

SUBMISSION PACKET FOR The Seventh Annual Playwrights' Festival

Directed by Peter Diamond (producing playwright)
and Dan Minahan (producing director)



SUBMISSIONS DUE
November 21st

Performances June 4-7 in the Little Theatre
Writing Process: January through mid-April

Questions? playwrightsfestivaldirectors@gmail.com

Part I: The Part You Read (p. 2-3)

Part II: The Part You Fill Out (p. 4-7)

Part I: The Part You Read

Instructions for Submissions:

By the end of the school day on Thursday, November 21st, please submit the following: (a) an electronic copy of your play emailed to playwrightsfestivaldirectors@gmail.com, and (b) a hard copy of your play inserted into the folder *stapled to* the submission card/artists' contract hanging at the Theatre Ink call board labeled "Submissions for the Seventh Annual Playwrights' Festival." You will find the submissions card and artists' contract in Part II of this packet, the Part You Fill Out. **No draft of your play that you submit should have your name anywhere on it. We will know your identity and contact information from your submissions card.**

About the Playwrights' Festival

Founded by students in 2006, the Playwrights' Festival is Theatre Ink's student-written, student-acted, student-directed theatre festival. Each year, the festival features several ten-minute plays that are the results of months of student work. After several submissions ten-minute plays are chosen (see *About the Selections Process* below), the playwrights meet weekly from January through April and continue to develop their plays based on feedback from their fellow writers, the producing playwright, and the advisor. In April/May, directors are selected for each play, auditions and callbacks occur, and rehearsals commence. The six-week rehearsal process occurs under the advisory of the producing director. During the first week of June, the festival is performed in the Little Theatre in repertory with Nitrous Oxide, the sketch comedy show.

About the Selections Process

Between November 21st and the beginning of the holiday break in December, a panel that consists of the producing director, the producing playwright, Mr. Brown, the advisor, and several teachers and alumni of the festival will read each play and carefully fill out a survey in which they numerically rank the play in various categories and comment on their reactions (see *What We Are Looking For* below). Final selections will be based on the plays' merits and

potential to be produced. The playwrights will be anonymous to the panel until the plays are selected. Mr. Brown will approve the final selection after carefully considering the feedback and consensus of the selection team.

What We Are Looking For

Most of all, we are looking for original work that represents the playwrights as artists, thinkers, and people. We are looking for your artistic voice. However, we have a few guidelines so that the festival will be a high-quality theatrical event that helps Theatre Ink fulfill its mission. Here they are:

1. Plays that are producible in one of Theatre Ink's most low-tech, low-budget shows.
2. Plays can have **one** or **two** authors.
3. Plays must be in a ten-minute format that tells your story in 9-11 pages.
4. Theatre Ink is constantly looking for more opportunities, meaning that some preference is given to plays with three-four characters and plays that promote diversity in all its meanings. However, two-person plays and monologue plays will be considered.
5. The panel that reads the plays you submit will rank them on the following: the quality of your plot development, the quality of your character development, their potential to be performed, their relevance to the Theatre Ink season and community, writing style, and their originality. We believe that these are fundamental traits of a good play.
6. Somewhere on your draft, please include the **title**, a **character list**, and a **brief description of setting**. Please **do not** place your name anywhere on the draft; only on the submission card.
7. Ten minutes is a short time to tell a full story. Therefore, we encourage you to develop a play that allows the audience to fully appreciate its plot and characters in ten minutes.

If you have any questions, would like any advice or a feedback session with the producing playwright, or want to be added to our new mailing list to learn about upcoming workshops and feedback opportunities, email us at playwrightsfestivaldirectors@gmail.com.

Please turn to the next page for Part II, the Part You Fill Out, which includes the submission card and the artists' contract.

Part II: The Part You Fill Out

Please staple a copy of the submission card and the artists' contract to the hard copy of your draft that you submit.

Submission Card

(A play with two writers only needs one submission card.)

Name(s): _____

Phone Number(s): _____

Email Address(es): _____

Parents' Number(s): _____

Parents' Emails: _____

Title of Play: _____

A Brief (1-2) sentence summary of your play:

What would you hope to get out of being a part of the festival?

Please describe your past theatre/writing experience, if any.

Please fill out weekly conflicts that exist between January 1 and April 30.

| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|---------------|----------------|------------------|-----------------|---------------|-----------------|---------------|
| | | | | | | |

Please fill out any other known conflicts (including one-time conflicts) between January 1 and April 31 below.

Artists' Contract

This contract is unique to the Playwrights' Festival, so we ask that you read it carefully even if you are familiar with Theatre Ink's usual actors' contract. Then, please sign it and have a parent or guardian sign it, and attach it to the hard copy of your play that you submit. **For co-written pieces, each author must sign/have a parent sign a separate contract. They can both be emailed to the same draft with a shared submission card.**

I, _____, agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my directors, producer, advisor, and fellow writers. I will dedicate myself as a true team member to this production process in order to present a show that we all can be proud of.

1. **All writers should have fun working on this festival as collaborative artists.** We expect a positive attitude, open and honest communication, and ownership from beginning to end.
2. **All writers must be in good academic standing to participate in the festival.** Your play will be removed from the festival if you are not passing a minimum of 20 credits throughout the revisions process. An 'N' does not count as passing.
3. **All writers must attend each meeting.** If a conflict arises, the please notify Peter D. and Dan M. by emailing playwrightsfestivaldirectors@gmail.com and cc'ing Mr. Brown at adam_brown@newton.k12.ma.us. If you miss three meetings unexcused, your play may be removed from the festival. The obvious exception is emergencies, such as illness or a death in the family.
4. **All writers must be prepared and excited to enter a rigorous revisions process.** Writers must be ready to write a draft per week, excluding vacation weeks, in addition to reading several plays between the months of January and April.
5. **All writers must acknowledge their responsibility as a student first.** All writers are responsible to communicate with the producing playwright if an assignment is unreasonable due to academic commitments.
6. **All writers must take feedback open-mindedly.** All writers must be open to, albeit selective with, the feedback given to them by their fellow playwrights. They must, however, complete the assignments of the producing playwright and the advisor given to them during meetings and one-on-ones, with the mindset that the festival's leadership has in mind what is best programmatically.

7. **All writers must offer each other open, honest, and constructive feedback.** We ask that the writers' circle divides its feedback into the following three categories: *what I liked*, *what confused me*, and *what I would like to see more of*.

The spirit of this agreement is to ensure that all writers are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Walt McGough, Playwrights' Festival Advisor; Peter Diamond, producing playwright; and Dan Minahan, producing director will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

Writer's Signature: _____

Date: _____

Parent's Signature: _____

Date: _____