

SHOOTING STAR

A photograph of an airport terminal. In the foreground, two suitcases, one pink and one purple, are on wheels. The background shows a large window with a sunset sky and a plane on the tarmac. The floor is polished and reflects the scene.

By Steven Dietz

Directed by Tara Donovan

Shooting Star examines our nostalgia for past young love. We remember the good better and the bad worse but always a lingering “what if...”

At the turning point of middle age, Elena and Reed are given the opportunity to reminisce, reevalutate, and reignite their 22 year old selves and the love they once shared decades ago.

Together they examine and ask: Can you go back? Do people really change? Do people stay stuck in their ways? Can we have that again? Can we start anew?

Or, in the end, maybe it was never meant to be after all.





SCENIC

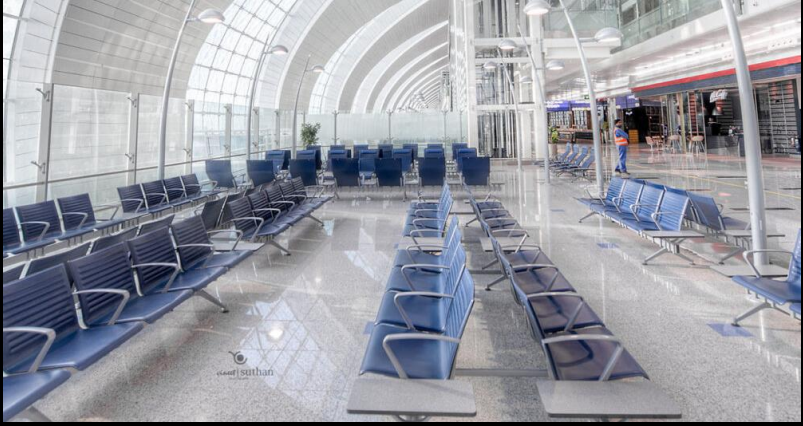
An airport waiting area.

A single level platform (from stock) [with 2 sets of airport chairs](#) back to back.

Sparse and neutral, if blue is a neutral. Chairs are the center of the stage, angled for the round.

Scene action takes place on and around the chairs/platform. Audience address "outside" of the set, on the ground floor. Utilize a clock motif mirrored in sound design and symbolizing the stoppage of time, going back in time in memory, and picturing the future what if.





LIGHTING

Airport lighting toggles between realism and fantasy. Intimate moments in purples, audience address in specific pools of light, and general washes serving traditional open airport spaces.

[LED lights](#) (from Eurydice) above to replicate shooting stars for direct address & transitions
[Snow projector lights](#) on the columns/floor for opening and transitions.

COSTUMES

Time Period: 2006 (note: Actors are late 40s, not as pictured in age but in style)

Layers – it's snowing outside but we strip down to a camisole or bra for Elena and shirtless for Reed.

Elena is eclectic, artistic, free-flowing, colorful, accessorized, opinionated
Reed is straight laced, conservative, traditional, neutrals, unencumbered



SOUND

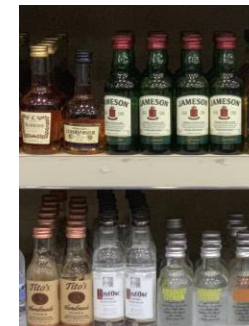
Sound scape is that of an airport until time stops and they're in their own world. The ticking of a clock.

The Time for each scene announced (rather than projected as described) in the same announcer voice present throughout – that stereotypical flight attendant voice but the announcements can gain snark, condescension, encouragement, etc.

Music is from their memories – the hits of the late 70s they mention and more to represent each moment of their past.

Pre-show AND Post-show “flight attendant” announcement replace curtain speech and post-bows music.





Props

Elena is a mess of “stuff” – her hippie carry-on, a yoga mat, a rain stick, jackets, scarves, sunglasses, a crossbody purse. She should have lots of items to dig for and pull out (tbd).

Reed is very contained. His simple and conservative roller bag and brief case.

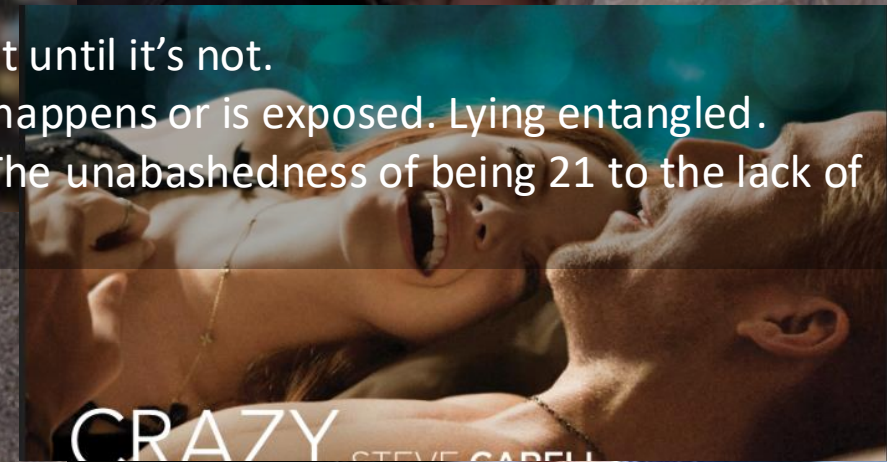
Consumable to go coffees and mini liquor bottles.

2006 appropriate cell phones.



INTIMACY

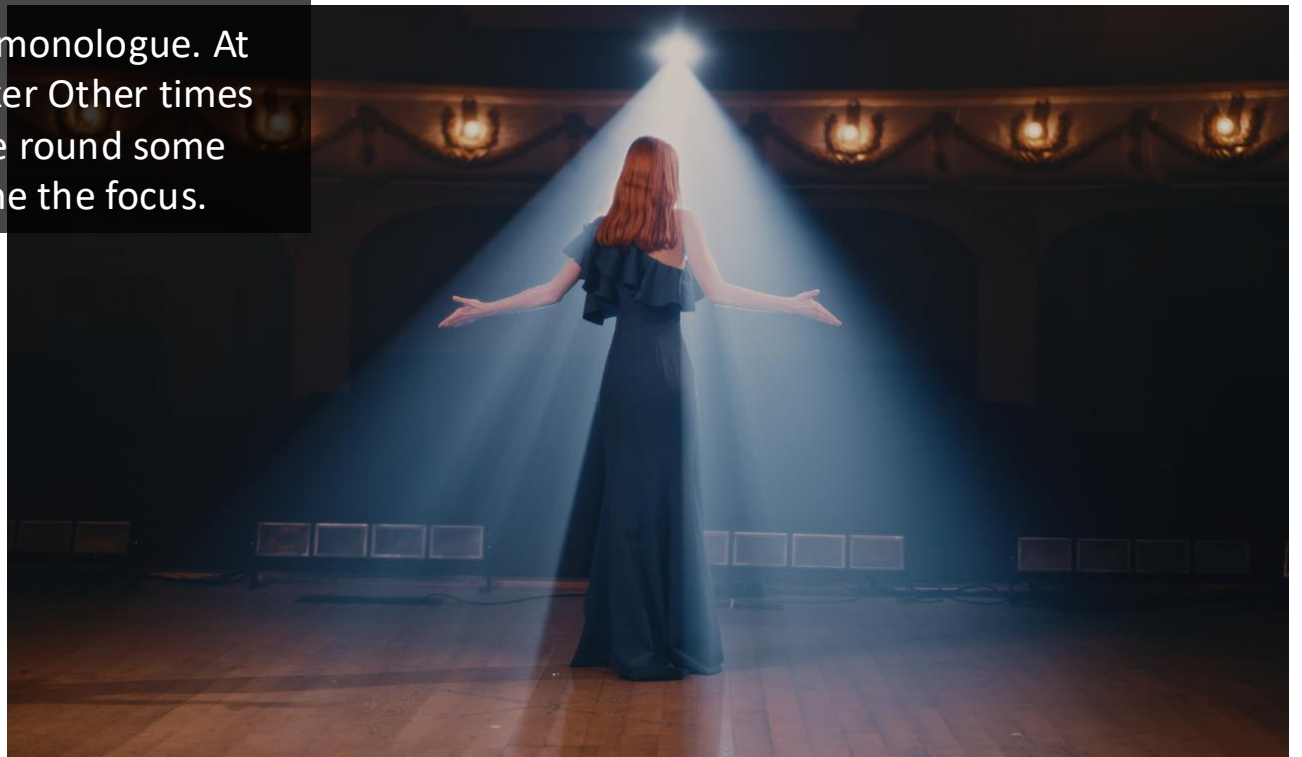
A classic rom-com/dram. Anticipatory and hesitant grazes, lingering touches, innocent until it's not. Passionate kissing that leads to tearing off clothes, but stopped before anything real happens or is exposed. Lying entangled. The intimacy highlights who they were together and who they are now individually. The unabashedness of being 21 to the lack of body confidence of middle age.





STAGING - AUDIENCE DIRECT ADDRESS

Using the round to change sides of the audience with each monologue. At times both are lit to highlight the reactions of the non-speaker. Other times the lighting comes up and down to highlight only one. In the round some audience will see from behind so gesture and lighting become the focus.





STAGING — Playing the Round

Playing with the actors facing each other vs away, sitting on opposite sides, back to back. Using when they're together intentionally. The opening and certain transitions they will pass each other like ships in the night.