

Paula Vogel on *The Baltimore Waltz*

Interview Notes

(*The Baltimore Waltz* was the first play to bring National Recognition)

- Wrote play in MacDowell Cabin
- Didn't know how to write another play
 - o Her colleagues wanted to
- Saw Thornton Wilder's name on the tombstones (every artist has written their name in the soft wood)
 - o Stopped writing Hot N Throbbing
 - o Said screw your outlines, screw what you're going to do.
 - Slammed the door shut.
 - o Scofsly - The thing is not to write the subject matter but to write away from the subject matter.
 - o If she wrote a play about her brother dying she could not write the play.
 - o Create an Imaginary Journey
 - o Had to steal a plotform
 - An Occurrence at Owl Creek
 - Soldier about to be hung for leaving the army. Rope breaks. He escapes and goes home. As he is running home his neck breaks by a one second form.
 - A noose form
 - o She is going to steal it. Call it Homage or Stealing
 - o It is important to attribute and pay homage so that the writers who gave us this abundance are read by future generations.
- Kenneth Burke
 - o Five Major Plotforms
 - o She added a Sixth
 - Generic and Synthetic Fragment (Heiner Mueller's Works)
 - Linear
 - Shakespearean/Epic
 - Linear with Big Gaps
 - Circle (Beckett)
 - Pattern (Mamet)
 - o There's no such thing as pure form.
 - Thought about it.