

I've Been This Way Before
An Ensemble-Generated Piece

Performers		
Group 1	Group 2	Group 3
Amy Amerson	Megan Bridges	Sherry McFarland
Amy Bossi-Nasiatka	Charlotte Cassidy	Patrick Cox
Laura Jenkins	Libby Rogers	Grace Ann Lester
Benji Taylor Jones	Jordan Westra	Anna Grey Voelker
Coordinators		
Kylie McCormick		
Lori Mahl		

PROLOGUE.

A sudden rush of leaves as THE TREES (BENJI, JORDAN, GRACE, LAURA) enter, each holding 2 BLACK STICKS. As quickly as possible, they find their roots and plant themselves, with their backs downstage to the audience. The 2 BLACK STICKS become their BRANCHES. There is silence.

(Each TREE has a pose that is held for 8 beats. After those 8 beats, a TREE may shift slightly and slowly to another pose over a 4 beat period. When a TREE has lost all of its branches, it must die. The TREE can take as long as it needs to die, but must die over at least 16 beats.)

The TREES share a shared, audible breath (2 counts inhale, 2 counts exhale). On the last exhale count, the TREES, while otherwise maintaining their current position, turn themselves around to face the audience.

All performers should be in the following STARTING POSITIONS after the REFUGEE run.

STARTING POSITIONS	
Back Stage Right:	AMY A., SHERRY, CHARLOTTE, MEGAN 1 black stick
Back Stage Left:	PATRICK, ANNA, AMY B., LIBBY 2 black sticks

Shift P.1.

The first set of TASK SOLDIERS enter from STAGE LEFT (AMY B., ANNA, and PATRICK). ANNA is the ASSIGNED SOLDIER carries on 1 BLACK STICK and moves it to the ROUND TABLE PATTERN, with AMY B. and PATRICK covering her. She then moves 1 BRANCH from any TREE to the ROUND TABLE PATTERN on the floor. During this move, PATRICK dies. ANNA and AMY B. exit to STAGE RIGHT.

Shift P.2.

The second set of TASK SOLDIERS enter from STAGE RIGHT (SHERRY, MEGAN, and AMY A.). MEGAN is the ASSIGNED SOLDIER carries on 1 BLACK STICK and moves it to the ROUND TABLE PATTERN, with AMY A. and SHERRY covering her. She then moves 1 BRANCH from any TREE to the ROUND TABLE PATTERN on the floor. During this move, AMY A dies. SHERRY and MEGAN exit to STAGE LEFT.

Shift P.3.

The third set of TASK SOLDIERS enter from STAGE LEFT (LIBBY, SHERRY, and MEGAN). LIBBY is the ASSIGNED SOLDIER carries on 1 BLACK STICK and moves it to the ROUND TABLE PATTERN, with SHERRY and MEGAN covering her. She then moves 1 BRANCH from any TREE to the ROUND TABLE PATTERN on the floor. During this move, MEGAN dies. LIBBY and SHERRY exit to STAGE RIGHT.

Shift P.4.

The fourth set of TASK SOLDIERS enter from STAGE RIGHT (ANNA, AMY B., and LIBBY). LIBBY is the ASSIGNED SOLDIER, with AMY B. and ANNA covering her. She then moves 1 BRANCH from any TREE to the ROUND TABLE PATTERN on the floor. During this move, ANNA dies. AMY B. and LIBBY exit to STAGE LEFT.

Shift P.5.

The fifth set of TASK SOLDIERS enter from STAGE LEFT (AMY B. and LIBBY). LIBBY is the ASSIGNED SOLDIER, with AMY B. covering her. She then moves 1 BRANCH from any TREE to the ROUND TABLE PATTERN on the floor. During this move, AMY B. dies. LIBBY exits to STAGE RIGHT.

Shift P.6.

The sixth set of TASK SOLDIERS enter from STAGE RIGHT (CHARLOTTE, SHERRY, LIBBY). CHARLOTTE is the ASSIGNED SOLDIER, with LIBBY and SHERRY covering her. She then moves 2 BRANCHES from any TREE(s) to the ROUND TABLE PATTERN on the floor. During this move, SHERRY dies. LIBBY and CHARLOTTE exit to STAGE LEFT.

Shift P.7.

The final set of TASK SOLDIERS enter from STAGE LEFT (CHARLOTTE and LIBBY). They both desperately scramble to move the final stick into place. CHARLOTTE dies. LIBBY moves the final BRANCH to the ROUND TABLE PATTERN. She moves to exit STAGE RIGHT, but she dies before she can get there.

The last TREE continues to die. When that TREE is dead, she or he starts another audible, shared breath that ALL join in on (2 counts inhale, 2 counts exhale).

SECTION 1. POLITICS, THE BERLIN WALL.

PART 1. INTERVIEWEES ON THE WALL.

After the exhale completes, there are 8 beats where ALL move with sharp, quick movement away from the ROUND TABLE PATTERN into a new space. Then, there are 4 beats for ALL to transform into a PERPLEXED INTERVIEWEE. The transformation must be complete by the time LAURA speaks.

LAURA. 1989. At the end of the summer.

JORDAN. I remember – I have this memory of all these people on top of it. There was a lot of coverage of the wall, and a whole bunch of people were on top, waving.

MEGAN. I was probably at Summer Stock, but I know I was moved.

CHARLOTTE. My grandmother has a piece of it. My grandfather – he was a soldier, and so they ended up with a piece of the Berlin Wall. She still has it.

PATRICK. I hadn't been born yet. But in second grade, I went to a museum and they had a piece of the wall – I touched it. I just swiped my hand over it. A piece of broken history.

SHERRY. When the Berlin Wall fell ?

AMY B. I wasn't alive.

ANNA. I wasn't alive yet.

GRACE. I thought it was just like London Bridge.

LIBBY. I might have been in New York City. Maybe.

BENJI. I was living in Key West Florida at the time. I do recall people keeping pieces of the Berlin Wall for themselves.

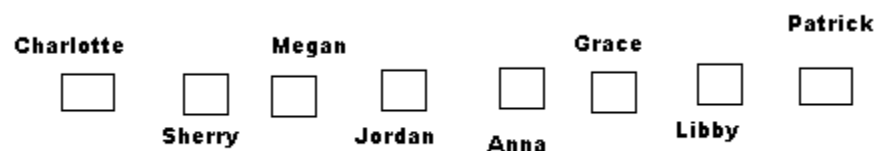
AMY A. Well, isn't that what walls are for?

(As the other PERPLEXED INTERVIEWEES speak, the confusion mounts quickly.)

PART 2. SOLDIERS AND POLITICIANS.

The PERPLEXED INTERVIEWEES are moved, as if bungee lines are attached to their belly buttons, so that 4 (AMY A., AMY B., BENJI, and LAURA) are DOWNSTAGE somewhere near the ROUND TABLE PATTERN and the remainder are in a line UPSTAGE. This movement should take a count of 4 beats. Text is allowed over this movement.

THE FOLLOWING COUNTS HAPPEN SIMULTANEOUSLY



4 beats. 2 inhale, 2 exhale of shared, audible breath triggered by CHARLOTTE and PATRICK.

12 counts – DOWNSTAGE	12 counts – UPSTAGE
AMY A., AMY B., BENJI, and LAURA are downstage.	JORDAN, MEGAN, LIBBY, SHERRY, ANNA, PATRICK, GRACE, and CHARLOTTE are in a line UPSTAGE in PLACE. As soon as they are there, they become 18 year olds.
2 beats. They all snap into POLITICIANS.	
10 beats. The POLITICIANS move around the ROUND TABLE PATTERN, circling it as a predator stalks prey, sizing up the other POLITICIANS.	4 beats. They respond to being told that they have been DRAFTED into a war.
	8 beats. The DRAFTED become SOLDIERS.

SOLIDERS, after the salute, as the right hand drops, start off in a LIGHT, IN-PLACE MARCH with your right foot. (Do not lift your entire foot.)

Over a count of 4 beats, two of the POLITICIANS (AMY A. & BENJI) walk into the center of the ROUND TABLE PATTERN. AMY A. & BENJI have some authority, and they have the OBJECTIVE to bring all POLITICIANS to the ROUND TABLE PATTERN. For 4 beats, all POLITICIANS should remain in place, just looking from one to the other.

(There is no text in this set of movements.)

16 beats (at least). As the POLITICIANS refuse to enter the ROUND TABLE PATTERN, or refuse to sit, or try to leave the ROUND TABLE PATTERN, AMY A. & BENJI attempt to bring them back. In many cases POLITICIANS do not wish to sit in a particular seat, or will not sit by a particular POLITICIAN.

PART 2. Shift 1.

BENJI gives up trying to get the other POLITICIANS to talk to one another. She becomes just as hard to deal with as the rest. AMY A., however, remains vigilant in her attempts. AMY A., frustrated, lets out an audible exhale that rolls from all POLITICIANS to the YOUNG SOLDIERS. AMY A. should be the first person to speak.

(Only use text when absolutely necessary in this shift.)

POLITICIAN 2. AMY A.	August 19, 1989. Summer 1989.
POLITICIAN 1. AMY B.	My grandmother had a piece of it. She still does.
POLITICIAN 3. LAURA.	I went to a museum and I touched it. Swiped my hand across it.
POLITICIAN 4. BENJI.	Coverage of the wall. A lot of people on top of it, waving.

32 beats (at least). AMY A. continues to try to seat the increasingly disgruntled POLITICIANS.

PART 2. Shift 2.

24 beats (at least). The POLITICIANS are constrained, magnetically to the sphere of the ROUND TABLE PATTERN, or just outside it. The text builds until it is a cacophony of words, at the same time, the YOUNG SOLDIERS in the background take on an IN PLACE, FULL MARCH (your foot should be lifted from the ground).

8 beats. LAURA, angered by the cacophony, finally takes up a BLACK STICK from the ROUND TABLE PATTERN. She should not use text as she does it.

LAURA pounds the stick on the ground once, making a CALL TO ORDER as well as GUNSHOT. One of the YOUNG SOLDIERS (JORDAN) falls, shot, and becomes a DYING SOLDIER. The POLITICIANS do not respond. The YOUNG SOLDIERS then break into a disorderly, loud MARCH IN PLACE – they are clearly afraid and running for their lives.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
LAURA gives up trying to get attention.	The DYING SOLDIER (JORDAN) attempts to reach the downstage end of the ROUND TABLE PATTERN just to touch it. He fails to reach it and dies just a little too far.
AMY A. picks up her own BLACK STICK.	

(As needed, the DEAD SOLDIERS can use the text for the rest of the scene – quietly, so that it only goes to the end of their nose.)

DEAD SOLDIERS. New York City. Maybe.
I was living n Key West, Florida at the time.
I was somewhere. Maybe.
I hadn't been born.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
AMY A. pounds the stick on the ground once, making a CALL TO ORDER as well as a GUNSHOT. The POLITICIANS do not respond.	The DYING SOLDIER (MEGAN) attempts to reach the downstage end of the ROUND TABLE PATTERN just to touch it. She fails to reach it and dies just a little too far.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
AMY A. pounds the stick on the ground once, making a CALL TO ORDER as well as a GUNSHOT. The POLITICIANS do not respond.	The DYING SOLDIER (ANNA) attempts to reach the downstage end of the ROUND TABLE PATTERN just to touch it. She fails to reach it and dies just a little too far.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
AMY A. pounds the stick on the ground once, making a CALL TO ORDER as well as a GUNSHOT. The POLITICIANS do not respond.	The DYING SOLDIER (PATRICK) attempts to reach the downstage end of the ROUND TABLE PATTERN just to touch it. She fails to reach it and dies just a little too far.

The remaining YOUNG SOLDIERS stop running. (Cue for POLITICIANS.) They remain at ATTENTION.

PART 2. Shift 3.

In 4 beats, AMY A. sets aside the stick. The POLITICIANS still will not sit down, and no palpable progress has been made

In 4 beats, AMY A. manages to quiet down the others (*meaning, the text is said rarely, movement can still be frequent*). AMY A. provides a large, hand-swinging motion that makes the politicians stop talking for a moment, then speak quietly.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
The POLITICIANS continue to refuse to sit, or to remain seated, but they can no longer leave the ROUND TABLE PATTERN. The arguing shifts to blame and accusations, even AMY A. has a hard time remaining neutral	The SOLDIERS stand at attention.

8 beats – DOWNSTAGE	8 beats – UPSTAGE
The POLITICIANS try another tactic for blaming each other.	One of the YOUNG SOLDIERS (CHARLOTTE) transforms into a COMMANDING OFFICER with 8 beats.
	<p>OFFICER MOVEMENTS</p> <ol style="list-style-type: none"> 1. Stand at attention. 2. Stand at attention. 3. Go down on 1 knee. 4. Bow head, as if being knighted. 5. Start to stand. 6. Stand. 7. Start to mime putting a hat on. 8. Finish miming putting on a hat.

<p>8 beats – DOWNSTAGE</p> <p>4 beats. The POLITICIANS slowly turn their backs on each other.</p> <p>3 beats. The POLITICIANS remain still and silent.</p> <p>1 beat. The final beat they share a humorless and very audible "HA!".</p>	<p>8 beats – UPSTAGE</p> <p>2 beats. The COMMANDING OFFICER yells orders in nonsense language.</p> <p>CHARLOTTE. SKIPPER-DEE DEE-DEE!</p> <p>6 beats. The YOUNG SOLIDERS perform the command given to them (again in place).</p> <ol style="list-style-type: none"> 1. Peek at attention. 2. Stand at attention. 3. Military turn right. 4. Military turn left. 5. Military face front. 6. Stand at ease.
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<p>8 beats – DOWNSTAGE</p> <p>4 beats. AMY A. has audible breath and physically comes to her senses.</p> <p>4 beats. AMY A. turns around to face into the ROUND TABLE PATTERN. On the 4th beat, the POLITICIANS share another "HA!".</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. CHARLOTTE, taking the "HA!" from the POLITICIANS, is injured. CHARLOTTE is given a metal and becomes a VETERAN, walks away downstage near to a DEAD SOLDIER.</p> <p>The same 8 beats. A YOUNG SOLDIER (SHERRY) performs the OFFICER MOVEMENTS.</p>
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(As needed, the VETERANS can speak these words. Quietly, only to the end of their nose.)

VETERANS.

Well, isn't that what walls are for?

<p>8 beats – DOWNSTAGE</p> <p>4 beats. BENJI has audible breath and physically comes to her senses.</p> <p>4 beats. BENJI turns around to face into the ROUND TABLE PATTERN. On the 4th beat, the POLITICIANS share another "HA!".</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. SHERRY, taking the "HA!" from the POLITICIANS, is injured. SHERRY is given a metal and becomes a VETERAN, walks away downstage near to a DEAD SOLDIER.</p> <p>The same 8 beats. A YOUNG SOLDIER (LIBBY) performs the OFFICER MOVEMENTS.</p>
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<p>8 beats – DOWNSTAGE</p> <p>4 beats. AMY B. has audible breath and physically comes to her senses.</p> <p>4 beats. AMY B. turns around to face into the ROUND TABLE PATTERN. On the 4th beat, the POLITICIANS share another "HA!".</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. LIBBY, taking the "HA!" from the POLITICIANS, is injured. LIBBY is given a metal and becomes a VETERAN, walks away downstage near to a DEAD SOLDIER.</p> <p>The same 8 beats. A YOUNG SOLDIER (GRACE) performs the OFFICER MOVEMENTS.</p>
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<p>8 beats – DOWNSTAGE</p> <p>4 beats. LAURA. has audible breath and physically comes to her senses.</p> <p>4 beats. LAURA. turns around to face into the ROUND TABLE PATTERN. On the 4th beat, the POLITICIANS share another "HA!".</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. GRACE, taking the "HA!" from the POLITICIANS, is injured. GRACE is given a metal and becomes a VETERAN, walks away downstage near to a DEAD SOLDIER.</p> <p>The same 8 beats there are no more YOUNG SOLDIERS.</p>
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<p>8 beats – DOWNSTAGE</p> <p>The POLITICIANS, allowing text again, start to argue at normal speed. Over a count of 8, the speed seems to slow, as if time moves slower in the ROUND TABLE PATTERN then elsewhere.</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. The VETERANS, with as great a haste as they can, take the final "HA!" to drag/help a dead soldier onto the table.</p>
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<p>8 beats – DOWNSTAGE</p> <p>8 beats. The POLITICIANS argue in slow motion, trying to ignore the DEAD SOLDIERS. The choice of seat is now very limited, yet they continue to argue, sometimes using text but sometimes not.</p>	<p>8 beats – UPSTAGE</p> <p>8 beats. Each VETERAN gets behind their politician. For the final count of 2 (7,8), all VETERANS should turn facing out from the ROUND TABLE PATTERN.</p>
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PART 3. IRRESOLUTION. WAR IS HELL.

2 beats. The VETERANS turn into face the ROUND TABLE PATTERN.

4 beats. The VETERANS move behind their POLITICIAN, who finally sits.

2 beats. On the final count of 2 (7,8) all VETERANS put their hands on their POLITICIAN's shoulders to keep them down and facing each other.

In the following order, the POLITICIANS speak. The DEAD SOLDIERS and VETERANS can whisper or speak lowly whenever they wish, but only use text as needed.

POLITICIAN 1. AMY B. My grandmother had a piece of it. She still does.

POLITICIAN 2. AMY A. August 19, 1989. Summer 1989.

POLITICIAN 3. LAURA. I went to a museum and I touched it. Swiped my hand across it.

POLITICIAN 4. BENJI. Coverage of the wall. A lot of people on top of it, waving.

The final POLITICIAN conversation presents no new words or connections. After they each have spoken their text (BENJI finishes her line), there will be 24 counts of the following simultaneous action.

24 beats – POLITICIANS	24 beats – VETERANS
24 beats. The POLITICIANS continuously speak lower and lower until only in whispers. (Continuously speak means that at least one of them is speaking at any given time, but more than one can speak at a time, too.)	24 beats. The VETERANS melt until they join the DEAD SOLDIERS, where they speak in hushed, almost inaudible whispers away from the audience.

4 beats. The POLITICIANS are now completely silent.

4 beats. A shared inhale on 2 beats, a shared exhale on 2 beats. (Cued by BENJI.)

At least 4 full beats of absolute silence.

SECTION 2. OUR DREAMS OUR NIGHTMARES.

PART 1. MOVING INTO DREAMLAND.

4 beats. One DEAD SOLDIER (PATRICK) jumps up with at least one stick. On the 4th beat, the DEAD SOLDIER slams the stick down hard, making a single beat cue for everyone. Sound (not text) is allowed.

(SOUND – Nightmare music begins.)

4 beats. All performers (DEAD SOLDIERS, VETERANS, POLITICIANS) jump up in sharp motions, members of GROUPS 1 and 2 responsible for taking sticks up of the ROUND TABLE PATTERN. Sound (not text) is allowed.

8 beats. Members of GROUPS 1 and 2 mutate into MONSTERS while taking up positions along the UPSTAGE SIDE as well as BOOK END positions on STAGE LEFT and STAGE RIGHT. At the end of the 8 beats, they should be both MONSTERS and in position. Sound (not text) is allowed.

During that same 8 beat period, members of GROUP 3 move rapidly (even run) throughout the space, dodging monsters and entering into their own dream world. At the end of the 8 beats, they should be both completely transformed into DREAMERS and in position to start their sequences. Sound (not text) is allowed.

PART 2. THE DREAMERS OF GROUP 3.

The LEAD MONSTER (JORDAN) is the one responsible for the cues.

The FREE MONSTERS can either be rooted to the ground or roam about to interact with the DREAMERS.

All MONSTERS also have text to use from the DREAMER's dreams.

BENJI.	I tip toe. I see.	I listen. I convulse.	I run. I die.
LIBBY.	I walk. I fall.	I search. I rise.	I fear. I see.
CHARLOTTE.	I walk. Russians threaten (me). I run. I surrender.	I hide. They execute.	I expect. I numb. He carries (me). I die.
MEGAN.	I freeze. He tortures. I die.	I look. I ache.	I fall. I spazz.

The DREAMERS have the following sequences/actions:

SHERRY	"Fear Factor" Action #1. Walk Action #2. Search Action #3. Fall
ANNA GREY	"Lord Voldemort" Action #1. Stuck Position Action #2. Look & See – Can't move Action #3. Crucio (Torturing Curse) Action #4. Die
PATRICK	"Bolsheviks" Action #1. Walk Sternly Action #2. Cover Face & Chest Action #3. Leap Around, Pagan Style Action #4. Find A Hiding Place
CHARLOTTE*	Action #5. Dragged Away Action #6. Reveal – Surrounded Action #7. Bow & Die

GRACE "The Elephant"
 Action #1. Tiptoeing
 Action #2. Listen
 Action #3. Run
 Action #4. See
 Action #5. Convulse and Die

The DREAMERS should perform their sequences for a total of 90 seconds, then cued to stop by the LEAD MONSTER (JORDAN).

4 beats. The DREAMERS establish a sense of defeat, conclusion. The MONSTERS begin to melt.

4 beats. The DREAMERS move into AWAKENING, and the MONSTERS become people. Everyone freezes.

4 beats. All PERFORMERS are frozen in time.

4 beats. A shared inhale of 2 beats, a shared exhale of 2 beats triggered by JORDAN.

PART 3. THE DREAMS OF GROUP 2.

8 beats. Members of GROUP 2 become DREAMERS, taking the beats to both transform into DREAMERS and to find their position on stage. Members of GROUPS 1 and 3 become MONSTERS, taking the beats to both mutate into MONSTERS and to find the appropriate starting location.

The LEAD MONSTER (BENJI) is the one responsible for the cues. The FREE MONSTERS can either be rooted to the ground or roam about to interact with the DREAMERS.

All MONSTERS also have text to use from the DREAMER's dreams.

ANNA.	I see. I understand.	I push. He shoots.	I pull. I fall.	I die.
PATRICK.	I walk. Confused. I run.	I look. I run. Stopped.	I listen. Stopped. I look.	
CHARLOTTE.	I walk. I see. I die.	I watch. I turn.	I think. I go.	
GRACE.	I sit. I plead.	I wait. I cry.	I wonder. I scream.	I die.

The DREAMERS have the following sequences/actions:

CHARLOTTE "Car Crash"

Action #1. Waiting in a seat.
Action #2. Seeing the crash coming.
Action #3. Terrorized and frozen.
Action #4. Crash.

MEGAN "Death in a Box"

Action #1. Runs to the door.
Action #2. Tries to open the door.
Action #3. Hurts her hands on the barbed wire.
Action #4. Sees him but cannot escape.
Action #5. He shoots her.

JORDAN "The Funeral"

Action #1. Walking around at a funeral.
Action #2. Sees someone across the room.
Action #3. Moves to speak to the person.
Action #4. Is caught, freezes.
Action #5. Dies.

LIBBY "Chiwaraffe"

Action #1. She walks and is stopped.
Action #2. She listens to the Chiwaraffe.
Action #3. She turns and runs away.
Action #4. She is stopped by the creature; listens again.

The DREAMERS should perform their sequences for a total of 90 seconds, then cued to stop by the LEAD MONSTER (BENJI).

4 beats. The DREAMERS establish a sense of confusion and curiosity.
The MONSTERS begin to dissolve.

4 beats. The DREAMERS move into AWAKENING, and the MONSTERS become people. Everyone freezes.

4 beats. All PERFORMERS are frozen in time.

4 beats. A shared inhale of 2 beats, a shared exhale of 2 beats triggered by BENJI.

PART 3. THE DREAMS OF GROUP 1.

8 beats. Members of GROUP 1 become DREAMERS, taking the beats to both transform into DREAMERS and to find their position on stage. Members of GROUPS 2 and 3 become MONSTERS, taking the beats to both mutate into MONSTERS and to find the appropriate starting location.

The LEAD MONSTER (LIBBY) is the one responsible for the cues. The FREE MONSTERS can either be rooted to the ground or roam about to interact with the DREAMERS.

All MONSTERS also have text to use from the DREAMER's dreams.

JORDAN.	I jolt.	I gasp	I rush.
	I try.	I grasp.	I grieve.
	I crumble.		

CHARLOTTE & PATRICK.	I walk.	I see.	They move.
LOG MONSTER	I notice.	I scream.	I run

(PATRICK is the LOG MONSTER.)

MEGAN.	I stand.	They threaten.	I hear.
	She volunteers.	They squash.	She reaches.
	She dies.	I grieve.	I ache.

SHERRY.	They leave.	Alone.	I stand.
	I look.	I see.	He leers.
	I try.	I can't.	I freeze.
	I try.	I can't.	I freeze.

The DREAMERS have the following sequences/actions:

BENJI "Night Terror"
Action #1. She tosses and turns.
Action #2. She leaps up and shutters.
Action #3. She is consumed with fear.
Action #4. She shakes.

AMY B. "Abandonment"
Action #1. She is left at the grocery store.
Action #2. She moves away.
Action #3. She sees a suspicious man and is frozen.
Action #4. She tries to run.

AMY A. "Close Encounters"
Action #1. (As her mother) cannot run.
Action #2. Is stretched out.
Action #3. Is stuck in time.

LAURA "GIANT"
Action #1. She walks slowly.
Action #2. She sees logs along the river.

PATRICK*
Action #3. The logs become giants.
Action #4. She screams as they chase her.

The DREAMERS should perform their sequences for a total of 90 seconds, then cued to stop by the LEAD MONSTER (LIBBY).

(**SOUND** – music cuts out.)

4 beats. ALL are frozen like deer in the headlights (without the music!).

4 beats. A shared inhale of 2 beats, a shared exhale of 2 beats triggered by LIBBY.

INTERIM. FOUNTAIN OF YOUTH.

PART 1. WATER FETCHING.

All performers **remember** where they are as (statues) MONSTERS and DREAMERS. This is where they will have to return to later, so be sure to remember where you belong.

16 counts. Cued by BENJI, all performers move, ceremoniously, to the FOUR CORNERS of the stage, where BOTTLES OF WATER are. Each CORNER will have a CLUSTER of performers as the following:

CORNER 1.	Upstage right corner.	
CLUSTER 1.		PATRICK, LAURA, AMY B.
LOOKOUT.		LAURA
CLEANER.		PATRICK
CORNER 2.	Upstage left corner.	
CLUSTER 2.		LIBBY, AMY A., ANNA
LOOKOUT.		AMY A.
CLEANER.		LIBBY
CORNER 3.	Downstage right corner.	
CLUSTER 3.		BENJI, GRACE, CHARLOTTE.
LOOKOUT.		BENJI
CLEANER.		GRACE
CORNER 4.	Downstage left corner.	
CLUSTER 4.		JORDAN, MEGAN, SHERRY.
LOOKOUT.		JORDAN
CLEANER.		MEGAN

One the performers have received their BOTTLE OF WATER, they will move so that the UPSTAGE CORNERS (CLUSTERS 1 & 2) are UPSTAGE CENTER. The DOWNSTAGE CORNERS (CLUSTERS 3 & 4) will move so they are away from the DOWNSTAGE CORNERS but not upstaging the other CLUSTERS. All should be in place at the end of 16 counts.

PART 2. THE RESTFUL FOUNTAIN.

Each CLUSTER will have one member become the DRINKER. The other two members of the CLUSTER create a FOUNTAIN PATTERN or a PLACE OF REST for the

DRINKER. Once the image of FOUNTAIN or PLACE OF REST has been completed, the DRINKER may drink. The image is held until the DRINKER is done drinking.

(The above action is repeated so that each CLUSTER forms a FOUNTAIN or PLACE OF REST around each performer once as a DRINKER.)

When each member of the CLUSTER has been the DRINKER once, that CLUSTER's CLEANER should return the water bottles to the edge of the stage. Then that CLUSTER, as a group, STANDS AT THE READY. One member should be the LOOKOUT, and that someone should be placed so that s/he can make eye contact with the other CLUSTERS.

PART 3. THE RETURN.

When all 4 CLUSTERS are STANDING AT THE READY, the LOOKOUT members should make eye contact and agree to move. All PERFORMERS charge, with haste, back to their remembered positions before the INTERIM; they all get into the LEVEL of their statue previously (ie: on the ground, standing, etc.).

4 beats. Audible breath; 2 inhale, 2 exhale, cued by LIBBY. ALL PERFORMERS will then perform the DRYING BUSINESS.

4 beats of drying business.

1. Right hand up then wipes across right cheek and lips (big motion.)
2. Left hand up then wipes across left cheek and lips (big motion.)
3. Left hand swipes/hits right hand at waist-level (as in cleaning hands).
4. Right hand swipes/hits left hand at waist-level (as in cleaning hands).

They return to their STATUE positions.

SECTION 3. INJUSTICE.

4 beats. Audible breath; 2 inhale, 2 exhale, cued by ANNA.

ANNA. Fairyland.

SHERRY. Where everything is possible

AMY B. 'cos nothing's what it seems.

BENJI. So what will they read tomorrow in the paper?

CHARLOTTE. We want the vampire's bite to be 'magic.'

LIBBY. Death-defying, supernatural.

PATRICK. I'm glad that you feel vindicated, comrade.

MEGAN. But we never seem to think for a moment that nature is magic.

JORDAN. -- the malcontents incite the foreign media to slanderous attacks upon our country --

AMY A. -- they were particularly outraged by
well-paid artists, actors and the like –

LAURA. I wrote a pamphlet about what I think fairy tales are actually
about and I end up in jail for –

PATRICK. -- disseminating fabrications hostile to the state!

GRACE. I can't imagine why.

ANNA. Fairyland.

SHERRY. Where nothing is possible

BENJI. 'cos nothing's what it seems.

ANNA. Fairyland.

4 beats. Audible breath; 2 inhale, 2 exhale, cued by ANNA.

12 beats. EVERYONE looks up and sees one another for the first time. EVERYONE
looks away, leaving ANNA to be the last one to look away.

4 beats. Audible breath; 2 inhale, 2 exhale, cued by ANNA.

SECTION 4. COMING OF AGE.

8 beats. They move into a new pattern for COMING OF AGE MOVEMENTS; they
become like ELEMENTARY SCHOOL CHILDREN – wiggly and excited.

CHARLOTTE. High School English Class.

MEGAN. I don't think I've ever read it.

BENJI. I skimmed it – I got an A on the book report.

AMY A. You're gonna be disappointed. I hated the story.

AMY B. I'd never even heard of it, till you gave me this piece of paper.

LIBBY. It was in high school, when I was on the speech team competing
in the category of Oral Interpretation. I did a piece from *To Kill A Mockingbird*.

LAURA. I don't get to read it till this year. I'm excited.

JORDAN. I probably heard of it in high school. I saw the movie at some
point in my childhood.

CHARLOTTE. I have generally been aware of the literary significance of the piece.

SHERRY. They just make music.

PATRICK. Don't eat up people's gardens.

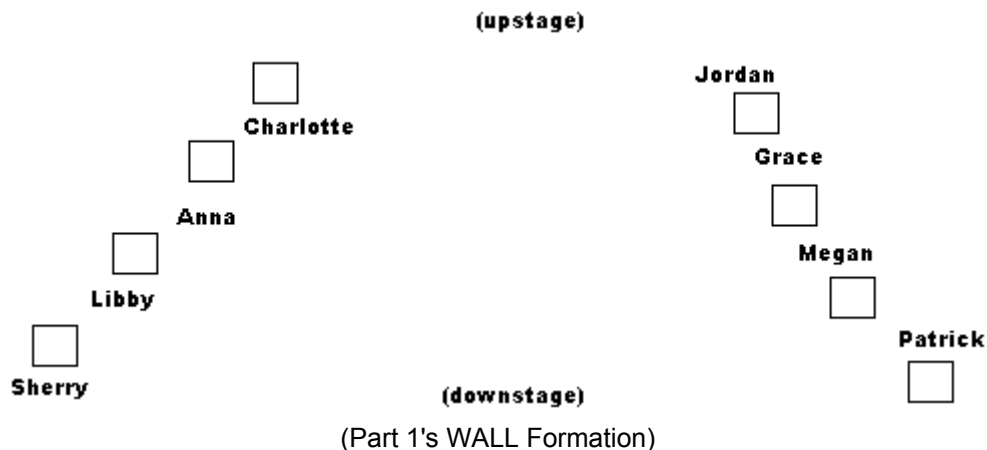
ANNA. Don't nest in corncribs.

GRACE. Don't do anything – but sing their hearts out.

ALL GROUP 3. That's why it's a sin to kill a mockingbird.

(**Sound** – Naivety Music begins.)

A REMINDER TO ALL WALLS: When you WOBBLE OUT OF PLACE, please leave your wall-stick behind in place for the next wall *even if you are a wall twice in a row*.



PART 1. GROUP 1 COMES OF AGE.

8 beats.

Members of Groups 2 & 3 find fixed positions across from their wall partners and become walls.

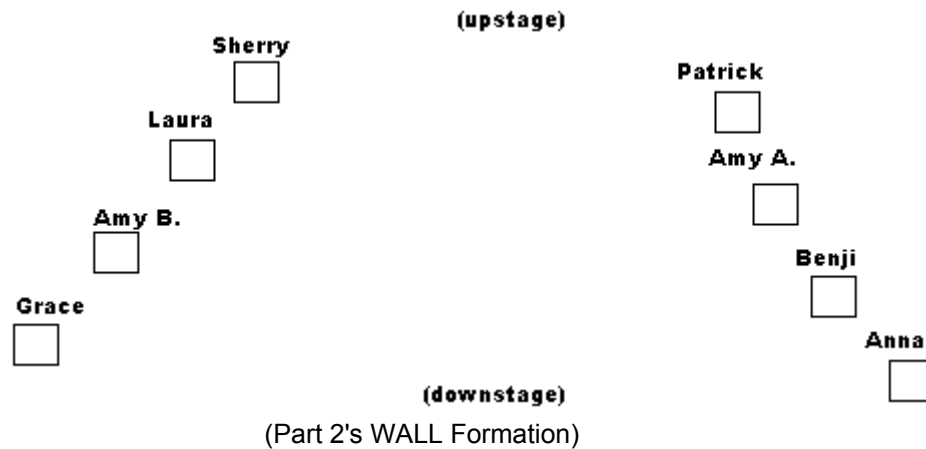
Members of Group 1 swirl about in confusion

Once the WALLS have established, the pairs will form OPPOSITION with one another, so that one is in BEFORE mode and the other is in AFTER. (Movement of the WALLS should be very slow.)

At the same time, the members of GROUP 1 will begin their PERSONAL COMING OF AGE MOVEMENTS. They continue to repeat these movements with changes in speed, size, shape, etc.

After approx. 90 seconds, one of the WALLS (ANNA) will signal the group with four "HA, HA, HA, HA!" (similar to the POLITICIAN's 'HA!' sounds at the beginning).

8 beats (after the 4th "HA!"). Both WALLS and members of GROUP 1 will become stupefied and confused, disoriented, and wobble out of place.



PART 2. GROUP 2 COMES OF AGE.

8 beats.

Members of Groups 1 & 3 find fixed positions across from their wall partners and become walls.

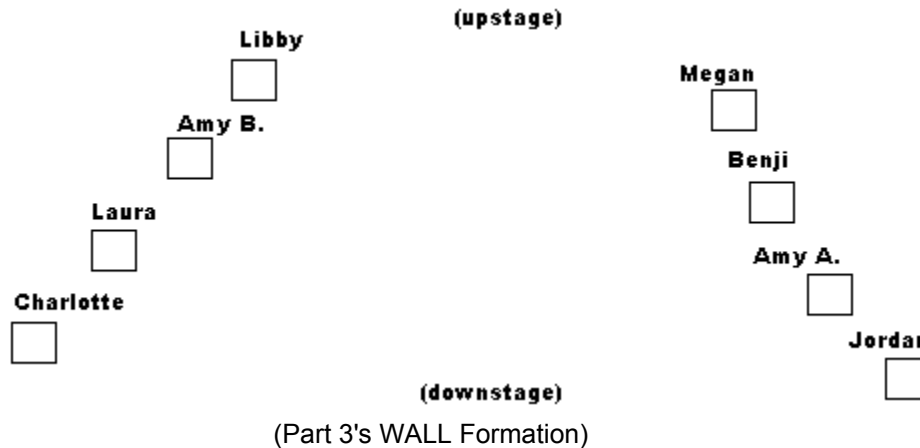
Members of Group 2 swirl about in confusion.

Once the WALLS have established, the pairs will form OPPOSITION with one another, so that one is in BEFORE mode and the other is in AFTER. (Movement of the WALLS should be very slow.)

At the same time, the members of Group 2 will begin their PERSONAL COMING OF AGE MOVEMENTS. They continue to repeat these movements with changes in speed, size, shape, etc.

After approx. 90 seconds, one of the WALLS (SHERRY) will signal the group with four "HA, HA, HA, HA!" (similar to the POLITICIAN's 'HA!' sounds at the beginning).

8 beats (after the 4th "HA!"). Both WALLS and members of Group 2 will become stupefied and confused, disoriented, and wobble out of place.



PART 3. GROUP 3 COMES OF AGE.

8 beats.

Members of Groups 2 & 3 find fixed positions across from their wall partners and become walls.

Members of Group 3 swirl about in confusion.

Once the WALLS have established, the pairs will form OPPOSITION with one another, so that one is in BEFORE mode and the other is in AFTER. (Movement of the WALLS should be very slow.)

At the same time, the members of Group 3 will begin their PERSONAL COMING OF AGE MOVEMENTS. They continue to repeat these movements with changes in speed, size, shape, etc.

After approx. 90 seconds, one of the WALLS (LIBBY) will signal the group with four "HA, HA, HA, HA!" (similar to the POLITICIAN's 'HA!' sounds at the beginning).

8 beats (after the 4th "HA!"). Both WALLS and members of Group 3 will become stupefied and confused, disoriented, and wobble out of place.

4 beats. ALL wobble out of place and fall to the ground.

4 beats. Shared, audible breath. 2 beats inhale, 2 beats exhale triggered by SHERRY.

*(*The following speakers might also have to shift now that they can speak out to the audience.)*

SHERRY. They just make music.

PATRICK. Don't eat up people's gardens.

ANNA. Don't nest in corncribs.

GRACE. Don't do anything – but sing their hearts out.

PATRICK. That's
ANNA. why
GRACE. it's
ANNA. a
PATRICK. sin
ANNA. to
GRACE. kill
ANNA. a
PATRICK. mocking
SHERRY. bird.

AMY A. You're gonna be disappointed. I hated the story.

SECTION 5. COMING OF AGE WITH MUSIC.

LAURA jumps up and starts to sing the Mockingbird Lullaby. The rest of the company joins in, also standing up or moving to their feet. The company does not know all the lines, leaving BENJI to sing the last line alone with everyone else awkwardly humming.

LAURA. Hush little baby,
ALL (joining in) don't say a word,
Mama's gonna buy you a Mockingbird
And if that Mockingbird don't sing
Mama's gonna buy you a diamond ring
And if that diamond ring don't shine
Mama's gonna . . .

BENJI. Mama's gonna kick you in the behind.

There is a moment of trepidation where people look at BENJI.

Then, AMY A. starts singing "Go Tell it on the Mountain " and the rest of the company responds to her, not joining in for the first verse.

AMY A. Go tell it on the mountain,
Over the hills and everywhere,
Go tell it on the mountain,
That Jesus Christ is born.

After the first time through the song, the ROUND of the song will start—ALL join in the round—and everyone will move to set up the VILLAGE. (Join in as you move, in the following order:)

ROUND 1

PATRICK, LAURA, GRACE

ROUND 2 CHARLOTTE, JORDAN, SHERRY, AMY A.

ROUND 3 AMY B., MEGAN, BENJI, LIBBY, ANNA

The VILLAGE has 3 primary locations: the NEW HOME, the WATERING HOLE, and the CHURCH. Each group setting up a location should have their own round.

NEW HOME 4 BLACK STICKS located in CENTER STAGE RIGHT
Arranged into a small square
by PATRICK, LAURA, and GRACE

GRACE becomes THE LONE GIRL, outside of the VILLAGE, while the VILLAGE is being built. She stops singing before the others. THE LONE GIRL is from a busy, people-filled city, and this VILLAGE seems tired and boring to her, even before she arrives.

CHURCH 2 BLACK STICKS located DOWNSTAGE CENTER STAGE
placed DOWNSTAGE running STAGE LEFT to RIGHT
so that they are touching
by CHARLOTTE and JORDAN

2 BLACK STICKS located DOWNSTAGE CENTER STAGE
one placed STAGE RIGHT of DOWNSTAGE STICKS
one placed STAGE LEFT of DOWNSTAGE STICKS
running DOWNSTAGE to UPSTAGE
by SHERRY and AMY A.

WATERING HOLE 3 BLACK STICKS located STAGE LEFT
making a pattern that runs UPSTAGE to DOWNSTAGE
by MEGAN, AMY B., BENJI, LIBBY, and ANNA

Once the VILLAGE is complete, the ROUND ends with the song being finished on the last line (staggered ending). As soon as the last line is completed by all PERFORMERS, ALL VILLAGERS, except PATRICK, LAURA, and GRACE, will be cued by BENJI to rush UPSTAGE. BENJI will arrange people as if she were VILLAGE COORDINATOR. ALL wait with anticipation. (*Not all performers should be facing STAGE RIGHT towards GRACE. Some can face upstage, downstage, or STAGE LEFT, as long as there is room.*) LAURA is AUNT and PATRICK is COUSIN (aka LAURA's son). They wait, excited, near the NEW HOME for GRACE to arrive.

GRACE (cued by the end of the ROUND as well) takes a very deep breath. She, slowly, turns toward the NEW HOME, and walks with trepidation and a forced smile.

(*Nonsense language is allowed, along with other non-language sounds.*)

8 beats. LAURA and PATRICK great her enthusiastically.

4 beats. GRACE looks to the audience for help but then back to her AUNT and COUSIN.

4 beats. GRACE tries to enthusiastically respond.

LAURA and PATRICK stand on either side of GRACE with their hands over her shoulders and lead her to the VILLAGERS. LAURA and PATRICK race to join the VILLAGERS, and BENJI provides the cue breath.

(Meanwhile, AMY A. is the VILLAGE CLEANER, who will be tidying up the people, the sticks if they are moved, etc.)

THE VILLAGERS perform all the EVERYDAY MOTIONS for GRACE, who tries to show interest but is clearly repulsed. JORDAN will speak the count for the movements.

MOVIE	8 counts (medium)
SHOE TYING	8 counts (fast)
PLANTING	8 counts (medium)
BALLET	8 counts (very fast)
READING	8 counts (slow)
BUG	8 counts (medium)
LOLLIPOP	8 counts (medium)
WASH/BEDMAKING	8 counts (medium) 8 counts (fast)

8 beats. The VILLAGERS hold their final pose in WASH/BEDMAKING as a way to reach out to GRACE. They clearly think they've won her over. She turns away and walks back to the NEW HOME and enters.

After she enters, the VILLAGERS drop their pose articulate confusion. LAURA and PATRICK explain to THE VILLAGERS that GRACE needs time (*nonverbally/nonsense language*). PATRICK and LAURA help to corral everyone else into the following groups:

CHURCH	CHARLOTTE, BENJI, JORDAN
WATERING HOLE (DOWNSTAGE) (UPSTAGE)	AMY A., AMY B. SHERRY, LAURA ANNA, MEGAN, PATRICK, LIBBY

4 beats. PATRICK, LIBBY, MEGAN, and ANNA cahoot and make a plan.

4 beats. PATRICK, LIBBY, MEGAN, and ANNA rush to the NEW HOME.

<p>NEW HOME</p> <p>4 beats. PATRICK, LIBBY, MEGAN, and ANNA stand at all 4 sides of the NEW HOME. (GRACE is within.)</p> <p>TAKE CUE FROM CHURCH.</p> <p>They start to sing the TICKY TACKY SONG.</p> <p>After they sing through the first time, they keep singing and do the DAILY MOVEMENTS.</p> <p>BALLET 8 counts (very fast) Encourage GRACE TO join 4 counts (very fast) GRACE REFUSES 4 counts (very fast)</p>	<p>CHURCH</p> <p>4 beats. CHARLOTTE, BENJI, and JORDAN take 2 inhale, 2 exhale.</p> <p>ALL TAKE CUE FROM THEM.</p> <p>They start to sing the TICKY TACKY SONG.</p> <p>After they sing through the first time, they keep singing and do the DAILY MOVEMENTS.</p> <p>MOVIE 8 counts (medium) SHOE TYING 8 counts (fast) PLANTING 8 counts (medium) READING 8 counts (slow)</p>	<p>WATERING HOLE</p> <p>4 beats. AMY A., AMY B. SHERRY, and LAURA take 2 inhale, 2 exhale.</p> <p>TAKE CUE FROM CHURCH.</p> <p>They start to sing the TICKY TACKY SONG.</p> <p>After they sing through the first time, they keep singing and do the DAILY MOVEMENTS.</p> <p>BUG 8 counts (medium) LOLLIPOP 8 counts (medium) WASH/BEDMAKING 8 counts (medium) 8 counts (fast)</p>
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THE TICKY TACKY SONG LYRICS

Little boxes on the hillside,
Little boxes made of ticky tacky,
Little boxes on the hillside,
Little boxes all the same.
There's a green one and a pink one
And a blue one and a yellow one,
And they're all made out of ticky tacky
And they all look just the same.

<p>NEW HOME</p> <p>After two iterations of the DAILY MOVEMENTS, LIBBY, MEGAN, and ANNA give up on GRACE, running off noisily to join the WATERING HOLE.</p>	<p>CHURCH</p> <p>They continue with the movements as above.</p> <p>When ANNA, MEGAN, and LIBBY run by noisily, they join them to the WATERING HOLE.</p>	<p>WATERING HOLE</p> <p>They continue with the movements as above.</p> <p>(VILLAGERS who join the WATERINGHOLE should take up the movements as above.)</p>
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After ANNA, LIBBY, and MEGAN have rushed away, PATRICK manages to get GRACE out of the house and begins to slowly bring her over to the WATERING HOLE. They

should get to the edge of the WATERING HOLE right before the end of the verse, and then wait outside till the sound ends.

When the song ends, so do the DAILY MOVEMENTS. As soon as the song stops, PATRICK and GRACE enter, causing an abrupt shift.

ANNA, LAURA, PATRICK, CHARLOTTE, and BENJI shift into an awkward STATUE facing GRACE. The other VILLAGERS abruptly shift into an awkward pose looking away from GRACE.

GRACE then starts to sing. (As they sing, EVERYONE can shift into a relaxed position.)

GRACE. Little

ANNA, LAURA, BENJI, PATRICK, CHARLOTTE join in immediately

boxes on the hillside,
Little boxes made of ticky tacky,
Little boxes on the hillside,
Little boxes all the same.

A burst of laughter and/or camaraderie. The WATERING HOLE is no longer limited to the STAGE LEFT, so the VILLAGERS (now including GRACE) can move UPSTAGE and to STAGE RIGHT in a party-esque atmosphere. (*non-verbal/nonsense language only when not singing*) Laughter breaks out before BENJI and LAURA start the next song.

LAURA/BENJI.	Down by the old	
ALL.		(not the new but the old)
LAURA/BENJI.	Mill stream	
ALL.		(not the river but the stream),
LAURA/BENJI.	Where I first	
ALL.		(not the last but the first)
LAURA/BENJI.	Met you.	
ALL.		(Not me but you.)
LAURA/BENJI.	With your eyes	
ALL.		(not your ears, but your eyes)
LAURA/BENJI.	Of blue	
ALL.		(not green, but blue).
LAURA/BENJI.	Dressed in ging-	
ALL.		(not silk but ging-)
LAURA/BENJI.	-ham too.	
ALL.		(Not one but two.)
LAURA/BENJI.	And it was there	
ALL.		(not here, but there),
LAURA/BENJI.	I knew	
ALL.		(not old, but new)
LAURA/BENJI.	That you loved	

ALL. (not hate, but loved)
LAURA/BENJI. Me too.
ALL. (Not one but two.)

(As the singing continues two YOUNG PEOPLE (MEGAN, JORDAN) break off to DOWN STAGE LEFT as DRAFTED people.

4 beats. MEGAN and JORDAN repeat their DRAFTED motions.

8 beats. MEGAN and JORDAN repeat their SOLDIER/BOOT CAMP motions. They move into a soft march DOWN STAGE LEFT.)

LAURA/BENJI. You were sixteen
ALL. (not seventeen, but sixteen)
LAURA/BENJI. My village queen!
ALL. (Not the king, but the queen).
LAURA/BENJI. Down by the old
ALL. (not the new, but the old),
LAURA/BENJI. Mill stream
ALL. (not the river, but the stream)

(As the singing moves into a new song AMY A. breaks away without singing to UPSTAGE. She again transforms into a POLITICIAN. She turns her back DOWNSTAGE towards the audience and is still.)

LAURA. Jeremiah was a bullfrog
CHARLOTTE. (buh-buh-buh-buh-buh!)
ALL. Was a good friend of mine
CHARLOTTE. (buh-buh-buh-buh-buh!)

(As the singing continues MEGAN and JORDAN are attacked. MEGAN falls dead [slow]. JORDAN stops to check to see if she is alive. He then is forced to run DOWNSTAGE of the VILLAGERS to STAGE RIGHT [slow]. He falls dead [slow].)

ALL. I never understood a single word he said
But I helped him a-drink his wine
And he always had some mighty fine wine

Joy to the world
All the boys and girls
Joy to the fishes in the deep blue sea
Joy to you and me

When the song has finished, AMY A. turns to face DOWNSTAGE and walks into the VILLAGE.

AMY A. (loudly, as if making an announcement)
I thought it was just like London Bridge.

16 beats. Slowly, the VILLAGERS walk UPSTAGE to make a SEMI-CIRCULAR table UPSTAGE of the CHURCH.

8 beats. Following AMY A.'s pointing, they look to MEGAN than to JORDAN, who are dead STAGE RIGHT and STAGE LEFT.

4 beats. ALL sit down together, dejected. AMY A. is clearly in trepidation.

4 beats. Audible breath. 2 beats inhale, 2 beats exhale lead by AMY A.

AMY A. *(clearly she has prepared but not enough)*
 I thought it was just like London Bridge.
 My grandmother had a piece of it. She still does.
 August 19, 1989. Summer 1989.
 I went to a museum and I touched it. Swiped my hand across it.
 Coverage of the wall. A lot of people on top of it, waving.

ANNA. Well, isn't that what walls are for?

(AMY A. is clearly baffled and completely shattered by the question.)

AMY A. my grandmother still has a piece of it.

4 beats of silence.

GRACE and ANNA stand. ANNA begins the EULOGY sequence, bringing people to their feet. ALL stand up and face DOWN STAGE, moving slightly to form a rough v-shape while standing. AMY A. remains the point on this V-shape upstage.

AMY A., as a POLITICIAN, turns and speaks to the end of her nose (much like the MONSTERS in the NIGHTMARE sequence) when everyone else is speaking.

AMY A. Judgmental. Impatient. Hesitating. Self-Righteous. Predictable.
 Intelligent. Compassionate. Vintage. Moxie. Banter.

(People can still be standing up when ANNA beings to speak, as if into a microphone at an invisible podium.)

ANNA. Beany-Meany. My sister And I thought "She's going to die before I get there" and she did; but I've still got Lizard. I remember everything and nothing about her.

PATRICK. Hambone Hammer she was my best friend. She was my next door neighbor. We used to ride horses and play cowboys and Indians and I was always the bad guy.

GRACE. light blue-green, with a rim of dark blue

CHARLOTTE. I remember, she once said that she wanted to change

BENJI. her dry undereyes

LIBBY. her brainwaves

ANNA. her impatience

SHERRY. her height

LAURA. I will always remember

PATRICK. her love of music

BENJI. her loyalty

LIBBY. her integrity

CHARLOTTE. her gumption

SHERRY. We were inseparable. We were like sisters. We were rebels together.

GRACE. olive blue as the ocean on a cool day Robin's Egg Blue

AMY B. We had so much fun together, got in trouble together. She was rule follower and talked me out of smoking, building fires in the woods, and loitering in the hospital.

4 beats. 2 beats for the inhale, 2 beats for the exhale, triggered by LAURA.

LAURA. He was the funniest kid in my class, we were always together.
We were both going to become comedians one day.

CHARLOTTE. my best friend since I can remember.

LIBBY. He was quirky and we were "going to get married," there's a tree memorial for him at our old school.

GRACE. Pinkishly pale and freckly

SHERRY. Once, he told me that he wanted to change

PATRICK. his passions

GRACE. his flexibility

AMY B. his back

CHARLOTTE. his sarcasm

AMY B. I'll never be able to forget

LIBBY. his shyness

LAURA. his vocabulary

ANNA. his innocence

SHERRY. his perspective heart

ANNA. We used to play more hockey then was socially acceptable.

BENJI. If I could say one thing to him now, it would be that I wish that things go
back to the way they used to be...

CHARLOTTE moves to the top point of the V-SHAPE, ousting AMY A. from the position.
She begins to sing. AMY A. stages stage left outside of the V-SHAPE. She eventually
turns her back downstage (continues to sing).

ALL. Life is a mystery
Everyone must stand alone
I hear you call my name
And it feels like home.

MEGAN and JORDAN stand up. Looking down, JORDAN collects 3 BLACK STICKS.
MEGAN collects 2 BLACK STICKS.

MEGAN and JORDAN make eye contact across the stage. Then, with great
CEREMONY, almost as if getting married, they walk towards CENTER STAGE carrying
their sticks. They turn DOWNSTAGE when they meet in the middle.

(MEGAN and JORDAN wait until the group gets to "And it feels like home") MEGAN
and JORDAN, at the same time, step over the THRESHOLD of the CHURCH
(DOWNSTAGE). They lay their graves out, turning their backs to the audience, sitting
down, and pulling the last BLACK STICK over their heads at the same time.

After MEGAN and JORDAN lie down, the VILLAGERS can place GIFTS over them (the
other BLACK STICKS from the VILLAGE). After a VILLAGER has given MEGAN or
JORDAN a stick, she or he moves away and upstage, turning their backs downstage like
AMY A.

PATRICK	1 black stick, MEGAN
ANNA	1 black stick, JORDAN
BENJI	1 black stick, MEGAN
AMY B.	1 black stick, JORDAN

When all of the black sticks are gifted, all of the remaining VILLAGERS turn upstage and
walk to the upstage edge with everyone else, leaving JORDAN and MEGAN downstage
buried. Once these VILLAGERS make it upstage, finish out the verse – then silence.

EPILOGUE. MONTAGE AND CURTAIN CALL.

4 beats. An audible, shared breath. 2 beats inhale, 2 beats exhale triggered by BENJI.

2 beats. ALL upstage turn to face DOWNSTAGE.

As quickly as possible, ALL PERFORMERS run DOWNSTAGE like children in an EASTER EGG HUNT, grabbing (if they can) BLACK STICKS. When they do, they join a final PERFORMER SNAPSHOT.

8 beats. Hold for PERFORMER SNAPSHOT.

4 beats. 2 for inhale, 2 for exhale.

8 beats. ALL place the BLACK STICKS DOWNSTAGE, running to form a V-shape with LIBBY and GRACE as the top points of the V formation UPSTAGE. The positions should be staggered upstage/downstage.

4 beats. LIBBY and GRACE trigger this breathing, since they can see when everyone is in place. 2 for inhale, 2 for exhale.

Bow.

Crab scuttle to other side of the stage.

4 beats. 2 for inhale, 2 for exhale.

Bow.

Hey-YES!

RUN off the stage, grabbing the water bottles and sticks as needed.