

ScriptForward!

Hamilton Dramaturgy's E-Newsletter

June 2010
Volume 6, Number 22

Serving Playwrights for Five Years!



Greetings!

Welcome to the June issue of **ScriptForward!**, a specialty E-newsletter prepared for professional and aspiring scriptwriters by Hamilton Dramaturgy. With nineteen years of experience in New York, across the nation, and internationally, I offer this newsletter as a means of support and information to the worldwide scriptwriting community.

This issue features a guest column by Ludovica Villar-Hauser, a director/dramaturg who created Works by Women, a new theatre-going advocacy group in New York City.

Also, I have realized a long-time dream by recording and launching the audio podcast series **TheatreNow!**, an oral history of leading American female theatre artists. You can find the inaugural interview with Quiara Alegría Hudes, as well as others at <http://hamiltondramaturgy.wordpress.com/>. Please be patient while I upgrade my use of technology so it matches my constantly expanding imagination.

My Burning An[swer] segment is a feature where you can get your hottest questions answered. In this issue, I respond to a question from a college student about how to become a dramaturg.

And please look over the "Recent Successes" section to see what I've been up to this Year.

I hope that this issue of **ScriptForward!** will be useful to you and I welcome your feedback.

- Anne Hamilton

Hamilton Dramaturgy List of Services:

Stage Plays
Musicals
Screenplays
TV Scripts
Production Dramaturgy
Workshops
Historical and Literary Research
Program Notes
Career Development Coaching
Production Histories
Review Analyses
Post-Graduate Career Coaching

Free Offer:

Send in Ten Pages of Your Script,
Get a Half Hour Phone Consultation
Click here to take advantage
of this offer: www.hamiltonlit.com

Quote of the Month:

Karl Lagerfeld
(Fashion Designer and Photographer)

Interviewer: "Haven't you done it all by now?"

KL: "Not at all. It isn't an issue you can ever cover. The question keeps on changing. That's why I do the job. There is no answer."

From LAGERFELD CONFIDENTIAL

WORKS BY WOMEN

A New Theatre-Going Advocacy Group in New York City

By Ludovica Villar-Hauser

About two years ago I became a very active member of the *League of Professional Theatre Women*. I became Chair of the International Committee and recently was elected the Vice President of Programming.

In August 2009, I attended the first meeting of **50/50 in 2020**, hosted at the Julia Miles Theatre, home of The Women's Project. **50/50 in 2020** was founded by: Melody Brooks, Artistic Director of New Perspectives Theatre Company; Julie Crosby, Producing Artistic Director of The Women's Project; and Susan Jonas (Co-author with Suzanne Bennett of "The 2002 New York State Council on the Arts

Report on the Status of Women in Theatre"), who is on the faculty at Ithaca College.

50/50 in 2020's mission is: To work proactively for parity for professional women theater artists.

You can check out and join the Facebook page at: <http://www.facebook.com/5050in2020?ref=ts>

and visit our new blog at <http://worksbywomen.wordpress.com/>

I was very impressed with Julie Crosby's very clear call to action, to "put your money where your mouth is" (i.e. support women's work).

It's simple.

I decided to make my contribution to the **50/50 in 2020** campaign by creating a theatre-going group, first on Facebook and then on MeetUp.com, to see the work of women theatre artists. Our mission is to see as many productions written, directed and/or designed by women theatre artists as possible. To date we have 268 Theater Goers which we hope to grow to 1,000 members by this time next year. The group has seen 35 shows - with May being our best month yet – we saw seven shows! At least 50% of our productions are by League of Professional Theatre Women members

TESTIMONIAL:

Anne Hamilton dramaturged my play in such an exact and precise way that I was able to access her notes and complete my rewrite effortlessly. She highlighted the core of her concerns and communicated them to me so as not to destroy inspiration, but instead encourage me to do my best work; to say what I wanted to say without being told what I should say. Together we were able to build scenes and find character truths, motivations and clarity and fully develop them accordingly. Anne is probably one the best dramaturgs working in America and I could not recommend her highly enough."

Tina Andrews

NYC. Playwright of the upcoming drama CHARLOTTE SOPHIA, screenwriter of the Warner Bros. film, WHY DO FOOLS FALL IN LOVE, and winner of the Writers Guild of America award, and the NAACP Image award for the CBS miniseries "Sally Hemings, An American Scandal".

Our mission is to see as many productions written, directed and/or designed by women theatre artists as possible.

(sometimes more). That is, however, not a criteria - simply a happy accident!

We ask producers, artistic directors, theatre owners, etc. to fill out a form (provided by us) with their production's details, from which we create the posting for the "MeetUp". We ask for a minimum of four weeks' notice so that we can schedule efficiently. To date the group has been run by myself, producer/publicist Lanie Zipoy and actress Helen Stern. The productions which fit the criteria best are selected. They must be written, directed and/or designed by one or preferably more than one female theatre artist! You'd be surprised by how few Broadway shows, for example, hire women in these three categories.

We have been featured on Martin Denton's site: [nytheatre.com](http://www.nytheatre.com/nytheatre/poy_current.php) (http://www.nytheatre.com/nytheatre/poy_current.php)

and in *The Know* (http://web.mac.com/melmaxnyc/melissamaxwell.com/In_The_Know/Entries/2010/4/25_Theatre_by_Women.html)

It is important to note that Martin Denton has dedicated an entire section on his site to works written by women and has pledged to review of them as many of them as humanly possible this year. Check out the site and you'll see how well [nytheatre.com](http://www.nytheatre.com) is doing!

Something to think about:

According to Ellen Donkin's book **GETTING INTO THE ACT**, in one season in the late 17th century, a full third of plays in London were by women or based on works by them. In London's 1788-89 and 89-90 seasons, fewer than 10% were by women. In 1989 and 1990 slightly fewer than and slightly more than 10% in London were by women, while in the US, slightly fewer than 10% appeared in regional theatres and fewer than 5% appeared on Broadway. "After the initial decline in the early eighteenth century," Donkin writes, "the numbers have leveled out at seven to ten percent for the past two hundred years, as if an unofficial quota had been imposed."

Once we become a theatre-going group attending ten or more productions a month - serving 1,000

plus members (or more) - I feel it will be time to go to Phase Two of the initiative. This will be to encourage women across the country to start their own **Works by Women** theatre-going groups. Phase Three is to encourage the group to exist internationally outside the USA.

Check out and join **Works by Women** on MeetUp.com: <http://www.meetup.com/WorksbyWomen/>

SEE YOU AT THE THEATRE!

Ludovica Villar-Hauser is a director/dramaturg who has lived and worked in NYC for the past 25 years. She is originally from London and in a past life owned and operated the Greenwich Street Theatre, where she produced as well as directed. She very much enjoys focusing on the creative aspects of theatre and loves directing more than almost anything.

Join **Works by Women**:
<http://www.meetup.com/WorksbyWomen/>

Advocate through **50/50 in 2020**:
<http://www.facebook.com/5050in2020?ref=ts>

Follow **Plays by Women** at:
<http://nytheatre.com/nytheatre/bywomen.php>

Featured Book of the Month

In An Hour Books presents
Playwrights in An Hour Series

THERESA REBECK

By Alexis Greene

Available at: www.inanhourbooks.com

PLAYWRIGHTS IN AN HOUR is a series of 27 titles that focuses on the most-produced, studied and published playwrights, ranging from the ancient Greeks to contemporary authors. Each book is under 100 pages.

Hamilton Dramaturgy's Recent Projects:

Playwrighting:

- Two of my plays and a poem have been selected for the juried exhibition **TRANSITIONS** at Pen and Brush, Inc. in NYC. **ANOTHER WHITE SHIRT** (play), **THE STACY PLAY – A LOVE SONG – VOLUME I** (play) and **GONDOLIER** (poem) are appearing in the virtual exhibit at www.penandbrush.org through September 3rd. I read excerpts from both plays at the exhibition's opening on June 3rd. **THE STACY PLAY – A LOVE SONG – VOLUME I** is an expansion of **AND THEN I WENT INSIDE**, premiered by Kathleen Chalfant at the Cherry Lane Theatre last November. Thank you, Pen and Brush. I am truly honored.
- As a playwright member of NO PASSPORT, an unincorporated theatre alliance and press, I have read from my work in our monthly HIBERNATING RATTLESNAKES event. Plays include: **ANOTHER WHITE SHIRT**, **THE STACY PLAY**, as well as **TYRONE'S SLIDE RIDE**, a short, humorous/dangerous tale of gentrification in Brooklyn. Please join us at future HR events at the Nuyorican Poets Café, 236. E. 3rd Street (Avenues B/C) in NYC (www.nuyorican.org). Suggested admission is \$5.

Anne On the Air:

- My blog <http://hamiltondramaturgy.wordpress.com> features TheatreNow! podcasts as well as my columns on Healing through the Arts for opentohope.com and interviews given to various stations.
- On June 24th, I served as a guest commentator for the upcoming L.A. Theatreworks audio presentation of Lee Blessing's **GOING TO ST. IVES**. The topic was Mothers and Sons in Blessing's play, **OEDIPUS REX**, **THE GLASS MENAGERIE** and **ALL MY SONS**. The segment will be aired on NPR as a companion piece to the rebroadcast of the play, set for July 24th. Check my blog and website for the exact times and member station call numbers.

L.A. Theatreworks has a large catalog of audio recordings of important plays performed by leading actors. Its website is a terrific resource at www.latw.org.

- I launched the audio podcast series **TheatreNow!**, an oral history of leading American female theatre artists at <http://hamiltondramaturgy.wordpress.com>. The inaugural segment features playwright and librettist Quiara Alegria Hudes, who wrote **ELIOTT, A SOLDIER'S FUGUE**, and the libretto for **IN THE HEIGHTS** (2008 Tony Award winner for Best Musical, and 2009 Pulitzer Prize for Drama nominee). Please listen to additional guests already online including: Ruth Margraff, Claire Lautier, Valentina Fratti, and Catherine Filloux. Upcoming guests include: Yvette Heyliger and Yvonne Farrow (in post-production), Lynn Nottage, Danaï Gurira, Anne Kauffman and Maria Alexandria Beech.

Dramaturgy

- I served as a script development consultant to Tina Andrews for her groundbreaking period drama, **CHARLOTTE SOPHIA**. Charlotte was a Princess of Mecklenburg-Strelitz who became Queen of the United Kingdom as the consort of King George III. Please see the Testimonials section for Tina's comments on my assistance.
- I am currently approaching theatres hoping to gain a production for Warren Bodow's drama **FRONTING THE ORDER**, which I also dramaturged. The five character ensemble piece explores the ethics and practicality of using deception to gain a short term profit, and we see a premonition of the conflicts of our 21st century information age. Please send all inquiries to me at: hamiltonlit@hotmail.com. Warren is the retired President of radio stations WQXR and WQEW and received great reviews from The New York Times for **RACE MUSIC** last year on Theatre Row. The Cherry Lane Theatre will present a staged reading of his new play later this summer.
- Broadway legend George Marcy performed his musical play **THE BALLAD OF GEORGIE PORGIE** (co-written with Bob Goldstone, who also serves as Musical Director) on June 9th at Don't Tell Mama in NYC. Carol Lawrence and Chita Rivera were in attendance. George will perform the show again at DTM at 8pm on September 9th. Here are his comments: "Anne Hamilton, with her insight, creativity and knowledge, is responsible for guiding **THE BALLAD OF GEORGIE PORGIE** to where it is today." Tickets are \$20 through www.donttellmamany.com This show is terrific! Don't miss it!

LPTW Activities

- After a whirlwind year of serving as Co-Secretary of the League of Professional Theatre Women, I have resigned in order to focus on hosting and producing a new League oral history podcast series. I will interview League members in the audio series **LPTW Voices: Women Have Their Say**. Many thanks to the League for this opportunity, and also to all the Officers and Board members who serve our constituency so faithfully. I treasure my League membership.
- I still serve on the LPTW's Mentoring Committee under Chairwoman Margery Klain. The committee is dedicated to providing mentoring

Testimonial

"Anne is incredibly knowledgeable and thoughtful. During our consultation, she helped me tease out creative and realistic ways in which to apply my artistic and administrative skills in both commercial and nonprofit arenas."

Marcie Bramucci
Managing Director, Penobscot
Theatre Company
M.A. in Arts Administration,
Teachers College, Columbia
University

Burning An[swer]:

Q: I'm in my second year of college and a theatre major. Do you have any advice on how to become a dramaturg? – C.D., New Mexico, USA.

A: I'm glad you're interested in dramaturgy – It's quite a privileged profession because you're always learning, helping people, and growing personally. And you never stop until you die.

I hope that you will take literature, philosophy and history courses as well as theatre courses. It's very important for a dramaturg to understand how to analyze literature. I still feel thrilled when I analyze a theme in a play or a set of plays - for instance, I did an interview for NPR last week about Mothers and Sons in four different plays. And a paper I wrote about HAMLET when I was 17 years old in college helped me to gain admission to graduate school at Columbia University ten years later. The skills you learn now are the foundation for your future work.

So master all the tasks before you and - diversify! Exercise your curiosity and work on shows. That's the best training.

Email your burning question to Burning An[swer] at hamiltonlit@hotmail.com.

Testimonial:

It is my privilege to recommend Anne Hamilton, dramaturg, to everyone. For the past few years Anne's insight, expertise and humanity have guided my screenwriting to new heights! Her perceptions into storyline and characterization have opened new windows for me as a screenwriter. She is a willing and open-hearted mentor whom I trust completely to direct my writing.

Fran Tarr, NYC. Education Director, Atlantic Theater Company, NYC. Finalist - Roy W. Dean Film & Video Grant – BREAKING THE SURFACE and DECENT GIRL; Finalist - Sundance Screenwriting Institute – TOGETHER (Anne dramaturged) ; Finalist - New Harmony Institute – TOGETHER



Anne M. Hamilton, M.F.A., has nineteen years of experience in New York City, across the nation, and internationally. The Founder of Hamilton Dramaturgy, she has consulted with Lynn Nottage, Andrei Serban, the Joseph Papp Public Theater, the Harold Prince Musical Theatre Institute, Michael Mayer, Classic Stage Company, Jean Cocteau Repertory Theater, Leslie Lee, Andrew Barrett, the New York City Public Library's Schomberg Center for Research in Black Culture, and the University of Iowa Playwrights' Workshop. She worked for James Lipton (host and producer, **INSIDE THE ACTORS STUDIO**) for three years as the academic advisor to the graduate students and faculty at The Actors Studio Drama School in NYC. The Bogliasco Foundation of New York City and Bogliasco, Italy awarded her a fellowship in recognition of her personal contribution to the American theatre. She studied the philosophy of aesthetics at St. Catherine's College, Oxford University and was a NYSCA auditor. Hamilton is a graduate of Columbia University School of the Arts and holds dual citizenship in the United States and Italy. She is available for consultations in script development, production dramaturgy, and career development, through her website at www.hamiltonlit.com. Anne is a member of The Dramatists Guild of America, Inc.(DGA, www.dramatistsguild.com), Literary Managers and Dramaturgs of the Americas (LMDA, www.lmda.org) and is a past Co-Secretary of the League of Professional Theatre Women (LPTW, www.theatrewomen.org).

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Hamilton Dramaturgy is an international dramaturgical practice located in Bucks County, Pennsylvania on the East Coast of the United States. Also known as "The Genius Belt", this peaceful area filled with farms has been the home and workplace of the composers Oscar Hammerstein II and Stephen Sondheim, and the novelists Pearl S. Buck and James Michener.

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ScriptForward! is a free specialty E-newsletter offering easy and informative tips on how to advance your professional scriptwriting career now. It is intended as a helpful informational tool to those actively engaged in the writing arts. If you have colleagues or friends who would benefit from this e-newsletter, please feel free to forward it to them, as long as you pass it along in its entirety, with all accreditations, references and copyrights. Many thanks and All the Best!

Disclaimer – The opinions presented in ScriptForward! are those of the artists and guest columnists, and not necessarily those of Hamilton Dramaturgy.

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