

Beneath the Hood

Secrets of Making Theatre

Act II - From Book to Look

Chip Rome

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Beneath the Hood

Sign in and take a copy of Streetcar Scene

Review: Where do plays come from?

- Building a season
- Catalogs of plays (both online and hardcopy)
- Playwriting: dialogue as action and tactics
- The beat of action (an example from *Streetcar Named Desire*, scene two)
- Improvisation: say 'yes and... '
- CROW: Character, relationship, objective/obstacle, when/where are we?

CROW, action, tactics and beats are something we will return to from various perspectives: director, actors, designers.

Auditions

- Actor prep (contrasting monologues, songs)
- Headshot/resumes (display a bunch)
- The basic process (& cattle calls, private readings)
- Memorization, physicalization
- Do's and Don'ts for actors
- Callbacks - reading scenes, making changes?
- Auditions/feedback (use *Streetcar* or original scenes from week #1)

Streetcar Named Desire, Scene One.

- Read the scene
- What are some ways of describing what happens in this short scene?
- What changes from the first line to the last line?
- Where in the scene does the dynamic between them first change?
- Organic structure... the beat, a collection of beats, a scene, an act, a play.

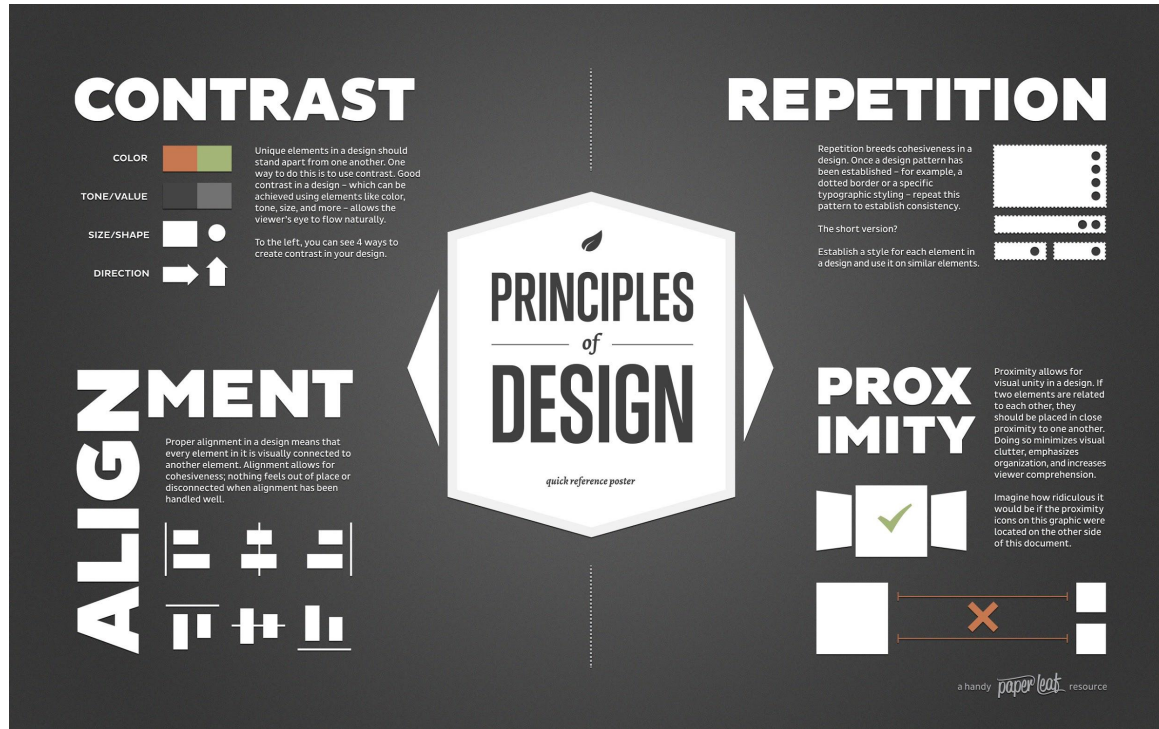
Casting

- Actor vs Director perspective; The jigsaw puzzle and the dominoes.
- Philosophy: reward; opportunity; bankability; connections; character-match
- CAST *Little Red Riding Hood* from the class
- CAST *Streetcar* from the class, and/or from movie/TV actors now\
- Revisit scene for guides as to how to cast

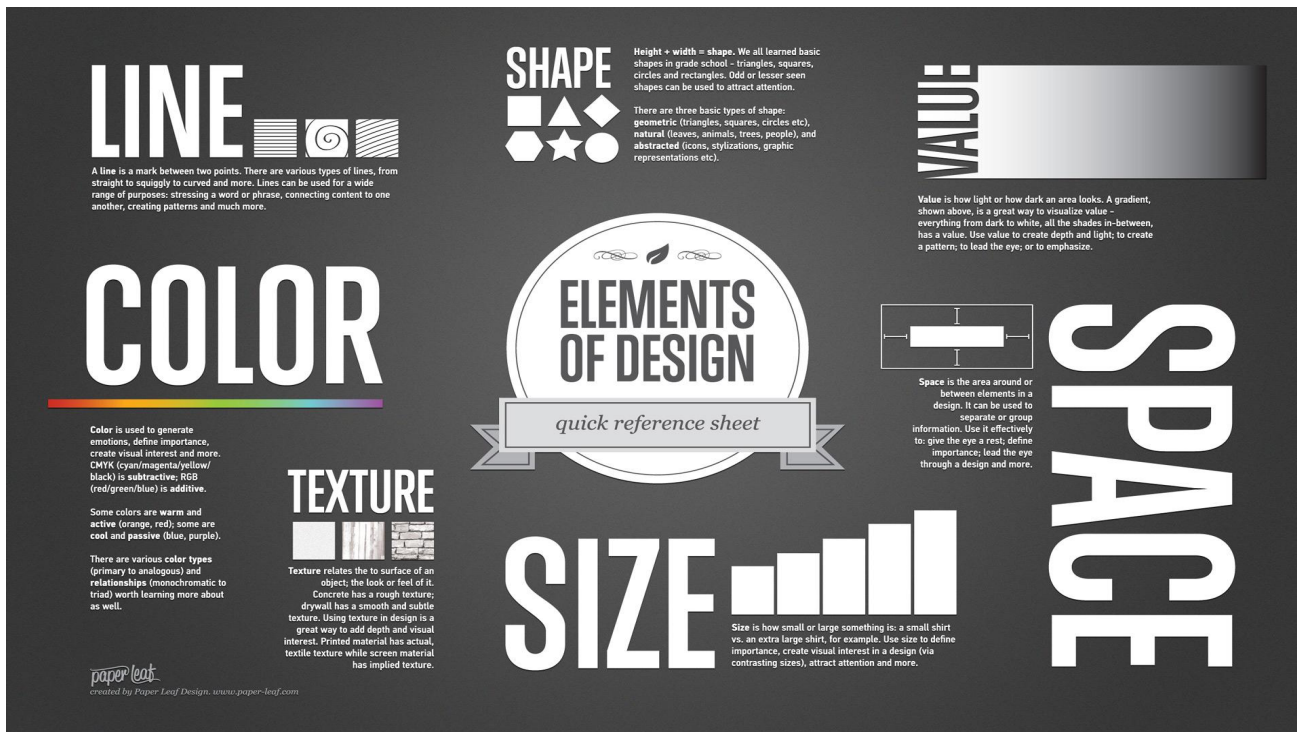
Behind the Scenes: From Page to Stage

- Production Concept - *Streetcar*...Is it about Fall from Grace, escape, power, sisterly bond, locale/era, macho vs feminine, secrets vs truth (“mendacity”)...?
- ADDIE - a process for creation
 - Analyze - what do you need? What do you have?
 - Design - what do you want (creative decisions time)?
 - Develop - how can you get what you want - experiments and improvements: rehearsal
 - Implement - what you end up with
 - Evaluate - how did it go? What to do/avoid next time
- Design principles and Design elements
- Collaboration w lighting, costumes, sound, set, props, etc. (mic pocket)
- Design decisions for *Streetcar* (color palette, use of space, set pieces; lighting, etc)

Principles of Design - CRAP



Elements of Design

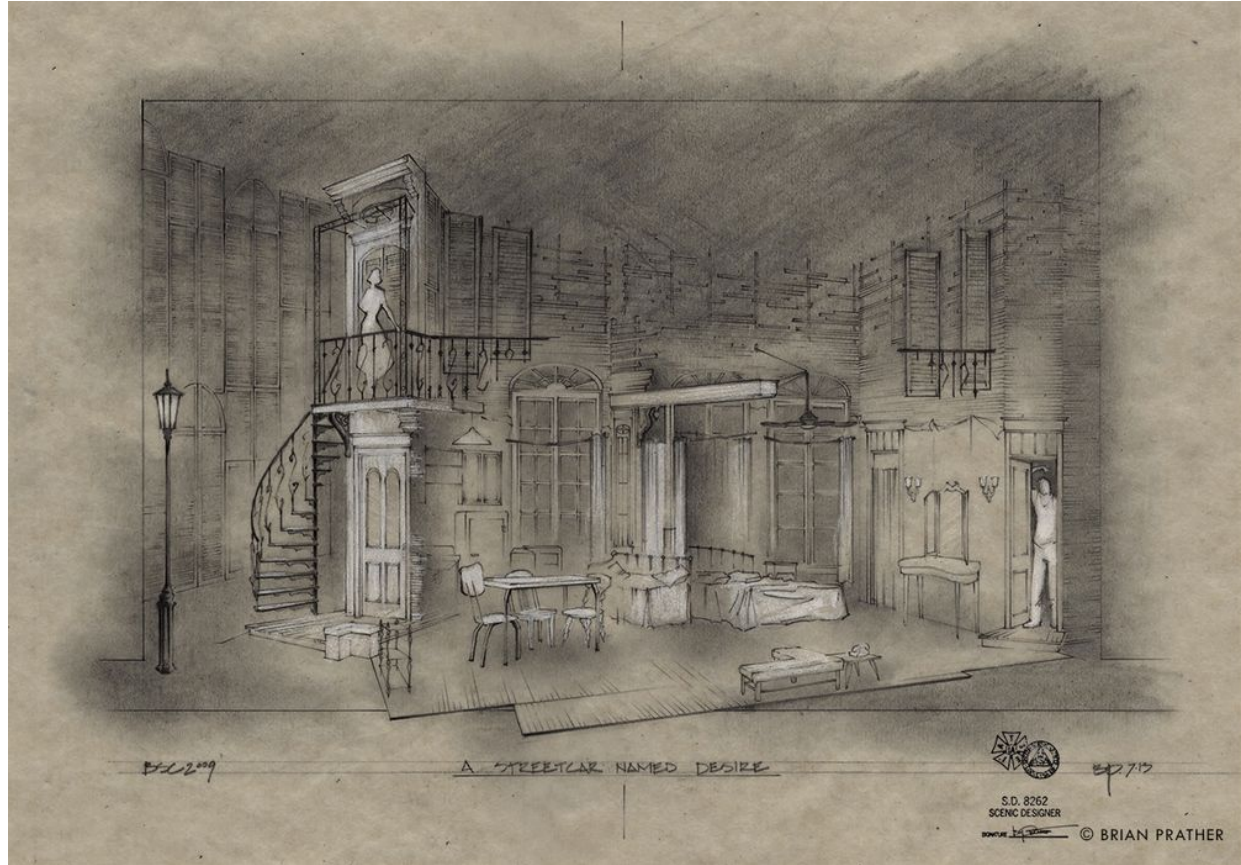


Set Sketch



Set Design Sketch: Shannon Robert, Warehouse Theatre
(<https://warehousetheatre.com/preliminary-design-sketch-for-streetcar-named-desire/>)

Set Design



Set Design: Brian Prather, Barrington Stage Company, MA
(<http://www.brianprather.com/a-streetcar-named-desire/>)

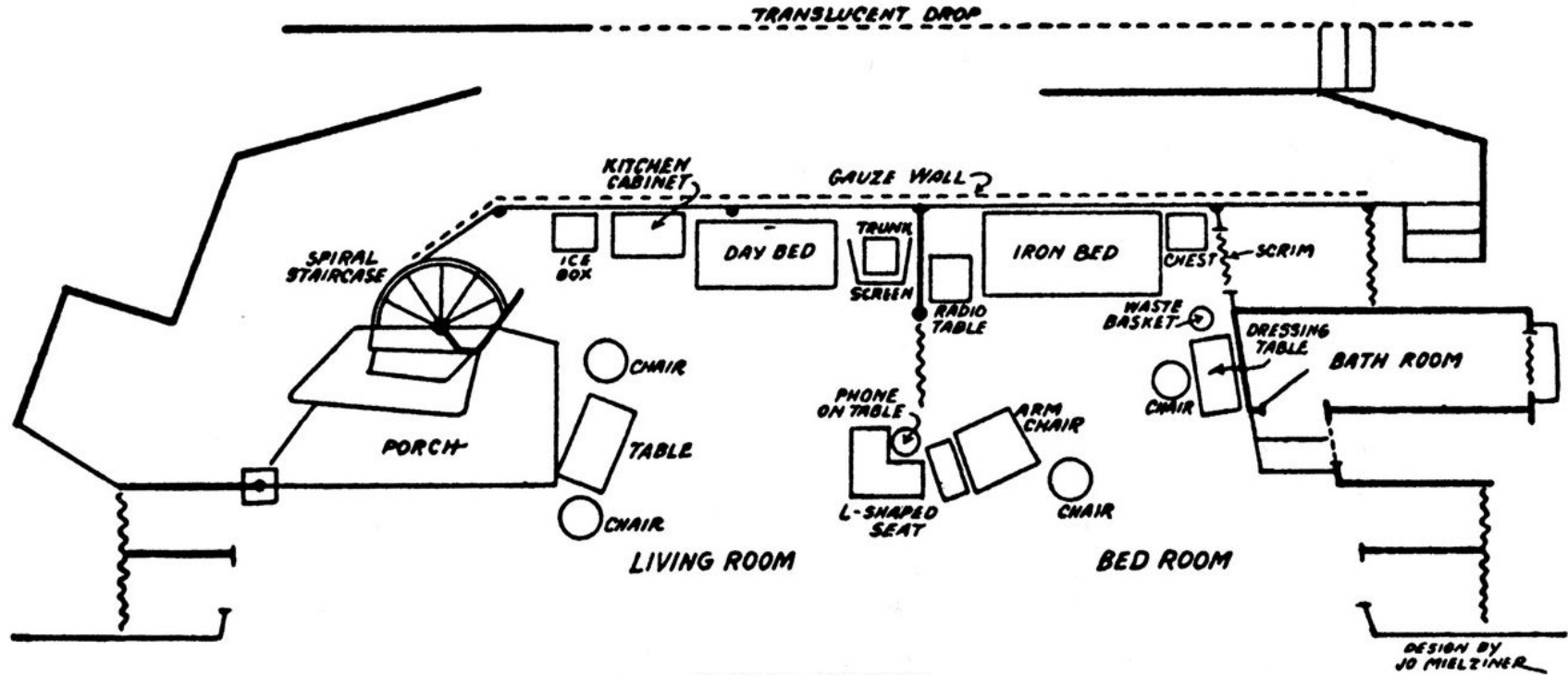
Set Design



© BRIAN PRATHER

Set Design: Brian Prather, Barrington Stage Company, MA
(<http://www.brianprather.com/a-streetcar-named-desire/>)

Set Floorplan



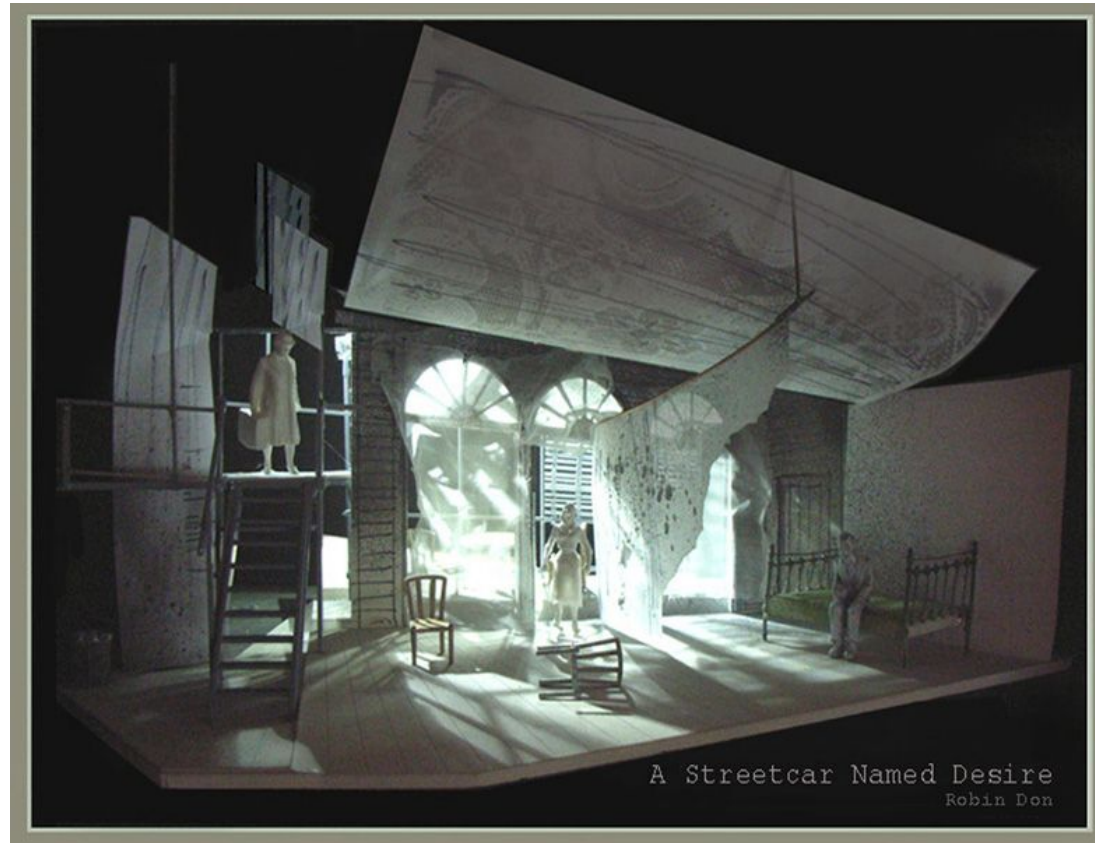
SCENE DESIGN
"A STREETCAR NAMED DESIRE"

Set Model



Set Design: Paul C. Weimer
(<http://www.paulweimerdesign.com/new-gallery-1/>)

Set Model



Set Designer: Robin Don
(<http://www.robindon.com/page45.htm>)



Set design: Sean O'Skea (<http://www.seanoskea.com/a-streetcar-named-desire/>)



Photo by Gary Marsh

Design and the Playwright

- Theatre making is collaborative
- Some writers are specific (O'Neill, Albee) in the look of the play
- Some writers are spare (Shakespeare, Pinter)
- Some are poetic (Tennessee Williams)
- A script is a blueprint
- Everyone is collaborating to tell a story (lighting, set, costume, props)

How much detail is enough, and how much is too much?

Collaboration means giving up control.

More on Playwriting

6 Line Exercises

- No such thing as failure... (musicians and scales)
- Some random thoughts and reactions (can't cover them all)
- Look for:
 - Desire (what the characters want)
 - Action (what they do and how, tactics)
- The Promise
- Following the clues
- Writing as discovery

The Material (Where Ideas Come From)

Questions

Reflections

Comments

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