THE SUBMISSION LETTER AND PRODUCTION RESUME

hough there is no right or wrong way to write a letter of introduction to your work, realize an effective submission letter should be short, professional, and with just enough information so the reader knows you've submitted exactly what was called for in the solicitation. And while it's tempting to entice the reader to want to read the script with an overly expressive narrative in your submission latter, consider that this is the first exposure to your writing (of any kind) that will be read by someone in the producing organization. Be mindful, then, how you represent yourself on paper, and allow your play or musical to speak for itself.

common question is often asked when writers construct a production resume: what do you do if you don't have a lot of readings or productions to list on your resume? Whatever you do, don't misrepresent yourself; don't say you've had a reading or a production that you haven't had. You'll eventually be found out and will look worse than someone who has a thin resume. If you don't have a lot of production experience with your writing, write a brief synopsis of each of the plays you've written, cite any classes or workshops you've taken as a playwright, and detail any other experience you have in the theatre (as stage manager, director, actor, dramaturg, etc.). People are more likely to be sympathetic to you being young in the theatre than they are to you being someone who misrepresents themselves.

more accomplished playwright's resume should list productions or readings of plays (by theatre and date), awards, grants, writers colonies, workshops, festivals, and any special recognition received as a writer. Give the reader a sense of the whole of your writing career, including memberships in theatre groups, professional organizations, and related writing work. Include your address and phone number at the top or bottom of your resume, on the cover sheet of your play, and obviously on the return envelope. Again, there are any number of variations on how to construct a writer's resume, but a template to inspire your thinking can be found on the following page.

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If you're not absolutely sure, call and find out if a genderambiguous name like "Terry" is a man or woman. It's a courtesy you should afford the person Always have your contact you're addressing. information somewhere to be seen and easily found. JANE DOUGH 1501 Montrose Houston, TX 77101 jdough@fakeisp.com 555-555-9723 January 1, 2016 Let your reader Terry Livington, Literary Manager know you read the Looking For a Name Theatre Company solicitation. If calling is not an Dallas, TX 22195 option, start the letter this way. Dear Terry Livington:) Let your reader know In response to your solicitation in the Dramatists Guild e-Newsletter you're sending them of December 15, 2016, I submit to you my full-length drama, Dearly the material they Departed, a play set in New Orleans in the aftermath of Hurricane Katrina. requested -- in this case, a full-length This play won the 2015 Jane Chambers Playwriting Award and was a drama. finalist for the Sundance Theatre Institute for Playwrights. A production resume, SASE, and synopsis are enclosed. If a detailed synopsis is Thank you for your consideration. requested, there's no need to go on about the Sincerely, play in the letter. If a detailed synopsis was Jane Dough not requested, describe the play more fully here. Let your reader know that you've sent all the support materials requested. Send a resume, regardless of whether they've asked or not. That way, you don't have to include too much personal information in your letter. It's always a matter of personal preference, but you can never go wrong with a closing that is short and clean.

Cite the name of the play and genre.

Note your most current address, phone number and email address. If they want to contact you, make it easy for them.

JANE DOUGH

jdough@fakeisp.com 555-555-9723 1501 Montrose Houston, TX 77101

Cite publications as if they were productions. Why not let whoever know that your work's been published?

Cite the name of

the theatre that

produced the play and where it

was produced.

Production History

(**Dearly Departed** (full-length drama)

Winner, Jane Chambers Playwriting Award (July, 2015)

Finalist, 2008 Sundance Theatre Institute for Playwrights (May, 2013)

Early scenes published in The Best Stage Scenes of 2008, Smith & Kraus, Inc. (April, 2013)

Forty-Love, Roger (full-length drama)

Winner, Arthur Ashe Award (July, 2012)

Finalist, 2008 Sundance Theatre Institute for Playwrights (May, 2012)

Silly Billy (ten-minute play)

Boston Theatre Marathon (May, 2010)

Daily Puppy Dot Com (full-length musical)

Summer Shorts Festival, Decatur, IL. (November, 2009)

Turnip Theatre Festival, New York City, Equity Showcase (September 2009)

Awards

Residency MacDowell Colony (January 2014)

Texas State Foundation for the Arts, Artists Grant (January, 2011)

The Young Playwrights Award, Texas Education Theatre Association (May, 2007)

Member Associations

Dramatists Guild of America, Associate Member Minneapolis Playwrights Center Writers Focusing Writers, Houston, TX Austin Scriptworks, Austin, TX

Education

MFA in Playwriting, University of Houston (with Edward Albee) (May, 2006) BFA in Acting, The University of Michigan (May, 2003)

Because a lot of theatres are specific about the kind of second production they'll provide, note the nature of the production.

Date your events from the most recent to the least recent.

Professional memberships, education, writers groups you belong to and the like should be noted.

List your degrees and any courses you may have taken related to play or music writing.