

Guiding a Festival

Associate Executive Dramaturg and Producing Dramaturg for New Voices 27

A Major Qualifying Project Report

submitted to the Faculty of

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Degree of Bachelor of Science

by

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Approved:

Professor Jeff Zinn, Advisor

Abstract

The Associate Executive Dramaturg for New Voices oversees the selection of plays for the festival and ensures that the original vision of the playwright is rendered faithfully onstage. Further along in the production of the festival the Associate Executive Dramaturg becomes the Producing Dramaturg, who assists the Executive Producer with any tasks that arise. This year's New Voices was different from previous years because of the decision to stage the festival with no set and the introduction of a Sceneographic Dramaturg, whose role would be to design the space and guide the directors in working in that environment. As the Associate Executive and Producing Dramaturg I implemented changes made after New Voices 26 and worked with the Sceneographic Dramaturg to help guide the festival. This report explains what effect the changes to New Voices had, and also serves as a guide for anyone wanting to take on this role.

Acknowledgements

Thank you to Jessica Sands for her work on New Voices 27. This year presented new challenges and her support helped make New Voices 27 what it was.

Thank you also to Jeff Zinn and Lauren Ferrechio for their time, advice, and guidance on this project.

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Executive Summary

The role of the Associate Executive Dramaturg is to oversee the selection process and ensure that the original creative vision of the festival's playwrights is being presented on stage. He/she works with the other dramaturgs to make sure the playwrights are happy with the presentation of their plays and to deal with any issues that the dramaturgs encounter. This job description doesn't change from one New Voices to another but what each Associate Executive Dramaturg encounters does. For New Voices 26 the major issue was the lack of seats in the theatre, due to the scenic design for that year building over one of the permanent seating banks. This year the challenge presented was to put on a festival with no set and to implement submission changes that had been created at the end of New Voices 26.

The first change this year was that the scenic design competition was put on hold. It was decided that instead of a set there would be set pieces: the 13 bentwood chairs, cubes (all of them rebuilt and painted black, blue, yellow, and red), three half walls that could change color, two full walls that could change color, and flats that would provide a backstage area. There would also be a design painted on the floor. In order to help directors work with this space, one of the dramaturgs, Richard Pavis, was given the title of Sceneographic Dramaturg. He was put in charge of showing those working on the festival how to do their craft with no set, and to define what "no set" meant for New Voices. As Associate Executive and Producing Dramaturg, this became an important factor when helping guide the festival. There were several meetings with the Richard during C-Term as both of us and our advisors tried to figure out exactly what "no set" meant for New Voices. It was also decided that since the Sceneographic Dramaturg was in

charge of designing the space he wasn't required to dramaturg any of the select plays. This dramaturg still chose one of the seven plays to dramaturg none-the-less.

The second change was a new cover page for the New Voices submissions. In previous years there had been a guideline for how the cover page of a submitted play should be formatted. This year a specific page was provided that had to be printed out and attached to the play. This would allow for a consistent set of information. While this worked well in theory, it didn't entirely work in practice. While there were many reminders for playwrights to check the submission guidelines before submitting a play, there wasn't enough mention that there had been a change. Most people mistakenly assumed that nothing had changed and many people had to be told the last day of submissions that they were missing the cover page. Some instead included both the new and old cover page. It was then realized that future Associate Executive Dramaturgs need to announce early and often any changes made to the submission guidelines.

Dramaturg vs. Associate Executive Dramaturg

For the past two years a veteran dramaturg has taken on the role of Associate Executive Dramaturg. While both roles work with each other and have similar goals, they have entirely different jobs. Anyone who has been a dramaturg in the past and wants to take on the role of Associate Executive Dramaturg should understand the difference.

Dramaturg

A call for those interested in being a dramaturg is sent out in B-term, and the dramaturgs for that year's New Voices are usually announced after the performance of the B-term show. The dramaturgs' work starts in C-term. They have two weeks to read all of the plays submitted for New Voices. At the end of that time there is a voting meeting to determine which plays will be accepted into the festival. The decision of the dramaturgs is based on the merit of the play and the good of the festival as a whole. The identity of the playwrights is kept hidden throughout the reading and voting process.

After the plays are selected the dramaturgs choose which plays they will dramaturg. They then inform the playwrights who were accepted and rejected of the decision that was made and plays are announced to the community. Once D-term starts the dramaturgs act as a liaison between their play's playwright and the play's director. A playwright cannot directly talk to a director and cannot attend a rehearsal without the dramaturg for that show being there.

Associate Executive and Producing Dramaturg

While the dramaturgs do most of their work in C and D-term, the Associate Executive Dramaturg starts working in B-Term to set things in place and advertise the festival. During B-term the most important thing is to get the word out that New Voices is accepting plays and recruiting dramaturgs. Announcements for dates and deadlines should be made early and often. Any changes from previous New Voices' should be emphasized. So that all the submitted plays are in one place a submission box should be made. This box can be left in the Humanities and Arts office and should be made available to the community from the day submissions open until the submission deadline. An example submission box is in Appendix J. The submission guidelines need to be easily accessible and updated for that year. On the last day to submit plays the Associate Executive Dramaturg records all of the information on the cover page of each play and then gives the anonymous copy of the plays to the dramaturgs.

After the anonymous copies are distributed the Associate Executive Dramaturg makes sure the plays are being passed between dramaturgs. They only have two weeks to read all of the submissions and this time often overlaps with the C-term show. The voting meeting happens at the end of the two week reading period. It should be started early to allow for the dramaturgs to finish any reading they need to and to eat dinner.

The Associate Executive Dramaturg oversees the voting meeting and does not vote on which plays are chosen. Instead he/she makes sure that the meeting stays on track, provides any information the dramaturgs need (such as page numbers, estimated run time, number of actors, etc.) and deals with any other issues that may arise during the meeting. It's not uncommon for the dramaturgs to try to plan for things out of their control (such as how a director will interpret a

play) or to go a bit overboard defending or rejecting a particular play. None of this is poor form on their part – it is the nature of the selection process. That is why the Associate Executive Dramaturg is there. The Associate Executive Dramaturg also knows who all the playwrights are ahead of time in order to keep track of contact information.

After the selection process is over the Associate Executive Dramaturg becomes the Producing Dramaturg and helps with Auditions and “Bloodbath” (Casting), which take place during the first week of D-term. His/her job from here on is to help the Executive Producer and to make sure that the dramaturgs aren’t having any problems. The Producing Dramaturg needs to pay attention to dates and deadlines and must be up-to-date on what is currently happening. They also need to be at all of the Tech Rehearsals, the Final Tech Rehearsal, and all of the performances of the festival.

APPENDIX A: Submission Guidelines

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 27

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:

- The Identifying copy should have the completed Cover Letter [insert link here] as the title page.
- The Anonymous copy should ONLY have the title on the title page.
- 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:

<u>What</u>	<u>Date</u>
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. Your question will be answered or directed to someone who can.

APPENDIX B: Submission Cover Page

New Voices Submission Cover Page

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 _____

APPENDIX C: Submission Sheet

This is used to keep track of contact information taken from the Cover Page.

#	Title	Playwright	Email	Phone	Address	Affiliation
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
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27						
28						
29						
30						

APPENDIX D: Dramaturg Voting Sheets

This is for the dramaturgs so they have a list of the submitted plays and can keep track of what they've read.

Read	#	Title
	1	
	2	
	3	
	4	
	5	
	6	
	7	
	8	
	9	
	10	
	11	
	12	
	13	
	14	
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	22	
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	24	
	25	
	26	
	27	
	28	
	29	
	30	

NAME: _____

This is your dramaturg packet, fill out as many notes as you think you need when reading the submissions. These will be helpful when discussing the submissions during the voting meeting.

#	Title	Score						
1	0	NO	1	2	3	4	5	YES

2	0	NO	1	2	3	4	5	YES
---	---	----	---	---	---	---	---	-----

APPENDIX E: 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. Monologues should be considered 5 minutes long.
 - b. If after the merit vote these criteria are not met, discuss and vote again based on these requirements.

APPENDIX F: Dramaturg FAQ

Anything highlighted is part of the document that needs to be updated every year.

NEW VOICES 27 **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 Jessica by NOON on February 18th, 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 Vicky AND Jessica that you have completed this job. Get those contracts to Vicky.

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

APPENDIX G: Playwright Contract

CONTRACT NEW VOICES 27 WITH PLAYWRIGHTS

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:

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, 2008, 5:00 p.m., in the Little Theatre, WPI.
3. That you attend all technical rehearsals (beginning on Saturday April 5th) 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 remain 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.

APPENDIX H: Playwright FAQ

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](mailto:vzukas@wpi.edu), Associate to the Executive Dramaturg, 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 20th, 2009 5:00p.m., Little Theatre.**

Selected plays 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 sands@wpi.edu**
Before 12 noon on Wednesday, February 18th.
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 Friday, February 20th.
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 [email address], 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

Founder and Executive Dramaturg	Susan Vick
Producing Dramaturg and Associate Executive Dramaturg	Victoria Zukas
Dramaturgs	Patrick Crowe
	Rick Desilets
	Matthew Houstle
	Stephanie Kavrakis
	Richard Pavis

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!

APPENDIX I: New Voices 27 Playlist

New Voices 27 Festival Plays Announced! Performances in WPI's Little Theatre, April 8-11, 2009, Times TBA

Dramaturgy/Producing Staff for NV 27

Associate Executive Dramaturg	Victoria Zukas	vzukas@wpi.edu
Dramaturgs	Patrick Crowe	phcrowe1@wpi.edu
	Richard Desilets	witoki@wpi.edu
	Matthew Houstle	mhoustle@wpi.edu
	Stephanie Kavrakakis	stephk@wpi.edu
	Richard Pavis	rpavis@wpi.edu
Executive Dramaturg/Founder	Susan Vick	(on sabbatical)
Director of Tech./Advisor	Jessica Sands	sands@wpi.edu
Producer	Christopher Kingsley	kingsley@wpi.edu
Assistant Producer	Cara Marcy	cmarcy@wpi.edu

The Festival Plays

Schrodinger's Cat in the Hat (fancy that!) by Shannon (Haz) Harrower, WPI Alum Dramaturg: Desilets
Is it alive or is it dead? Does it count if there isn't *actually* a cat? What's with the insipid rhyming? One man explains how a certain theoretical physicist pulled a fast one on all of us.

Thirty-Six Situations by Ben LaVerriere, WPI Undergraduate Dramaturg: Houstle
Once upon a time, back when people took scholars seriously, Georges Polti developed a list he called "The Thirty-Six Dramatic Situations", in which he claimed to discuss every possible theatrical plot. Ever. This play brings a decades-old list into the modern age by presenting, in the words of one character, "an unparalleled delight: all thirty-six situations, compressed to their quintessence by a team of scholars, narrated for your comprehension, and acted by the most skilled company of players in the land!"

Mad City, Inhabited by Dominic DiGiovanni, WPI Undergraduate Dramaturg: Crowe
Oscar Wilde once said, "It's an odd thing, but anyone who disappears is said to be seen in San Francisco." A story of identity issues, questionable occupations, interrupted vacations, and just trying to disappear into the fog of a possible future in that city by the bay.

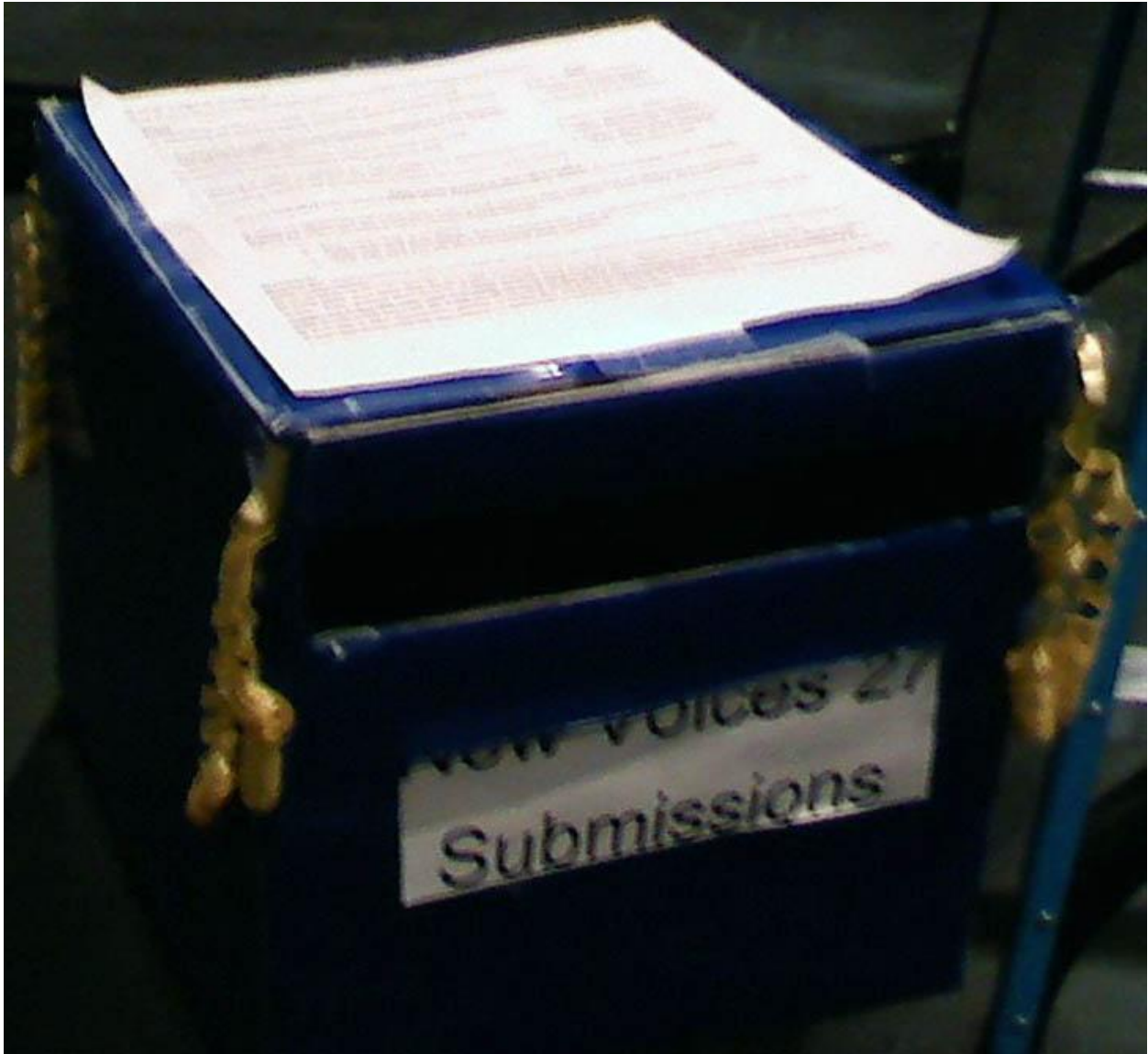
Spy in Size 4's by Nick Bebel, WPI Undergraduate Dramaturg: Pavis
In a world filled with crime, deceit and chocolate-flavored beverages, where Sponge Bob rules the mid-afternoon and hoodlums control the rest of the day, and the crime is too confusing for the police to handle, there is only one person to turn to.

Screw This Noise by Shannon (Haz) Harrower, WPI Alum Dramaturg: Kavrakakis
Airplanes are crucibles of stress to begin with: first-time flyers, panicked late arrivals, germophobes, stressed-out stewardesses... Why the hell would anyone want to make that *worse*? Apparently, it's always funny when it's someone else's problem, and you can just sit back and watch hilarity ensue.

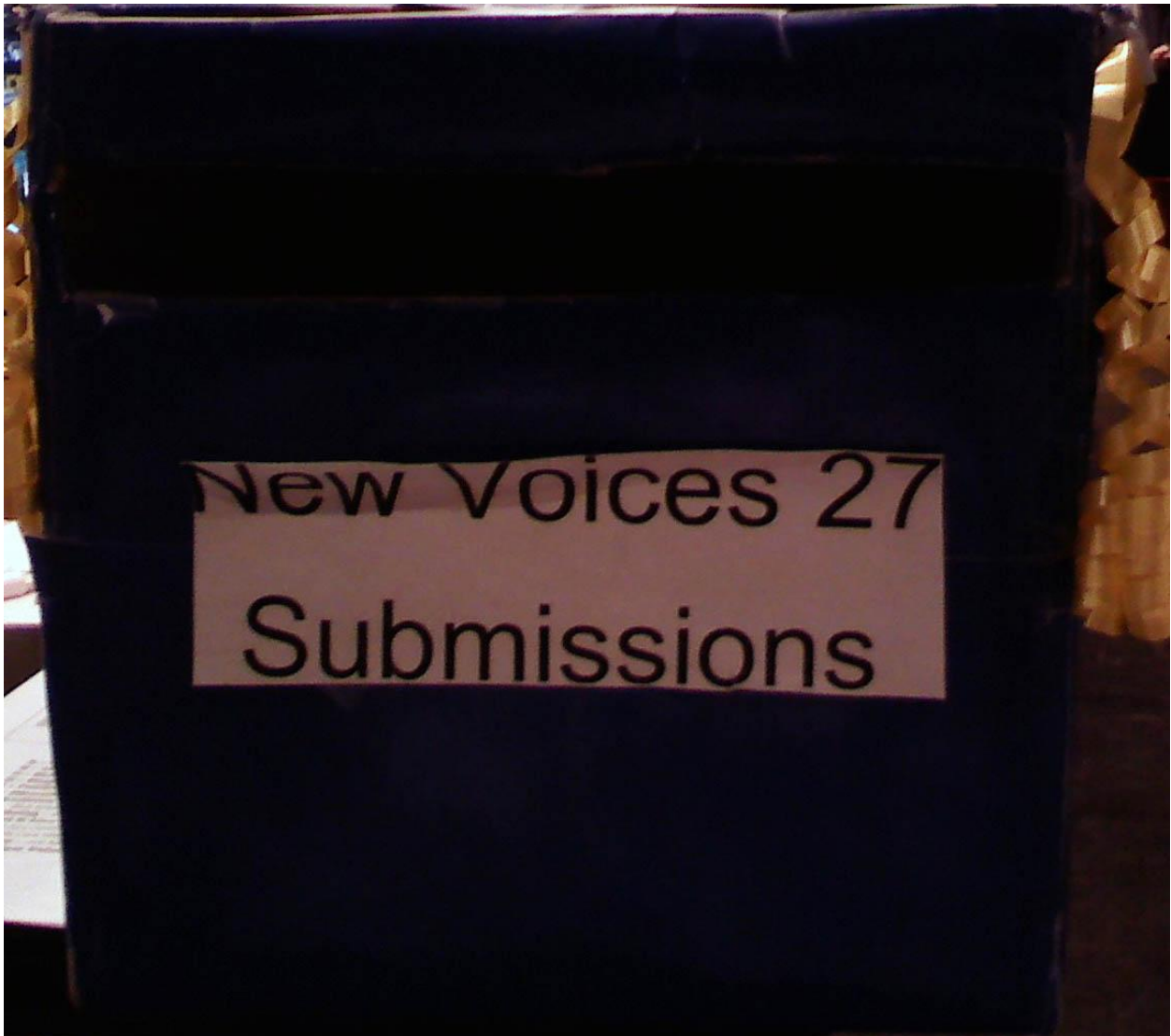
A Letter Unsent by Tofer Carlson, WPI Graduate Student/Alum Dramaturg: Houstle
Three strangers revisit their lives leading up to personal tragedies, reliving moments of happiness, deperation and hope.

Men are from Oz, Women are from Venus by Shannon "Haz" Harrower, WPI Alum Dramaturg: Kavrakakis
If you hit your head and wake up in another world wearing pigtails and glittery red shoes, what would you start to suspect? Poor Jackie did just that and is none too pleased about having to go on this magical journey cap.

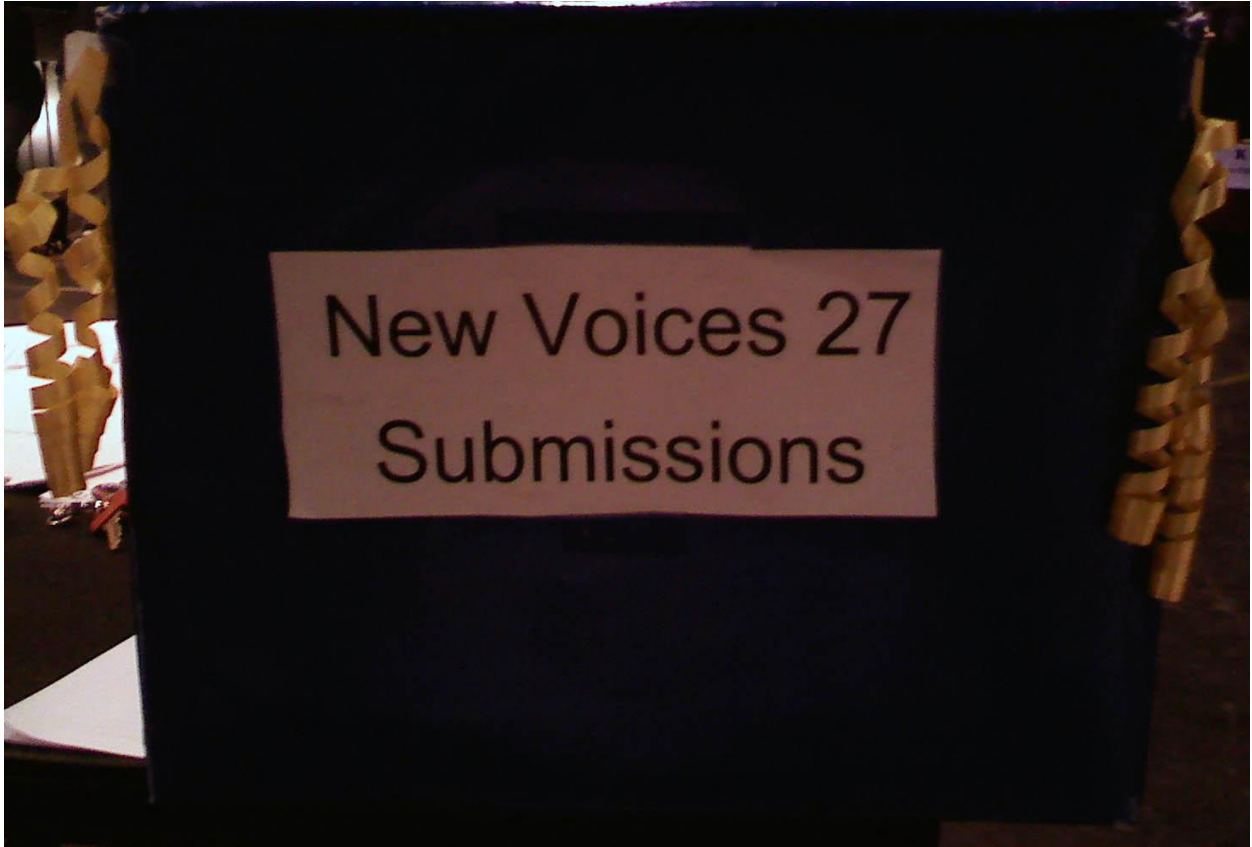
APPENDIX J: Submission Box for New Voices 27



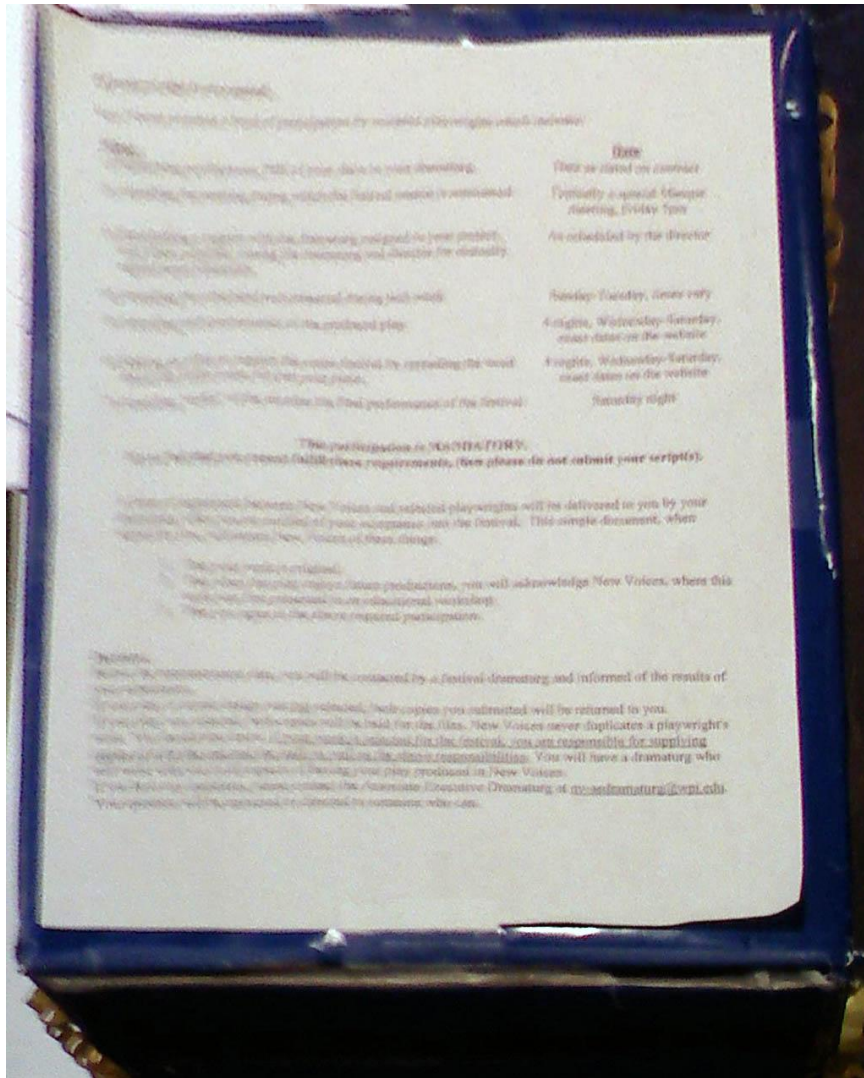
The box, taken from an angle.



Front of the box.



Side of the box



Top of the box. A copy of the last page of the Submission Guidelines is taped on.

APPENDIX K: Log of Hours

Date	Time	Description
10/28/08	1 hour	Meeting with Susan
11/6/08	1 hour	Meeting with Susan
11/7/08	1 hour	Looking for interested Dramaturgs/Playwrights
11/8/08	5 hours	Reading Lauren's MQP
11/11/08	1 hour	Meeting with Susan
11/13/08	1 hour	Meeting with Susan
11/13/08	4 hours	Creating the New Voices 27 Facebook Page
11/14/08	1 hour	Looking for interested Dramaturgs/Playwrights
11/18/08	1 hour	Meeting with Susan and Jeff Zinn
11/21/08	1 hour	Looking for interested Dramaturgs/Playwrights
11/26/08	1 hour	Updates to the New Voices Facebook
11/28/08	3 hours	Working on the Submission Guidelines
12/2/08	2 hours	Meeting with Susan about Dramaturgs
12/4/08	1 hour	Meeting with Susan
12/5/08	1 hour	Dramaturgs Announced
12/12/08	1 hour	Looking for interested Playwrights
12/13/08	5 hours	Creating Submission Box
12/24/08	1 hour	Updates to the New Voices Facebook
12/26/08	3 hours	Preparing the Submission Guidelines
1/16/09	1 hour	Submission Guidelines Posted Online

1/26/09	1 hour	Meeting with the Dramaturgs
1/27/09	1 hour	Updates to the New Voices Facebook
1/30/09	7 hours	Recording information/Handing out submissions
2/2/09	5 hours	Reading Plays
2/12/09	3 hours	Updating documents for Voting Meeting
2/14/09	10 hours	Voting Meeting
2/19/09	5 hours	Getting PDFs and Descriptions from Dramaturgs
2/20/09	2 hours	New Voices Plays Announced
2/25/09	3 hours	AYO Workshop
2/28/09	1 hour	Updates to the New Voices Facebook
3/3/09	4 hours	Directors Meet and Greet
3/6/09	4 hours	Making sure Directors and FSMs are set
3/16/09	1 hour	Updates to the New Voices Facebook
3/17/09	2 hours	Auditions
3/17/09	1 hour	Sceneographic Showcase
3/18/09	5 hours	Re-Reading Lauren's MQP
3/20/09	2 hours	New Voices Announcements
3/21/09	5 hours	Memorizing Lines
3/31/09	2 hours	Rehearsal
4/3/09	1 hour	New Voices Announcements
4/5/09	5 hours	Tech Rehearsals
4/6/09	5 hours	Tech Rehearsals
4/6/09	1 hour	Updates to the New Voices Facebook

4/7/09	5 hours	Final Tech
4/8/09	6 hours	Show
4/9/09	6 hours	Show
4/10/09	7 hours	Show
4/11/09	6 hours	Show
Throughout	33 hours	Emails
Throughout	6 hours	Meetings with Chris, Lauren, and Jessica Sands
Throughout	12 hours	Talking to Dramaturgs
Throughout	10 hours	Meetings with Jeff Zinn
D-Term	17 hours	Working on Report
TOTAL	200 hours	

APPENDIX L: Playlist

Plays:

Anderson, Erica M	<i>Floral Arrangements</i>
Alpha Pi Omega	<i>The 24 Hour Show (B-2006)</i>
Bebel, Nick	<i>A Spy in Size 4's</i>
Castonguay, Amy	<i>The Punisher: The Play</i>
Ciaraldi, Michael J	<i>First Draft</i>
	<i>Hunted</i>
Carlson, Tofer	<i>A Letter Unsent</i>
	<i>Glow</i>
Darensbourg, Catherine	<i>Attic</i>
DiGiovanni, Dominic	<i>Trusted Download</i>
	<i>Mad City, Inhabited</i>
Durang, Christopher	<i>Sister Mary Ignatius Explains It All for You</i>
Guare, John	<i>Marco Polo Sings a Solo</i>
	<i>Six Degrees of Separation</i>
Hansberry, Lorraine	<i>A Raisin in the Sun</i>
Hart, Moss and Kaufman, George S	<i>You Can't Take It With You</i>
Kaufman, Moises	<i>Gross Indecency</i>
Harrower, Shannon (Haz)	<i>Bower Bird: aka Crazyies in Love</i>
	<i>Men are from Oz, Women are from Venus</i>
	<i>Raccoon a la Mode</i>
	<i>Schrodinger's Cat in the Hat (fancy that!)</i>
	<i>Screw this Noise</i>
	<i>Sympathy for the Devil, Inc.</i>
Johnson, James	<i>Something in the Void</i>
Kaufman, Moises	<i>The Laramie Project</i>
LaVerriere, Ben	<i>Thirty-Six Situations</i>
Le Gallienne, Eva	<i>Alice in Wonderland</i>
Lindsay-Abaire, David	<i>Wonder of the World</i>
Lozada, Amanda	<i>Island of the Cat People</i>
Mamet, David	<i>Speed the Plow</i>
	<i>Glengarry Glen Ross</i>
Massa, EJ	<i>Love Love Love Three Stories of Love</i>
Nakama, Adam R.	<i>A Comedy of Politics</i>
	<i>How to Meet Girls, for Voice Actors</i>
	<i>Walt and Wilde</i>
Nowack, Amanda Jean	<i>Stuck in a Moment</i>
O'Donnell, Dean	<i>Footsie</i>
	<i>25</i>
Parent, Jesse	<i>Daddy</i>
Pavis, Richard	<i>Infected</i>
	<i>Sudden Silence Sudden Heat</i>

Pavis, Sarah

Parks, Suzan-Lori

Robert, Johnson Jr.

Royal, Bert V.

Russell, Stephen

Servatius, Herman

Servatius, Cecilia & Roberts, Brian

Shakespeare, William

Shaw, George Bernard

Shepard, Sam

Simpson, Maxwell

Sophocles

Taylor, Steven S.

Vassella, Steven

Wilder, Thornton

Williams, Tennessee

Perspective

Shot in the Heart

Topdog/Underdog

Patience of Nantucket

Dog Sees God

Daisy Crockett: Frontiers Person!

Situation Critical

Holy Spam!

A Midsummer Night's Dream

A Winter's Tale

As You Like It

Hamlet

Macbeth

Much Ado About Nothing

Romeo and Juliet

The Merchant of Venice

Twelfth Night

Pygmalion

Curse of the Starving Class

Fortune Cookie

Oedipus

There's No Way Out of Here....

To Stop

Our Town

A Streetcar Named Desire

Musicals:

Beauty and the Beast

Guys and Dolls

Into The Woods

Les Miserable

Little Shop of Horrors

You're a Good Man Charlie Brown

Wicked