

Andrew

Hello everyone. This is Andrew Pond, Artistic director of Eclectic FULL Contact Theatre. Welcome to Season 4 of The Half Hour Audio Hour. Every month, we'll be featuring a different playwright, allowing you to not only hear their work, but to find out a little more about them and their process. If you enjoy what you hear, please remember to like, follow, and subscribe to our podcast. And feel free to leave a review! You can help us out in continuing this work by heading over to redcircle.com/shows/half-hour-audio-hour, where you can sponsor us through a onetime or recurring donation and become our partner in highlighting the voices and stories of women, BIPOC and LGBTQ+ artists.

This month's production is "HOT MIC", written by Dana Schwartz, directed by myself and starring EFCT company members Daniel Houle, Maiko Terazawa, Zach Osterman, myself, and Jessica Lauren Fisher

Before we start, we'd like to briefly introduce you to Dana Schwartz After the production, stay tuned for an interview with Dana for more insight into the play and this process.

DANA SCHWARTZ is a Los Angeles writer, director, producer and actress. She is a member of the 2023 cohort at Director's Lab West. Her short play "The Crush" was just produced at the Echo Theater in LA. "Presto!" was completed while working with The Workshop Theater in New York and was a 2023 O'Neill Semi-Finalist. "@Playaz" was a 2019 Eugene O'Neill Finalist and had its World Premiere in 2021. "Early Birds" premiered in 2019, and was also presented at the Curtis Theater in California. She has written for several productions of the internationally renowned Car Plays, notably at REDcat LA, Disney Hall, Segerstrom Arts and La Jolla Playhouse. She has directed plays across the country, and performed around the world. She produces the MADlab New Play Development Program at Moving Arts Theatre, where she is also a company member. Her plays and more can be found at www.danawritesplays.com

And now, Hot Mic

FX: PEOPLE MILLING ABOUT, CHATTING. MAYBE SOME PRACTICE FOLEY SOUNDS IN THE BACKGROUND

MARVILLA: Ronnie, I listened to that True Crime podcast you recommended. So scary

RONNIE: Isn't it great?! love the part where the killer decided to

STEVEN:Ronnie? Ronnie? Has anyone see my engineer? Ronnie?!

RONNIE:I'm standing right next to -

STEVEN: There you are, ok everyone, places. Let's get in our -
Marvilla? Stop
kissing your fiancé and get in your spot please. Thank you sweetie.
We're
ready to record this week 's episode.

RONNIE:We 're still waiting on the ending. Francesca is writing it as
we speak.

STEVEN: Great, she's probably chewed the ends off the ball point pen I
gave her by
now. Disgusting habit. Whatever, that's fine, let's do what we have,
we
can edit the end in later.

RONNIE: Ok people, you heard the director. Clip on your body mics and
let's do a
sound check. Please say your name, your character s name and, oh I
don't
know, why don't you give me your first line. We'll go left to right.

ELLISON: Ellison Lincoln -

RONNIE: Other left.

JEFFREY: Yeah, Jeffrey North playing Grant. Where the hell have you
been.

STEVEN: Amazing Jeffery. Really powerful stuff. Next.

MARVILLA: Oh that's me! Hi! Marvilla Bonilla -

JEFFREY: Soon to be Mrs. Jeffrey North.

MARVILLA: (giggle) Counting the days darling! And play the role of
Jessica.

RONNIE: First line?

MARVILLA: I came as soon as heard!

RONNIE: Ok Ellison, now you.

ELLISON: Ellison Lincoln. Embodying the role of Kimberly. Happy to be
here

Darling.

RONNIE: Great. And your first line?

ELLISON: That is my first line. Happy to be here darling.

RONNIE: The script says -

ELLISON: I changed it. Francesca won't mind.

RONNIE: Can someone find Francesca? Anyone? Please ask the writer to come to the studio?

FX:FOOTSTEPS RUNNING OFF

RONNIE: Ok Wallas, can get a level?

WALLAS: Walla walla walla

RONNIE: And as always we have Joe on Foley. Joe?

FX: DOOR SLAM, SCREAM, SIREN, GLASS BREAKING. CAT

RONNIE: Great, thanks Joe. Ok Steven we're ready to go.

STEVEN: Actors, we're going to start at the top. r'll be taking copious notes. Please take a moment to warm up your instruments and we'll begin.

FX:PERFORMATIVE, WEIRDLY COMPETITIVE, NONSENSICAL VOCAL WARMUPS.

STEVEN: Ok that's enough. Ronnie we're ready.

RONNIE: Copy that. Let's cue music -

FX:MUSIC

RONNIE: Wallas, you can start under please.

FX:QUIET WALLA WALLA WALLA

RONNIE: Ok Marvilla, whenever you're ready.

MARVILLA: I came as soon as heard!

JEFFREY Where the hell have you been?

MARVILLA: Don't SCREAM at me in front of all these people Grant!

STEVEN: Hold. Jeffery, do you think you could scream at her there?

JEFFREY: No.

STEVEN: Great! No that's so smart. I totally get what you're saying. Again please, from the top.

FX: MUSIC & WALLAS

MARVILLA: I came as soon as I heard!

JEFFREY: Where the hell have you been?

MARVILLA: Don't SCREAM at – Darling, if you're not going to scream at me, can I change my line?

JEFFREY: of course you can.

RONNIE: Hold.

STEVEN: I'm the director, you should ask me.

MARVILLA: Can I change my line?

STEVEN: Thank you for asking. That's fine, say whatever you want.

RONNIE: Do you want to run it by Francesca, or?

STEVEN: It's fine, she'll love it. From the top please.

FX: MUSIC & WALLAS

MARVILLA: I came as soon as I heard!

JEFFREY: Where the hell have you been?

MARVILLA: Don't speak to me Grant!

JEFFREY: It's my house Jessica. I'll do whatever I want in my house.

FX: DOOR SLAM

MARVILLA: Mother! I'm So glad you're here.

ELLISON: Happy to be here darling.

MARVILLA: That's not her line.

RONNIE: Hold.

MARVILLA: That's not your line.

ELLISON: I told you I changed it.

MARVILLA: You didn't tell me.

ELLISON: I told someone.

STEVEN: We really should get an updated script in here. Francesca?!
thought
someone went to get Francesca?

RONNIE: They couldn't find her.

STEVEN: Ugh, writers. Am right?

JEFFREY: So what's the line?

ELLISON: Happy to be here darling.

MARVILLA: I bet you are, you haven 't worked in years.

ELLISON: Find me in ten years when your assets start sagging, we'll
see who's still
Working.

RONNIE Can we take it from the top please? Before we go into overtime?

STEVEN:Action.

FX: MUSIC AND WallAs

MARVILLA: I came as soon as I heard!

JEFFREY: Where the hell have you been?

MARVILLA: Don t talk to me Grant!

JEFFREY: It's my house Jessica. T'll do whatever want in my house.

FX:DOOR SLAM

MARVILLA: Mother! I'm s0 glad you're here.

ELLISON: Happy to be here darling.

JEFFREY: You!

ELLISON: Yes Grant. It's me.

JEFFREY: How dare you darken our doorstep after everything you've done!

MARVILLA: Wait a sec.

RONNIE: Hold.

STEVEN: What is it Marvella?

MARVILLA: What's my motivation?

JEFFREY: Honey, your motivation is to keep wearing the hell out of that dress.

MARVILLA (giggle) Jeffrey!

ELLISON: Maybe he'll buy you one that actually fits next time.

MARVILLA: Jealous?

ELLISON You wish.

:

RONNIE: Let's take it from Kimberly's entrance.

FX:DOOR SLAM

MARVILLA: Mother! I'm So glad you're here.

ELLISON: Happy to be here darling.

JEFFREY: You!

ELLISON: Yes Grant. It's me.

JEFFREY: How dare you darken our doorstep after everything you've done!

MARVILLA: Don't speak to my Mother that way!

JEFFREY: You are a grown woman Jessica, stop acting like a petulant child. I give you everything and still all you want is your Mother.

MARVILLA: You are not my Father, you're my husband! Start acting like it!

JEFFREY: What would you say if i told you, she isn't your real Mother!

FX:WEIRD BOING SOUND

RONNIE: Sorry, hold it. Wrong Foley. Joe? It's cue three.

FX:WOLF HOWL

RONNIE: No, cue three.

FX: THUNDER

RONNIE: What script version do you have?

FX:
MUTTERING

RONNIE: Oh yeah that changed last night. Someone get Joe the most recent script please?

FX:
MUTTERING

RONNIE: Writers, am right?

FX:
MUTTERING

RONNIE: Ha ha ha, exactly! Ok sorry everyone, we're all set now. From the same place please.

FX:
DOOR SLAM

MARVILLA Mother! I'm so glad you're here.

ELLISON: Happy to be here darling.

JEFFREY: You!

ELLISON: Yes Grant. It's me.

JEFFREY: How dare you darken our doorstep after everything you ve done!

MARVILLA: Don't speak to my Mother that way!

JEFFREY: You are a grown woman Jessica, stop acting like a petulant child. I give

you everything and still all you want is your Mother.

MARVILLA: You are not my Father, you're my husband! Start acting like it!

JEFFREY: What would you say if I told you, she isn't your real Mother!

FX:
MUSIC – BUM BUM BUMMMM

WALLAS: Walla walla walla

MARVILLA: Mother? Is this true?

JEFFREY: Tell her Kimberly. Tell them all. Let's finally put this charade behind us.

ELLISON: Fine! Yes my darling Jessica, it's true. I'm not your birth mother.

MARVILLA: Then, who?

ELLISON: It was a dark and stormy night.

FX:
THUNDER, RAIN

ELLISON: Your father was away on business. The house was empty. Suddenly, I heard a knock at the door.

FX:
KNOCK

ELLISON: And what sounded like a woman weeping.

FX:
WEEPING

ELLISON: I rushed to the door, but no one was there Only a basket with a note. I started to go back in the house when I heard –

FX:
BABY CRYING

ELLISON: I grabbed the basket, peeked inside, and that was the first time I saw your beautiful face.

MARVILLA: What did the note say?

ELLISON: *Tell your husband to take care of his baby."

WALLAS: Walla walla walla

JEFFREY: Must we discuss this in front of our guests?!

WALLAS: (excited) Walla walla walla!

ELLISON: I need a drink.

JEFFREY: Do you though?

ELLISON: What are you implying?

JEFFREY: That youre a lush.

MARVILLA: Grant! That's a terrible thing to say to my Mother!

JEFFREY: She's not your Mother!

FX:

DRINK BEING THROWN IN THE FACE

ELLISON: Oh my god you deranged -

RONNIE: Hold.

STEVEN: Marvilla. Honey. The drink gets thrown in Grant's face, not Kimberly's And anyway, that was supposed to be a Foley cue.

MARVILLA: Oops.

ELLISON: I need a moment.

JEFFREY: r'Il be in my trailer.

RONNIE: Ok that's a five everyone. Please make sure and take off your
-

FX:

FOOTSTEPS. CHATTER. PEOPLE LEAVING

RONNIE- mics. Ok never mind.

STEVEN: Marvilla? A word?

MARVILLA: Yes?

STEVEN: What's going on?

MARVILLA: I want her fired!

STEVEN: What??

MARVILLA: Francesca swore she would write Ellison off this show. Why is she still here?!

STEVEN: Why in the world would she do that? Ellison Lincoln is a legend.

MARVILLA: She's a fossil. I want her gone.

STEVEN: Sweetie, you can't just -

MARVILLA: Oh yes I can. I'm about to be MRS. Jeffery North! I'll get you all gone!
Francesca!

FX:
FOOTSTEPS STOMPING AWAY

STEVEN: What was that about?

RONNIE: She's threatened by Ellison.

STEVEN: Why?

RONNIE: Ellison's stunning. And famous. And she and Jeffrey have had an on-again
off-again for years.

STEVEN: Eww! What does that mean?!

RONNIE: You know, they've been intimate.

STEVEN: No way.

RONNIE: It's true.

STEVEN: But Ellison is So OLD! She's almost 40!

RONNIE: Steven.

STEVEN: Yes?

RONNIE: Older women have sex.

STEVEN: Uh.

RONNIE: All the time.

STEVEN: Can we just.

RONNIE: It's perfectly normal.

STEVEN: I- what? Oh, I think someone is calling me, I better -

FX:
FOOTSTEPS RUNNING AWAY

RONNIE: I don't believe I've ever seen him move that fast.

FX:
CHICKEN BOCKING

RONNIE: Exactly Joe. You're so funny!

FX:
DRUM STING

RONNIE: Ok everyone. Everyone? We're back please, break is over. Let's
get back
into position.

FX:
FOOTSTEPS RETURNING, MILLING AROUND, WALLA

JEFFREY: Are you all right?

ELLISON: It takes a hell of a lot more than a face full of La Croix to
get rid
of me. My mascara didn't even run.

JEFFREY: Stop. You know I have a weakness for strong women.

ELLISON: Of course I do. It's one of your most attractive qualities.

JEFFREY: I'd like to show you one of my other attractive qualities.

RONNIE: Jeffrey, Ellison, your mics are hot.

ELLISON: Yes they are. Very hot.

STEVEN: Ok everyone, let's get back to

RONNIE: Marvella isn't back yet.

JEFFREY: Let's start without her. I'm feeling VERY in character, if

you know what I
Mean.

ELLISON: Oh know what you mean.

STEVEN: Ronnie!

RONNIE: Actors! Let's take it from Jeffrey's line "She' s not your
Mother" and this
time we'll let Joe handle the Foley ok?

FX:

GENERAL LAUGHTER, PAPERS SHUFF LING, GETTING
READY SOUNDS

RONNIE: Great, let's just rehearse this section until Marvella decides
to rejoin us.

Ok, action!

JEFFREY: She's not your Mother!

FX:

DRINK BRING THROWN IN THE FACE

ELLISON: Mmm. That's a very dry martini.

JEFFREY: Oh get off your high horse Kimberly. You don't have a leg to
stand on!

Look at you, trying to thread the needle with your outrage. There' s
no

need to reinvent the wheel – ok hang on. That's a lot of metaphors.

RONNIE: Hold.

JEFFREY: Seriously. Where's Francesca?

STEVEN: Ok, skip the metaphor section and let's move on to the next
scene.

ELLISON: What page is that?

RONNIE: My page 15.

STEVEN: So my page 16, actors' page 20 and think Foley's page 7.

RONNIE: This script is a mess.

FX:

EMAIL ALERT

RONNIE: Oh finally, Francesca sent me an email, this must be the new

ending. Oh
come on, it's taking forever to download. Hang on everyone, I think

FX:
IN THE FAR DISTANCE, A SCREAM

STEVEN: Did you hear that?

ELLISON: What?

FX:
SCREAM, GETTING A LITTLE CLOSER

RONNIE: I hear it now.

FX:
FOOTSTEPS AND SCREAMING MOVING CLOSER AND
CLOSER. A DOOR SLAMS OPEN AND MARVILLA, THE
SCREAMER, ENTERS.

MARVILLA: She's dead!

ELLISON: Who?

MARVILLA Francesca! just found her in the costume closet! checked for
a pulse but there was nothing. She was lying there with weird purple
foam around her
Mouth.

RONNIE: What?!

JEFFREY: Oh no. What have you done?!

FX:
FOOTSTEPS RUNNING OFF

RONNIE: Wait wait take your mics off before- Ugh never mind. Ok
Steven, I'm
going to call the police and you -

STEVEN: Wait!

RONNIE: Francesca 's been murdered!

STEVEN: We don 't know that. Maybe it's natural causes.

RONNIE: Weird purple foam doesn't sound natural. We have to -

STEVEN: Do we though?

RONNIE: Are you quoting the script?

STEVEN: Ronnie, we're three weeks and a hundred thousand dollars over budget for

this radio play.

RONNIE: Yeah, about that, how is it even possible to be that much over-

STEVEN: Once the police come, we 're going to get shut down immediately!

RONNIE: A woman is dead! A woman you've known for years! Don t you think -

STEVEN: We OWE it to Francesca to finish this play. Once we're done, then we call the police.

RONNIE: But what about the murderer? What if they're still here?

STEVEN: Look, you're the true crime podcast expert. Why don't you just figure out who killed Francesca, we'll finish this session and then we can call the police and hand over the murderer. You'll be a hero!

RONNIE: That seems -

STEVEN: Ok great hon, we'll do that then. Wonderful idea.

RONNIE: It was your -

STEVEN: I'm going to get them back, we'll start at the top.

FX:
FOOTSTEPS LEAVING

RONNIE: Did you catch all that Joe? Not enough have to wrangle this show but now I have to solve a murder?

FX:
SAD WHOMP WHOMP

RONNIE: I know. Poor Francesca.

FX:

SNARLING DOG NOISE

RONNIE: That's not nice.

FX:

SNARLING DOG NOISE

RONNIE: She was not a bitch.

FX:

SNARLING DOG NOISE

RONNIE: Ok fine. She was a little bit of a bitch. But she was our bitch. Do you think one of our people killed her?

FX:

DING

RONNIE: I wish could hear what they were saying about her.

FX:

PLAYBACK OF MARVILLA AND STEVEN <ELLISON LINCOLN IS A LEGEND" SHE'S A FOSSIL, I WANT HER GONE"

RONNIE: You're right! Those idiots keep forgetting to take off their mics!

FX:

CLICK OF MICS BEING TURNED ON

MARVILLA: (OFF MIC) – maybe she was poisoned!

ELLISON: (OFF MIC) Cover her up with something! No not that, teal is a terrible color on her, she would never wear teal.

MARVILLA: (OFF MIC) The leopard?

ELLISON: (OFF MIC) Much better. We should

JEFFREY: (OFF MIC) Here you are! Marvella my love, Steven is looking for you.

RONNIE: Joe, you* re a genius!

MARVILLA: (OFF MIC) so you both better hurry back or people will start to wonder.

FX:

(OFF MIC) WOMANS FOOTSTEPS WALKING AWAY

JEFFREY: (OFF MIC) What the hell have you -

ELLISON: (OFF MIC) Wait...

FX:
(OFF MIC) WOMAN'S FOOTSTEPS FADE AWAY

ELLISON: (OFF MIC) Ok she's gone. Now you can talk.

JEFFREY: (OFF MIC) Did you do this?

ELLISON: (OFF MIC) Of course not.

JEFFREY: (OFF MIC) know you and Francesca didn't agree about the script.

ELLISON: (OFF MIC) That's no reason to kill someone! Who cares about the writer anyway, she's not important.

JEFFREY: (OFF MIC) Ellison, if you did do it, I'll help you, however can.

ELLISON: (OFF MIC) Why? Why would you risk everything for me?

JEFFREY: (OFF MIC) Because. of all the recording sessions in all the world -

FX:
STATIC

RONNIE: Ugh, they must have walked out of range. Let's see if we can pick up Marvill's mic

FX:
CLICK OF MICS BEING TURNED ON

WALLAS: (OFF MIC) Walla walla walla

MARVILLA: (OFF MIC) Oh, you think?

WALLAS: (OFF MIC) Walla walla walla

MARVILLA: (OFF MIC) Well imagine my surprise when found her dead and Ellison Alive!

WALLAS: (OFF MIC) Walla walla walla

MARVILLA: (OFF MIC) That makes sense.

WALLAS: (OFF MIC) Walla walla walla

MARVILLA: (OFF MIC) of course you can still come to the wedding. As soon as -

FX:
STATIC

RONNIE: Shoot! And where is Steven? Maybe...

FX:
CLICK OF MICS BEING TURNED ON

ELLISON: (OFF MIC) It will work, you know I'm right.

STEVEN: (OFF MIC) Ellison, be reasonable.

ELLISON: (OFF MIC) It's her or me. You're the director. You make the call.

STEVEN: (OFF MIC) I think I'm having a panic attack! How are you So calm?!

ELLISON: (OFF MIC) I know my value Steven. Do you?

STEVEN: (OFF MIC) I'm not going to jail over a

FX:
STATIC

RONNIE: Are you thinking what I'm thinking Joe?

FX:
DING DING DING

RONNIE: Here they come. Let's see if we're right.

STEVEN: Ok break is over everyone! Everyone to the studio! Let's go people we 're burning daylight!

FX:
FOOTSTEPS RETURNING. MILLING AROUND, WALLA

STEVEN: Wonderful. Now, I know we're all devastated about the loss of our writer.

Writers are s0 important. Because they are good at words and stuff.
But
the show must go on and Francesca would have been the first one to say
it.
Or write it. So let's honor her memory by finishing this recording.

JEFFREY: Are you daft man? A woman is dead. Likely through no foul
play, but
dead all the same. You expect us to just go on like nothing happened?

ELLISON: Also, we still haven't seen the ending.

RONNIE: I have the ending.

MARVILLA: You found the script?

RONNIE: I found the killer.

FX:
MUSIC = BUM BUM BUMMMM

RONNIE: Thank you Joe. Actually, Francesca found her killer. She
should get the
credit for solving the whole thing.

JEFFREY: What are you talking about?

RONNIE: Let's read the last page of the script and you'll see for
yourselves.
Francesca sent it to me. I'll forward the email to you all now.

FX:
EMAIL SOUND

RONNIE: You're all accomplished actors. Let's read it together. Cold.
Steven, any
Direction?

STEVEN: I, uh, haven* 1 seen it so, no?

RONNIE: Fine, r'll give a general note. Read what's on the page
exactly. No spin.
No Zhuzhu. Just read the words the writer wrote. Ready? From the top
of the page 1 sent you. Joe, you follow along too please. And, action.

FX:
MUSIC AND WALLA
MARVILLA: No!

ELLISON: Tell her!

JEFFREY: It's true!

MARVILLA: You mean that all this time, my husband Grant has been in love with you, my own mother?!

WALLAS: Walla walla walla

JEFFREY: I'm sorry you had to find out like this, but yes. only married you to be close to your mother.

MARVILLA: But she's not even my real mother.

JEFFREY: It's true. Your real mother was -

ELLISON: Grant, don't!

JEFFREY: I must. It's the only way we can be together.

ELLISON: Fine. Tell her.

MARVILLA: Tell me!

WALLAS: Walla walla walla!

JEFFREY: All right! Jessica, the truth is, your real mother was -

STEVEN: Cut!

RONNIE: Steven!

STEVEN: I can't, I'm sorry, this script is terrible and it doesn't give us any information.

RONNIE: Or is that what you want us to think? Since you are the one who killed Francesca!

WALLAS: Walla!

RONNIE: Exactly!

JEFFREY: It wasn't Ellison? Oh thank god.

ELLISON: I told you U had nothing to do with it.

MARVILLA: Jeffrey, why are you so worried about her?! Why don't you care about me?!

JEFFREY: Because all you care about is your career, you never really cared about Me.

RONNIE: Is that why you tried to kill Ellison?

MARVILLA: I thought if I could get rid of her, we would finally be truly together. But then I accidentally killed Francesca instead.

RONNIE: Actually, you didn't.

MARVILLA: Then who did I stab with a prop sword?

RONNIE: A dress dummy.

WALLAS: Walla walla walla.

RONNIE: And you wallas aren't totally innocent either. You wanted Francesca dead because she promised you lines in this play. You are the ones who led her into the costume closet pretending to have a question about background Noise.

WALLAS: Walla.

JEFFREY: So how did you know it was Steven.

STEVEN: You have no proof.

RONNIE: Don't I? You are the one who gave Francesca the poisoned pen, knowing she chewed the ends when she was under a deadline.

STEVEN: We're one hundred thousand over budget because she couldn't figure out the ending! The ending is the easiest part! I had to do something, if this play bombs it's the end of my career.

RONNIE: Well, maybe they'll let you direct the prison theater shows, because that's where you're going. Joe, lock him in the booth until the police get here.

FX:
WESTERN SHOWDOWN MUSIC

MARVILLA: So now what?

JEFFREY: Marvella darling, I'm SO sorry, but-

MARVILLA: Yeah I know. You're in love with the old bag. It's fine. This scandal will be amazing for my career anyway.

ELLISON: I knew I liked her.

JEFFREY: Ronnie? You're in charge. What do you want us to do?

ELLISON: Yes Ronnie, wonderful job solving the murder, but we need direction.

RONNIE: Oh. Ok, well, let's take it from the top! Everyone ready? And - action!

FX:
MUSIC & WALLAS

MARVILLA: I came as soon as I heard!

JEFFREY: Where the hell have you been?

MARVILLA: Don't speak to me Grant!

JEFFREY: It's my house Jessica. I'll do whatever I want in my house.

FX:
DOOR SLAM

MARVILLA: Mother! I'm So glad you're here.

ELLISON: Happy to be here darling.

FX: BUM BUM BUMMMM

Andrew

Thank you for listening to Hot Mic, here on The Half Hour Audio Hour. Next up is a brief interview we conducted with Dana Schwartz after the recording of this show.

Andrew

So Dana the first thing I want to do is I just want to say thank you for letting eclectic, be part of your script hot mic. We really do appreciate it. It's a great script and thank you so much for allowing us to be part of it.

dana schwartz

Oh thank you so much for having me I've enjoyed ah listening and and meeting all of you. You guys are amazing.

Andrew

So how long have you been writing.

dana schwartz

I I've been writing for about 10 years Really I was an actress for a very long time and then I had children and um, needed a different outlet. So Ah I quit acting and um. Then it was suggested to me that perhaps I needed to do something creative again because I was a little crabby so I started writing and it's been really fun.

Andrew

Excellent, Wonderful Um, what inspired hot mic.

dana schwartz

I saw an interview with um Aaron Sorkin where he said never have more than one metaphor in a piece of work and so I wanted to write something ah that was sort of full of metaphors just to kind of be a. Jerk. Um, so that I so I had had that metaphor section in my head for a while and then I decided that um a radio play would be really fun to try that on.

Andrew

I had this horrible feeling that you had been part of something like that and that was where that had come from.

dana schwartz

Oh I've been part of lots of things like this. But yes, no murder. Yeah no.

Andrew

So was this your first audio piece.

dana schwartz

This was my no this was my I think third audio piece but the others have been retellings of fables and things like that which are really fun to do. This was my first one that was a little bit off the rails completely original and um I was really Inspired by the by the foley how much fun I could have with that because I think Foley artists are incredibly talented and amazing. So I wanted to play with that a little bit.

Andrew

Absolutely And boy did you? This was a Foley palooza. It's Amazing. What is it that you enjoy about writing for audio.

dana schwartz

I Think it just gives you so much Freedom to play. You can make it as big as you want because it's all up to the audience's imagination. Um, really relying heavily on your voice-over Actors. So y'all were incredible. Um, thank goodness and that was it and the playing with

the sound I thought was ah was really fun.

Andrew

Great now. Do you have any upcoming projects you'd like to promote.

dana schwartz

Um, sure sure. I have a play called The Bomb which is about standup comedians bombing on purpose and um and about women sort of finding their own voices. And that's coming up in 2024 so it's very exciting and then I also ah run a new play development program which will start up again in January and so I will work with um, 4 or 5 new writers to develop full length plays over the course of the year

Andrew

Awesome! Wonderful now this is of course the most important question of the entire interview which is yeah, have you ever had a hot mic situation where you said something and you were like oh nobody else was supposed to hear that.

dana schwartz

Um I would love to tell you that I have not ever done that. But in fact I just recently actually the theater where I work is called moving arts in Los Angeles and there's an onstage mic so that you can hear in the booth and I forgot it was on ah one time and so I was saying something. Um and I'm sure this will shock you but I was saying something just a tiny bit rude about somebody and they happen to be ah near the booth at the time and so that you know that moment of horror dread that comes over you. As it turns out they either didn't hear me or they were polite enough to pretend like they hadn't heard me. Um, but yeah it was it was terrible. It was terrible. Do you want me to tell you what I said it was awful. Okay I'm gonna tell you? so um, it was about the the person who was running the the lights and they couldn't do a cross fade for some reason and so I started calling her them ah meat hooks which is not nice I know I'm sorry I feel terrible but I'm also one of these people that makes up nicknames for people and they stick and so then I had to go back and tell everybody that they were never allowed to call them meat hooks because it was not nice I know I know.

Andrew

That's like the real life version of hitting reply all accidentally on an email.

dana schwartz

Ah, ah, hundred percent a hundred percent because this amp too was like cranked up so high in the booth the so yeah, it was terrible. It was terrible I am sorry I atone. It's my new year's resolution to stop doing things like that.

Andrew

Oh no, Ah, but that's absolute--you know what, I Appreciate the fact that you are more than willing to out yourself. Um because otherwise that question could have been really boring. So thank you for making it entertaining.

dana schwartz

Right? Of course. Well as a human being I feel terrible but as a writer it's kind of brilliant so I had to get it in somewhere. Um.

Andrew

Ah, yeah, that's you know that's the best thing if you could walk away from a situation where you're like well that was awful but at least I got a really good story out of it. You know.

dana schwartz

Exactly exactly that's why people roll their eyes at artists all the time but I feel that's how I live my life.

Andrew

Perfect! Well Dana thank you very much once again, this was this was absolutely wonderful. We really really enjoyed the script and thank you so very much once again for letting us be part of it. It was an absolute blast and on behalf of myself and everyone at eclectic I just want to say Thank you once again.

dana schwartz

Oh thank you so much. Thank you for having me I'm a big fan of your organization and and the whole team I'm really really impressed. It was so much fun. Thank you again.

Andrew

We hope you enjoyed Hot Mic. Next month, we will be presenting Alive With Pleasure, by John Cerda, And don't forget to head over to eclectic-theatre.com to find out about all our other shows and projects.

On behalf of myself and everyone here at EFCT, thanks for listening