



## **SHOW ME THE MONOLOGUE PLAYWRITING COMPETITION AND RESIDENCY PROGRAM**

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**Fill out and email by 12/22, attach a RESUME or CV, to [info@ppadc.org](mailto:info@ppadc.org)**

### **SMTM PROGRAM 2021-22/QUESTIONS & INTAKE FORM**

1. Where are you in the development process with the work you submitted?

I'd say I'm 90% there with this piece. I've been working on this play for over a year with The New Jersey Play Lab, and I feel I'm getting pretty close to where I want it to be.

2. Have you worked with a dramaturg in the past? If yes, what did you gain.

As I mentioned above, I was in residency with The New Jersey Play Lab with this play for over a year. During that time, I worked with my dramaturg, Cheryl Katz, who was invaluable in helping me completely restructure scenes 2, 4 and 6, both to clarify their themes and heighten their tension. She also recommended helpful tweaks and revisions to the other scenes as well. Our process was incredibly detailed and rewarding.

3. How would you define collaboration and what type of collaborator are you?

Writing is a lonely endeavor, so I appreciate the chance to work with like-minded theater professionals. For me, collaboration means having everyone on a team direct their individual talents toward achieving a common goal. For my own part, I am open-hearted and generous when collaborating.

4. Describe your ideal collaborator (e.g., producer, director, dramaturg, scenic designer)  
What qualities does she/he/they have?

Cheryl Katz was an ideal collaborator. In our work together on this play, she made concerted efforts to understand my vision for the play and always structured her advice to help serve that vision. She was forthright in stating when she felt some dramatic element didn't work and was extremely perceptive in offering potential solutions.

5. Why this play, why now and who is the audience for your play?

I believe that contemporary progressivism (i.e., "wokeness") is taking on the trappings of a pseudo-religion, both in its missionary-like certainty of its own values and its intolerance of opposing beliefs. This, for me, is the most important social issue of our day. I want to satirize the extreme aspects of this ideological movement to help reduce its social power.

I'd say the audience for this play is any theater-goer who is interested in contemporary social issues and who also has a healthy sense of humor.

6. What are your other artistic skill sets?

I have acted in the past, though I'm far from good. I can also tell jokes.

7. If given the opportunity for a 1-yr residency, please describe (in 250 words or less) how you would use this time/opportunity?

To be honest, I'm not certain I need an entire year for a residency because (as I stated above) I feel this play is relatively close to being done. I don't think any major revisions are necessary at this point. However, I am interested in revisiting scenes 2 and 6 (along with Glenn's long monologues in scenes 3 and 5) to see if they are working dramatically. Do the scenes build and successfully retain/release tension? Can they be tightened? Is my dialogue too didactic or too "on the nose"?

Also, I'm always on the look-out for more jokes whenever I can squeeze them in.

If I were accepted by PADC, I'd like to work with a dramaturg to address the issues above. I'm also very eager to start working with actors. I feel I'm close to the point where I'd greatly benefit to get the thing up on its feet – this would do the most to reveal its strengths and weaknesses.