

Kennedy Center American College Theatre Festival Region IV
National Playwriting Program
Ten Minute Play Festival
February 8, 2020

ANOTHER TUESDAY NIGHT

Director: Mycala Hilson
Playwright: Laura Pickard
Dramaturg: Mary Grace von Thron
Stage Manager: Aven McCormick

WOMAN: Tarrin Chambers
INNER THOUGHTS: Kristin Kenebrew
BEST FRIEND: Shelby Sokala
MOTHER: Siara Westrum
FATHER: Antonyo Myers
SISTER: Catalina Florez
MAN: Gregory Brown
PERSON/STAGE DIRECTIONS: Brittney Phillips

Another Tuesday Night dramaturgy notes

Another Tuesday Night sheds a light on the worries, fears, and precautionary measures that those who identify as a woman face on a daily basis. According to the Rape, Abuse, and Incest National Network (RAINN) 1 out of every 6 American women have been sexually assaulted. As a result of this, women are taught to always be alert and aware of their surroundings. In this day and age, it has become clear of the steps that a woman must take to feel safe. Pepper spray has been added to the list of essential items that a woman should have in their purse and self- defense classes are offered more than ever. Women must always be on their feet and ready to fight back. In this production, the woman we meet is internally recalling bits of advice given to her by her loved ones on how to stay safe as she is concerned that the man behind her is stalking her. Does the man behind them have malicious intentions? Or is it just a coincidence? This 10-minute play highlights the struggles of being a woman and how being prepared and ready to defend themselves against assault is just another Tuesday night.

-Mary Grace von Thron, dramaturg

DICHOTOMY

Director: Brett Everingham
Playwright: Andrew J. Lofredo
Dramaturg: Rebecca Weaver
Stage Manager: Gabrielle Scott

BRYCE: Gloria Brown

JACKIE: Andrea V. Santiago Borrero

JESS: Tessa Flesher

Stage Directions Reader: Amy Presley

Gesundheits, Llamas, and Soulmates, Oh My!

“A soulmate is someone who appreciates your weird.” -Bill Murray

Have you ever wondered about the possibility of finding your soulmate? Will you find someone who accepts your weird? Or is the notion of soulmates completely hopeless? For Bryce, the task of playing matchmaker for Jess and Jackie seems daunting. Bryce attributes this to the fate of the dichotomy paradox. Zeno, an ancient Greek philosopher, states that the dichotomy paradox surrounds the notion that it is impossible to reach your destination because of the existence of infinite halfway points. This paradox is based off an ancient Greek notion of the dichotomy principle which consists of one or more divisions that are sharply opposed. Moments in which we can apply this principle are present throughout literature, film, and pop culture. To illustrate, a typical theme of literature, such as the Good Angel and Evil Angel between which Faustus finds himself torn is dichotomic. Or maybe the familiar debate of Star Wars versus Star Trek is more evident of a dichotomic tool in literature. These examples aid in showcasing conflict with more clarity and emphasizes difference between opposing characters or events. One might even use the Yin and Yang symbol as a dichotomic analogy. In this instance, the opposing sides join to create harmony and unity.

In attempting to form this union, Bryce acts as a sort of messenger or demi-god to Jess and Jackie. Not unlike Eros and Cupid (the Greek and Roman gods of love, respectively), Bryce is tasked to bring Jess and Jackie together because they have been deemed soulmates by the big Boss. What Bryce neglects to see is the subtle body language between the two women. Scientists have proven that women are more trusting with other women, they are more inclined to face each other and make eye contact (especially when they trust the other), and, much to Bryce's dismay, they tend to talk at length about one specific subject. Furthermore, scientists have discovered something called the Mere Exposure Effect in which people have a tendency to prefer stimuli that they have seen more frequently. In Jess and Jackie's case, they see each other nearly every day, yet they haven't spoken until this fateful day.

Playwright Andrew Lofredo has decided to look inside the moment where we see how two soulmates meet. He questions what exactly drives two people together. Is it fate? Is it their own will? Or is it a chaotic celestial being who is stuck in a seemingly never-ending loop? In any case, let's get weird.

-Rebecca Weaver, Dramaturg for Dichotomy

THE UNHAPPIEST STATE:

Director: David Parker

Playwright: John Norton

Dramaturgs: Noelle Westmoreland, Carol Welter

Stage Manager: Olivia Tippet

VALERIE: Chapell Chumley

BILL: Andrew Randolph

WES: Caleb Fairchild

Stage Directions Reader: Trinity Jester

Program Notes: The Unhappiest State

We begin this journey with Mountaineers are Always Free! This is the West Virginia motto. This imagery evokes the memory of songs. Take Me Home Country Road and My West Virginia. We are drawn into the space of a War Room. At a glance, is it all about the strategy of politics and how West Virginia measures up? Or is this work about a relationship between a father and daughter? Bill has been grooming Valerie from a very early age to think independently and critically. Valerie is intelligent and confident she unapologetically debates, share views in informed arguments, showcasing her values. Valarie is an 18 year old who will cast her ballot knowing what she stands for. What a gal!

Michael Austin, associate professor of philosophy at Eastern Kentucky University and Editor of *Fatherhood –Philosophy for Everyone: The Dao of Daddy*. Says “How Dad approaches life will serve as an example for his daughter to build off of in her own life, even if she chooses a different view of the world,”

Our Bill is that kind of a Dad. A Dad who has groomed a young woman to be confident and informed enough to strut her politics, and core values in the presence of strangers, challenging the higher self to – “Do something different, Don’t be most people”...

-Carol Welter.

The Unhappiest State

Program Note

Co-dramaturg: Noelle Westmoreland

“There is a hill that sits like a wart on a young girl’s hand
outrageously ugly against the wet green West Virginia woods,
-Phillip Jarrett, ‘there is a hill in west virginia’

If one was to plug the Murtaugh family into a ‘typical family algorithm’ they’d fall between normal to your neighbor. Bill Murtaugh doesn’t overflow with passion for his work, but he does it better than anyone else for the sake of doing his job. Specifically his job involves ensuring that Jim Justice, currently serving as the 36th governor of West Virginia, continues his stay in office. His justification in his work is often challenged by his politically

mindful daughter, Valerie. Valerie is a highschool senior reaching her suffrage debut. She is well-informed and well-spoken in challenging her father's political work. Wes is an eager young intern working under Bill ... and put between Valerie and Bill when the conversation takes a colorful turn.

How would you rate your happiness? Your friends? Your parents? What about your city? Your state? Your state. Did you know Gallup does a yearly ranking of all fifty states? High-school graduation rate, environmental conditions, financial status, health, insurance, fitness, happiness . As an audience member how would you feel knowing your state's ranking?

While *The Unhappiest State* showcases a conversation rooted in political differences and indifference it is not a play on politics. The show eloquently creates an atmosphere of patriotic examination where the playwright presents the audience with a fresh political perspective and another in which the excitement of an election holds nothing more than another paycheck. As an audience member I encourage you to follow the speck of knowledge that ignites your interest in this story and do with it what you feel is right.

If you wish to take a moment of immersion please take out your phone and scan the QR code below. There will be a short survey directly influenced by the Gallup World Poll Questions.



There is no information taken from this poll, it is simply for the sake of immersion.

- Noelle Westmoreland

WAX PEOPLE WITH REAL HEARTS

Director: Bradley Thornton

Playwright: Cayson Miles

Dramaturg: Eric Makowski

Stage Manager: Amber Hooper

ALEX: Aaron Fletcher

OSWIN: Myron Simmons, Jr.

Dramaturgy note draft

What happens when art really comes alive?
The things we make can slip out of our grasp,
The artist and the art, two selves in one.
Reflections of ourselves and of our past,
The truth in one and both are most complete
When we create things knowing what to give
And what to keep in order to retain
A sense of distance and proximity;

While staying close to guide the hands that build
And shape ourselves into another form.
Sometimes what's real will catch us by surprise
And crack all the facades we think we need
To keep what we want safely in our hands.
Balance holding on and letting go
To let our art take on the life it needs,
To represent itself in purest form.

FROM AROUND HERE

Director: Lindsey Neville

Playwright: Kelsey Waltermire

Dramaturg: Savannah Claire Emory

Stage Manager: Brandi Shook

ANN: Daniella Valdivieso

MARGE: Sydney Cramer

ROSEMARY: Hannah Sims

PAULETTE: Blair McClure

HEATH: Nelson Meredith

MIKE: Julien Mendes

JOSEPH: Daniel Rickman

WAITER: Rebecca Reynolds

Stage Directions Reader: Sabrina Robeteau

What Comes With It?
"From Around Here" Dramaturgy Note
By
Savannah Claire Emory

"From Around Here" by Kelsey Waltermire tells the story of a small town and the gossip that comes with it. Showing how gossip can camouflage the reality of a situation and how it can illuminate the true nature of people's beliefs. What they share. Who they judge. Who they dislike.

In this ten minute play, Ann returns from up North to visit her mother, expecting the version of the town that she's always known and chose to leave behind. She encounters the townspeople that she knows would protect their own over anyone from the outside. But when tragedy strikes and gossip ensues, one of their own will be put in the hot seat. Ann will have to decide to stand up for the truth and thwart the beliefs of the people she was raised by, or maintain a silence in the face of the community injustice that she encounters. She will come to the realization that the place she called home could be a far cry from what she remembers.

THE HOUSEPLANT COULD DIE...OR NOT

Director: Lily Webb

Writer: Kristen Karem

Dramaturg: Annie Lovelock

Stage Manager: Tyler Stidham

HER: Blake Parker

HIM: Brandon Phillips

Stage Directions Reader: Lexie McCraw

Dramaturgy Note

How will you know that your love will last? “Love”—that heart-pounding, hand-trembling feeling that hopeless romantics identify it as, is actually a state known as “limerence”. It’s an intense and all-consuming attraction, but it doesn’t last forever (about 6-24 months, according to social psychologists). After the initial hormones begin fading, a shift must occur in the relationship, especially for partners with different life experiences. As a couple begins transitioning out of this phase, real trust and understanding must be established to keep the relationship alive.

Oftentimes it’s easier to run away than to accept uncertainty, as evidenced by the themes of escapism weaving their way through this piece. Shrodinger’s Cat is now Shrodinger’s houseplant— until you “open the box”, you’ll never know if it’s alive or dead. But what happens when the only way to open the box is to wait?