

Contact Information:

Name: James W. Perry

Email: is.my.name.james@gmail.com

Phone: (209) 637-7993

Playwright Bio:

James Perry was born and raised in Lock Haven, Pennsylvania. He joined the military when he was 19 years old and has been traveling the world ever since. After retiring honorably from the United States Army in 2020, he began passionately pursuing an education in theatre arts—first earning an AA from Las Positas College, and later a BA in Theatre Arts from San Jose State University in 2024. He has since performed in a number of film and theatre productions throughout the Bay Area.

While still new to playwriting, his work has received a number of productions and staged readings across the United States in Vermont, Massachusetts, Illinois, Pennsylvania, North Carolina, California, Georgia, Florida, Nebraska, Massachusetts, and New York. His adaptations of “The Raven” and “Hearts and Crosses” were published in LPC’s *Havik 2024: Exomorphosis*, and his one-minute play “The Shortest Play” appeared in *Hello Godot, Volume 10*.

James is a proud disabled veteran and member of the LGBTQ+ community. He believes deeply in the power of theatre to reflect, question, and reshape the world, and advocates for diversity, equity, and inclusion both on stage and off.

Education & Training:

AA-T, Theatre Arts (2022), Las Positas College (Highest Honors)

BA, Theatre Arts (2024), San Jose State University (Magna Cum Laude)

Affiliations:

The New Play Exchange: <https://newplayexchange.org/users/72682/james-perry>

Playground SF (25/26):

The Pear Playwriting Guild (25/26):

Works:

11:11, or *Eleven, Eleven* – One-Act, Comedy.

Productions:

- Vermont Theatre Company, Brattleboro, VT – One-Act Festival, 2024
- CMU Department of Theatre, Mount Pleasant, MI – University Student Production, 2024

A Toast to Regret – 10-minute, Comedy/Drama

Workshops:

- Director's Cut, Deconstructing Directing – Various, 2025

Chekhov's Gun – Full-Length, Comedy.

Workshops:

- Susquehanna University, Selinsgrove, PA – Staged Reading, February 2024

The Cost of Living – 10-minute, Comedy/Drama.

Productions:

- Different Strokes! Performing Arts Collective, Asheville, NC – One-Act Festival, May 2025

Everything Must Go – 10-minute, Comedy/Drama

Workshops:

- Tiger's Heart Players, New York, Ny – Reading, November 2025

Hearts and Crosses – 10-minute, Adaptation.

Publications:

- *LPC's Exomorphosis: Havik*, 2024

In Times of Peace – One-Act, Drama

Workshops:

- Salem State University, Salem, MA – Staged Reading, November 2025

Nick and Georgia Visit a Sex Club – One-Act, Comedy/Drama.

Workshops:

- Tiger's Heart Players, New York, Ny – Reading, 2024

Productions:

- Lionheart Theatre Co., Norcross, GA – Summer Harvest Festival, July 2025
- Prospect Theatre Project, Modesto, CA – One-Act Festival, August 2025

Primitive Intelligence – One-Act, Comedy

Productions:

- Theatre Odyssey, Sarasota, FL – One-Act Play Festival, October 2025

Rats Are Racist – One-Act, Comedy

Productions:

- 321 Plays for Trans Futures, Chicago, IL – 11-hour Play Festival, November 2025

The Raven – 10-minute, Dark Comedy/Adaptation.

Productions:

- Omniarts Nebraska, Lincoln, NE – Yuletide Fright Fest, 2024

Publications:

- *LPC's Exomorphosis: Havik*, 2024

The Shortest Play – A one-minute-play, Comedy

Publications:

- *Hello Godot Volume 10, 2025*

Artistic Statement:

I started writing plays in 2022 and have since completed four full-lengths, a handful of one-acts, and a few dozen ten-minute scripts, with an additional 40 to 50 works-in-progress of varying lengths and states of completion. While most of my plays are contemporary comedies, they often provide a sharp critique of human civilization and American society, exploring themes of identity, power, and the ever-looming specter of an uncertain future. I'll admit, quite a bit of it is shit.

My ultimate goal is to make theatre that's accessible to everyone. My plays are mostly written using modern language, aimed especially at younger audiences, with the hope of drawing in the next generation of theatre artists and enthusiasts. While my narratives often carry significant symbolism and delve into darker themes, they usually resolve in common contemporary fashion. An undercurrent of dry, dark, and often absurd, humor runs through nearly everything I write, even when the world is on fire and circumstances seem bleak.

I've also attempted several staged adaptations based on the works of O. Henry and Edgar Allan Poe, with the goal of eventually collecting enough for full-length anthology-style productions of each. I am drawn to these writers for their surprising twists and unconventional narrative structures; elements I also attempt to incorporate into my own storytelling.

I am a middle-aged white male, but I am also a feminist, a disabled veteran, and a proud member of the LGBTQ+ community. I'm an advocate for civil rights, and I firmly believe in the importance of diversity, equity, and inclusion, both in theatre and beyond. Overall, my work aims to provoke thought, challenge societal norms, and create space for conversations that lead to change.