

## ***It's Not You, It's Me*** by Dan Zolidis

NFL	National Football League
dump so.	mit jn Schluss machen
I'm stuffed	ich bin voll/satt
sneakily	hintenrum, heimlich
spare so.	jn. schonen
to vote	wählen (pol.)
election	Wahl (pol.)
solid	zuverlässig
insecure	unsicher
considerate	rücksichtsvoll
undivided	ungeteilt
hold on	warte
remote (control)	Fernbedienung
chick talk	Mädchengespräche
playoffs	Endspiele
modified	abgeändert
moderately	gemäßigt, wenig
cute	süß, niedlich
midget	winzig
fat bottom	dicker Po (song)
jersey	Pulli, Trikot
get involved	sich binden, engagieren
treatment	Behandlung
assassin	Attentäter
wrapper	Verpackung
to tip	Trinkgeld geben
spy	Spion
black mounty	~berittene Polizei
wallet	Geldbeutel
suspicious	verdächtig
toss	werfen
get rid of sth	etw. loswerden
10 bucks	10 dollars
adore	bewundern
honesty	Ehrlichkeit
you're bothered	es macht dir etw.aus
psychic	hellseherisch
average	mittelmäßig
genes	Gene
bald	glatzköpfig
weight gain	Gewichtszunahme
flabby	dicklich
go to seed	fett werden
groovy chick	cooles Mädchen
renounce	aufgeben
juvenile	hier:kindisch
monastery	Kloster
be tethered to sth	an etw. gebunden sein
be in the thrall of	Sklave von etw. sein
current state	momentaner Zustand
beneath	unterhalb
shower	duschen
argue	streiten
garbage	Müll
reasoning	Denkvermögen
flawed	beeinträchtigt
innocent	unschuldig
deserve	verdienen
argumentative	streitsüchtig
napkin	Serviette
scum	das Letzte
insane	verrückt
nun	Nonne
be clingy	klammern
inconsiderate	rücksichtslos

**Don Zolidis**     <http://www.donzolidis.com/about.html> and <http://www.playscripts.com/author.php3?authorid=426>

Don Zolidis is a former high school and middle school theatre teacher and is currently a professor of creative writing at Ursinus College. Originally hailing from Wisconsin, Mr. Zolidis received his B.A. in English from Carleton College and an MFA in Playwriting from the Actor's Studio Program at the New School. He has received numerous honors, including the 2004 Princess Grace Award for Playwriting for White Buffalo, now published by Samuel French.

White Buffalo has also received an Edgerton Foundation New Play Award, an NEA grant, and will (finally) have its world premiere in March 2012 at the Purple Rose Theatre in Chelsea, Michigan. His newest play, Current Economic Conditions also received an Edgerton Foundation New Play Award and will open in January 2012 at The Phoenix Theatre in Indianapolis. And finally, A Bright Swarm of Beetles, his epic Soviet drama about the life of playwright/novelist Mikhail Bulgakov will open at Ursinus College in April 2012.

His plays for young people have been produced over 2,000 times in all fifty states and 25 countries and have won numerous state championships. He lives with his wife and his two adorable boys and is hard at work on a novel.

### **New One-Acts**

#### **It's Not You, It's Me**

Whether your boyfriend is a Canadian secret agent or monk in training, or your girlfriend is a psychic or pathological liar, one thing is for sure: they are about to dump you. Exploring the painful art of breaking-up through comedic, awkwardly realistic characters, this series of wildly hilarious scenes are sure to make you feel relieved not to be the receiving end of those five fatal relationship words.

### **Assignments**

#### **Before working with it**

*It's Not You, It's Me* – Have you heard that before? In what context? (breaking up with so.)

What do you think about this sentence when dumping so.? Why do people use it? (really to spare people's feelings?) How would you feel/react if so. said it to you?

What kind of play do you expect it to be?

#### **After/while watching it**

Describe each scene (there are 12) with one adjective and noun or comment.

Why do you think the actors chose this play?

What feedback would you like to give the drama group and/or the playwright?

Q: What are you working on now?

A: I've got about 800 new projects. I just finished a new play, TRUE BELIEVERS, about a disgraced Astrophysicist who teams up with fundamentalist Christians to write a biblically-based Astronomy Textbook.

Q: Tell me about the Edgerton Foundation New American Play Awards and the two plays you are having produced as part of them.

A: The Edgerton New American Play Awards are grants given to theatres to help with producing new work. The theatres apply for them, and then the Foundation selects the winners. They've had a pretty good track record for picking the most-heralded plays of the year. Unbeknownst to me, both of the theatres producing my plays in 2012, The Purple Rose Theatre in Michigan and The Phoenix Theatre in Indianapolis, applied for awards independently. Both of them won, which was quite a shock to me.

The plays I had selected really couldn't be more different. WHITE BUFFALO, which ran in the spring at The Purple Rose, is the story of a miracle birth on a small farm in Wisconsin. CURRENT ECONOMIC CONDITIONS, which is a comedy about a 20-something returning to live at home after losing her job, played at the Phoenix.

I was honored to receive both awards, but I only learned about it from Google alerts! Funny.

Q: Tell me, if you will, a story from your childhood that explains who you are as a writer or as a person.

A: Like most children of the eighties, I spent a great deal of time in front of the television watching cartoons. Most of that time I was violently annoyed that the heroes always seemed to win and the villains were always morons. I was usually yelling at the screen for the villains to simply get their entire gang together (why did Skeletor only choose one of his henchmen for a task? Send everybody!) and then pick off the heroes one by one. I spent a lot of time diagramming how this would happen, and playing out scenarios in my mind where the good guys were captured and murdered and the bad guys won. I don't think I was really an evil kid, but without getting too pretentious about it, I think I was striving for narrative complexity and actual danger. The preordained happy ending drained the drama out of everything. I guess that's why I like writing plays, where the outcome is often in doubt and not always happy, and probably why I also like Game of Thrones.

Q: If you could change one thing about theater, what would it be?

A: Just one thing? I'd like to confront the mindset of New York City as not only the center of the theatrical world, but the only place where important theatre happens. There are many great regional theatres in America producing outstanding work (Chicago, Seattle, Minneapolis, DC, etc...) and there are certain publishers who won't even look at plays that didn't play in New York. This may seem like a small thing, but it undercuts a play's ability to live after its first production, if it premiered in a smaller market. It's hard enough making a living as a playwright, but when your career seems arbitrarily defined by your ability to land a New York production, it makes it even harder. I don't like to whine, but there is excellent theater being done outside of New York, and making it unpublishable and unproduceable is a shame.

Q: Who are or were your theatrical heroes?

A: David Lindsay-Abaire, Christopher Durang, Eugene O'Neill, Shakespeare, Paula Vogel, Sarah Ruhl, I could go on and on...

Q: What kind of theater excites you?

A: I like theatre where the situation is clear but the outcome is in doubt and the path is surprising. I know that's vague, but it's hard to be specific about this entirely. I think a lot of theatre out there now is intentionally obscure and atmospheric rather than dramatic.

I also like huge theatre. Theatre that takes risks, that has twenty people on the stage, and deals with enormous, world-shaking themes. You know, the kind of stuff that's almost impossible to get done.

Q: What advice do you have for playwrights just starting out?

A: Hook in with a theatre group of your peers. It's so hard to be sitting alone somewhere, emailing out stuff for eternity and listening to silence. You need to be part of a community of like-minded individuals. Get together with your friends and produce your own work. It's not that expensive to rent a miserable little dive, charge a few bucks at the door, and put on a show.

Q: Plugs, please:

A: My newest play, MILES AND ELLIE, will open June 20th at the Purple Rose Theatre in Chelsea, Michigan and run through August 31st. (a 77-performance run for a world premiere! It's such a joy to work with them. From there, it will move to the Phoenix Theatre in Indianapolis and then the Montgomery Theatre outside of Philadelphia. Playscripts will be publishing my 48th play, A BRIGHT SWARM OF BEETLES, about the life of Soviet playwright Mikhail Bulgakov, early next year. Also you can check out my website at [www.donzolidis.com](http://www.donzolidis.com)