

*NANTUCKET THEATRICAL PRODUCTIONS*

presents

THE SIXTEENTH ANNUAL

**NANTUCKET SHORT PLAY  
COMPETITION AND FESTIVAL**

**RULES:** Plays may not have had an Equity run, nor be available for royalty payments through a major publishing house at time of submission. Equity workshop, showcase, or other non-equity shows are okay.

**LENGTH:** Less than 40 pages if properly formatted (see suggestions).

**SUBJECT:** Open.

**DEADLINE:** January 1, 2007

**FEE:** \$ 10.00 per play, no limit on number of entries.

**AWARD:** A \$200.00 award is given to the best overall play. A number of other plays are recognized for artistic merit and may receive full performances or staged readings during the course of the year 2007 Nantucket Short Play Festival or related venues. We generally perform one set of shows under the title 'Cupid's Nightmare' in February, one set of shows in June, and one set of shows in October. Readings are directed, rehearsed, and usually employ some blocking, sets, props, and costumes. NTP also performs several fully staged shows or staged readings at Pine Crest School, Ft. Lauderdale, FL at various times during the year.

**CONSENT:** Nantucket Theatrical Productions may perform armchair or staged readings of your play in the context of its judging process, festival, or related venues, during the year of submission. In the case of potential public performance, NTP makes every effort to contact the playwright by phone, mail, or e-mail, in order to give the opportunity to attend, but reserves the above-mentioned right to perform publicly if reasonable attempts to notify the playwright have failed. The playwright may withdraw a play from consideration at any time by notifying us.

**NOTIFICATION:** Generally a couple of months after submission.

**HOW TO ENTER:** Submit the following:

- 1) One copy of your play with name, address, phone, email, and copyright notice on title page.
- 2) Entry fee of \$10.00 per play, payable to Nantucket Theatrical Productions.
- 3) Cover letter including your name and address, and email address if you have one.
- 4) SASE. We prefer to communicate by email, but if written reply is desired do the

following: if reply only is required, send one business size Self-Addressed Stamped Envelope per play. or for email option see below.. If script return is desired, enclose script size SASE. Plays sent without SASE will not be returned and Nantucket Theatrical Productions assumes no responsibility for them. SASP for acknowledgement no longer necessary or even desirable if you have email.

SEND ALL MATERIAL to:

NANTUCKET SHORT PLAY COMPETITION

POB 480062

Ft. Lauderdale, FL 33348-0062

Attn: Jim Patrick, Literary Manager

e-mail = [playfestival@bellsouth.net](mailto:playfestival@bellsouth.net)

### **SUGGESTIONS:**

**Subject:** Any subject, any style. We feel that compelling characters are still at the heart of theatre. Engage us with the people, intrigue us with the conflict, entertain us with the dialogue, surprise us with the resolution, make us think after we've put it down, and you've probably written a good play.

**Length:** PLEASE DO NOT send plays longer than 40 pages . We will not consider longer plays for any reason. Our reasons are twofold: we can devote our resources to exposing more playwrights' works to the public in the short play format; and having set a length limit, it is unfair to judge longer plays against those that meet the guidelines.

**Production considerations:** Less is better. We select finalists strictly on the quality of the writing. However, simplicity enhances the likelihood of us being able to produce it. (And sometimes coaxes out better writing.)

### **FORMAT**

**Title page** should include the play title, your name, address, phone number, e-mail address, and a copyright notice. Make it as convenient as possible for us to reach you when we want to do your play.

**Set description, time and place, and complete character list** with very brief descriptions should appear on the next page, before the beginning of text. These descriptions can actually be a great opportunity to pique a reader's interest. Brief, evocative, perhaps even quirky descriptions give the reader a hint at your imagination. However - many of the best plays have very sparse descriptions (like gender and age only) - and simply let the characters speak for themselves.

**Well spaced, darkly printed, clearly legible.** Type size (12 point for text) and style are essential. Actors have to read these under poor lighting conditions, and while trying to move on stage and concentrate on the other actors. Straining to read the script can

seriously mar a performance. Parenthetical actor's business notes (particularly when placed within the dialogue, like this is) clutter the script, and are usually unnecessary if the writing is clear. **They are the number one reason for poor armchair readings!** They slow down or confuse the readers, and dilute the impact of the dialogue.

**A good format is:** Character name centered. Dialogue single-spaced below that, with margins about 2" from left edge of page and 1" from right. Double-spaced between characters and/or stage directions. Stage directions are single spaced and start about 3" from left margin and go to about a 1" right hand margin. Character names within stage directions are capitalized. **All of this effort is so that dialogue is visually distinguishable from stage directions, and so that characters can easily find their lines and business,** and is of immense help to directors and tech people when marking notes for light or sound cues, entrances or exits, or other actions.

**Binding:** Simple stapling at one corner is our favorite, followed closely by the cheap card-stock type folders with built-in brads and clear or colored covers. Spiral bound forces us to manually copy each page, and inflexible plastic covers are bulky and hard to handle.

**Postage:** Please send the cheapest way possible, even if you are nearing the deadline. It genuinely makes absolutely no difference to us when we get it or what condition it is in. Padded envelopes, ExpressMail, or Fedex are a particular annoyance.

### **2006 RESULTS:**

**1st - Interrupted Memories** by John Bohane of Nokomis, FL

**2nd - What are Words Worth to a Longfellow** by Carl Williams of Houston, TX

**3rd - Omaha** by Kenneth Cavender of New York, NY

#### **Finalists:**

**Flying Object** by John Bohane of Nokomis, FL

**Up on the Roof** by Shannon Reed of Brooklyn, NY

**Parental Guidance Suggested** by Louis Felder of Studio City, CA

#### **Semifinalists:**

**Shaking Hands** by Matt Hughes of Athens, OH

**The Shoe** by Ralph Tropf of Los Angeles, CA

**Afterwards** by John Zygmunt of Lake Elmo, MN

**Aida's Reprieve** by Reid MacCluggage of Englewood, FL

#### **The following were also performed in Nantucket:**

**The Crucifixion of Ira and Moe** by Lynn-Steven Johanson of Macomb, IL

**How I Got There** by Sheldon Senek of West Orange, NJ

**Faithful Servant** by Elena Naskova

#### **At Pine Crest School we have recently performed:**

**Perfect Meetings** by Seth Kramer of Chicago, IL

**Emily's Date** by Erica Feick of Woburn, MA  
**W.A.** by Tom Lavagnino of Beverly Hills, CA  
**His Critical Condition** by Carl Williams of Houston, TX  
**Fin and Euba** by Audrey Cefaly of Bowie, MD  
**Shoes on the Highway** by Maureen Brady Johnson of Oberlin, OH

**Past Winners:** (No individual winner named in 1992-93)

1992: **Too Many Sweets** by Georgia Morris, Vineyard Haven, MA; **Tea and Sympathy** by Theresa M. Senft, New York; **Clown in the Dumps** by Josh Liebster, Teaneck, NJ; **Maude** by Jennifer Lane, Nantucket; **I Shot an Arrow Through the Air** by Marc Bilgrey, Nantucket; **The Playground** by Jim Patrick, Nantucket  
1993: **Persephone's Mother** by Susanna Sturgis, W. Tisbury, MA; **Night Out** by Daniel Remmes, NYC; **When You Wish** by Marc Bilgrey, Nantucket; **Blue** by Michel McGee, Nantucket; **The Pain of Roast Pork** by Constance Alexander, Murray, KY  
1994: **Sweets** by David Scott King, San Francisco, CA  
1995: **Befriending Bertha** by Kerry Muir, NYC  
1996: **Speak the Speech I Pray You** by William Cameron, Washington, PA  
1997: (Tie) **Bothered** by Colleen Neuman, Greenleaf, WI; **The Dark Parent** by Victor Bravo, Richardson, TX  
1998: **Buford and Leroy** by Lynn-Steven Johanson, McComb, IL  
1999: **Mrs. Kaneshiro Sees God** by Barbara Hamby and David Kirby, Tallahassee, FL  
2000: **Mother Swings** by Mark Zeltner, Slippery Rock, PA  
2001: **The Coffin** by Larry Brenner, Holbrook, NY  
2002: **The View From Dunham's Bluff** by Philip Heckman, Monona, WI  
2003: **1-900-SEX-DATE** by Julian Olf, Amherst, MA  
2004: **She and He** by Judith Estrine, New York City  
2005: **Making Ends Meet** by Jim Gordon of Norwalk, CT