

elements of queer theory with playwright Sarah Ruhl's concept of feminine structure. I was compelled by the question of what it would mean to stage the road trip—a narrative defined by movement—through the theater, a medium limited in mobility and demanding a degree of stagnancy.

I spent the first portion of the summer at the Eugene O'Neill Theater Center (the O'Neill) in Waterford, CT, studying playwriting with Brooklyn-based playwright Sarah Einspanier and I began to develop an outline of my characters and plot in a weekly writers group. The O'Neill is also home to the National Playwrights Conference and National Music Theater Conference—both of which I was able to attend; there I was able to witness the development processes of writers such as Neena Beber, Kate Douglas, Jay Adanna and Gavin Creel, with whom I was also able to discuss craft and the development of new work. Upon returning to Maine, my independent research consisted of further studying the craft of playwriting through texts such as *100 Essays I don't have time to write (etc.)* by Sarah Ruhl and *Playwriting: Brief and Brilliant* by Julie Jensen, and examining example queer and/or road trip narratives such as *Abortion Roa*

I searched for patterns in these texts which I sought to both include and subvert in my own writing. I also dove into scholarly work commenting on the road trip narrative through pieces such as *American Road Narratives: Reimagining Mobility In Literature and Film* by Ann Brighman and *From Nowhere to Everywhere: Lesbian Geographies* by Gill Valentine. I compiled my findings and began to weave together my characters and plot events into elements of this “queered” narrative vision.

I'm now mid-process of drafting a play with the working title, *Goodbye Rhoda*, following the overworked, middle-aged artistic director of a regional theater in rural Vermont who takes a van trip to the Northern tip of Maine (in search of someone's ashes) with her daughter, her ex-lover/roommate, her two mid-twenties administrative assistants, and an old woman named Bunny in an Edward Gorey-style fur coat. The trip is a journey of confession, grief and consolation, but most of all it examines all the complex ways