

Hey there prospective writers and composers,

We're so excited that you want to be a Triangle writer. You're in excellent company! Did you know that previous Triangle writers have gone on to pen such works as *The Great Gatsby*, *You're a Good Man, Charlie Brown*, and *The Iliad*?

We welcome sketch-writers, lyricists, and composers of all types; no matter what you do, the benefits of being a writer are myriad and magnificent. You'll be surrounded by the funniest people on campus. Two writing professionals—one an expert in sketch, the other in music—will take you under their wings and guide you to your full comedic potential. From coast to coast, thousands of spectators will laugh at what you write and beg for you to marry their children and endorse their consumer electronics. Before you get to applying, though, you should have a few facts under your belt.

### **The Writing Cycle**

Triangle writes two completely original musical comedies every year: a spring show and a fall show. The new workshop begins with a few weeks of instruction in the fundamentals of comedy writing, like premise, game, genre, etc. We then launch straight into generating material for the spring show, which is a low-budget anything-goes musical revue.

As the actors put the finishing touches on the spring show, we start pitching ideas for the fall show. This is the big blowout production you may have seen in McCarter a couple weeks ago. We brainstorm the theme and the story—if there is one—and set about writing that show for the rest of the year, a process that doesn't end until the first week of classes next year, though it takes a brief summer hiatus.

### **The Commitment**

The workshop has a weekly three-hour meeting during the spring semester. You'll usually write one piece of material per week, like a sketch or a song, which is workshopped under the guidance of our two writing professionals. It's a nontrivial commitment, but one that's compatible with other extracurriculars. Being an RCA or OA/CA leader as well as a Triangle writer can be a little tricky—we're happy to chat about it.

The workshop stays around at the end of the year after exams through Reunions, a time fondly known as "Dead Week" (because campus is dead, not because we are). We write our little hearts out all week and present a rough draft of the fall show to the club and trustees on the Saturday morning of Reunions. We also return from summer vacation a week early for another intensive stretch of writing, after which the show is basically finished. The workshop doesn't meet in the fall, although you might do some revisions before the show goes up in November.

Those weeks at the end and beginning of the year, which we call Bootcamp, might sound a little intimidating, but they're chock full of fun. You rarely get to devote yourself to a single thing at a time a Princeton, and for those weeks you and your fellow funnypeople get to bask in the simple joy of making a show. And if Triangle is anything, it's pure, sometimes adulterated fun.

Wishing you good luck and good times,

Eliot Linton '15 and Lauren Frost '16

## APPLICATION FOR TRIANGLE WRITERS' WORKSHOP 2015

Please e-mail your application and writing samples to  
elinton@ and lefrost@ by **Friday, 12/19 at 11:59PM EST**

Name:

Year:

Email:

Phone:

- 1) Please list all the writing samples we should have received from you by title.
  
- 2) Please list your evening commitments for the upcoming semester:
  
- 3) Describe any experience or training that has prepared you to write for Triangle. This can include courses taken, instruments played (do you read or write music?), other things you have written for, creative projects, Tony awards won, and other relevant background.
  
- 4) Why do you want to be in the Writers' Workshop?
  
- 5) What was the last thing that made you laugh really hard?
  
- 6) Please attach one to three samples of your work. Pieces may include a playwriting sample (2-4 page comic sketches), song lyrics, or musical compositions (if you submit music, please send leadsheets in PDF format). Some writers do exclusively sketch or lyrics, others exclusively compose, and some do a mix of all three, so you can't go wrong with whatever you submit. Recordings are welcome, but we encourage you to submit written music as well if possible. If you have any questions about the application, please contact Eliot Linton (elinton@) and Lauren Frost (lefrost@). For more information on the Writers' Workshop, check us out [online](#). Thank you and good luck!

Princeton University Triangle Club

**Writing Format**

By Zachary N.S. Goldstein

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*The line seen above is created by making five dashes and pressing return. This area is where stage directions and your scene's setting are placed in italics. For example, lights up on a bar room. Three men sit there, smoking a hookah.*

MAN ONE

Look at me! I am speaking! Dialogue appears beneath my character name, which is centered above me in capital letters.

MAN TWO

Quite right! So is mine! Let us sing.

*They move downstage and sing.*

ALL

WE ARE SINGING IN CAPS LOCK

WE SING IN CAPS ALL THE TIME

OUR LYRICS ARE ALWAYS IN CAPS LOCK

SONGS SHOULD SCAN AND RHYME-

*They are interrupted, as the awfulness of that joke induces booing and screaming from the audience. That note about scanning and rhyming is a good one, though. Consult rhymezone.com for help with that.*

MAN THREE

Hey, we are talking again.

*I break my pencil and cry into my hands, hoping people remember to use the format.*

*Blackout.*