

Jack Novak

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Washington, DC

FULL-LENGTH WORKS:

A Decade of Wandering Cycle of 5 short plays, 90 min., 2-4M/2-4F

- Production – **St. Bonaventure University**, 2016
- Reading – **Filament Theatre Ensemble**, 2013
- Workshop, Staged Reading – **Northwestern University** (Agnes Nixon Playwriting festival), 2009

The Great Lieutenant Sprinkle Didn't Save Me 90 min., 2M/1F

- Workshop, Reading, & Production – **Field Trip Theatre**, 2015

Journeying Jack TYA (Elementary), 75 min., 2M/Ensemble

Written with David Novak

- Staged Reading – **Asheville Creative Arts**, 2015

Fanatics Musical for young actors (Middle School), 90 min., 3M/19F (flexible)

Music by Alexandre Abdoulaev

- Production – **Imagination Stage** (Speak Out Onstage Ensemble), 2015

Interface Musical for young actors (Middle School), 90 min., 4M/18F (flexible)

Music by Linda Ng

- Production – **Imagination Stage** (Speak Out Onstage Ensemble), 2014

Alice and Me! Interactive TYA adaptation (Elementary), 45 min., 1F/Ens.

- Production/Tour – **Filament Theatre Ensemble**, 2011

The Ignorant Intelligent 60 min., 3M/3F

- A woman fights for her identity in a refugee camp. Unproduced.

Transferal 90 min., 2M/2F/1Any

- A young woman grapples with death. Draft in progress. Unproduced.
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SHORT WORKS:

Crazy Weird 35 min., Ensemble

- Workshop – **Adirondack Shakespeare Company**, 2016

Detective Kelcey and the Equinox Paradox 10 min., 2M/3F

- Production – **Imagination Stage** (Play in a Day), 2016

back to the island 10 min., 1-2M/2-3F/1Any

- Production – **Rorschach Theatre** (Klecksography festival), 2015

Piecing It Together Musical, 10 min., Ensemble >5

Written with Megan Godfrey, music by Samatha Moroney

- Production – **The Bishop's School** (24-hour play festival)
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SHORT WORKS: (continued)

<i>Ultimate Success Story</i>	10 min., 1M/1F
<ul style="list-style-type: none">• Reading – Kennedy Center (Page-to-Stage festival), 2012	
<i>Love in Two Dimensions</i>	10 min., 1M/1F/1Any
<ul style="list-style-type: none">• Production – Mercury Players Theatre, 2009	
<i>The Seed</i>	10 min., 1M/1F
<ul style="list-style-type: none">• Two teenagers face the realities of becoming pregnant. Unproduced.	
<i>Panel Play</i>	10 min., Ensemble of 5
<ul style="list-style-type: none">• Four middle school boys discuss the world's most pressing issues while playing video games. Unproduced.	

OTHER CREATED WORKS:

<i>Fox Cried</i>	Devised with Ethan Foote & Jane Claire Remick, 60 min., Ensemble of 3
<ul style="list-style-type: none">• Production – Self-produced at Back Alley Theatre, 2015• Production – Source Festival (Artistic Blind Date), 2013	
<i>From the Circle</i>	Devised storytelling performance, 60 min., Ensemble of 5
<ul style="list-style-type: none">• Production – Filament Theatre Ensemble, 2011	
<i>James Bond in: Nickle and Die</i>	Improvisationally devised, 30 min., Ensemble of 3
<ul style="list-style-type: none">• Production – Annoyance Theatre, 2011	
<i>Untitled Shakespeare Project</i>	Dance Film, 45 min., Ensemble
<ul style="list-style-type: none">• In rehearsal for production – Veronika Farkas Dance, 2016	

AWARDS

Aurand Harris Memorial Playwriting Award – *Journeying Jack*, 2016

New England Theatre Conference

- Reading at NETC annual convention.

First Place in One-Act Category, Dramatic Writing Competition – *Crazy Weird*, 2016

Adirondack Shakespeare Company

- Workshop.

Agnes Nixon Playwriting Award – *Tales from the Decade of Wandering**, 2008

Northwestern University

*retitled "A Decade of Wandering"

- Development culminating in staged reading.
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EDUCATION

Northwestern University

Bachelor of Science, Theatre (Cum Laude) 2009

- Professor of Playwriting – **Laura Schellhardt**
 - Workshops with **Sarah Ruhl, Mickle Maher, Philip Dawkins.**
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Artist Statement

I have committed myself to working in the theatre because I see it as my way to contribute something of value to the world. I believe strongly that—just as science and medicine preserve our physical health—theatre preserves our metaphysical health. The stories we tell shape our perspective on the world, and reveal our true beliefs. Therefore, playwrights, as storytellers, have a responsibility for the content they produce. I believe we must be conscious of our audience when crafting the images we aim to put on stage. We must explore underrepresented perspectives. We must be careful not to create propaganda by telling one-sided stories, or by manipulating the audience's emotions. We must create serious, quality work for young audiences that does not underestimate them. Furthermore, we also have a responsibility to consider our theatre communities when creating work. For example, if there are more female-identifying actors available to us than male, does it really make sense to write more plays with mostly male characters? It is especially clear to me, in the current state of our country, that these considerations are vital to our artform's relevance.

My voice is heavily influenced by my exposure to mythology and folklore, as the son of a professional storyteller. I also have a love of the fantastic—science fiction, superheroes, and the like. As such, I am drawn using magical elements in my work. However, I also love the works of Chekhov and Shaw, as well as contemporary naturalist writers like Annie Baker. I find myself swinging between these two poles—the fantastic and the naturalistic—in my writing. I also have an appreciation for work that does not underestimate the audience. I believe human beings are naturally imaginative, and therefore they are able to read into situations and draw a great deal out of relatively little information. In fact, I think theatre is more successful when the audience's own imagination is engaged. I also trust actors and directors to do their work analyzing my words. I try to write efficiently and openly, so that the story and characters are clear, leaving room for the creativity and interpretation of my collaborators

Statement – Why I am Applying for the Core Writer Program

I have been out of college for nearly eight years now, and I have been working steadily as both a playwright and actor. I am now at a point where I am turning more focus to my writing, and looking to move into the next phase of my career. My goals over the next few years are to have more full-length plays that are close to a final draft (through development), to have more local productions of my work, and to have a professional staged reading or production outside of my region in order to start building a national profile.

I have established a presence in my current home of Washington, DC, but I still have difficulty finding development opportunities here. Last year I began hosting informal play readings, followed by discussions, in order to give myself and other local playwrights a chance to hear our work out loud and get feedback. However, a professional development process is much more effective at incubating a play and bringing it closer to completion. Furthermore, a professional development process is vital for establishing interest in a play that leads to productions. I apply regularly for development opportunities (as well as various contests, fellowships, and so forth) both in DC and around the country, but seeking these opportunities and filling out individual applications is incredibly time-consuming. To be able to rely on the Playwright's Center for three guaranteed workshops would free up a great deal of my time for actual writing. Not to mention receiving a stipend for the duration of a workshop, allowing me to more easily justify dedicating more time to writing.

Additionally, while I have begun to be known as a local playwright here in DC, in order to maintain a sustainable playwriting career it is important that I begin to develop connections across the country. I am excited by the prospect of working with artists in a completely different region, and getting a chance to network with playwrights and other theatre artists from across the American theatre landscape. Overall, the exposure provided by this opportunity would help give me a foot in the door when cold-submitting my scripts.