

***Feast.***  
***A Play by Megan Gogerty***  
***Dramaturgy by Melissa Trepa***  
Zach Theatre  
Tesseract Theatre, *St. Louis, MO*

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**Dramaturgy Packet**

**Curated by Melissa Trepa (As of April 2021)**

First Day: April 22, 2021

Performances: Play Festival, June 2021



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**About the Playwright:** Megan Gogerty<sup>1</sup>

Megan Gogerty is a playwright and comedian. Her solo show *Lady Macbeth and Her Pal, Megan* played the Edinburgh Fringe Festival and won the Audience Pick of the Fringe at the Cincinnati Fringe Festival. Her play *Bad Panda* (Theatre Without Borders, Beijing; Iron Crow Theatre Co.; WordBRIDGE Boomerang Playwright honoree) is published by Original Works Publishing and was translated into Spanish for a five-month run at Del Teatro Milan

in Mexico City. The Atlanta Journal-Constitution listed her solo show *Hillary Clinton Got Me Pregnant* in their yearly Top Ten Best Plays. Megan's musical drama *Love Jerry* was produced in the New York Musical Theatre Festival where it won three Talkin' Broadway Citations and four NYMF Excellence Awards including Excellence in Writing (Book). Her ten-minute play *Rumple Schmumple* (Dramatic Pub.) was a Kennedy Center/National ACTF honoree. Other plays include: FEAST. (Riverside Theatre, Know Theatre of Cincinnati); Housebroken (Riverside Theatre, Hollins University); Save Me, Dolly Parton (Riverside Theatre, Synchronicity Theatre; named among Best Plays in Atlanta by Creative Loafing). Her musical tribute album to the TV show *Buffy the Vampire Slayer* is widely available online. Megan was a Playwrights' Center Jerome Fellow, a WordBRIDGE alum, and she earned

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<sup>1</sup> [HOME | Megan Gogerty](#)

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her MFA in Playwriting from the University of Texas at Austin. She currently teaches playwriting at the University of Iowa and is a regularly returning visiting faculty for the Playwright's Lab at Hollins University.

Speaking from personal experience knowing Megan Gogerty, Megan is a fiercely confident, outgoing, vibrant spirit inside the classroom and out on the stage. She takes her theatre work as seriously as her family. Her humor speaks to larger universal truths and her insight is magnetic and illuminating to absorb. She sparks a fire in everyone she meets and welcomes a world of complexity if only to unravel it and ask for more. She is a passionate artist and an amazing person, professor, playwright, and friend.



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**Cast**

**Artistic Director: Taylor Gruenloh**

**Playwright: Megan Gogerty**

**Director: Shane Signorin**

**Managing Director: Brittanie Gunn**

**Dramaturg: Melissa Trepa**



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***Feast. “About the Play”***

CHARACTERS

1W – 40+, any race or ethnicity

AGATHAE (W). Pronounced: AG-ah-tah. Ageless, but should be played by a woman over 40. She is Grendel’s mother. Can be any race.

SETTING A dinner party. The audience are the guests.

The ideal configuration has at least some of the audience sit at long banquet tables arranged in a U or V shape, facing the head table, where AGATHAE sits. Other audiences can be seated around the tables, perhaps in tennis-court-style risers. On the tables are the remnants of a dinner – perhaps there are discarded chicken bones on the plates, or dregs of wine in the glasses.



A NOTE ON FOOD A theatre may choose to serve a real dinner beforehand, in which case the meal should be served before the play begins. Otherwise, let the scraps of the “dinner” be props – napkins, dirty plates, etc. During the play, AGATHAE serves dessert. This should be real food – a basket of small, fancy cookies that gets passed around is ideal. It should be pretty and edible; it should not be gross.

PRODUCTION HISTORY FEAST. was developed while in residence at Hollins University in Roanoke, Virginia, March 2019. It was further developed at Miami University, where it had a workshop presentation at the Oxford Community Arts Center in Oxford, Ohio in April 2019. It will premiere at Riverside Theatre in Iowa City (Adam Knight, artistic director), directed by Saffron Henke, designed by Chris Rich, and performed by the author.

SYNOPSIS When AGATHAE, an ancient magical creature disguised as a middle-aged lady, invites us to her dinner party, she attempts to form a truth and reconciliation committee to address the wrongs committed by our forefathers, only to discover in her grief that she may have accidentally helped to create the patriarchy. An immersive, visceral theatre experience where mythology crashes into pop culture, FEAST. reimagines the Beowulf story as a cautionary tale against the rising forces of authoritarianism.

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## *Production History*

### PRODUCTIONS

1. 2020 Know Theatre, Cincinnati, Ohio
2. 2019 Riverside Theatre, Iowa City, Iowa WORLD PREMIERE

### READINGS

- 2019 Company 11, Mobile, Alabama
- 2019 Hollins University, Roanoke, Virginia
- 2019 Miami University, Oxford, Ohio

## *Links*

Premiere director: [Saffron Henke](#)

Premiere designer: [Chris Rich](#)

Featured in [Witching Hour 2019](#), Iowa City

[New Play Exchange](#)



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### The World of the Play

#### PLACE:

Zach Theatre, A dinner party where guests are the audience, and Agathae is the host. The stage will have dinner tables and seating for the audience, Agathae will be center.

#### TIME PERIOD:

References of Beowulf is centuries old, but the story is ambiguous. It is meant to let the audience connect the parallels to present modern society.



#### CHARACTER:

AGATHAE (W). Pronounced: AG-ah-tah. Ageless, but should be played by a woman over 40. She is Grendel's mother. Can be any race.

#### PLAY TIMELINE

The whole play is set in the same dining room. Time is that of a dinner party or an evening out, several hours pass, however no time specifically is referenced, it is abstract, all we know is desert is being served. Just as the truth is also on the menu.



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### **A lesson on Beowulf**

Beowulf is a British literature classic tale of society's downfalls. *Feast.* *feasts* on this narrative as its foundation for overarching parallels to modern society.

Beowulf<sup>2</sup> is a story about a man and a town at a dinner party, much like *Feast.* It is often a poem studied in high school English courses around the country, as it is a classic piece of 17<sup>th</sup> century literature.

### **Synopsis**

King Hrothgar of Denmark reigns his town, and during this time he builds a mead-hall, called Heorot, where his warriors can gather to drink, receive gifts from their lord, and listen to stories sung. But the mead-hall angers the neighboring monster, **Grendel**, a horrible demon who lives in the swamplands of Hrothgar's kingdom. Grendel terrorizes the Danes every night, killing them and defeating their efforts to fight back. The Danes suffer many years of fear, danger, and death at the hands of Grendel. Eventually, however, a young Geatish warrior named Beowulf hears of Hrothgar's troubles and steps in to defeat Grendel.

Hrothgar, who had once done a great favor for Beowulf's father Ecgtheow, accepts Beowulf's offer to fight Grendel and holds a **feast** in the hero's honor (**A dinner party**). During the feast, a jealous Dane named Unferth taunts Beowulf and accuses him of being unworthy of his reputation. Beowulf responds with a boastful list of his past accomplishments. His confidence cheers the Danish warriors, and the feast lasts most of the night. At last, however, Grendel arrives. Beowulf fights him unarmed, proving himself stronger than the demon, who is terrified. As Grendel struggles to escape, Beowulf tears



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<sup>2</sup> [Beowulf: Plot Overview | SparkNotes](#)

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the monster's arm off. Mortally wounded, **Grendel slinks back into the swamp to die.** The severed arm is hung high in the mead-hall as a trophy of victory.

Hrothgar showers Beowulf with gifts and treasure **at a feast in his honor.** Songs are sung in praise of Beowulf, and the celebration lasts late into the night. But another threat is approaching. **Grendel's mother, a swamp-creature who lives in a desolate lake, comes to Heorot seeking revenge for her son's death.** She murders Aeschere, one of Hrothgar's most trusted advisers, before slinking away. To avenge Aeschere's death, the company travels to the murky swamp, where Beowulf dives into the water and fights **Grendel's mother in her underwater lair. He kills her** with a sword forged for a giant, then, finding Grendel's corpse, decapitates it and brings the head as a prize to Hrothgar. The Danish countryside is now purged of its treacherous monsters.

The Danes are again relieved and happy, and Beowulf's fame spreads across the kingdom. Beowulf returns to Geatland, where he and his men are reunited with their king and queen, Hygelac and Hygd, to whom Beowulf recounts his adventures in Denmark. Beowulf then hands over most of his treasure to Hygelac, who, in turn, rewards him.



In time, King Hygelac is killed in a war after Hygelac's son dies, Beowulf ascends to the throne of the Geats. He rules for fifty years, bringing peace to Geatland. When Beowulf gets old, however, a thief disturbs a cave, where a great dragon lies guarding treasure. The dragon emerges from his home and begins unleashing **fiery destruction** upon the Geats. Sensing his own death approaching, Beowulf fights the dragon. With the aid of Wiglaf, he succeeds in killing the beast, but at a heavy cost. **The dragon bites Beowulf in the neck, and its fiery venom kills him moments after their encounter.** The Geats fear that their enemies will attack them now that Beowulf is dead. According to Beowulf's wishes, they burn their departed king's body on a huge

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funeral pyre and then bury him with a massive treasure in a barrow overlooking the sea.

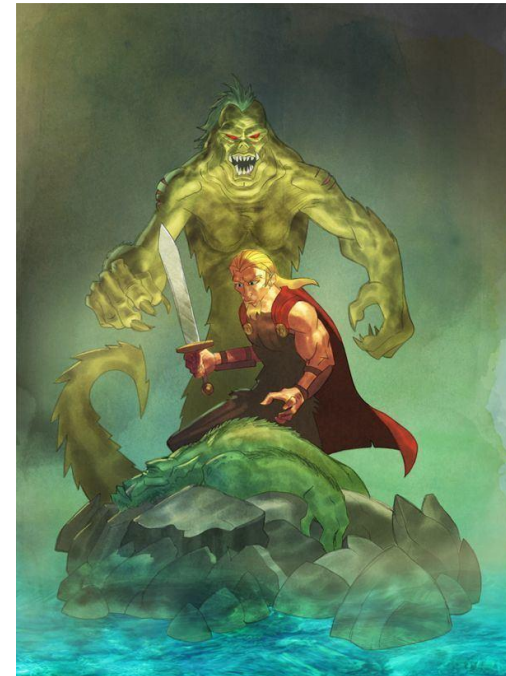
### **Themes:**

Heroism, warfare, music, treasure/reward, reputation, retribution, Christianity, Pagan mythology, and morality.

### **Characters**

**Grendel**-Likely the poem's most memorable creation, Grendel is one of the three monsters that Beowulf battles. His nature is ambiguous. Though he has many animal attributes and a grotesque, monstrous appearance, he seems to be guided by vaguely human emotions and impulses, and he shows more of an interior life than one might expect. Exiled to the swamplands outside the boundaries of human society, Grendel is an outcast who seems to long to be reinstated. The poet hints that behind Grendel's aggression against the Danes lies loneliness and jealousy. He is thus descended from a figure who epitomizes resentment and malice. While the poet somewhat sympathetically suggests that Grendel's deep bitterness about being excluded from the revelry in the mead-hall owes, in part, to his accursed status, he also points out that Grendel is "malignant by nature" and that he has "never show[n] remorse" (137).

**Grendel's mother**- like her son, is a mysterious humanoid creature. She enters the poem as an "avenger" (l.1258), seeking redress for the death of her son at Beowulf's hands. For this reason, some readers have seen Grendel's mother as an embodiment of ancient Northern European society's tendency toward unending blood-feuds. Other readers have suggested that she represents the suffering of women under the blood feud system. Before Grendel's mother attacks, we hear the story of Hildeburh, a princess who loses all her male relatives because her brother's family is feuding with her husband's. However, Grendel's mother is by no means only an embodiment of blood-feuding and its failures. She lives in a "mere" (l.1362) whose bottom "has never been sounded by the sons of men" (l.1367). Many readers have seen the mere as powerfully symbolic of the human



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subconscious, or of the mysteries that lie beyond human knowledge. To these readers, Grendel's mother represents the dangers that await anyone who seeks to confront the unknown, either in the world or in themselves.



**Unferth**-Unferth's challenge to Beowulf's honor differentiates him from Beowulf and helps to reveal some of the subtleties of the heroic code that the warriors must follow. Unferth is presented as a lesser man, a foil for the near-perfect Beowulf. (A foil is a character whose traits contrast with and thereby accentuate those of another character.) The bitterness of Unferth's chiding of Beowulf about his swimming match with Breca clearly reflects his jealousy of the attention that Beowulf receives. It probably also stems from his shame at being unable to protect Heorot himself—he is clearly not the sort of great warrior whom legend will remember. While boasting is a proper and acceptable form of self-assertion, Unferth's harsh words show that it ought not to be bitter or disparaging of others. Rather than heroism, Unferth's

blustering reveals pride and resentment. Later, Unferth's gift of his sword for Beowulf's fight against Grendel's mother heals Unferth's breach of hospitality, but it does little to improve his heroic status. Unlike Beowulf, Unferth is clearly afraid to fight the monster himself.

**The dragon**-is a mighty and glamorous opponent, an appropriate match for Beowulf. The dragon is so well suited to bring about Beowulf's downfall, in fact, that some readers have seen it as a symbolic representation of death itself: the unique, personal end that awaits every person. Hrothgar prepares us to view the dragon in this way when he warns Beowulf that for every warrior an unbeatable foe lies in wait, even if it is only old age. However, the dragon also symbolizes the specific fate that lies in wait for the Geats, and for pagan society generally. The dragon is "driven [...] to guard heathen gold, / through age-long vigils, though to little avail" (ll.2275-7). Like Beowulf, the dragon uses its strength to accrue a huge mound of treasure, but in the end all the treasure does is bring about its

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death. The treasure also brings about Beowulf's death. Possibly the poem's Christian narrator sees greed for treasure as a kind of spiritual death, suffered by pagans who value treasure over Heaven. The dragon hoards his treasure in a "barrow," that is, a grave.

**Beowulf**-exemplifies the traits of the perfect hero. The poem explores his heroism in two separate phases—youth and age—and through three separate and increasingly difficult conflicts—with Grendel, Grendel's mother, and the dragon. Although we can view these three encounters as expressions of the heroic code, there is perhaps a clearer division between Beowulf's youthful heroism as an unfettered warrior and his mature heroism as a reliable king. These two phases of his life, separated by fifty years, correspond to two different models of virtue, and much of the moral reflection in the story centers on differentiating these two models and on showing how Beowulf makes the transition from one to the other.

In his youth, Beowulf is a great warrior, characterized predominantly by his feats of strength and courage, including his fabled swimming match against Breca. He also perfectly embodies the manners and values dictated by the Germanic heroic code, including loyalty, courtesy, and pride. His defeat of Grendel and Grendel's mother validates his reputation for bravery and establishes him fully as a hero. In first part of the poem, Beowulf matures little, as he possesses heroic qualities in abundance from the start. Having purged Denmark of its plagues and established himself as a hero, however, he is ready to enter into a new phase of his life. Hrothgar, who becomes a mentor and father figure to the young warrior, begins to deliver advice about how to act as a wise ruler. Though Beowulf does not become king for many years, his exemplary career as a warrior has served in part to prepare him for his ascension to the throne.



**Hrothgar**, the aged ruler of the Danes who accepts Beowulf's help in the first part of the story, aids Beowulf's development into maturity. Hrothgar is a relatively static character, a force of stability in the social realm. Although he is as solidly rooted in the heroic code as Beowulf is, his old age and his experience with both good and ill fortune have caused him to develop a more reflective attitude toward heroism than Beowulf possesses. He is aware of both the privileges and the dangers of power, and he warns his young protégé

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not to give in to pride and always to remember that blessings may turn to grief. Hrothgar's meditations on heroism and leadership, which take into account a hero's entire life span rather than just his valiant youth, reveal the contrast between youth and old age that forms the turning point in Beowulf's own development.

**Wiglaf**, one of Beowulf's kinsmen and thanes, is the only warrior brave enough to help the hero in his fight against the dragon. Wiglaf conforms perfectly to the heroic code in that he is willing to die attempting to defeat the opponent and, more importantly, to save his lord. In this regard, Wiglaf appears as a reflection of the young Beowulf in the first part of the story—a warrior who is strong, fearless, valiant, and loyal. He embodies Beowulf's statement from the early scenes of the poem that it is always better to act than to grieve. Wiglaf thus represents the next generation of heroism and the future of the kingdom. His bravery and solid bearing provide the single glint of optimism in the final part of the story, which, for the most part, is dominated by a tone of despair at what the future holds.



### **Feast. reflection:**

The bold items in the synopsis are parallels between **Feast.** and *Beowulf* for reference. Much like in *Beowulf*, **Feast.** shares the same foundational story of triumph and failure, humanities faults, heroism, and truth. Much like *Beowulf* there is also overlapping themes of warfare, bloodshed, reputation, religion, and morality. In **Feast.** We see that although Agathae is a middle-aged woman, she also heavily represents Grendel's mother, who has no name of her own, as she points out in the play. Her value lies in her lack thereof, as she mentions, and points out the men's littleness to express this. When Agathae attempts to avenge her murdered son, Grendel, she is bitten in the neck, much like the heroic Beowulf in his last battle of the original text. Grendel's mother ( or Agathae's son Grendel in this case) was also seen as a

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monster, as she is, and is underestimated. Agathae and Grendel's mother both live in swamp lakes, submerged and othered against the patriarchy of men and their violence and arrogance. It is through this lens that we see Agathae point out who is the true monster after all, which is the men and their operations of society and oppressions. Agathae represents both the high praises of Beowulf and the truth beneath the water of Grendel's mother and her "wrong love" as she calls it in her characterization. Motifs of water and fire repeat itself from Beowulf in **Feast.** as vengeance appears as the flaw of Grendel's mother, but her love the true solution. The dinner party setting is a clear reference to the feasts of the Danish people before Grendel's attacks, as well as in celebration to Beowulf's successes, it is also in this way that Agathae parallels Beowulf as she is the victor in the end, despite her losses as she shares her heart and grows anew as a result.

Beowulf- Feel free to read the original poem/ text as needed for analysis [here](#).<sup>3</sup>

### **Dramatic Analysis**

**Feast.** a unique story as it articulates the complexities of society; its functions, institutions, and moral, ethnic, and individual decision making. In addition, it also tackles the interworking's of complicated relationships, both individual and universal, to shed a light to the larger theme of the vital human experience of connection and justice. As the show progresses, the use of audience interaction makes everyone feel responsible, immersed, and engaged in their own influence on these themes of society and how it operates as well as fixing its flaws.



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<sup>3</sup> [Beowulf \(modern English translation\) by Anonymous | Poetry Foundation](#)

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“You can stand up/ Or you can run/You and I both know what you’ve done/And I will carry you home/ I will carry you home/ I will carry you home/ In my teeth.”

- The Mountain Goats, Grendel’s Mother

This quote is significant at the start of the script, as it articulates a sense of maternal and destructive behaviors for the audience or the “you” of the story. It relates to the mother’s love that is so selfless it backfires, as the teeth reference in this poem.

There is a mysterious “they” pronoun throughout the play which the audience is asked to fill in the blanks as the founding fathers of our society. This ambiguity allows for the audience to not only consider the obvious male dominated patriarchal notions we are well

aware of, but that of personal individuals from our own experiences. Bridging both the universal message and the individual truths we may not realize we needed to hear, Agathae calls out harsh honest truths to swallow at the dinner table that we must all eat.



In the play, we see serious dynamics of Agathae who is not actually human but provides the perspective of the omniscient for viewers benefit, and Agathae alike. The paradox of realism and fiction allow for complex concepts to ruminate and evolve.

Agathae asks and answers lots of questions in this play. Questions are a tool used so that the audience will pick up the foreshadow and the larger meaning spread between the lines that is being displayed in the play. When Agathae asks why there is

injustice for her son, why that her downfall creates legends, she is articulating the flaws of the patriarchy, and the very operations of our society and how we view ourselves and our roles in the world. At the core of the play is this sense of “why”. Why we do things impacts if we are the monster or the hero, the overly loving mother, or the arrogant little man as Agathae states. The rationale of our morality creates a sense of purpose for our choices and life, as we as individuals rationalize ourselves just as Agathae does.



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Themes of this play include but are not limited to reference to consuming not only literally as the scene takes place at a dinner party, but also symbolically consuming the knowledge presented to the audience to devour, ruminate on, and swallow whether we were like it or not. Consumption has its connotations here and asks us to deny the founding fathers or man, the chance to be fulfilled or satiated, or full. Agathae asks the audience instead to starve them, suggesting to get in the way, “Between their fork and their face”. Symbolic and literal, it is a powerful plan for justice in this call to arms, as Agathae tries to reach her audience towards some sort of retribution.

Water and fire as paradox and continuous motifs throughout *Feast*. Water as rebirth of society, a cleansing of Agathae as she is killed after trying to avenge her son. When Agathae first hears of her son’s murder, she weeps and replenishes the lake with her salt. She cannot spark fires like little men because she is too full of water. Fire articulates a more brutal ambition of man in this play, while water is peaceful in its intentions even if there too is bloodshed.

Just as people are mostly made of water scientifically, in this instance water also articulates the sense of fullness, mothers carry for their children, like in the womb, the water breaks, and the baby is born. But the water never truly leaves the body for mothers are there will always be a place for their children deep within them. Fire is not only that of a burning rage in this play but also a sense of autonomy, a voice worth listening to. Our lady Agathae carries herself confidently, but her story sheds a light on this inadequacy often felt by women in a domineering world run by men.

Nearing the end of the play, Agathae mentions how angry we all are at society and the faults of men, that they “poison your water and sell it back to you.” To share a sense of community in our own betrayals, Agathae connects the dots between setting a fire to your feelings and knowing when to simmer down and soak up the truth for long-lasting change. Justice is the final note on a call to action the audience is given, a rebirth and better solution than revenge against society’s flawed systems. Agathae says it is up to the people, not her to create justice and get between the men and their actions, she is ironically honest that she is done, that all that left of her is the wrong kind of love, that it “burns her.” It is



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our chance, to make the change. Her motherly love seems to be the answer to call to action, and again water is mentioned. The lake where Agathae lives is throughout the play and in the end, this is where her heart is, at the bottom, the source of her magic.



Magic spelled magick is also continually used as a tactic for larger connotations. The character of Agathae is intentionally not human, but something other, to help separate humanities actions from normalcy through the lens of someone else. However, Agathae's power that she calls her magic, is actually her loving heart. Her heart is given in pieces, representing humanities redeeming qualities worth saving. She gives her heart away, as often mothers do for love.

Mothers are all powerful in *Feast*. They are also overly loving, as Agathae admits to her own wrongdoings and mistakes in reference to her son's death. Mothers have a big heart, but one that can have wrong love, if not nurtured properly. "If you took my love, my wrong kind of love, just a little, just a taste It could mix with your gentleness, you could use it to power your future. You would become energized", this quote shows that overly loving isn't all flawed, but just the right amount of a mother's love can change the world. In the play it states there should be statues after mother's instead of founding fathers, as they

did all the work.

It is true and profound, how little credit mother's, or women in general get in building generations and societies. "Take my heart and eat it. I swum down to the bottom of the lake. And I found it, buried, but still brimming. This is the source of my magick, I think", Gogerty writes this, so that the message is clear. The heart of a mother is the answer, if used properly. Love for land, for things, for lovers, and love for her child are shared. In the final pages, Agathae grows another heart, she calls the audience her children, she is immortal because love can grow and never ceases. She says, "Oh! I feel it now, I gave my heart away, and I grew another! "My service and my sacrifice." This is a spiritual reference and one to the monk she met in the end of the play that does all things for justice.

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There is religious references to Jesus and his rebirth, the last supper, amongst others to articulate the concept of this awakening of truth that Agathae is contemplating in her own revelation. Motherhood and the “wrong love” that is referenced adds a perspective of clarity for the audience, although the little men or patriarchy’s faults are made clear, Agathae, as many mothers are also guilty of, gives more than she can share which is her ultimate downfall.

Life, death, creation, molecules, particles, and body anatomy are also common motifs used in descriptive language in the play. This is to articulate the othering or the oddness of our existence as an audience so we can separate our understanding of how our society operates with how it could operate. To add a state of the abnormal or scientific, the audience is able to see our world’s operations through another set of eyes. In addition, body autonomy also references sex throughout the play which bridges the concept of connection and violence, love and pain that permeates throughout the play as it grapples with its meaning. Of course, with violence, life, and paradox comes blood as a reference commonly constructed for symbolic meaning. In the end, Agathae uses her motherly wisdom to tell the audience, no matter how great it would be to get revenge and kill the patriarchy, it will not work, it would just give the men an excuse to call you all the things they think the rest of society is, which is a monster.

The monster motif is not only in reference to Beowulf but the continual demeaning of women and underestimation of the good of society and label it unredeemable. On page 37 of the script, Gogerty writes, “Violence feeds only violence” which continues the play of words on eating at the dinner table and also the truth that violence isn’t the answer anymore than “taking the high rode” is. At the end of the play, her heart grows back once she gives it away, she states she is bonded and covalent on a molecular level to others with her love. This scientific approach to connection allows for not only the spiritual and physical bond to awaken, but that of the very existence of humanity, in our cells and bodies, to connect, as connection continues to strengthen the chance for hope and change that Agathae is striving for.



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Other relevant foils include strength versus weakness. On page 35 of the script, Gogerty writes, "The secret of the strongman is that he is weak". Throughout the play it is insinuated that men are not strong, but women are stronger, yet in the climax, Agathae admits to her weakness as loving wrong or too much. Throughout the play her otherness as another being other than human, articulates the flaws and weakness of humans and also their strength. The monk is the turning point towards the falling action to the resolution of the play. Showing the vulnerabilities and selflessness of man despite the flawed state of it. In the final ten pages, Agathae directly addresses the audience's own brewing vengeance at the state of our current society, that she too shares and shared. The 'hunger' for change, which compels viewers to think on our actions and impact.

Feast. uses the play on words of "feed" to bridge the 17<sup>th</sup> century poetry reference of Beowulf and modern society and our technology which opens information to the public as much as it hides truths to speak to a larger connection of humanities flaws. In addition, the foundation of the play which is referenced again and again is the story of Beowulf, which remains the key correlation between the narrative of the story and modern-day bridge that Agathae contemplates.

At the end of the play, Justice appears as the desert that finally arrived at the dinner party. The answer for change. "Justice, to me, is revenge after a bath." Agathae's heart that she gives away, connects us all, and grows rebirth, forever life with the love of a mother. It is the ultimate sacrifice and suffering to create change for justice.

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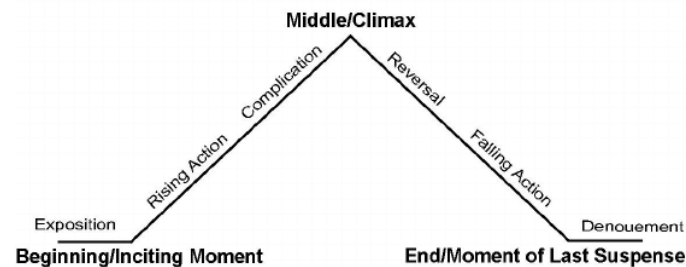
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### **Graph of the Narrative Arcs of the Play:**

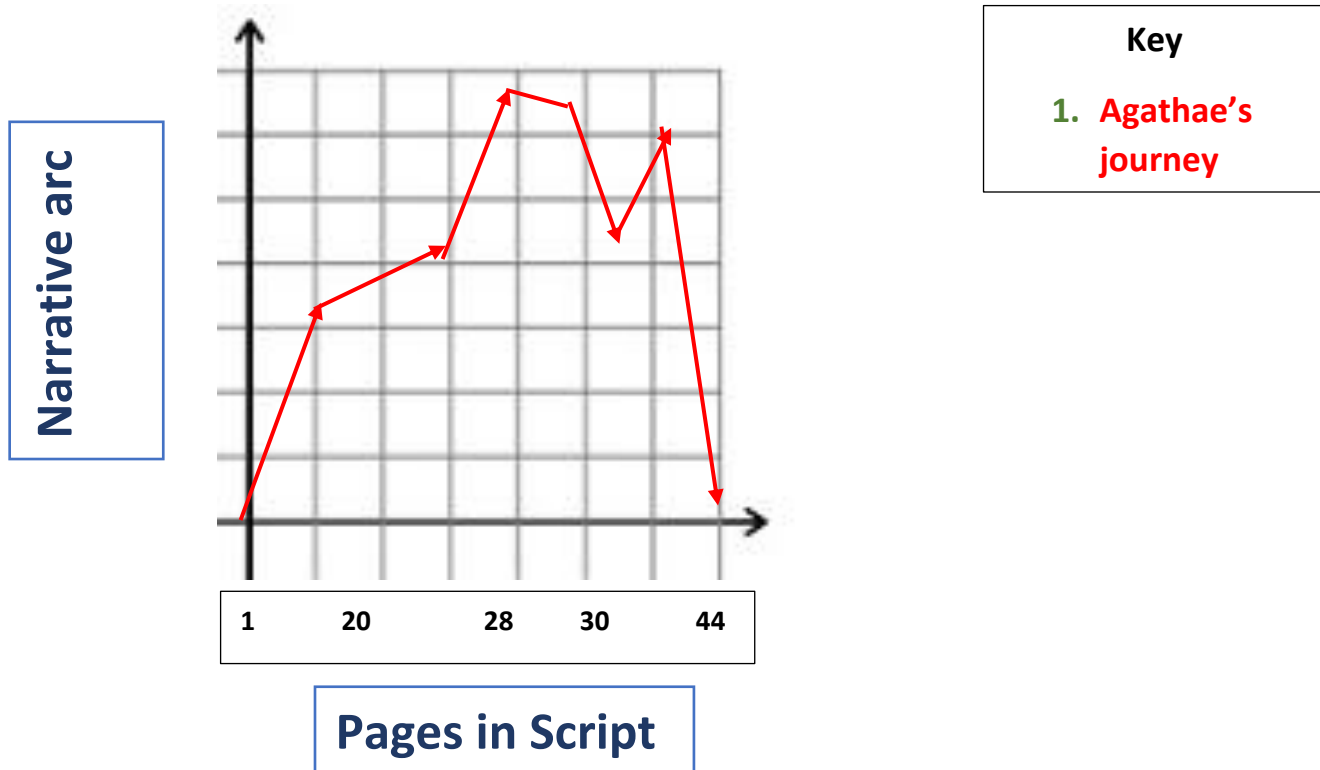
The through line that connects all of Agathae's monologues together is the location of the dinner party and its references to Beowulf and all that occurred before and will after the party is done. The text in the script is also reminiscent of Beowulf with its poetic style, lined down the page with white space and profound truths spread throughout her consciousness as she speaks to her guests. The narrative arc of the solo character of Agathae articulates the gripping hunger that the show displays that the audience craves and devours in the end. The graph below represents this narrative arc also known as Aristotle's Narrative arc commonly found in dramatic texts.

#### **Aristotle's Narrative Arc**



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**Feast. Narrative Arcs: Graph**



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## GLOSSARY

Definitions<sup>4</sup> and key Terms for reference within the script can be found here. Page numbers provided (referencing final script PDF). Some of these terms are known but having an official definition may expand an understanding for further character development and discovery.

### Terms to Know<sup>5</sup>

1.  **pudding-(p.1) a flavored, custard-like dessert made of milk, sugar, and a thickening agent such as egg yolks or corn starch.**
2.  **Magick-(p.1) referring to magic, the power of apparently influencing the course of events by using mysterious or supernatural forces.**
3.  **Custom-(p.2) a traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time.**
4.  **Antagonize-(p.2) cause (someone) to become hostile.**
5.  **At your ease-(p.2) relaxed, comfortable free from worry, awkwardness, or problems; relaxed.**
6.  **Ilk-(p.2) a type of people or things similar to those already referred to.**
7.  **Atrocity-(p.3) an extremely wicked or cruel act, typically one involving physical violence or injury.**

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<sup>4</sup> All definitions found on the OED (Oxford English Dictionary) or other dictionary/urban resources, see sources [here](#) and [here](#).

<sup>5</sup> Definitions were found predominately at these websites. <https://www.merriam-webster.com/dictionary/Oregon>, and <https://www.hopkinsmedicine.org/health/conditions-and-diseases/coronavirus/covid-19-terms>

Learn more by selecting the footnote or links provided.

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8. **Leach-(p.3)** (with reference to a soluble chemical or mineral) drain away from soil, ash, or similar material by the action of percolating liquid, especially rainwater.
9. **Stimulant-(p.4)** a substance that raises levels of physiological or nervous activity in the body.
10. **Vengeance-(p.4)** punishment inflicted, or retribution exacted for an injury or wrong.
11. **Reconciliation-(p.4)** the restoration of friendly relations.
12. **Perpetrators-(p.4)** a person who carries out a harmful, illegal, or immoral act.
13. **Aggrieved-(p.5)** feeling resentment at having been unfairly treated.
14. **Humanity-(p.5)** the human race; human beings collectively, or humaneness; benevolence.
15. **Reign-(p.5)** hold royal office, rule as king or queen.
16. **Prognosticator-(p.5)** a person who foretells or prophesies a future event.
17. **Annihilation-(p.5)** complete destruction or obliteration.
18. **Repentance-(p.5)** the action of repenting; sincere regret or remorse.
19. **Unconscionable-(p.5)** not right or reasonable.
20. **Brutality-(p.5)** savage physical violence; great cruelty.
21. **Desecrate-(p.6)** treat (a sacred place or thing) with violent disrespect; violate.
22. **Humiliate-(p.6)** make (someone) feel ashamed and foolish by injuring their dignity and self-respect, especially publicly.
23. **Fouling-(p.6)** make foul or dirty; pollute.
24. **Serpent-(p.6)** a large snake.
25. **Conjure-(p.6)** the performance of tricks which are seemingly magical, typically involving sleight of hand.



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26. Sexist-(p.7) characterized by or showing prejudice, stereotyping, or discrimination, typically against women, on the basis of sex.
27. Devour-(p.7) eat (food or prey) hungrily or quickly.
28. Sustainer-(p.7) someone who upholds or maintains.
29. Cancer-(p.7) a disease caused by an uncontrolled division of abnormal cells in a part of the body.
30. Scarred-(p.7) mark with a scar or scars.
31. Molecule-(p.8) a group of atoms bonded together, representing the smallest fundamental unit of a chemical compound that can take part in a chemical reaction.
32. Assert-(p.8) state a fact or belief confidently and forcefully.
33. Invasive-(p.8) (especially of plants or a disease) tending to spread prolifically and undesirably or harmfully.
34. Encroach-(p.8) intrude on (a person's territory or a thing considered to be a right).
35. Drain-(p.8) cause the water or other liquid in (something) to run out, leaving it empty, dry, or drier.
36. Convolute-(p.8) (especially of an argument, story, or sentence) extremely complex and difficult to follow.
37. Diplomacy-(p.9) the profession, activity, or skill of managing international relations, typically by a country's representatives abroad.
38. Negotiate-(p.9) obtain or bring about by discussion.
39. Tavern-(p.9) an establishment for the sale of beer and other drinks to be consumed on the premises, sometimes also serving food; a bar or pub.
40. Lament-(p.10) mourn (a person's loss or death).

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**41. Ricochet-(p.10) (of a bullet, shell, or other projectile) rebound one or more times off a surface.**

**42. Keen-(p.10) (of a sense) highly developed.**

**43. Seep-(p.10) (of a liquid) flow or leak slowly through porous material or small holes.**

**44. Atop-(p.10) on the top of.**

**45. Polluter-(p.10) a person or thing responsible for contaminating the environment with harmful or poisonous substances.**

**46. Rattle-(p.10) make or cause to make a rapid succession of short, sharp knocking sounds, typically as a result of shaking and striking repeatedly against a hard surface or object.**

**47. Bronchial tract-(p.10) bronchial - relating to the bronchi or bronchioles.**

respiratory tract - the passage formed by the mouth, nose, throat, and lungs, through which air passes during breathing.

**48. Collapse-(p.10) (of a structure) fall down or in; give way.**

**49. Tractor blade-(p.11) A box blade is a type of implement used on tractors for smoothing and contouring land.**

**50. Unaccustomed-(p.11) not familiar or usual; out of the ordinary.**

**51. Helplessness-(p.11) the quality of giving or being ready to give help.**

**52. Marshland-(p.11) land consisting of marshes.**

**53. Reed-(p.11) a tall, slender-leaved plant of the grass family, which grows in water or on marshy ground.**

**54. Flagon-(p.12) a large container in which drink is served, typically with a handle and spout.**

**55. Oil lamp-(p.12) a lamp using oil as fuel.**

**56. Rage-(p.12) violent, uncontrollable anger.**

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57. Temple-(p.12) a building devoted to the worship, or regarded as the dwelling place, of a god or gods or other objects of religious reverence.
58. Char-(p.12) partially burn (an object) so as to blacken its surface.
59. Oppressor-(p.12) a person or group that oppresses people.
60. Grotesque-(p.12) comically or repulsively ugly or distorted.
61. Mockery-(p.12) teasing and contemptuous language or behavior directed at a particular person or thing.
62. Bray-(p.12) the loud, harsh cry of a donkey or mule.
63. Raving-(p.12) wild, irrational, or incoherent talk.
64. Blood-cloud-(p.12) Blood that has been converted from a liquid to a solid state. Also called a thrombus. The process by which a blood clot forms is termed coagulation. A blood clot, or thrombus, is stationary within a vessel or the heart.
65. Hearth-(p.12) the floor of a fireplace.
66. Vainglory-(p.13) inordinate pride in oneself or one's achievements; excessive vanity.
67. Toadie-(p.13) a person who behaves obsequiously to someone important.
68. Rutting-(p.13) (of a deer or other mammal) engage in the rut or annual period of sexual activity.
69. Beowulf-(p.13) Beowulf is an Old English epic poem in the tradition of Germanic heroic legend consisting of 3,182 alliterative lines. It is one of the most important and most often translated works of Old English literature.
70. Follicle-(p.13) a small secretory cavity, sac, or gland.
71. Kindling-(p.13) easily combustible small sticks or twigs used for starting a fire.
72. Replenished-(p.14) fill (something) up again.

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**73. Keen-(p.14) (of a sense) highly developed.**

**74. Spur-(p.14) urge (a horse) forward by digging one's spurs into its sides. Or to give an incentive or encouragement to (someone).**

**75. Dissolve-(p.14) (with reference to a solid) become or cause to become incorporated into a liquid so as to form a solution.**

**76. Dissociate-(p.15) disconnect or separate (used especially in abstract contexts).**

**77. Forbidden-(p.15) not allowed; banned.**

**78. Ecstasy-(p.15) an overwhelming feeling of great happiness or joyful excitement.**

**79. Magma core-(p.15) magma - extremely hot liquid and semi-liquid rock located under Earth's surface.**

**80. Impromptu-(p.16) done without being planned, organized, or rehearsed.**

**81. Premeditated-(p.16) (of an action, especially a crime) thought out or planned beforehand.**

**82. Clansman-(p.16) a male member of a clan.**

**83. Dignity-(p.16) the state or quality of being worthy of honor or respect.**

**84. Vulgarity-(p.17) the state or quality of being vulgar.**

**85. Loll-(p.17) sit, lie, or stand in a lazy, relaxed way.**

**86. Desecration-(p.18) the action of desecrating something.**

**87. Arrogant-(p.18) having or revealing an exaggerated sense of one's own importance or abilities.**

**88. Conscript-(p.18) enlist (someone) compulsorily, typically into the armed services.**

**89. Honorable-(p.18) bringing or worthy of honor.**

**90. Prowl-(p.19) (of a person or animal) move around restlessly and stealthily, especially in search of or as if in search of prey.**

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**91. Exhalation-(p.19) the process or action of exhaling.**

**92. Thurible-(p.19) a censer.**

**93. Incense-(p.19) a gum, spice, or other substance that is burned for the sweet smell it produces or perfume with incense or a similar fragrance.**

**94. Leech-(p.19) habitually exploit or rely on.**

**95. Paranoia-(p.20) suspicion and mistrust of people or their actions without evidence or justification.**

**96. Mutilate-(p.20) inflict a violent and disfiguring injury on.**

**97. Viscera-(p.20) the internal organs in the main cavities of the body, especially those in the abdomen, e.g. the intestines.**

**98. Termite-(p.20) a small, pale soft-bodied insect that lives in large colonies with several different castes, typically within a mound of cemented earth. Many kinds of feed on wood and can be highly destructive to trees and timber.**

**99. Exterminate-(p.21) destroy completely.**

**100. Hypocrite-(p.21) a person who indulges in hypocrisy.**

**101. Omitted-(p.21) leave out or exclude (someone or something), either intentionally or forgetfully.**

**102. Oration-(p.21) a formal speech, especially one given on a ceremonial occasion.**

**103. Guttural-(p.21) (of a speech sound) produced in the throat; harsh-sounding.**

**104. Fame-(p.21) having a particular famous association; famous for having or being something or someone. Being known.**

**105. Adulation-(p.22) obsequious flattery; excessive admiration or praise.**

**106. Principles-(p.22) a fundamental truth or proposition that serves as the foundation for a system of belief or behavior or for a chain of reasoning.**

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107. Valorizes-(p.22) give or ascribe value or meaning/ validity to (something).
108. Copulation-(p.23) sexual intercourse.
109. Nourishment-(p.23) the food or other substances necessary for growth, health, and good condition.
110. Myth-(p.23) a widely held but false belief or idea.
111. Eternal life-(p.24) the duration of life which is unending.
112. Properties-(p.24) a thing or things belonging to someone; possessions collectively. Or an attribute, quality, or characteristic of something.
113. Beggars-(p.24) a person, typically a homeless one, who lives by asking for money or food.
114. Buckled-(p.24) bend and give way under pressure or strain
115. Potent-(p.25) having great power, influence, or effect.
116. Grapple-(p.25) engage in a close fight or struggle without weapons, wrestle.
117. Gouging-(p.25) make a rough hole or indentation in (a surface), especially so as to mar or disfigure it.
118. Batted-(p.26) hit at (someone or something) with the palm of one's hand.
119. Utterly-(p.26) completely and without qualification; absolutely.
120. Feinted-(p.26) make a deceptive or distracting movement, especially during a fight.
121. Leverage-(p.26) use (something) to maximum advantage.
122. Humiliating-(p.27) make (someone) feel ashamed and foolish by injuring their dignity and self-respect, especially publicly.
123. Quailed-(p.27) feel or show fear or apprehension.
124. Cavern-(p.27) a cave, or a chamber in a cave, typically a large one.

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125. Disintegrated-(p.27) break up into small parts, typically as the result of impact or decay.
126. Particles-(p.27) a minute portion of matter.
127. Flotsam-(p.27) people or things that have been rejected and are regarded as worthless.
128. Abyss-(p.27) a deep or seemingly bottomless chasm.
129. Legend-(p.28) a traditional story sometimes popularly regarded as historical but unauthenticated.
130. Wrong-(p.28) unjust, dishonest, or immoral.
131. Upends-(p.28) set or turn (something) on its end or upside down.
132. Avenged-(p.28) inflict harm in return for (an injury or wrong done to oneself or another).
133. Forbids-(p.28) refuse to allow (something).
134. Victorious-(p.28) having won a victory; triumphant.
135. Wraith-(p.28) a ghost or ghostlike image of someone, especially one seen shortly before or after their death.
136. Obscenities-(p.29) an extremely offensive word or expression.
137. Sacrificed-(p.29) give up (something important or valued) for the sake of other considerations.
138. Monk-(p.29) a member of a religious community of men typically living under vows of poverty, chastity, and obedience.
139. Quaked-(p.29) (especially of the earth) shake or tremble.
140. Malnutrition-(p.29) lack of proper nutrition, caused by not having enough to eat, not eating enough of the right things, or being unable to use the food that one does eat.
141. Delirious-(p.29) in an acutely disturbed state of mind resulting from illness or intoxication and characterized by restlessness, illusions, and incoherence of thought and speech.

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142. Apparition-(p.30) the appearance of something remarkable or unexpected, typically an image of this type.
143. Vows-(p.30) solemnly promise to do a specified thing.
144. Chastity-(p.30) the state or practice of refraining from extramarital, or especially from all, sexual intercourse.
145. Service-(p.30) the action of helping or doing work for someone.
146. Sacrifice-(p.30) an act of slaughtering an animal or person or surrendering a possession as an offering to God or to a divine or supernatural figure.
147. Perplexed-(p.30) (of something complicated or unaccountable) cause (someone) to feel completely baffled.
148. Contemplating-(p.30) think profoundly and at length; meditate.
149. Equinox-(p.30) the time or date (twice each year) at which the sun crosses the celestial equator, when day and night are of equal length (about September 22 and March 20). Or either of 2 points at which the ecliptic cuts the equator.
150. Feeble-(p.30) lacking physical strength, especially as a result of age or illness or character.
151. Sorcery-(p.30) the use of magic, especially black magic.
152. Military zones-(p.30) relating to or characteristic of soldiers or armed forces and their locations around a specific place.
153. Deliberately-(p.30) done consciously and intentionally.
154. Inquisitive-(p.31) curious or inquiring.
155. Satisfaction-(31) fulfillment of one's wishes, expectations, or needs, or the pleasure derived from this.
156. Terrorized-(p.31) create and maintain a state of extreme fear and distress in (someone); fill with terror.
157. Wheels and charms-(p.31) moves emotionally or the power or quality of giving delight or arousing admiration.
158. Suffering-(p.32) the state of undergoing pain, distress, or hardship.



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159. **Brewing-(p.32)** a mixture of events, people, or things which interact to form a more potent whole. To contemplate deeply.
160. **Lamentations-(p.32)** the passionate expression of grief or sorrow; weeping.
161. **Revenge-(p.32)** the action of inflicting hurt or harm on someone for an injury or wrong suffered at their hands.
162. **Abetting-(p.33)** encourage or assist (someone) to do something wrong, in particular, to commit a crime or other offense.
163. **state-(p.33)** the particular condition that someone or something is in at a specific time.
164. **compounds-(p.33)** a thing that is composed of two or more separate elements; a mixture.
165. **phony-(p.33)** not genuine; fraudulent.
166. **piety-(p.33)** the quality of being religious or reverent.
167. **abominations-(p.33)** a thing that causes disgust or hatred.
168. **obscene-(p.33)** offensive to moral principles; repugnant.
- 169.** **billionaires-(p.34)** a person possessing assets worth at least a billion dollars (or pounds, etc.) someone with excessive wealth. According to Forbes (there was no recent stat at Oxfam past 2020) there are now 2,755 Billionaires in 2021<sup>6</sup>
170. **grotesque-(p.34)** comically or repulsively ugly or distorted.
171. **penicillin-(p.34)** an antibiotic or group of antibiotics produced naturally by certain blue molds, and now usually prepared synthetically.
172. **impotence-(p.35)** inability to take effective action; helplessness or inability in a man to achieve an erection or orgasm.

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<sup>6</sup> [Forbes Billionaires 2021: The Richest People in the World](#)

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173. atrocities-(p.35) an extremely wicked or cruel act, typically one involving physical violence or injury.

174. bulwark-(p.35) a defensive wall

175. appalling-(35) causing shock or dismay; horrific.

176. Eradicate-(p.35) destroy completely; put an end to.

177. Obliterate-(p.36) destroy utterly; wipe out.

178. Incarceration-(p.36) the state of being confined in prison; imprisonment.

179. Foreboding-(p.37) fearful apprehension; a feeling that something bad will happen.

180. Entrenched-(p.37) (of an attitude, habit, or belief) firmly established and difficult or unlikely to change; ingrained.

181. Vindicated-(p.37) clear (someone) of blame or suspicion.

182. Necessity-(p.38) the fact of being required or indispensable.

183. Invention-(p.38) something, typically a process or device, that has been invented or created for the first time.

184. Gears-(p.39) equipment that is used for a particular purpose.

185. Evolve-(p.39) develop gradually, especially from a simple to a more complex form.

186. Barnacled-(p.40) used figuratively to describe a tenacious person or thing.

187. Brimming-(p.40) fill or be full to the point of overflowing.

188. Die-(p.41) (of a person, animal, or plant) stop living.

189. Dissolving-(p.42) lose down or dismiss (an assembly or official body).

190. Elemental-(p.43) a supernatural entity or force thought to be physically manifested by occult means, primary or basic.

191. Reverence-(p.43) the action of inflicting hurt or harm on someone for an injury or wrong suffered at their hands.

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**192.Covalent-(p.43) relating to or denoting chemical bonds formed by the sharing of electrons between atom, often contrasted with ionic.**

**193.Bonded-(p.43) of a thing) joined securely to another thing, especially by an adhesive, a heat process, or pressure.**

### **ADDITIONAL POINTS OF INTEREST; Read, Watch, Listen**

#### **Read**

- Find the full script here if needed: [2019-10-25 FEAST Draft 22 Gogerty \(1\).pdf](#)

#### **Watch/Listen**

##### **Beowulf**

- [Beowulf \(2007\) - IMDb](#) – streaming on YouTube, amazon prime, and others. Film of Beowulf from 2007.
- [The Epic Legend of Beowulf | Clash of the Gods \(S1, E8\) | Full Episode | History - YouTube](#) – History of Beowulf, history channel.
- [Classics Summarized: Beowulf - YouTube](#)- High school summary of Beowulf via video review.
- [\(1\) Opening Lines of Beowulf In Old English - YouTube](#)- Old English of Beowulf in original text.

##### **Feast. reviews**

- [REVIEW: University of Iowa playwright premieres new play — ‘Feast.’ | The Gazette](#)
- [The Sleepless Critic | The arts never sleep. \(Reviews, interviews, events, and more in Boston and beyond\)](#)
- [FEAST Quick Review | Behind the Curtain Cincinnati \(behindthecurtaincincy.com\)](#)
- [Know Theatre's online play a 'Feast' for the senses. Well, two of them \(cincinnati.com\)](#)
- ['Feast.' at Riverside is Megan Gogerty at her most visceral and compelling | Little Village \(littlevillagemag.com\)](#)
- [FEAST. | New Play Exchange](#)
- [New Play Brings Authoritarianism To The Dinner Table | Iowa Public Radio](#)

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### Megan Gogerty Content

[Megan Gogerty standup: jogging - Bing video](#)-standup

[Housebroken 1 of 11 - Megan Gogerty - Bing video](#)-Show.

[30 Days of Shakespeare- Megan Gogerty - Bing video](#)-Shakespeare

[Culture Crawl 508 "Death and Dismemberment at a Dinner Party" - Bing video](#)- Play Feast. Radio Interview

[What makes 'Lady Macbeth' a political play - Bing video](#)-Show.

[MEDIA | Megan Gogerty](#)- all her other media on her website.



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## WORDS FROM THE DRAMATURG

Working on new play productions is always an exciting time for theatre artists such as myself. Especially as a dramaturg, because I get to take my understood knowledge and gather information in order to expand it. Not only for the benefit for the artists collaborating with one another, but for the future development of the production long after the performance debut has come and gone. For me, this is what theatre is all about. Uncovering every corner, every room in the space, digging to see what there is to explore about society, life, and the inner self.

Shows like *Feast* are starved of their deserving appetites because of situations such as Covid. They are not quite the same without being *in the room*. Now we can join together at the dinner table once again for this dinner party and celebrate as well as dive into our meals and devour the truths this time in society has opened our eyes to. (pun intended) **Feast** is the type of show that expands your mind, while simultaneously being simply entertaining as theatre does best. As human beings we thrive and are drawn towards making meaning of chaos, of the unknown, of our surroundings. So, what better example of this than to open our pallets to the flavors of truth that the playwright Megan Gogerty so graciously cooked up for each and every one of us. It is our calling to make justice known, to eradicate for the oppressed, and speak truths no one else wants to hear now more than ever.

With traditional methods of performance halted or paused completely, this year has opened so many eyes from their ignorance. It has cleared the path of what society actually looks like and its downfalls. **Feast** is more relevant than ever in this time as we try to rebuild and heal from our internal and external wars in battle. From the diseases of the past, and those still lurking in the Patriarchy and institutions that operate our lives. **Feast** tells us to not give up, but be the heroes we need to see, and the ones that raised us best of all (from our mothers).

While working on research for the script I realized just how beautiful this show is written. I knew it would be. I mean if you know Megan or her work in any way, it is hard not to have high expectations, but wow. I can only imagine how incredible it is going to be when Donna and the rest of the cast and crew come together to build this beautiful beast to its fullest potential. In this packet is information I hope inspires and pushes discovery as we near the festival of the summer. This is our time to learn anew, give our maternal hearts and grow new ones, and be reborn. Let this show reflect that service and sacrifice that all of us have known close to our hearts, and let theatre live on as it always has and will do.

-Melissa Trepa