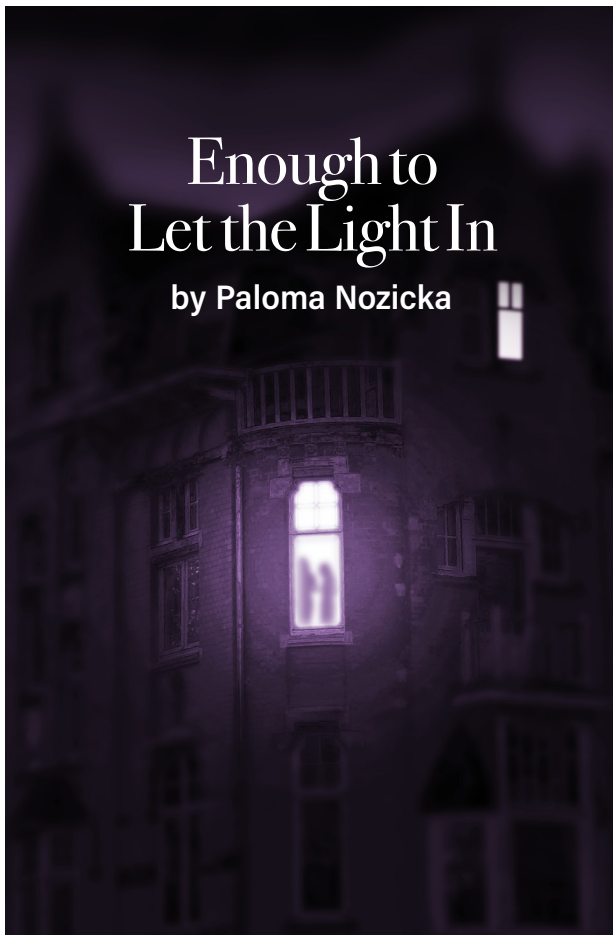


# CONTEMPORARY COMPANION

for *Enough to Let the Light In*

by Paloma Nozicka

Curated by Leah E. Ott, Audience Services Manager



## GETTING INTO THE PLAY

A light in the window. Marc has never been invited in. Does she really know her girlfriend?

“Girlfriends Marc and Cynthia spend the night celebrating a milestone, but over the course of the evening, their lives are irrevocably changed as buried secrets begin to emerge. *Enough to Let the Light In* is the story of what happens when our haunted pasts meet our promising futures.”  
-catf.org

**From: THE INTERVIEW WITH PALOMA | Conducted and edited by Sharon J. Anderson**

One of the epigraphs at the beginning of your play is: “The people you love/Become ghosts inside of you/And like this/You keep them alive.” Do you believe in ghosts? Do you have ghosts inside of you?

I do. I think a haunting doesn't have to be a literal ghost. It could be something that refuses to leave you or your mind like the ghost of a person from your past that you never got to say something to; things that you hold so deeply and continue to feel like they are living inside of you.

Haunting: having qualities (such as sadness or beauty) that linger in the memory: not easily forgotten.

**Who is Haunted by Whom? Steps to an Ecology of Haunting | By Douglas Hollan**

The haunting metaphor is rapidly catching on in anthropology and other disciplines as a way of drawing attention to aspects of social experience that typically fall outside the scope of conventional social analysis: to feelings and experiences of loss, dispossession, unease, unfairness and injustice, regret, remorse, lack of recognition or misrecognition, and so on. Yet because many scholars contributing to the hauntology literature have unwittingly confused or failed to distinguish between the metaphorical “haunting” of past injustices and the characteristics and behaviors of actual ghosts, the fundamental issues of who is being haunted by whom, under what circumstances, and for what reasons often remain muddled or unclear. I argue that the relational aspects of haunting—the fact that some people experience ghosts and hauntings while others under the same conditions do not—suggest that analyses of the dynamic forces contributing to **the emergence and disappearance of ghosts must always include a concern with the complex emotional lives of the haunted.**

**To read the full text, visit ETHOS, Journal of the Society of Psychological Anthropology.**

## LIGHT LISTENING TIPS

- Pay attention for the times Paloma uses the word ghost. Did you know there's a Reality-TV series entitled, GHOSTS OF SHEPHERDSTOWN, <https://www.imdb.com/title/tt5763648/>, and that Shepherdstown—the Oldest Town in West Virginia is known for its paranormal activity? Check out: Candlelit Walking Tours of Historic and Haunted Small Towns, <https://www.smalltownghosttours.net>.
- “And I think grief can do strange things to our minds.” –MARC | Director Kimberly Senior said, *in the beginning Paloma and I thought [LIGHT] was a play about grief...now we know, “it’s a play about love.”* Tip: The script contains the word **love** over twentytimes. How many do you think you’ll catch?

CYNTHIA: “No, booooo. Come on! You’ll love it...” or MARC: “But yes, I would **love** to make myself at home. I’ll start by hanging up my coat, I’m assuming this is the closet—”

- “Design shouldn’t be used to provide solutions, but to offer further inquiries on the symptoms of the story.” —Christopher Darbassie, Sound Designer | What questions come to mind as you listen and experience Chris’, soundscape for ENOUGH TO LET THE IN?

## A THRILLER IN THE MARINOFF THEATER

**“Jason Hellerman describes the difference between horror and thriller to be that horror portrays ‘inevitable but predictable doom’, whereas thrillers are ‘a tension-filled story that’s not predictable.’”** —Grace Wakefield, “Psychological Thrillers: the best genre to evoke fear.”

One emotion that fits solely into the world of story is fear. Fear encapsulates you; it pulls you in. Waiting for that release of comfort and safety, fear reminds you that there isn’t a resolution and you’re waiting to find peace. Ups and downs, ins and outs—thrillers keep you engaged, following the story intently as each moment unfolds. The key therefore to thrillers for the stage is “What if?” As audience members, it’s not up to our Playwright Paloma Nozicka, or the team of Creatives to hand us the story. We are also involved in the narrative as we try to unfold the story for ourselves along the way. We are in relationship with the actors, each other, all the elements of the production. As we share space...a dynamic energy erupts.

Our senses are engaged and heightened. We’re in tune with the surroundings, and at times holding our breath. We experience a jump scare. We gasp. We realize. There is an urgency to know – what will happen next?

## THE CREATIVES “BRINGING THE CREEPINESS”

Playwright | Paloma Nozicka

Director | Kimberly Senior

Scenic Design | Mara Ishihara Zinky

Costume Design | Peggy McKowen

Lighting Design | Mary Louise Geiger

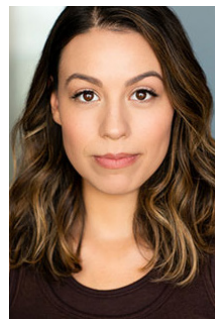
Sound Design | Christopher Darbassie

“The creepiness of this statement reminded me of the creepiness of your play.”  
–Sharon J. Anderson

As you watch the story unfold, we encourage you to be sensitive to atmosphere, mood, texture, and tone. There may be “creepy” or subliminal messages in the design elements. Take notice of the arrangement of set and prop pieces, style of costumes, timing of a light cue, or placement of a sound cue. These elements can create an illusion of mystery and fear, allowing us to experience psychological impact—ultimate tension and suspense.

“Part of what horror is, is taking risks and going somewhere that people think you’re not supposed to be able to go, in the name of expressing real-life fears.”  
–Jordan Peele

“People should be able to tell whatever story they want, and **it’s important that we see all kinds of people tell all kinds of stories.** That’s the only way we are going to be able to expand our understanding of how the world works and how normal everyday people move about the world.”  
–Paloma Nozicka



CATF Contemporary Companions