



THEATER RESOURCES UNLIMITED
HELPING PRODUCERS PRODUCE

**Producer Development & Mentorship Program (PDMP)
Master Class Submission**

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Fill out and email by 8/31, with a RESUME, to TRUMentor@gmail.com

PDMP MASTER CLASS 2021-22/Fall QUESTIONS & INTAKE FORM

1. Provide a description and plan for the project you are currently working on, and what you want to continue working on in the Master Class this coming year, with the guidance of your program directors. Make goals as specific and actionable as possible. (Use the Executive Summary outline on p. 2 to help organize this.)

I am developing my family musical starring Singularity and their teenage Galaxies. [ELLIPSES](#) follows their quest to undo the Big Bang after Gravity (the dog) sets it off. ELLIPSES had a yearlong development in Atlanta under [Working Title Playwrights](#), culminating into a reading attended by fifty artists. The family audience praised it for being a unique story that instills an enthusiasm for science and reflection on family.

I strive to receive feedback from part 2 of TRU's How to Write a Musical That Works workshop after having participated in part 1. My next step is to produce a live reading with two rehearsals, budgeted at \$4,200. My eventual steps are bimonthly workshops. To make this happen, I'd need to partner with theatres and spark relationships with co-producers. Under the guidance of Jane Dubin and Jennifer Isaacson, I may chart a hypothetical development path in the New York area and ultimately determine what types of theatre (commercial, non-profit, regional) to prioritize for ELLIPSES.

2. List 10 actionable objectives for the class - (not goals, but what you can check off a list - meet 3 investors, interview directors, find 5 theaters for my show, make a pitch deck, etc.)

a Meet one-on-one with the other 9 producers in class

b Read or attend each producer's shows and provide feedback if requested

c Make a pitch deck

d Draft a two-minute pitch; practice with classmates



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- e Chart a two-year development path
- f Meet at least 1 agent
- g Reach 1,000 followers on ELLIPSES's [Instagram](#)
- h Produce a Thursday developmental reading under CreateTheater ETC
- i Coproduce a small reading of a classmate's project
- j Interview an entertainment lawyer

3. Why would you be one of the 10 best choices for the Master Class?

One out of ten writers in our spaces are working in fields that seem unrelated to theatre. Bridging the performing arts and STEM, I would produce real positive impact. The stories I write are one in a hundred, whether it is about subatomic particles going to college in an Accelerator or about a family of Galaxies trying to undo the Big Bang. The assignments under the Master Class may only be a fraction of thousands of hours of effort into ELLIPSES, but the class discipline will cut the thousands of hours ahead. I would be one of the best choices for the Master Class as I'm always present for TRU's mission and brought diverse and innovative practices into the theatre field.

EXECUTIVE SUMMARY OF YOUR PROJECT:

What is the project (include tagline description and VERY brief synopsis)

An epic science mythology that centers family and the coming-of-age theme, ELLIPSES stars Singularity and their teenage Galaxies and follows their quest to undo the Big Bang, after Gravity (the family dog) sets it off.

What is the development history?

From 2020 to now, ELLIPSES has been developed in readings and workshops at Working Title Playwrights in Atlanta and Theater Resources Unlimited in New York City. ELLIPSES received a total of two hours-worth of audience feedback.



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Who are key people (writer, director, general manager, attorney, mentor, etc.)?

The attached dramaturg is [Jordan Alexandria Ealey](#). The director I have had worked with is a filmmaker. I do not have a stage director yet, but I am looking for one who has the stage experience. I would like to meet a general manager and attorney, too.

Why this show? Why now?

At our July 15th talkback, the audience praised it for being a musical that does not require knowledge of science. We have received emails that highlight the heartfelt dialogues that remind viewers of times when they moved away from their families.

It is a family piece which can be performed in many places that is scientifically legit and instills a curiosity in teens to dive into astronomy and will heighten family engagement. ELLIPSES is a much-needed reminder now that we may grow more isolated in the outer space that we're in, but we can get through it with family.

Who is your target audience?

Family audiences who would also be drawn into productions like *Beauty and the Beast* or *Seussical*. Young adults would be drawn into the dark and fantastical elements.

What is your next step/ultimate goal?

The next step is a live reading staged in a theatre venue, perhaps in a festival lineup. The following steps are bimonthly workshops in partnership with a theatre or incubator.

How will you accomplish your goal and how much will it cost?

I will accomplish the goal of a live reading by working with theatre communities that I am a distinguished member of: Cate Cammarata's CreateTheater's Experts Theater Company in New York and Working Title Playwrights in Atlanta. Respectively, they have relationships with Theatre Row and Atlanta-based theatres.

The cost to produce the reading is at least \$3,700. This estimate is based on the [budget](#) from our concert reading in July 15 of 2021 and now accounting for the rental of a theatre venue.



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If your original Intake Form has no need for changes, you can resubmit it, or ask us to submit to Master Class program director. Otherwise, please update and answer all of the following questions. And if you are new to the program, or if your answers may be different than when you originally applied, please fill out the following:

1. Why are you interested in being a producer? Do you think this is something that you would like to do full time? Or in addition to other theater-related work? Has your answer changed since you originally applied?

Theatremakers help other theatremakers. As a theatremaker, I strive to welcome outsiders from culture to occupation. I also hope to help established writers dive into the sciences authentically. I am interested in advancing scientific and Eastern causes as a producer, much like what I have been doing as a dramaturg and musical writer.

2. Is there an area of producing that particularly interests you? (Not-for-profit or commercial? Musical or non-musical? Other areas of the performing arts? Tours? Events?) Has your answer changed since you originally applied?

STEM-related stories, educational programs, and science fiction interest me. I lean more towards musicals. I am drawn to interdisciplinary projects.

3. Do you have a project you are currently working on? If so, please tell us your plans for it. (Please include what form of ownership or option you have, if any.)

Yes, ELLIPSES. My eventual plans are to produce bimonthly workshops under a festival model like [Undiscovered Countries'](#) Infinite Festival. I must first connect with a non-profit theatre or incubator. I strive to receive funds through grants from [Opera America](#) and [American Theatre Wing](#), and through communities that I have virtually built in Atlanta and New York. I have full ownership of the musical. I hope to learn about co-producer agreements and offering papers.

4. What theater-related producing experience or training have you had, including CTI or other educational programs, or years of actually producing? (You may attach a resume)

Resume attached. 2 years of experience in production; concentration: virtual musical theatre.

5. What other theater-related positions have you had? (You may attach a resume)

Resume attached. Associate Producer of [Reach For It](#). Apprentice of [Working Title Playwrights](#).



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6. What experience do you have in business? In particular, what business skills do you have that you feel will be helpful for you as a producer?

Fundraising: Calls/Emails | Marketing and advertisement: Web Development & Graphic Design

7. What do you think you (specifically you) need to learn to become a successful producer? Has your answer changed since you originally applied?

I need to learn how to naturally create and keep relationships with non-profit theatres and start relationships with co-producers.

8. What would you hope to get from a mentorship, if you qualify for one?

Alongside a mentor, I hope to be given mock conversations that is akin to the relationship between a) an executive producer and an associate producer and b) two co-producers.

9. If we are able to arrange it, how long would you ideally like to be mentored?

Ideally, I request to be mentored bimonthly for the entire semester.

10. Please list a set of specific goals, and/or things you would like to learn in your mentorship, should we provide one for you. If possible, list them in order of importance, the most important goal being first. (Do not feel obligated to list more than 2 or 3; or list as many as you would like. You set the goals for your program.)

a. Partnership with non-profit theatres

b. Co-producer agreements and offering papers

c. Marketing and advertisement

d.

e.

f.

g.