



LIP

SES

Book, Music, and Lyrics
DAVID QUANG PHAM

www.ellipsesplay.com

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TABLE OF CONTENTS

A Note from the Producer	1
Synopsis	2
Chronology	3
Quotes	4
Team	5
Budget	8
A Side Letter to the Investor	10
The Opportunity	12
Why Stage?	13

*[All texts highlighted in blue are hyperlinks](#)



FROM THE PRODUCER

Universal... What makes a story universal? It is when each and everyone's universes connect. What connects us more than anything in the whole Universe? Family.

The world needs stories about the importance of connections while embracing science. As an astronomer turned musical writer, I connect everything in our Universe through verse. The Universe is everything. And family is everything. The Universe is actually a family, just on a grander scale. Like our Universe, family makes us. But what made the cosmos? Family.

"I love stories about families and yours is truly the most unique I've seen," an award-winning playwright said in the audience during our talkback in July 2021.

I welcome you to experience my story of how our Universe came to be by getting to know the Galaxy family and their dog Gravity in the family musical of epic proportions: ELLIPSES.

Clear skies,

David Quang Pham

Creator and Producer





ELLIPSES ○○○ SYNOPSIS

Spend an eternity in the family musical of epic proportions: ELLIPSES is a cosmology mythology that stars the Galaxy family and follows their quest to undo the Big Bang, after their dog Gravity sets it off. Before the world that we have come to know, there lived a remote family of Galaxies. Singularity is the single parent who locked their six kids in the house. Milky Way is the baby sibling going through galactic puberty. JD is the oldest sibling looking to explore the Universe. This outgrown young adult is perfect for Gravity's manipulation. In a violent altercation, JD strikes down Singularity to run away with Gravity (aka the Big Bang). Without their parent, the teenage Galaxies must fend for themselves in the vastness of the cosmos. The chronology of our Universe is a family drama in play. The heart of its coming-of-age story is self-discovery as an anomaly.



CHRONOLOGY

- August 2020 — July 2021: Working Title Playwrights New Play Development and Dramaturgy Apprenticeship
 - October 5, 2020: [Reading with Talkback](#) of the first scenes
 - December 7, 2020: [Reading with Talkback](#) of the first scenes of the second act
 - February 1, 2021: [Reading with Talkback](#) of the Big Bang
 - May 3, 2021: [Reading with Talkback](#) of Milky Way's arc
 - July 15, 2021: [Concert Reading with Talkback](#) directed by [Aliyah Curry](#)
- June — October 2021: Theater Resources Unlimited Workshops
 - June 13, 2021: How to Write a Musical That Works – Part One: The World and the Want [Workshop with Talkback](#)
 - October 17, 2021: How to Write a Musical That Works – Part Two: Conflict and Obstacles [Workshop with Talkback](#)
- October 2021: Universities
 - October 19, 2021: [Showcase with Talkback](#) at Durban University of Technology

Working Title Playwrights Apprenticeship presents
a concert reading of a science musical about family

Book, Music, and Lyrics by DAVID QUANG PHAM
Dramaturgy by JORDAN ALEXANDRIA EALEY
Directed by ALIYAH CURRY
Managed by ALEXIS MCKAY
Moderated by AMBER BRADSHAW
Narrated by SOFIA PALMERO
Performed by the Star-Studded Cast

ONLINE VIA ZOOM
THURSDAY, JULY 15, 2021
SHOW · 6:30PM ET | TALKBACK · 9PM ET
ELLIPSESPRAY.COM



PARRIS SARTER
Singularity



VALLEA E. WOODBURY
Gravity



DANIELA COBB
SPT0615-JD



JASON-JAMAL LIGON
Cartwheel



SKYE PASSMORE
Whirlpool



ABBY HOLLAND
Triangulum



DANIEL SAKAMOTO-WENGEL
Andromeda



EVAN PHILLIPS
Milky Way



KAIT RIVAS
Tidals



QUOTES

“I absolutely love this idea. The idea about a universe that’s a family drama... How incredible is that... It’s very unique and very original.” – [Paul Gordon](#), Broadway Composer-Lyricist

“I love stories about families and yours is truly the most unique I’ve seen.” – [John Mabey](#), Award-Winning Playwright

“The humor and sibling rivalry/politics is a strength of the piece overall.” – [Emily McClain](#), Award-Winning Playwright

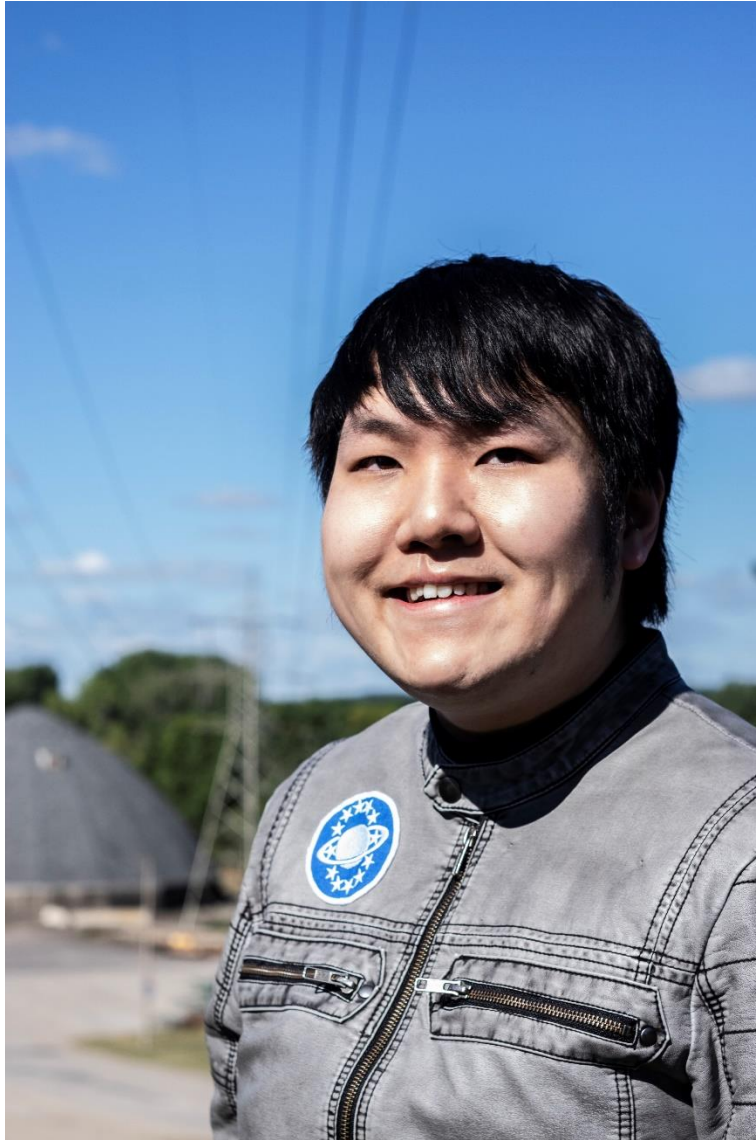
“The play got me thinking about my / our place in the Universe – you can’t get more epic than that.” – [Hank Kimmel](#), Board President of Working Title Playwrights and the Alliance for Jewish Theatre

“The musical that I most compare it to in terms of character journey is actually *American Idiot* but like through the lens of *Katamari Damacy*.” – [Liz Dooley](#), Award-Winning Playwright





CREATIVE/PRODUCTION TEAM



David Quang Pham (he/him) is a musical theater science communicator who guides scientists to the fourth wall and theatre artists to the fourth dimension. Due to youthful trips to operas and space camp, he now writes love letters to science. His notable musicals personifying quantum mechanics, cosmology, and dimensions are respectively: [TOUR](#) (2020 DUAF finalist), [ELLIPSES](#), and [PARALLEL UNIVERSITY](#) with Malina Detcheva-Rossa and Marie Incontrera. After completing an astrophysics and theatre education at Michigan State University, he studied playwriting as the second apprentice of [Working Title Playwrights](#) in Atlanta. He is the Literary Fellow of [Playwrights Foundation](#), San Francisco. [Janelle Lawrence](#) mentors him, helping to forge his broad range of musical styles including gospel, pop, tango, and Xiqu. He is also a proficient trombonist; a founding member of CreateTheater ETC; a member of ΣΠΣ, ASCAP, the Dramatists Guild, LMDA, and TRU. Be up to lightspeed at <https://www.scitheatre.org/>



Dramaturg

Jordan Alexandria Ealey (they/she) is a dramaturg, theatre artist, and scholar who divides their time between Atlanta, GA and the Washington, D.C./Baltimore area. As a dramaturg, Jordan specializes in new play and musical development; her work has been seen with places such as Synchronicity Theatre, Theatrical Outfit, Working Title Playwrights, and Hush Harbor Lab. Jordan co-hosts and co-produces *Daughters of Lorraine*, a podcast on black theatre from a black feminist perspective, which is supported by HowlRound Theatre Commons. A proud artist-scholar, Jordan is pursuing a PhD in Theatre and Performance Studies at the University of Maryland, College Park, where they research black women-authored musicals from the nineteenth century to the present. Jordan is most passionate about advocating for marginalized theatre artists and hopes to continue to do so in their career. <https://www.jordanealey.com/>



Facilitator

Jay Lucas Chacon (he/him) has become an active and noticeable artist in NYC. Jay performed with **Write Act Rep** in a concert *A Good Day* of music by **off-Broadway** composer Eric Sirota, singing music of the character Sam in his developmental work *A Good Day*, a musical about dealing with Alzheimer's. Upcoming performances for Jay include his first work as an extra in the Spanish language short film *Sin Fondo* with **Ripple Effect Artists**, covering Silvio in *Cav+Pag* with **New Camerata Opera**, and the Inkeeper in a film version of Sirota's *Frankenstein* with **Write Act Rep**.

Jay is the founder/director of **ViOp Productions**, a virtual performing company producing work and opportunities through virtual medium, creating opera on film, filmed concerts and online recitals, and virtual readings. He produced and performed with tenor John Riesen in a duet recital *Crossing Paths*, Rodolfo in a socially distanced film version of *La bohème* Act 3 by Leoncavallo, *The Spirit of Christmas; a holiday special*. and as Anatoly in *The CHESS Project*. Jay also conceived and produced *An American's Journey*; a monodrama of Aaron Copland's *Old American Songs*, directed a film of Mascagni's *Zanetto*, and a recital of African American music featuring soprano Stephanie Ball on location in Washington DC. Upcoming productions with **ViOp** are *The Strong Ones*, a series of music videos focusing on mental and emotional health, and **ViOp's** annual Christmas Special. <https://www.jaylucaschacon.com/>



WORKSHOP BUDGET

Washington–Baltimore Metropolitan Area

Rehearsals: 2 Days

Showcase: 1 Day; Half Hour-Preview of ELLIPSES

Item	Fee	Notes	Budgeted
Salaries			\$7,650.00
Vocalists	10 \$300	Resources	\$3,000.00
Instrumentalists	2 \$500	Guitarist & Pianist Resources	\$1,000.00
Music Director		Resources	\$500.00
Dramaturg		Jordan Alexandria Ealey	\$500.00
Stage Director		Resources	\$500.00
Stage Manager		Resources	\$500.00
Vocal Coach		Resources	\$500.00
Sound Designer		Resources	\$500.00
Videographer			\$500.00
Filmographer		Post-Production	\$150.00
Rentals			\$500.00
Lighting		ViOp has lighting equipment at their disposal	\$0.00
Sound		Audio Equipment Rentals Baltimore	\$500.00
Marketing			\$180.00
Graphic Design		DQP has a UI/UX background and a design skillset	\$0.00
Web Design		https://www.ellipsesplay.com	\$0.00
Programs		125 prints of 12-page programs	\$180.00
Theatre			\$600.00
Rehearsal Venue	2 \$200	Venue cost based on Opera America's concert hall at the rate of \$200/day (JLC's experience)	\$400.00
Performance Venue		Options: St. Augustine's Episcopal Church, Washington, D.C./Barney & Bea Rec. Center	\$200.00
Physical Production			\$900.00
Props			\$300.00
Costumes	10 \$60	Celestial costumes are possible	\$600.00
Development			\$300.00
Professional Development Fees		3 workshops (2 rehearsal workshop, 1 showcase workshop)	\$300.00
General & Administrative			\$7,181
Living Expenses	20 \$45	\$45 for 3 breakfasts, lunches, and dinners	\$900.00
General Admin. Expenses		3 months payroll for administrator(s) (DQP-JLC) at \$17/hr (JLC's experience)	\$3,600.00
Child Care	6 \$30	Accessibility: contingency funds for 6 personnel or daily occurrences Article	\$180.00
Transportation - Creative Personnel		NY<=>MD (\$79)(JLC) & MI<=>MD (\$227)(DQP) & UMD<=>DC (\$4)(8 members)(3 days) Trip	\$402.00
Transportation - Performers		College Park, MD<=>Washington, D.C. (\$4)(10 performers + 2 instrumentalists)(3 days)	\$144.00



General & Administrative (cont.)			\$7,181
Housing - Creative Personnel		4 nights (\$125+/room) for JLC & DQP College Park Marriott (DQP stayed in 2017 & 2019)	\$600.00
Housing - Performers		MD and DC-based Performers	\$0.00
Research Materials		Inclusion: fashion illustrations (especially if costume design is not utilized)	\$90.00
Instrumental Cartage		Contingency fund for a baby grand piano if venue that JLC partners with has no piano	\$350.00
Fundraising Expenses		4 different crowdsourcing/fundraising platforms used by JLC's ViOp	\$232.00
Ticket Subsidies		Fees paid to ticketing platform based on 200 sales made by JLC's ViOp	\$258.00
Tuition Expenses		DQP is in TRU Producer Development & Mentorship Program until January 2022	\$425.00
SUBTOTAL			\$17,311
Contingency			\$1,732
TOTAL EXPENSE			\$ 19,043



David Quang Pham
1140 Alger St SW
Wyoming, Michigan 49509

Dated as of _____, 20__

[_____]

[_____]

[_____]

Dear [_____]:

This letter will constitute an agreement between you and me (“**Producer**”) (and such other co-producers as I may select) concerning certain monies to be advanced by you for expenses relating to the development and production of a musical stage play written by me entitled ELLIPSES (the “**Play**”).

Upon execution of this Agreement, you agree to advance to Producer the sum of Thousand (\$) Dollars (the “Advance”) to be used by me as Producer, in my sole discretion, in connection with workshop production purposes relating to the Workshop, such as fees, advances, deposits or bonds made for the purpose of engaging creative personnel, retaining marketing assets, or other purposes reasonably related to the aforestated Workshop and the reimbursement to me of any such expenses.

...

...

...



If this letter correctly sets forth your understanding, please sign in the appropriate space below to indicate your agreement to and acceptance of the terms hereof.

Yours truly,

_____ LLC

By: _____,

A Managing Member

By: _____

An Authorized Officer

AGREED TO AND ACCEPTED:

[INVESTOR]

By:

Name:

Title:



THE OPPORTUNITY

We are currently raising a minimum of \$13,700 to a maximum of \$20,000 from investors for the workshop production of ELLIPSES.

For Potential Investors

The suggested investment amount is a minimum of \$5,000.

For Donors

Please visit the link below to make your tax – deductible donation:

<https://www.ellipsesplay.com/donate>



WHY STAGE?

Theatre is where we can break walls, new grounds, and dimensions.

My theatrical Big Bang happened at the age of six. While drawing the stars and Sun on the set of *Jack and the Beanstalk*, I played the Giant. Years later, my family went to see *Turandot* after visiting Space Camp. It was then that I cannot separate the two: the performing arts and science. In high school, my teachers in drama and math made them visible and indivisible.

I was a young student in my AP Calculus class, having tested out of two-years' worth of math. The summer before, I trained in music theory at a fine arts camp. I began writing lyrics. For our Calculus project, we had to teach integration. So, I wrote a musical titled MATHLAND. It was a show about constants who cannot go upstage or downstage, living in a two-dimensional world. When my teacher graded my rubric, he wrote: "You should consider being a scriptwriter."

I knew that is what I wanted to do for the rest of eternity. I want to write love letters to science through musicals. My purpose is to introduce theatre artists to science and scientists to theatre. My heart looks to guide researchers to the fourth wall and theatremakers to the fourth dimension. Not only do I foresee audiences reading these love letters but writing these alongside me.

David Quang Pham as King Arthur in *Spamalot* (Wyoming Theatre Company, 2013)



AUTHOR'S CONTACT



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Book, Music, and Lyrics
DAVID QUANG PHAM

davidquangpham@outlook.com

   @WorkingTidal

616 818 5413