



Producer Development & Mentorship Program (PDMP) Master Class Submission

Name: David Quang Pham

Phone: 616 818 5413 Email: davidquangpham@outlook.com

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.

My next step is to coproduce a live 3-day workshop (two rehearsals, one 30-minute showcase) in the Washington, D.C. area, budgeted at \$17,311. To make this happen, I look to partner with [ViOp Productions](#) and receive funding from OPERA America's IDEA Grants (Inclusion, Diversity, Equity, and Access). The invited audience will include the University of Maryland Department of Astronomy and School of Music. Under the guidance of Jane Dubin and Jennifer Isaacson, I may chart a hypothetical development path in the DC or 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; read/attend their work

b Make a pitch deck

c Draft a two-minute pitch; practice with classmates

d Chart a two-year development path (version 1: Washington, D.C. ver2: NYC)



Producer Development & Mentorship Program (PDMP) Master Class Submission

Name: David Quang Pham

- e Budget a DC-based 3-day workshop: 2 rehearsals, 1 30-minute showcase
- f Connect with 3 theatres in the Washington, D.C. area
- g Interview Maryland-based [directors](#)
- h Interview Maryland-based [music directors](#)
- i Reach 1,000 followers on ELLIPSES's [Instagram](#)
- j Meet at least 1 agent

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 their family dog Gravity 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.



THEATER RESOURCES UNLIMITED
HELPING PRODUCERS PRODUCE

Producer Development & Mentorship Program (PDMP) Master Class Submission

Name: David Quang Pham

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

The attached dramaturg is [Jordan Alexandria Ealey](#). The attached facilitator/general manager is [Jay Lucas Chacon](#). 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 three-day workshop funded by OPERA America and facilitated by ViOp. It looks to be staged in a theatre or church venue within the D.C. area, perhaps at [St. Augustine's Episcopal Church](#) or the Barney and Bea Recreation Center.

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

I may accomplish my goal by working with collegiate faculties that I am connected with: UMD; and theatre communities that I am a distinguished member of: Cate Cammarata's CreateTheater 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 \$17,311. This [budget](#) is built alongside the minds of art administrator Jay Chacon and dramaturg Jordan Alexandria Ealey.



Producer Development & Mentorship Program (PDMP) Master Class Submission

Name: David Quang Pham

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'm interested in advancing scientific and Eastern causes as a producer, much like what I've 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.)

ELLIPSES. My plans are to develop it through university residencies, partnering with the STEM and Asian studies faculty. Then we look to be backed by Beth Morrison for showcases at HERE. My hopes are to build an audience that appreciates the unique cosmic themes streamlined through Chinese opera music that is entirely ingrained in a familiar family drama. 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, soon Washington, D.C. 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 linked](#). 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 linked](#). Associate Producer of [Reach For It](#). Apprentice of [Working Title Playwrights](#).



Producer Development & Mentorship Program (PDMP) Master Class Submission

Name: David Quang Pham

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 build 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.