



★TISTIC STATEMENT

With any spirited artistic community, I brought the theoretical principles. The world of musical theatre brings the spirit of experimentation.

ELLIPSES is the 2020-2021 New Play Development and Dramaturgy Apprenticeship project for Working Title Playwrights in Atlanta. The all-Galaxy team consists of eleven celestial beings: Daniela Cobb, Jordan Ealey (Dramaturg), Abby Holland, Jason-Jamal Ligon, Lexi McKay (Stage Manager), Skye Passmore, David Quang Pham (Author), Evan Phillips, Daniel Sakamoto-Wengel, Minka Wiltz, and Vallea E. Woodbury.

The team and I, David, are bringing a family who is literally much bigger than ourselves to life. In this life, there is pride in a Vietnamese upbringing, and it expands with its inherent strangeness instilled in the nebulous characters and music. After all, I am the writer with an Asian family experience. It is my Universe; this community is bigger than myself. It is incumbent upon me as a musical writer and scientist of color to shed light upon voices, with untold cultural values, through universal personification. I want our work to reflect our Universe. We are the anomalies, the asterisks, but at the end of the cosmic day, we are clustered as constellations. This community encouraged me to draw the planets on the corners of my first alphabet homework, led me to my first operas and planetariums, and made me face the crowd as a musical theatre performer. On the fabric of spacetime, the audience was dark matter and we, as stellar objects, project into the void. Lately, as an astrophysicist who is training to be a professional dramaturg, I realized that science was essentially taken, not just from individuals but colonized by white supremacy. It would be a community effort to bring back community awareness and efforts of understanding how we can come together and own our science movements and culture. This team strives to pave the sciart musical theatre lane with diverse colors of the visible spectrum and beyond.

Now is the time for its development as the challenges are simply virtual. It is not due to the lack of physical interactions, but rather the impending shift back to the physical world. I am well acquainted with being a student under Zoom. Every virtual class is likely the last chance that I'd be able to accessibly learn



the playwriting subject matter. I've taken every WTP Master Class and applied its foundations to ELLIPSES, from generating ideas to psychodramaturgy to the risk theatre model. There is no time to slack off on focusing upon character development and the shapes of stories. And societally, I'm acquainted with acquaintances as their first virtual friend. Here, I can calibrate my comfort levels. It's been manageable compared to my time at physical science conferences. This space to tell this story gives the team time to face a distinctly virtual challenge, develop unique communicatory skills, and process reflection before we easily take on the physical world.

I am compelled to write science musicals because the musical theatre community forms the spirit of experimentation: to unearth what is hidden and not understood.