

Acting Edition

Kodachrome

One-Act Version

by Adam Szymkowicz

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|| SAMUEL FRENCH ||

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KODACHROME was originally developed in the Dorothy Strelsin New American Writers Group at Primary Stages in New York, New York. It was workshopped at JAW: A Playwrights Festival, produced by Portland Center Stage in Portland, Oregon in 2015.

CHARACTERS

5-13 total.

As few as 3 women, 2 men with doubling
or as many as 7 women, 4 men, 2 any gender without doubling.
Actors can be any race.

THE PHOTOGRAPHER – Suzanne, female, mid-thirties to mid-forties.

THE GRAVEDIGGER – Earl, male, mid-thirties to mid-forties.

THE HARDWARE STORE OWNER – Charlie, male, mid-thirties to mid-forties.

THE HISTORY PROFESSOR – Harold, male, early sixties.

THE MYSTERY NOVELIST – Georgette, female, early sixties.

MARJORY – female, mid-twenties.

THE YOUNG MAN – Robert, male, early twenties.

THE YOUNG WOMAN – Florence, female, early twenties.

FRIEND – female, early twenties.

EMT 1

EMT 2

THE LIBRARIAN – Renee, female, mid-thirties to mid-forties.

THE FLORIST – Heather, female.

SETTING

Colchester, Connecticut
a small rural New England town.

TIME

The present or recent past

DOUBLING FOR 5

The Photographer

Gravedigger / Young Man

Hardware Store Owner / History Professor / EMT 1

Mystery Novelist / The Librarian / The Florist / Friend / EMT 2

Young Woman / Marjory

NOTE ABOUT PROJECTIONS

These are not entirely necessary. I think *The Photographer* showing the audience is also effective in an *Our Town* kind of way. Which is to say please don't be daunted by the projections. They are nice but entirely unnecessary.

If you do projections, I suggest the photos taken onstage be taken beforehand in actual locations like an actual diner or an actual library so there's a richness that you won't be able to get from an onstage photo.

For the photos of the audience, in Portland, the actress had a wireless video transmitter connected to her camera and concealed in her costume. They used a program called Isadora to "watch" the video feed from the camera, and output individual frames of the feed to a projector as the actress took photos. They found that outputting a video feed from the camera and capturing images on the computer eliminated the delay incurred by outputting images from the camera directly. Again, if that seems daunting, just have her take photos which aren't projected.

NOTE

If this version still runs a little too long for your purposes, you are welcome to cut Scene Eight or Scene Ten, or both.

*For the many teachers who have changed my life, especially
Liz Bochain, the late Franklin S. Gross, Tish Dace, Eduardo
Machado, Kelly Stuart, Marsha Norman, Chris Durang, Kristen
Palmer, John Szymkowicz, Rhoda Szymkowicz.*

Scene One
“The Photographer”

(Photos projected on the rear wall of the inhabitants and environs of a small town. But something is a little off. A little odd. The color saturated and too dark. The camera too close. Unusual perspective. Things like that.)

(During the slideshow, THE PHOTOGRAPHER enters. She is in all white or in muted colors and she wears a camera around her neck. She smiles at us.)

PHOTOGRAPHER. I have loved! – No. Let me start again.

(Beat.)

I take photos. It's important, I think to record things. So I take a lot of photos of everywhere and everyone here in town. I'm not an official photographer although there are political grumblings from time to time to that effect. Does a town need an official photographer? Or an official poet? An official dreamer? An official lover? I don't need to be the official photographer. But I am good at it. People always come to me for keepsakes, or for help remembering. Course I'm having a bit of trouble remembering now too. Little things. It's one of the side effects of my condition. I'm getting ahead of myself. I take photos. I can't stop time so instead I – I have photos up in a lot of public spaces. For historical record. For art, maybe. I don't know if it's art. You can call me Suzanne. Or The Photographer. Hold on. *(Raises her camera to her eye, takes photos.)* Stay still. Yeah. Turn your head just. You're very photogenic.

You too. Show me your sadness. Good. A smile? A sad smile. Now joy. Great! Can you button that up?

(THE PHOTOGRAPHER takes a bunch of photos of the audience. They appear on the screen behind her.)

Good. That's great. I want to remember this. Maybe you will too. Where to first? Our time is limited.

(Lights on YOUNG WOMAN and YOUNG MAN.)

The Young Man thinks about the Young Woman. The Young Woman thinks about the Young Man.

(They steal a glance. Lights out on YOUNG WOMAN and YOUNG MAN.)

(Spot on the LIBRARIAN, walking.)

The Librarian walks by the hardware store on the way to the library. She wills herself not to look in the window.

LIBRARIAN. I will not.

(Lights up on HARDWARE STORE OWNER with pipe.)

PHOTOGRAPHER. The Hardware Store Owner does not see her walk by. He is measuring a length of pipe and trying not to think about the hole in the center of him he hasn't been able to fill.

HARDWARE STORE OWNER. And seven eighths.

(Spot on GRAVEDIGGER.)

PHOTOGRAPHER. The Gravedigger looks at the sky and wonders if it will rain.

GRAVEDIGGER. I wonder if it will rain.

PHOTOGRAPHER. He scans the gravestones looking for ghosts, but he sees none.

(GRAVEDIGGER sighs. THE PHOTOGRAPHER takes a photo and it is projected on the back wall. Lights on HISTORY PROFESSOR and MYSTERY NOVELIST. She is writing while walking. He is reading.)

The History Professor and the Mystery Novelist both enter the kitchen at the same time from different directions. They both reach for the coffee pot.

HISTORY PROFESSOR. You go ahead.

MYSTERY NOVELIST. No, no. You.

HISTORY PROFESSOR. I insist.

(They freeze. Lights out on them.)

(THE FLORIST enters.)

PHOTOGRAPHER. The Florist opens her Flower Shop.

FLORIST. Another day.

PHOTOGRAPHER. She is optimistic.

FLORIST. I think. Yes. I think. Why not?

(THE PHOTOGRAPHER takes a photo which is projected.)

(Lights up on THE LIBRARIAN.)

PHOTOGRAPHER. When The Librarian stops in the grocery store before lunch, there The Hardware Store Owner is, looking at radishes.

(Spot on HARDWARE STORE OWNER, examining a radish.)

She ducks behind the heads of lettuce.

(**LIBRARIAN** *hides*. **THE PHOTOGRAPHER** *takes a photo and it is projected on the back wall. Lights on* **YOUNG WOMAN** *and* **YOUNG MAN**.)

The Young Man thinks about the Young Woman. The Young Woman thinks about the Young Man.

(*They steal a glance. Lights out on* **YOUNG WOMAN** *and* **YOUNG MAN**.)

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