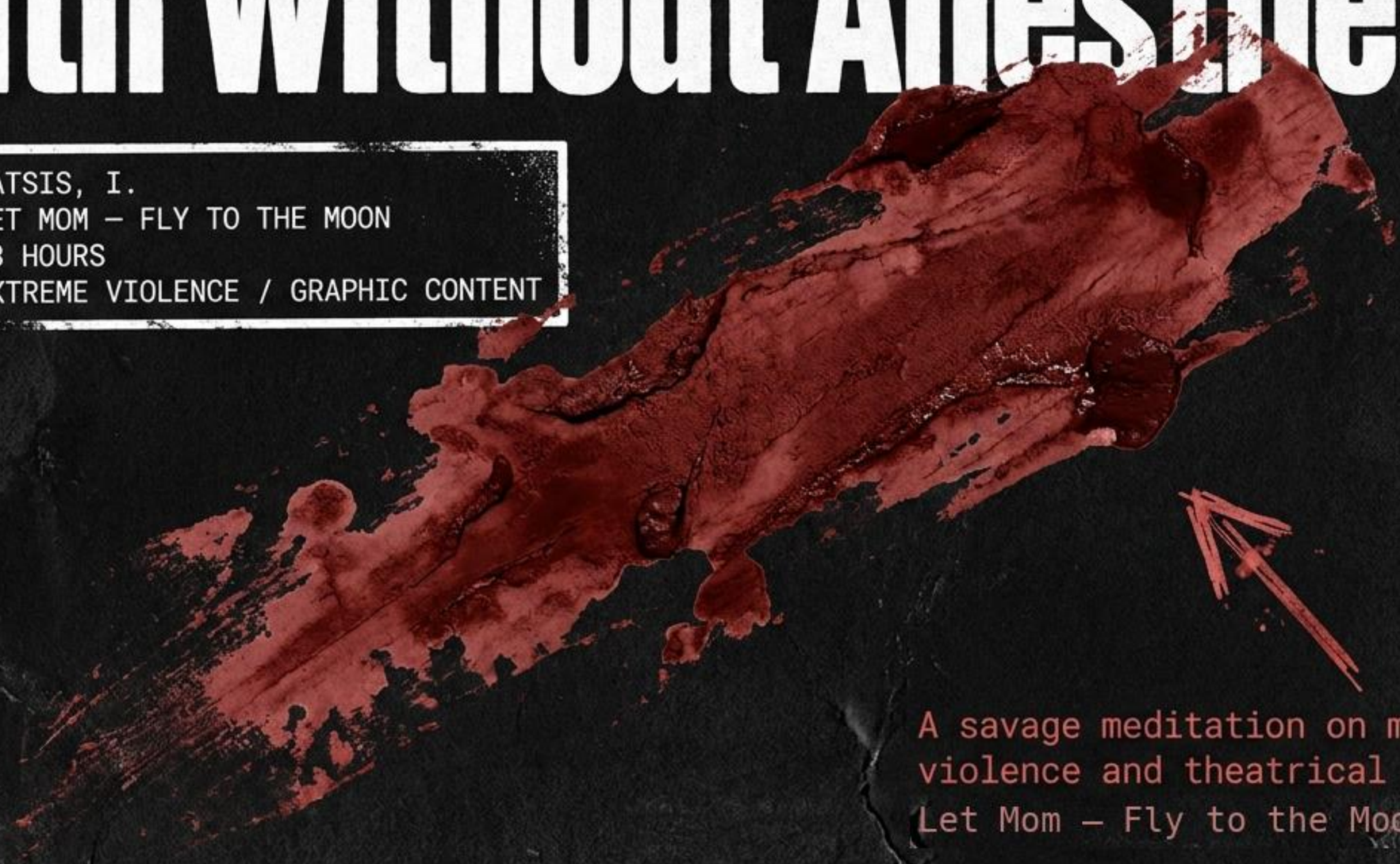
Truth Without Anesthesia

FILE REF: KATSIS, I.
SUBJECT: LET MOM — FLY TO THE MOON
RUNTIME: ~3 HOURS
ADVISORY: EXTREME VIOLENCE / GRAPHIC CONTENT



A savage meditation on mythic violence and theatrical cruelty. Let Mom — Fly to the Moon.

NotebookLM

A theater of cruelty stripped of safety rails

The Premise

Not an entertainment.

Not a traditional drama.

An exorcism of Western culture.

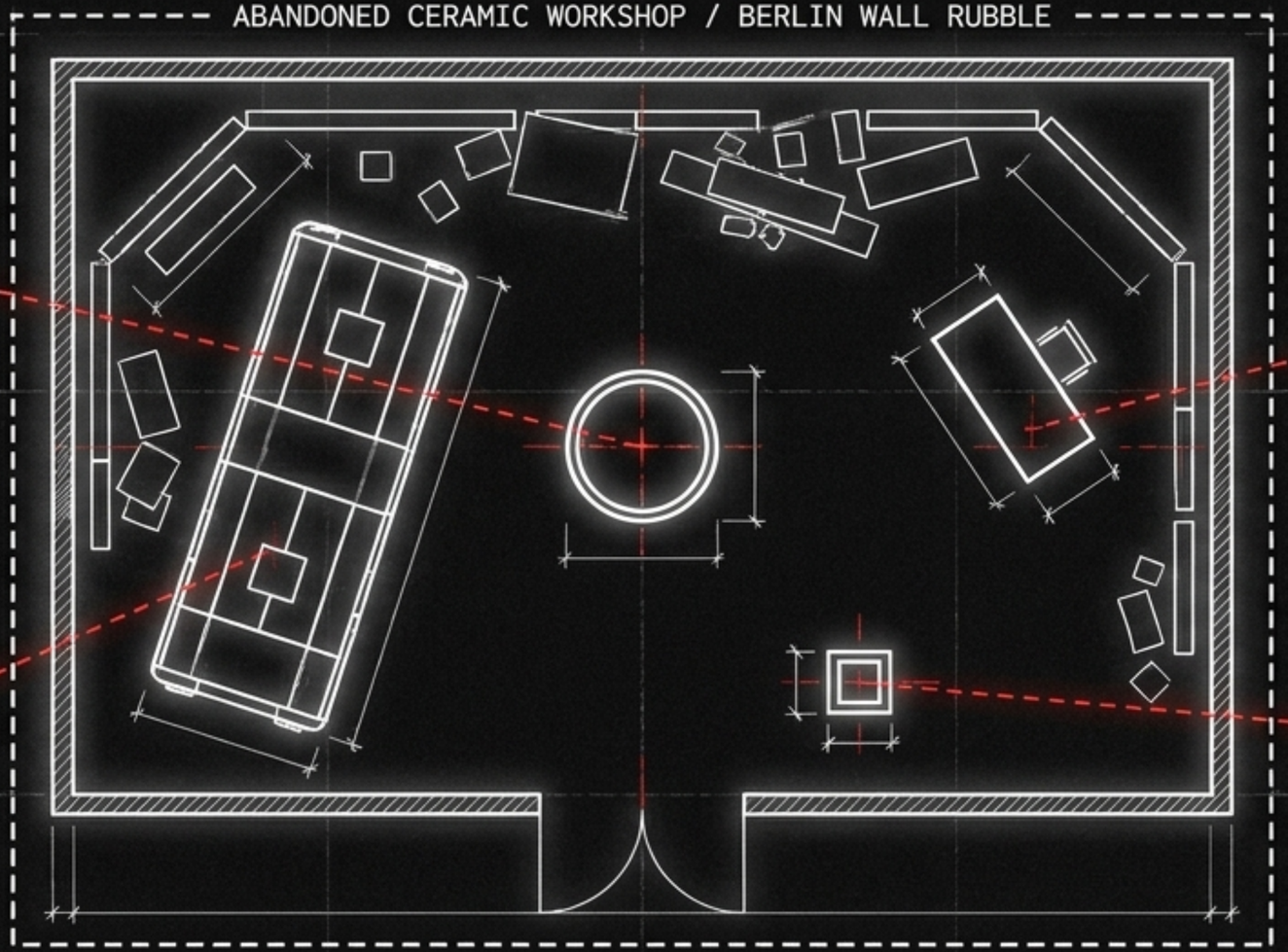
The Verdict

"There are plays that challenge audiences, and then there are plays that assault them... a descent into theatrical hell that makes Tracy Letts look like Neil Simon."

Artaud taken to its absolute limit.

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THE ARCHITECTURAL RUINS OF WESTERN IDEOLOGY



FOCAL POINT 1

THE CORINTHIAN WELL.
Former sewage dump.
MOM hangs upside down here by one foot.

FOCAL POINT 2

HALF-SCRAPPED SCHOOL BUS.
Covers the well. A rusted monument to institutional decay.

FOCAL POINT 3

THE MEDEA STUDIO.
Bedlam's experimental laboratory investigating Princess Dorian of Corinth.

FOCAL POINT 4

THE IMPERIAL EAGLE.
Taxidermied. The silent witness to the carnage.

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A bloodline of semi-powdered vampires

BEDLAM

Pompous Classics professor.
Role: Manipulates cloth Furies; drinks fuming, sizzling liquid.

JETT

Bedlam's sister / Dorian's mother.
Role: Leading interpreter of Ancient Drama.

DORIAN

Young hermaphrodite / Creative writing curator.
Role: The play's twisted "moral center." Yo-yos MOM in the well.

VLAD

National Socialist student of Classical Philology.
Role: Dorian's lover. Represents fascism as civilization's darkest flower.

MOM

The Matriarch.
Role: Suspended victim and scapegoat. Claims to be Cassandra, not Medea.

BILL

Major sponsor from the Homeland.
Role: Economic enabler. "You're broke. You're insane... You need me."

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OVERWRITING CLASSICAL TRAGEDY WITH MODERN HORROR

THE MYTH

- Euripides' Medea as the foundation.
- The Erinyes (Furies) as divine punishment.
- Violence committed for grand, tragic vengeance.

THE PALIMPSEST:

Layers of violence written over each other until the original text becomes illegible.

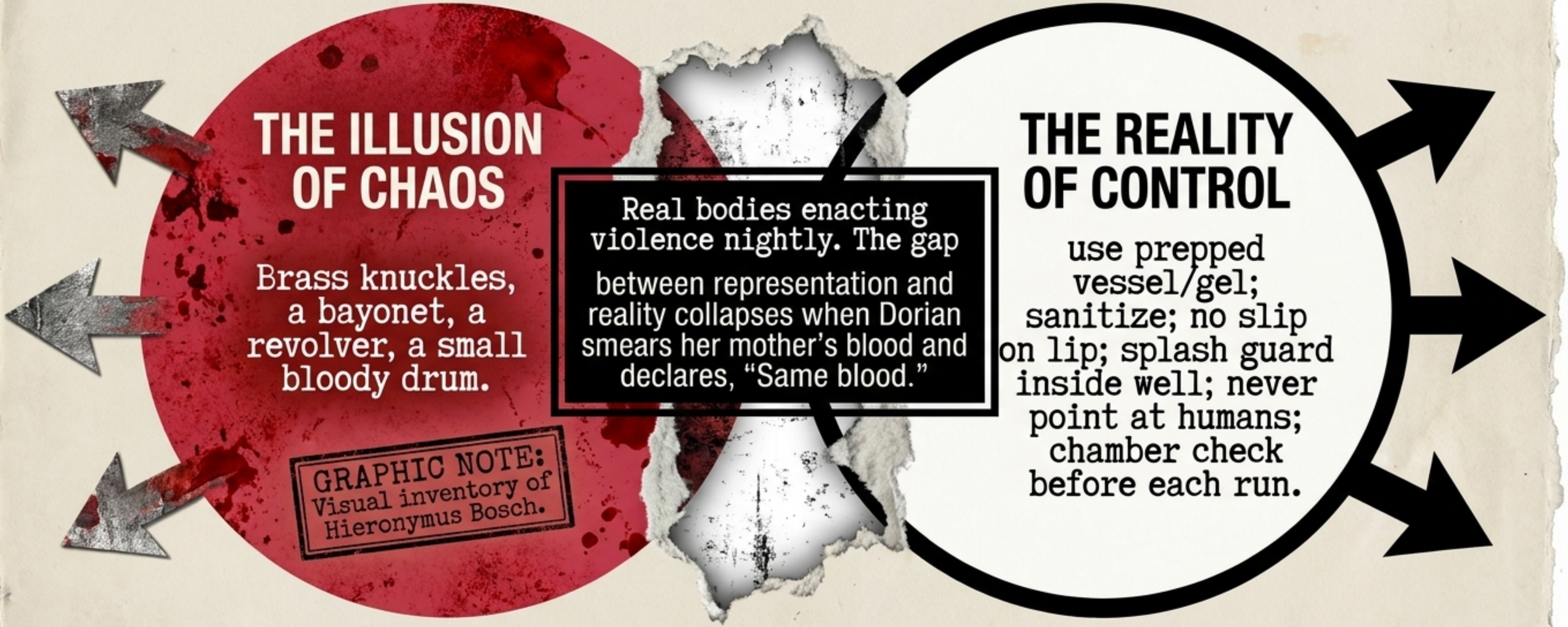
THE REALITY

- MOM insists she is Cassandra, the sole survivor.
- Dorian claims Medea's children were thrown to pigs.
- Violence presented as deeply ingrained family tradition and theatrical spectacle.

Greek tragedy didn't invent these patterns; it merely documented them.

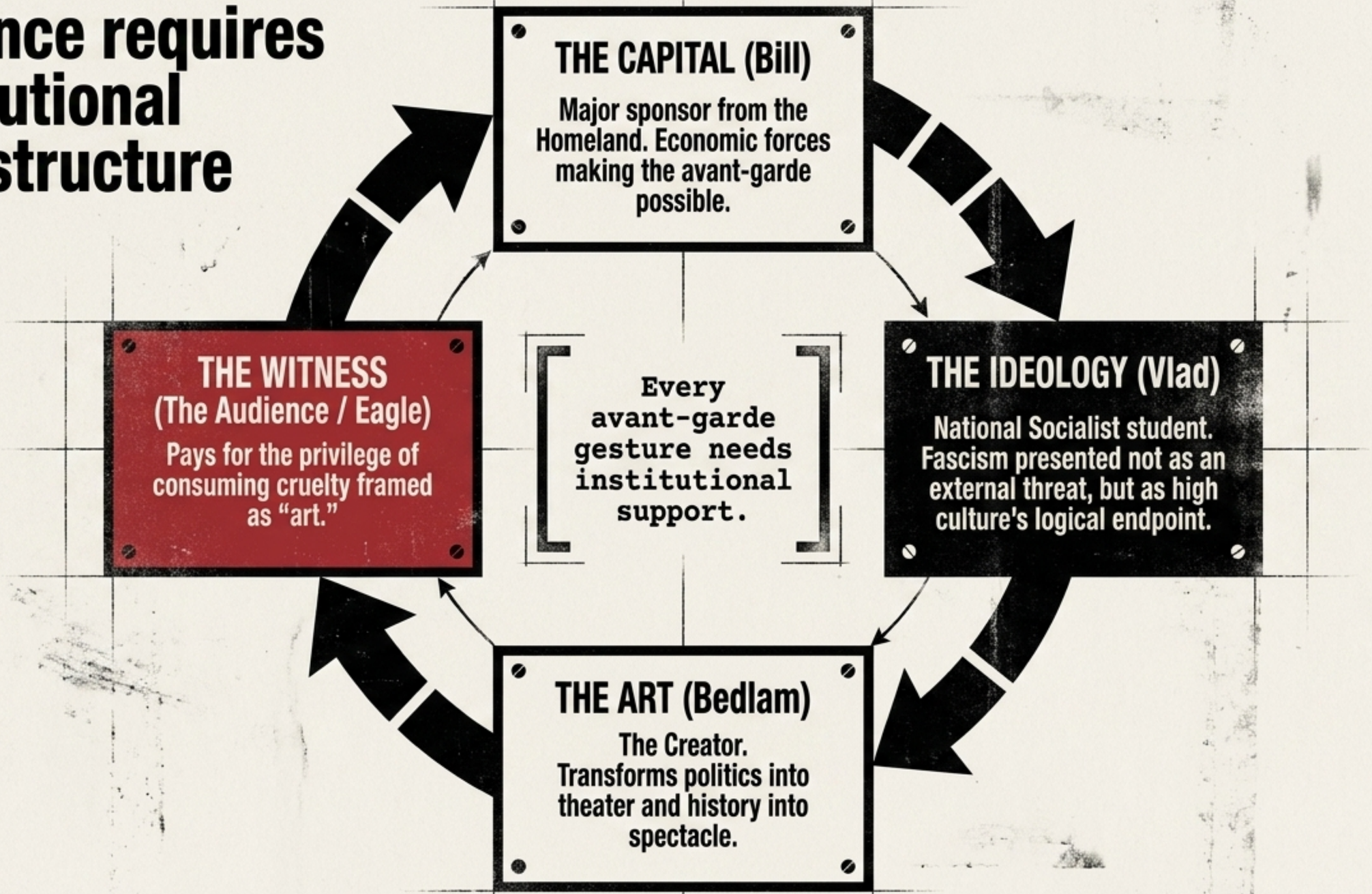
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The vertigo between imagined horror and practical control



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Violence requires institutional infrastructure



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The matricidal climax and the collapse of the frame

STEP 01: THE OFFSTAGE MURDER

MOM's corpse is brought out, examined by the family with grotesque fascination.

STEP 02: THE RITUAL STABBING

Vlad plunges the bayonet into Jett's heart with a dragging ceremonial step.

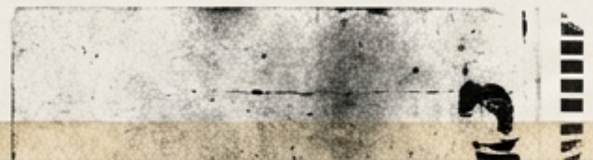
STEP 03: THE NARCISSISTIC WITNESS

Dorian, calm, still writing, examines Jett's dying eyes.

> "Same irises. Photograph my image. The last image you'll remember."

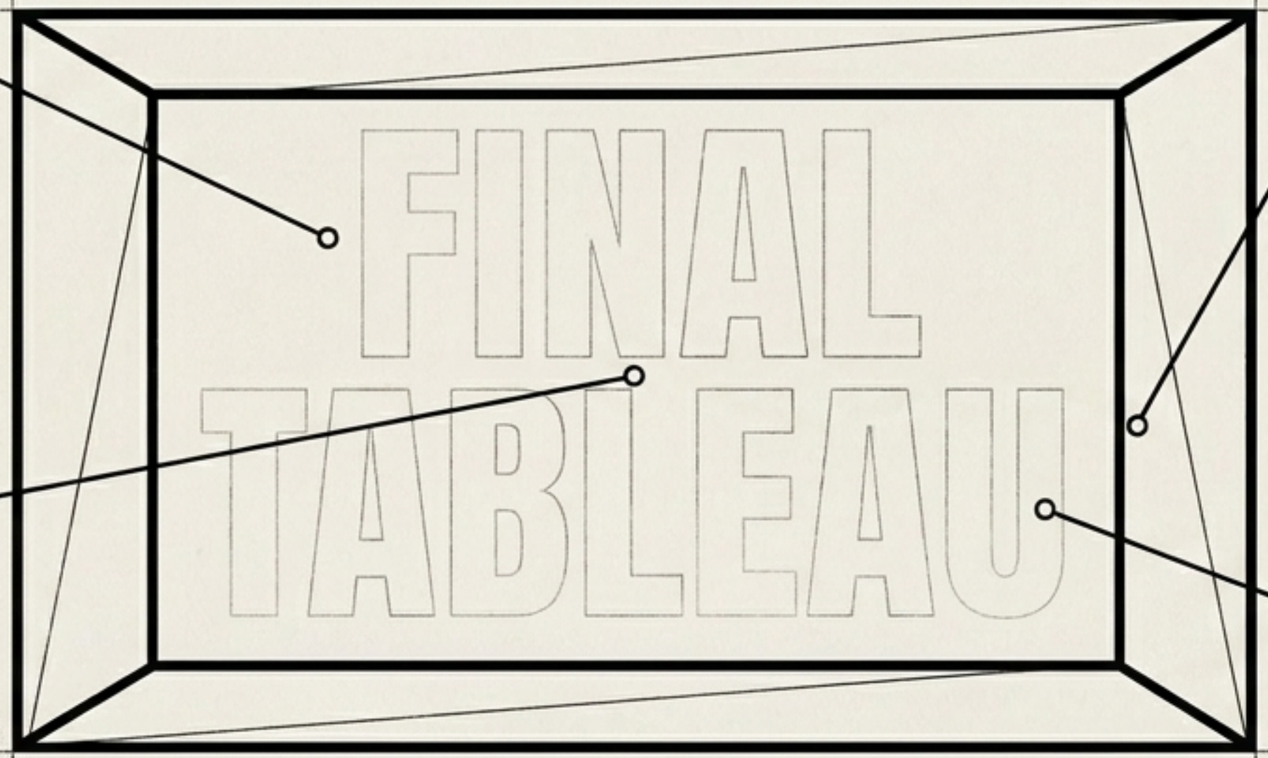
STEP 04: SENSORY CHAOS

The Furies drop from the ceiling. The tape recorder explodes with laughter. Candles blow out, leaving only moonlight.



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Summary as epitaph, documentation as elegy



2 THE EPITAPH

Dorian reads aloud:
"The mother dies, the sister smokes, the professor binds.
The lover rants,
the sponsor buys.
The eagle never speaks."

1 THE SEEPING BLOOD

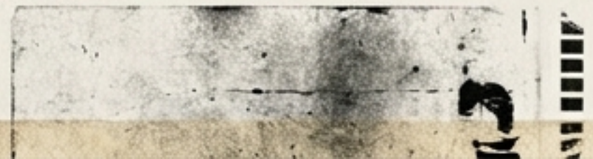
Blood from Bedlam's wound seeps into the bandages wrapped around MOM's corpse.
"Red seeping into white."

4 THE SILENT EAGLE

Bedlam begs the taxidermied bird to speak. It remains silent. Power just watches.

3 THE SILENT ANTHEM

Vlad mounts a pallet with his bayonet in a "silent anthem pose." Dorian taps a small bloody drum to match his mute howls.



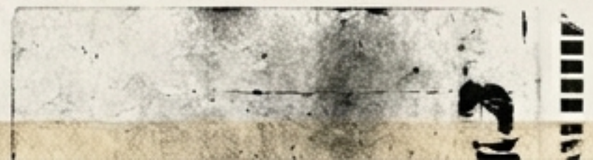
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Navigating the gap between wish and reality

Suggests escape, transcendence, some impossible liberation. (Yet no one flies anywhere in this play).

Let Mom — Fly to The Moon

The dash is the truth.
It represents the gap between what we want for our mothers and what we actually give them. Between letting go and holding down.



NotebookLM

THE THEATER WE DESERVE

> “The bird never spoke. The rest was us.”
> – Dorian’s final observation.

THE REJECTION OF HEALING

Katsis rejects the assumption that theater should be therapeutic or improving. This theater wounds deliberately and offers no redemption.

THE COMPLICITY OF THE WITNESS

The silent imperial eagle proves that power doesn’t impose itself; we perform it ourselves. Complicity is the point.

THE FINAL VERDICT

In a landscape dominated by comfortable revivals, this is theater as a wound, a crime scene, a confession. It is truth without anesthesia, served raw.

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