ELLIPSES · Report · March & Reading on Thursday, July 15, 2021

Lexi:

This is the last email CCing [managing@workingtitleplaywrights.com](mailto:managing@workingtitleplaywrights.com). It will resume after May 1. CCs in March-April are with [assistant@workingtitleplaywrights.com](mailto:assistant@workingtitleplaywrights.com). Quinn may forward this to any Working Title Playwrights’ official.

Thank you, Lexi, for making time special and relative! You may have logged your time on a separate doc, but I know you truly did at least the maximum monthly hours.

As said on Thursday, WTP is a “brave fabric of spacetime to make mistakes.” From there, I’m pushing to be a better communicator and find professional ones before/whenever there are obstacles. The full status report is here.

Brief Summary:

Daniela Cobb, Abby Holland, Jason-Jamal Ligon, Lexi McKay, Skye Passmore, David Quang Pham, Evan Phillips, Daniel Sakamoto-Wengel, and Minka Wiltz are in the orbit. We got every Galaxy (not counting the trillions).

First rough draft is finished! The total running time is 2 hours and 38 minutes. Onward to the second draft that will redo much of the first and second act after the Big Bang.

2/6 songs are recorded. This month, we will focus on “Crunch” and “Warp, Waves, and Wrinkles”.

What is being ensembled for the prospective reading is here.

**Status Report**

Daniela Cobb, Abby Holland, Jason-Jamal Ligon, Lexi McKay, Skye Passmore, David Quang Pham, Evan Phillips, Daniel Sakamoto-Wengel, and Minka Wiltz are in the orbit.

The first rough draft is just finished! At 242 pages, the total time to read normally is about 2 hours and 38 minutes. The second draft plans to cut three musical numbers, reroute the first act, and switch tons of stage directions to dialogue.

**Record 6 Demos** (2/6 so far)

These demos are animated for presentation. The latest example is: <https://www.ellipsesplay.com/music/5-anomaly_is_everything>

After the initial presentations, they will be repurposed to be a half-hour concert held before any reading. Before a music-less reading, anyone who virtually wants to watch its musical numbers can attend early.

* + “Warp, Waves, and Wrinkles”
    - Milky Way
    - Ensemble
  + “Crunch”
    - Singularity
    - Triangulum
    - Andromeda
    - Milky Way
    - Whirlpool
    - Cartwheel
  + “Apparent”
    - JD
  + “Parallax”
    - JD
    - Gravity

Completed Numbers (14/31)

Solos (3/6) | Duets (2/2) | Big Production Number (1/3) | Chorals (1/2) | Incidentals (0/5)

**Prospective Reading**

I am looking at Thursday, July 15, 2021 at 7PM to do the rough reading of this apprenticeship project. Only Working Title Playwrights affiliates, performers’ and creatives’ acquaintances, and middle/high school and college students are invited.

Platform: Zoom

Knowledge of the Budget: May, 2021

Temporary New Personnel: Narrator (1), Ensemble (1), Backup Actor (1)

Cold-Read Rehearsal: A day on Saturday/Sunday, July 10/11, 2021

Concert for Early Comers: Thursday, July 15, 2021 at 6:30PM ET

Animated songs that will be presented:

* “Crunch” (3:36)
* “Anomaly is Everything” (4:55)
* “Time is Relative” (9:47)
* “Warp, Waves, and Wrinkles” (3:52)
* “Apparent” (3~)
* “Parallax” (2:24)

Official Reading: Thursday, July 15, 2021 at 7PM ET

Preparations for possible talkback:

Ask Quinn Xavier Hernandez to speak on the creation of the apprenticeship and its form in a physical space.

I’m searching for resources that coach public speaking. This is so my nervous banters do not override the point of this story. And mainly so you, Lexi, don’t feel the brunt of my astronomically terrible jokes anymore. Almost all musical writers are city performers; I’m not. They are extroverted. My mentor encourages me to sing my work anywhere to get comfortable, but it’s not working out.

or

A dramaturg is willing to speak for the story and how this musical is born and bred via virtual. I briefly speak on the apprenticeship and science.