

Headset Check

- SM
- LX
- SD
- SL
- SR
- Chief

Pre-Show Sequence

[RE]MAKING

BY CHARLES L. MEE

(RE)MADE by J.KLEIN [ETAL]

Preset

LX1
SD 101

 SD Input wireless Cam [ASM'S MOVE PLATS]
Check Truss in position out
Open \uparrow

RECORD.

Confirm \uparrow Closed

PLACES

 SB $\frac{LX2-5}{SD 102-102.8}$ H's Check

SL + SR Confirm when actors in places

Confirmed

LX2
SD 102

house announcement end
+ Panels Ready

LX3
SD 102.5

Panels Land

SD 102.8

Actors onstage

LX4

Dial Tone

LX5

Loon @ 60
+
Loop by 800
LX
Detailing control
etc.

SB LX 6-13
SD 104-127 1
(SD take 104-119 on ur own)

PART #1

THE MISSING ITEM. (A RADIO PLAY)

MERIDEE

there are people who still want to love each other
and be together
and not just halfway,
not just keeping one foot out on the river bank
ready to say at any moment
ok, forget it,
I guess we grew apart
save yourself, I'm out of here
but they want to say
no, I'm going all the way with you
I'm here with you forever
I want to make this commitment to you
people still want to do this
because
no matter what we've seen in our lifetimes
this is still a universal human desire
the desire for love forever
and people still want to give themselves to that
and notice it
and mark it with a special occasion
so that when they die
it doesn't seem like the most important thing in their lives was—what?—having their
appendix out?
because everyone made such a big deal about that?
and love IS an important thing
it may be a necessary thing even
for the world to go on/

Flats land

LX 9
SD 121.5

Sylvie Start

SD 122

Asher Start

LX 10
SD 123

Lucrezia Start

LX 11
SD 124

Olivia Start

LX 12
SD 125

LX 13
SD 126

Flats Move

SD 127

SB LX 14-21
SD 127.5-149

Flats on Spine
(and checked)

SD 127.5

JOSH READY	LX 14	
JOSH TURN TOWARDS C	SD 128	SB HR
CARABINER ATTACHED	LX 15 SD 129	"HR"
BOOTS UP ^{move} AND STOP		SB SR ACTOR
IZZY CLICK REMOTE AT JOSH	LX 16 ACTOR	
MAGGIE HITS C, TURNS DS	SD 130	
KEN TURNS US	SD 131	SB SR ACTORS
LUCREZIA TURNS DS	SD 132	ACTORS
MAGGIE + KEN FACE EACH OTHER	SD 133	
KEN PUTS DOWN CANS	SD 134	SB SR ACTOR
IZZY PLACES DRESS FORM	LX 17 SD 135	ACTOR
MAGGIE DROPS BALL, BOUNCE	SD 136	SB HL
MAGGIE EXITS	"HL"	
JOSH TAKE LIPS, KEN TURN AWAY	SD 137	SB SR ACTOR
IZZY TAKE LIPS	ACTOR	
MAGGIE PUTS SWEATER ON FORM	SD 138	

LUCREZIA TURNS DOWNSTAGE — SD 139
 OLIVIA LANDS CENTER, / HOLDS UP CUP — SD 140
 SYLVIE LANDS USR — SD 141 SB SR ACTOR
 SYLVIE AT DRESS FORM — ACTOR
 MAGGIE LANDS C, MOVES DS — SD 142
 JOSH CLICK AT TV 1 — SD 143 SB HL
 JOSH CLICK AT TV 2 — SD 144
 TV 2 MOVES — "HL"
 CART LANDS — SD 145
 MAGGIE + IZZY LOOK AT MANNEQUIN — LX 18 SD 146 SL SB STAIRS TO DOOR
 KEN ENTER FOR PILE — STAIRS TO DOOR
 PILE STARTS BEING MADE — LX 19 SB ACTORS
 PILE ALMOST DONE (beds land) — LX 20 SD 147 ACTORS
 ROPE DROPS — LX 21 SD 148 ACTORS
 PILE OUT START — SD 149 ACTORS

~~SL CLEAR~~

SB LX 22-36
 SD 150-162

PART #3

SINGING & DANCING

The garage door opens.

(TEXT UNDER)

DEBARGO

Light, basically, is how you orient yourself
and a person without a sense of orientation
I mean, if you don't know where you are
and where you're going
and about where you are on the line of the place where you are
and the destination where you're going
a person begins to freak out.

I think that's why

in jazz

they always play the melody at the top
and then

once you know the tune

you think: right, let them riff

because I know where I am

and I know that, in the end,

they're going to come back to the melody

You know what I mean?/

Stairs Come in

LX 22
SD 150

Scene title ends "love can bring"

LX 23

ladder lock stamp

SD 150.5

LX 24
SD 151

LX 25
SD 152

20 people in brightly colored silly swimming suits with drinks in their hands
dance on the beach
to what might as well be Italian beach boys music it goes on and on and on

happily ecstatically

until they are finally all running around aimlessly at the tops of their lungs in joy
and all the others

singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing

OO's before distortion

LX 26

final circle collapse

LX 27

6

Actors exit

LX 28
SD 153

singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing
singing and dancing

Josh out of ladder

LX 29

The singing and dancing end
and people start bringing in more pieces of art: [in empty picture frames]

[TEXT UNDERSCORES NEXT IMAGISTIC SECTION]

ELLEN
is this what you had in mind?

VIKRAM
yes. certainly.

ELLEN
all you've done is about nothing else?/

LX 30

VIKRAM
oh, no
after a while
in spite of yourself
you become distracted by the bright colors/yourself
you become interested in abstract things
the nature of light itself
flat colors and sharp angles
and then even
pain/
and despair
desolation and loneliness
hard work
mortality

SD 153.5

SB SL ACTORS

ACTOR

Actor out

SD 154

Actor @ center

ACTOR

Actor out

SD 155



you don't remember any more
what it was that drew you to this life
until
again/

suddenly you see a young woman
you might see her dance
you might see her step onto a tightrope in the circus
and then you remember again
all you ever wanted
was to hold her
and to have her hold you

LX 31

Actor @ Center — ACTOR

Actor out — SD 156

Actor @ center — ACTORS

Actors out — SD 157

ELLEN
Things happen in life
but then
they happen so quickly
and then they're gone
before they've ever quite landed
they're gone
and you think
all of it
it's over
it's evanescent/
like a breath of life
beat/

LX 32

Plann @ 4th flnt — LX 33 ACTOR

a Christmas tree
with fork feet holding it up
and decorated with large silver fish

a section of ruined roman column
but coated in gold leaf
like the ruined fortunes of today and yesterday

a skeleton's skull
five feet tall

with an upside nose in the shape of a heart, painted red
and deep black curving lines defining various parts of his skull

Actor @ Center — SD 150.8 ACTOR

Actor @ center — LX 33.5 ACTOR

SL SB CAMERA ACTOR

Stairs land SL — ACTOR

Camera ready — LX 35
SD 160

Song End — LX 36
SD 161

PART #4

MUSE

ladder moves into shop SD 162

Actors Enter LX 37

EDMUND

Actors in line SD 163

I think you are lying to me, Herbert.

LX 38

You are always lying to me
because you wish something would be true but it isn't.

You are a weak spineless person, Herbert, feckless, feeble and ineffective.

But I love you like a cicada.

HERBERT

A cicada?

EDMUND

Yes.

HERBERT

Like a grasshopper you mean?

EDMUND

Do you know what a cicada is?

HERBERT

I thought I did.

EDMUND

There was a time long ago, in prehistoric times
when cicadas were human beings
back before the Muses were born./

LX 39

And then when the Muses were born
and song came into being

some of these human creatures were so taken by the pleasure of it that they sang and
sang and sang.

And they forgot to eat or drink
they just sang and sang

and so,

before they knew it,
they died.

And from those human creatures a new species came into being

the cicadas

and they were given this special gift from the Muses: that from the time they are born

they need no nourishment

they just sing continuously

caught forever in the pleasure of the moment without eating or drinking

until they die./

LX 40
SD 164

This is the story of love.

If you stay there forever in that place you die of it.

That's why people can't stay in love.

But that's how I've loved you. And how I love you now.

And how I always will.

HUGO

LX 41
SD 165

SD INPUT IPAD

Flats Land

SD 166

PART #5

NOT YOUR NEIGHBOR'S GARAGE

The garage doors open and one woman is in the garage standing against the back wall which is filled with scrawlings, black line drawings a child might have done of animals that are lovely but that seem, accompanied as they are by a lone woman in the garage, a little sad and desperate.

This could be the bride.

She sings a lonely solo: A Crazy Girl Is Hard to Find

a lonely solo

a lonely solo

a lonely solo

a lonely solo

a lonely solo

a lonely solo

out of the other garage door:

comes a parade of dresses

both men and women in fancy clothes

both men's and women's clothes

men in men's clothes

and men in women's clothes

and women in men's clothes—

summer and winter clothes

kids clothes

pajamas

a guy with an immense woman's wig full of feathers Christmas outfits

fantastic outfits

swimming suits

underwear

Halloween costumes

a fashion runway show—

coming down, strutting, then stopping for a pose, turning, strutting off—

they enter, flaunt, exit

and then enter again in a different outfit

until they've all done two or three turns

Garage doors open LX 42

Music Starts LX 43

SB BUMPS

ROUND 1 END (Lucrezia) LX 44
SD 162

ROUND 2 END (KEN) LX 45
SD 168

LUCREZIA COMES OUT LX 46
SD 169
OUTCH!!

Josh near phone LX 47

SB LX 48-54
SD 170-177

Lucrezia lowers LX 48
($\frac{1}{2}$)

beat after song LX 49
SD 170

SD Switch to mez cam
input

SA Confirm when actors
ready + SB ACTORS

PART #6

MUSIC STAND DANCE

Jk: music stand dance (LIVE CAMERA-INFINITE VIDEO LOOP?)

a whole chamber orchestra enters, and we expect they will play, but they quickly put together two café tables and have lunch

Flats in place

LX 50
SD 171

Confirmed

SD 172 ACTORS

Stands pulled up

SD 173

SB
SL & SR
Tables

Dance is boring

TABLES

Tables meet upstage

LX 51
SD 174

Chairs Slam

LX 52
SD 175

Sylvie reaches front of table

LX 52.5

PART #6.5

THE MISSING PIECE

DEBARGO

It's like

a love story

you can just get lost in a love story because we know

whatever happens along the way

we might get confused or we might get lost

or it's on again off again

and it goes down some blind alley

but that's how real life is

that's how it really is to be in love

sometimes you never know

sometimes it seems like it is just drifting

or it becomes hopeless

but it doesn't matter

because in the end

with a love story /

you know

either they are going to get together

or they're not. /

SD input 1 pad

LX 53
SD 176

Flats in place

LX 54
SD 177

SL & SR
Confirm
when actors
ready & SB
ACTORS

14

PART #7
LEAVING

[LIVE SKETCHING DURING PART#7]

HIROKO

I'm glad to see you again.

CATHERINE

So you say.

And yet

I don't know how it could be true.

HIROKO

How could it not be true?

CATHERINE

Because if you were glad to see me you would never have left me.

HIROKO

Of course I would.

CATHERINE

No, because

if you love someone

you don't leave them.

You hold onto them for dear life

you hold onto them forever

unless you are a stupid person

which I don't think you are

so

what else can I think

except you never really loved me

I was just another one of your flings along the way whereas I loved you

I knew

if you love someone you don't let them go

HIROKO

And yet you did.

"staying apart"

Title Over

LX 57 SL ACTOR

SL ACTOR on — SR ACTOR

CATHERINE
I never did.

HIROKO
You said:
if one day you are going to leave me then go now
don't just keep tormenting me.

CATHERINE
And so?

HIROKO
And so.
It's not that I left you.

CATHERINE
Excuse me.
I didn't leave you.
And yet, you are not with me. What else happened?

HIROKO
It turned out
we were at different points in our lives we couldn't go on.

CATHERINE
I could have gone on.

HIROKO
Shall we talk about something else?

CATHERINE
I see
in the world
people have wars and they die entire countries come to an end Etienne has died of
cancer

HIROKO
I didn't know.

CATHERINE

How could you?

And yet

there it is.

And one day I will die

and so will you.

And yet

you could leave me.

I don't understand.

I will never understand

how it is if you have only one life to live

and you find your own true love

the person all your life you were meant to find

and your only job then was to cherish that person

and care for that person

and never let go

but it turns out

you can still think

for some reason

because this or that

you end it

you end it forever

you end it for the only life you will ever live on earth.

Maybe if you would be reincarnated

and you could come back to life again and again a dozen times then this would make sense

to throw away your only chance for love in this life

because you would have another chance in another life

but when this is your only chance how can this make sense?

Do you think

there will ever be a time

when we could get back together?/

SB LX 58

HIROKO

No. /

LX 58

CATHERINE

Not ever?

LX 59-LX62
SB SD 178-181

HIROKO

No.

CATHERINE

Not ever at all even ever?

HIROKO

No.

CATHERINE

And yet

this is so hard for me to accept.

More than anything

I love to lie in bed with you at night and look at your naked back

and stroke your back slowly

from your neck to your coccyx

and let my fingers fan out

and drift over your smooth buttock and slip slowly down along your thigh to your sweet knee

only to return again

coming up the back of your thigh hesitating a moment

to let my fingers rest in the sweet valley

at the very top of your thigh, just below your buttock and so slowly up along the small of your back

to your shoulder blade

and then to let your hair tickle my face

as I put my lips to your shoulder

and kiss you and kiss you and kiss you forever

this is what I call heaven

and what I hope will last forever

[Hiroko stands to leave]

HIROKO

I love you, Catherine.

I have never loved anyone in my life as I have loved you and I know I never will.

But we cannot be together. /

[she leaves;

Catherine watches her go.] /

LX 59

SD 178

LX 51

flats on Spine /

SD 179

SL + SR Confirm when actors
ready + SB ACTORS 18

PART #8

Music start

LX 60

TRANSITION

Asher x center

LX 60.5

a girl enters with her computer held close to her head listening to the music that comes to her from her computer and dancing

Asher pdv boombox

SD 180 JOSH

(LIVE PAINTING)

SB SR signal

HENRI

This is what I do every morning

I get a cup of tea

and I step through the door into my studio

and whatever catches my attention

that's what I do.

I go to that, whatever it is.

I look at it and see if it needs a little more red somewhere or a little blue on the top and I do that

until something else in the studio catches my eye something else that might need a little blue

or another tree painted in
or a sailboat sailing up in the sky.

LX 62

This is what I do,

and this is a perfect life,

and I love it.

SB LX 63-76
SD 182-192

I go from painting to painting

and sometimes to a piece of pottery

that I was painting the other day

or over on the other side of the studio

to the architect's drawing table

where a piece of paper needs a little more pen and ink. I wander.

Taken from place to place by whatever catches my eye whatever feels good.

And

usually

by the time I get to the far end of my studio

it's time for lunch

Josh opens door LX 63

so I open the door at that end of the studio

and step out onto the little terrace

where there is a small table and a few chairs overlooking the vineyards

and my wife will join me for lunch.

Well, let's be honest,
 she will usually bring lunch out onto the terrace,
 and we will have lunch together
 and then
 we will make love in the afternoon.

SLSB record

J+A make contact

SD 182

LX 64

J+A exit

SD 183 record

record player received

LX 65

SD 184

(placed)

record player plugged in

SD 185

Iz opens record

LX 66

PART #9

THE WOMAN IN THE RED DRESS

woman in red dress

enters, dancing solo

with a floor lamp

with a lampshade made of underpants looking for a place to put it

Benny Goodman or Guy Lombardo or Bing Crosby trying the lamp here, not liking it,
 trying it there, not liking it,

trying it somewhere else,

finally placing the lamp and exiting

Lucrezia ent

SD 185.2

L put lamp

LX 67

X into Lamp Circle

LX 68

Lamp exit start

LX 69

SD 185.5

needle off

LX 70

SD 186

record player out

SD 187

PART #10

KNOCK, KNOCK

Why does the chicken cross the stage?

A chicken crosses the stage—moving cautiously, stopping and looking around as he goes, scratching at the ground—maybe while we hear, as a voiceover, an astronaut talking to Houston base.

VOICEOVER FROM SPEAKERS

A man in a chicken suit crosses the stage.

[Silence, till the chicken is almost off the other side.]

Why does he cross the stage?

A kid's toy piano is brought out and put down. A guy looks at it, then turns his back to the piano, and, squatting, sits on the keyboard, and then "plays" the piano by bouncing up and down on his butt.

TV = Audience

SD 188

SB SL
ACTOR

TV LAND SP

LX 71 ACTOR

SB \$A ACTOR

SYLVIE @ TV

LX 72

SD 189

ACTOR

TV REAR SL

SD 190

PIANO IN FRONT
OF FIATS

LX 73

PIANO PLAYED

LX 74

PIANO DONE

SD 191

IZ TURNS

LX 75

PART #11

CUTLERY

The solo dancer returns takes the floor lamp lovingly in her arms, dances around with it, dances around with it sweetly, nostalgically, spiritedly, warmly, regretfully, and finally

is joined by others with solos with chairs + wheelchairs

the salad fork dance

[TEXT CONCURRENT W/ ACTION]

I EXIT + O/K DONE

LX 76

SD 192

Short Cam?

LX 77-92

SB

SD 193-199



LUCREZIA READY

LX 77
SD 193

IZZY ENTERS

LX 78

FORKS BEGIN

SD 193.2

CF ACTORS SL+SR
SB SL+SR ACTORS

SYLVIE AND ASHER CLINK

ACTORS

KEN ENTERS

LX 79

SD 193.8

OLIVIA ENTERS

LX 80

SD 194

SB BUCKETS SR

All the way from los angeles to new york smiling and smiling

BUCKETS

And I knew, I had to have you

LX 81

SD 195

SKATEBOARD ENTER

SD 195.2

JOSH COMES OUT

LX 83

SD 195.3

SHOE <3

SD 195.4

SB SL Chairs

SHOES CLINK

CHAIRS

CHAIRS ENTER

SD 195.5

~~GROSS LEO~~ 1

CROSS LEGS 1 ————— LX 84

CROSS LEGS 2 ————— LX 85

CROSS LEGS 3 ————— LX 85.5
SD 195.6

SB MATTRESS SL + Pallette
SR

MUSIC BIG ————— MATTRESS | PALLETTE

~~MATTRESS COMES OUT~~

MATTRESS DROPS ————— LX 86
SD 196

JOSH ON PALLET LANDS ————— LX 86.5

~~MATTRESS GET~~

JOSH MOVES ————— LX 86.7

TRUNK ENTERS ————— LX 87

LUCREZIA OUT OF TRUNK ————— LX 88 SB SL ACTOR

LUCREZIA AND OLIVIA DONE SWINGING — ACTOR SB TRUSS

TRUSS MOVES ————— LX 89 TRUSS

END OF SONG ————— LX 90
SD 197

some coupled objects

some do objects and then each other and then objects again some go from one to another

Take SD 198 when ready

PART#11.5

INTERVIEW

HOST

Hi, doll.

What's your name?

Bum, Bum, Bum, Bum /

LX 91

Grass down

LX 92

SD 199

SHIRLEY

Shirley. My name is Shirley.

HOST

OK! Well, it's your nickel, Shirley!

What'd you want to say?

SHIRLEY

Well, what I wanted to say is
what I think is—what love is:
Love is how you relate to people
or, if your love is channeled in some other way
it is how you are cold or indifferent or hurtful
to another person.

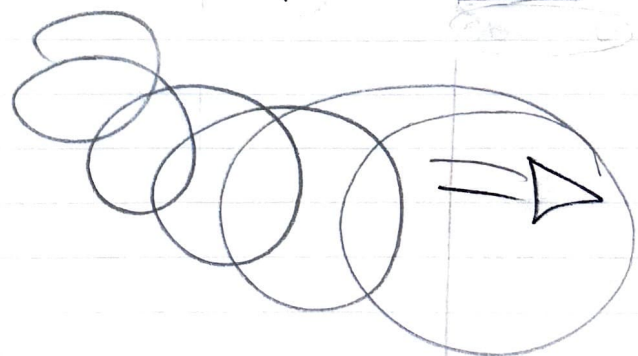
And so love is who you are
and how you are
what kind of person you are
it's the most factual thing about how you are.
You can't talk your way around it,
make it come out some other way.
It remains the deepest fact about you.
I mean, you can say,
oh, I'm really a nice sensitive person

I treat people with dignity.
But the only way you really know how you relate to other human beings
is in the most secret, secret place
where you are most vulnerable
most open to your private self
when you are making love
you don't even know what you're doing
until you're doing it
and then you see what sort of person you are
whether you are making love with someone else
or you are the president of the united states passing a welfare bill
then you've done it
it's not talk any more
you've acted out your most private deepest self
and lodged it in the flesh of another human being
so that another person feels pain or pleasure *
and then you know:
this is who I am.
This is what I do.
And who I am
what I want to do
what feels hot to me
the person or the behavior I can't keep myself from
is so strange
so idiosyncratic
is so odd
so that usually I repress it (emotional outburst — or primal scream)
[silence]

Swingin
SB SD 200-203
LX 93-96

SD 200
LX 93
SD 201

I drops bat LX 94
SD 201.5



PART #12

THE BEATING (HEART)

A guy comes on carrying a square of astroturf, a garbage can, and a baseball bat. He sets the astroturf down carefully, places the garbage can on the astroturf, takes out two earplugs and puts them in his ears. He beats the garbage can with a baseball bat. He exits.

.....

RADIO HOST

Right.

Well.

No one could disagree with that. /

LX 95	SWING
SD 203	

SB SL SWING

Swing past truss

SD 203	SL
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PART #12.5

THE GIFT

DIONYSUS

When my happiness is given me,

LX 96

life will be

a nameless thing.

It will seethe and roar;

it will plunge and whirl;

it will leap and shriek in convulsions;

~~it will quiver in delicate fantasy;~~

~~it will writhe and twist;~~

~~it will glitter and flash and shine;~~

it will sing gently;

it will shout in exquisite excitement;

it will vibrate to the roots

like a great oak in a storm;

it will dance;

it will glide;

it will gallop;

it will rush;

it will swell and surge;

it will fly;

it will soar high--high;

it will go down into depths unexplored;

it will rage and rave;

it will melt;

it will grovel in the dust of entire pleasure;

~~it will sound out like a terrific blare of trumpets;~~

~~it will chime faintly, faintly;~~

it will sob and grieve and weep;

it will revel and carouse;

it will go in pride;

it will lie prone like the dead;

it will float buoyantly on the air.

When it comes my turn to meet face to face the unspeakable vision
of the Happy Life I shall be rendered dumb.

SD 204

But the rains of my feeling will come in torrents.

LX 97

S looks back

LX 98 Swina



PART #13

FOLKLORE

An old village lady singer

sings

sings

sings

sings

sings

sings

sings

sings

sings

sings

sings

sings

and the installation art objects on stage sing the chorus
the pope on stilts

people just stand up and sing

love songs love songs

love songs love songs

love songs love songs

love songs love songs

love songs love songs

love songs love songs

love songs love songs

and love arias

sometimes step forward and do solos

sometimes the whole group sings a song together sometimes a café waiter sings

They are all dressed in their underwear.

Swing moves

SD 205 TRUSS

Actors in place

LX 99

12 steps off platform

LX 100

12 steps back

LX 101

LX take 102-107 w/o calls, + SD take 206 after
IZZY'S Song + 207 after Arias. SB Truss to
position pope after
IZZY'S song

Song ends

LX 102

SD 206

Izzy sings

LX 103

Sylvie sings

LX 104

Woz sings

LX 105

LX 106

Pope enters

Pope moves

LX 106.5

Arias done

LX 107

SD 207

Truss Dance done

LX 108

SD 208

PART #14

TILLY SPEAKS TO GEORGE.

TILLY

I would eat tarte tatins
and drink Châteauneuf-du-Pape
and sometimes a glass of rose
sitting in the garden in the afternoon
and, if it wouldn't hurt too much
or become a habit leading down the path to hell I'd like to have just one cigarette
every day SB LX 109
or even one every other day LX 109
with an espresso, in the café
one of the cafés
and then I'd drive out to the hospital
where Van Gogh spent that year
painting the cypresses and the olive trees
and you think:
he was crazy
and pathetic
what a tragedy
how he suffered
but you know
he turned out a hundred ~~at~~ thirty paintings
or a hundred and forty paintings
or, like a hundred and forty three paintings
like he turned out a painting every two and a half days for a year!
that's where he turned out The Starry Night!
I don't even mention the olive grove
or the field with the red poppies
and that's what I would do
I would be a painter if I could even just hold a brush right if I just had enough talent
to dip a brush into some paint and slather it on the canvas
because that is a perfect life
you just get up in the morning
and you get your cup of coffee
and you wander into your studio
and whatever catches your eye is what you do
you think

LX 115-118
SB SD 209-209.2

oh, that painting I was working on yesterday
that could use a little splash of red up there near the top and so you dip your brush
into the paint
and you splash some red
and then a little yellow
some green here over on the right
you think
okay

I could put a sailboat up there in the sky
and then you have another sip of your coffee
and you notice the little ceramic vase
you had been working on the day before yesterday
and you think

I could put some kind of flat, muted purple
right there where its stomach bulges out a little bit
and then you see that drawing
that fell on the floor
off that table down near the other end of your studio
and you go to pick it up
and you just can't resist
doing a little something to it

adding a little picnic table to the landscape

and by the time you finish that
you find yourself down at the other end of your studio near the door out onto the
terrace

so you go out onto the terrace

LX115

and sit at the little table there overlooking the vineyard because by then it's time for
lunch

and your husband brings you a sandwich
and maybe a little glass of Beaumes de Venise
and after lunch

you make love for the rest of the afternoon.

That's the life I have in mind./

SB TRUSS TO
POSITION CHAIRS

LX 116 TRUSS
SD209

PART #14 B

PICASSO, PICASSO.

Olivia paints

LX 117
SD 209.1

[Another friend of Picasso's enters.]

THE FRIEND

I see this
and I think
you ought to quit.
What are you doing?

PICASSO

If you know exactly what you are going to do,
what is the point of doing it?

THE FRIEND

You know I don't mean to say anything
that will cause you any sort of disagreeable feeling
and this is only my advice
but I think you should roll up the canvas and throw it away.
This is bad.
This is a mistake.

O stops painting

LX 118

SD 209.2

[Picasso looks at him for a moment
and then speaks.]

PICASSO

I don't know what other people like
but I know what I love
when I walk out of the Louvre
I don't need to turn to my friend and say
did I like the Mona Lisa
what did I like about her?
Did I like her hair?
Did I think her nose was disagreeable?
what did I like?
No, I know what I like.
I know what I love
And so I do what I love

SB LX 120-123
SD 209.3-211



and since I am the world's leading expert in what I love
I can't be wrong.

And then, because I am not from Mars,
there will be two or three other people who will love it, too.

O Continues painting

SD 209.8

[Then Picasso turns and resumes painting.]/

LX 120

SD 210

PART #15

SOLO

As they set up the tables,
an elegantly dressed woman could sing a

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

solo

while

the people in undies

take their places around the tables.

Sylvie out of doorway LX 121 SB HL

Olivia enters "HL"

Sylvie land DSR LX 122

mic placed SD 211

Z-rach enters LX 123

All in undies - SB LX 124 & SD 212

Sylvie done singing SD 212

All @ Table LX 124

PART #15.5

DINNER

[TEXT UNDER DINNER - RADIO PLAY - PAUSE FOR SONG AS NECESSARY]

HENRY

I wonder:

would you marry me

or

would you have a coffee with me
and think of having a conversation
that would lead to marriage?

Or late supper.

Or breakfast tomorrow

or lunch or tea in the afternoon

or a movie

or dinner the day after

Thursday for lunch

or Friday dinner

or perhaps you would go for the weekend with me to my parents' home in Provence

or we could stop along the way

and find a little place for ourselves

to be alone.

Or just we could

have coffee over and over again

every day

until we get to know one another

and we have the passage of the seasons
in the cafe

we could celebrate our anniversary

and then perhaps you would forget

that you are not married to me

and we can have a child.

You know, I have known many women.

I mean, I don't mean to say....

I mean just

you know

my mother, my grandmother

my sisters

FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★
FIVE STAR. ★★★★★

and also women I have known romantically
and then, too, friends,
and even merely acquaintances
but you know
in life
one meets many people
and it seems to me
we know so much of another person
in the first few moments we meet
not from what a person says alone
but from the way they hold their head
how they listen
what they do with their hand as they speak
or when they are silent
and years later
when these two people break up
they say
~~I should have known from the beginning~~
in truth
I did know from the beginning
~~I saw it in her, or in him~~
the moment we met
but I tried to repress the knowledge
because it wasn't useful at the time
because,
for whatever reason
~~I just wanted to go to bed with her as fast as I could~~
or I was lonely
and so I pretended I didn't notice
even though I did
exactly the person she was from the first moment
I knew
and so it is with you
and I think probably it is the same for you with me
we know one another
right now from the first moment
we know so much about one another in just this brief time and we have known many
people
and for myself
I can tell

SB LX 128-134
SD 213+213.5

you are one in a million
and I want to marry you
I want to marry you
and have children with you
and grow old together
so I am begging you /
just have a coffee with me. /

Olivia Slam on Table

LX 128

SD 213

3 naked people at dinner table —this time including a naked man one woman in evening clothes
a snapshot of society

SL + SR SB
Z-RACK +
Tables

the woman returns
this time only in white underpants

Lyrics Start

LX 129

5 people in undies
the elegantly dressed woman solos 2 guys play ping pong

All up from table

ZBACK

Blazer off

Table

again the song: 'Time is but a memory....' 'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

'Time is but a memory....'

All I See

LX 130

Our Future Won't Let Go

LX 131

bum bum's

LX 132

bum bum's (2)

TRAUSS

SB FENCE +
TRAUSS

Song ends

LX 133

a rack of clothes is brought on
and everyone dresses in dinner clothes

beat

SD 213.5

it is as though they had stripped down
to the essentials or 'desocialized' themselves
and now 'resocialize' themselves

Fence Comes out

LX 134

[over-dubb // radio-play]

STEPHEN

How can things happen so suddenly in life?

ELLEN

Things happen in life

STEPHEN

No one knows.

AKIKO

You think there is always time

STEPHEN

You think your life will go on and on
just the way it is today
and then

AKIKO

and then

ELLEN

but then

STEPHEN

poof
it's all gone
they happen so quickly
and then they're gone
the whole world
the universe
it's all gone
it could be you forgot to say goodnight
you might have had some difference of opinion
at the dinner table
or you might even have had an argument

AKIKO

and you don't have another moment of it

ELLEN

SB LX 135

FIVE STAR
★★★★★

and then your grandmother falls into a/coma
in the middle of the night
you wait by her hospital bed
hoping she will wake up again
just so you can say you are sorry
and then she dies
before they've ever quite landed
they're gone
and you think

LX 135

FIVE STAR
★★★★★

STEPHEN
you think
it could be that she had a stroke
because of the argument that you had
and you can never speak to her again

AKIKO
and you can't say
oh but wait just another moment

STEPHEN
the times you had together
the stories she told you

SB LX 136-152
SD 214-220

AKIKO
you can't talk your way out of it
everything is changed all at once

STEPHEN
the advice she gave you
the walks around the block

ELLEN
all of it
it's over
it's evanescent /

LX 136

STEPHEN
all gone forever

AKIKO
and forever

ELLEN
like a breath of life

SL SB Bathtub

LX 137
SD 213.8

but this time in their own choices of persona/fashion?

they all gather around the dinner table breaking bread is the most basic social ritual
and, yes, here society is reconstituted

some women bring out a string of six simple wood chairs, face front one sews, one
plays with a child or a dog, one reads a book;

a woman comes out with a green picket fence, sets it standing up by itself
stands in front of it, to one side, for a minute, then picks up the fence and leaves;



PART #16

BATH

several naked bathers in the plastic wading pool? or one naked woman rolled on in a
bathtub sponging herself?
and then, a while later,

someone else comes along and rolls her out?

a piano is brought out for someone to play
and someone else steps over to the piano and sings along

SYLVIE EXITS

LX 138

SB HR

SD 214

JOSH STARTS PLAYING

BATHTUB "HR"

BATHTUB IN PLACE

LX 139

LUCREZIA SINGS

LX 140

Quicker!

BATHTUB OUT

LX 141

PIANO MOVES

LX 141.5

PIANO DONE

LX 142

SD 215

FIGHT BEGINS

LX 143

2nd motion THRUST 1

LX 144

3rd ARMS 1

LX 145

4th THRUST 2

LX 146

5th ARMS 2

LX 147

LAST THRUST 3

LX 147.5

SB SL ACTORS

FIGHT OVER

LX 148 ACTORS

2 COUPLES DANCE

LX 149

PAPER

SB HL

SD 218

J+L DRAW

"HL"

SB HR

OLIVIA ENTERS

LX 150

SD 218.5

SKIRT UP

LX 151 "HR"

MIC IS SET

LX 152

SD 220

[Text under dance]

BELLA

In the end,
of all human qualities,
the greatest is sympathy— for clouds even
or snow
for meadows
for the banks of ditches
for turf bogs
or rotten wood
for wet ravines
silk stockings
buttons
birds nests
hummingbirds
prisms
jasmine
orange flower water
lessons for the flute
a quill pen
a red umbrella
some faded thing handkerchiefs made of lawn of cambric
of Irish linen
of Chinese silk
dog's blood
the dung beetle
goat dung
a mouse cut in two
In spring the dawn.
In summer the nights.
In autumn the evenings
In winter the early mornings the burning firewood
piles of white ashes
the ground white with frost
spring water welling up
the hum of the insects
the human voice
piano virtuosos
orchestras

LX 154-162
SB*SD 221-224

the pear tree

The sunlight you see in water as you pour it from a pitcher into a bowl. The earth
itself.

Dirt. /

LX 154

SD 221

LX 155

SD 221

beat →

LX 156

SD 221.5

a couple dances tenderly /

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

a couple dances tenderly

Josh enters /

LX 157

1st Bine Set Down

LX 158

Shopping Cart Enters

LX 158.5

END.

...

All in line upstage

LX 159

SD 223

1/2 of Actors Gone

WAIT !!

LX 160

Credits end

LX 161

after a minute or so

post-Show GO