

Center video^s hard to ignore!

'Actual' Native Ams in crisis
while Woosters sport & caper
(^{as "Trojans" =} in Nikes painted orange w/
"Greeks" on their backs) over
pastoral romantic dalliance
makes their performance look inconsequential
- indulgent, even - by comparison - undermines
Paris - a dandy, of course them as child's play

Identify

Pandarus - Karl Malden? (vid)
lookalike ctr

- They mix in a lot of
nonsense - "words"

This is NOT my favorite

Wooster - They have finally been
'undone' by their own chosen subtextual
materials...

If you look at the subtitles
on Center Screen, what is
happening to the "authentic"
Native Americans is
pretty horrible! - This is their undoing
(see notes above)

At intermission, a Native Am. guy in audience
actually booed! W.G.-ers looked pained, uncomfortable!

Immed. after the gentleman boomed, a man in a row nearer stage said 'Hey, you don't like it, you don't have to stay - you can always leave.' The 'boo-er' replied to the effect that he ^(amused) could both 'boo' and stay as he liked. A woman, also in a nearby row, tried for a sophisticated tone, saying "Well, I liked it!"

[Someone always has to do that, right? - Fucking annoying. Ms/Mr. Positivity rears her/his rose-scented ass... ~~I~~ with nothing to contribute, of course, but a vague, baseless moral imperative to "like" whatever fare one has been served.] I say bravo to the gentleman who boomed.

Too bad we couldn't have spoken to him at some point after - there are many things bothering me still about this production - painful for a WG Fan used to being dazzled at the highest levels of rhetorical and aesthetic good taste. This play had some funny & a few clever moments, but it was all in bad taste.

→ of course, that doesn't mean I don't still want to unpack some of its complexities of reference - (cinematic)

when Cassandra/Suzzy Roche enters to prophesy, woman on center screen is being raped!

Greeks →

great scene w/ Paris/Helen & "band" of improvised instruments (i.e. "instruments" of war, all)

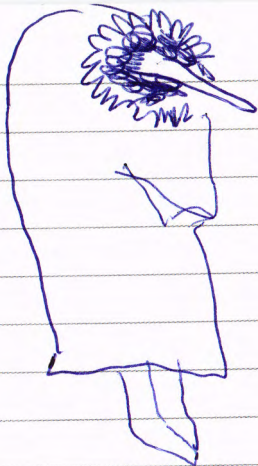
Troilus/Cressida "Indian" speak after he carries her, ^{baby}
~~white~~ ^{same} image on video shifts to Natalie Wood & Warren Beatty

all false
maids

all go-betweens

all true
men

Cressids - Panders - troiluses



"father" seeking
Cressida

Aeneas fights Hector for Cress.
(of Troy) Diomedes

- Intermission - man "boos"

Young woman
crying outside - bothered
but can't put it all together
- won't discuss yet - too raw

Back - Pt 2

I might find the "white trash
slash Injun" act too much -
the Appalachian accents, crotch-
scratching attitudes, junk piled

outside the badly constructed
"tee-pee" slung over with
tarpaulin - commentary on reservation
poverty?

Some texts just are not
them~~s~~ to appropriate, —
— and subordinate to
dominant Greek/British-ified
in translationary presentation.
— Nor to splice with filmic
~~texts~~ moments from Splendor
in the Grass - an American
text -

* Find out what film they are
— using of Native Americans or
Canadians? in snowy landscape.

(A) ^{stage} screen ~~Ek~~ subtitles ^{Eskimo?}

(B) Center — English ^{mirror} ^{backwards}

(R) — None or English

(C) vid - "The Killing stops here!
But did he kill someone?"

Onstage, Hector forbears from
Killing Ajax,

Is it titled
"Snowballs?" ↖

- Trojan horse scene ->

"hey yah"

< Chanting - is it based on anything? or nonsense?

- Didgeridoo

- a lot of 'seizing' after lightning-like - thunderous blows are dealt each other