

WALLY'S WORKBOOK FOR PLAYWRIGHTS

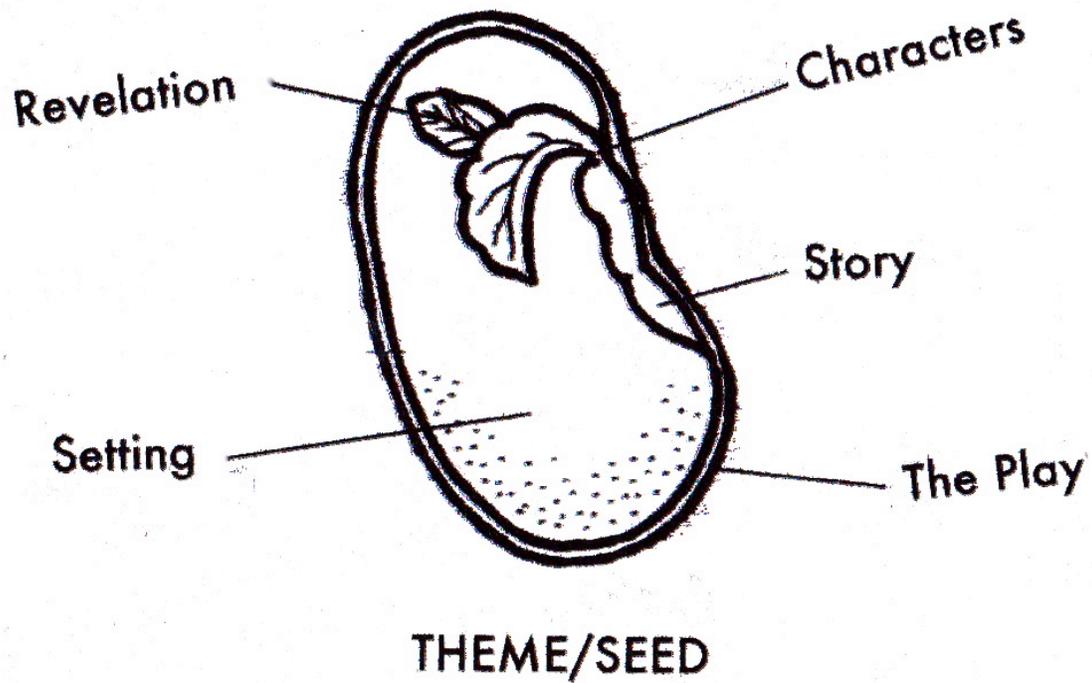


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INTRODUCTION

"Our ears are in excellent condition."
- John Cage

This workbook will assist you in the creation of a new play. Your experience, imagination & research will provide you with a story that is worthy of sharing with a live audience.

What characters will you bring to the stage?
Where will you set the action?
What will you and the audience discover?

The word "playwright" uses the root word *wright* as it means, 'to create'. Playwrights do more than write scripts, you are creating a world on stage where everything and anything can happen.

Make the kind of meaningful theatrical experience you want to see. Good luck and enjoy!
- Wally

If you agree to create a new show then sign below.

DATE _____

Dedicated to my daughters. Special thanks to Theatre Development Fund, Daisy Ramos, and finally to past, present and future writers.

Most theatre begins with a play. Here's a tragicomedy whose theme/seed asks, How do we survive a life that is filled with nothing but waiting for something that never comes?

Waiting for Godot (1952)

by Samuel Beckett

Estragon
Vladimir
Lucky
Pozzo
a boy

ACT I

A country road. A tree.
Evening.

(Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again. As before. Enter Vladimir.)

ESTRAGON: *(giving up again)* Nothing to be done.

VLADIMIR: *(advancing with short, stiff strides, legs wide apart)* I'm beginning to come round to the opinion. All my life I've tried to put it from me, saying, Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. *(He broods, musing on the struggle. Turning to Estragon.)* So there you are again.

ESTRAGON: Am I?

VLADIMIR: I'm glad to see you back. I thought you were gone forever.

ESTRAGON: Me too.

VLADIMIR: Together again at last! We'll have to celebrate this. But how? *(He reflects.)* Get up till I embrace you.

ESTRAGON: *(irritably)* Not now, not now.

VLADIMIR: *(hurt, coldly)* May one inquire where His Highness spent the night?

ESTRAGON: In a ditch. ...

Here's a play set in a New York City subway car. Dutchman asks, How can we free ourselves from the oppression of racial inequality? ("..." in the prelude denotes a cut in text)

DUTCHMAN (1964)

by Amiri Baraka

CHARACTERS

CLAY, twenty-year-old Negro

LULA, thirty-year-old white woman

RIDERS OF COACH, white and black

YOUNG NEGRO CONDUCTOR

(In the flying underbelly of the city. Steaming hot, and summer on top, outside. Underground. The subway heaped in modern myth.

Opening scene is a man sitting in a subway seat, holding a magazine but looking vacantly just above its wilting pages. Occasionally he looks blankly toward the window on his right. Dim lights and darkness whistling by against the glass. ... Give the sense of speed. ...

The man is sitting alone. That is, only his seat is visible, though the rest of the car is outfitted as a complete subway car. But only his seat is shown. There might be, for a time, as the play begins, a loud scream of the actual train. And it can recur throughout the play ...

The train slows after a time, pulling to a brief stop at one of the stations. The man looks idly up, until he sees a woman's face staring at him through the window; when it realizes that the man has noticed the face, it begins very premeditatedly to smile.

The man smiles too, for a moment, without a trace of self-consciousness. ... Then a kind of awkwardness or embarrassment sets in. ...)

Scene I

(Train roars. Lights flash outside the windows.

LULA enters from the rear of the car in bright, skimpy summer clothes and sandals. She carries a net bag full of paper books, fruit, and other anonymous articles. She is wearing sunglasses, which she pushes up on her forehead from time to time. LULA is a tall, slender, beautiful woman with long red hair hanging straight down her back, wearing only loud lipstick ... She is eating an apple, very daintily. Coming down the car toward CLAY. She stops beside CLAY'S seat and hangs languidly from the strap, still managing to eat the apple. ...)

LULA: Hello.

CLAY: Uh, hi're you?

LULA: I'm going to sit down ... O.K.?

CLAY: Sure.

LULA: *(Swings down onto the seat, pushing her legs straight out as if she is very weary)* Oooof! Too much weight.

CLAY: Ha, doesn't look like much to me. *(Leaning back against the window, a little surprised and maybe stiff.)*

LULA: It's so anyway. *(And she moves her toes in the sandals, then pulls her right leg up on the left knee, better to inspect the bottoms of the sandals and the back of her heel. She appears for a second not to notice that CLAY is sitting next to her or that she has spoken to him just a second before. CLAY looks at the magazine, then out the black window. As he does this, she turns very quickly toward him)* Weren't you staring at me through the window?

CLAY: *(Wheeling around and very much stiffened)* What?

LULA: Weren't you staring at me through the window? At the last stop?

CLAY: Staring at you? What do you mean?

LULA: Don't you know what staring means?

CLAY: I saw you through the window ... if that's what it means. I don't know if I was staring. Seems to me you were staring through the window at me.

LULA: I was. But only after I'd turned around and saw you staring through that window down in the vicinity of my ass and my legs.

What do you think DUTCHMAN is about (the THOUGHT, not the PLOT)?
 What question is the play asking?

Dutchman's THEME/SEED could also be:

**What happens when a person suppresses their cultural heritage/identity?
 or How are people manipulated and murdered by a crazy white society?**

NOW see how the plot articulates the thought.

The plot of Dutchman is that a white woman named Lula meets a younger bourgeois African-American man named Clay on a subway train. She boards the train eating an apple. **(ATTACK)** She sits down next to Clay and accuses him of staring at her. She seduces him and provokes him to break out of his quiet conformity. Clay stops her and tells her everything he feels about her and the luxury she represents. **(CRISIS)** Clay recoils from his murderous rage deciding to be silent about race relations.

(REVELATION) Lula murders him and orders the other passengers to dump the body then she waits for a new target.

HOPSCOTCH

By Daisy Ramos



CHARACTERS

VANESSA, 11 years old, wears her hair loose as if she just came out of the hair salon; fingernails are painted and she is very neatly dressed.

SUZY (Vanessa's cousin), 11 years old, wears a high ponytail, but the rest of her hair hasn't been combed; chewed fingernails and uniform is extremely wrinkled.

MS. CASTRO, 36 years old, a fashionable teacher with chalk on fingers and clothes.

SETTING

PLACE: Schoolyard. **TIME:** Late 1980's. During lunch.

(Lights up on Vanessa and Suzy as they are getting ready to play hopscotch during lunch. Both girls wear identical school uniforms, but there is a great disparity in appearance between the two. Suzy is drawing the game on the ground with chalk.)

Vanessa: You know what I'm going to be when I grow up? A teacher. So I can tell everyone what to do.

Suzy: You already tell people what to do, hello. *(Holds up chalk to imply she was told to set up the game.)*

Vanessa: *(whining)* I don't want to get dirty.

Suzy: *(laughing)* Well get ready. Name one teacher who doesn't have chalk on their clothes.

Vanessa: Oh man, you're right.

Suzy: ... I want to be a cop.

Vanessa: A cop? A cop is for boys.

Suzy: No it's not. Girls can be cops too.

Vanessa: I thought you wanted to be a dancer.

Suzy: I changed my mind last night.

Vanessa: Last night?

Suzy: Yeah - I just want to put away the bad guys, like Superman. *(Gets up from the ground extending her arms as if she was flying and wipes her hands on her uniform.)*

Vanessa: You need to stop watching so many cartoons. Don't you think you're too old for that already? *(Takes out cherry chap-stick from her pocket and applies it to her lips.)* I'll go first.

Suzy: Yes teacher. Everyone loves superheroes, so you're never too old. I'm going to be She-Ra.

Vanessa: Not everybody, I don't. She-Ra is not real so you cannot be She-Ra.

Suzy: Do you remember when Ms. Castro said, "You can become anything you want in life."? So I'm going to be a real superhero, a cop.

Vanessa: You're afraid of the dark and you're going to be a superhero? Nice try.

Suzy: I'm afraid of ghosts, you can't arrest ghosts.

Vanessa: You're crazy.

Suzy: There's nothing wrong with wanting to protect people.

Vanessa: From what? Skeletor?

Suzy: Ha! So you do watch cartoons. Because Skeletor is from He-Man.

Vanessa: That's because Johnny watches that all the time. Cartoons are fake, so wake up.

Suzy: I am awake. *(under her breath)* I just wish I could arrest him. *(Stops playing, takes out a lunchable from her backpack and sits on the bench)*

Vanessa: *(Approaches Suzy and sits next to her.)* Arrest who? Give me one.

Suzy: *(giving her a cracker)* My dad. *(chews on fingernails)*

Vanessa: *(places cracker in her mouth)* Tio? *(almost chokes)* Uncle Billy?

Suzy: Yes. *(angrily)* I can't wait to arrest him.

Vanessa: What! How could you say that about your own father?

Suzy: I wish he wasn't my father.

Vanessa: I wish he was mine.

Suzy: Trust me. No you don't. *(Drinks from her juice box.)* You don't know him.

Vanessa: How can I not know my own uncle? I would give anything to have your dad. Are you going to eat that?

Suzy: No take it. I would give anything, not to live with him.

Vanessa: At least you have a dad.

Suzy: Well he doesn't act like a dad.

Vanessa: Well to me he does. A father is someone who cares and every time I see him he always makes sure I have money and something to eat.

Suzy: That's just it. He acts like a dad to you and like Mr. Perfect to everyone meanwhile he treats us like dirt. He's so fake!

Vanessa: You're just jealous. *(Takes out a pocket mirror and checks her face.)*

Suzy: No! I'm just sick of pretending! Try living with someone who insults you. Doesn't allow you to look out your own window. Yells at you all the time to do this, do that ... and last night hit your mother so hard ... that she hit the floor *(pause)* and you can't do anything about it. *(Trying hard not to cry.)*

Vanessa: You're lying.

Suzy: *(surprised)* What? *(adamant)* I don't lie.

Vanessa: Everybody lies.

Suzy: Well I don't. It's the truth. *(crossing over heart)* Cross my heart, hope to die. Te lo huro, I swear.

Vanessa: I don't believe you *(beat)* she would've called my mom and told her.

Suzy: No she wouldn't because she knows her sister would do something about it.

Vanessa: Whatever.

Suzy: Every time you've slept over my house, you've heard them fight.

Vanessa: Yeah, but all parents fight, it's part of being married.

Suzy: But -

Vanessa: Regardless, your mother is always happy. I've never seen her with a black eye.

Suzy: *(overlapping)* That's because she's scared of him. I can't believe you, why are you taking his side?

Vanessa: He's my uncle. *(in a threatening voice)* He's like a father to me. So you better not tell anyone about this.

Suzy: You sound just like my mother, *(in her mother's shaky voice)* "It's okay, I'm okay, don't say anything okay?"

Vanessa: You never betray your family.

Suzy: Wrong. You should never hurt your family and last night he almost killed her. So guess what! I'm not going to listen to you or my mother ... *(Suzy sees Ms. Castro walking across the yard. Suzy gets up and begins to run towards Ms. Castro screaming.)* Ms. Castro! Ms. Castro!!

(Vanessa tries to run after her, but stops mid-way. Suzy reaches Ms. Castro and Vanessa looks away.)

Ms. Castro: *(looking baffled)* Yes, Suzy?

Suzy: *(Catching her breath, with her hands on her knees ... takes two deep breaths and exhales.)* Got a minute?

(Lights out. End of play.)

What is Hopscotch about? Write the **THEME/SEED** you see here:

ART-MAKING RULES

Rule 1: Trust yourself.

Rule 2: Pull the most out of your teacher and your peers.

Rule 3: Consider everything an experiment.

Rule 4: Be self disciplined - follow someone wiser than yourself in a good way.

Rule 5: Nothing is a mistake. There's no failing, only making.

Rule 6: The only rule is to work - it will lead to something.

Rule 7: Don't try to create and analyze at the same time. They're different processes.

Rule 8: Enjoy yourself. Start with a smile. Be happy whenever you can.

Rule 9: Break all the rules even your own rules.

Helpful hints:

Always be around. See everything.

Read anything you can get your hands on.

Save everything - it might come in handy later.

Originally written by Sister Corita.

Refined by John Cage et moi.

I, THE PLAYWRIGHT

WHAT DO YOU KNOW ABOUT LIFE AND THE WORLD?

List things you are sure about.

WHAT ARE YOU UNSURE OF ABOUT LIFE AND THE WORLD?

List questions you have.

If you could ask a parent a question, what would it be?

If you could ask a peer a question, what would it be?

If you could lunch with someone you greatly admire,
who would it be? _____

What would your first two questions be?

NOW put a star next to the things that matter the most to you.

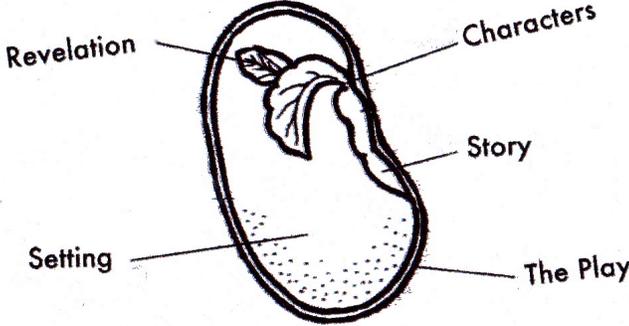
What is your essential question?

"You must enter the theatre through the world. All niceness must then be exploded. To make something useful. To provide the useful event that can help us. A theatre not for the people, but at one with people. The theatre of change. Of emergency. Of feeling. When we feel, we will feel the emergency: when we feel the emergency, we will act: when we act, we will change the world. Art is not a profession but a path toward truth both for maker and spectator."

- Selected quotes from Julian Beck's *the life of the theatre*

IDENTIFY THE THEME/SEED

What will you investigate, explore and challenge?
Be thoughtful and make something that means something to you.



THEME/SEED

NOW from the 'essential question' develop the thought here. Dig.

NOW read your draft. Can this inspire your greatest play?
Is it important enough to you and your audience?
Will this play entertain & enlighten?

If you like where you're at then write the theme/seed below in the form of one clear question.

If you would rather find a story first then turn to the next couple pages and discover a story you need to tell. Come back later and articulate your theme/seed question here.

My play is asking: _____

(If you like it then turn to page 16 and write a story where that question can come into play.)

PROMPTS

Pursue a story here.

What story can you move an audience with?

What experience or dream have you had that could birth a meaningful play?
NOW read the following prompts and star the one that may work for you.

DEFINING MOMENT: What have been the turning points in your life?
Choose a moment that changed you and your life and write the story.

THE LAST WORD: Is there a conversation that you've wanted to have
that hasn't happened yet or can't happen in real life? Write a story about
a talk you'd like to take place.

NEW WORLD: Do you have a vision of a world where everything is
different? What happens there? Dream and write.

CHARACTER ASSASSINATION: Is there a **person or problem** that
you want to change? Can you imagine a setting where this could happen?
Write a story that confronts something or someone and finds a solution.

DESCRIBE AN EVENT: _____

*(If these prompts don't inspire you then search for a story on the next page.
If you've found a story here then write it with detail on page 16.)*

STORY WEBSITES

Here are five sources for true stories.

Honor and praise the stories of real people by bringing them to the stage.
NOW search these websites with your keywords.

Write the title of the stories you listen to on the lines below:

THIS AMERICAN LIFE www.thisamericanlife.org

Features investigations and stories around central themes. Saturdays at 3pm on WNYC 93.9 FM. Podcast available. Search the Archive.

THE MOTH RADIO HOUR www.themoth.org

Airs on 93.9 FM, Saturdays at 2pm and 7pm on 93.9 FM. The Moth Radio Hour features true stories told live on stage without scripts and notes. Podcast available. Search the Archives for your theme.

DEMOCRACY NOW! the war & peace report www.democracynow.org

This daily news hour investigates what is happening in New York & around the world. An independent, non-commercial show presenting honest in-depth news. Amy Goodman & Juan Gonzalez hosts. Broadcast Mon - Fri at 8am on WBAI 99.5 FM. Podcast and espanol available. Search.

STORY CORPS www.storycorps.org

StoryCorps provides Americans the opportunity to share, record and preserve the stories of our lives. Since 2003, StoryCorps has collected and archived more than 50,000 interviews all accessible on their website.

THE NEW YORK TIMES www.nytimes.com

This is the paper of historic record with a world's worth of stories. Search the archives. Pick up a copy. Open and read it.

RESEARCH

NOW push your thought onward, ask a question that leads to more questions.
Your play needs you to follow the theme/seed toward its depth and greatest expansion.

TO DO: Listen to the world around you. Look at everything and be prepared to write down any and all of your thoughts or dialogue as it comes.

Tips: *Always have a notebook and pen at hand.
Use your library to expand your perspective.*

What do you know about your theme/seed?

Make a list of as many things you are sure about.

What don't you know about it?

Make a list of QUESTIONS you have.

What are you looking for? Where can you find answers?

Make a list of RESOURCES and PEOPLE you can go to.

List three keyword searches:

1. _____
2. _____
3. _____

MULTI-MEDIA APPROACHES

NOW find images, articles, songs, videos and text that can enrich the play. Identify material that illuminates aspects of your theme/seed.

What outside KNOWLEDGE or TEXT can be useful?

What SONG(S) or TYPE OF MUSIC do you hear?

What type of DANCE or MOVEMENT do you see?

What IMAGES do you see?

What VIDEO or moment from a MOVIE is usable?

***NOW create a document to store your material.
Compile quotes, links and photos. Look and listen to it all.***

DEDICATION

Some playwrights dedicate their play to someone that has a relationship to the play and/or the playwright. Examples are:

To family: August Wilson's The Piano Lesson - for my sisters and brothers, Freda, Linda, Donna, Edwin, Richard

To friends: Athol Fugard's "MASTER HAROLD" ... and the boys - for Sam and H.D.F.

To lovers: Edward Albee's The Zoo Story - for William Flanagan

To influences: David Mamet's Glengarry Glen Ross - This play is dedicated to Harold Pinter.

To whom or what will you dedicate your play?

NOW write your dedication here:



QUOTES

Some playwrights begin their plays with a quote that contains the secret history of the play itself. Examples are:

August Wilson's The Piano Lesson (1990)

Gin my cotton
Sell my seed
Buy my baby
Everything she need
- Skip James

Tony Kushner's Angels in America - Part One: Millennium Approaches (1991)

In a murderous time
the heart breaks and breaks
and lives by breaking.
- Stanley Kunitz, "The Testing-Tree"

Tennessee Williams' The Glass Menagerie (1945)

Nobody, not even the rain, has such small hands. - e. e. cummings

What quote can lead us into your play? NOW write the quotation:

THE PLAYWRIGHT'S RUBRIC

A GOOD PLAY - tells a story
- is typed and follows the format - conveys a clear question
- connects with the audience - introduces interesting characters
- has an attack, crisis and revelation

A GREAT PLAY - is a "good play" plus
- uses the stage poetically - utilizes music, movement and color
- is unpredictable (surprise!) - makes unforgettable moments

AN EXCELLENT PLAY - is a "great play" plus
- challenges important issues - offers a solution to a problem
- is emotionally open, with deep thought - is timeless
- leaves the audience wanting more



Plays come from your experience (the source of your brilliance), imagination (where anything and everything is possible) and research (where you discover truths that are worth sharing).

Plays are an opportunity for others to listen to your perspective.
All plays are an event.

NOW check which event you are pursuing and fill it in!

an enactment of a realistic script that has a time and place where characters do something (usually performed on stage)
(_____ enters _____.)
character *specific setting or location*

an exploration of an idea or story where a theme, book or movie is explored from multiple perspectives and art forms
(Lights up on _____.)
place or thing

a social experiment or happening with the audience interacting through a world of the playwright's creation
(The audience enters _____ and they _____.)
an environment
action

The traditional signposts of dramatic structure are

ATTACK, CRISIS & REVELATION

THREE LITTLE PIGS IS ASKING ITS AUDIENCE - How do we deal with the opportunities and struggles of leaving home and setting out on one's own?

ATTACK: "Uh oh!" The wolf knocks on the first pig's door.

CRISIS: "Oh no!" Pigs are homeless and the wolf is coming for more!

REVELATION: "Oh!" They all take shelter under one safe brick roof.

(THEME/SEED): Will family ultimately keep us safe in a dangerous world?

NOW identify the Attack, Crisis and Revelation in your story on page 16 by writing them out below.

ATTACK: moment when the conflict is planted in the audience's mind - when the question begins: "Uh oh!"

CRISIS: moment when something or someone has to change: "Oh no!"

REVELATION: outcome of crisis, something is revealed / learned: "Oh!"

ATTACK

NOW write out the "Uh oh!" moment below.

character name

_____:

_____:

_____:

_____:

_____:

_____:

_____:

_____:

_____:

CRISIS

NOW write out the "Oh no!" moment by using this template.
Add an unexpected action, something you didn't expect.

_____:

_____:

_____:

_____:

_____:

_____:

_____:

_____:

_____:

REVELATION

Now write out the "Oh!" moment. Leave a lasting image.

_____:

_____:

_____:

_____:

_____:

_____:

_____:

Write the ending stage directions. What is happening?

(_____

_____)

CHARACTERS

Plays begin with characters that audiences can relate to.

Plays put people in challenging situations they can respond to.

What characters can best wrestle with your THEME/SEED?

_____, _____, _____,
NAME AGE PHYSICAL DESCRIPTION

PERSONALITY or EMOTIONAL DESCRIPTION

_____, _____, _____,
NAME AGE PHYSICAL DESCRIPTION

PERSONALITY or EMOTIONAL DESCRIPTION

What about a challenging character?

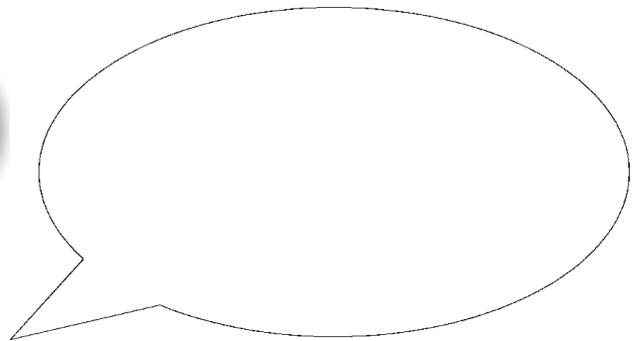
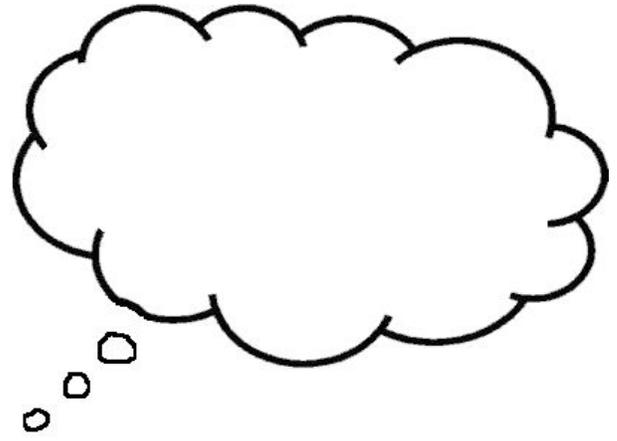
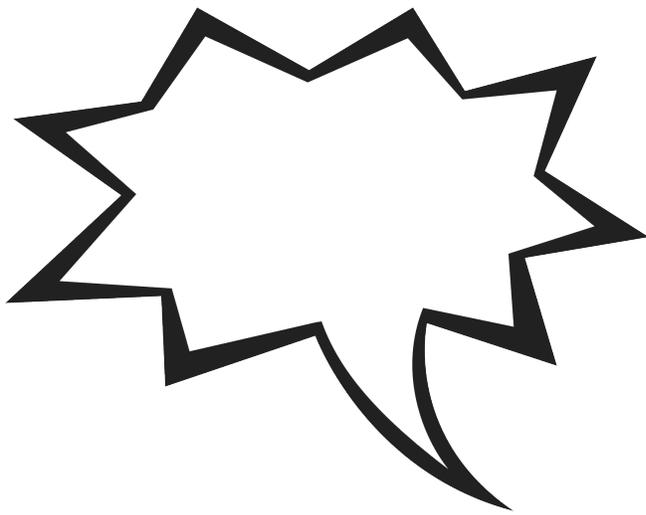
_____, _____, _____,
NAME AGE PHYSICAL DESCRIPTION

PERSONALITY or EMOTIONAL DESCRIPTION

*"I let characters and symbols emerge from me as if I were dreaming.
Writers who try to prove something are unattractive to me, because there is
nothing to prove and everything to imagine.
So I let words and images emerge from within.
If you do that, you might prove something in the process."*

- Eugene Ionesco

NOW on the following two pages detail your two main CHARACTERS.
Fill in the bubbles as if you are the character speaking or thinking.



NAME

AGE

DESCRIPTION



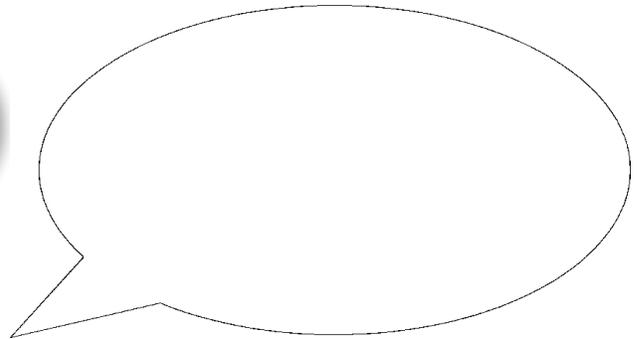
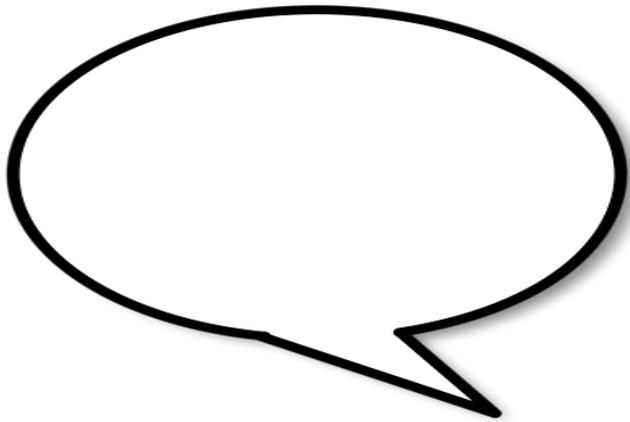
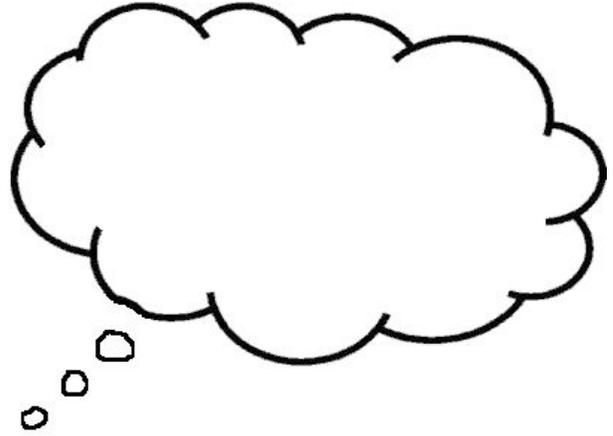
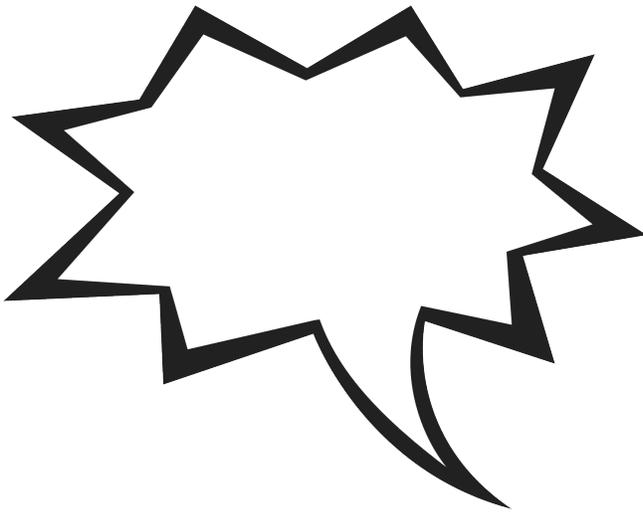
FILL IN THE BUBBLES
with

“I WAS BORN ...”

“TODAY ...”

“I WANT ... “

“I’M GOING TO ...”



NAME

AGE

DESCRIPTION



FILL IN THE BUBBLES
with

"I WAS BORN ..."

"TODAY ..."

"I WANT ..."

"I'M GOING TO ..."

SET YOUR STAGE

The **setting** is the best place for a play's THEME/SEED to be explored. Every detail of the setting clarifies where we are and what the play needs.

Where are you setting your play?

NOW write the **TIME & PLACE** of your event. Be specific.

TIME _____

PLACE _____

What is the background? What is on stage? Details!

What do we see when we enter the world? _____

(NOW DRAW A STAGE PLAN or PICTURE of it.)

<i>upstage</i>		
<i>stage right (SR)</i>	<i>center stage (C)</i>	<i>stage left (SL)</i>
<i>downstage</i>		

AUDIENCE

Write the opening stage directions for this event. What is happening?

(_____

_____)

SCRIPT NOTATION

Stage Directions

Described within parenthesis, stage directions describe the following:

ACTION - what is happening and where is it located on stage: (*Nina walks to the window downstage.*) (*David looks out.*) (*Louise runs upright.*)

RELATION - specifying who or what a character is talking to: (*To the audience.*) or (*Aside.*) or (*To [a specific character].*)

QUALITY - to convey how a character expresses herself, using short directions before the spoken line: (*nervous*), (*whisper*) or (*overlapping*)

TEMPO - composing rhythm of thought using: (*Beat.*), (*Pause.*), (*Long pause.*) and (*Silence.*)

TECHNICAL - sounds or songs that are heard and any important shifts in light, video or projections: (*Video of a moonrise.*) (*Lights up on Daniel in the library.*) (*The song "Moonlight Mile" by the Rolling Stones is heard.*)

NOW write an action where something unbelievable happens.



Punctuation

Playwrights use punctuation to help convey the rhythm of speech and a character's listening and thinking.

- . period = a full stop
- , comma = a slight pause
- ... ellipses = conveys thought interrupting word flow
- hyphen = a shift in thought without stop
- ! exclamation points = make a line louder (≤ 3)
- ALL CAPS** = the loudest possible

Note: Always capitalize the first letter of a sentence and finish with a punctuation mark.

PLAY FORMAT

NOW when you type your play please use Times New Roman at 14 pt. for the text. The play's title can use any font that conveys the feeling of the play. Here's what it looks like:

Winterville

By Eric Wallach

Winterville is dedicated to the survivors of violence.

“She is so raped right now.” – Michael Nodianos

CHARACTERS

AUDRIE BUTLER, 16, good looking girl with piercings and dark eyeliner. Book smart but naïve.

BRIAN BUTLER, 35, (Audrie's Father), short haircut with a farmer's build. He is an Iraq War veteran working as a security guard who shares custody of his daughter.

MONIQUE WILSON, 34, (Audrie's Mother), a charming travel agent; powerful, healthy and wise.

TIME: September 2012, first day of school

PLACE: Brian Butler's Home, 722 Dean Martin Blvd, Winterville, Ohio

(The stage conveys a one family home protected by white aluminum siding that is falling off at the edges. In the home we see AUDRIE's bedroom which is decorated somewhere between her pink child's room and the modern suburban young lady. Everything else in the house seems just above poverty. The back wall is used as a projection screen upon which texts and AUDRIE's screens can be seen.)

Downstage there is a front lawn. Lying face down on the grass is AUDRIE. Her shoes and phone are by her side. She doesn't move much as the audience enters. Quiet morning sounds of Winterville are heard. Cars and trucks passing, birds chirping and a wind blowing. We hear Sam Cooke crooning Trouble Blues.

A doorbell, ding-dongs as houselights go quickly dark. BRIAN, dressed in a security guard uniform, opens the front door and sees AUDRIE.)

BRIAN: Hey! Hey. *(running to her)* Hey Audrie, whaddya doing? You couldn't make it to the door? Come on, get up. *(silence)* Get up Audrie, what the ... I've got to get to work and you've got to get to school. Get up, now ... *(intensely)* COME ON! *(to the audience)* What happened? ...

by _____

CHARACTERS:

_____, _____, _____,

_____, _____, _____,

_____, _____, _____,

TIME: _____

PLACE: _____

SETTING: _____

(_____

_____)

_____:

_____:

_____:

_____:

_____:

_____:

NOW continue writing the first draft.

READING AND RESPONDING TO THE FIRST DRAFT

Read someone else's first draft and fill in the following:

PLAYWRIGHT'S NAME _____

TITLE OF PLAY _____

WHAT DO YOU THINK THE PLAY IS ABOUT (THEME/SEED)?

WHAT DID YOU SEE? WHAT DID YOU HEAR?

WHAT QUESTIONS DO YOU HAVE?

Read your own first draft and fill in the following:

WHAT DO I SEE? WHAT DO I HEAR?

WHAT QUESTIONS DO I HAVE NOW?

HOW CAN THE PLAY DIG DEEPER AND REACH HIGHER IN THE
SECOND DRAFT?

ELEVATOR PITCH

(KNOW YOUR SHOW)

IMAGINE that you have a chance to inspire a producer to send your play into production. You only have a couple of minutes between the first floor and the penthouse. What will you say?

The play is about *(enter THEME/SEED here)* _____

TITLE _____

SETTING *(when and where in the world)* _____

CHARACTERS _____

PLOT *(briefly, what happens?)* _____

REVELATION *(what does the audience learn?)* _____

SUGGESTED READING

PLAYS

- The Glass Menagerie by Tennessee Williams (1944)
Waiting for Godot by Samuel Beckett (1952)
The Bald Soprano by Eugene Ionesco (1958)
Dutchman by Amiri Baraka (LeRoi Jones) (1971)
Cloud Nine by Caryl Churchill (1979)
Sam Shepard: 7 Plays by Sam Shepard (1984)(read Curse of the Starving Class)
Fires in the Mirror: Crown Heights, Brooklyn and Other Identities
by Anna Deavere Smith (1993)
Angels in America: A Gay Fantasia on National Themes
by Tony Kushner (1993)
Ruined by Lynn Nottage (2009)

BOOKS

Acting for theatre

- An Actor Prepares by Constantin Stanislavski (1938)
Presence of the Actor by Joseph Chaikin (1972)
Respect for Acting by Uta Hagen (1973)
An Acrobat of the Heart by Stephen Wangh (2000)

Creating for theatre

- Theatre and Its Double by Antonin Artaud (1938)
Towards a Poor Theatre by Jerzy Grotowski (1968)
An Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate
by Peter Brook (1968)
the life of the theatre by Julian Beck (1972)
Shakespeare Our Contemporary by Jan Kott (1974)
A Sense of Direction by William Ball (1984)
Bad Reputation by Penny Arcade (2009)
Jack Be Nimble by Jack O'Brien (2013)

