

Gary Garrison North Truro, MA

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OVERVIEW

For the last thirty-six years, my professional work (and creative life) has centered on being a playwright, educating and nurturing playwrights and administrating a variety of playwriting organizations, educational programs and theatre companies that promote dramatists and the development of new plays.

Dramatists Guild of America, Director, Dramatists Guild Institute, 2016 to 2021

Shortly before leaving the Dramatists Guild as one of its Executive Directors in 2016, I designed a progressive curriculum of continuing education courses for both member and non-member dramatists. Each semester we offer a variety of career and craft classes ranging from Masterclasses in playwriting to weekend-warrior classes focused on best business practices for working writers. I taught in the Institute as well as administrate the program. In five years, we grew from 6 courses a semester to 17.

Dramatists Guild of America, Executive Director for Creative Affairs, 2007 through 2016.

I had the most extraordinary opportunity of creating, crafting and defining a job that utilized my strengths as an administrator, educator, artist and arts advocate. My primary responsibility was to design and implement an on-going strategy that fulfilled the Guild's primary mission to be a true national service organization for dramatists. With a membership of just over eight thousand members, and an annual operating budget of 1.5 million, my most notable accomplishments were:

- A 28% increase in membership across the board.
- Regionalizing the country according to member populations; recruiting regional representatives who detail for the national office the inner-workings of the regional cultures. Our thirty-two regional reps originate educational programming unique to each region and report for our magazine, *The Dramatist*, sharing what local playwrights, artistic directors, theatres and producers are doing to nurture, promote and produce original work.
- The design, coordination and implementation of the Guild's first national conference, *Playwrights in Mind: A National Conversation*, in June of 2011. Over four-hundred Guild members nation-wide attended three days of seminars, panel discussions, performances, workshops and lectures conducted by such notable dramatists as Doug Wright, Marsha Norman, David Ives, Stephen Schwartz and Christopher Durang. Keynote speakers were Molly Smith, Todd London and

Julia Jordan. A second national conference was held in Chicago of 2013, and the third was in La Jolla, California in July of 2015.

- A complete reworking of all Guild publications including its bi-monthly magazine, *The Dramatist*, the Guild website, the bi-monthly e-newsletter and one of our most valuable benefits of membership, *The Dramatists Guild Resource Directory*, available in digital platforms and print-on-request.
- Creating the First Year Out program for fifteen notable MFA programs of dramatic writing across the country including Juilliard, Yale, NYU, Carnegie Mellon, USC and Northwestern. This program awards memberships to the Guild for graduate students and functions as a professional career advisor to students throughout their graduate training and during their “first year out.”
- Supervising, strategizing and designing a vibrant on-line media presence through Twitter, Facebook and Instagram.
- Developing programming across the country that satisfies dramatists’ needs for continued education and outreach in the field with director-dramatists exchanges, director-producer exchanges, Town Hall meetings, summits of local theatres, masterclasses in craft and the Dramatists Guild Institute.
- Strengthening or developing alliances with significant playwright organizations across the country actively engaged in developing new plays and supporting playwrights. To that end, the Guild now has a very strong relationship with New Dramatists, The O’Neill Playwrights Center, Chicago Dramatists, The Lark, The Minneapolis Playwrights Center, The Playwrights Foundation of San Francisco, Boston Playwrights, PlayPenn of Philadelphia and The Kennedy Center American College Theatre Festival.

Tony Voter, 2007 to 2021

As a voting member of the Tony Awards and a former member of the Tony Administration Committee (the body of artists and producers who regulate the Tony Awards), I was a Tony voter and fortunate to see all things on Broadway.

TheGoldberg Department of Dramatic Writing, Tisch School of the Arts, New York University, 1986 to 2016.

For twenty-five years, I was a faculty member and executive administrator responsible for the development and operation of a professional training program dedicated to the instruction of playwriting, screenwriting and television writing.

Administrative Assistant, 1986

Worked closely with the Chair on daily departmental operations. Coordinated special events, monitored matriculation, organized registration, maintained data bases on students, faculty and staff, wrote public relations material highlighting the department.

Program Coordinator, 1988-1991

With the faculty, developed and refined undergraduate and graduate curriculums, recruited potential instructors, monitored student matriculation, designed and implemented operational budgets. Created an ensemble of professional actors devoted to the development of new plays, The First Look Theatre Company. Created two additional production opportunities for playwrights: The Marathon Festival of One-Act Plays and our annual Ten-Minute Play Festival.

Program Director, 1991-1995

In addition to the above, supervised graduate assistants and work study students, functioned as the liaison to the film and theatre industry and initiated special programs of interest for the student population. Created an ensemble of professional directors devoted to the development of new plays. Supervised and produced all departmental productions of new plays including the Festival of New Works, the BFA/MFA thesis readings and the Ten-Minute Play and Screenplay Festivals. Supervised the renovation of our black box theatre and performance facility.

Associate Chair, full-time faculty, 1995-1998

In addition to the above, supervised different aspects of faculty life, reviewed and analyzed faculty evaluations, constructed production and operational budgets, hired staff and student work force, organized undergraduate and graduate admissions, counseled students and advised the Chair and senior administration on curricular and program issues. Also, planned and supervised a full season of departmental productions of new plays.

Artistic Director/Producer, 1998 to 2007

Formally created (and legitimized with Actors Equity) *The First Look Theatre Company* – a professional acting and directing ensemble of 160 actors and 40 professional directors designed for specific workshops and showcases in the department. Instituted our annual Screenwriting Festival. Supervised the production of the Goldberg Prize Winning Play. Worked closely with the Chair on reorganizing and reshaping both undergraduate and graduate curriculums. Began managing a significant production budget for all departmental events. Instituted a play development program for alumni: *The First Look@New Plays* program.

Master Teacher, Arts Professor, 2003 to 2005

Classes: Basic Dramatic Structure, The Drama Lab, Advanced Playwriting, Acting for Writers, Graduate Playwriting, Cabaret Theatre, Festival Theatre, The Collaboration Process, Video As a Tool and Art, Advanced Video Production and Developing the Screenplay.

Adjunct Instructor, Drama Lab, 2007 to January, 2016.

A semester-long laboratory for graduate dramatists to refine the craft of dramatic writing with professional actors and directors. The lab is offered in both fall and spring semesters.

The Kennedy Center, Washington, D.C. 2002 to the present. Program Director and Instructor for The Summer Playwriting Intensive.

A nationally recognized summer program offering advanced instruction in playwriting for aspiring playwrights selected from a talent pool throughout the country. Organize applications, review creative material, interview potential students, conduct instructional workshops on career development, conduct instructional workshops on craft
Responsibilities: coordinate with the Artistic Director event planning and curriculum. Instruction along with Martyna Majok, Rajiv Joseph, Caleen Sinette Jennings, Chisa Huthinson, Marsha Norman, Theresa Rebeck, David Ives, Steven Dietz, Lee Blessing, Melanie Marnich, Ken Ludwig, Naomi Izuka, Heather McDonald, Dael Olandersmith, Carlos Murillo, Mark Bly and others.

The Kennedy Center - American College Theatre Festival. National Chair, National Playwriting Program, 2002 to the 2005/6. National Vice-Chair April 1999 – 2002, Regional Chair 1995-1999.

Plan, innovate and implement playwriting programming for young academic playwrights on both a regional and national level of participation. This program, sponsored by the John F. Kennedy Center for the Performing Arts, involves thousands of college artists each year. Extensive travel, event programming, workshop design and implementation were all accomplished under a heavily monitored budget. As Regional Chair for New York, Maryland, Delaware, District of Columbia, New Jersey and Pennsylvania, performed oral and written critical analysis of college theatre productions in national competition for playwriting awards.

RELATED EXPERIENCE

Guest Artist/Lecturer, Universities

I've taught a variety of writing workshops, classes on the business of playwriting and often responded publicly to new, original work for:

Boston University (2017 to present)
Catholic University (2021-2022)
Tusculum University (2022)
Flint School for the Performing Arts (2022)
Alaska World Arts (2020-2022)
The University of Portland (2020)
Clemson University (2020)
University of Tennessee (2020)
Radford University (2020)
Texas Tech University (2019)
Oklahoma University (2017-2020)
Hollins University, (2018, 2019)
The Marfa Intensives (2016, 2019)
National Public Radio (2018)

Convivio, West Georgia - Postignano, Italy (2017)
Western Georgia College (2016)
Dramatists Guild Institute (2016 to 2021)
The Kennedy Center, American College Theatre Festival (1990 to present)
All Saints School – Fort Worth, Texas (2015)
The University of Texas at Austin (2006, 2009)
The University of the South (Sewanee Writers Conference), 2012-2016
Goddard College
Texas State University
University of Wyoming
University of Southern Mississippi
State University of New York, Brockport
Adelphi University
Kalamazoo College
Lamar University
Association for Theatre In Higher Education (ATHE)

Guest Artist/Lecturer, Workshops:

**Provincetown Playwrights Lab (2023), Sarasota Area Playwrights, (2022),
Some1Speaking Writing Workshops, NYC (2022), Austin ScriptWorks (2021),
Baltimore Playwrights, (2008, 2011), Inkwell Theatre Company, Washington, D.C.,
(2008, 2011).**

Shorter Isn't Easier. A workshop on crafting, drafting and completing a ten-minute play.

**Alaska World Arts Conference, 2022, New Directions/Psychotherapists of
Washington, DC, 2021**

A writing workshop for creating story through character.

The Last Frontier Theatre Conference, Valdez, Alaska 2005 - 2018. Featured Artist.

Taught workshops in dramatic structure, building character, the business of playwriting and collaboration for playwrights of all ages from all over the country. Also participated in one-on-one and group response sessions with playwrights on various drafts of their plays.

Sewanee Writer's Workshop, 2008, 2009, 2010. 2014 Guest Artist.

Workshop for Sewanee dramatists on the essential tools for sustaining a career in dramatic writing.

CityWrights, 2012, 2014, Guest Artist.

Workshops on self-production, comedy writing, business issues of dramatists.

Southeast Theatre Conference, 2004, 2006, 2008, 2011. Featured artist.

Workshops taught on various issues of the business of playwriting and writing the 10-minute play. Respondent to the SETC 10-Minute Play Festival.

Association for Theatre in Higher Education, 1997 – 2004, 2009-15. Guest Respondent.

Respondent to the national conference's 10-Minute Play Festival.

The Playwrights Forum, Washington, D.C., 2001 – 2003, 2009. Guest Speaker, Keynote Speaker, 2009.

Topics included marketing a career as a playwright, writing and producing the ten-minute play and resume-building experiences.

University of Southern Mississippi, February 2007. Guest Artist and Lecturer.

Inaugural year for a playwright-in-residence program; taught workshops, attended readings of student plays and met with the faculty to discuss ways of growing the program.

Georgia Theatre Association (2004) and Texas Educational Theatre Association, (2002). Guest Artist.

Workshops taught in the ten-minute play and marketing a career in playwriting.

ARTISTIC LEADERSHIP, THEATRE:

Playwrights PlayGround, Founder and Artistic Director, 2003 to 2015.

Production company focused on developing the work of playwrights over the age of forty. Workshops and staged readings lead to a showcase production. Re-sponsible for all organizational and budgetary aspects of the company, as well as maintaining its artistic mission.

Michigan Ensemble Theatre, 1985 to 1992, Artistic Director.

M.E.T. was a non-Equity, then Equity summer stock theatre dedicated to community awareness of social and political issues through theatrical entertainment in Traverse City, Michigan. Responsible for all production considerations: casting, production schedules, hiring of artistic personnel, negotiating contracts, creating and monitoring show and season budgets, liaison with arts organizations and educational institutions, development and maintenance of a community outreach program, and the development of an educational component of the theatre. Representational work: *Children of a Lesser God*, *Broadway Bound*, *The Musical Comedy Murders of 1940*, *The Boys Next Door*, *A Chorus Line*, *Evita*, *A...My Name is Alice*.

New York Repertory Theatre Company, 1989 -1991. Artistic Director.

Artistic leadership of this Off-Off Broadway theatre company dedicated to nurturing the multi-disciplined theatre artist (i.e., writers who act, actors who direct, directors who design, etc.); five mainstage shows per season in addition to a late night Cabaret series and play development program.

Pulse Ensemble Theatre, NYC, 1987 - 1989. General Manager and Co-Founder.

Administrative and creative responsibilities for this Off-Off Broadway theatre designed to encourage ensemble acting in response to over-exposure of acting classes and showcases.

OTHER:

The Provincetown Theatre, Co-Curator, Winter Play Dates, 2019 to present.

With Artistic Director David Drake, we curate a reading series for playwrights both locally and nationally. Particular attention is given to BIPOC and local artists.

Finalist Judge, Reader

The Yale Drama Prize, The Paula Vogel Prize for Playwriting, The Stanley Drama Award, The Eugene O'Neill Theater Center, Dorset Theatre Festival, The Source Theatre Festival (Washington, D.C.), The Mark Twain Comedy Award in Playwriting (The Kennedy Center), KCACTF National Ten-Minute Play Award, The Massachusetts Cultural Council on the Arts, The Hopwood Award – University of Michigan.

The Loop, Founder and Editor, 2005 to 2009.

Bi-monthly internet magazine devoted solely to issues concerned with the development of new plays and the journey of a working playwright. Each issue routinely dealt with inspiration, motivation, writer insecurities, collaborations, destructive dramaturgy, readers fees, production opportunities, craft, formatting, when and how to secure an agent, publisher, etc. Membership grew over four years to four thousand subscribers.

HOMOgenius Theatre Festival, 2002 – 2003. Producer.

Produced short-play festival for gay, lesbian, bisexual and transgendered playwrights for Manhattan Theatre Source. Supervised all aspects of production.

The Signature Series, Lamar University, 2000 to 2005. Creator.

An initial offering of forty-seven autographed plays gifted to the university in honor of a thriving educational theatre program. Arthur Miller, Tony Kushner, Marsha Norman, Wendy Wasserstein, John Guare, Pete Gurney, Paula Vogel, Athol Fugard, Lanford Wilson and Terrence McNally were some of the playwrights in the original offering. Each

subsequent year, I contributed an additional three autographed plays from our country's leading dramatists plus a reading copy for students.

PUBLICATIONS

BOOKS:

A Younger Ten: Writing and Producing the Ten Minute Play, Hackett Publishing Company, January 2020.

A More Perfect Ten: Writing and Producing the Ten-Minute Play, Focus Publishing, 2008. Hackett Publishing Company, 2015 to the present. Fourth edition.

Verticals and Horizontals, a compilation of my ten-minute plays that have been produced throughout the country. Original Works Publishing, 2014.

The New, Improved Playwright's Survival Guide: Keeping the Drama in Your Work and Out of Your Life, Heinemann Press, fall 2005.

Perfect Ten: Writing and Producing the 10-Minute Play, Heinemann Press, fall, 2001.

The Playwright's Survival Guide: Keeping the Drama in Your Work and Out of Your Life, Heinemann Press, fall 1999.

EDITOR, FORWARDS AND INTRODUCTIONS:

Forward, *WE/US: Monologues for the Gender Minority*, Debbie Lamedman, editor, Smith & Krause, publisher, Fall, 2022

The Kennedy Center Presents: The Best Student Plays of 2006, introduction by Neil LaBute. Editor, BackStage Books, March, 2006.

Monologues for Men by Men, Volumes 1 & 2, co-edited with Michael Wright, Heinemann Press, summer 2002, summer 2003.

Introduction, *Shoes on the Highway*, by Maureen Brady Johnson, Heinemann Press, 2006.

Introduction for Michael Wright's *Playwriting in Process*, Heinemann Press, Fall 1997.

CONTRIBUTIONS:

The Playwright's Toolbox, Justin A. Maxwell, editor. "Uniquely You," Applause Books, 2023.

Experiential Theater: Praxis-Based Approaches to Training 21st Century Theatre Artists, Editors William W. Lewis, Sean Bartley. "Reconfiguring Narrative and Dramaturgy," Routledge, 2022.

The Dramatist. Over 50 published articles relating to the field of playwriting (craft, inspiration, writer's block, self-production, agenting, etc.), 2007-2017.

Playwriting Master Class, The Personality of Process and the Art of Rewriting, Michael Wright, 2000. Chapter Four: *Gary Garrison, Cherry Reds*.

Encyclopedia entries on Lanford Wilson, Terrence McNally and Charles Ludlam for *Notable Gays and Lesbians in American Theatre History*, University of Michigan Press, 1997.

PLAYS IN ANTHOLOGIES:

Gawk, The Tusculum Review, Tusculum University, 2021

Storm on Storm as part of the *Best Short Plays of 2015*, Lawrence Harbison, Editor, Smith and Krause, Inc.

Ties That Bind, Verticals and Horizontals, Storm on Storm, Dump, Game On as part of the Boston Theatre Marathon's Annual Anthology of collected short plays, Smith & Krause, publisher, 2008-2014.

Dump, as part of The A-Train Anthology, Playscripts.com, 2008.

Oh, Messiah Me, one-act play included in Curtain Down, an anthology of short plays, June 2006.

New One-Act Plays for Acting Students, edited by Deb Bert and Norman A. Bert, Meriwether Publishing Ltd., 2002. Included in this anthology is *Does Anybody Want A Miss Cow Bayou?*

Gawk, published in A Grand Entrance: Scenes for Mature Actors, Dramatic Publishing Company, Fall, 1999.

When A Diva Dreams, various monologues published in The Best Women's Monologues, 1997, Smith & Kraus, Inc., August 1998.

We Make A Wall, scenes published in The Best Stage Scenes, 1997, Smith & Kraus, Inc., August 1998.

We Make A Wall, two monologues published in The Best Men's Stage Monologues, 1997, Smith & Kraus, Inc., August 1998.

Does Anybody Want A Miss Cow Bayou? in Does Anybody Want A Miss Cow Bayou and Other Plays from the New Play Development Workshop, October 1997, Texas Tech University Press, Jeffery Elwell, editor.

When A Diva Dreams -- A Playwright, A Play, The New York Native, October 1996.

Does Anybody Want A Miss Cow Bayou, published in *The Buffalo Press*, Fall 1990 Issue.

PODCASTS:

American Theatre, The Subtext, Brian Polk, moderator. *More than Ten-Minutes with Gary Garrison*, July 2022

James Elden's Playwright's Spotlight: *Artistic Statements, Achieving Dimension and the Great Elevator Play with Gary Garrison*, November 2022

Hey, Playwright! With Tory and Mabelle: *Episode #62*, March 2022

AWARDS:

The Gary Garrison Award for Ten-Minute Plays, Tusculum University, bi-annual award beginning April 2023.

The Milan Stitt Outstanding Teacher of Playwriting, The Kennedy Center, 2016

Kennedy Center Honors: *The National Gary Garrison Ten-Minute Play Award*, awarded and named by the John F. Kennedy for the Performing Arts, KCACTF, 2014.

The Lilly Award, recognition of contributions to female playwrights and gender parity named after Lillian Hellman, 2013.

Outstanding Teacher of Playwriting, Association for Theatre In Higher Education, 2006.

AS MEMBER

Truro Playwrights Collective
Dramatists Guild
Board of Advisors, Playwrights Local 4181, Ohio
Board of Advisors, Last Frontier Theatre Conference,
Board of Advisors, Inkwell Theatre Company, Washington, D.C.
Editorial Board, *Creative Screenwriters*, (national quarterly publication)
Ambassador, Association in Theatre for Higher Education
Kennedy Center/American College Theatre Festival
Manhattan Theatre Source - Board of Directors
Metropolitan Playhouse, New York City - Advisory Board
Circle Repertory Theatre Company - Playwrights Unit

EDUCATION

Ph.D. The University of Michigan, Ann Arbor
Major: Theatre, Directing
Minor: Theatre, History/Criticism
Dissertation: Lanford Wilson's Use of Comedy and Humor

M.S., North Texas State University, Denton, Texas
Major: Theatre, Acting/Directing
Minor: Interpersonal Communication, Oral Interpretation
Thesis: An Examination of Comic Techniques in Selected Works of Neil Simon

B.S., Lamar University, Beaumont, Texas
Major: Theatre, Acting
Minor: Interpersonal Communication

REFERENCES – Gary Garrison

Marsha Norman, Council member
Dramatists Guild of America

Doug Wright, Council President
Dramatists Guild of America

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Gary Sunshine, playwright
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Anton Dudley, playwright
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For a production resume of my plays, reviews and other writings, visit my website at:
www.garygarrison.com or <https://newplayexchange.org/users/22439/gary-garrison>