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