**[1] Introduction**

Hey everyone. My name is David Quang Pham. Thank you for the chance to introduce an opportunity for you to be involved in producing the play *Senior Swordplay*, a 2-hander reminiscent of, but not derivative of, *Frankie and Johnny in the Clair de Lune.* In the next few minutes, I’ll answer: Why this play? Why this playwright? And why now?

**[2] First, a bit about the story.**

**READ SYNOPSIS**: After Maeve and Rob meet through an online dating site, this seemingly mismatched PhD psychologist and blue-collar welder have their first real date. They promptly begin a provocative and sensual journey of discovery to learn to what extent they might, or might not, be compatible and suited for a long-term relationship.

*Senior Swordplay* is a drama, but one with lots of humor – you might call it a “dramedy.” There are too few serious roles written for mature and senior actors. There are too few plays dealing with bold senior themes that venture beyond the hardships of aging. *Senior Swordplay* is bold and celebrates vibrant seniors. And writing edgy adult comedies and dramas is Kim’s stock in trade.

**[3] Casting-wise**

**READ CASTING NOTES.**

Casting

Maeve Female, PhD psychologist. Any ethnicity. 50s, could be near retirement age, more or less.

Rob Male, welder. Any ethnicity. 50’s, about the same age.

As we’ll see in a minute, Kim’s background gives him an ideal foundation to write this story – a hint: he started his career as a mechanic and welder and went on to earn a PhD. He’s even managed a team of psychologists. Kim is the psychologists’ therapy. The search for compatibility between Maeve and Rob is at the heart of the story, but it’s a story complicated by more than differences in occupations. Staging requirements for *Senior Swordplay* are pretty simple and easily produced. The story will resonate with adult audiences of all ages – the theme of finding a compatible partner is universal, and the humor and story will appeal to young adults as well as seniors. The runtime hits the sweet spot for many theatres.

**[4]** Kim is a playwright based in Wisconsin, a member of The Dramatists Guild of America, The Playwrights’ Center, and Chicago Dramatists. His is also participating the 2021 Kennedy Center Playwriting Intensive. Kim’s stories come from a unique perspective. An army veteran with blue-collar roots, Kim went on to earn three master’s degrees and a PhD. He grew up in rural America and had a career as an HR executive and leadership consultant that took him to 49 states, *except Alaska*, and 45 countries. He’s authored or co-authored five books on leadership development and has been a speaker at more than 100 national and international conferences. Writing for the stage is a second career for Kim beginning just a few years ago in 2018. His first three plays have won awards and productions. Kim has the perfect background to write *Senior Swordplay* which is also primed for success. Kim Rules~

**[5]**

Senior Swordplay has been developed in multiple workshops with Floridians.

This national organization based in Chicago, the Chicago Dramatists developed this two hander. I had the pleasure of being able to watch its recording, if anyone would like to see it.

**[6]**

On New Play Exchange, which I am plugging the link into the chat.

**Copy and paste**: https://newplayexchange.org/users/37647/kim-e-ruyle **into the chat**

*Senior Swordplay* has many fantastic quotes and reviews, with award-winning theatre artists addressing the play’s intimacy and *cutting-edge* use of language, and a *well-welded* flair for character-driven dramatic dialogue.

**[7] The Plan**

This two hander to secure ~$10,000 in enhancement funding for a regional production in 2022

Off-Off-Broadway production in 2023

**[8]**

If you would like to get in touch with Kim Ruyle, you may contact him at kim.ruyle@inventivetalent.com. And you may also reach me with any questions at davidquangpham@outlook.com. Thank you for your time.

I was immediately grabbed by the way Kim manages to spin so much conflict out of Rob's background. It also helps to challenge a reader or viewer to societal prejudice of class and occupation. And it could make certain audiences remember where they came from. To make these themes seeming more organic, I believe a staged workshop would help develop that and get the feedback that Kim needs.