

Tastes vary, but these are some things I look for in a ten-minute play:

◆ **Does the play pull me in right away?**

Lockdown opens with the kids huddled on the floor in fear – what’s going on?; in **Violins** the guy is arguing with *what?*; why does Hank in **X-Ray Vision at the Motel 9** think he can stare a cat to death?; **Have Your Cake** opens with a young lady in bed with two guys – *oh yeah*.

◆ **Does the play surprise me?**

Did not see that coming in **The Mistress**; the guy in **Exercise in Ethics** is acting like that because – ohhh...; that **Elevator Operator** girl has such a sad – hey!; in **The Nussbaum Project** that lady left *what* out in the garbage?

◆ **Does the play make me laugh or well up? Or both?**

Poor silly Poppy in **Forget-Me-Not**; Bill and his mom and Tom Cruise in **Crop Circles**; that dear leukocyte of a boyfriend in **Blood**; what Mrs. Winthorpe, in **Oddboy’s Metamorphosis**, must have gone through all these years; Elisabeth choking on fresh air in **Creatures of Pleasure**; that crazy cat Pellinore in **Dog Day Afternoon**.

◆ **Does the play have a dramatic struggle?**

What are those violent jerks in **Hot Apple Pie** going to decide?; how will Ms. Bailey respond to the unwelcome request in **Ms. Bailey and the Colonel?**; will Peter let his mother go, in **Lox Atop the Lincoln Tunnel?**

◆ **Does the play mention German philosopher Arthur Schopenhauer?**

OK, I wrote **Yule County** and won’t pretend to be objective about it – but any play that mentions Schopenhauer automatically gets my attention - plus suicidal depression on Christmas morning. But as I said, tastes vary.

◆ **Does the play blow my mind through sheer funky originality?**

That crazy tattoo in **The Accordion of Fate**; the Grover Cleveland automaton, the black coral and “Get the oat bag” in **The Weirdness of New Jersey**.

And finally, does the play have vivid characters in compelling situations? I think they all do. So thanks to the playwrights for allowing Mergatroyd Productions to present their work. And thanks to the actors and stage manager Debra for their talent, time and industry.

Nancy McClernan
Mergatroyd Productions
nancy@mergatroyd.org

10 min. playfest

10 plays ~10 NY min. ea.

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Saturday, November 15, 2008 @8PM

- ~ **ELEVATOR OPERATOR** by Janis Butler Holm
- ~ **MS. BAILEY AND THE COLONEL** by Edward Versailles
- ~ **EXERCISE IN ETHICS** by Ann Farthing
- ~ **DOG DAY AFTERNOON** by Claudia Haas
- ~ **CROP CIRCLE** by Milo Mowery
- ~ **THE ACCORDION OF FATE** by Jonathan Wallace
- ~ **LOX ATOP THE LINCOLN TUNNEL** by Tom Bruett
- ~ **FORGET-ME-NOT** by Myra Slotnick
- ~ **YULE COUNTY** by N. G. McClernan
- ~ **HOT APPLE PIE** by Michael Jalbert

Sunday, November 16, 2008 @3PM

- ~ **HAVE YOUR CAKE** by Sara Ilyse Jacobson
- ~ **ODDBOY’S METAMORPHOSIS** by Kathleen Warnock
- ~ **THE NUSSBAUM PROJECT** by Henry Meyerson
- ~ **BLOOD** by Walter Thinnis
- ~ **CREATURES OF PLEASURE** by Sem Megson
- ~ **X-RAY VISION AT THE MOTEL 9** by Ian August
- ~ **VIOLINS** by Jonathan Kravetz
- ~ **THE MISTRESS** by J. L. Osborne
- ~ **LOCKDOWN** by Steven Bergman
- ~ **THE WEIRDNESS OF NEW JERSEY** by Jonathan A. Goldberg