Theatre	"Check, Please!", Nashoba Class Plays	Producer, Light and Sound Board Operator
	Theatre	Nashoba Drama Society	Public Relations and Webmaster
Spring 04	Musical	"The Wizard of Oz", Nashoba Drama Society	Munchkin, Ozian Beautician
	Musical	"Bye Bye Birdie", Hale Middle School	Stage Manager
	Theatre	Nashoba Drama Society	Public Relations and Webmaster
Fall 04	Theatre	"We Love Lucy" Nashoba Drama Society	Assistant Stage Manager
	Theatre	Nashoba Drama Society	Public Relations and Webmaster
Winter 05	Theatre	"A Competition Piece", Nashoba Class Plays	Producer, Light and Sound Board Operator
	Theatre	Nashoba Drama Society	Public Relations and Webmaster
Spring 05	Musical	"Grease", Nashoba Drama Society	Chorus Member, Beauty School Dropout

Nashoba Drama Society Denny Award: *Unsung Hero* May 2005

## R: Playlist

### Playwright

Albee, Edward  
Bebel, Nick

Carlson, Tofer  
Carroll, John R.  
Carroll Jr., Bob  
Castonguay, Amy

Ciaraldi, Michael J.  
Darensbourg, Catherine

Desilets, Richard  
Dickens, Charles  
DiGiovanni, Dominic  
Durang, Christopher  
Harrower, Shannon

Feller, Samuel Frank  
Frayn, Michael  
Gregg, Stephen  
Guare, John  
Hansberry, Lorraine  
Johnson, James  
Kaufman, Moises

Kopit, Arthur  
Lawrence, Jerome and Robert E.  
Lee

Lindsay-Abaire, David  
Ludwig, Ken  
Mamet, David  
Martin, Steve

### Play

*The Goat, or Who is Sylvia*  
*Blast Radius*  
*Thinking of Going Home*  
*Risk Analysis*

*Glow*  
*Oh What A Tangled Web*  
*We Love Lucy*  
*The Punisher: The Play*  
*The Princess Bride*

*First Draft*  
*Attic*  
*Looking Glass*  
*Prime Time Crime: Teal Version*

*The Morning After*  
*Oliver!*  
*Trusted Download*  
*Sister Mary Ignatius Explains it All For You*  
*Bowerbird*

*Raccoon a la Mode*  
*Sympathy for the Devil*  
*The Princess and the Body Snatchers*  
*Union Station*

*Living with Them*  
*Noises Off*  
*This is a Test*  
*Marco Polo Sings a Solo*

*A Raisin in the Sun*  
*Something in the Void*  
*The Laramie Project*

*Gross Indecency: The Three Trials of Oscar Wilde*  
*Wings*

*Auntie Mame*

*Wonder of the World*  
*Lend Me A Tenor*  
*Speed the Plow*  
*The Underpants*

Massa, Edmund	<i>Love Love Love, Three Stories of Love</i>
	<i>Memory Card</i>
Miller, Arthur	<i>All My Sons</i>
	<i>The Crucible</i>
	<i>Death of A Salesman</i>
Monzaemon, Chikamatsu	<i>The Love Suicides at Sonezaki</i>
Nakama, Adam R.	<i>A Comedy of Politics</i>
	<i>How to Meet Girls, for Voice Actors</i>
	<i>Walt and Wilde</i>
O'Donnell, Dean	25
	<i>Footsie</i>
	<i>In Bad Taste</i>
O'Neill, Eugene	<i>Long Day's Journey Into Night</i>
Parks, Suzan-Lori	<i>Topdog/Underdog</i>
Pavis, Richard	<i>Harlequin</i>
	<i>Sudden Silence, Sudden Heat</i>
	<i>Infected</i>
Pavis, Sarah	<i>Shot in the Heart</i>
Rahman, Aishah	<i>Mojo and the Sayso</i>
Rand, Jonathan	<i>Check Please</i>
	<i>Hard Candy</i>
Robinette, Joseph	<i>Charlottes Web</i>
Rudnick, Paul	<i>I Hate Hamlet</i>
Scarborough, Aubrey	<i>Discourses on a Girl</i>
Seltzer, David	<i>Willy Wonka</i>
Shakespeare, William	<i>Alls Well that Ends Well</i>
	<i>Coriolanus</i>
	<i>Macbeth</i>
	<i>A Midsummer Night's Dream</i>
	<i>Much Ado About Nothing</i>
	<i>Romeo and Juliet</i>
	<i>The Merchant of Venice</i>
	<i>Mrs. Warren's Profession</i>
Shaw, George Bernard	<i>Curse of the Starving Class</i>
Shepard, Sam	<i>Fortune Cookie</i>
Simpson, Maxwell	<i>Antigone</i>
Sophocles	<i>Oedipus Rex</i>
Stewart, Michael	<i>Bye Bye Birdie</i>
Taylor, Steven S.	<i>Black Pajamas</i>
	<i>There's No Way Out Of Here, Well Maybe One; Okay Two, But No More</i>



Vessella, Steven	<i>To Stop</i>
Wells, John	<i>A Competition Piece</i>
Wilder, Thornton	<i>Our Town</i>
Williams, Tennessee	<i>A Streetcar Named Desire</i>
Xingjian, Gao	<i>The Other Shore</i>

### ***Musicals***

#### *Title*

*42nd Street*  
*A Little Night Music*  
*Annie Get Your Gun*  
*Anything Goes*  
*Beauty and the Beast*  
*Bye Bye Birdie*  
*Chicago*  
*Evita*  
*Godspell*  
*Grease*  
*Hello, Dolly!*  
*Into the Woods*  
*Jesus Christ Superstar*  
*Joseph and the Amazing Technicolor Dreamcoat*  
*Leader of the Pack*  
*The Music Man*  
*Once Upon a Mattress*  
*Phantom of the Opera*  
*Pirates Of Penzance*  
*The Producers*  
*Ragtime*  
*Red Hot & Cole*  
*Rent*  
*School House Rock Live!*  
*Singin' in the Rain*  
*Snoopy*  
*The Sound of Music*  
*Sweeney Todd*  
*Three Penny Opera*  
*Tommy*  
*Wizard of Oz*

## S: New Voices 26 Scripts and Scenic Design

1. *First Draft*
2. *Glow*
3. *How to Meet Girls, for Voice Actors*
4. *Infected*
5. *Love Love Love, Three Stories of Love*
6. *Something in the Void*
7. *Sudden Silence, Sudden Heat*
8. *Sympathy for the Devil*
9. *The Punisher: The Play*
10. *To Stop*
11. *Trusted Download*
12. *Walt and Wilde*
13. *Escher's Forgotten Garden*