

LARAMIE PROJECT 4/6

QUESTIONS TO CONSIDER BEFORE STARTING:

- * What do words illuminate about a culture?
- * What is "the event"?
- * What dialogue has it prompted?
- * Why share this through theater?

⇒ "The Street Scene" - Brecht

⇒ "Moment Work"

- Why have I never felt the need to look up anything beyond the show

IN FIRST MOMENTS

- Establish Laramie the place
- Move around event
- Establish disconnect
- Creating themes (they don't all relate yet)
- Establish divide b/w Theater Co and Laramie

→

- Thinking about what voices get paired together
- When to use narrator vs company members
- Media/external forces have character

THOUGHTS FROM STREET SCENE 418

- Idea of Spectator vs demonstrator vs demonstrated
- How do you move from demonstration to art. Or, in my case transcript to art
- Still room for character development in a "Street Scene"
- Separation b/w feelings and opinions of demonstrator and the demonstrated in a street scene vs. typical theater
- Show is constantly aware that it is a show not reality → reminds both itself + audience.
- How does the emergence of this sort of theater in post war Germany grow out of the war and collective trauma
 - ↳ Coming from a desire to explain - through theater what had happened?
 - ↳ Desire to "make sense of" the experiences

CANARD, CANARD, GOOSE 4/9/20

⇒ Also so rooted in place
⇒ So much about relation b/w
this co. and people of town

* How does this show deeply
relate to 9/11 w/out being
about it

↳ These themes of dis-
orientation

* Clear themes (not unlike
Laramie)

- Disorientation
- Forgottenness
- Community
- Otherness

Need for a
release?

Why write
such a goofy
play?

I missed the humanity in
Laramie!

↳ maybe because Geese are
a huge "character"

Contrasts to Laramie

- lots of dialogue b/w
company members internally
- Identities of co. members
switched
- More job based titles for
other characters

AMERICAN THEATER ARTICLES 419

- Three waves
 - ① 1930s
 - ② 1960s
 - ③ 1980s - early 2000s
 - "Cultural obsession w/ capturing the real"
 - ↳ what are the lines * between real and represented
-
- * Paradoxical form

WATCH ME WORK 419

- Courage of writing (just getting something on page)
- Vs. courage of rewriting
 - ↳ of going through the vomit writing
- ↳ Don't need to mix the two
- Work is b/w you and the spirit
 - ↳ Spirit = that thing that's bigger than you
- Keeps bringing UP cards
 - ↳ Put all moments on cards? ⇒ organize them by your internal rhythm
- * Up on the wall, down on the floor, in your hand.
- Who is the antagonist?
 - ↳ How do you engage the audience w/out "adding" anything, weight of the
- Lean into the responsibility of a story