

saving its life. While the play closes on Hannah in her new solitude, with Shannon still without salvation at the beach, we may find consolation in the liberation of that animal by an act of human kindness. Another may again be captured to take its place, but that does not negate this salvation.

A final consideration of the car park as transitional space: this production of *Evacuation*, one of the first anti-war plays (if not the first) was dedicated as an act of protest to the 100,000 British soldiers even now in Iraq. Such an announcement highlights the role of the car park as transitional space. After the final take is sung, we all – actresses, actors, production staff, audience – we all go back out into a world where soldiers in combat are

# Carl Adam

## Journal Entries

### ENG 252: Theatre

wearing our flags upon their sleeves. In my mind, *because* of its very brevity and superficiality, the theatre has a dignity. War, in contrast, runs too long, and cuts too deep.

The other element of the staging in a car park that is suggestive is that (judging

duty to comply with the law of his *fatherland*. These characters embody an extension of Cleanthes's irrational love, only with the state itself as its object.

Creon's apparent pursuit of this irrational love, to the point of accepting death, complicates his character, especially placed in contrast with the passionate exhortations of his wife on behalf of his continued valued to the state. The issue itself is problematized by our ignorance of whether or not the tribunal of elders (including Creon) is 'in' on

brutally slays him. His irrational desire for vengeance (and for the fulfilment of personal desire on the whole), hav70058583.44 7636

appropriate considering this wea

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understanding of history. The canon, so dear to Hector that it almost becomes his very voice, is a collection of *human* products

It may be Hector a



who come to see every production. I think this sense of ownership and participation are just wonderful, and both added to my enjoyment of both performances.

Aladdin embodied

## Comedy Theatre

This play featured the most elaborate and restrictive set of any we've seen thus far. It was an emblem of the drama of the play itself - the crowding in of 'stuff' details the suffocation of capitalist kitsch. The limitation on movement according only to prescribed paths between furniture commented on the restricted mobility of the Eliots which would



to what the clown says, he's always on top of things.' That was certainly the case in *Twelfth Night*, and I think it held true

In short, t

one's calling was the *only* way to prove one's destiny, one's ulti



vision of Christ, is able to perhaps even define the physical space in which the action is dramatized. Or, the bleakness of the physical space could well be an exterior representation of Paul's despair, the 'wrongness cut deep inside' him. Given that the play opens with Paul alone in prison, all other scenes might be viewed as projections and explorations in his own me





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invalid against the demands of others, and even assuming a literal costume to



So I decided to take communion – to take in the mess of tradition, the mass of broken images, the body of the king, the collective memory of a people joined in a barely common faith. But common enough.

I need to take up a devotional reading of the Bible

*through* the plane dividing. This then increased the pathos of the eerie approach and song of the devil-horned and the discovery of the plane and its 'cold' inhabitants later on.

I was just tickled that the cast generated the music themselves, whether vocally or with instruments. It added a whole element to the production, the same that enlivened *Coram Boy* and also 'Gem of the Ocean.' I guess I would call that element 'immediacy' – it's somehow enlivening *not* to have a pit orchestra, to have *all* the action being created on stage with no accompaniment.

I think some of the attraction came from the sense that *everything* is happening on stage. That sense, of course, is hugely inaccurate for this pr



facet of that unfolding. As Black Ma



Protestant, and her drive to achieve private and public perfection *on her own* reflect

style of rule both insulates and isolates her. Mary walks unburdened to her death with friends and allies at her back, while the curtain falls on Elizabeth, attempting severity and poise as she looks for danger from the wings.

*Once in a Lifetime*

11.1.2006

Written by George S. Kaufman and Moss Hart

Dir. Edward Hall

This play and especially this production in the Olivier was itself an embodiment of the inequality of flash and substance that Moss Hart and George S. Kaufman directly and indirectly criticize in Hol

plays, but

anger at being unable to audition is expressed a

Both productions emphasized

I'm writing these final 3 entries on route to the Taiz é Community, southeast of Paris, about 5 km away from the medieval village of Cluny and its important monastery. I don't know much about the history of this community, other than it was founded by returning soldiers from WWII who wanted to love intentionally together and try to reconcile the divisions that conflict carved deep into Europe. Since that time it has grown quickly, drawing brothers and visitors from all over the world. During the summer, there are sometimes over 7,000 people there for a week at a time, although I'm told there will only be about 50 there during this week in January. A fun fact to break up the reading!

I found Hannah to be an incredibly compelling character, although almost too good to be true. She seemed the manifestation of understatement: she was utterly unconcerned with her own self-construction. Well, she certainly communicated her need to Maxine, and made a compelling argument for being allowed to stay with her grandfather. She told a good story when it was necessary. But in every moment she maintained her integrity – she owned the story, it never took control of her. As the most positive character, she is surrounded by others at the hotel who are more powerfully claimed and identified by their unconscious narratives. Williams provides an interesting variety: the Fahrenkopts are consumed by their aggressive national identity, triumphant at the news of London burning – the most large scale example of the violence and unkindness that disgusts Hannah. Maxine *becomes* completely that version of herself that is most advantageous in that moment: the grieving widow, the seductress, the slavedriver. A plurality of identities is certainly no sin, but rather the unconscious manipulation for which Maxine uses them. Finally, Shanno 0 50 19 50 363 0 Tm (xi) Tj 50 0 6sy839999

Hannah's own imperfections. After she suggests that Shannon put aside his 'senile delinquent' vision of God, of thunderstorms and power, and rather lead his congregation 'beside still waters,' he indeed acts as a comfort for her grandfather. He is witty, and shows himself more than capable of kindness toward others. Yet I think, to an extent, her genuine pragmatism in finding relationships that *work* also allows her to protect herself with

Gregors. Hja



as Hannah would call it. It is far from perfect, but love and compassion flows through; a community has been built up around its arch.

What Gregors claims to want is to tear down any misunderstanding and rebuild this community on 'solid ground.' I think there is an intimate connection between this 'ideal' foundation and the recurring theme of 'the bottom of the deep blue sea,' which Gregors and Hedwig talk about often. Gregors clearly finds the phrase striking; when Ekdal or Hedwig first utter it (I can't remember which), he repeats it over again, asking why one didn't say simply 'the bottom of the sea.' I think it was Hedwig. Anyway, the context of that is that a wild duck dives to the bottom of the deep blue sea when it has been shot – to die. Gregors's charge to Hjalmar is that he has set up this life as a seaweed tether t

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Gloria and Valentine exist as a pair in this discussion. Valentine shows his awareness of social bonds when he asks the Clandon twins who their father is and then politely denies their invitation to lunch because of the social consequences. He is unapologetic that he must play a certain part if he is to make any headway in the world at all. Moreover, he is equally unapologetic to play the enlightened, rational male to turn Gloria's women's rights defense on its ear. Gloria's confusion, however, is one born of love, not of stagnancy in her mother's ideals. She has remarkable distance from them, as she displa

folly, to pleasure, to silliness