

## David Quang Pham

**What are three aspects of our program that you feel would be helpful for you to learn from me (Heather Helinsky) as your mentor in this process?**

– People skills, especially (hundreds of) new people [as a playwright so used to the virtual world who now has to transition to the physical world eventually]

- I am happy as a cheerleader to the public channels on Slack and a private messenger to each reader who can lead them to what to read. Most of the interactions happened in Heather's "absence."
- Everything is a little preparation for the physical space, but I am never going to feel the true weight of physical interaction until either academia or other paths that I have yet to know.

– The balance between innovation/uniqueness with the general consensus of a community

- I am not bright in the structural shadows as I am unusual in any settlement. I thought about this goal in terms of play selection but shifted it to the process of literary management.
- The Lit Council appreciates edgy and weirdness. But having a system that makes each play reading congruent is not easy. So many factors affect the plays from placement on the spreadsheet, numbers, and
- Google Drive (personal PF account / not general) can be annoying with its limitations. I desperately wanted to clean empty docs and trash repeated files.

– Building reputation as a specialized dramaturg [it is obvious that I, the science dramaturg, have fought for and helped advance certain stories onto the BAPF stage]

- Everyone knows I like science, so mission accomplished. I have not been helpful to science storytelling as I looked to be. But as a general dramaturg, I have been entrusted as a judge and adjudicator for other organizations' new play processes.
- The shift I need to make is that I am a... "playwright." *A playwright who does not rely on composing music and spectacles to tell the play, that is a whole 'nother story.*

## What have you achieved while you are here? (ongoing)

### – Literary Management

- Play reading
  - Skimmed 50~ plays
  - Read 30~ plays
  - 18 thought-out reports
  - Learnt to pace myself at 2 plays / per day / 5 days a week
  - Had trouble pacing myself with reports
- Literary meetings
  - Getting to know Heather and Kaela
  - Learnt effective skimming
  - Learnt assessment of developmental goals
  - Learnt intentions / removed biases towards blind reading
  - More to learn about enthusiasm
  - Failure to diversify age; playwrights leaned towards Kaela's and my generation
    - My biases towards this generation's plays need addressing
- Community
  - Email/Slack
    - Spoken individually with dozens of readers in professional-personal capacities
  - Gathering
    - Leveled my seriousness and silliness (Be authentic~)
    - Introductions grow concise
    - DJ'd once
      - No one likes my songs
- Technology
  - Google
    - Transferred Microsoft Office skills to Google Drive
  - Slack

- Somehow worked with three Slacks with a dozen channel each
- Frequent time logging
- \*\*\*No confidential stuff leaked, yay!\*\*\*

– Science Advocacy

- Built reputation as a science-specialized dramaturg/adjudicator
  - Cared much about this **vocally** but not in **practice**
    - Depending on time and mentality, my level of objectivity is primarily to be harsher on plays with these themes
- Play selection process of science and technology-driven/esque plays
  - Uplifted *Brown Bodies on a Blue Earth* **but is not a selection**
  - Uplifted *The Lost Ballad of Our Mechanical Ancestor* **but did not reach finals**
  - Uplifted *Memory of Ice* **but did not reach finals**
  - Uplifted *Men Accumulate* **but is not a selection**
  - Did not uplift *The Family Tree*
  - Did not uplift *The Secret Lives of Gamers and Dead Astronauts*

– Musical Development - My hopes of achievement mostly centered on uplifting music-driven playwrights

- Play selection process of music-driven/esque plays
  - Uplifted *All My Mothers Dream in Spanish* **but did not reach finals**
  - Uplifted *Crawfish* **but faltered because of them having a production**
  - Uplifted *Throw Away Temple* **but did not reach finals**
    - Play with string instruments that my compositions are engaged to
  - Did not uplift *Revelations of Divine Love*
  - Ongoing: Considering *Comrades* and *Skin Song*
- As a musical writer, this is sort of external or indirect
  - Again, getting to know Kaela, a fellow musical writer!
    - January 2022: Undiscovered Countries
      - Writing a completely new song; the last was June 2021

- Getting to know Play Café more
- December 2021: Second “accolade”; the last was December 2019
- Professionally reformatted my librettos
  - Inspired by reading countless plays of certain formats