



A LETTER FOR QUEEN VICTORIA  
an opera

ROBERT WILSON

A Letter for Queen Victoria  
By Robert Wilson

Additional text by:  
Stephan Brecht, Christopher Knowles,  
Cynthia Lubar, James Neu

©2007 /ubu editions

Cover image: Dirk Rowntree & Robert Fitterman, from *Cedars Estates*  
(2001). *Cedars Estates* can be found in UbuWeb's Contemporary section.s

**/ubu editions**

[www.ubu.com](http://www.ubu.com)

/ubu editions series editor: Danny Snelson

# A LETTER FOR QUEEN VICTORIA

AN OPERA IN FOUR ACTS

DEAR MADAM,  
MOST GRACIOUS OF LADIES,  
AUGUST IMPERATRICE,

ALBEIT IN NO WAY POSSESSED OF THE HONOR OF AN INTRO-  
DUCTION AND INDEED INFINITELY REMOVED FROM THE  
DESERVING OF IT YEA SINGULARLY FOR THE UNFIT FAN THE  
EXPOSURE TO THE BRILLIANCE OF YOUR SUN BEING IN VERY  
OF THE DISNEYSORE OF IT IS ITS DESTITUTION OF GRACE,  
OUTWARD OR INWARD, AS TO MAKE MY PRESENCE TOLER-  
RABLE ONLY TO THE HUMBLEST ABOUNDING IN THE BOUN-  
TY OF TOLERANCE, I HAVE THE SCARCELY FORGIVABLE OF  
THE PRESUMPTION OF ADDRESSING MYSELF TO YOU, KNOW-  
ING FULWELL THE DISPOSISORE OF THIS MERIT OF THIS  
POSITAL OF OF THAT IN IN IN IN INTO THE SPOTLESS  
LIGHTS AND THEN WE AND THEN AND THEN ABOUT THE  
UM THE UMMM ABOUT THE MOST FLEETING ATTENTION  
AND ABOUT ABOUT THE ABOUT THE TREES IN IN THE  
WOODS IN IN IN IN WHERE'S WHERE WHERE IT IS TO DO THE  
EXERCISE OF OF THE ADDRESSING KN- KNOWING FULWELL  
AND THEN SOMETKING IT IS, OF THE PARADISE, PUZZLE OF  
THE PARADISE. GOOD.

SOME TEN YEARS AGD A STROKE OF ILL FORTUNE ATTACHED  
TO MY VACUOUS OCCUPIED RACING AND TO TO THE MUNIC-  
IPAL FIXTURE AND AND ONLY TO THE HUMBLEST ABOUND-  
ING IN IN IN IN ONES WHERE IT IS IT IS AND THAT IT IT ITS  
IT'S THE IT'S THE UMM THE UMMMMM OF OF THIS DISTRAC-  
TION AND ABOUT ABOUT THE MAN'S LATE MORNING SHAD-  
OW TO EVERY SIDE OF IT AND ALSO I AS I'S AS I ADD AS I  
MUST TO DO JUSTICE TO THE FACTS AAAND AND AND THEN  
AND THEN WE AND THEN UMM AN AND THEN AND THEN  
ABOUT ABOUT THE OF OF OF THIS NOT- DON'T LET THAT  
POST STAND IN SPACE AND THEN ABOUT AWHILE AGO IT  
COULD BE IN THE ONE NOBODY ELSE WAS NOT HURT, PUT  
THE MAT PUT THE MATTER BRIEFLY TEN TEARS OF A  
RESEARCH OF OF A DIS DISPARADISE AND THEN WE HAVE  
SOMETHING OF THIS IS THAN MORE THE M MORE THAN AN  
ANY NARY A THING WHOLLY DEPRIVED OF OF A DIS-  
NEYSOROBJET AND OF THIS PILOT OF OF DISTRACTION  
ANDZUP AND THE UM AND I RAID AND ABOUT THE UM A  
ABOUT THE PLACES WHAT HAS BEEN ITS WAS SUCH A CRUDE  
IN THE ONE SEE WHAT IT IS AND ABOUT THE UM SINGULAR-

A LETTER FOR QUEEN VICTORIA

AN OPERA IN FOUR ACTS

LY THEN, ABOUT WHAT IT IS AND ABOUT THE UM THE THE  
ONES IT COULD BE AND PERSONALLY IT IS ON ON YOURSELF  
WHOSE HUMBLE AND OF OF THE MAJESTY'S AND ALL THAT,  
WHOSE WATCHBOA AND ABOUT THEN AND WHO HUMBLE  
WHOSE HUMBLE AND OBEDIENT SERVANT I BEG TO BE  
ALLOWED TO CONFIRM MYSELF TO BE.

RUFUS SMITH

(CHRISTOPHER KNOWLES' VERSION OF STEFAN BRECHT'S  
INTRODUCTORY LETTER)

DEAR MADAM,  
MOST GRACIOUS OF LADIES,  
AUGUST IMPERATRICE:

ALBEIT IN NO WAY POSSESSED OF THE HONOR OF AN INTRODUCTION, AND INDEED INFINITELY REMOVED FROM THE DESERVING OF IT, YEA, SINGULARLY UNFIT FOR EXPOSURE TO THE BRILLIANCE OF YOUR SUN, BEING IN VERITY OF A CONDITION SO ABJECT IN ITS DESTITUTION OF GRACE, OUTWARD OR INWARD, AS TO MAKE MY PRESENCE TOLERABLE ONLY TO THE HUMBLEST ABOUNDING IN THE BOUNTY OF TOLERANCE, I HAVE THE SCARCELY FORGIVABLE PRESUMPTION OF ADDRESSING MYSELF TO YOU, KNOWING FULWELL THE POSITIVE DISMERIT HEREOF ON THE PART OF ONE NOT ONLY DEPRIVED OF THE LEAST TALENT FOR THE EXERCISE OF THE ARTS OF ADDRESS BUT HAVING THE BEST REASONS TO FEAR NOTICE, TO WIT A DEPRIVATION OF MERIT SO ABSOLUTE AS MUST, BY ITS MATHEMATICAL ABSURDITY, BEFORE EVEN ITS MORAL PARADOX, PUZZLE ONE DISCOMMODATED INTO THE MOST FLEETING ATTENTION, BUT BEING IN A SLIGHT MEASURE (SUFFICIENT TO INDUCE ME TO PUT PEN TO PAPER, IF I MAY BE ALLOWED THIS METAPHOR, ONLY DUE TO THE CULPABLE EXCESS OF MY DESIRE) ENCOURAGED TO ACT CONTRARILY TO THESE GOOD REASONS BY MY AWARENESS OF YOUR UNEXCELLED INDULGENCE. GOOD. SOME TEN YEARS AGO A STROKE OF ILL FORTUNE ATTACHED MY VACCUOUSLY PREOCCUPIED GAZE TO A MUNICIPAL FIXTURE IMMURED IN THE CURB OF A SMALL DEADEND SIDE STREET PERPENDICULAR TO THE THOROUGHFARE ALONG WHICH, SEATED ON A STREETCAR, I WAS PASSING. IT WAS AN UNLIT STREET LAMP. TO MY LASTING AMAZEMENT, THE UNDISTINGUISHED POST, NO SOONER SEEN BY ME THAN PASSED OUT OF SIGHT, STOOD IN SOVEREIGNTY IN A SMALL BUT WELL DEFINED INFINITY, EXTENDING PERHAPS THE EXTENT OF A MAN'S LATE MORNING SHADOW TO EVERY SIDE OF IT. SO FAR THE MATTER MAY NOT SEEM OF EXCESSIVE CURIOSITY TO THE NOMINALIST, BUT IF I ADD, AS I MUST TO DO JUSTICE TO THE FACTS, THAT THIS SPACE OF INFINITY WAS TEMPORAL IN NATURE, I FEAR THAT I SHALL STRAIN THE CREDULITY OF THE MOST COMPLAISANT. FOR DID NOT THIS POST STAND IN SPACE AND DID I NOT SEE IT FOR BUT A SECOND? NEVERTHELESS,

THIS MUCH WAS PLAIN TO MY SENSES. TO PUT THE MATTER BRIEFLY, TEN YEARS OF RESEARCH HAVE DISCLOSED TO ME NOT ONLY THE EXISTENCE OF A NUMBER OF SUCH INCURSIONS OF ETERNITY WITHIN THE CONFINES OF YOUR MAJESTY'S CAPITAL & DOMINIONS HERE & THERE, AND I APPEND A LIST, BUT THAT, PROVIDED ONE'S ATTENTION BE UNDISTRACTED, THERE IS NARY A THING WHOLLY DEPRIVED OF THE MAJESTY OF SUCH A RESIDENCE, SO NEARLY CONSISTENTLY SO, THAT I HAVE BEEN LEAD TO ENTERTAIN THE HYPOTHESIS, SO FAR NO MORE THAN AN HYPOTHESIS, THAT THE APPEARANCE OF TEMPORAL DEFINITION WITHIN SPACE IS BUT THE PRODUCT OF DISTRACTION. I NEED NOT, I AM SURE, ADDUCE THE DISQUIETING IMPLICATIONS OF MY DISCOVERY TO ONE AS ACCUTE & INFORMED AS YOUR MAJESTY, WHOSE HUMBLE & OBEDIENT SERVANT I BEG TO BE ALLOWED TO CONFIRM MYSELF TO BE.

RUFUS SMITH

ACT I  
SECTION I

(CURTAIN UP)

1 (SCREAM SONG)

2 (SCREAM SONG)

1 SHE BROKE HER NECK

2 THAT'S NOT WHAT I DID

1 OH YOU WERE

2 THANK YOU

1 YEAH WELL THAT STUFF

2 WERE THEY WERE THEY A. . . YEAH I KNOW

1 HAVE YOU BEEN HERE BEFORE ?

2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH

1 HAVE YOU BEEN HERE BEFORE ?

2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH

1 NO, GRACE, YOU NEVER HAVE TOLD ME ABOUT IT BUT SOMEDAY YOU MUST

2 NO, I HAVE NEVER HANDLED A PROBATE CASE, I'VE TOLD YOU THAT

1 THANK YOU GRACE I MEAN YOU'RE NOT A COOK. . . YOU

2 I MEAN I COME HOME FROM WORK AND EXPECT A MEAL ON THE TABLE I MEAN A MAN IS A WOMAN

1 SHE RESENTS IT

2 OH, THAT'S A PROBLEM

1 SO WHAT IF SHE DID

2 YOU MUST NOT TELL MANDA IT HER BIRTHDAY PLEASE DON'T TELL ADAM



I MANDA SHE LOVE A GOOD JOKE YOU KNOW. SHE A  
LAWYER TOO.  
2 LET'S WASH SOME DISHES.

I WHAT DO YOU DO MY DEAR?  
2 OH, SHE'S A SOCIAL WORKER

I NICE TRY GRACE  
2 MANDA, THERE ARE NO ACCIDENTS

I I'M SORRY IT SURE IS HOT OUT  
2 IT'S HOTTER IN HERE

I FIREHOUSE AND THE MEN WHO FIGHT THEM  
2 WHAT ? ?

I DON'T MAKE ME KILL YOU  
2 JIM, JIM, JIM ! ! !

I I'M SORRY ROSE  
2 YOU KILLED HIM YOU KILLED MY BROTHER

I I'M SORRY ROSE  
2 YOU KILLED MY BROTHER AND WHAT'S BETWEEN. I HATE  
YOU.

I I GUESS YOU'RE RIGHT – WE LIVE IN TWO DIFFERENT  
WORLDS YOU AND I DO  
I DO

2 I FORGIVE MY SON – HE DOES NOT KNOW WHAT HE HAS  
DONE

I YOU BETTER FIT RUNNING THE RANCH  
2 WELCOME HOME BEN

I NOW THAT YOU'RE HOME I GUESS YOU'LL WANT YOUR  
OLD THINGS BACK

2 WELL THE WAR'S OVER I GUESS THE YANKEES WILL JUST

HAVE TO LEARN

I GOOD. I'LL DRINK TO THAT.  
2 I JUST NEVER SAW ANYTHING LIKE IT IN MY LIFE

I IT WAS A SLAUGHTER  
2 NOW I DON'T BELIEVE THAT, JOHN.

I I DIDN'T SAY A WORD ABOUT COWARDS  
2 HA HA ARE YOU GOING CRAZY

I IT DOESN'T MEAN  
2 HA HA I GUESS THERE'S NO ARGUMENT AS TO WHO WON  
THAT ARGUMENT

I BEN GOT HIMSELF A MEDAL  
2 HE JUST TALKING BIG

I ANYONE WANT TO MAKE IT HIS BUSINESS  
2 I GUESS TIME DOESN'T NEED YOU TO PROTECT IT

I I STOPPED AT THE STATION BECAUSE IT WAS RAINING  
2 I GUESS YOU'RE WRONG

I YOU MEAN YOU WON'T QUIT  
2 MOST PEOPLE IN THIS TOWN ARE REAL AGREEABLE

I NO YANKEE IS GOING TO BE A NEIGHBOR OF MINE  
2 THIS TOWN NEEDS YOU

I SOME UNION SOLDIER JUST CAME INTO TOWN  
2 THE ARMY IS SETTING UP A PORT TWENTY MILES FROM  
THIS TOWN

I TROUBLE WITH YOU FOLKS IS THAT YOU'RE STILL LIVING  
IN THE PAST PAST IS THERE A LOT OF IT LEFT?  
2 THEY'RE TAKING OUT ALL OF THE RICH DEPOSITS –  
THEY'RE TAKING AWAY ALL THE VEGETATION – THEY'RE  
FIXING IT UP. I WORK FOR AL CAMP. IT'S JUST MIXING  
ALL MUD.

- I WHY DO THEY JUST PUT IT ALL OUT IN THE COUNTRY  
2 WHEN THEY EVENTUALLY ABANDON THE AREA IT JUST  
GETS ALL SOLID – ONCE YOU START LIMITING THE  
QUANTITY OF IT ALL. . .
- I I REMEMBER AFTER THE WAR I MET THIS GUY WHO WAS  
WORKING FOR HIS WIFE.
- 2 BAM! WOW! THE BRITISH ARE VERY CONSERVATIVE.
- I THEY EAT THIS FAT TO KEEP YOU WARM. IT MAKES SENSE.  
2 THEY'VE GONE COMPLETELY MUCKY BUCKY - OO (SUNG)-  
ABOUT IT
- I WELL IT'S VERY DIFFERENT. IT'S NOT THAT POPULAR  
HERE.  
2 WELL YOU UNDERSTAND THE BASIC GAME ONE EAR UP  
AND ONE EAR DOWN.
- I SEND ME – GET THEE BACK O CROCODILE THAT  
DWELLEST IN THE EAST – DOWN A ROPE  
2 OK
- I HELLO MISTER. WANT ANY SAUCE, WANT ANY SALT, WANT  
ANY LIQUOR. NO? WELL, GOOD DAY.  
2 WELL WE HAVE TO HAVE SOME PLACE TO KEEP OUR  
POPSICLES.
- I SURE IS HOT IN HERE  
2 OUTSIDE IT'S 40°
- I IN OUR CASE WE CREATE A CRUST GRID BUT IT WILL  
WORK  
2 HM HM HM HM
- I THEY'VE HAD ICE MAKING MACHINES AROUND FOR A  
LONG TIME. YOU CAN'T WIN THEM ALL MAN.  
2 MANDY YOU JUST GOT MARRIED.

I MANDY I GOT A GET A DIVORCE.

2 MANDY IT JUST NOT HUMAN.

I I GOTTA A DIVORCE. I CANT BELIEVE YOU ARE A  
LAWYER'S ASSISTANT.

2 DON'T YOU KNOW THAT'S IPSICK  
DIPSICK IT'S LATIN. IT DOESN'T  
MEAN A THING.

I I DON'T BELIEVE YOU  
2 OH, YOU HAVE A SMUDGE ON YOUR COLLAR  
(SLIDE OF A SMUDGE ON  
A COLLAR)

I THIS ACT WAS DELIBERATE AND PROVOKED  
2 HE TOLD ME SOME DAY HE'D GET EVEN

I THIS ACT WAS DELIBERATE AND PROVOKED  
2 HE TOLD ME SOME DAY HE'D GET EVEN

I YOUR HONOR IPSICK DIPSICK  
2 IF YOU CAN'T CONTAIN THAT GIRL DON'T BRING HER  
BACK

I HMM HMM HMM  
2 IF THIS CASE PAYS OFF THEN ON TO THE BIG TIME

I I SUPPOSE A REENACTMENT OF THE CASE IS NECESSARY  
2 YOU KNOW THAT EXPERIENCE IN COURT WOULD MAKE A  
GOOD MOVIE

I AND THEY WOULD CALL CLANTON KLUX  
2 NEXT. . .

I I DON'T WANT TO GIVE AWAY THE PLOT – IT'S ABOUT A  
PLANE CRASH AND PILOT – IT LIKE TRYING NOT TO RETIRE  
AND DIE IN BED IN CHINA. SUPPOSE THERE WAS A  
PLANE CRASH AND EVERYONE DIED BUT THE PILOT.

(TWO PILOTS ENTER)

PILOT: TAKE THIS STONE AWAY. I WANT YOU JUST THE WAY  
YOU ARE.

2 I KNOW ABOUT THAT

1 I SUPPOSE WHILE YOU'RE WRITING

2 IT'S ELEVEN O'CLOCK.

1 THERE THEY ARE.

2 WHAT TIME FRIDAY ?

1 THIS HOUSE IS FULL OF MIDNIGHT REEFER.

2 EITHER WAY UNCLE BRINKLEY, DON'T YOU THINK I'M OLD  
ENOUGH TO OPEN THE DOOR.

1 GOOD NIGHT, MR. GRAY.

2 HE SURE PLAYS MEAN MAMBO.

1 I FORGOT MY KEY AGAIN.

2 SEE YOU AROUND ? !!!

1 DO YOU KNOW WHAT THAT MEANS.

2 THE KISS OF DEATH.

1 ALL RIGHT – IF HE'S READY TO SUPPORT AN OLD MAID

2 IT WAS AWFULLY NICE OF YOU TO COME OUT

1 HE TWICE AS DANGEROUS AS I WAS

2 ALRIGHT I GET IT – OK. SO GIRLS LIKE DANGEROUS BOYS.

1 ANOTHER THING THAT LAKE OUT BACK WE CALL A SWIM-  
MING POOL.

2 DON'T WORRY. I WOULD LET YOU STAY HERE ALONE.

1 WHY DON'T I LET YOU IN.

(PILOTS EXIT)

I I'VE BEEN TAKING SOME LESSONS FROM A BOY THAT I  
KNOW.

(CHARACTER I STEPS FORWARD, STEPS ON AN ALLIGATOR,  
AND THE ALLIGATOR BITES HIS FOOT- SHE PICKS UP FOOT  
TO TAKE ALLIGATOR OFF)

(BREAK DROP DOWN)

ACT I  
SECTION 2

(BREAK DROP UP)

2 HI SHERYL, HOW ARE YOU?  
I OK

2 DO YOU WANT TO WALK IN THE GARDEN?  
I OK

I HI CINDY, HOW ARE YOU?  
2 OK

I DO YOU WANT TO WALK IN THE GARDEN ?  
2 OK

(I & 2 BEND OVER TOGETHER, THERE IS THE SOUND OF AN  
EXPLOSION AND A SLIDE OF THE ATOMIC BOMB BLAST)

I SHE BROKE HER NECK  
2 THAT'S NOT WHAT I DID

I OH YOU WERE  
2 THANK YOU

I YEAH WELL THAT STUFF

2 WERE THEY WERE THEY A. . .YEAH I KNOW

I HAVE YOU BEEN HERE BEFORE?

2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH.

I HAVE YOU BEEN HERE BEFORE ?

2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH.

I NO GRACE, YOU NEVER HAVE TOLD ME ABOUT IT BUT SOMEDAY YOU MUST.

2 NO, I HAVE NEVER HANDLED A PROBATE CASE, I'VE TOLD YOU THAT.

I THANK YOU GRACE I MEAN YOU'RE NOT A COOK. . .YOU

2 I MEAN I COME HOME FROM WORK AND EXPECT A MEAL ON THE TABLE. I MEAN A MAN IS A WOMAN.

I SHE RESENTS IT.

2 OH, THAT THAT THAT'S A PROBLEM.

I SO WHAT IF SHE DID

2 YOU MUST NOT TELL MANDA IT HER BIRTHDAY PLEASE DON'T TELL ADAM

I MANOR SHE LOVE A GOOD JOKE YOU KNOW. SHE A LAWYER TOO.

2 LET'S WASH SOME DISHES.

I WHAT DO YOU DO MY DEAR?

2 OH, SHE'S A SOCIAL WORKER

I NICE TRY GRACE

2 MANDA THERE ARE NO ACCIDENTS

I I'M SORRY IT SURE IS HOT OUT

2 IT'S HOTTER INHERE

I FIREHOUSE AND THE MEN WHO FIGHT THEM  
2 WHAT??

I DON'T MAKE ME KILL YOU  
2 JIM, JIM, JIM !!!

I I'M SORRY ROSE  
2 YOU KILLED HIM YOU KILLED MY BROTHER

I I'M SORRY ROSE  
2 YOU KILLED MY BROTHER AND WHAT'S BETWEEN. I HATE YOU.

I I GUESS YOU'RE RIGHT – WE LIVE IN TWO DIFFERENT  
WORLDS YOU AND I DO  
I DO

(I AND 2 SCREAM)

2 I FORGIVE MY SON – HE DOES NOT KNOW WHAT HE HAS  
DONE

I YOU BETTER FIT RUNNING THE RANCH  
2 WELCOME HOME BEN

I NOW THAT YOU'RE HOME I GUESS YOU'LL WANT YOUR  
OLD THINGS BACK

2 WELL THE WAR IS OVER I GUESS THE YANKEES WILL JUST  
HAVE TO LEARN

I GOOD. I'LL DRINK TO THAT.  
2 I JUST NEVER SAW ANYTHING LIKE IT IN MY LIFE

I IT WAS A SLAUGHTER.  
2 NOW I DON'T BELIEVE THAT, JOHN.

I I DIDN'T SAY A WORD ABOUT COWARDS  
2 HA HA ARE YOU GOING CRAZY

I IT DOESN'T MEAN  
2 HA HA I GUESS THERE IS NO ARGUMENT AS TO WHO WON



THAT ARGUMENT

- I BEN GOT HIMSELF A MEDAL  
2 HE JUST TALKING BIG
- I ANYONE WANT TO MAKE IT HIS BUSINESS  
2 I GUESS TIME DOESN'T NEED YOU TO PROTECT IT
- I I STOPPED AT THE STATION BECAUSE IT WAS RAINING  
2 I GUESS YOU'RE WRONG
- I YOU MEAN YOU WON'T QUIT  
2 MOST PEOPLE IN THIS TOWN ARE REAL AGREEABLE
- I NO YANKEE IS GOING TO BE A NEIGHBOR OF MINE  
2 THIS TOWN NEEDS YOU
- I SOME UNION SOLDIER JUST CAME INTO TOWN  
2 THE ARMY IS SETTING UP A PORT TWENTY MILES FROM  
THIS TOWN
- I TROUBLE WITH YOU FOLKS IS THAT YOU'RE STILL LIVING  
IN THE PAST PAST IS THERE A LOT OF IT LEFT ?  
2 THEY'RE TAKING OUT ALL OF THE RICH DEPOSITS –  
THEY'RE TAKING AWAY ALL THE VEGETATION – THEY'RE  
FIXNG IT UP. I WORK FOR AL CAMP. IT'S JUST MIXING ALL  
MUD.
- I WHY DO THEY JUST PUT IT ALL OUT IN THE COUNTRY.  
2 WHEN THEY EVENTUALLY ABANDON THE AREA IT JUST  
GETS ALL SOLID, ONCE YOU START LIMITING THE  
QUANTITY OF IT ALL . . .
- I I REMEMBER AFTER THE WAR I MET THIS GUY WHO WAS  
WORKING FOR HIS WIFE.
- 2 BAM ! WOW! THE BRITISH ARE VERY CONSERVATIVE.
- I THEY EAT THIS FAT TO KEEP YOU WARM. IT MAKES SENSE.  
2 THEY'VE GONE COMPLETELY MUCKY BUCKY-OOH-ABOUT

IT.

I WELL IT'S VERY DIFFERENT. IT'S NOT THAT POPULAR  
HERE.

2 WELL YOU UNDERSTAND THE BASIC GAME ONE EAR UP  
AND ONE EAR DOWN.

I SEND ME – GET THEE BACK O CROCODILE THAT  
DWELLEST IN THE EAST – IS THAT RIGHT – EAST ? – DOWN  
A ROPE

2 OK

I HELLO MISTER. WANT ANY SAUCE, WANT ANY SALT, WANT  
ANY LIQUOR. NO? WELL GOOD DAY.

2 WELL WE HAVE TO HAVE SOME PLACE TO KEEP OUR  
POPSICLES.

I SURE IS HOT IN HERE

2 OUTSIDE IT'S 40°

I IN OUR CASE CREATE A CRUST GRID – BUT IT WILL WORK

2 HM HM HM HM

I THEY'VE HAD ICE MAKING MACHINES AROUND FOR  
A LONG TIME. YOU CAN'T WIN THEM ALL MAN.

2 MANDY YOU JUST GOT MARRIED.

I MAWDY I GOT A GET A DIVORCE.

2 MANDY IT JUST NOT HUMAN.

I I GOTTA A DIVORCE. I CAN'T BELIEVE YOU ARE A  
LAWYER'S ASSISTANT.

2 DON'T YOU KNOW THAT'S IPSICK

DIPSICK IT'S LATIN. IT DOESN'T  
MEAN A THING.

I I DON'T BELIEVE YOU.

2 OH, YOU HAVE A SMUDGE ON YOUR COLLAR.

(2 WALKS TO I, HOLDS SMALL PICTURE FRAME TO I'S  
COLLAR)

(SLIDE OF SMUDGE ON  
COLLAR)

2 THE STILL.

I THIS ACT WAS DELIBERATE AND PROVOKED

2 HE TOLD ME SOME DAY HE'D GET EVEN

I THIS ACT WAS DELIBERATE AND PROVOKED

2 HE TOLD ME SOME DAY HE'D GET EVEN

I YOUR HONOR IPSICK DIPSICK

2 IF YOU CAN'T CONTAIN THAT GIRL DON'T BRING HER  
BACK

I HMM HMM HMM

2 IF THIS CASE PAYS OFF THEM ON TO THE BIG TIME

I I SUPPOSE A REENACTMENT OF THE CASE IS NECESSARY

2 YOU KNOW THAT EXPERIENCE IN COURT WOULD MAKE A  
GOOD MOVIE

I AND THEY WOULD CALL CLANTON KLUX

2 NEXT. . .

I I DON'T WANT TO GIVE AWAY THE PLOT – IT'S ABOUT A  
PLANECRASH AND PILOT – IT LIKE TRYING NOT TO RETIRE  
AND DIE IN BED IN CHINA. SUPPOSE THERE WAS A  
PLANECRASH AND EVERYONE DIED BUT THE PILOT.

(BILLY, THE GARDENER, ENTERS AND CLIPS A HEDGE)

(TWO PILOTS ENTER)

PILOT A: BILLY. BILLY. (TO GARDENER)

PILOT B: EXCUSE ME.

(PILOTS EXIT)

2 I KNOW ABOUT THAT

I I SUPPOSE WHILE YOU'RE WRITING

2 IT'S ELEVEN O'CLOCK

1 THERE THEY ARE

2 WHAT TIME FRIDAY ?

1 THIS HOUSE IS FULL OF MIDNIGHT REEFER.

2 EITHER WAY UNCLE BRINKLEY, DON'T YOU THINK I'M OLD ENOUGH TO OPEN THE DOOR .

1 GOOD NIGHT, MR. GRAY.

2 HE SURE PLAYS MEAN MAMBO.

1 I FORGOT MY KEY AGAIN.

2 SEE YOU AROUND ? !!!

1 DO YOU KNOW WHAT THAT MEANS.

2 THE KISS OF DEATH

1 ALL RIGHT – IF HE'S READY TO SUPPORT AN OLD MAID

2 IT WAS AWFULLY NICE OF YOU TO COME OUT

1 HE TWICE AS DANGEROUS AS I WAS

2 ALRIGHT I GET IT OK. SO GIRLS LIKE DANGEROUS BOYS.

1 ANOTHER THING THAT LAKE OUT BACK THAT WE CALL A SWIMMING POOL

2 DON'T WORRY. I WOULD LET YOU STAY HERE ALONE.

1 WHY DON'T I LET YOU IN. I'VE BEEN TAKING SOME LESSONS FROM A BOY THAT I KNOW.

(I STEPS FORWARD TOWARDS ALLIGATOR, RAISES FOOT NEAR ALLIGATOR'S MOUTH)

( LIGHTS OUT)

ACT I  
SECTION 3

(LIGHTS UP)

I SHE BROKE HER NECK  
2 THAT'S NOT WHAT I DID

I OH YOU WERE  
2 THANK YOU

I YEAH WELL THAT STUFF  
2 WERE THEY WERE THEY A. . .YEAH I KNOW

I HAVE YOU BEEN HERE BEFORE?  
2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH.

I HAVE YOU BEEN HERE BEFORE ?  
2 NO, THIS IS THE FIRST TIME. . .OK, THANK YOU VERY MUCH.

I NO GRACE, YOU NEVER HAVE TOLD ME ABOUT IT BUT SOME DAY YOU MUST.

2 NO, I HAVE NEVER HANDLED A PROBATE CASE, I'VE TOLD YOU THAT.

I THANK YOU GRACE I MEAN YOU'RE NOT A COOK. . .YOU  
2 I MEAN I COME HOME FROM WORK AND EXPECT A MEAL ON THE TABLE. I MEAN A MAN IS A WOMAN.

I SHE RESENTS IT.  
2 OH, THAT'S A PROBLEM.

I SO WHAT IF SHE OI.D.  
2 YOU MUST NOT TELL MANDA IT HER BIRTHDAY PLEASE DON'T TELL ADAM

I MANDA SHE LOVE A GOOD JOKE YOU KNOW. SHE A  
LAWYER TOO.  
2 LET'S WASH SOME DISHES.

I WHAT DO YOU DO MY DEAR?  
2 OH, SHE'S A SOCIAL WORKER.

I NICE TRY GRACE  
2 MANDA THERE ARE NO ACCIDENTS

I I'M SORRY IT SURE IS HOT OUT  
2 IT'S HOTTER IN HERE

I FIREHOUSE AND THE MEN WHO FIGHT THEM  
2 WHAT ? ?

I DON'T MAKE ME KILL YOU  
2 JIM, JIM, JIM ! ! !

I I'M SORRY ROSE  
2 YOU KILLED HIM YOU KILLED MY BROTHER

I I'M SORRY ROSE  
2 YOU KILLED MY BROTHER AND WHAT'S BETWEEN. I HATE  
YOU.

I I GUESS YOU'RE RIGHT WE LIVE IN TWO DIFFERENT  
WORLDS YOU AND I DO  
I DO

2 I FORGIVE MY SON – HE DOES NOT KNOW WHAT HE HAS  
DONE

I YOU BETTER FIT RUNNING THE RANCH  
2 WELL THE WAR'S OVER I GUESS THE YANKEES WILL JUST  
HAVE TO LEARN.

I GOOD. I'LL DRINK TO THAT.  
2 I JUST NEVER SAW ANYTHING LIKE IT IN MY LIFE

I IT WAS A SLAUGHTER

2 NOW I DON'T BELIEVE THAT JOHN.

1 I DIDN'T SAY A WORD ABOUT COWARDS

2 HA HA ARE YOU GOING CRAZY

1 IT DOESN'T MEAN

2 HA HA I GUESS THERE'S NO ARGUMENT AS TO WHO WON  
THAT ARGUMENT

1 BEN GOT HIMSELF A MEDAL

2 HE JUST TALKING BIG

1 I CAN'T BELIEVE YOU ARE A LAWYER'S ASSISTANT

2 DON'T YOU KNOW THAT'S IPSICK

DIPSICK IT'S LATIN. IT  
DOESN'T MEAN A THING.

1 I DON'T BELIEVE YOU

2 OH, YOU HAVE A SMUDGE ON YOUR COLLAR.

1 THIS ACT WAS DELIBERATE AND PROVOKED

2 HE TOLD ME SOMEDAY HE'D GET EVEN

1 THIS ACT WAS DELIBERATE AND PROVOKED

2 HE TOLD ME SOME DAY HE'D GET EVEN

1 YOUR HONOR IPSICK DIPSICK

2 IF YOU CAN'T CONTAIN THAT GIRL DON'T BRING HER  
BACK

1 HMM HMM HMM

2 IF THIS CASE PAYS OFF THEN ON TO THE BIG TIME

1 I SUPPOSE A REENACTMENT OF THE CASE IS NECESSARY

2 YOU KNOW THAT EXPERIENCE IN COURT WOULD MAKE A  
GOOD MOVIE

1 AND THEY WOULD CALL CLANTON KLUX

2 NEXT. . .

1 I DON'T WANT TO GIVE AWAY THE PLOT – IT'S ABOUT A

PLANE CRASH AND PILOT – IT LIKE TRYING NOT TO RETIRE  
AND DIE IN BED IN CHINA.

I&2 SUPPOSE THERE WAS A PLANE CRASH AND EVERYONE  
DIED BUT THE PILOT.

(WARDEN ENTERS)

WARDEN: HOLD IT. (TO I AND 2)

(THE GRID COMES DOWN. 1A AND 2A ENTER AND SIT ON  
CHAIRS IN FRONT OF GRID)

ACT I  
SECTION 4

1A WHY ARE YOU CRYING  
2A BECAUSE OF THAT TIN CAN

1A OK OK  
2A HM HM HM

1A WELL OK OK WHY NOT? WHY NOT!  
2A (IN A VERY LOW VOICE AS IF A RADIO IN THE DISTANCE)  
BORIS CHRISTOPHE PLAY BY TAXES AND COUNCIL YOU  
READ ABOUT AND FAMILY HELP YOU LIVELIHOOD SOME  
TIMES CONTROVERSIAL 8 O'CLOCK ROMAN NUMBER 3  
BUY NEW YORK 526 WHAT CAN YOU POSSIBLY NOW  
THERE ARE WHO HAS TO TAKE CARE OF.

1A HELLO MIKE  
HELLO MIKE (ECHO)  
2A THIS IS IT – WATCH THE DOOR

1A AH HUNK  
AH HUNK  
2A (WHISPER SOMETHING BARELY AUDIBLE) AH HUNK AH



HUNK

IA I'M WALKING RIGHT INTO THE PHONE NEXT TIME

2A AND THEY SAID "NO" ?

IA ARE YOU FEELING PRETTY GOOD

2A THEY WALK LIKE THIS

IA WHAT KIND ?

2A WATCH IT DEAR

IA OK

2A OK

IA YEAH RIGHT

2A TRY NOT TO OPEN IT TOO FAST

IA & 2A WHEEL WHAT WHEN NOW HOW

OK

THERE THERE THERE THERE (PAUSE)

THERE THERE THERE THERE (PAUSE)

OK

IA & 2A YOUR TAPERECORDER AND TAPES IN THIS BAG

IA THE SUNDANCE KID WAS BEAUTIFUL

(CHRIS ENTERS)

CHRIS:

SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS  
SPUPS SPUPS SPUPS SPUPS

2A I DIDN'T LIKE THE HUMOR

IA THEN SOMETIMES IT WAS BEAUTIFUL

2A I DIDN'T THINK SO

IA THE SUNDANCE KID WAS BEAUTIFUL  
2A AN AWFUL LOT OF FIGHTING IN IT

IA A LOT OF FIGHTING LIKE A MOVIE ONE OF THEM LIKE  
A MOVIE OR SOMETHING  
2A IS HE SHOT ? PAUL NEWMAN I MEAN

IA MAYBE I DON'T KNOW THOSE WORDS I CAN'T SAY THEM  
THE SUNDANCE KID IS BEAUTIFUL  
AND THE STORY IS ABOUT THE SUNDANCE KID  
AND THE MOVIE IS ABOUT THE SUNDANCE KID  
AND THE SUNDANCE KID IS BEAUTIFUL  
BEAUTIFUL  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
YEAH THE SUNDANCE KID IS BEAUTIFUL  
YEAH THE SUNDANCE KID IS VERY BEAUTIFUL  
YEAH THE SUNDANCE KID CAN  
DO THE DANCE  
DO THE DANCE A LITTLE BIT  
THE SUNDANCE KID COULD DANCE AROUND THE ROOM  
THE SUNDANCE KID COULD WALK AROUND THE ROOM  
THE SUNDANCE KID COULD RUN AROUND THE ROOM  
ABOUT THE HOUSES  
HOUSES OF TREES  
2A PLAYGROUNDS

IA YEAH  
YEAH THE SUNDANCE WAS BEAUTIFUL  
THE SUNDANCE KID WAS BEAUTIFUL  
BECAUSE HE WAS BEAUTIFUL  
VERY BEAUTIFUL  
THE BEAUTIFUL SUNDANCE KID  
THE SUNDANCE KID WAS BEAUTIFUL  
THE SUNDANCE KID COULD DANCE AROUND  
THE SUNDANCE KID COULD DANCE AROUND THE ROOM  
THE SUNDANCE KID WAS BEAUTIFUL BECAUSE  
THE SUNDANCE KID COULD DANCE AROUND A LOT  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
YEAH  
BEAUTIFUL  
SO BEAUTIFUL  
SO VERY BEAUTIFUL

A LITTLE BIT BEAUTIFUL  
A BEAUTIFUL DANCER  
A LITTLE BIT BEAUTIFUL  
SO THE SUNDANCE KID DID THE DANCING  
YEAH THE SUNDANCE KID DOES THE DANCING  
SO THE SUNDANCE KID WAS BEAUTIFUL  
BECAUSE THE SUNDANCE KID WAS BEAUTIFUL  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
WAS BEAUTIFUL  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
IT WAS BEAUTIFUL  
THE SUNDANCE KID WAS BEAUTIFUL  
YEAH IT WAS BEAUTIFUL  
THE  
BEAUTIFUL BEAUTIFUL  
THE SUNDANCE KID COULD DANCE AROUND  
SO THE SUNDANCE KID WAS BEAUTIFUL  
YEAH  
DANCE DANCED  
THE SUNDANCE KID WAS BEAUTIFUL  
SO THE HAPPINESS IS THE SUNDANCE KID  
THE SUNDANCE KID IS BEAUTIFUL  
THE SUNDANCE KID IS BEAUTIFUL  
THE SUNDANCE KID WAS BEAUTIFUL  
THE SUNDANCE KID DANCED A LOT  
DANCE DANCE  
DANCED AND DANCING  
THROW THE "O" OUT THE WINDOW  
AND ADD THE "ING"  
THEN RAISE RAISE RAISE YOUR HAND  
DANCE DANCING  
THE SUNDANCE KID WAS BEAUTIFUL  
THE SUNDANCE KID DANCED A LOT  
THE SUNDANCE KID DANCED AROUND THE ROOM  
RAISING RAISING  
RAISE RACE RACING  
THE SUNDANCE KID RAISE DANCE RACE  
DANCE DANCING  
RAISE RAISING  
RACE RACING  
YEAH THE SUNDANCE KID COULD DANCE A LOT

BUT THE SUNDANCE KID COULD DANCE A LOT  
THE SUNDANCE KID COULD DANCE A LOT  
YEAH THE SUNDANCE KID COULD DANCE A LOT  
YEAH THE SUNDANCE KID WAS VERY BEAUTIFUL  
YEAH THE SUNDANCE KID WAS VERY VERY BEAUTIFUL  
YEAH THE SUNDANCE KID WAS VERY VERY VERY  
BEAUTIFUL  
YEAH THE SUNDANCE KID WAS VERY VERY VERY VERY  
VERY VERY BEAUTIFUL  
THE SUNDANCE KID DANCES A LOT  
THE SUNDANCE KID DANCES VERY VERY VERY WELL  
GEORGE ASHLEY HAS A BIG CLOCK  
IT TELLS WHAT TIME IT IS  
THERE IS A CLOCK  
CLOCK CLOCK CLOCK ABOVE  
AND IT IS BEAUTIFUL  
THE SUNDANCE KID WAS BEAUTIFUL  
TO KNOW THAT THE SUNDANCE KID WAS BEAUTIFUL  
TO KNOW THE SUNDANCE KID DANCES A LOT  
THE SUNDANCE KID WAS BEAUTIFUL  
THE SUNDANCE KID WAS VERY VERY VERY VERY  
BEAUTIFUL  
UP IN THE AIR  
THE SUNDANCE KID WAS BEAUTIFUL  
YEAH BOOM  
YEAH THE SUNDANCE KID WAS BEAUTIFUL  
YEAH THE SUNDANCE KID WAS LIGHT BROWN BROWN  
A KIND OF YELLOW  
SOMETHING LIKE THAT  
BROWN A KIND OF YELLOW

(CURTAIN)

ACT II  
SECTION IA

(CURTAIN UP)

(THERE ARE FOUR PRELIMINARY TABLEAU SCENES. EACH LASTS TWO SECONDS AND IS FOLLOWED BY A BLACKOUT.)

1 IT DOESN'T SEEM RIGHT  
2 I KNOW  
3 YEP, WHAT'S HAPPENING  
4 JOINING JACK

1 TURNING DOWN THE LIGHTS GET ON OUT OF HERE  
2 RIDE IN THE WHIRLWIND IT LOOKS CLEAR  
3 MAKE YOUR HOUSE BEAUTIFUL  
4 OH

1 IT'S A LONG RIDE WHY DON'T YOU STEP DOWN  
2 YOU CAN CALL ME BLIND DICK  
3 COME ON  
4 NO?

1 WHERE?  
2 THERE FIVE OF YOU DID ANYONE TIE YOU UP AROUND  
THE TREE  
3 WHAT'S WRONG WITH HIM  
4 WHY?

1 IF EVER I'VE SEEN ANY  
2 (OUICK) HOW ABOUT FELL ON HIS NIGHT ?  
3 SOMETHING RABBIT  
4 MAYBE YOU DO, BURN ?

1 IT WILL BE LIGHT NOW TOMORROW  
2 ALLA LE ZEEION  
3 I DIDN'T MIND IT  
4 IN LIKE OF WHAT I'VE GOT ?

I THINK WE OUGHT TO PUT A WATCH ON IT?

2 JUST LIKE US DON'T KNOW  
3 MIGHT BE

(3 FALLS )  
(CIVIL WAR SOLDIER CROSSES SINGING SILENTLY)  
JIM: (SILENTLY) COME IN.

4 DIDN'T SEEM MUCH TO ME

I ONCE OR TWICE  
2 I'VE BEEN DOING IT A WHILE  
3 HE'S GOT ONE THERE  
4 I KNOW IT AIN'T CRAZY I'M GOING TO THINK ABOUT IT  
AS SOON AS I GET OUT OF HERE TOMORROW

I I WAS WONDERING IF IT WAS THE ONE  
2 I'M NOT GOING TO GET STARTED EVEN WITH THIS  
MORNING, BURN  
3 YEAH ANYTIME NOW WHAT DO WE DO THEN?  
4 YOU GOT NO CHANCE

I WE WON'T WAIT FOREVER (YELLED)  
2 HELLO (WHISPERED VERY LOUD)  
3 THIS IS OUR ONLY CHANCE  
4 IT LONG DAY

I RUNNING BACK AND FORTH  
2 AAAH (IN A LOW FAINT VOICE)  
3 NOW DON'T TAKE CHANCE  
4 HEAVY

I  
OK WELL I GUESS WE COULD AH...  
OK WELL I GUESS WE COULD AH...  
WELL OK OK OK WHAT?

2  
OK OK  
WELL OK OK

3

WELL OK OK OK WELL  
WELL OK OK OK WELL A  
WELLAOK OK OK WELL  
WELL OK OK OK WELL

4

OK OK OK OK OKAY  
OKAYK OK OK O  
OK OK OK OK O  
O

1 SAVE TIME  
2 YOU HAVE A LONG WAY TO GO  
3 MOVE ON OUT  
4 LET'S GO

1 IF THE LEAD CAR RUNS INTO TROUBLE  
2 HOW ABOUT NOON TOMORROW?  
3 YEAH?  
4 I TOLD YOU THAT THEY WERE HERE

1 LOOKS LIKE YOU WERE RIGHT  
2 THAT'S RIGHT I HAD IT  
3 THAT'S RIGHT I'LL CRASH CAR TOMORROW  
4 I WAS SCARED I TELL YOU

1 OK  
2 (LAUGH)  
3 WHAT DID YOU DO?  
4 BETTER WAIT

1 WHAT GOES ON HERE ? WHERE ARE THE PLANES  
2 SEQUACHEE DAM SEQUACHEE DAM (SLIDE OF DAM)  
3 AREN'T YOU GOING TO GIVE ME A RIDE  
4 GET BACK TO CAMP

(SOUND OF BLAST)

1 WOW!!! (WHISPERED VERY LOUD)  
2 I COUNT TEN. . .FAULKNER  
3 IT DIDN'T DO NO GOOD  
4 THAT'S RIGHT STUPID

1 WELL YOU THINK ON IT  
2 WELL MAYBE WE CAN WORK SOMETHING OUT  
3 THOUGHT YOU SAID WE'RE GOING TO KILL THEM  
4 FRANK LOOKS KINDA PINK DOESN'T HE

1 THEY MAKE RESPIRATIONS  
2 TWO THINGS WE HAVETO KNOW DO AS I SAY WE NEED  
THOSE STILLS TO SURVIVE THIS NO GAME  
3 YEAH YEAH RECKON SO  
4 SHALL WE DUMP THAT STUFF IN THE WATER AND FIND  
OUT ?

1 I THOUGHT YOU WERE NEVER COMING BACK  
2 THEY SAID HE WOULD LIE TO GET WHAT HE WANTS  
3 WHAT DO WE HAVE HERE ? HM.

(WARDEN RUNS ONSTAGE)  
WARDEN: HOLD IT.

(LIGHTS OUT)

ACT II  
SECTION IBI

(THERE ARE FOUR PRELIMINARY TABLEAU SCENES)

1 IT DOESN'T SEEM RIGHT  
2 I KNOW  
3 YEP, WHAT'S HAPPENING  
4 JOINING JACK (SOUND OF TRAIN WHISTLE)

1 TURNING DOWN THE LIGHTS CET ON OUT OF HERE  
2 RIDE IN THE WHIRLWIND (SOUND OF HORSES' HOOFS  
IT LOOKS CLEAR FOR 20 SECONDS)  
3 MAKE YOUR HOUSE BEAUTIFUL  
4 OH



1 IT'S A LONG RIDE. WHY DON'T YOU STEP DOWN  
2 YOU CAN CALL ME BLIND DICK  
3 COME ON  
4 NO ?

1 WHERE ?  
2 THERE 5 OF YOU DID ANYONE TIE YOU UP AROUND THE  
TREE  
3 WHAT'S WRONG WITH HIM ?  
4 WHY?

1 IF EVER I'VE SEEN ANY  
2 (QUICK) HOW ABOUT FELL ON HIS NIGHT ?  
3 SOMETHING RABBIT  
4 MAYBE YOU DO, BURN ?

1 IT WILL BE LIGHT NOW TOMORROW  
2 ALLA LE ZEEION  
3 I DIDN'T MIND IT  
4 IN LIKE OF WHAT I GOT

1 I THINK WE OUGHT TO PUT A WATCH ON IT ?  
2 JUST LIKE US DON'T KNOW  
3 MIGHT BE  
4 DIDN'T SEEM MUCH TO ME

1 ONCE OR TWICE  
2 I'VE BEEN DOING IT A WHILE  
3 HE'S GOT ONE THERE  
4 I KNOW IT AIN'T CRAZY I'M GOING TO THINK ABOUT IT AS  
SOON AS I GET OUT OF HERE TOMORROW

1 I WAS WONDERING IF IT WAS THE ONE  
2 I'M NOT GOING TO GET STARTED EVEN WITH THIS  
MORNING, BURN.  
3 YEAH ANY TIME NOW  
WHAT DO WE DO THEN ? (SOUND OF GUNS FIRING)  
4 YOU GOT NO CHANCE

1 (LONG PAUSE) WE WON'T WAIT FOREVER (YELLED)  
2 HELLO (WHISPERED VERY LOUD)  
3 THIS IS OUR ONLY CHANCE

4 IT LONG DAY

I RUNNING BACK AND FORTH

(ONE GUN SHOT)

(2 FALLS)

2 AAAAH (IN A LOW FAINT VOICE)

3 NOW DON'T TAKE CHANCE

(2 GETS UP SLOWLY)

4 HEAVY

I

OK WELL I GUESS WE COULD AH. . .

(30 SECONDS)

OK WELL I GUESS WE COULD AH. . .

(18 SECONDS)

WELL OK OK OK WHAT ?

2

OK OK

WELL, OK OK

3

WELL OK OK OK WELL

WELL OK OK OK WELL A

WELLAOK OK OK WELL

WELL OK OK OK WELL

4

OK OK OK OK OKAY

OKAY K OK OK O

OK OK OK OK O

O

I SAVE TIME

(CHRIS ENTERS AND MAKES TAPERECORDING )

CHRIS

PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP

2 YOU HAVE A LONG WAY TO GO  
3 MOVE ON OUT  
4 LET'S GO

1 IF THE LEAD CAR RUNS INTO TROUBLE  
2 HOW ABOUT NOON TOMORROW ?  
3 YEAH ?  
4 I TOLD YOU THAT THEY WERE HERE

1 LOOKS LIKE YOU WERE RIGHT  
2 THAT'S RIGHT I HAD IT  
3 THAT'S RIGHT I'LL CRASH CAR TOMORROW  
4 I WAS SCARED I TELL YOU

1 OK  
2 (LAUGH)  
3 WHAT DID YOU DO ?  
4 BETTER WAIT

1 WHAT GOES ON HERE ? WHERE ARE THE PLANES ?  
2 SEQUATCHEE DAM SEQUATCHEE DAM  
(SLIDE OF DAM)  
3 AREN'T YOU GOING TO GIVE ME A RIDE ?  
4 GET BACK TO CAMP  
(SOUND OF BLAST)

1 WOW !!! (WHISPERED VERY LOUD)  
2 I COUNT TEN. . . FAULKNER  
3 IT DIDN'T DO NOGOOD  
4 THAT'S RIGHT STUPID

1 WELL YOU THINK ON IT  
2 WELL MAYBE WE CAN WORK SOMETHING OUT  
3 THOUGHT YOU SAID WE'RE GOING TO KILL THEM  
4 FRANK LOOKS KINDA PINK DOESN'T HE

1 THEY MAKE RESPIRATIONS  
2 TWO THINGS WE HAVE TO KNOW DO AS I SAY WE NEED  
THOSE STILLS TO SURVIVE THIS IS NO GAME

3 YEAH YEAH RECKON SO  
4 SHALL WE DUMP THAT STUFF IN THE WATER AND FIND  
OUT

1 I THOUGHT YOU WERE NEVER COMING BACK  
2 THEY SAID HE WOULD LIE TO GET WHAT HE WANTS  
3 WHAT DO WE HAVE HERE ? HMMM.

(WARDEN RUNS ONSTAGE )  
WARDEN: HOLD IT.

(LIGHTS OUT)

ACT II  
SECTION 2

(LIGHTS UP)

(EVERYONE LYING ON FLOOR BUT 2)

2 CLANTON KLUX  
YEAH  
THE STILL  
YEAH I GOT YOU  
UM HM UM HM UM HM UM HM  
EXACTLY LIKE THAT  
SOMETHING LIKE THAT

(LIGHTS OUT, EVERYONE STANDS, LIGHTS UP)

(CIVIL WAR SOLDIER ENTERS SINGING)

C. W. S.: WE DON'T TAKE MAKE MUCH FOR WHITE BOY'S  
WORK.

(CIVIL WAR SOLDIER EXITS)

(2 COPIES ALL ACTIONS OF CIVIL WAR SOLDIER, MOUTHS  
WORDS, SINGS SONG VERY LOUD)

2 HEY SHE'S BEEN AROUND HERE FOR YEARS.

3 YOU WILL SEE THAT STILL IN DUE TIME

4 WE MANAGE

I HONEY DON'T TIE YOURSELF ON THE DISHES

(2 AND 3 HAVE FIGHT, ALTERNATING HMM'S AND POUND  
EACH OTHER'S SHOULDERS )

3 WELL OK

2 WE KILLED YOUR BROTHER AND WE FEEL REAL BAD  
ABOUT

3 LET'S GO ON DOWN AND SEE

4 WELL IT LOOKS LIKE YOUR BOYS HAVE DONE THEIR JOB  
PARTNER

I TELL THEM WE HEARD FROM JIM

2 I'M SURPRISED YOU KNOW TO LET LAW HANDLE THESE  
MATTERS

3 WHAT MAN WILL GUESS

4 WHAT NEXT WILL YOU DO

I NO NO I'LL STOP THEM

2 I'M NEED YOUR HELP YOU'RE THE ONLY ONE THAT  
KNOWS

3 WELL IT'S NOT THAT. . .IT'S JUST THAT I DON'T WANT TO  
GET LONELY

4 ARE YOU SERIOUS, COME ON LET'S GO

I NOT TODAY  
2 COME ON GET OUT UP HERE  
3 WELL IF THERE'RE NOT BACK IN AN HOUR  
4 I SAW THE STILLS (WHISPERED)

I I SAW THE WHOLE THING  
2 THEY COVERED THE WHOLE PLACE WITH IT IT'S JUST  
MIXING ALL MUD 3 THEY'RE GOING TO HAVE TO SEND  
DOWN SIX MORE  
4 YEAHA

I THEY KNOW WHO YOU ARE  
2 THEN THEY ARE GOING ON TO THE STILL  
3 YOU ARE ON YOUR OWN  
4 LOOKS LIKE WE . . . I'M NOT FRANK

I PUT HIM ON THE PAD  
2 I CARRIED MICROPHONE, TYPE RECORDERS  
3 WHO IS GOING TO COME FORTH AND TESTIFY  
4 NO I WON'T ASK YOU THAT

I I KNOW WHAT I WAS DOING I WOULDN'T DO THAT AGAIN-  
I MADE MY BED I'VE GOT TO LIE IN IT  
2 I REALLY WORRY ABOUT THAT  
3 JUSTICE SHOULD BE HEARD EQUALLY LA JUSTICE  
DEVRAIT ETRE ENTENDU ÉGALEMENT.  
2 (SCREAM/SONG)

(LIGHTS OUT)

ACT II  
SECTION IB2

(THERE ARE THREE PRELIMINARY TABLEAU SCENES. EACH  
LASTS TWO SECONDS AND IS FOLLOWED BY A BLACKOUT.)

1 IT DOESN'T SEEM RIGHT  
2 I KNOW  
3 YEP, WHAT'S HAPPENING  
4 JOINING JACK (SOUND OE TRAIN WHISTLE)

1 TURNING DOWN THE LIGHTS GET ON OUT OF HERE  
2 RIDE IN THE WHIRLWIND (SOUND OF HORSES' HOOFS  
IT LOOKS CLEAR FOR 20 SECONDS)  
3 MAKE YOUR HOUSE BEAUTIFUL  
4 OH

1 IT'S A LONG RIDE. WHY DON'T YOU STEP DOWN  
2 YOU CAN CALL ME BLIND DICK  
3 COME ON  
4 NO ?

1 WHERE ?  
2 THERE FIVE OF YOU DID ANYONE TIE YOU UP AROUND  
THE TREE  
3 WHAT'S WRONG WITH HIM ?  
4 WHY ?

1 IF EVER I'VE SEEN ANY  
2 (QUICK) HOW ABOUT FELL ON HIS NIGHT  
3 SOMETHING RABBIT  
4 MAYBE YOU DO, BURN ?

1 IT WILL BE LIGHT NOW TOMORROW  
2 ALLA LE ZEEION  
3 I DIDN'T MIND IT  
4 IN LIKE OF WHAT I GOT ?

1 THINK WE OUGHT TO PUT A WATCH ON IT?  
2 JUST LIKE US DON'T KNOW  
3 MIGHT BE  
4 DIDN'T SEEM MUCH TO ME

1 ONCE OR TWICE  
2 I'VE BEEN DOING IT A WHILE  
3 HE'S GOT ONE THERE  
4 I KNOW IT AIN'T CRAZY I'M GOING TO THINK ABOUT IT AS  
SOON AS I CET OUT OF HERE TOMORROW

1 I WAS WONDERING IF IT WAS THE ONE  
2 I'M NOT GOING TO GET STARTED EVEN WITH THIS  
MORNING, BURN.  
3 YEAH ANYTIME NOW  
WHAT DO WE DO THEN ? (SOUND OF GUNS FIRING)  
4 YOU GOT NO CHANCE

1 (LONG PAUSE) WE WON'T WAIT FOREVER (YELLED)  
2 HELLO (WHISPERED VERY LOUD)  
3 THIS IS OUR ONLY CHANCE (LOTS OF GUN FIRE)  
4 IT LONG DAY

1 RUNNING BACK AND FORTH (ONE GUN SHOT)  
(2 FALLS)

2 AAAAH ( IN A LOW FAINT VOICE )  
3 NOW DON'T TAKE CHANCE

(2 GETS UP SLOWLY)

4 HEAVY

I  
OK WELL I GUESS WE COULD AH. . .  
(15 SECONDS)  
OK WELL I GUESS WE COULD AH. . .  
(10 SECONDS)  
WELL OK OK OK WHAT ?

2  
OK OK  
WELL, OK OK

3  
WELL OK OK OK WELL  
WELL OK OK OK WELL A  
WELLAOK OK OK WELL  
WELL OK OK OK WELL



4

OK OK OK OK OKAY  
OKAY K OK OK O  
OK OK OK OK O  
O

I SAVE TIME

(CHRIS ENTERS AND MAKES TAPERECORDING )

CHRIS

PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP  
PIRUP BIRUP PIRUP BIRUP

2 YOU HAVE A LONG WAY TO GO

3 MOVE ON OUT

4 LET'S GO

I IF THE LEAD CAR RUNS INTO TROUBLE

2 HOW ABOUT NOON TOMORROW ?

3 YEAH ?

4 I TOLD YOU THAT THEY WERE HERE

I LOOKS LIKE YOU WERE RIGHT

2 THAT'S RIGHT I HAD IT

3 THAT'S RIGHT I'LL CRASH CAR TOMORROW

4 I WAS SCARED I TELL YOU

I OK

2 (LAUGH)

3 WHAT DID YOU DO ?

4 BETTER WAIT

I WHAT GOES ON HERE ? WHERE ARE THE PLANES

2 SEQUACHEE DAM SEQUACHE DAM (SLIDE OF DAM)

3 AREN'T YOU GOING TO GIVE ME A RIDE  
4 GET BACK TO CAMP

(SOUND OF BLAST)

1 WOW !!! (WHISPERED VERY LOUD)  
2 I COUNT TEN. . . FAULKNER  
3 IT DIDN'T DO NO GOOD  
4 THAT' S RIGHT STUPID

1 WELL YOU THINK ON IT  
2 WELL MAYBE WE CAN WORK SOMETHING OUT  
3 THOUGHT YOU SAID WE'RE GOING TO KILL THEM  
4 FRANK LOOKS KINDA PINK DOESN'T HE

1 THEY MAKE RESPIRATIONS  
2 TWO THINGS WE HAVE TO KNOW DO AS I SAY  
WE NEED THOSE STILLS TO SURVIVE THIS IS NO CAME

3 YEAH YEAH RECKON SO  
4 SHALL WE DUMP THAT STUFF IN THE WATER AND FIND  
OUT ?

1 I THOUGHT YOU WERE NEVER COMING BACK  
2 THEY SAID HE WOULD LIE TO GET WHAT HE WANTS  
3 WHAT DO WE HAVE HERE ? HMMM.

(WARDEN RUNS ONSTAGE )  
WARDEN: HOLD IT.

(LIGHTS OUT)

ACT II  
SECTION3

(LIGHTS UP)

1 I UNDERSTAND YOU WERE A SLAVE

2 WELL THERE WERE LOTS OF SLAVES  
3 I'LL PROVE IT TO YOU  
4 LOTS OF LUCK

I THIS IS THE INCREASING VALUE  
2 GOOD EVENING THANK YOU FOR BEING HERE  
(WHISPERED VERY LOUD)  
3 WE HAVE NO CONTROL OVER HIS ACTION PIRUP PIRUP  
PIRUP PIRUP PIRUP PIRUP (PIRUPS SUNG)  
4 THIS IS THE RABBIT

I THERE IS NO ASSERTION OF MULTIPLE POWER  
2 IS THAT THERE THE SUBPOENA THAT REQUIRES HIS  
APPEARANCE  
3 THERE NO BASIS THAT HE HAS BEEN LYING  
4 HE'S EVEN MORE PESSIMISTIC ABOUT AN END TO THE  
RECEPTION

I IT'S CAUSING A LOT OF HARDSHIPS  
2 YOU PAY AND PAY AND PAY AND PAY  
3 HE'S CREDIT RATING IS GOING  
4 SEEN FROM HIS OWN PERSONAL VIEW WHY SHOULD HE ?

I YOU'RE IN LUCK WHEN YOU SEE WHAT MANDA SAW  
2 THERE IS NO CONNECTION EACH WALKED AND STOOD  
ALONE PIRUP  
3 IT'S NOT GOING TO PUT YOU OFF THE STREET  
4 THE CHINESE FORCES TOOK THE PARASEL ISLAND

(CIVIL WAR SOLDIER ENTERS PULLING MANY BOXES, WHILE  
WALKING, SINGS THE FOLLOWING ARIA)

C. W. S. IT'S SEVEN O'CLOCK AND THE GENERAL'S NOT  
HERE YET HE MUST BE HAVINC HIS SUPPER OR  
TARDY

HE SAID HE'D MEET ME  
IN FRONT OF THE DRUGSTORE  
I BELIEVED HIM  
SO NOW I'M WAITING  
IMPATIENTLY FOR HIM TO COME  
I THOUGHT I HEARD

SOMEONE KNOCKING AT THE DOOR !  
IT'S GETTING LATER AND  
LATER AND LATER  
HE'D BETTER COME PRETTY SOON  
OR I'LL SCREAM

(2 SCREAMS)

AH!  
I WONDER WHAT EVER COULD BE KEEPING  
HIM ?  
IT'S NOT AT ALL WHAT I'D EXPECT OF HIM  
WHO DOES HE THINK HE IS ?

I THINK I'LL JUST CALL MY LAWYER UP  
RIGHT AWAY  
BEFORE I TAKE A NAP ON THE SOFA HERE

(KNOCK KNOCK KNOCK)

WHO'S THERE ?

JIM: COME IN.  
(JIM AND CIVIL WAR SOLDIER EXIT)

1 IT'S A LIFE SAVER FOR BUSY PEOPLE  
2 AND FINALLY TONIGHT  
3 THIS ATOM BOMB IS IMPOSSIBLE BIRUP  
4 YEAH THIS LITTLE FELLOW WILL BE GRAND CHAMPION

1 BUMBLE  
2 WHAT I'M DOING HERE IS DEVELOPING A PICTURE  
3 WHAT YOU DO IS PRESS THIS OVER HERE  
4 NOW I'M FIXING TO DEVELOP

1 HELLO I'M WALLY LOW LOW  
2 HELLO HOW ARE YOU  
3 SUPPOSE WE COULD SPEED IT UP THE  
4 WAY WE DO I WAY WE DO I WATCH

1 THEN I SUPPOSE WE COULD  
2 FIGURE SOMETHING OUT  
3 WHY SIR THAT PERFECTLY  
4 THANK YOU

I THE STANDARD TIME LOCK NO PROBLEM  
2 YOU WILL HAVE TO REMOVE THE CORD - THAT'S ALL WE  
NEED  
3 CAN I COLLECTIVELY ASSUME WE HAVE AN AGREEMENT  
4 BUT THERE ARE MORE COMING IN

I YOU BETTER GET ON TO THEM  
2 RIGHT  
3 AND WHAT WOULD YOU LIKE ME TO DO ?  
4 LET ME WIN (SOUND OF DOOR KNOCKING)

I RIGHT ?  
2 SOMETHING LIKE THAT  
3 YOU PUT ONE OF MY MEN DOWN THERE  
4 WHAT WAS THAT

I FABULOUS  
2 RELIVE THOSE FABULOUS MOMENTS  
3 SUSSEX COUNTY  
SUSFUIL COUNTY  
ESSEX COUNT  
COUNTY  
OK LET'S GO (LAUGH)

4 AH UN AH UN AH UN AH UN  
AH UN AH UN AH UN AH UN  
AH UN AH UN AH UN AH UN

I AH UN AH UN AH UN AH UN  
AH UN AH UN AH UN AH UN  
AH UN AH UN AH UN AH UN

2 CONGRATULATIONS  
3 CONGRATULATIONS  
4 CONGRATULATIONS

( 2 FALLS)

3 SOMEONE CALL A DOCTOR PEOPLE WILL BE HERE VERY  
SOON  
4 WHAT IS IT ?

I WHERE IS THE CITY HEALTH DEPARTMENT  
2 IS THAT THE LAST OF THEM

3

THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU

(CIVIL WAR SOLDIER ENTERS, LOOKS AT 2, SOUND OF EXPLOSION AND CLOCKS TICKING VERY FAST, CIVIL WAR SOLDIER EXITS)

I

HOW MUCH FASTER

THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU

4

THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU  
THANK YOU THANK YOU THANK YOU THANK YOU

2

TO WITHSTAND EARTHQUAKES

(3 OPENS 1 BOX, REMOVES METAL CONTAINER, HOLDS IT OVER 2)

(LONG PAUSE)

3 OK WE HAVE TO GO TO THE UNDERGROUND

4 I KNOW I KNOW IT TAKES A LOT

(A SERIES OF SLIDES OF OSCILLOSCOPE PATTERNS ARE SHOWN, AND THERE IS A TAPERECORDING OF NUMBERS)

( LIGHTS OUT)

ACT II  
SECTION 4

(LIGHTS UP)

(ALL CRAWL ON FLOOR)

1 IT'S BETTER. DETAILS AT TEN.

2 GOOD LUCK ANYHOW

3 OK, LET'S SEE HOW IT WORKS

4 A RED GIANT IT HAS HAPPENED ELSEWHERE IT HAS NO  
PATTERN EXCEPT FROM SPRING

1 WE MAY NEVER KNOW WHAT TOOK PLACE HERE A ONCE  
GREAT CITY

2 IT WAS REALLY THAT TOOK AWAY THAT CITY

3 OR THESE DESIGNS OF MAN OR EXPERIMENTAL DESIGNS  
FOR MAN

4 THE SUN GOD OF TEEWEENEAKO WEEPS

1 THE GREAT SNOME OF SIGH WEE

2 MAKING FARMING POSSIBLE EVEN IN THE MOUNTAINS

3 35 HUNDRED FEET UNDER WATER A WALL BERMUDA WALL

4 THE CASE OF THE MISSING PLANES

1 THEY LOOK LIKE THEY ARE AFTER ME DON'T COME  
AFTER ME

2 THE PRINCIPLE BASIS FOR LIFE IS PROTEIN

OFFSTAGE VOICE: PROTEINS ARE PRESENT IN EVERY PLANT  
AND ANIMAL CELL. THEY ARE POLYMERS BUILT OF  
AMINO ACIDS DIFFERENTIATED BY THE ORDER OF

THESE ACIDS. THEY BOND INTO LONG THIN STRANDS  
USUALLY TIGHTLY WOUND IN THE CELL BUT IN CER-  
TAIN CELLS, SUCH AS HAIR AND FUR, THEY ARE  
STRETCHED OUT.

(CHRISTOPHER FLIES ACROSS STAGE)

3 IT MUST HAVE OCCURED MANY TIMES MANY PLACES  
4 MAYBE IT WAS DELIBERATELY SENT  
3 OK

I WE COULD UNDERSTAND VERY EASILY  
2 THEY SUDDENLY DISAPPEAR AND THEY WERE SO  
DIFFERENT  
3 FROM THE AIR THEY TAKE ON DIFFERENT SHAPES  
4 HOW DOES IT WORK WHAT DOES IT LOOK LIKE

I A STONE CIRCLE  
2 THE HITCHING POST  
3 WITH REFENCES TO TELEVISION  
4 IT IS STILL THE PRODUCTION OF RESEARCH

I TO TRAVEL IN THE SKY  
2 A REEL AIRREAL CAR  
3 BECAUSE OF THE CIDLY  
4 WHAT IS CIDLY

I HOW DO WE COUNT FOR THE DRAWING  
2 A DELTA WINGFIGHTER PLANE  
3 LINKS THE JUNGLE WITH THE SEA  
4 ENORMOUS PINK SCABS O CIDLEY

I THE ORIGINAL WALLS ARE STANDING  
2 NO ONE CAN READ THEM  
3 COLORED THREADS  
4 THE HOLE OF THE HEAD IS POINT ONE NINE  
CENTIMETERS

I RUST FREE IRON PROOF  
2 RADIO WAVES CONTROLLING HER BEHAVIOR  
3 YEAH YEAH



4 HE SEES FOUR OF THEM

1 SOME HELICOPTERS NAVE THE DISTINCT CONFIGURATION  
OF FACES

2 GREAT WALLS

3 YEAH CAME TUMBLING DOWN PLAN YOU WISE

2 THEY PLANTED SUITABLE TREES

3 THE ENTIRE AREA WAS DENSELY CROWDED

4 GARDEN IN THE PLACE OF EXERCISE

1 GET TREE IN HASTE

2 WHAT ?

3 15,000 B.C. (LOW VOICE): (SOUND OF EXPLOSION)

    THERA SARANEA KNEE

4 COULD THERE CONSTRUCTION HE

    HE

1 WHAT ?

2 MYTH MATH MATTER A RED GIANT IT HAS HAPPENED  
ELSEWHERE

3 A SILENT CITY

4 MUD WALLS

1 A STONE GOD

2 IN IMPRINTS

3 SOMETHING WAS ALWAYS MISSING

4 WHEN WE WERE ALL ALONE

1 REACH OUT

2 IS SOMEONE IN SPACE

3 WE WANT TO HELP BILLY

4 WE'RE ALREADY INCOMPETANT

1 ARE WE MAKE UP IT OR NOT

2 SEEMS WE LIVE A DOUBLE LIFE (LOW PITCH AND VOLUME  
OF VOICE)

3 I CAN'T BELIEVE I COULD

4 I PUT OUT AN A.P.B.

1 ANYTHING ELSE WE WANT TO SAY

2 I DON'T UNDERSTAND IT ?

3 BUT WHY DID YOU RUN

4 WHAT CAN I DO FOR YOU

I THAT WHY WE COME HERE

2 OK WELCOME

3 THANK YOU

4 EVERY ONCE IN A WHILE WE GET SOME FREAKS FROM  
CHINATOWN

I HOW COME YOU DON'T HAVE. . .

2 YOU'RE THE ONE WITH A GREAT EAR FOR DETAIL

3 YOU LOOK LIKE A NICE COUPLE

(LIGHTS OUT)

(CURTAIN)

### ACT III

ALL: CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER  
CHITTER CHATTER CHITTER CHATTER

1A I CANNOT TOLERATE LIVING IN THE CITY ALL YEAR

2A IF IT WEREN'T FOR OUR COUNTRY HOME I DON'T KNOW  
WHAT I'D DO

1A IT'S SUCH A CHARMING PLACE

2A SO QUAIN'T YOU KNOW

1A LET'S AGREE

2A OH YES LET'S DO

IA HOW VERY TOUCHING

2A HOW MOVING

IA IF ONE COULD ONLY HEAR

2A FOR EVERY TEAR

IA HOW VERY QUEER

2A MY DEAR

IA IN LOVE

2A WE BE

(ONE GUN SHOT)

(2A FALLS OVER)

IB THE VERY BEST OF LUCK TO YOU IN SELLING IT - WHY A  
HORSE LIKE THAT SHOULD BE BOUGHT IN NO TIME.

2B I SUPPOSE YOU'RE RIGHT - IN CASES AS EXTREME AS  
THESE YOUR ADVICE HAS ALWAYS BEEN SO HELPFUL.

IB IT'S THE WEIGHT OF THE MATTER THAT OPPRESSES ME  
SO

2B OH DEAR I FORGOT MY GLASSES - WHAT AN ABSOLUTELY  
STUPID THING TO OO.

IB I'M TERRIBLY SORRY - DO YOU REMEMBER WHERE YOU  
WORE THEM LAST

2B NO, IT'S SLIPPED MY MIND ENTIRELY

IB DON'T WORRY WE'LL TAKE CARE OF IT

2B IN DUE TIME, AS IT WERE

IB HOW INTRIGUING, MY DEAR HENRIETTA

2B GIVEN ALL THE FACTS ARE SO UNLIKELY

IB IT COULD BE SO

2B AND SO IT IS

IB SO TRUE, MY DEAR

2B SO VERY TRUE

ALL: OOOOOO

(LONG PAUSE)

(MANY MANY GUNSHOTS)

IC IT'S SUCH A PITY SUCH A PITY ISN'T IT

2C YES ISN'T IT A SHAME

IC SUCH A SHAME

2C I AGREE WHY I WAS JUST SAYING TO MYSELF

IC THE OTHER DAY

2C IT'S SO IT'S SO

IC INEVITABLE

2C UNAVOIDABLE

IC NOW DON'T YOU THINK WE SHOULD BE GOING

2C I DO HAVE A DOCTOR'S APPOINTMENT DON'T I

IC IT'S SUCH A PITY

2C SUCH A SHAME

IC OH YES AND THANK YOU SO MUCH FOR JOINING ME  
HERE TODAY

2C OH YOU DON'T KNOW WHAT A PLEASURE THIS HAS BEEN  
FOR ME

(ONE GUNSHOT)

(2C FALLS OVER)

ID YOU SEE IT'S SO VERY VARIOUSLY ASSEMBLED

2D PRECISELY

ID YES YES YOU COULD LOOK AT IT THAT WAY

2D AND THEN AGAIN THERE'S ALWAYS ANOTHER WAY TO  
SEE IT

ID YES YES YOU'RE QUITE RIGHT

2D YES YES THERE'S SO VERY VERY MUCH TO BE DONE STILL,

ISN'T THERE WHY IS IT SO DIFFICULT, TELL ME, WHY  
IS IT SO VERY DIFFICULT SOMETIMES ?

ID (COUGHS) OH EXCUSE ME  
2D THAT'S QUITE ALL RIGHT

ID JUST IMAGINE  
2D THE WAY WE USUALLY DO

ID NO I DON'T THINK SO IT DOESN'T SEEM THAT WAY TO  
ME  
2D NO NOT AT ALL , IT'S JUST AS YOU WERE SAYING

(ONE GUN SHOT)

(ID AND 2D FALL OVER)

IE DID YOU HEAR THAT EVELYN IS GETTING A DIVORCE ?  
2E OH REALLY - HOW DREADFUL

IE YES I DO BELIEVE IT'S IN THE PAPERS  
2E IN THE PAPERS!

IE YES  
2E HOW DREADFUL

IE DO YOU SEE A CLOUD  
2E YES I DO - OH GRACIOUS YOU'RE RIGHT THERE IS A  
CLOUD THERE ISN'T THERE

IE I DO HOPE IT DOESN'T START RAINING  
2E OH THAT WOULD BE SIMPLY TERRIBLE

IE WE REALLY SHOULD SEE MORE OF EACH OTHER DON'T  
YOU THINK  
2E YES THAT'S TRUE IT'S SUCH A PITY THAT WE DON'T

ALL: OOOOO OOHOOH AAHHH

( CURTAIN DOWN)

ACT IV  
SECTION I

(CURTAIN UP)

4 (CHINAMAN) SO YOU HAVE SEEN FIT TO ENGAGE ME AGAIN. GOOD. I WOULD NOT BE BEING ABSOLUTELY FRANK IF I DID NOT ADMIT TO A CERTAIN AMOUNT OF PERSONAL INTEREST IN THIS CASE AFTER ALL. . . AFTER ALL THESE YEARS. PERSONAL INTEREST NOT WITHOUT SOME DEGREE OF ADMIRATION FOR SHALL WE SAY - THE "OTHER SIDE". WHAT HAS ALWAYS BEEN MOST DIFFICULT IN OUR ENCOUNTERS HAS BEEN THE PERCEPTION OF THE SCOPE THE MANEUVERINGS ENCOMPASS. YOU HAVE A TERM - "THE LONG VIEW" - YES, A QUITE APPROPRIATE ONE FOR THIS CASE, QUITE. IF YOU WILL INDULGE THIS HUMBLE ONE IN SOMETHING OF A BOAST, FEW WHO HAVE EVER BECOME INVOLVED NOW REMAIN - AND NONE BUT I HAVE VOLUNTARILY RE-INVOLVED MYSELF WHENEVER WHEREVER THERE IS A REOCCURANCE. THIS DOES NOT OF COURSE MAKE ME ANY CLOSER TO THE REAL BEGINNINGS OF IT THAN YOU.

STILL, WHEN ONE HAS SPENT SUCH TIME AND DEALT WITH THESE. . . YES, I SUPPOSE YOU MAY CALL THEM INSCRUTABLE SUBTLETIES - ONE CAN BEGIN TO RECOGNIZE THE CONSISTANCIES, THE PATTERNS, OR AS YOU CALL IT, THE MODUS OPERANDI.

PERMIT ME AN ILLUSTRATION APPROPO OF THIS CASE:

A PERSON APPEARS IN A PLACE FOR A LENGTH OF TIME, INTERACTING WITH OTHERS, AND GOES - NOTHING UNUSUAL IN THAT. . . A PERSON APPEARS IN ANOTHER PLACE FOR THE EXACT SAME LENGTH OF TIME, INTERACTING IDENTICALLY WITH THE

SAME NUMBER OF PEOPLE DOWN TO THE SMALLEST DETAILS - WHO CAN KNOW THAT ONE IS PART OF THE OTHER? . . . WHO CAN RECOGNIZE THE SAME NAMES, THE SAME FACES, THE SAME COURSE OF EVENTS ? ONLY ONE WITH A VIEW OF SUFFICIENT BREADTH AND PATIENCE.

(2A IS A PARROT WHO MIMICS THE WORDS AND ACTIONS OF 2)  
(DURING THE CHINAMAN'S SPEECH 3 SINGS A WORDLESS SONG, SUDDENLY-)

3 GET THEE BACK O CROCODILE THAT DWELLEST IN THE EAST

(I, 2, 2A SLAP AN IMAGINARY PERSON WITH GREAT FORCE)

I GOOD DAY

2, 2A GOOD DAY

I OK

2, 2A OK

(WHEN, IN THE SPEECH ON THE PRECEDING PAGE, THE CHINAMAN SAYS, "A PERSON APPEARS," BILLY - "B." - THE GARDENER ENTERS, NOW AS AN OLD MAN.)

3 AND WHAT IS IT LIKE TO BE SO OLD

B. I SIT IN THE SUN ON THE PORCH BECAUSE I LIKE THE WIND THERE

3 ONCE I WENT IN THE ARMY

B. I WAS VERY YOUNG

4 ONCE I GOT A MEDAL FOR SHOOTING RIFLE

B. EVERYONE IN THE UNIT HAD

3 THEN I CAME HOME WHEN THE MARCH WAS DONE

B. THEN I TOOK WHITNEY IN MY LIFE

3 THEN SHE TOLD ME SHE HAD BEEN FRIGHTEN THAT DAY  
B. WE HAD SIX CHILDREN

3 WE ASK MOM FOR THEM  
B. AT THE END OF A LONG DAY AND YOU SIT AND REST FOR  
AWHILE AND WAIT FOR ANOTHER DAY

3 THEY ASK HOW IT WAS THEN  
B. IT WAS THE SAME

3 (LOW LOW VOICE) SO MANY MANY MANY MANY MANY  
B. SO MANY OF THE MEN OF THE VILLAGE GONE NOW ONLY  
I CAN REMEMBER

3 THE STREETS, MY HANDS MY HANDS  
B. MY FATHER SAILED A BOAT

3 JUST A LITTLE BOAT  
B. AND HE LAY BACK ON THE LITTLE BOAT AND LOOK AT  
THE SKY

3 I WORRY EVERY DAY WHEN HE WAS A BOY  
B. THEY GOT A GOOO DAY'S WORK OUT OF ME

3 I'M A MAN'S MAN  
B. ONLY ON SUNDAY DID SIT

3 SO MANY WORDS TO LISTEN TO AND MUSIC  
B. TWELVE OF US

3 HOW IS IT ?  
B. IT'S IMMENSE

3 (SCREAM)

(SOUND OF BELLS SIMPLY AND CONSTANTLY FOR TWO MIN-  
UTES )

B. NOTHING HAPPEN TO HER



- 3 NEVER MIND  
B. IT WAS MY FATHER-IN-LAW DO YOU REMEMBER
- 3 DO YOU REMEMBER THE TIME WE WENT SAILING  
B. I GUESS IT WAS KIND OF SMALL
- 3 SMALL ?  
B. YES WE HAD TO LEAN OVER TO THE LEFT SIDE
- 3 THAT WAS REALLY FUN  
B. THEN WE BUILT A FIRE
- 3 AT NIGHT WE WARMED OURSELVES BY THE FIRE  
( IT STARTS SNOWING)  
B. LOOK IT'S SNOWING (VERY TENDER)  
(SOUND OF BELLS SOFTLY)
- 3 YEAH IT IS

(LIGHTS OUT)

(BILLY EXITS)

( LIGHTS UP)

(3 SINGS ARIA)

- 3 IT'S SEVEN O'CLOCK  
AND THE GENERAL'S NOT HERE YET  
HE MUST BE HAVING HIS SUPPER OR TARDY  
HE SAID HE'D MEET ME  
IN FRONT OF THE DRUGSTORE  
I BELIEVED HIM  
SO NOW I'M WRITING  
IMPATIENTLY FOR HIM TO COME  
I THOUGHT I HEARD  
SOMEONE KNOCKING AT THE DOOR!  
IT'S GETTING LATER AND  
LATER AND LATER  
HE'D BETTER COME PRETTY SOON  
OR I'LL SCREAM  
AH!  
I WONDER WHAT EVER COULD BE KEEPING HIM ?  
IT'S NOT AT ALL WHAT I'D EXPECT OF HIM

WHO DOES HE THINK HE IS ?  
I THINK I'LL JUST CALL MY LAWYER UP  
RIGHT AWAY  
BEFORE I TAKE A NAP ON THE SOFA HERE  
WHO'S THERE ? (KNOCK KNOCK KNOCK)

I COME IN. JUST AMIIIUTE. BUT CAN YOU TELL US ANY  
MORE ABOUT IT JE VEUX DIRE I MEAN I THINK I'M WITH  
YOU. WE ARE RELATIVELY SURE THAT THERE WAS A  
CRASH, BUT THAT WAS A LONG TIME AGO. TELL ME  
SOMETHING MY FRIEND. WHAT REALLY HAPPENED. I  
MEAN YOU KNOW ME. I MEAN WHAT WHAT  
WHAT WHAT  
HAPPENED  
HAPPENED  
AT A A  
A A  
SEE A  
SEQUACHEE  
DA A

(3 SLAPS BILLY)

(LIGHTS OUT)

ACT IV  
SECTION 2

( LIGHTS UP)

2, 2A WE USE THOSE CRAFTY ORIENTAL TECHNIQUES YOU  
READ ABOUT  
TELEPHONE  
TELEGRAPH  
3 NO BABY !  
4 THEY APPRECIATE IT

I YOU SAID YOU KNOW FRANK FOR TWENTY YEAR  
2, 2A YOU SAID YOU KNOW BILL FOR TEN TEARS  
3 HOW WELL DOES A SON KNOW HIS FATHER

(BILLY, THE GARDENER, REENTERS WITH HEDGE CLIPPERS)

4 IS THIS WHAT WE ARE LOOKING FOR

I LET'S GET THINGS STRAIGHT  
2, 2A IN TYWAN I'LL BE A POLICEMAN AGAIN  
3 TELL ME ABOUT THE GANG HOW ARE THEY ?

(2ND CHINAMAN ENTERS)

JULIA: BILLY BILLY  
(CHINAMAN AND BILLY EXIT TOGETHER)

4 I DID NOT DO IT

I HAVE SOME FAITH IN  
2, 2A DON'T BOTHER I WONT BE HERE I'M SORRY DAD  
3 YOU DON'T THINK THE KID IS GUILTY (LAUGH)  
4 BILLY DID NOT

I HOW CAN YOU EXPLAIN THAT  
2, 2A I CANT  
3 HOW ABOUT A POWERFUL FORCE STRIKING HIM  
FROM THE OPPOSITE DIRECTION  
4 THE STREET SAYS IT WAS POSTED BY SOME OR THE  
BUSINESSMEN

I NOT GUILTY ? WHAT DID I DESERVE TO GET THIS?  
2, 2A TALK WITH THE ELDERS  
3 TAKE ME JUST AS I AM  
4 WHAT WOULD YOU LIKE ?

I I THINK YOU HAVE A BOYFRIEND THAT'S IN SERIOUS  
TROUBLE  
2, 2A WE HAD A COUPLE OF MORE COPS IN HERE LAST  
NIGHT  
3 WHAT FOR ?  
4 WHAT DO YOU WANT

I TO HELP BILLY IF I CAN  
2, 2A DO WHAT YOU WANT  
3 THERE MUST BE A WAY TO FIGHT  
4 BUT WHAT ABOUT THE ATOM BOMB

1 AH HONEY  
2, 2A I'M SORRY MARIA  
3 COME MARIA  
4 I KNOW

I HOW CAN WE FIGHT SOMETHING WE DON'T SEE  
2, 2A SCREAM  
3 SCREAM  
4 YOU'VE GOT TO SEE NOW

I YEP IT'S BETTER  
2, 2A COME ON  
3 HELP YOURSELF  
4 I WANT TO TALK WITH YOU ALONE

I COME WITH ME  
2, 2A WE HAVE WORK TO DO  
3 HURRY PETE HURRY PETE (SOUND OF SCREAM)  
4 I HOPE THE TRIP DOES WORK AGAINST US

I I HOPE TO GO AROUND IT  
2, 2A HERE PETE YOU HAVE A BETTER CHANCE WITH THIS  
(SCREAM)  
3 IT'S GOING AWAY I'M GOING OUTSIDE  
4 LOOK THERE

I LET'S GET GOING  
2, 2A FROM THE OUTER SIDE  
3 YEAH  
4 HERE HERE

I YES  
2, 2A WAIT THERE WAS A MAN WHO WAS THAT SAID HE WAS  
EXPECTING YOU  
3 IT'S ONE WAY SURPRISING MR BROTHER CLIFF  
4 WELL SINCE I'M IN LONDON I SUPPOSE YOU KNOW

## THE REASON I'M HERE

I THE ETERNAL YOUTH OF CHINA  
2, 2A THINGS ARE GOING WELL ?  
3 I'M SURE I'LL LIKE IT HERE  
4 I CAME TO BRING YOU A PRESENT

I OH ?  
2, 2A DO YOU REALIZE WHAT YOU ARE GIVING ME ?  
3 YOU'RE A LUCKY FELLOW  
4 MY GOODNESS I FEEL VERY AWKWARD ABOUT THIS

I WELL PERHAPS THEY WERE TRYING TO KILL ME  
2, 2A CHINA AND LOVE  
3 THEY WON'T TRY AGAIN  
4 YEAH SUE THANK YOU I FEEL INDEBTED TO YOU  
YOU'RE MY BROTHER

I YEAH AN EXCELLENT IDEA  
2, 2A YES (YELLED) HEY JIM  
3 YOU DON'T EXPECT ME TO BE ENGLISH  
4 YOU HAVE SAYED ME FROM A DESPERATE SITUATION

I DO YOU MIND  
2, 2A I NEVER KNOW IF YOU ARE SERIOUS OR NOT  
3 THERE  
4 SINCE WHEN DO YOU USE TOMATOES TO PLAY GOLF

I PERHAPS  
2, 2A HELLO MY FRIEND  
3 THANK YOU  
4 IT'S BEEN A PLEASURE FOR ME

I AND FOR ME  
2, 2A OH WELL I'M PLEASED THAT YOU CAME  
3 IF YOU DON'T WANT TO TALK CHUM I JUST GOT  
A TELEGRAM FROM HONG KONG  
4 (ANGRY) YOU ARE ABOUT TO HAVE ONE TOO MANY

I DON'T BEE DISTURBED  
2, 2A PLEASE LEAVE ME ALONE  
3 HE'S MY HALF BROTHER HIS MOTHER WAS CHINESE

4        COULD YOU POSSIBLY GET INTERESTED IN ME

I        YOU ARE SWEET YOU ARE BECOMING IMPORTANT TO  
ME

2, 2A    (SONG) THAT'S THE STOREEE  
3        SOMETIMES THESE TRACES  
4        REMAIN HERE AND DON'T MOVE

I        REMAIN HERE I'LL BE RIGHT BACK  
2, 2A    LOOKING FOR ME  
3        GET OUT OF HERE  
4        CLIFF I'M FRIGHTEN

I        NOW WHAT WERE WE TALKING ABOUT  
2, 2A    YOU LIVE AN EXCITING LIFE MR. WREN  
3        HM M M HM M M  
4        (SMALL LAUGH ONE'S SELF)

I        WHY ARE YOU HERE  
2, 2A    IT ATTATKED HER  
3        WAS IT STRONG ENOUGH TO KILL A MAN  
4        YOU WORK SO LONG TO FIND IT

2, 2A    I'VE BEEN BAD AND FOOLISH  
3        MID THIS IS WHAT YOU GET  
4        WATCH OUT

I        HOW SILLY CAN YOU GET  
2, 2A    HERE YOU ARE  
3        THERE'RE BOTH EXACTLY THE SAME  
4        WAIT A SECOND

I        RACE AGAINST TIME  
2,2A    OK HOW IS THAT ?  
3        WHAT ARE YOU GOING TO DO ?  
4        IT BROKE OUT OF THE BOX

I        WHAT YOU'RE SEEING IS REALLY HAPPENING  
2, 2A    GO WRONG GO WRONG  
GO WRONG GO WRONG  
GO WRONG GO WRONG  
3        DON'T HINDER ME I'M THE GOVERNMENT'S AGENT

4 RESPONSIBILITY FROM HIS BODY KEPT HIM GOING ON

I SCREAM SCREAM SCREAM SCREAM SCREAM FOR YOUR  
LIFE  
(4 SCREAMS)

2, 2A OK I'M SORRY I DID WHAT I  
3 I KNEW SHE COULDN'T SCREAM  
4 I GUESS THEY WILL ELECTROCUTE ME

I AFTER YOU READ IT RETURN IT  
2, 2A STOP THAT MUSIC  
3 YOU SEE HE HAS NEVER KNOW ANYONE EXCEPT  
SOMEONE LIKE HIS TAILOR  
4 HOW SHOULD I KNOW THAT

I SO NOW MY DEAR ALL I ASK YOU  
2, 2A WHAT  
3 I'M SORRY  
4 ONE NEEDN'T BE

I THE FIRST TIME YOU WERE ON STAGE YOU WERE LIKE  
ICE  
2, 2A DON'T WORRY  
3 REMEMBER WHAT I TOLD  
4 REMEMBER WHAT I'VE TOLD YOU NOTHING MORE

I I CAN WAIT I CAN WAIT ALL NIGHT  
2, 2A TAKE YOUR TIME DON'T WORRY IF YOUR MIND GOES  
BLANK THEN LOOK AT ME  
3 LIFE (THE GESTURE OF HAND GOWN, THEN 1 SINGS A  
SONG)  
WHEN MISSING IS YOURS WHO CARES  
WHO CARES  
IF MY ARMS WERE ONE  
THAT'S LIFE GOOD-BYE  
4 MY SWEETHEART  
I (SUNG)  
NEAR ME  
KISS ME AND SAY THAT'S LOVE  
I'M YOURS  
WHO CARES  
LEAVE MY ARMS OUTSIDE

THAT'S LIFE  
GOOD BYE

2, 2A I EXPECTED THIS  
3 THE HONOR IS MINE  
4 NOW TELL ME DID YOU LIKE THE PERFORMANCE

I VERY WELL  
2, 2A I CAN'T BELIEVE IT'S THE SAME ONE  
3 MY ONLY LOVE  
4 AH YES VERY NICE

I HOW DARE SHE MAKE ME LOOK SO CHEAP  
2, 2A YOU BETTER SAY GOOD NIGHT WITH ME  
3 OK  
4 WHO ARE YOU

I YOU SHOULD SAT THAT YET  
2, 2A YES  
3 WE WERE TRYING TO GET IN WE DIDN'T KNOW  
4 YOU YOU EVER ? HAYS YOU EVER ? . . .

I SOME OTHER NIGHT, YES ?  
2, 2A YOU GO  
3 DARING  
4 VALUE CHARM

I WHY DON'T YOU COME AND SEE  
2,2A GENTLEMEN GENTLEMEN  
3 HI EVERYBODY I'M SHERYL  
4 WE'RE SINGING IN THE TREE

I FOUR RECORDS  
2 IT TAKES 2 TO TANGO  
3 PUT ONE OF THOSE RECORDS ON  
4 GOOD MORNING HENRY GOOD MORNING GEORGE

I GOOD MORNING  
2,2A WHAT IS THE GARBLED FLY GEORGE  
3 I'M SURE I DON'T KNOW  
4 IT FLIES IN THE GARDEN



I GEE, SHE DIDN'T IMPRESS ME THAT WAY AT ALL

4 (DELIVERED FAST) I'M NO WAY WELL THERE WE LET  
 CRACK THE WHIP THEN WE OPERATE AT THE BASE  
 I'LL SWEAR IT HI TOM NOW WHERE WERE YOU LAST  
 FALL NOW ANYWAY IT WAS GETTING LATE - HE SAID  
 WELL I KNOW KNOW IT WAS A GORGEOUS DAY HE  
 WAS A GORGEOUS DAY AND HE SAID, "NOW SIR I  
 DIDN'T" (WITH ENGLISH ACCENT) (PAUSE)

CRIME IS RIDING FAST THAN EVER THIS IS AN EXCIT-  
 ING FIELD YOU CAN TRAIN NOW LET'S HAVE A LOOK  
 AT A PAIR OF FROG'S LEGS THERE'S NOTHING EDIBLE  
 ABOUT SO RATHER NOT HAVE THEM AROUND  
 BECAUSE IT IS INTERESTING THAT PEOPLE GET AWAY  
 IN LIEU OF RABBIT LEGS IN OF FROG LEGS THERE  
 ONLY 20 SECONDS LEFT IT SOUND LIKE A YELLOW  
 BELLY SAP SUCKER WHY ARE YOU HIDING YOU  
 WOULD BE NEEDED I'M PROUD OF YOUR RECORD  
 BE3I6II7300 IT'S IMPORTANT INFORMATIONS IT WAS  
 JUST A TRAINING STATION WE'LL NEED IT IT CERTAIN-  
 LY IS TOP SECRET WE DON'T EVEN KNOW WHAT IT IS.  
 CORRECT. YOU HAVE TO WORK YOUR WAY LAND  
 MINDS OUR MISSION WILL BE EASIER VERY CLEARER.  
 YOU JUST PRESS THIS LEVER TO ACTIVATE IT.  
 DESTROYER COMMAND.

2 DESTROYERS 3 DESTROYERS 4 4  
 2, 2 DESTROYERS 3, 3 DESTROTERS 4, 4  
 2, 4 DESTROYERS 3, 3 DESTROYERS 4, 4  
 NOW I'LL JUST REST FOR AWHILE LISTEN 99 RIGHT  
 ON THE NOSE NUMBER 99 LAND MINDS. THIS IS A  
 SERIOUS CHARGE !!!

WELL I SEE THAT YOU ARE UPON YOUR HISTORY THE  
 NATIVE ARE VERY NERVOUS ABOUT IT EXCUSE US.  
 IT'S IMPORTANT. WHY YES. OF COURSE YOU'LL  
 EXCUSE ME I THINK IT WAS RATHER INDISCRETE I  
 OFTEN GO THERE OH YOU ARE HOPELESS KEEP ON  
 TRYING NEXT TIME WILL BE A DIFFERENT STORY I  
 WAS DISCONNECTED. WHAT'S UP. SEARCH ME WHEN

I FLASHED ON THE LIGHTS THERE HE WAS I HAVE MY OWN THEORY. PLEASE YOU DON'T HAVE TO WORRY ABOUT ME I'M A MAN OF MY WORDS. YES. BY THE WAY PIN HIS EARS BACK. TRY NOT TO WORRY. HERE IS THE CLINCHING EVIDENCE. I HATE THIS RS MUCH AS ANYONE. VERY WELL. MAY I ASK AN EXPLANATION. WOW! MR. MOBILE. MR. MOBILE I'VE GOT IT. COME ON. COME ON. GEE. DON'T FORGET YOU ASKED ME TO PLAY IT FOR YOU. THIS REALLY IS THE LAND OF A MILLION DANCES. THAT'S RIGHT. LISTEN. 26544, 44, I000322 CHARGES FOR TAPE. WHAT DO YOU KNOW ABOUT DIAMONDS OF YOU DON'T MIND MIND WAITING. HAY. THEY HAVE NO CONFIDENCE IN US SO THAT ONE ACTUALLY BE A GREAT SUCCESS. YEAHA THAT'S RIGHT. WE CAN'T OO NOTHING ABOUT IT. IT'S NOT FOR ME TO SAY. WHAT'S IT ALL ABOUT ? WHERE'S OTTO. HE'S SUPPOSE TO IN ON TODAY'S PLANE. IT'S DEFINITELY AN INSULT. COME ON LET'S. DO MIND TELLING US WHERE YOU'VE BEEN. LOOK !  
(POINTING)

(SHOUT) LOOK OUT !

OK

OK

OK

GET-

(SILENCE) WILL YOU ALL RETURN PLEASE AT 8 O'CLOCK.

ACT IV  
SECTION 3

I STUFFY IN HERE  
2, 2A MORE ADRENALIN  
3 SCREAM  
4 YOU WERE HIS FRIEND

I YOU CONVERTED ME INTO A INSTRUMENT  
 2, 2A OF DEATH  
 3 BUT HOW ?  
 4 YOU SHOCKED HIM

I YOU REALLY SHOULD HAVE KICKED HIM TWICE  
 2, 2A WHAT'S YOUR OPINION WE'D LIKE TO KNOW  
 3 SPUUUUT  
 4 WHAT'S IT ALL ABOUT (SING) THE FIRST TIME  
 MISSING PERSON

I ANYTHING YOU SAY IT  
 2, 2A I WAS CHECKING THE WOODS  
 3 WHAT'S WRONG  
 4 NOTHING

I SHE'S A LITTLE SHY  
 2, 2A SHE DID SEEM THREATEN CRY SOMETHING  
 3 WISH I COULD FIND TEN MORE JUST LIKE HER  
 4 WISH I COULD FIND ONE MORE JUST LIKE HER  
 (SLIDE OF HANDS HOLD-  
 ING A PICTURE OF SOME  
 ONE)  
 4 ARE YOU LOOKING OR TRYING TO FORGET

I HOW LONG AGO IS THIS ?  
 2, 2A IT DIDN'T FIGURE AT ALL BUT THERE IT WAS. WHAT'S  
 ON YOUR MIND

3 WHAT'S THE BIT  
 4 THERE IS ALMOST NO ONE IS WANTS TO WORK THIS  
 WAY

I IT'S JUST NO ENOUGH INFORMATION FOR ME  
 2, 2A NEXT WEEK ON 1974 WE'VE  
 3 WE WILL BE DISCUSSING THESE  
 4 BUT I DO REMEMBER THAT STILL

I HAVEN'T SEEN YOU. IN AGES

2, 2A I WAS JUST WONDERING HOW YOU ADJUSTED  
3 THIS IS NO REASON FOR WHAT'S BETWEEN US TO  
CHANGE  
4 (LOUD) FOR CRYING OUT LOUD

I OH IT WAS WONDERFUL  
2, 2A I DON'T WANT HER TO SEE YOU HERE  
3 I MUST HAVE MISUNDERSTOOD  
4 I DREW A LITTLE

I NO WORK THIS HOUSE AND  
2, 2A AND THE PEOPLE  
3 THEY'RE SO DECEITFUL THEY DESERVE ANYTHING  
THAT HAPPENS TO THEM  
4 WHAT DID YOU SAY ABOUT US NOT COMMUNICATING

I WELL I'M GOING TO TELL YOU ABOUT IT  
2, 2A MARK LET'S GO AWAY TOGETHER  
3 MARK I LOVE YOU  
4 I LOVE YOU TRUE

I LOOK AT MY DRY SKIN  
2, 2A YOU WHAT I LIKE ABOUT YOU BENNY? (ANGRY)  
3 I CAN'T TELL YOU HOW THAT PLEASURES ME WHERE  
DID SHE GET THE INFORMATION  
4 ALL RIGHT

I THEN WHY DID GO TO BED A TELL FUNNY MOVIES  
2, 2A KIDDING  
3 REAL NO  
4 I'LL DRINK TO THAT

I HOW CAN YOU FIND ANYTHING  
2, 2A YOU LIVE HERE  
3 WELL YOU KNOW HOW IT IS  
4 A LIBRARIAN 1928 SOUTHEAST KANSAS

I STAY CLOSE IT LOOKS LIKE A NICE DAY. IT WON'T  
TAKE THAT LONG BEFORE WE SEE IT. HOW LONG WAS  
IT BEFORE YOU WIFE CHANGED HER ABILITY

2, 2A I'M NOT INTERESTED IN YOUR DEDUCTIONS, SHUT  
UP!

3 COME ON YOU HAVE NO WHERE TO GO (SUNG)

4 YES FORTUNATELY (SUNG)

I I'LL MISS THE DESSERT

2, 2A I'LL UNDERSTAND

3 HELLO

4 HELLO

L YOU BEEN AWAY

2,2A WE PLAY GAMES

3 DO YOU WANT TO PLAY HIDE AND SEEK

4 OK COUNT 1 2 3 4 5 6 7 8 9 10 I WONDER WHERE HE  
COULD BE HIDING

I HIS HAND HAS THE STROKE OF AN ADULT

2, 2A WE SHOULD TAKE ADVANTAGE OF OUR IGNORANCE

3 DO THAT

4 I THINK THAT'S A WAY OUT

I I CAN ASSURE YOU I WON'T APPRECIATE IT

2, 2A I CAN ASSURE YOU THAT ISN'T MY MAJOR CONCERN I  
FIND THAT THAT'S IMPOSSIBLE S A K I T U M I (SPELL  
OUT) IT'S DONE IN MANY WAYS

3 OK MAYBE WE'RE GETTING SOMEWHERE - ON THAT  
POINT - JUST ON THAT POINT

4 (VERY FAST) 6 9 8 7 8 4 2 3 2 1 5 6 7

I (VERY FAST) CHANEL 4 2 3 2 1 8 6 7

2,2A (VERY FAST) YEAHA

3 ARE YOU OK ? SHE WAS HEADED STRAIGHT FOR THE  
JEWEL BOX ANYONE COULD SEE THAT

4 IT'S OVER HERE JIM

3 TAKE MY COUSIN MANDA SHE EVEN GOES IN DOORS  
BACKWARDS

4 YOU ARE LOOKING FOR THE GIRL YOU ? YOU STICK  
AROUND

I WHERE ARE WE GOING  
 2, 2A OUT OF HERE  
 3 IT'S NICE HERE ISN'T  
 4 YEAHA BEAUTIFUL

I I USED TO PLAY HERE WHEN I WAS A KID  
 2, 2A YOU'RE A GARDEN LOVER I CAN SEE THAT (SUNG)  
 MUSIC MAESTRO PLEASE

3 I0000 4000 300 L C D 7 9,000  
 4 THAT'S ALL FORGET WHAT YOU HEARD I COULDN'T  
 MAKE UP MY MIND HAP HAT HATH HAT

I OPEN THE DOOR MISS I'VE BEEN LOOKING FOR YOU  
 THAT'S ALL THAT'S ALL YOU MUST KNOW ALL THE  
 REST TAKE THE STONE AWAY 5 BILLION YOU UNDER  
 STAND YOU UNDERSTAND I WANT YOU JUST THE WAY  
 YOU ARE I'LL SEE YOU TOMORROW PEACEFUL  
 DANDY

2, 2A BLOWING PERFUME IN THE AIR SOUTHEAST KANSAS  
 I928 MISS POLLY WHILE YOU ARE WAITING INDOOR  
 SWIMMING POOL FALLING ON MY HEAD  
 3 (VERY LOUD) I'VE TOLD YOU WHERE TO GO SINCE I  
 WAS I0 YEARS OLD. I WANTED TO TELL YOU WHERE  
 TO GO NOW. GET OUT OF HERE. YOU ARE THE KIND  
 OF PERSON YOU ARE.

(3 TAKES JEWEL BOX FROM 4 - CHINAMAN. BILLY ENTERS  
 WITH GUN TAKES JEWEL BOX)

4 SHE ISN'T IN THERE THE JEWEL BOX

I WHERE IS THAT GOLD  
 2, 2A THEN TAKE US TO IT  
 3 I THOUGHT YOU DIDN'T KNOW ANYTHING ABOUT  
 THE DOLPHIN  
 4 BILLY BILLY IS THIS THE END OF THE RAINBOW?

I I'M COMING IN  
 2, 2A (SCREAM)

3 YOU MUST LISTEN TO ME STAND BACK

(BILLY SHOOTS 3 AND EXITS WITH JEWEL BOX)

I MUSIC MAESTRO PLEASE 24 32 24  
 12 12 12 34 33 33 34 24 32 24  
 12 12 12 34 33 33 34 24 32 24  
 24 32 24

2, 2A XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX  
 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX  
 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX WOOO (SOUND  
 GET HIGHER)

3 GET UP AND GO IF YOU ARE NOT THRILLED RETURN  
 IT

4 OK

GEORGE: IT RAINED FOR 40 DAYS AND 40 NIGHTS AND  
 WE HAVE TO START ALL OVER TONIGHT  
 PLEASE PLEASE BABY BABY YEAHA SURE BABY  
 MIGHT AS WELL DO SOMETHING WHY DON'T  
 YOU TRY HOW ARE YOU DOING EVERYTHING IS  
 GOING TO BE ALL RIGHT. COME ON IN COME  
 ON IN. OK HERE I COME THEY TOLD ME I AM  
 MY ADRENALIN IS FLOWING OH OH I SEE  
 HEAVY CONTRACTION (BREATH HEAVY FAST  
 CHOPPY) LOOKS FUNNY HUMH? HE'S OUT  
 WITH THE CREW WORKING THE TELEPHONE  
 LINES. I'LL SAY ALL THE NICE WORDS TO YOU  
 THAT YOU DESERVE. THE LAND IS HIGH HIGH  
 AND THE WATER IS VERY LOW HERE. JIM I'M  
 SURE WE CAN COUNT ON YOU YOU HAVE PLEN-  
 TY OF TIME TO TAKE CARE OF IT

2,2A STOP! STOP! (LOUD)

3 CALL CONTROL RIGHT NOW

I I'VE NEVER BEEN HERE BEFORE BEFORE THIS I'VE  
 GOT E.E.G. IT'S GREAT TO BE PRETTY DOING PRETTY,  
 PRETTY DIFFICULT PATTERNS TO OPERATE THAT  
 TRAIN GOING AROUND THE TRACK. MY HANDS ARE  
 RED AND ITCHY.

2, 2A ALL RIGHT I'LL GET THE BOYS AND MARK THE AREA

YOU HAVEN'T WASTED TIME I AM TO BE YOU AND  
YOU ARE TO BE ME

(2 AND 2A SWITCH POSITIONS 2 IS NOW THE PARROT)

3 WE HAS TO BE READY

4 YEAH I GUESS SO. HOW INTRIGUING. YOU ARE  
BEGINNING TO TALK IN RIDDLES.

I THERE ARE RIDDLES I DON'T TAKE MUCH NOTICE

2, 2A BUT I WALKED I WALKED (OUT OF BREATH) WHO SAYS  
I HAVEN'T HAD TOO MUCH SUMMER. BECAUSE SOME-  
THING JUST PLAIN MEAN OUT. THAT'S THE STORY NO  
WE PRESS ON KEEP DIGGING THERE'S NO PRECISION  
HERE. BUT WE'RE ONTO SOMETHING KEEP GOING I  
TOLD HIM THAT THEY WERE TRYING TO SPEED UP HIS  
WORK VERY INDEED.

3 WE CAN'T AFFORD ANY MORE DELAYS. WOULDN'T IT  
BE FUNNY IF WE NEVER SAW THEM AGAIN

4 SOMETHING LIKE THAT I SUPPOSE

2,2A EXACTLY LIKE THAT WELL JUST SAY I'M NOT A DESIR-  
ABLE PROPERTY

3 I LOVE YOU I LOVE YOU I DON'T KNOW ANYTHING  
ABOUT YOU I PROMISED BY THE WAY NEVER LET ANY-  
ONE CATCH YOU WALKING IN THE LIBRARY. SHE HAS  
SOMETHING SHE WANTS TO GIVE YOU SOMETHING.  
STAY WHERE YOU ARE. (SCREAM)

4 STAY WHERE YOU ARE. (MUSIC ALONE) CUT IT OUT  
CRICKET. STAY RIGHT WHERE YOU ARE. THIS PLACE  
WILL REMAIN CLOSED FOR TONIGHT. I ARRIVED BY  
PLANE THIS AFTERNOON TRINIDAD BRAZIL MAYBE  
YOU WOULD BELIEVE ME. THERE MANDA GOT A  
DIVORCE. JIM DIDN'T KILL YOUR BROTHER AND I  
STILL THINK YOU ARE BETTER WAY BETTER WAY IS  
RUNNING THE RANCH. THIS IS YOUR ASSISTANT.  
HOW ARE DO YOU DO ? I HAVE NOT SEEN THIS.

I OH I FORGOT YOU WOULDN'T TAKE ANYTHING FROM  
ANYONE WOULD YOU

2,2A YOU'RE RIGHT



3       SOMETIMES WE KNOW JUST WHAT YOU'RE THINKING.  
YOU KNOW YOU DON'T HAVE TO ANSWER ANY QUES-  
TIONS. YOU DON'T HAVE TO DO ANYTHING. . .YOU  
JUST PUT YOUR LIPS TOGETHER AND BLOW. WHAT  
ARE YOU LOOKING AT ME LIKE THAT FOR. I DON'T  
WANT TO GET THE SHAKES. SUPPOSE SOMETHING  
HAPPENS.

4       I DON'T KNOW YOU. YOU INVITED ME ON THIS TRIP.  
LETS GET OUT OF HERE.

(SOUND OF HELICOPTER  
OR MOTOR)

I       THIS JIM WHO IS IT? I DON'T UNDERSTAND WHAT  
KIND OF WAR WE ARE FIGHTING. WHAT IS IT?

2, 2A   I DON'T KNOW

3       SHUT UP. I COULD DO. LOTS OF PEOPLE HAVE SPENT  
TIME FIGURING THESE THINGS OUT - THEY KNOW  
MORE ABOUT IT THAN WE DO.

4       WHAT DO I DO TO KEEP MY SKIN LOOKING HEALTHY?

(SLIDE OF SCALEY SKIN)

I       I GUESS IT JUST TRY TO KEEP YOU SKIN LOOKING  
HEALTHY. THAT WHAT IT'S ALL ABOUT.

2,2A   SOMETIMES YOU MAKE ME SO MAD I COULD

3       WHY DON'T YOU PUT IT IN A GOLDFISH BOWL AND BE  
DONE WITH IT. I'LL REMEMBER, WHAT DO YOU WANT  
HERE? WAIT A MINUTE.

(3 CUTS BILLY'S THROAT)

4       HE'S NOT GOING TO RUN OUT ON US. YOU BETTER  
GET SOME SLEEP. NOTHING GOES WITH EVERYTHING.

I       WALK AROUND ME

2,2A   THERE ARE NO STRINGS TIED TO ME

3       I'LL BE ALL RIGHT

4       KEEP OUT OF SIGHT

2A     IT'S A STOREE OF AN OLD MAN FROM THE LAND OF

THE FREE IN OLD HONG KONG. I NEED SOMEONE TO LOVE ME IN OLD HONG KONG. I LEAVE HONG KONG FAR FROM ME BUT WHEN I TRIED TO LEAVE I NEED SOMEONE TO LOVE. THAT'S THE STORY OF THE THE WHO WAS ARRESTED IN OLD HONG KONG.

I I'M ALWAYS FIGHTING. SUPPOSE I FAIL THEN I'M FRIGHTEN. IT MIGHT FAIL AND IF IT DOES AND, I DIE, THEN THERE IS SOMEONE ELSE. THERE WILL ALWAYS BE SOMEONE ELSE

2,2A YEAH

3 I HAVE A HUNCH THE WHOLE THING IS GOING TO BLOW UP. HAVE YOU EVER BEEN BIT BY A DEAD BEE? WHY DON'T YOU RUN AWAY?

4 AND LIVE ON A HAYSTACK

I I'VE STAYED HERE JUST TO BE NEAR YOU

2, 2A THE THE THE THE  
HEAVY EMOTION OF IT  
IT COMES OUT IN THE VERY UNDERSTATEMENT OF IT

(3 SHOOT 4 - THE CHINAMAN)

(BREAK DROP DOWN)

ACT IV  
SECTION 4

(BREAK DROP)

(4 BECOMES 2 FROM ACT I. 3 BECOMES 1 FROM ACT I.)  
(PILOTS REENTER))

PILOTS: I DON'T KNOW HOW TO THANK YOU  
(PAUSE 5 SECONDS)

SAY  
(PAUSE 4 SECONDS)

WHAT  
(PAUSE 3 SECONDS)

CERTAINLY

3 MY KNOWLEDGE ABOUT YOU IS REDUCED TO A  
HANDFUL OF FACTS

(PILOTS EXIT)

I AND 2 ALTERNATE

SEEM WHAT  
SEEMED WHAT  
SEEM  
SEEMS THE SAME  
SEEMED THE SAME  
SEEMS  
SIMULTANEOUSITY O' CITY  
O' VORST  
WHEEL WHAT WHEN NOW  
AN ALLIGATOR'S SPAN  
SEEM WHY  
SEEM WHAT  
SEEMED  
SEEMS  
SCREEN TELL A VISIONS  
SCREENED TOLDA VISIONS  
SCREEN  
SCREAM  
A MILLION DANCES

A HAP HATH HAT AAAAAAAAAAAAAA CONFORMING O  
DA HATH HIP HA AAAAAAADAQA YCONFIRMI OK  
ADA HAT HIT HAP AAAAAAQA VECONFORMI AOKO  
DADA HATH HAPHA AAAAAAQA YERCONFORM LAOKON  
XXXXXX HIP HIT HATH ADADA VERY CONFOR LLADKOKO  
XXXXXXXXX HAP HATH HI OAO VERRY CONFO ELLADKOKO  
XXXXXXXXXX HAP HI HATH AO VERTY CONFO WELLADKOKO  
OAOAQAQAQAQA HI HI HAPHA O VERTYERCON A WELLADKOKO

A BIT

A

LITTLE BIT

A

THE PILOT TILTS

A SLANTING PILOT TILTS

A

AROUND A LITTLE BIT

THE ANGLE OF THE THING ANGLING

(I AND 2 SCREAM SING)

(CURTAIN)

**/ubu editions**

[ubu.com/ubu](http://ubu.com/ubu)