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**Creating the Distance of Atlantis: An Ideal Staging of *Our Dad is in Atlantis***

*Our Dad is in Atlantis* shows the audience the story of two young Mexican boys and their struggle to realize their various dreams. They are in a very tough situation, especially for boys ages eleven and eight. The story is about the brothers dealing with the loss of parents, moving, and abuse using only the presence of these young children. Staging is essential to allowing the

audience to feel the situation’s magnitude, considering the piece’s subject matter. Therefore, I propose that *Our Dad is in Atlantis* is set in the current day, creates minimalism in a small setting with a few props, performs in Los Angeles, California, and includes a walking tour with different scenes.

*Our Dad is in Atlantis* should play in the present. Nothing about this play dates it to the past, and the dialogue is very modern. The protagonists also mention pieces of technology such as television and movies as well as eating foods popular today such as noodles and cake. One detail that could be of contention is when the younger brother mentions listening to his uncle’s rock records, implying that his uncle might not have modern technology like an iPhone. While this detail could be an issue for a play set in the present, the story’s location is an asset. As the boys are living a life of destitute poverty, moving home to home in Mexico, the idea of not having up-to-date technology is not outside the realm of possibility. I think it is fair to say that the play can hold up in the present and should also try to present itself in that light.

*Our Dad is in Atlantis* creates a very upsetting situation when the audience peels the layers of the plot and placing this struggle on two young children is incredibly tough to imagine. However, I do not believe this plot to be an unheard-of conflict, especially when hearing of the abuses of migrant facilities and the general situation of migrants at the United States-Mexico border. I believe this story can be very real for people who recently moved to America and those who live near many migrants, as they would likely have heard many stories of the struggle. With that said, I think Los Angeles would be a great location to perform this play. Los Angeles is the second largest city in America and very close to the southern border. As the city has a large population of migrants and classifies itself as a sanctuary city, it is apparent that the plot of *Our Dad is in Atlantis* can strike a chord with a substantial number of people living there. The city’s identity will allow the story of *Our Dad is in Atlantis*  to show its authenticity as a reality that many people experience.

This play can have its most effective staging in a walking tour in a slight change from typical staging. As there are different scenes titled “Stuff About The Countryside” and “Stuff About Terror,” for example, that sequentially jump to the future, the audience should also feel the time moving by moving from place to place. This device will allow audience members to understand that the play is skipping events to highlight important ones, thus creating laps in continuous progression. They should transport themselves to a new scene in time, and I feel the best way to show this chronology is to transport them into a new scene and place. I want minimal props in the places where the play would show. While this play needs a minuscule number of props, I would still like the protagonists to have a few items. For instance, there is a scene where the younger brother is pretending to play baseball, and the older brother notes that he is playing with a broom and a sponge. While having these items is not necessary for the play, I want the characters to have these props to give the audience an idea of their destitute economic situation, as they do not have the luxuries members of the audience might have.

*Our Dad is in Atlantis* is a beautiful piece showing a harsh reality while keeping a lightheartedness with the innocence of its protagonists. The staging should incorporate this quality to its maximum potential. Performing in Los Angeles with minimalism in multiple intimate spaces and keeping present-day chronology will best ensure the play maximizes its potential. We can go on a journey with our protagonists and appreciate their dynamic while also considering their hardships.