

AN EXPERIMENT IN OPEN THEATRE

THESIS

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By

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The purpose of this experiment has been to complete a challenging thesis production in the style and technique of Open Theatre, utilizing imaginative production effects. The purpose was also to provide a valuable experience for those actors and technicians involved, meeting the standards and requirements of educational theatre. The experiment evolved from adapting, designing, directing, and producing a twelve-scene cutting from Megan Terry's Viet Rock and twelve episodes from Jean-Claude van Itallie's The Serpent.

This study is divided into four chapters and an appendix. Chapter I relates the historical evaluation of the Open Theatre and the background of the two playwrights dealt with in the experiment. This includes a discussion of the general development of the Open Theatre and its techniques, and a critical view of Megan Terry, her play Viet Rock, and of Jean-Claude van Itallie and his selection The Serpent. Chapter II treats upon the meaning and dramatic development of the adapted selections, and it also includes a discussion of the director's approach to the experiment. Chapter III is a record of the directing and producing of the experiment. It discusses policies for the formation of the Company and a description of rehearsal procedures, such as exercises, improvisations, and an approach to the idea of transformations.

Also, technical aspects of the productions, including the designing of costumes and scenery, music, sound, and light plans, are presented in this chapter. Chapter IV is an evaluation of the production based on the opinions of the director and members of the Company as well as professors, teachers, and audience members who attended the performance on August 10, 1971. The Appendix contains a copy of the scripts with blocking, a copy of the program, a financial statement, a copy of the music used in Viet Rock, photographs, and publicity items of the experiment.

The study was culminated with a one-evening performance of The Serpent and Viet Rock on August 10, 1971. The style and technique of Open Theatre seemed to be well accepted and fulfilled the requirements which the script demanded. The reaction of the audience seemed to indicate that the response sought by the Company was accomplished. The conclusion may also be drawn that this experimental production was successful not only as art, but also as an evening of entertainment.

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PREFACE

On August 10, 1971, An Experiment in Open Theatre was presented in the Studio Theatre at North Texas State University. The director hoped to complete a challenging thesis production which would be in the realm of experimentation utilizing imaginative production effects, and would provide a valuable experience for those participating in acting, costuming, lighting, and those in many artistic capacities otherwise involved in the production. The style and technique of Open Theatre seemed to offer the best opportunity for fulfilling these desires. Thus, the experiment evolved from adapting, designing, directing, and producing a twelve-scene cutting from Megan Terry's Viet Rock and twelve episodes from Jean-Claude van Itallie's The Serpent.

The director wished the selections to be performed by student actors from high school and early college. Rehearsals were held in Arlington, Texas, on a thrust stage at Sam Houston High School; then the production was transported to North Texas State University for final rehearsals and performance. The director wanted to learn from this project and she concluded that the knowledge and experiences gained from this thesis were varied and will prove beneficial throughout her career.

The following work is intended to recount the preparation, performance and audience response to this experiment in Open Theatre. Chapter I relates the historical evaluation of the Open Theatre and the background of the two playwrights dealt with in the experiment. This includes a discussion of the general development of the Open Theatre and its techniques, and a critical view of Megan Terry, her play Viet Rock, and of Jean-Claude van Itallie and his selection The Serpent. Chapter II treats upon the meaning and dramatic development of the adapted selections and a discussion of the director's approach to the experiment. Chapter III is a record of the directing and producing of the experiment. It discusses policies for the formation of the Company and a description of rehearsal procedures, such as exercises, improvisations, and an approach to the idea of transformations. Also, technical aspects of the production, including the designing of costumes and scenery, music, sound, and light plans, are presented in this chapter. Chapter IV is an evaluation of the production based on the opinions of the director and members of the Company as well as professors, teachers, and audience members who attended the performance on August 10, 1971. The Appendix contains a copy of the scripts with blocking, a copy of the program, a financial statement, a copy of the music used in Viet Rock, photographs, and publicity items of the experiment.

CHAPTER I

A HISTORICAL EVALUATION OF
THE OPEN THEATRE AND THE PLAYWRIGHTS
UTILIZED IN THIS EXPERIMENT

In September of 1963, a group of actors and directors and playwrights in New York found themselves at the same point in their professional development: they were tired of conventional New York theatrical expression and disgusted with the nearly total lack of outlets available for experimental work. This group, founded by Joseph Chaikin, became known as the Open Theatre.

Chaikin, born in Brooklyn of Russian parents and educated at Drake University in Iowa, was for several years the central actor of the Living Theatre. During that time he won several off-Broadway "Obies," including one for his performance in Brecht's Man Is Man (20, p. 56). The Open Theatre's goals as defined by Chaikin are "to redefine the limits of the stage experience, or unfix them. To find ways of reaching each other and the audience" (19, p. 9).

Since its founding, the group has continued in its views about what is worth expressing in the theatre and how to express it. The group has remained deliberately non-commercial. The rent on their rehearsal loft, on Spring Street in Manhattan's East Village, is paid by membership

dues. There they work regularly on the exercises that have molded them into an ensemble with unusual physical rapport and expressiveness, for it is Chaikin's belief that the more abstract contemporary plays call for more use of the actor's body than do traditional plays. Therefore, the Company does voice and movement exercises designed to develop fuller and freer expression in ensemble playing (8, p. 3).

The Open Theatre has received a few grants: \$10,000 from the New York State Council of the Arts, \$7,500 from The National Endowment for the Arts in 1968 (7, p. 128) and, in 1971, \$20,000 from the National Endowment for the Arts (15, p. 28). This support has enabled the Company to perform one or two-night programs of short plays and improvisations in nearly every off and off-off Broadway house (20, p. 56).

In a statement giving political alignment to the Open Theatre, Martin Gottfried, in his book A Theatre Divided (4, p. 4), states:

Whatever part of off-Broadway still looks for the artistic, the non-commercial, the off beat is left wing. . . . The left wing must be antagonistic to the norm. It pushes for change. By nature it resists popularity. If its ideas were accepted it would become part of the right wing. . . .(4, p.4).

What of the "right wing"? One might label the "right wing" in the American Theatre as the establishment; the successful, expensive, professional, and essentially Broadway theatre. But even more than Broadway, today's "right wing" is any

theatre that is accepted by the public, the government, the powers that be. Its performances are usually conventional in style, in intellectual-moral attitude and in staging concepts (4, p. 4-5).

Gottfried's classification emphasizes that the founding of the Open Theatre in 1963 simply continued the evolvement in "left wing" ideas. Changes from the traditional have been evident in the American Theatre since World War II. The artistic changes that the "left wing" presents are usually in style, and the intellectual changes are in content. But the most difficult of ideas for the "right winger" to understand is the existence of theatre for its own sake. Basic in the evolvement of the various "left wing" theories are the ideas of the existentialists and the surrealists. A major "left wing" stylistic change is that of total or absolute theatre. It refers to a theatre that uses all stage elements: dance, rhythm, lighting, music, ritual, masks, mime, and so on. Not quite spectacle and not quite drama, it is a concept which recognizes the theatre as a place for production as opposed to a place for plays, a recognition that a script is only the beginning of a stage experience and that the things that happen on the stage when the curtain rises are considerably more complex and have considerably more dimensions than the spoken word. These ideas are found in the styles of Brecht, Piscator and Artaud.

Though some productions employing these "full-theatre" techniques, such as Peter Weiss's The Persecution and

Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade, were Broadway sell-outs in the mid-sixties, still today, in America, they are limited to the leftist resident companies and far "left wing" experimentalists. Joseph Chaikin, drawing upon the techniques of Judith Malina and Julian Beck's Living Theatre, first employed "full-theatre" methods with his Open Theatre to produce Megan Terry's Viet Rock (1966) and Jean-Claude van Itallie's America Hurrah (1966) (4, p. 7-12). Both productions, appropriately enough, were first performed in New York at a major "left wing" extremist theatre, Ellen Stewart's La Mama Experimental Theatre Club, which is not a company like the Living Theatre or the Open Theatre but rather a place made available to adventurous young playwrights for work-in-progress staging of their dramas. The playwrights are free to try anything, Miss Stewart's only stipulation being that they be far "left wing" (4, p. 300-302). This location of the Open Theatre's performances is mentioned to emphasize the fact and the importance of the playwright in Open Theatre. One must consistently recall that the Open Theatre began with a group of actors, directors, and playwrights bringing with them a mutual desire "to redefine the limits of the stage experience, or unfix them. To find ways of reaching each other and the audience" (20, p. 9).

Perhaps it is the close interdependence with the actors and directors and playwrights of the Open Theatre which

significantly separates it from the other "left wing" movements. When speaking of the success of Viet Rock, an explosive tour de force that recreates the ambience of the Vietnam War and our feelings about it, Miss Terry stated: "We worked together to make a play to show our concern, our confusion, our anger, our hope" (13, p. 1). Likewise, we find that Jean-Claude van Itallie's The Serpent resulted from several months' unpaid, full-time commitment, and countless discussions and improvisations on the part of the eighteen actors and other artists involved. The Serpent, a series of images on the Fall and its contemporary social and political implications, was created by this ensemble under Chaikin's direction, with words and structure by van Itallie (21, p. 110-111B).

These statements hint at a method of working that is significantly different from what most playwrights have been accustomed to. This method found in the Open Theatre is basically one of participation and collaboration. The playwright suggests forms or simple plots for the company of actors. After the writer has suggested a form, the actors begin to improvise with it. The actors decide how they wish to communicate the ideas expressed in the forms. They may wish to communicate to the audience in complete spoken sentences; they may choose to utter only a few garbled phrases and supplement these phrases with meaningful and suggestive stage action; they may wish to use no words and

convey their message through pantomime alone. The method of communication which the Company decides to use depends on the form of the improvisation, its goals, and the extent of the emotional involvement of the Company with the particular image or scene. In reference to this, Joseph Chaikin states:

The first steps of collaborative work, then, are to open up and develop a vocabulary of image and action. Later the director becomes more important. He must find ways to select the most cogent from among possible images; he must enlarge any particular image through more specific demands of voice and movement; he must redefine the actor's intentions when they become lost; and he must discover ways to sustain the freshness of successive performances. . . . Also, the single action which has been finally chosen for each part of each scene must be a formal articulation of the one choice selected from among many, the one phrase-of-action which represents the essential impulse of the scene (20, p. 10).

The playwright accumulates ideas from the imaginations of the actors and directors. He does this by having discussions with the Company and by watching the actors improvise on a simple form. He then goes home and with this collection of ideas writes his scenes; but does so in the context of the explorations of the group experience.

Thus, the plays "begin as notions, move through a chrysalis stage of improvisation, become solidified in a text, and are produced" (19, p. 9-10). But for many of the plays this is not the final stage of development. With each performance the play continues to evolve, undergoing constant revision. Of course, once the texts have been

printed, the plays evolve no more. But even then many approach their staging not as a re-creation so much as a reconstruction (19, p. 10).

Further separation from the other "left wing" movements may be found in the essential exercise of the Open Theatre Company, the improvisational technique developed by Joseph Chaikin known as the transformation. According to Peter Feldman who directed the Open Theatre production of Terry's Keep Tightly Closed:

The transformation is an improvisation in which the established realities or 'given circumstances' (the method phrase) of the scene change several times during the course of the action. What may change are character and/or situation and/or time and/or objectives, whatever realities are established at the beginning are destroyed after a few minutes and replaced by others. Then these are in turn destroyed and replaced. These changes occur swiftly and almost without transition, until the audience's dependence upon any fixed reality is called into question (19, p. 10).

In addition, one can use transformations without changing the characters; instead, one changes the actors.

Obviously, the transformation has introduced an entirely different kind of construction to drama, unlike the traditional structure where actor equals character equals life. This new device is an attack on conventional plot and characterization, an assumption that a character is defined not by the social and psychological information introduced through exposition but by his visible acts. The result of

the transformation technique has been both a kind of ensemble playing that depends on the quick transformational response and a kind of play built of dramatic images which are not held together by conventional linear devices (21, p. 110B). Thus, in transformations each scene is considered separately; no attempt is made to connect one with the other, though one scene follows another, it need not logically grow out of it. The relationship between scenes is one of "free association or arbitrary cue" (19, p. 14).

What effect does the transformation have on acting? Richard Schechner, former editor of the Tulane Drama Review (the "left wing" Variety), states that "transformations do not change acting but the rules governing the use of acting" (19, p. 11). He describes the transformation as a "realistic acting exercise infused with the tensions and strategies of a game" (19, p. 10). The actor is playing with a set of quick-changing realities rather than the traditional idea of playing his reality. Surrounding the inner rules of realistic acting are a set of rules which determine the rate and kind of change. Though these quick changes from one scene to another give an effect of "kaleidoscope, fluidity, and scenic explosion" (19, p. 11), each particular scene within a group of transformations can be as real as any part of naturalistic acting. This technique requires little of the actor except that he give up his conventional, play-long identification with a role. The actor follows the rules of

the game which require him to move from one action to another simply because at a certain time on a certain cue the new action begins. One might compare it to the actions of a football player who carries on one play and blocks on the next.

In the case of changing actors in the transformation rather than characters, perhaps Miss Terry's Comings And Goings, subtitled A Theatre Game, may best serve as an example. The script is concerned with playing out variations on the theme of male-female love relationship. In the staging of the script, actors are sent in to replace other actors in the midst of or between scenes. The continual changing of actors means not only that the action of the script is broken but that there is no consistent interpretation of roles. The result? The audience no longer identifies actor and character, but rather most of the audience's attention is divided between the skill of the group of performers and an investigation of the action which almost seems abstract when its usual actor-character identification is taken away.

With these new acting rules, it can be found that new situations are possible for performance and consequently for playwrights. Since the actor no longer must make a naturalistic transition between scenes, the playwright can likewise jump from situation to situation. In this way, the playwright structures his play on a progression of "action-blocs," which are a series of scenes or a sequence of actions. These "action-blocs" relate to each other in pre-logical ways (the

relationship of free association or arbitrary cue) (19, p. 10-16).

No doubt this new technique of transformations could be made clearer through more examples from specific works, and it is hoped that the reader will find sufficient example when reading Chapter II where the experiment's selections are discussed. Therefore, since a general development of the Open Theatre and its techniques has been presented, let us confine our thoughts to a more critical view of the playwrights and the selections with which the experiment will deal.

Megan Terry and Viet Rock

Miss Terry has worked in the theatre for the last twenty years, writing some twenty plays prior to joining the Open Theatre Company. Since joining the group she has run a playwright's workshop for the Open Theatre. Her major contribution, Viet Rock, developed in this workshop, has played or is playing in more than twenty major cities of the world. Eight of her plays have been sold in Europe, South America and Japan, where they have been produced by leading companies and played to capacity audience (3, p. 1).

Richard Schechner stated that "Megan Terry doesn't write plays, she wrights them" (19, p. 7), thus indicating a return of the playwright to his original profession as exemplified in the theatre of the Renaissance. In times past the making of plays was the work of those who were part of the theatre. Some, Moliere and Shakespeare, were actors; others, Brecht

and Aeschylus, were directors. Each realized that the main idea of theatre was performance and that plays were for playing, books for reading.

Such is the case of many of the young playwrights of today. One need not have read Antonin Artaud or Bertolt Brecht to realize that performance, action, and event are the essential terms of our theatre and that these terms are not literary. Schechner says the "Surely rhetoric has its place in the theatre, but only as one more differential form of action. Megan Terry, like others, knows that action is the soul of drama" (19, p. 8). She is quoted in an article from the New York Times on November 10, 1968 as saying: "What is this idea that only words can make great drama?" (13, p. 3). She states that:

We see the need to communicate with audiences in our theatre, by every means open to us, as a matter of life and death for our theatre, our nation, our planet.

. . . The problem with our theatre for a long time has been just that thing called 'voice'. The theatre has been full of nice, tidy, static plays in which the actors stand around and vocalize at each other. The theatre should make use of the total man, the total society, the total universe, spiritual and material. We've only begun to push out. What is this idea that only words can make great drama? (13, p. 3).

This statement leads the student to seek Miss Terry not first in her plays nor in herself but in Open Theatre. There the technique of "transformation is a focus on the action, not the character" (11, p. 24). Also, in Open Theatre the

playwright is an important member of the company. Like Shakespeare, the playwright asks his actors to improvise from suggestions and the actors give him what no man working alone can get, "a living sense of interaction, irony in depth, different linguistic and gestural patterns, simultaneity" (19, p. 8).

Miss Terry, who is thirty-nine, has written six full-length plays, only one of which has so far hit a professional stage. Her Ex-Miss Copper Queen On A Set Of Pills was given one performance at the Cherry Lane Theatre. She maintains that she can work only in the kind of warm, creative atmosphere supplied by the Open Theatre. At the age of fifteen she entered a repertory company three blocks from her home in Seattle, and in this company she was trained as an actor, director, and designer. Having also acted off-Broadway and in television, she finds it frustrating when "the show is over and everything dissolves and then you have to start all over again with a new group of people" (8, p. 3). Thus she appreciates the possibilities of the close interdependence with the trusted and talented actors, directors, musicians, and artists of the Open Theatre. From her article of November 10, 1968 in the New York Times we read:

Lending one's abilities to theatre artists who have excellent theatrical ideas but who don't write themselves, is another way of challenging oneself as a playwright. . . a playwright is not an original God. He is only lately come down from the trees. He has read and thought a bit and perhaps taught himself to type.

With Viet Rock I brought in material from all possible sources; the actors brought in stories, their own or their friend's eyewitness accounts. We pooled our fears, our violence, our knowledge, and we worked together to make a play to show our concern, our confusion, our anger and our hope. We have an audience and we are responsible to it. Through improvisation and acting exercises, guided by me, we evolved a script. This script was written, and re-written, and re-written and edited and shaped--not only by me, but by the exigencies of day-to-day events.

This is fine. But how do you learn what will play? You learn it in the theatre. How do you get into the theatre? One way is to build your own kind of theatre. That is what we have done.

. . . One must have a strong ego to work in a give-and-take atmosphere of this kind. The rewards are enormous. There are worlds within worlds to be dramatized. We're on the threshold of great new discoveries that will involve the total man in the total theatre.

. . . There is only a certain amount of personal material to be mined. But there are great public issues to be confronted, and it is possible to confront them with the aid of many heads and many voices. One has special skills as a writer which he can lend to the use of the group. The playwright as an instrument, transmitter, shaper--a giver of a voice to the inarticulate but deeply felt aspirations and concerns of the community--is healthy and constructive. The playwright as a monarch is a ridiculous, corrupt and reactionary image (13, p. 3).

As indicated in her above statements, Viet Rock, the most celebrated and most performed of Megan Terry's work, was developed in Miss Terry's Saturday Workshop at the Open Theatre. It grew out of improvisation combined with the exploration of acting techniques discovered and perfected by Joseph Chaikin in his Monday Workshops. Miss Terry had

written and designed Viet Rock to be played in the intimacy of the Cafe' La Mama. Thus, on May 25, 1966, Viet Rock, subtitled A Folk War Movie, had its debut (18, p. 197). Afterwards, the show ran two weeks at the Yale School of Drama, then opened at the Martinique Theatre in New York for sixty-two performances (12, p. 44).

Critical comments on Terry and Viet Rock reemphasize Martin Gottfried's discussion of the "left and right wing" theatre of today. Viet Rock is an outstanding example of "left wing" theatre, which has been previously described by Gottfried as "antagonistic to the norm." Miss Terry's play clearly "pushes for change" and "resists popularity." Richard Gilman of Newsweek says of Viet Rock:

Its nearest counterpart is Oh What A Lovely War, which was created improvisationally in Joan Littlewood's workshop . . . Oh What A Lovely War was about World War I and conveyed the specific terrors, idiocies and pain of that specific war. Viet Rock, for all its topical references, is at bottom merely an antiwar play, falling back on all too easy statements and gestures (3, p. 114).

Catherine Hughes of America states:

Miss Terry's Viet Rock. . . had numerous faults. The most damaging of them was the sheer amaturishness of its writing and production and the sophomoric quality of its message.

. . . The attempts at satire are heavy-handed, devoid of the sort of perspective required to cut to the core of our complacency.

. . . It was, in short, a prisoner of its own cliches, drowning in its own emotionalism, and devoid of wit—surely the one element it most needed to lift it above tedium (5, p. 759-760).

After its performance at the Martinique Theatre, Harold Clurman wrote in The Nation, "Viet Rock does not propose 'art' but propaganda" (2, p. 586). But, he also speaks of the scene concerning the recognition of the wounded GI by his mother, as being "vivid and potent" (2, p. 586). Jack Richardson of Commentary speaks with some humor of Viet Rock:

in Viet Rock's main narrative. . . . we are treated to a group of not sympathetic louts very similar to the fun-loving gangs that John Wayne has led ashore so many times. Of course, now we are supposed to see them as men unable to shed infantilism and who, after the manner of their sergeant/mother, burp forth the standard extenuations of their circumstance-defense of freedom, the stand against aggression, not-wanting-to-be-there-but-if-we-must-then-by-God, etc. Miss Terry is entitled to her opinion that our military is made up of infants in arms, and, in a simple way, she may be right. But there is so much more. The production, for all its song, dance, and fury, never did more than simulate theatrics, and often would not let the text lie peacefully, but pumped it up with sentiment and significance. (17, p. 86-87).

Finally, Walter Kerr of the New York Times agrees that Terry "strikes a clear tone" with the recognition scene, but he remains one of the outspoken critics opposed to Miss Terry and her work. From the issue of November 11, 1966 of the Times we read, "The one truly distressing thing about Viet Rock. . . is that it is never aware for one moment that it is behaving precisely as mindlessly as the conduct it means to mock" (9, p. 38). On November 27, 1966 in the Times,

Kerr applauds the success of Jean-Claude van Itallie's America Hurrah produced by the Open Theatre, yet continues to denounce Miss Terry's Viet Rock by the same experimental company. In this biting article he states:

The author has not had a powerful private intuition requiring a special style to express it. She has simply hurled a style at the wall, and let it splatter.

Presumable Miss Terry is against war in Vietnam and against war in general, and presumably her thrust is satirical; but she has thrown so much loose method and so much unrefined attitudinizing at the target that the target itself is obscured in the accumulation of verbal and visual mud (10, p. 1-3).

In opposition to these critical comments from the "right wing" are the primary "left wing" advocates Richard Schechner (previous editor of the Tulane Drama Review and presently working on the West Coast in Environmental Theatre) and Robert Brustein (Dean of the Yale School of Drama and one of the most important drama critics and historians in America today) (1, p. 295). Robert Brustein, feels Terry's Viet Rock is characteristic of the Third Theatre; which is to say: "it synthesizes the principles of work and of pleasure, discipline and imagination, form and process, reflection and improvisation, age and youth" (1, p. xx). Brustein lists Miss Terry among the large number of interesting writers the new theatre movements have produced. All of these writers share a passion for experimentation, originality, and an individualized vision (1, p. 36-37).

Having seen Viet Rock in an Open Theatre workshop, Mr. Brustein invited the Company to Yale in order to acquaint his students with the new techniques. The result of the Company's visit is revealed in his book The Third Theatre:

. . . Viet Rock experience was useful. The production was of instructional value; we hoped our students would profit from the advanced techniques it employed and they did. Their own work for the next few months was highly influenced by Viet Rock (1, p. 287).

It is Mr. Schechner's contention that many confused in Miss Terry's Viet Rock the film technique of "dissolve," in which there is a quick-flowing alternation between images, and the Open Theatre's basic technique of transformations. He reminds the reader that the "transformation is a focus on the action, not the character" (11, p. 24). Schechner feels this device of transformation is particularly exciting in Viet Rock where the author is able to "cover great scenic and intellectual distances economically" (11, p. 24). He says:

What makes Viet Rock stunning is its scope, both scenically and intellectually. It covers continents and concepts with the boldness of Elizabethan drama (which was attacked by Sir Phillip Sydney as being helter-skelter and imprecise). Miss Terry is a major ironist and parodist. Her eye for images and her ear for dialogue are accurate and devastating (11, p. 24).

Because of the director's agreement with the latter statements, even after considering the opinions of the

"right wing" critics, an adaptation of Megan Terry's Viet Rock was utilized in this experiment in Open Theatre. In addition the director felt that this work best exemplified the use of transformations, the primary technique of Open Theatre.

Jean-Claude van Itallie
and
The Serpent: A Ceremony

Jean-Claude van Itallie was born in Brussels in 1936. Raised in Great Neck, Long Island, van Itallie graduated from Harvard in 1958. He joined the Open Theatre when it started in 1963. Since that time his primary works, America Hurrah (1966) and The Serpent: A Ceremony (1968), have been produced, hailed, and banned all over the world (20, p. 56).

"Mr. van Itallie is not only gifted but in control of his devices" (10, p. 3). This statement by Walter Kerr after van Itallie's debut of America Hurrah in 1966, supports the opinion that Jean-Claude van Itallie is one of the most accepted exponents of the Open Theatre by drama critics.

Among the influences on his writing, van Itallie mentions Antonin Artaud, who invented what is now considered in the twentieth century the Theatre of Cruelty, and Marshall McLuhan, known for his belief that "the medium is the message" (sic). Yet he speaks of his connection with the Open Theatre, since the fall of 1963, as the most formative influence. He says of the experience:

They had a loft at that time on 24th Street. . . .It was the most exciting work I'd ever seen. It was non-naturalistic work, and yet it was completely authentic. It wasn't just kooky way-out stuff. I could see all sorts of possibilities for a playwright. They were dealing with things I had never seen dealt with in the theatre before. . . .myth, dream, ritual- and social comment. It wasn't without content. And I could see how you could build a play-working with the actors- you could build it from the inside out (10, p. 1).

Julius Novick of the New York Times, who refers to van Itallie as "this newest of promising American playwrights" (10, p. 1), reminds the reader that as an off-off Broadway figure van Itallie is somewhat of a paradox. While dedicated to experimentation and new forms, "this slight, dark, clean-shaven, soft-spoken and neatly-dressed rebel" makes his living writing public affairs programs for television (10, p. 1). After graduating from Harvard in 1958, he arrived in New York where he worked at several literary jobs: manuscript-rejector at a second rate literary agency, editor of the Transatlantic Review, and free-lance work as a television writer. He also has worked for Channel 13 and the CBS religious program "Look Up and Live" (10, p. 3).

Though the Open Theatre first received recognition through the productions of Miss Terry's Viet Rock and van Itallie's America Hurrah, the critics agree that the Open Theatre performed its masterpiece in The Serpent: A Ceremony by Jean-Claude van Itallie. Since its debut in Rome at the

Teatro del Arte on May 2, 1968, van Itallie has been praised for his piece that was "a triumph for the collaborative method of working" (7, p. 128).

Newsweek drama critic Howard Junker referred to The Serpent's script as crisp and resonant (7, p. 128). Junker described the final mood as bittersweet, "a rare mood for the Open Theatre, whose normal position mixes the life style of radical politics with the dedication of radical theatre" (7, p. 128).

Gerald Weales, of Commonweal, speaks of the Open Theatre's The Serpent as an entity rather than an example of a new tradition. He continues:

The impressive thing about the company is the skill of the performers, their discipline, the absence of the self-indulgence that such a production might engender. . . . The images are clear, precise, without the amorphousness, the sense of chaos that the Beck's productions embody (21, p. 111B).

Yet Mr. Weales is disturbed by two areas of the production. First, he questions the reason for ending the piece with the song "Moonlight Bay." He asks: "is the nostalgia to be taken straight (longing to get back into the Garden) or ironically (a comment on the longing)?" Second, he states:

If The Serpent is to be 'A Ceremony' in fact as name, presumably I should move from observer to participant at least emotionally, but the very clarity of the images and the abrupt transformations between them make them more illustrations than events (21, p. 112B).

In an article entitled "Theatre of Ritual?" in 1969, Catherine Hughes says of The Serpent:

it was easily the most talked about experimental theatre event of the past year and perhaps of several. It was also one of the potentially most significant. . . . It recognizes the necessity to blend word and images, to speak to the audience's intellect and sensibility as well as to its emotions, to do everything to a unified purpose (6, p. 160).

And finally, even Walter Kerr, after observing a performance of van Itallie's The Serpent, stated in the New York Times that "if you are at all interested in the theatre's latest attempt to remake itself, this is the company to watch" (14, p. 8).

In the introduction to the text of The Serpent, van Itallie makes several comments which reflect his philosophy as a playwright. Since the theatre does require the live presence of both audience and actors in a single space, van Itallie contends that:

the playwrights' work is not so much to 'write' a play as to 'construct a ceremony' which can be used by the actors to come together with their audience. Words are a part of this ceremony; but not necessarily the dominant part. . . . The important thing is what is happening between the audience and the action. . . . The 'trip' for the audience must be as carefully structured as any ancient mystery or initiation. But the form must reflect contemporary thought processes. And we don't think much in a linear fashion. Ideas overlap, themes, recur, archetypal figures and events transform from shape to shape as they dominate our minds (20, p.6).

Both the script of The Serpent and the collaborative methods used to realize its presentation by the Open Theatre speak clearly to creative imagination. The Serpent is freedom and experimentation itself. It has some narrative, sections of Biblical text and some suggested improvisations. The entire concept of the script is electrifying, but the freedom it gives the director and actors, as well as the demands it makes of an audience, is beyond description. These thoughts, along with the following quote from Mr. van Itallie confirm this director's opinions of the play's possibilities for this experiment in Open Theatre. Mr. van Itallie states:

When other acting groups want to perform The Serpent I hope that they will use the words and movements only as a skeleton on which they will put their own flesh. The Serpent is a ceremony reflecting the minds and lives of the people performing it (20, p. 7).

The mere fact that Open Theatre is experimental by nature brings a uniqueness to its study. The ideas found on the previous pages and in more current periodicals reveal that judgment on this movement must be withheld to see how much more may be accomplished. Reports in April of 1971 stated the Company has not disbanded and remains the leading experimental theatre company in America today. One of its most recent endeavors is Terminal, a collective work, co-directed by Joseph Chaikin and Roberta Sklar with text by Susan Yankowitz (16, p. 51). Perhaps Catherine Hughes'

statements can best summate an evaluation of the Open Theatre's work:

Unlike many experimental groups, it is professional in the best sense of the word; highly trained and disciplined, approaching its material with intelligence, prepared-and this is one of its distinguishing features-to deal with language as well as with the stage movement and theatrical 'effects' that too often merely serve as a substitute for thought, skill and content (6, p. 160).

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CHAPTER II

THE DIRECTOR'S ANALYSIS AND APPROACH

The initial purpose of this preparation for the experiment is to discover the total meaning of the play and, as a result of this insight, to establish a concept or approach to production. This approach must communicate this total meaning to the audience, through the actors and the use of technical facilities.

Because of the nature of Open Theatre itself, it is necessary that the analysis of the selections of this experiment be viewed in the light of the manner in which they were originally structured and produced. There is a collaborative and cooperative spirit in the Open Theatre. As previously mentioned, the play is created from selective images of improvisations, and the playwright constructs his text with the technique of "transformations," thus developing a series of "action-blocs" rather than a plot. These unique fundamental concepts which form the foundation of Open Theatre effect the manner in which a play must be analyzed.

Also, the facts that both Viet Rock and The Serpent were first produced in the intimate quarters of the Cafe' La Mama and that most of the Open Theatre Company's performances

occur in the lofts, garages, living rooms and coffee-houses around New York City, influence the director's interpretation. For though the two plays may differ in form, they are both in the style of the Open Theatre.

Since the methods and techniques of this new theatre movement may not be labeled conventional or traditional, the internal analysis of any script in its style does not easily lend itself to conventional or traditional methods of analysis, such as that set down by Aristotle. Therefore the director chose a series of questions, derived from various elements of accepted methods to facilitate in the understanding and production preparation of the plays. The questions were (a) What is the theme and situation? (b) What is the general mood established? (d) What about characterization? (e) What of the conflict and crisis within the play? (f) What problems of production are apparent? (g) In the case of Viet Rock, what are the significance and purpose of the music?

These question, with available evidence in the form of attitudes or intentions which the dramatists have put down relative to their respective plays, along with the knowledge of the playwright's role in the realm of Open Theatre and the basic goals of this group, assisted the director in discovering the total meaning of the plays. A discussion of the results from this analysis is recorded below.

Internal Analysis
of
Viet Rock

Viet Rock, written as a result of the Saturday Workshop at the Open Theatre and first produced on May 25, 1966, is a satire with dance and music, echoing popular attitudes relating to the Vietnam War.

In this play Miss Terry is concerned with exploring the negative feelings toward Vietnam. She seeks to understand the aggressiveness, hatred, and anger prevalent in all mankind (5, p. 3). Through improvisations, the Open Theatre Company sought to get at the essence of violence (9, p. 197). Miss Terry states:

I am trying to express my feelings about how we are all really related and how we must begin to feel responsible for one another. I want my audience to feel rather than think (3, p. 61).

Viet Rock is an anti-Vietnam War play because it is an anti-war play: all war, all murder of individuals in the cause of ideology. But only once do Miss Terry and the play's production make a straight forward political statement. At this point the women of the company go into the audience and deliver this speech:

This war is worms. This war is worms invaded by worms. This war is eating away at the boy flesh inside my belly. This war stinks. This war takes men away and pins back the man in me so he can't kick and scream, which is his God-given right. This war stinks. This war makes everybody more warlike than they are anyway. This war invaded me and makes me hate myself. I hate you. I hate you. And you--

I hate you! (Quieter) This war is wounds.
This war is worms (9, p. 219).

Yet, for most of the play Miss Terry is not propagandistic or dogmatic but represents, and depreciates, all points of view.

The music of Viet Rock grew along with the play in the Saturday Workshop. It was composed by Marianne de Pury (9, p. 197). The purpose of any technical aspect in a production, like music, is to comment directly or indirectly upon the action of a play. The music within Viet Rock is particularly significant in helping to establish mood and relate the form of the play itself. For example, the combination of the words with the rhythmic beat in the opening song entitled "Viet Rock," played even before the action begins, establishes a general feeling of irony and satire. The audience hears these lyrics prior to the introduction of any character or action:

Far across the Southern Sea
Is a land where the Viets rock.
Here every morning you can see
The Viets roll.
When the bombs fall
The Viets rock and rock.
When the napalm bursts
Then the Viets roll. . . .
Rock and roll, rock and roll,
How the sweet Viets
Love to rock and roll. . .
Rock and roll, rock and roll,
Do the Viet Rock (9, p. 198-99).

Another song, "To the Jungle March," not only serves in continuing the ironical element of the play but coupled with a dance allows for a frenzied demonstration of the aggressive-

ness felt within the characters. Even the sentimental "Please God," interspersed with the climatic recognition scene between a mother and a son, seems ironical in the course of the events presented.

Through a series of varied "action-blocs," the play traces the movements of a handful of American boys from induction to fighting and to their death. Interspersed are topical scenes like a Congressional hearing, an anti-war demonstration, or radio visits from Hanoi Hannah. It presents clever parodies of official mindlessness and brutality and involves the American soldiers, their families, their leaders, the North and South Vietnamese. Serious scene and parody, sentimental moment and satire, brutal death and vaudeville gag are all found in rapid transformations. All of the scenes are designed to produce the thematic picture of the brutality and violence of war in a mood of light irony.

Yet the significance of Viet Rock lies not in its parodies and satire but rather in its use of the new theatrical techniques. In its original production, a small company of actors who trained together and assisted in the play's development portrayed many characters without ever doubling their roles. Thus, any company approaching the play must likewise sustain this ability of multiple characterizations. In addition, Viet Rock uses both forms of transformations. In most of the scenes, the actors become, in rapid sequence, mothers and girl friends, army officers and inductees, fathers and

doctors, Vietnamese women, reporters and witnesses, etc. In the Congressional hearing scene actors replace other actors within the actual delivery of a single scene. Richard Schchner says, "The richness of Viet Rock depends largely on the interweave between these two basic modes of transformation" (10, p. 16).

These new techniques cause the reader or observer of any Open Theatre script to lose sight of the characters and become aware of the progressive flow of action. Thus only a few of Terry's characters remain dominantly in mind: the standard Birch patriot and the sergeant; the GI's in general who seem to be unfeeling "pawns in someone else's power politics" (1, p. 760); the insensitive if not unconscious Politicians; the archaic, seductive Hanoi Hannah; and the universal Mother who dogmatically protests this war after the death of her son.

Megan Terry then did not intend to portray well-rounded individuals. She set out to present the essence of violence, and her characters are important only insofar as they forward that presentation. The actions do not exist to display characters, but characters to demonstrate actions. The only character who rises to any high thematic level is the Sergeant. He is a constant driving force in the GI's training; maintaining that they accept ideals which lead to the destruction and murder of the individuals for the sake of an ideology. In Act I, he addresses his "boys" in the final

moments prior to their departure for Vietnam:

Yes, boys. War is hell. And you have to be a hell of a man, with a hell of a lot of blood to spill for the hell of a lot of love you have for your hell of a country! Get aboard now and know that the U.S.A. is behind you all the way. Ten thousand miles right here behind you. We'll show your dead brothers in arms that they did not have died in vain. God love ya, and go get that guy, before he get you first. For God. For country. For the land of the brave and the home of the free! Fall in! . . .
Next stop, Vietnam (9, p. 205).

Miss Terry's ideas on acting have been strongly effected by her close interdependence with the Open Theatre. Her characters are motivated for a scene not by natural, logical connectives between scenes. Rather the motivation comes from the specific action in which the actor is involved, although he is constantly aware of the basic mood and theme of the play itself. Though no permanent character identification evolves, still there is a naturalness in the action of the scene with the character (10, p. 10-11).

Production notes from Viet Rock's original performance contend that "it is most necessary that the director make maximum use of his playing area and concentrate not only on the intent of the scene but the emotional content-is it being felt by the audience in how it looks to them?" (10, p. 22). Other editions of Viet Rock state that the audience should become involved intellectually, emotionally, and kinesthetically. Another suggestion that would aid in this involvement, is that the audience should be arranged so that they

can see one another throughout the play (9, p. 197). These comments and the manner in which the play is structured lead the analyst to believe that although momentary conflicts occur within individual "action-blocs," the major conflict of Viet Rock is created in the spectator's consciousness. The crisis occurs when the audience members' involvement results in the desired response of the playwright. That is to say, the audience of Viet Rock would begin to feel with the flow of action the aggressiveness, hatred, and anger in the brutality and violence of war.

Internal Analysis
of
The Serpent

Jean-Claude van Itallie labeled The Serpent "a ceremony" and its director Joseph Chaikin has stated that the theme of the play is "that Man made God in his own image, and held up this God to determine his own, Man's, limits" (11, p. 9). With its origins in Genesis and the Fall, and its meaning in the present, the play is structured as a series of images on the Fall and its contemporary social and political implications (12, p. 110-111B).

The script succeeds in being what van Itallie terms "a ceremony" with a consistent mood in the terms of myth and ritual, and the employment of techniques which invite a communal reaction to repressed personal emotions and to shared and traumatic recent American history. "Lines are often chanted, and there is frequent contrapuntal delivery,

rhythmic choral humming, carefully formalized movement and frequent repetition in the manner of religious ceremonies or litanies" (2, p. 160).

Mr. van Itallie's comments concerning the development of "a ceremony" are of interest, for he contends that the work of any playwright is not to write a play but to construct a ceremony (11, p. 7). He relates that:

At each point in constructing the ceremony the playwright must say to himself:
 'What is the audience experiencing now?
 At what point are they on their journey
 and where are they to be brought to next?'
 (11, p. 6).

Likewise van Itallie, speaking of The Serpent, stated:

The creation of this piece was an exploration of certain ideas and images that seem to dominate our minds and our lives. The only criterior, finally, of whether or not to follow an impulse in the piece was: Did it work for us or not, in our lives, in our thoughts, and in the playing on the stage (11, p. 6).

During the year and some months in which the Open Theatre and van Itallie worked on the development of this piece, they strived to find theatrical expression (non-verbal) of questions dealing with guilt and disquiet. Consequently, the words of the piece are not the dominant part, but rather "they attempt to be the 'top of the iceberg' to the rest of the theatrical experience for the audience, capping off images that have already been sensed" (11, p. 12).

Several scenes within the play's structure are quite extraordinary. The first of such scenes occurs when four

actors assume positions similar to those of the Kennedys and the others in the car on the afternoon of Kennedy's assassination; they begin to pantomime the various moments of the assassination. The scene is all done to a twelve-count. The impression of a filmed account is given in slow motion, repeated first in order, then in unrelated sequence. At one point the action stops, while a figure at the back quietly speaks lines like the actual ones of Dr. Martin Luther King. Then, the scene grows in speed and intensity as members of the ensemble portraying the crowd ritualistically repeat:

I was not involved.
 I am a small person.
 I hold no opinions.
 I stay alive. . . .

I'm no assassin.
 I'm no President.
 I don't know who did the killing.
 I stay alive. . . .

I keep out of big affairs.
 I am not a violent man.
 I am very sorry, still
 I stay alive (ll, p. 21).

The next scenes, beginning with "The Garden," combine the element of ritual, improvisation, and audience involvement. While the words of the chorus (four women) are presented in a ritualistic tone, the script calls for the ensemble to form (in semblance to the rigid physical nature of the Open Theatre's techniques) various creatures for the garden. The script likewise suggests that these should be creatures which express an otherwise inexpressible part of

the actor himself. This expression would result from improvisational exercises in rehearsal, no doubt. A serpent emerges within this period of non-verbal script, formed by five actors; writhing, hissing, moving, tongues flicking. The temptation evolves and the ecstatic serpent, who by this time is being portrayed physically by the entire ensemble, separates to distribute apples to the audience to share their pleasure with them.

The curses of God on mankind and the murder of Abel by his brother Cain follow. This scene seems the most effective and originally conceived within the script. Walter Kerr of the New York Times refers to it as the "Cain-Abel puzzle." He reflects on the entire idea in his article entitled "What If Cain Did Not Know How To Kill Abel?" (8, p. 1). The scene serves as an excellent counterpoint to the Kennedy-King assassination scene. A theme on the nature of violence is developed from the almost absent-minded murder of Abel by Cain, who the authors contend,

was taking the first naively inefficient steps in the killing art, to what they consider its advanced form in the flat trajectory, telescopic-sighted rifle fire that cut down President Kennedy (7, p. 56).

The actual murder is prefaced by remarks from the four chorus women, each undertoned by the "davening" or rhythmic humming of the other three. Example lines read:

Fourth Woman

And it occurred to Cain
To kill his brother.

But it did not occur to Cain
 That killing his brother,
 Would cause his brother's death.
 For Cain did not know how to kill
 And he struck at his brother.
 And broke each of his bones in turn.
 And this was the first murder (ll, p. 42).

In the succeeding images in the series, the ensemble encounters "Blind Men's Hell" while the chorus' "Statements II" speak on the emptiness of the contemporary society, as demonstrated in these lines from the opening of the scene:

Fourth Woman

I no longer know the beginning,
 I am in the middle
 On a line
 Between the beginning
 And a point toward which
 I chose to go.

Third Woman

I have fewer choices now.
 Because when I change direction
 The change can only start
 From a line already drawn.

Second Woman

My husband is in that coffin
 In the day he goes to work.
 In the evening we discuss household
 matters,
 And at night
 He climbs back into the coffin
 (ll, p. 46).

And amidst the closing lines of the "Statements II" scene, which builds to statements of contemporary guilt and disquiet, the author's theme is stated by the Third Woman.

First though, we read:

Fourth Woman

If a bulldog ant
 Is cut in two,
 A battle starts
 Between the head and the tail
 The head bites the tail
 The tail stings the head.
 They fight
 Until both halves are dead.

Third Woman

So Man created God.
 What for?
 To set limits on himself (11, p. 49).

The entire presentation of "Blind Men's Hell" and "Statements II" is the interaction of lines and action, much like the ancient ritual forms. Thereby complementing and clarifying each to achieve their meaning and effect (2, p. 160).

The ending of this series of van Itallie's images consists of man's discovery of sex (as the chorus declares the begats from the Old Testament) and man's discovery of death. The script advises that each of the actors "is overtaken by a slow kind of dying, not so much a physical one as a kind of 'emptying out,' a living death, which soon slows them to a complete stop" (11, p. 55). The actors leave the theatre singing some sentimental popular song. In the original production the Company sang "Moonlight Bay."

Jean-Claude van Itallie, in keeping with the aspects of the Open Theatre, did not intend to emphasize characterization in The Serpent. He rather thinks of the actor, in some sense, as being a priest or celebrant, and the audience is

drawn to participate with the actor in a kind of "eucharist" (11, p. 6). Joseph Chaikin explains that the actor in a work like The Serpent must understand as much as can be understood. Here the ideas of the entire piece or as important to the actor's understanding as are his individual character motivations (11, p. 8).

Thus, upon the first reading of The Serpent, the importance of ensemble acting is apparent. Peter Maloney, who was a member of the original cast of The Serpent, commented:

As a part of a group an actor gives up a lot, especially the motivation of attention. But he's rewarded with a continuity, a chance to develop trust in the other actors and a sense of being part of a something larger than what might otherwise be possible (4, p. 133).

Yet reaching a point where members of the ensemble can develop this "something" requires that the entire group find communal points of reference. For only then, can the ensemble address itself to the questions and images which make up The Serpent.

However, The Serpent does not exclude recognizable characters. The willful, luring Eve; the compliant Adam; the muscular Cain emerge as roles, although only for an instant before being caught up again in the ensemble.

The role of the four women who make up the chorus is multiple. To the audience, Chaikin says they are "hostesses. They are narrator and chorus" (11, p. 9). As contemporary widows they mourn the "good life." These women are common

place, and they possess a tiresome manner of speech, as suggested in "Statements II":

Second Woman

I'm collecting things.
 Beads
 I'm buying plants,
 Curtains-
 With which to make a home.
 I'm buying things
 To make a good life (ll, p. 45).

They introduce ideas which are thematic perspectives, as in "Statements I":

Third Woman

If God exists
 It is through me
 And He will protect me
 Because He owes His existence to me
 (ll, p. 37).

Mr. Chaikin continues to explain the multiple purpose of the chorus by stating that:

They bring everything into question by juxtaposing the worldly with the other-worldly. They 'de-mystify' by making common, and yet untenable, statements. They answer questions implied in the rest of the text by further questions, continually intruding on answers to bring into focus the unanswerable (ll, p. 9).

As with Viet Rock, the manner in which The Serpent is structured affects the interpretation of its conflict and crisis. Each image within the series could be dealt with in relation to conflict, but it appears that the main conflict results from the play's thematic perspectives. The major conflict appears to be man's acceptance of his choice as to his current existence. Man realizes that he has created an

image of God in his mind and has chosen to allow "this" God to set limits on his life. Now he must decide the effect of these limits on his life. Having made his choice, all other possibilities are excluded. He must adhere to the limits set down. Therefore, the conflict occurs in Man's acceptance of his choice. He asks, where is he? What are the limits, and how were these limits decided?

Fourth Woman

I no longer know the beginning,
 I am in the middle
 On a line
 Between the beginning
 And a point toward which I chose to go?

Third Woman

I have fewer choices now.
 Because when I change my direction
 The change can only start
 From a line already drawn (11, p. 45).

The audience's involvement, as in Viet Rock, becomes an integral part of the play's conflict and crisis. By the nature of the play's form, "a ceremony," the audience and actors are brought together in a type of common understanding. The point at which this encounter takes place in The Serpent can be labeled as the crisis or turning point of the main conflict for at this time the audience and actor become aware that Man has chosen "this" God to determine the limits of life. Now what? During the moments after the apple has been eaten and the actors are playing out the ecstasy of its pleasures, both actors and audience through the common understanding of this image and feeling realize the limits which

God has set. Consequently, from this point of encounter, both actor and audience are participants in the main conflict of the play. During that period of silent encounter, when the actor has physically shifted the focus from the stage to the whole room, thus confronting all men with the feelings of the image, there is a reality of people: actors and audience. The reality of people is also the reality of life. And the thought occurs that Man chose to let his God set limits so, for better or worse he must live with Him and with the fears, shame, and sense of sin that accompany it all.

As to the significance of The Serpent as a whole, first, it is a prime example for the physical exercises with which the Open Theatre seeks to extend its dramatic resources. Second, according to Walter Kerr, it has humor. It smiles at itself, smiles at its sorrow, and smiles at its involvement in a universe that does not yield logical answers. Perhaps its humor guarantees its seriousness (8, p. 8). Third, it is truly an excellent example of the collaborative method of working. The text invites all those working on it to create what will happen on the stage. It is freedom and experimentation itself. And finally, according to Catherine Hughes:

it joins a sense of continuity with the past with a valid probing toward the future and at times comes impressively close to providing the sort of experience theatre is all about (2, p. 160).

That is to say, the experience of The Serpent is the experience of life itself.

The Director's Approach

Since the purpose of this creative thesis is to experiment in Open Theatre, the director's approach to production was thereby defined within the elements of this style. Therefore, the director's techniques were derived through the utilization of the Open Theatre's methods in reference to such elements as rehearsal procedures, staging, characterization, and audience involvement.

Upon the study of this new theatre movement, it was noted that though the style remains true to all its scripts, there is a variety existing in the form used by the Theatre's playwrights. Therefore, for the experiment's validity it was considered worthy to approach the production of two scripts which had evolved from the collaborative method of Open Theatre.

This decision to produce two scripts presented an obvious problem. How to present two different scripts in performance in order to facilitate an evaluation of the basic experiment? Since the director's analysis has already revealed the need of revision within the scripts on account of local mores and to meet requirements for educational theatre, the director decided to cut the running time of each play to the range of a one-act play. Therefore a night's program including two adapted selections from Open Theatre was presented.

The cuts made in the script Viet Rock were approached in the following manner. First, lines using obscene language beyond the acceptance of the audience of educational theatre were deleted or other words substituted to convey the necessary meaning. Likewise, stage directions requiring any action not ethically acceptable to the performer in educational theatre training were modified or revised. The chronological order in which the transformations appeared in the script was not changed, yet cuts of some "action-blocs" resulted in one "action-bloc" succeeding another which it may or may not have immediately followed in the original script. The specific scenes used in the adapted piece were selected in order to allow the entire production to move from an air of light comic irony to a more tragic-ironical view of the brutality and violence of war. Consistent consideration was given to the cutting, in order that both forms of transformations were represented within the adaptation. The transition from Act I to Act II was simply treated as another transformational change. The singing of "America the Beautiful" underscored this transformation. Liberty was taken in the reconstructing of Miss Terry's final scene. Yet, the director finds personal justification in this reconstruction, because the lines incorporated were selected (a) from posters and slogans prevalent in current American society and (b) from lines previously used in the script itself. The first means of selected dialogue is similar to the method, it was

learned through research, that Miss Terry herself used in the actual involvement of the script. Though reconstructed in dialogue and partially modified in action, the final scene, it is believed, retains the basic impact desired by Miss Terry. The final gesture suggested in the script concerning members of the Company going into the audience to look at and touch repeatedly some particular audience member was deleted. This action could appear as an assumption that the actor and audience member have shared an experience together. The director felt this assumption would prevent the audience from arriving at a sincere reaction to the piece. Thus, it was cut. Leaving only the sound of an atomic bomb to echo the message of Viet Rock. (See original script with cuts in Appendix B, pp. 235-318.)

When The Serpent was considered for possible revisions, it was not only a matter of running time, educational theatre standards, and local mores, but also a matter of the number of students available for the acting company. Where the script had been written for the original eighteen-member ensemble, an ensemble of eleven had been selected to participate in the experiment. Consequently, the five-actor serpent was reduced to a three-actor creature and the chorus of four women to three. Essentially, the text of The Serpent was presented with few deletions. Every image incorporated in Mr. van Itallie's series appeared. A few lines were cut due either to the selection of words within them, or to their

implications which might be found offensive to the educational theatre audience. And again some line deletion resulted in scenes incorporating consistent repetition either in actual word choice or intent. Actually the director found that an adequate time for the show could develop not so much from cutting the script as from controlling the natural rhythm of the show itself. Most suggestions given within the narrative portions of the script were followed, except in the following two incidents. First, the stage movement of the "Begatting" scene was greatly modified to a more modest action, increasing its acceptance. And second, the using of a sentimental popular song by the actors as they exit was deleted simply out of preference by the ensemble and their director. (See original script with cuts in Appendix B, pp. 193-234.)

With the basic approach defined and the scripts adapted, certain objectives regarding the experiment were established.

The director shall attempt to:

- 1) develop a working ensemble and collaborative spirit between the director and actors.
- 2) explore the freedom of the scripts by broadening the use of technical effects (from the original productions) in order to enhance and play up the scripts' basic style.
- 3) maintain the characteristic expressionistic artistic stance of the Open Theatre and also to give evidence of a closely observed naturalism (6, p. 50).
- 4) produce a significant theatre experience within the style of Open Theatre by using actors with high school and early college training.

- 5) maintain a flexibility in all technical creativity to facilitate transportation of the Company's work to various styles of theatre.
- 6) learn the control required to direct Open Theatre. Always to remember the "role of the director" in an ensemble: allowing the actor to experience alone the definitive moment of all images with the improvisations. Likewise, to prepare for rehearsals with the thought that the rehearsal experience guides the actual involvement of the purposeful action of the scripts. The director then must select the meaningful images and assure their spontaneity in actual performance. And in conclusion, to sharpen, smooth, and clarify the valuable work of the actors.

Objectives for the specific plays of the experiment stemmed in some cases from apparent problems of production within the scripts themselves. Others from the director's analysis and approach. In the producing of Viet Rock, the director shall attempt to:

- 1) adequately demonstrate the use of both forms of the technique of transformations.
- 2) present an anti-war play rather than an anti-Vietnam war play.
- 3) use a cartoonish style for satirical effect in the staging and some characterizations, not cliché' but deliberate exaggeration. Almost the "he tries too hard" Captain America style. Then the dark values will come through with more impact.
- 4) approach all lines with irony yet control the degree.
- 5) emphasize the predominance of the play's visual images over the words of the script.

In The Serpent, the director shall attempt to:

- 1) avoid the cliché' images of the Garden.
- 2) attain smoothness, flexibility, and control in the physical exercise of the script.

- 3) fulfill the intended "ceremony" but to control the degree of audience involvement, not to confuse involvement with participation.
- 4) bring out the elements of humor within the script.
- 5) offset the thematic complexity of the script with a technical simplicity by using basics in the majority of color intonations and lines of design in costumes, scenery, and lights.

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CHAPTER III

DIRECTING AND PRODUCING

AN EXPERIMENT IN OPEN THEATRE

The past chapters have acquainted the reader with an initial historical evaluation of the Open Theatre, and the experiment's playwrights and scripts. Likewise, the director's analysis and approach to the experiment have been presented. Now, the actual record of the directing and producing of the experiment will be considered. The director hopes to provide the reader with an understanding of the relationship between the concepts discussed and their execution in the experiment.

Formation of the Company

Desiring to keep within the style of Open Theatre, the director invited a group of students interested in experimentation to become members of the Company. Students with whom the director had had personal contact in previous stage experiences and/or classroom study, and whom she felt had demonstrated flexibility of voice and body, creativity, sensitivity, and a sincere desire to produce significant theatre, were asked to attend an initial briefing session of the experiment. At this meeting, the director discussed what the experiment was to be, what she hoped to achieve,

and what would be expected of those deciding to join the Company.

The director explained that company members might not work only as actors but also as technical members of the experiment. Emphasis was placed on the desire to develop a working ensemble and a collaborative spirit between the director and the members of the Company. Equal distribution of acting parts was discussed and the fact was presented that the acting ensemble chosen would participate in both The Serpent and Viet Rock. A period for questions followed at the close of the director's initial presentation of ideas. The response was enthusiastic.

The availability of cast members received great consideration in the final stages of the Company's formation. Some students invited to join the Company were unable to do so due to summer jobs and various previous commitments. But an acting ensemble of eleven, (three college students and eight high school students), a technical staff of three, two musicians, several general crew members and the director formed the Company for An Experiment in Open Theatre and began work on July 18, 1971. (See copy of the experiment's program for complete list of the Company in Appendix C, pp. 320-321.)

The next step, then, was to designate lines and/or roles within the two scripts. The director received help in line readings and in rehearsals from the assistant

director, Cindy Byers, who graduated in 1971 from North Texas State University with a major in speech and drama. She had not only worked with the high school students during her student teaching at Sam Houston High School but she also was acquainted with the college students' stage experiences and performances.

Scheduling of Rehearsals

Since there would be only three weeks given to the preparation of the experiment's production, great care was exercised in planning the rehearsal schedule. There were actually two plays in one production which had to be rehearsed and prepared. In addition, time was needed to utilize the various rehearsal techniques of Open Theatre. Conflicting work schedules of the Company's members and the involvement of music with Viet Rock had to be considered.

TENTATIVE REHEARSAL SCHEDULE for

An Experiment in Open Theatre

JULY:

- (S) 18 - Formation of Company - home of director - 6-8 P.M.
- (M) 19 - Reading of scripts - S.H.H.S. Theatre -- 6-10 P.M.
- (T) 20 - Music Rehearsal for Viet Rock - S.H.H.S.
Theatre - 2:30 P.M.
- 20 - Work on Viet Rock ----- 4:30-8:30 P.M.
- (W) 21 - Group Rehearsals on Viet Rock - S.H.H.S.
Theatre - 8-10 A.M./3-5 P.M.

- (TH) 22 - Music Rehearsal for Viet Rock - S.H.H.S.
Theatre - 1 P.M.
- 22 - Lines for Viet Rock ----- 2-6 P.M.
- (F) 23 - Run through Viet Rock - S.H.H.S.
Theatre ----- 9-12 P.M.
- (S) 25 - Group Rehearsal on The Serpent - S.H.H.S.
Theatre - 6-10 P.M.
- (M) 26 - Work on The Serpent - S.H.H.S.
Theatre ----- 6-10:30 P.M.
- (T) 27 - Lines for The Serpent - S.H.H.S.
Theatre - 4:30-8:30 P.M.
- (TH) 29 - The Serpent - S.H.H.S. Theatre ----- 2-6 P.M.
- (F) 30 - Music Rehearsal for Viet Rock - S.H.H.S.
Theatre - 10:30-12 A.M.

AUGUST:

- (S) 1 - The Serpent and Viet Rock - S.H.H.S.
Theatre ----- 6-10 P.M.
- (M) 2 - Technical Rehearsal for Viet Rock -
S.H.H.S. Theatre -- 6 P.M.
- (T) 3 - Technical Rehearsal for The Serpent -
S.H.H.S. Theatre - 4:30 P.M.
- (W) 4 - Group Rehearsal - S.H.H.S.
Theatre ----- 8-10 A.M./3-5 P.M.
- (TH) 5 - Run through and work through complete
show - S.H.H.S. Theatre ----- 1-6 P.M.
- (F) 6 - Transport set to N.T.S.U. Studio Theatre --- 3 P.M.
- (SA) 7 - Set lights - Studio Theatre ----- 10 A.M.
- (S) 8 - Dress Rehearsal - Studio Theatre ----- 6-1- P.M.
- (M) 9 - Final Rehearsal - Studio Theatre ----- 6-10 P.M.
- (T) 10 - Performance - Studio Theatre ----- 8:15 P.M.

The preceding rehearsal schedule was planned both extensively and thoroughly, but as is true in many productions,

unforeseen problems prevented the Company from fulfilling the prepared schedule. Three specific forces caused a revised schedule to be adopted: (1) the sudden illness and death of the director's father (2) the unavailability of the facilities of Sam Houston High School's Theatre for rehearsals until July 29, 1971 and (3) the late arrival of scripts for Viet Rock.

REVISED REHEARSAL SCHEDULE
for

An Experiment in Open Theatre

July 18	- Sunday	- Formation of Company - home of director -----	6 P.M.
July 26	- Monday	- Discussion on <u>The Serpent</u> - home of Mindy Murphy -----	6 P.M.
July 27	- Tuesday	- Blocking of <u>The Serpent</u> - Meadow Lane Baptist Church	6-9 P.M.
July 28	- Wednesday	- Read thru of <u>Viet Rock</u> - Meadow Lane Baptist Church	6-10 P.M.
July 29	- Thursday	- Work on <u>Viet Rock</u> - S.H.H.S. Theatre -----	2-6 P.M.
July 30	- Friday	- Music Rehearsal - home of John Rainone -----	9-11 A.M.
August 1	- Sunday	- Run thru of <u>The Serpent</u> - Work on <u>Viet Rock</u> - S.H.H.S. Theatre -----	6-10 P.M.
August 2	- Monday	- Music Rehearsal - work on <u>Viet Rock</u> and <u>The Serpent</u> - S.H.H.S. Theatre -----	4-10 P.M.
August 3	- Tuesday	- Group or scene rehearsal and straight run - S.H.H.S. Theatre -----	6-10 P.M.

August 4 - Wednesday - Group or scene rehearsal
 and straight run -
 S.H.H.S. Theatre ----- 5-10 P.M.

August 5 - Thursday - Dress Rehearsal -
 S.H.H.S. Theatre ----- 1-6 P.M.

August 6 - Friday - Transport set to N.T.S.U.
 Studio Theatre ----- 1 P.M.

August 7 - Saturday - Set lights - Studio Theatre 10 P.M.

August 8 - Sunday - Run through of entire show -
 Studio Theatre ----- 6-10 P.M.

August 9 - Monday - Final Rehearsal -
 Studio Theatre ----- 5-10 P.M.

August 10 - Tuesday - Performance -
 Studio Theatre ----- 8:15 P.M.

Rehearsal Procedures

With the mandatory revision in the rehearsal schedule came some change in the plans for rehearsal procedures. The director had hoped to carry the Company up to the performance through a series of rehearsals which would be similar in style to the rehearsals of the original Open Theatre Company of New York. Of course, where the original company created the actual text which was used during rehearsals, this Company would simply seek, through exercises and improvisations in early rehearsals, to increase their receptiveness to the material. Using the skeleton scripts, they would present the intended meanings in a clear theatrical manner to the audience. But the factor of limited rehearsal time before the performance date caused most of the rehearsals to

be rushed, and thus the initial exercises and improvisations were less thorough and detailed than the director would have liked.

To some extent, rehearsals in the experiment were consistent with the style of Open Theatre, most particularly in the aspects of an ensemble and a collaborative spirit. Most rehearsals found the director suggesting some ideas and the actors playing off these to form an individual definitive interpretation of the scripts' images. Consistently, members of the Company would bring forward suggestive techniques to be used in presenting some particular concept of the script to the audience.

This rehearsal rapport did not just happen; yet it occurred almost before the director was aware of its presence. The director hoped it developed through her approach to rehearsals. All rehearsals were met with some specifics in reference to a technically successful production and also with detailed study of the scripts. For instance, the director was specific in instructions to the actors in regard to the acting area in which a scene would be played. As in the case of the women in The Serpent, they were placed down stage right to strengthen their juxtaposing lines. Since the majority of the important scenes of this play were performed in stage center, the down stage right position of the women communicated to the audience that the women served as hostesses or narrators to the action. Hence, they remained

outside the action. However, the director in Open Theatre must be careful not to block the action too extensively. She must let the actors experience for themselves, allowing the rehearsal experiences to guide the actual evolution of action in the script.

Group discussions on textual meanings were begun prior to the blocking of each script. The Company was encouraged to continue discussion throughout all rehearsals. These discussions included the individuals' inferences from and associations with the script. Yet the Company was encouraged by the director to move from cliched ideas to more creative and varied responses to the texts. If time had allowed, responses would have been reached through more detailed improvisational exercises. With the initial blocking of each scene, the members of the Company would spend time with the director on improvising methods of presentation. They would also discuss the selection of the exact moves which would best communicate the intended thought. The final blocking was the result of the director's smoothing out of the actor's creativity. This selection of blocking was based on the director's preference as to how and where she wanted the audience's attention to be focused.

In the beginning of most rehearsals and on performance night some time was given to warm-up exercises. These exercises proved invaluable because of the strenuous physical requirements of both scripts. The director found the actors

more sensitive and open to creativity after warm-ups. Therefore, a variety of exercises was used; their central purpose was to develop flexibility and control of the body. Also, the exercises relaxed the whole body in order to open the actor's minds to a state of creativity and sensitivity. These warm-ups were led by the director and two members of the Company, Bobby Hays and Teresa Shouse. Some of these exercises were yoga exercises. Examples are listed below:

1. Salutation to the Sun---This is done in the standing position. Inhale, holding hands in air. Exhale, placing hands on the floor. Place one foot back, then bring the other foot back to form a body arch. Now inhale and lower buttocks and back to where the chest and neck are elevated above the back. Curl the neck toward the back. Then in one step, exhale, return into the first arch and come back up, bringing the hands up too.

Purpose: To facilitate the flexibility and movement of the muscles in the body.

2. Tree---This is done in the standing position. Place the right foot on the left thigh and put hands in front of chest as in the manner of prayer. Extend the hands out in front of the body, palms facing outward at this time. Move the arms out to the sides. Then bring them over the head. Clasp them together as if praying and bring them lower in front of the face. Repeat the exercise placing the left foot on the right thigh.

Purpose: To obtain coordination, flexibility,
and control of the body.

3. Relaxing of the Mind and Body---This is done lying flat on the back. Take deep breaths through the nose. Extend arms out to the side with the palms up. Go through a mental process of trying to make the mind clear or blank. Beginning with the right foot, flex it and hold it ten counts and relax. Then, using the heel as a support, lift the leg off the floor and tighten the muscles for ten counts. Then drop the leg. Now raise the leg in the air and tighten it, holding it in that position again for the count of ten and drop it. Do the same thing with the other leg. Now tighten the muscles in the buttocks and hold for a count of ten, then relax. Tighten the muscles in the stomach for the same count and relax. Now, press the shoulders to the floor for a count of ten and relax. Lift an arm off the floor, tighten it and relax it in the air. Then raise it again, now lower it, and while lowering it, act as if having to force it down. Now relax the arm and repeat with the other arm. Tighten the muscles in the neck for a count of ten and relax. Press the head against the floor then relax after a count of ten. Tighten the muscles in the face and relax them. Now just lie on the floor while the body is relaxing.

Purpose: To relax the whole body and to bring the mind into a state of peace.

Other warm-ups were in the form of sensitivity exercises.

A few are listed below:

1. A person relaxes and falls backward into the arms of another cast member. The person is then gently lowered to the ground.

Purpose: To develop trust in fellow cast members.

2. Cast members stand in a circle (six or seven to a circle). One person is in the middle and is passed around gently from person to person. The individual is then lifted by the group to shoulder or head level, then gently lowered to the ground in a swaying manner.

Purpose: To relax the individual.

3. The Company sits in a circle, eyes closed, exploring space by reaching, bending, and touching.

Purpose: To make members of the Company aware of the body in space, and to relate to surroundings.

4. The Company stands in a circle facing each other, holding hands while contemplating fellow cast members (abilities, mannerisms, etc.). As individually moved they go from person to person and produce a non-verbal communication feeling.

Purpose: To break down inhibitions and barriers on a one-to-one communication basis.

Although the use of these and other exercises was primarily based on the general knowledge of the director and members of the Company, the reader may find sufficient reference for warm-up exercises in such books as Improvisation for the Theatre by Viola Spolin, A Book on the Open Theatre by Robert Pasolli, and Towards a Poor Theatre by Jerzy Grotowski. In addition to warm-up exercises, these books also describe, in detail, ideas which could be utilized by the director in rehearsals. These ideas enhance the actor's ability to grasp the material of any script, giving him knowledge which will allow him to more easily perform that script.

During the first rehearsals of the experiment, the director used these above listed books as reference for the development of interpretation and of improvisation in approaching the idea of transformations. Of course, the director first explained the basic meaning of a transformation to the Company. However, in order to assist the actors in an understanding of the technique of transformation in a performance, a simple exercise was used. The following quote, taken from the above-mentioned book by Robert Pasolli, proved to be beneficial:

Imaginary Objects

Here the actors deal with specific imaginary objects---tools, toys, and the like. The important thing is that the actor experience the object through using it, rather than through his sensory experience of it. The actors are in a circle. One begins the exercise by discovering an object through using it, then

passes it to the next actor, who experiences the object by using it, and then transforms it into a different object and passes that to the next person. This exercise gets actors used to the principle of things changing in mid-course. (1, p. 17-18).

If needed, the director could have moved from this simple exercise to an actual transformation improvisation to supplement the actors training in this technique. For example:

Two actors are teenage brothers arguing over who gets to sleep in the lower bunk of their new double-decker bed. Claims, counterclaims; threats, entreaties. Abruptly the older brother starts acting like a wild animal, say, a lion. He has transformed his identity. His partner must transform too. He might become a small animal trapped by the lion or, conversely, a hunter stalking the lion. His change in identity establishes a new set of circumstances, which he and his partner then elaborate improvisationally. (1, p. 20).

In a transformation improvisation, several things are important. The actors must let things happen, following their instincts and breaking out of the established circumstances as frequently and freely as possible. They must accept whatever changes their partners initiate, finding a way to join in; they must cooperate with even bewildering changes.

Once the handling of the transformation technique was grasped by the Company, the director found that the spontaneity of the scripts themselves was strengthened through the use of a style transformation exercise. According to Robert Pasolli, during a style transformation the theatrical or sociological style of a scene is transformed. (1, p. 21).

As an example, during a rehearsal for The Serpent or Viet Rock, the director would call for specific scenes to be performed in the style of a Hollywood melodrama or that of an old movie. At other times she would call for the actors to change their accents, asking them to place the scene in a hillbilly or oriental locale. As the scene would progress, the director would call out the exact change and the actors would immediately change their style in the scripts presentation. This particular exercise proved to be a consistent aide in motivating the actors' creativity.

Improvisations using transformation sought after the unconscious resources of the actor, who, in jumping from one set of circumstances to another, would be impelled to rely on links between given and potential situations. These were situations which he would not necessarily understand rationally. Thus the device mined levels of meaning in a given situation which might not be otherwise evident. This director found that transformation improvisations developed the actor's ability to handle a wide range of situations, acting styles, and emotions. Likewise it enhanced the actor's sensitivity to his fellow cast members.

The development of the Company in this experiment into an ensemble came about during the very first week of rehearsals. The very nature of the experiment and the element of limited rehearsal time led the actors to a point where they were brought together, and by participation in exercises and

by making a group effort to present the images of the scripts, the actors were engulfed by something larger than themselves.

Characterizations evolved from this development of ensemble acting. Since the scripts of The Serpent and Viet Rock are structured not according to the demands of character, but to those of incident and situation, it was possible for the actor to avoid working on himself. Instead, he worked from what was occurring around him; his reference for characterization was without rather than within himself. At first, the director of the experiment was puzzled by the rapid development of multiple roles on the part of the student actors, but then she realized that the development of an ensemble had created a sense of security. The individual actors, perceiving that they were not alone, released a certain energy in performance which made their creativity appear to be inexhaustible. Since the actor's impulses occurred as responses to his fellow actors, the final selective ideas of characterizations were most frequently evidences of a perceptively developed naturalism. In Viet Rock, the actor then needed only guidance in a deliberate exaggeration of characterization to underscore the satirical effects needed for some portions of the script. The Senate Hearing scene in Viet Rock may be seen as an example of this occurrence. Each of the characters evolved from the actors' initial sincere interpretation of lines into the director's representational stereotyped caricatures of people in our American society.

The Garden scene of The Serpent was an excellent example of the actors creating convincing naturalistic portrayals, but this time through believability in bodily movement to present a animal in the garden. With the actor's personal interpretations of the animal's movements, the director suggested more choreographed stylized motions to broaden the complete portrayal. The prominence in the lack of difficulty of developing characterizations throughout rehearsals supported the director's acquired conviction that the style of Open Theatre, and specifically the technique of transformation, is more concerned with action than character.

In the first rehearsals of each script, analysis, interpretation, and physical expressiveness were stressed by the director. During the later rehearsals of each script, time was spent on individual needs of voice quality, diction, and articulation. As rehearsals progressed and blocking in the scenes was established, the pacing of each show increased, and the Company began to feel the emotional and intellectual involvement they were reaching in rehearsal activities.

Technical Staff of the Experiment

Prior to the formation of the Company, the director enlisted the aid of three young people to assist as the technical staff of the experiment. Cindy Byers proved invaluable as the Assistant Director and Costume Designer for the production. James Smethers, a 1971 graduate of Sam Houston High School, volunteered his services as Stage

Manager. He constructed the basic set and worked out the lighting for the production. Having just completed his Junior year at Sam Houston High School, John Rainone agreed to arrange portions of the original music score of Viet Rock for the experiment's production. In addition, he served as the sound technician. These three people worked conscientiously and consistently with the director in the technical aspects of production of the two plays in the experiment.

On several occasions the technical staff met with the director to discuss the objectives of the experiment in relation to technical enhancement. The desire to maintain the basic style of Open Theatre was explained by the director. Flexibility in all technical creativity was emphasized. The evident problem of staging two completely different plays within the same area was accepted as a challenge by the entire staff. Since this was to be experimentation, the director and her staff agreed to explore the freedom of the scripts by experimenting in the use of technical effects. On the other hand, the director cautioned the staff that the technical aspects were to heighten the basic episodes of the experiment; therefore, great consideration should be taken in the selection of production ideas.

Both plays which were to be used in the experiment were discussed in terms of the director's approach and analysis. The quick insight and understanding of the technical staff into the director's interpretation of the scripts was

encouraging. From these discussions, the three staff members began work individually, with occasional personal conferences with the director.

The Setting

As previously stated, the experiment would attempt to present in a clear theatrical manner the intended meaning of the scripts based on the style of the Open Theatre. The term "open" implied spacial freedom to the director of this experiment. In addition, the use of transformations ruled out the possibility of scene changes through an alteration of set pieces during the performance of the scripts. Based on these ideas, several designs were considered by the director and stage manager.

At last, one basic unit set was created to be utilized in the performance of both The Serpent and Viet Rock. The use of one set established an atmosphere of unity in the style of the two scripts and assisted in unifying the production into one complete experiment. Also, the use of one basic set benefited the limited budget of the production.

(See Floor Plan in Appendix E, p. 358.)

The set consisted of two groupings of platforms. All platforms were built to be collapsible in order to facilitate their transportation to North Texas State University for performance in the Studio Theatre. One group of four platforms was placed in stage center and another group of three platforms filled the upstage acting areas. (See Work Drawings

in Appendix E, p. 360-362.) Attached to the upstage platforms were four poles. A large section of material was tied between the poles. Thus, the stage was freed of set pieces which might prevent the actors' use of any part of the stage. Two benches and three stools were placed on the upstage platforms. The actors used the benches and stools as improvised scenery props when needed. Also, the benches and stools served as places for the actors who were not involved in a particular scene to sit and observe the action as any other interested audience members might do.

The platforms gave levels and elevated acting areas which helped in the establishment of different locales and/or situations in the scripts. Groupings and stage pictures were also enhanced by these levels. The abstract impression presented by the scrim material spread between the poles heightened the moods of both scripts. Using this formation the director hoped to give a circus or side-show effect for the satire of Viet Rock. Also, with the same formation the director wanted, by altering emotional emphasis, to magnify the elements of ritual and ceremony in The Serpent. Under-scoring the entire experiment, the director felt that these poles and the material gave an abstract "crusade banner" impression. (See elevation in Appendix E, p. 359.)

The simplicity of the set design was accentuated by the choice of color on the set. Two colors were selected: all platforms were painted gray, while the stools, benches, and attached poles were white. These colors were chosen in order

to imply a neutrality of mood. They would be complemented by the colors used in the costuming and the lighting of the individual shows. Two sets of stools were used with the basic set. The stools for The Serpent were white with black and gray crepe paper wrapped around their legs. For Viet Rock, red and blue crepe paper was used in the same fashion. Consequently, with the change of stools during intermission a slight distinction between shows was made on the set itself. (See colored photographs of set in Appendix F, pp. 379-380.)

The design, color, and over-all style of the set made it striking, bringing it out of the realm of conventional theatre. The simplicity of the set helped to offset the complexity of the scripts' form, and it also facilitated the freedom of acting areas.

Costuming

The decision to use one basic unit set in neutral tones for the experiment encouraged creativity in the design and color schemes of the costumes. The director wished to express through the use of color combinations and designs and styles of costumes, the vast difference between the atmospheres and dominant moods of the two scripts. Also, the director desired costumes which would not interfere with the physical exercises required in both scripts.

With these ideas established, the director acquired the services of Cindy Byers, former high school student of the director, who expanded the ideas and put them down on paper.

Her designs were creative and met the demands of the director.

The costumes for Viet Rock were done in variations of red, white, and blue. The fad in styles and designs of clothing, prevalent among the younger generation at the time of this experiment, used these colors as a desecration of the American flag. This style of clothing lent itself to the dominant mood of the script. Assorted T-shirts were purchased and co-ordinated with white or blue jeans which the cast members wore. The extreme designs of the T-shirts accentuated the satire in the script and at the same time supported the anti-war plea. No specific combination of T-shirts and jeans was designated for any member of the cast due to the multiple roles required in the transformations. (Illustrations of these costumes in Appendix E, pp. 363-366.)

In The Serpent, a style was created to assert the idea of a ritualistic ceremony. All costumes were done in varying combinations of black, white, and gray. These tones, when used together, presented an explicit simplicity. The combination of colors and design for each member of the Company was suggestive of the actor's role in the over-all concept of the show. For example, the white for Adam represented his innocence and sincere sensitivity. Eve's dominance of white emphasized her initial innocence, while the sleeves of gray suggested her momentary acceptance to the temptation of the serpent. The women of the chorus and Eve were clothed in

long skirts in opposition to the other two female members of the Company. These latter two were clothed in long pant-dresses to facilitate their movement as the animals of the Garden. All the male members of the Company wore white flared slacks. The shirts for the boys were all identically designed and styled in a loose over-blouse fashion. The slacks and shirts allowed the body to move freely and easily. Also the styling of the costumes, specifically the flared jeans and the belled sleeves, added fluidity to the movements of the actors. The shirts, with the exception of Adam's were black and/or gray. Although some specifications of character were used in the costuming of The Serpent, the costumes as a whole blended in such a way as to complement the entire acting ensemble. (See sketches illustrating the costumes for The Serpent in Appendix E, pp. 367-377.)

Sound and Music

Although there were only a few sound cues in both plays, they were meaningful to the over-all quality of the experiment. All sound was rehearsed tediously to assure exact timing, since most of the sound was an integral part of the action evolving on stage.

In some portions of both scripts, the actors themselves provided the sound. For example, the airplane in Viet Rock was created by the girls of the Company. They extended their arms to give a physical impression of an airplane, and they made a buzzing hum to suggest the motor of the plane, varying

the pitch to infer taking off and landing. This technique of the actors supplying sounds was consistent to the style of the Open Theatre. Complete involvement in situation was enhanced in The Serpent by the actors' improvisations of sound during the "Garden" scenes, the "Curses" scene, "The Blind Men's Hell" scene, and the "Begatting" scene. With the exception of these improvised sounds and the live music, the sound for the production was recorded and played at the appropriate time during performance.

Recorded sound for The Serpent was needed for the "Kennedy-King Assassination" sequence. This scene was presented as if it were a slowed-down silent film. All the things that happened during John F. Kennedy's assassination occurred on stage to a count of twelve. A voice was recorded counting from one to twelve, and this recording was played twice forward and then once backward. Amplification through an echo chamber heightened the over-all effect for the scene.

In Viet Rock, a difficult sound cue dealt with a scene occurring in the midst of battle. This scene found the GIs in the rice paddies of Vietnam. The technical problem arose with the ending of the scene where a GI must be hurt by a mortar explosion. Therefore, precise timing was required between the delivery of lines and the recorded segment of battle sounds ending with the explosion. The problem was solved by rehearsing the scene repeatedly to perfect the timing between the actors and the sound technician.

The last recorded sound in Viet Rock likewise required precise timing. As the actors built the intensity of the final lines, "Who, who, who. . . .BAN THE BOMB! PEACE IN VIET NAM!," the director wished a giant explosion to occur just as the actors began the word NAM, thus preventing their final plea for peace. Amplification through an echo chamber was used to reverberate the sound in hopes of elongating the suggestive sound of the brutality of war.

Incidental music, songs, and dance were used throughout the adapted script of Viet Rock. Two musicians accompanied all songs. Instruments utilized included one Farfisa Fast 2 combo organ and one Cipher six-string electric guitar.

The original music score for Viet Rock gave only the guitar chords, the melody, the key, and the time signatures. Some changes and adjustments were made from the original score. (See original music scores in Appendix D, pp. 325-331.) These changes evolved in a music session held prior to the formation of the Company for the experiment. The director, the two musicians, John Rainone and Ricky Mosley, and the female singer in the show, Mindy Murphy, worked several hours to alter the score to meet the requirements of the production. Since no bass accompaniment was given in the original score, the musicians improvised and wrote as they worked. After the session, John Rainone recorded the ideas and succeeded in arranging the music for the actual production.

The title song "Viet Rock" was changed in key and in

some portions of the song's structure. Basically, the time signature and measure arrangement were altered. The arrangement took the ending of the song first, at a fast pace, and then slowed down as it repeated the beginning verses.

The chords, time signature, and measure arrangement of "To the Jungle March" remained the same as in the original score. But a piano and/or organ accompaniment was improvised. The arrangement for the experiment's production involved overlapping the word phrasings of the song with improvisational basic melody lines which could be sung to the same chord accompaniment. These melody lines could be sung either separately or along with other melody lines. Three different melody lines were used in the experiment. One was the actual score itself, and the two others were improvised. In delivery, these two appeared to be spontaneous of the actors due to the involvement of the scene.

In the case of the song "Please God," only the words of the original song were used. John Rainone wrote a ballad arrangement specifically for our female singer, Mindy Murphy, and this song underscored the emotional involvement and internal feelings of the Mother depicted in the scene in which this song was sung.

Several rehearsals were held to study and learn thoroughly the music to be performed. Buddy Rose, a non-singing member of the Company, was taught the opening song "Viet Rock"; Mindy Murphy sang "Please God"; and the entire Company

performed "To the Jungle March." Through rehearsals and the artistic endeavors of several people, the music of Viet Rock was utilized in such a way so as not to overpower the other elements of the script. (See adapted music scores in Appendix D, pp. 332-355.)

Lighting

The lighting techniques employed for this experiment were carefully designed by James Smethers, a former student of the director. The achievement of the desired effects was particularly difficult due to the use of one arena stage, three different dimmer boards, and two completely different scripts which had to be lighted in almost two completely different ways. The main difficulty in lighting was in securing sufficient lighting instruments to fulfill the director's desires. Another problem was the amount of tedious experimentation with the control boards in order to handle the number of instruments required in producing the different cues involved in the two shows.

Unlike the set or costumes, the lights were not limited to any particular color or color scheme. The lighting technician was free to use any and all of the colors necessary to establish a desired effect. The blending of pink, blue, red, and amber gels with some white light was the primary means of illumination for the experiment. During specific scenes, individual use of these colors assisted in the presentation of the emotional intentions of the scripts.

Since two scripts were used, each demanded its own style and form of illumination. Some instruments were hung and gelled so that they could be used in both performances. But there were certain lights used only in one production. These specials were placed in such a way as not to disturb the lights utilized in both shows.

Several different unique lighting effects were employed in the experiment. During the "Kennedy-King Assassination" in The Serpent, a strobe light was used to give the film effect. At the close of The Serpent, the general lighting faded out as a black light was used to reveal a star and its rays on the material spread between the poles. In Viet Rock, Christmas tree twinkle lights were strung to the poles and material upstage. During the opening song, these twinkle lights were employed to give a bizarre circus, side-show effect.

The lighting of the experiment displayed a flexibility in creativity and heightened the basic style of the Open Theatre scripts. The lighting cues were abundant and were executed carefully to achieve a technical perfection. The director was fortunate to receive the assistance of a diligent technician like James Smethers. (See light plot in Appendix E, p. 357.)

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CHAPTER IV

EVALUATION OF AN EXPERIMENT

IN OPEN THEATRE

Judging from the response of the audience, the one performance of An Experiment in Open Theatre was a success. The Studio Theatre was not only filled to its seating capacity, but also many audience members stood or sat in any available space within the room. The audience was composed of high school, college, and graduate students; professors and teachers of high school and college; friends and family members of the director and the Company; and visitors from other colleges and universities. The applause and compliments encouraged the Company and the director and gave them a real sense of accomplishment. However, this does not mean that there were not areas in the performance that could have been improved.

At the close of the performance, the director requested from selected audience members a written evaluation of what they had experienced or observed during the evening. No specific references were made to theatrical terminology, and no questions pertaining to the experiment's objectives were asked of these people. The director preferred the comments to come from the natural responses of the observers. Their individual replies are recorded here as they were written.

These comments have been arranged in an order which will aid the reader's comprehension.

A highly successful high-school drama teacher and a college professor of Speech and Drama wrote these statements in reference to the ensemble, respectively:

First of all let me congratulate you for choosing a cast of dedicated cast members. They were completely immersed in doing the best job they knew how for you. This speaks very well for you and the dedication you attract and demand. They did seem to be a unit. This, I believe was your strongest asset--ensemble playing, a definite necessity for this production.

Let me say first that I enjoyed the production of The Serpent and Viet Rock thoroughly. . . I have done extensive research in the new movement and find it extremely exciting. I feel you definitely captured the essence of what the new theatre is all about. I was most impressed with the involvement and dedication of your company in what they were doing--the "faith" they appeared to have in the production. They beautifully conveyed that "total freedom" that is so important in making this type of theatre work.

I also felt a definite rapport between members of the cast; the ensemble work was good and I believed these people-working together in a joint effort.

The following is a general sampling from the critiques concerning the technical aspects, directing, and staging of the experiment:

The stage pictures were interesting and theatrical. . . The music was very fitting. . .

Clearly, careful planning had gone into the staging and design of the production. The staging area was well used, although the platform at some points in Viet Rock seemed a bit small for the amount of activity staged there. Lighting seemed always to intensify the mood created. The moods of each piece were nicely reinforced by the costuming, especially for The Serpent, and strong

emotional impact was further developed by skillful audio (vocal) devices, both musical and "mechanical."

Your use of staging and lighting although conventional was not limited by conventional techniques. The freedom of movement and use of space you employed only served to increase the effect of your production.

The costumes were interesting. I wished at some time or other they could have "used" them in some way. I liked the strobe and the music. I felt they worked well.

As for specifics: I liked the set and technical effects. The costumes were outstanding. I felt the blocking in The Serpent was beautiful, but it was a little vague and rough at times in Viet Rock.

The staging, the costumes, and the special effects were beautifully done.

The composition in each scene made a strong impression, particularly impressive one being the Garden of Eden scene. Obviously the production had qualities of dance, which unfortunately were not always fully developed. This kind of thing would require greater specialized training for members of the Company, I realize.

The Serpent. . . your direction of it allowed me to relate to it most effectively. The rapid changes of scene, time, and characters were at all times well defined and clear to the audience. The assassination scene was most striking, the ethereal suggestion of action you created was far more effective than the portrayal of that action more fully could have ever been. You established the situation, allowed it to have its full impact, and then moved on before it became redundant or dull. The tempting of Eve was one of the most sensual scenes both physically and audibly. The blocking of that scene was creative, and throughout the length of the scene it was alive and did not become repetitious. The aural aspect of that scene was phenomenal both in its mechanics of performance and the emotion and feeling it achieved.

One idea mentioned frequently within the evaluations

dealt with the relationship between the actor and the audience. The following are abstracts from those comments:

The actors seemed unafraid of the audience and their inter-action was good (I got an apple; wonder what kind of Eve that makes me?).

The production seemed a successful attempt to involve the audience in a series of provocative and moving impressions of man. It was a memorable experience.

To effectively critique a production one must be an outside observer to insure objectivity. This position of removed observer I cannot assume because I was totally emeshed in the production and the literature. Your intention of relating to and involving your audience was completely realized in me, and I am sure it was realized in the other audience members as well.

The 'open theatre' concept of audience relationship to the literature and the production was well illustrated and achieved by your skillful establishment of aesthetic distance. The destruction of this distance, by shattering the fourth wall either by physical movement or by addressing a spoken line through the wall, was very effective. The techniques of direction you employed served to bring your audience closer to the intention of the production and closer to involvement with the meaning itself.

I wished for more audience contact in Viet Rock. I wanted the cast to come into the audience at the end of the play which is suggested in the script. I feel your uninhibited cast could have handled this beautifully, and it would have enhanced the production.

I don't know if it was by choice or not, but, I feel the stage used was a wonderful choice. It brought the audience much closer to the thoughts of the cast.

Viet was quite original in its approach to the audience and its relationship to the individual audience member.

The audience was allowed, sometimes forced, to experience with the cast humor, pain, pathos,

exultation, discomfort, anger, confusion, but little if any boredom. The tempo maintained moved the unusual material at a pace the audience could keep up with, yet did not allow time for simultaneous reflection--that the viewer was left to do on his own time.

Performance skills of the student actors were cited in most of the evaluations. General opinions were as follows:

Sometimes the actors yelled and screamed which bothered me but not often, and I thought the dark haired (black almost) girl was your best voice--she was unafraid, had fine stage presence and good diction. I thought everyone handled his body well, a necessity with this kind of production. . . I loved the "animals" in The Serpent.

Pacing of Viet Rock was excellent; actors moved from character to character smoothly and believably. The kids did beautifully. Buddy Rose's sergeant was marvelous and Bobby Hays was excellent in everything (his talent staggers me). Terry Pierce had depth and maturity (that marvelous voice), Mark Ramirez showed surprising insight and maturity, and John Rainone was excellent (that rubber face). Strong points of The Serpent were the serpent (splendid idea to have three actors--very powerful--they melted into one serpent), Gail Jones' Eve, and Mindy Murphy's begats.

I felt that in their ardor they were unintelligible. There were times I could not understand them, mainly because too many were saying too many different things at the same time. I missed the last line of Viet Rock.

I understood every word in The Serpent but missed many in Viet Rock.

It was not clear always how much of the emotional impact was being experienced by the actors themselves. Some of them tended occasionally to become patient spectators, but in some cases I'm sure that this was quite intention. The impact was, however, much to the credit of the material, and to a lesser degree to the 'selling' ability of some cast members. (There were important exceptions.)

The choice of personnel was an interesting study in differing levels of dramatic accomplishment, and the varying stages of maturity added, I think, to the dimension of the production. Many cast members relaxed beautifully with each other and made character transitions smoothly and convincingly. Others appeared to be more concerned with the "technique" of this approach to theatre, rather than character or "role" depth.

Generally, the acting beautifully conveyed the myriad impressions presented by the material and frequently accomplished this powerfully.

My short but sweet opinions of the cast members:

Bobby Hays--infallible
 Buddy Rose--excellent but difficult to understand
 John Rainone--over-played, at times unbelievable
 Ron Lutz--lacking in involvement as compared to other members
 Mark Ramirez--jejune
 Terry Pierce--very talented
 Mindy Murphy--beautiful voice, beautiful actress
 Gail Jones--excellent
 Susan Manifold--sufficient
 Teresa Shouse--struggling but very promising
 Cindy Byers--very versatile, brilliant.

The final excerpts from the selected responses to the experiment deal with preferences of scripts and general statements of the over all effect of the performance.

The Viet Rock half of the evening's performance was colorful and moved. I must confess I did not care for the script. My main criticism was that it was too full of cliché's and stereotype persons and situations. The actors enhanced it well.

I thought Viet Rock was by far the better play, although I had expected to prefer The Serpent. Viet Rock moved and vibrated; it had songs with ideas.

In all, it was an impressive evening. I'm glad to have been there. Hurrah for you, your cast, and your crew.

You showed good theatrical balance in having Viet Rock follow The Serpent, which was so complex, I did not understand much of it. The theme was overpowered by busy-ness much of the time. But perhaps this is the way of Open Theatre.

I feel I must say this, though it mark me as forever square. I do not feel that copulation is an appropriate activity to be performed/symbolized on stage, particularly by student actors. This, to me, is obscene.

The experimental theatre production of The Serpent: A Ceremony and Viet Rock could be described by the words startling, inventive, and impressive. The combination of the materials was an interesting balance of moods and concepts, leaving an impression of the 'classic' preparing us for the 'contemporary'.

I was impressed with your selection of material, its cutting and arrangement. However, I would encourage you to reverse the order of presentation, closing with The Serpent. I found myself so involved with that magnitude of literature that Viet Rock seemed somewhat of a disclaimer. The mood change was for me a bit abrupt.

I found parts of Viet a bit belaboured. I grew somewhat tired of the establishment of characters merely for their effect, and I wished those segments sacrificed for the futherance of the literature. I must view my opinion of Viet in the shadow of The Serpent by which I was much impressed.

I felt The Serpent was a more polished production than Viet Rock. A smoothness, control, and overall rhythm and unity impressed me with The Serpent but was lacking at times in Viet Rock. Perhaps this is a weakness in the script of Viet Rock.

I can say, I must say, but above all, I want to say: I have never seen a more exciting or more enjoyable production as An Experiment in Open Theatre. Congratulations to the cast and crew and most of all, to you!

Thank you for your production and showing again how exciting and professional high school and/or educational theatre can be. . .

As can be seen from the above comments, the opinions of the experiment's production are varied. However, the general idea implied by the statements was that these audience members (teachers, professors, and students) enjoyed the production and that some even called it good theatre. All of the comments received by the director through written evaluation or spoken response have been accepted in good faith, and they will help in her directing efforts in the future.

After considering the evaluations, the director made some decisions in agreement with the negative comments. At times the actors were unintelligible, but the overlapping of lines within the scripts was often the cause. Primarily due to the script itself, the performance of The Serpent was a more dynamic one than that of Viet Rock. The performance of Viet Rock must rely on effect for presentation rather than portrayal. A few members of the cast members lacked in total ensemble playing. The director feels this was due to immaturity and lack of stage experience.

No evaluation of this experiment would be valid without recording some of the opinions of the actors involved. Although the members of the Company have not met as a group since performance night, several members have written or expressed to the director their personal feelings concerning the two and one-half week adventure into Open Theatre.

Most agree that an account of the experiment's rehearsal procedures leading up to the one-night performance cannot fully recapture the essence of the actual preparation period. Without meaning to sound vague or nostalgic, the majority of the Company agrees that to relate the experience of the experiment would be to relate the experience of life itself.

Yet, upon the request of the director, some Company members have refined their thoughts on the experiment. The following are excerpts of their opinions:

It is really regrettable that we didn't have much time. We needed more time for the equivalent of the "sensitivity sessions." I despise the term and the image it conjures up and would have worked it differently, but I feel something of the sort is definitely needed in this type of theatre. It takes the place of in-depth character development and substitutes a need for 'openness'.

I think one learns much more about himself as an actor in the exercises and improvisations of Open Theatre than in portraying a character. One is merely mimesis; and the other is an unfolding, and with the unfolding comes much growth and maturity, something worth working toward in high school theatre. For example, many times characters are portrayed as so many masks, and we go along with the actor. He is good, perhaps technically brilliant, and we can see him as the character. But on the other hand when an actor experiences something with his role, as a member of an ensemble here, it is very noticeable to an audience. It is seen perhaps in the shining eyes, the relaxed attitude, and visible giving to the audience.

The time limit engendered a sort of unity of purpose and a working together among members of the ensemble, though I feel that, even in the production, there were still several people who were not "with it".

Rehearsals were informal, in a complete creative atmosphere, with everyone giving of themselves. The actors were creating things along with the director.

In The Serpent, I didn't feel like I was performing, I felt like I was telling the audience something out of myself. It wasn't like creating a character and saying his lines. It was like having a personal understanding of what the author meant and communicating it on a personal basis. I didn't feel there was a script at all nor that there was an audience. The 'audience' seemed to be people coming to listen to us, not to watch us. As for Viet Rock, I never understood the play nor ever saw any depth to it. So I was not involved as before because I saw no meaning behind it.

Since this summer's experiences in The Serpent and Viet Rock, I am able now to play a part with more mobility, whether it be Open or Conventional Theatre.

At first I feared the idea of performing two scripts of varying moods in the same evening. The flexibility and control of this performance would be extremely difficult. But, due to the arrangement in performance order-I was able to release in Viet Rock my energy stored up in the concentrated effort of The Serpent.

After experiencing the wonder of ensemble acting this summer, I can now relate to these experiences to assist me in trusting my fellow actors in any stage experience. I no longer am aware of needing a certain 'pat' response from another actor. I am able to work off any response they might give. My development through the exercises and improvisations suggested by Open Theatre techniques, allows my on-stage experience now to be more spontaneous than mechanically planned.

Since it was my first stage experience, in everything I do now I look for it to be like Open Theatre. . .not so much to be like Open Theatre but to have the freedom of Open Theatre.

I found that the collaborative atmosphere which was established resulted in some actors assuming (in their minds) the role of the director. The old adage. . .too many Chiefs and not enough Indians. . .comes to my thoughts. This situation made it difficult for me to work. I missed the director image of the traditional theatre. I would have preferred the director immediately stating and defining the goals of the script and then the

director using the creative abilities of the actors to obtain these goals through performance. I felt that too much time was spent allowing the actors to define the initial meanings for the scripts' performances before the director refined these ideas toward a unified thematic approach.

In conclusion, the director would term the performance of the experiment's scripts a success. Yet a complete evaluation of the experiment by the director would reflect a regret that the rehearsal procedures were not as thorough and complete as they could have been. As mentioned before, the limited time prior to performance date played a dominant role in the rehearsal procedures. The director realizes that this time-factor made it impossible to have a sufficient study of the scripts. She also feels that the limited rehearsal time prevented her from carrying the actors to the highest potential level of performance. Yet the director does not feel a sense of failure in the performances of the scripts, because the audience enjoyed the performances and because the scripts were a challenge to those who were involved in their presentation. Above all, she feels that the production was a success because of the material in performance suggested that high school and early college students can perform Open Theatre.

Many fine things were achieved during the course of the experiment, and many things were learned as a result. The director has never worked with a group so dedicated to the play, to their fellow cast members, or to herself as those students who worked on An Experiment in Open Theatre. The

experiment also benefited the director in regaining some self-confidence in reference to her productive creativity.

The director encourages anyone to attempt work in the realm of Open Theatre. The style is an excellent stimulus to break out of the rut and bad habits that directors often indulge themselves in, mistakingly calling it theatre. Although the director of this experiment has found a limited amount of meritorious Open Theatre scripts, she feels the basic worthiness of this style is found within the designs for the training of the actor. The theatre games, sensitivity exercises, and psychological exploration in improvisations, prominent in the style of Open Theatre, can work as a kind of catharsis for many things that may be troubling an actor. The entire approach of Open Theatre develops the actor's confidence in his ability by enabling him to use every element that has gone into his make-up as a person. Therefore, the director of this experiment would describe the style of Open Theatre as one which strives to envision theatre not as a sophisticated entertainment, nor as an intellectual pursuit, but as an experience of life itself. The director concludes the evaluation of her experiment by recalling a quote by John Wain as mentioned in James Roose-Evans book, Experimental Theatre:

There, at the centre, are the artists who really form the consciousness of their time; they respond deeply, intuitively, to what is happening, what has happened and what will happen, and their response is expressed in metaphor, in image and in fable (1, p. 17).

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APPENDIX A:

Adapted Scripts and Blocking

Blocking Key

Production Cues

◇ Music Cues

△ Sound Cues

○ Lighting Cues

□ Blocking Cues

Stage Directions

X--cross, crosses

U--upstage

D--downstage

C--center

L--stageleft

R--stageright

- ① From the DSC of the audience, a person strikes a triangle; waits 5 counts and strikes it again 30 times with 5 counts in between each strike.
- ① After 2nd ring of triangle, start up on quartz scoop to 3
- ① On the 3rd strike the actors enter. Half from DSR and half from DSL. Each half goes directly to the side of the C plat they enter on and walk the length of it to US. Then, turn in and go up onto the plat. At the head of each of the lines an actor carries an incense burner. When they reach the DS corners of the plat, the burners are put down. Since the number of the Company is uneven, one actor waits at the DS end of the plat until the incense burners are set into place. When the burners are in place, the actor DS steps onto the plat and XUSC on the plat. When the actor reaches this position he joins the other actors in forming a circle on the plat. The Company turns to their left and walks a complete circle clockwise on the plat. After circling one time, they stop and turn in to each other; then walk in C lifting their hands up at the same time. During the course of this, 2 actors get into the middle of this circle: one forms a heron and one a cat, depicting animals of the garden of Eden in a tableau. The other actors back away from the tableau. They make another complete circle. Then, the actors go into the C again and the actors who were animals go back into the circle while 2 more actors form the tableau of the killing of Abel by Cain. Another complete circle is made, the actors go back into C as before with the last 2 actors returning to the circle; two more go down in a tableau of the "begatting." Again the complete circle, to the C, actors back into the circle, and everyone back out as in the beginning. The Company faces each other, they face outward, and then face each other again. Positions are taken for the next scene. Transitions from one scene to the next are as a slow transformation. Each transformation is slightly different, but pre-determined.

THE DOCTOR

②

Doctor

2

Autopsy:

With a single stroke of the cleaver

The corpse is split open.

The fatty tissues

Fall away

In two yellow folds.

In a corpse

The blood is black

And does not flow.

In a living person

The blood is black

And flows

From the liver

To the spine, and from

There to the heart

And the brain.

During a brain operation 3

Pressing at this point

With a knife

Causes live patients

To exclaim at sudden memories.

If we press here

We get fear. 4

In gunshot wounds

Infection ensues

Unless an operation

Is undertaken immediately.

We excise the wound,

And suck out bits of bone

And diffluent brain matter.

If the patient survives

He may live for weeks

Or months

Or years.

He functions barely. 5

He is unconscious.

Or semi-conscious.

We don't know. 6

We clean him,

And feed him,

But there is no measure

To what degree

The mind imagines, receives, or dreams. 3

- ② Bring up Adam and Eve special to 5; front plats to 4
- ② When the procession is nearly over, the doctor detaches himself from it. A victim, a woman, from among the actors is carried over by two actors and placed on a table formed by three actors in SC on plats. The doctor stands behind the table. Other Company members improvise furniture which might be found in a operating room.
- ③ X to R end of table
- ④ The patient, who so far has been lying fairly still, climbs off the table and comes slowly toward the audience DSL in a state of extreme bodily tension, making a soundless appeal.
- ⑤ XLC slightly
- ⑥ A cheering crowd forms in a line USC
- ③ Dim out Adam and Eve special; dim out quartz; turn on strobe; bring up left amber to 3

KENNEDY-KING ASSASSINATION

(scene begins with no dialogue)

7

2

7 Sitting on the floor DSC are 4 actors, 2 men and 2 women. They sit in the car as the central characters in the assassination of Pres. John F. Kennedy. The governor and his wife are in front. The President and his wife are in the back seat exactly as in all the newspaper pictures. They are waving. The crowd, moving from USC to USL behind them, gives the same impression of movement as in a film when the scenery is moved behind what is supposed to be a "moving" car. One figure stands UR: the assassin. Another figure stands with the crowd, but does not move. Again, everyone but the people in the car is facing the audience. The people in the car look at the audience, smile at them as if they were a crowd. The events which are the actual assassination are broken down into a count of 12, as if seen on a slowed-down silent film. Within this count all the things which we are told factually happened, happen:

- 1: All four wave.
- 2: President is shot in the neck.
- 3: Governor is shot in the shoulder.
- 4: President is shot in the head. Governor's wife pulls her husband down and covers him with her body.
- 5: President falls against his wife.
- 6: President's wife begins to register something is wrong. She looks at her husband.
- 7: She puts her hands on his head.
- 8: She lifts her knee to put his head on it.
- 9: She looks into the front seat.
- 10: She begins to realize horror.
- 11: She starts to get up.
- 12: She begins to crawl up and out the back of the open car, and to reach out her hand.

Immediately after that, the numbers are started again. Then the count is made a third time, backward this time. The crowd reactions are also backward, as if a film of these events were being run backward. The blank-faced assassin has simply mimed shooting a rifle at the count of two. He faces the audience, too. The action in the car continues, as if the count from 1 to 12 were going on perpetually. The crowd, aside from the assassin, forms a tight group at the rear of the L side of the stage. They face the audience. After the count is made a third time, backward, the crowd shout begins. Each of four sections of the crowd has been assigned one part. The shout is repeated 4 times, each time through adding one of the four parts.

2

Sound cue for taped recording of 12 count

Crowd Shout

I was not involved.
 I am a small person.
 I hold no opinion.
 I stay alive. [8]

King

Though we stand in life at midnight,
 I have a dream.
 He's allowed me
 To go to the mountaintop,
 And I've seen the promised land.
 I have a dream
 That we are, as always,
 On the threshold of a new dawn,
 And that we shall all see it together. [9]

Crowd Shout

I mind my own affairs.
 I am a little man.
 I lead a private life.
 I stay alive.

I'm no assassin.
 I'm no president.
 I don't know who did the killing.
 I stay alive.

I keep out of big affairs.
 I am not a violent man.
 I am very sorry, still
 I stay alive.

President's Wife

[10]

I've got his brains in my--

Crowd And Assassin

[11]

I was not involved.
 I am a small person.
 I hold no opinions.
 I stay alive.

I mind my own affairs.
 I am a little man.

- [8] Everyone on stage freezes, and one figure at the back quietly speaks words like the actual ones of Dr. Martin Luther King:
- [9] Crowd continues its shout, building up the other stanzas as it did the previous one. The characters in the car continue their slow-motion actions.
- [10] At times audience is able to make out words of the President's wife as she speaks on the 12 count.
- [11] Assassin facing audience, goes through silently the agonies of having been himself shot, speaks with the crowd.

I lead a private life.
I stay alive.

I'm no assassin.
I'm no president.
I don't know who did the killing.
I stay alive.

I keep out of big affairs.
I am not a violent man.
I am very sorry, still
I stay alive. 12

12 Everyone freezes for 5 counts. Then, everyone's breath comes short, as if in surprise. The three Women detach themselves from the rest of the group and in short spurts of movement and speech XDSR and sit on floor facing audience.

THE GARDEN

④

First Woman Of The Chorus

I no longer live in the beginning. 13

Second Woman Of The Chorus

I've lost the beginning.

Third Woman Of The Chorus

I'm in the middle,
Knowing.

Third And Second Women Of The Chorus

Neither the end
Nor the beginning.

First Woman

I'm in the middle.

Second Woman

Coming from the beginning. 14

Third And Second Women

And going toward the end. ⑤

④ Slow dim up on Adam and Eve special; plat blue up as Women X plat

⑬ Other actors form creatures in the garden of Eden. The serpent is formed by three (male) actors all writhing together in a group, their arms, legs, hands, tongues, all moving. The serpent is SC on plats. The Women have repeated their "in the beginning" lines 3 times. The Women speak these lines as a secret to the audience.

⑭ Two human creatures also become discernible. Eve DSL corner of plats on floor level. Adam falls asleep DSR corner of plats on floor level.

⑤ Dim up all plat lights to 7, except red scoop

EVE AND THE SERPENT

Serpent 1: 15 Is it true?

Serpent 2: Is it true

Serpent 3: That you and he,

Serpent 1 and 3: May do anything?

Serpent 2: Anything in the garden you want to do?

Serpent 1: Is it true?

Eve: We may do anything
Except one thing.

First Woman Of The Chorus: 16
We may do anything
Except one thing.

Serpent 2: What one thing?

Eve: We are not allowed to eat from the tree.

First Woman: We are not allowed
To eat from the tree.

Serpent 3: Not allowed to eat?

Eve: We may not even touch it. 17

Woman: We may not even touch it.

Serpent 1: Not even touch?

Serpent 2 and 3: Not touch?

Serpent 3: Why not even touch?

Eve: Adam said I would die.

15 Serpent speaks and hisses to Eve with all his three mouths. Eve is almost in a state of tremor at being alive. The serpent is seducing her with his even greater aliveness, as well as with the intellectual argument. As Eve comes closer to being in the state the serpent's is in, she begins to imitate the serpent's movements, and finally seduces him, too. The serpent is not only the serpent, he is also the tree, and he holds the apple.

16 In the dialogue between Eve and the serpent the first of the chorus women echoes Eve's lines, but with the emphasis placed on different words. The three Women look at the audience as if it were the serpent in front of them.

17 XU onto plats; stand L of serpent

Woman: Adam said I would die.

Serpent 3: If you--

Serpent 2: If you touch--

Serpent 2 and 1: If you touch the tree--

Serpent 1: Adam said

Serpent 2: If you touch the tree

Serpent 2 and 3: If you even touch the tree
You will die--

Serpent 1: But-- [18]

Serpent 2: But--

Serpent 3: But-- [19]

Serpent 1: Have you died?

Serpent 3: Have you died?

Eve: I don't know.

Woman: I don't know. [20]

Serpent 2: You touched the tree.

Serpent 2 and 3: And you haven't died.

Serpent 1: You haven't died.

Eve: But Adam said--

Woman: But Adam said--

Serpent 1: Oh, Adam said

Serpent 2: Adam said, Adam said. . .

Serpent 1 and 2: Listen.

18 Serpent gently surrounding her until she has touched him
without her realizing it

19 Eve realizes her back is against the tree.

20 Eve X slightly R of serpent

Serpent 2 and 3: Answer me this.

Serpent 1: This.

Serpent 3: Could it hurt more
To eat than to touch?

Eve: It is forbidden. 21

Woman: It is forbidden

Serpent 2: Who has forbidden it?

Serpent 1: Who?

Eve: God.

Woman: God.

Serpent 3: And why?

Serpent 1: Why has he forbidden it?

Serpent 2: Why?

Serpent 3: Why does he set limits

Serpent 2 and 3: Against you and Adam?

Serpent 1: Think.

Serpent 2: Is the fruit God's property?

Serpent 3: Is it?

Serpent 1: He says Adam and Eve may not eat.
But are Adam and Eve
Guests in this garden?

Serpent 2: Are they guests?

Serpent 1: Don't they live here?

Serpent 3: May they not eat where they want?

21 Turning to serpent

Eve: 22 I don't know.

Woman: I don't know.

Serpent 1: Also, also haven't you

Serpent 1 and 3: Haven't you noticed

Serpent 3: That the younger always have rule
Over the elder creation?

Serpent 2: Haven't you noticed,
And aren't you afraid?

Serpent 1: Aren't you afraid
And hadn't you better hurry

Serpent 1 and 2: And eat the fruit now
Before the next comes to rule
Over you?

Eve: I'm not afraid.

Woman: I'm not afraid.

Serpent 1: 23 She's not afraid.

Serpent 2: Why should she be?

Serpent 3: How could she be?

Serpent 2: She couldn't be,
She doesn't know.

Serpent 1: Doesn't know what?

Serpent 3: Doesn't know she exists.

Serpent 1: Why doesn't she know?

Serpent 3: Because she hasn't eaten.

Serpent 2: If she'd eaten, she'd know.

Serpent 1: Know what?

Serpent 3: What worlds she would know
If she ate.

22 XR pass serpent

23 Talking to itself

Serpent 2: What worlds?

Serpent 1: If she ate she would know

Serpent 1 and 2: And if she knew

Serpent 1 and 2 and 3: She could--

Eve: What? 24

Woman: What?

Serpent 3: You don't know

Serpent 2: Because you haven't eaten.

Eve: Do you know?

Woman: Do you know?

Serpent 2: I don't know.

Serpent 3: But I can imagine.

Serpent 2: Imagine.

Serpent 3: Imagine.

Eve: But, is what you can imagine
What will be? 25

Woman: But is what you can imagine
What will be?

Serpent 1 and 2: How can you know
Until you eat? 26

Serpent 2: How can I know until you eat?

Serpent 1: This garden

Serpent 2: All these animals and these plants

24 Turns toward serpent sharply

25 X to serpent

26 Tempting Eve with movement of apple

Serpent 2 and 3: Were once only imagined.

Eve: Shall I risk losing all these?

Woman: Shall I risk losing all these?

Serpent 1: It may be

Serpent 2: It may be that no garden

Serpent 3: Is better than this one.

Serpent 1: This garden.

Serpent 3: it may be.

Serpent 2: But you won't know,

Serpent 1: You can't know
Until you eat.

Eve: If i eat
And if I die
Will you die too? 27

Woman: If i eat
And if I die
Will you die too?

Serpent 1: If you die
I will die too. 6

Eve: Why do you want me to eat? 28

Woman: Why do you want me to eat?

Serpent 2: Because I want

Serpent 3: I want to

Serpent 1: I want to know.

27 X slightly away from serpent SL on plat; standing 1/4 L

6 Dim up slowly on red scoop

28 Turns towards serpent

Eve: Know what?

Woman: Know what?

Serpent 2: Know what you will know.

Serpent 1: Know what will happen.

Eve: I might.
I might do it.
I might do it if God didn't know.

Woman: I might.
I might do it.
I might do it if God didn't know.

Serpent 3: You might

Serpent 1: Might do it if God didn't know?

Serpent 2: But you want to.

Serpent 1: And he knows you want to.

Serpent 3: Is a crime

Serpent 1: Only a crime

Serpent 3: When you're caught?

Eve: Shall I do what I want to then? 29

Woman: Shall I do what I want to then?

Serpent 1 and 2 and 3: Yes!

Eve: Even if what I want is to listen
To God and not to you?

Woman: Even if what I want is to listen
To God and not to you?

29 XC closer to serpent

Serpent 1: Yes.

Serpent 2: If you want.

Serpent 3 and 1: If you want.

Serpent 2: Yes.

Eve: Then I will eat. 30

Woman: Then I will eat.

Eve: Because I want to. 31

Woman: Because I want to.

30 Grabs apple from serpent

31 She bites into the apple; XDL off plats

EATING THE APPLE.

First Woman Of The Chorus

32

And Eve looked
At the creatures in the garden,
And at the ground
And at the wind and the water,
And she said: I am not the same as these.
And she began to examine
Her skin and her eyes
And her ears and her nose and her mouth.
And she began to examine her own mind.
And Eve went to Adam. 33

To persuade him to eat.

But Adam said:

"You have eaten of that which was forbidden, and you shall die.
Do you want me to eat and die too?" 34

But Adam ate. 35

And Adam looked
At the creatures in the garden,
And at the ground
And at the wind and the water,
And he said: I am not the same as these.
And he began to examine
His skin and his eyes
And his ears and his nose and his mouth.
And he began to examine his own mind.
And he could neither spit out the fruit
Nor could he swallow it. 36

- 32 After a couple of frantic bites, there is a pause as Eve begins to savor the experience. The first Woman of the chorus, who echoed Eve's words to the serpent, now describes Eve's experiences.
- 33 Eve XR to Adam
- 34 Adam, at first, refuses but then is caught up in her frenzy and he eats too. After his first bite nothing seems to happen. Adam takes a second bite.
- 35 Eve XSL to observe Adam in ecstasy.
- 36 All the actors, in a kind of ecstas,, form individual serpents, moving in the same manner as we saw the serpent move. The serpent is still a display of the tree of life. It is seductive and inviting. Then the serpent separates. Apples are found around the acting area by the Company. The actors carry the apples out to the audience to share their pleasure with the audience. Adam begins to cough a little. It is clear that he can indeed neither swallow the fruit nor spit it out. An actor who has previously been a serpent now becomes God with other actors grouped around him. He stands SC on plats with others lying on the floor beside him. The three Women XUS. Although they are not speaking in the scene to begin, they are still very much a part of it. Whenever God will speak, all the actors on stage will whisper his words too.

THE CURSES

⑦

God

Where are you? [37]
 Where are you?
 Why do you not answer me?

Adam

I hear your voice in the garden
 And I am afraid. [38]

God

Before
 When you heard my voice
 You were not afraid,
 Yet, now you are afraid. [39]

Adam

I am afraid
 Because I am naked
 And I have hidden myself. [40]

God

Who told you
 You were naked?
 Have you eaten of the tree
 From which
 I commanded you not to eat?

Adam

Lord, so long as I was alone [41]
 I did not fall into sin.
 But as soon as this woman came
 She tempted me.

God

Woman, [42] have you eaten of the tree
 Whereof I commanded you not to eat?

- ⑦ Start dim down on all lights; bring red scoop down slower
- 37 Adam tries to hide DSR; fruit remains stuck in his throat
- 38 Leans L from floor position with hand extended to God
- 39 Leaning R with hand extended down to Adam
- 40 Turns away from God toward SR
- 41 Raising slightly from floor
- 42 God now turns to Eve and Adam falls to the floor

Eve

It was the serpent, Lord.
He tempted me, and I ate. 43

God (Actor #6)

44

Accursed!
Because you have eaten
Of the tree of which I commanded you,
Saying: You shall not eat of it,
Cursed is the earth for your sake.

God (Actor #4)

You shall use your mind
Not to understand but to doubt.
And even if you understand,
Still shall you doubt.

God (Actor #8)

Accursed!
Now shall come a separation
Between the dreams inside your head
And those things which you believe
To be outside your head
And the two shall war within you.

God (Actor #11)

In the day shall you endure
The same longing as in the night,
And in the night shall you endure
The same longing as in the day.
Henceforth shall you thirst after me. 8

God (Actor #7)

And your children shall live in fear of me.
And your children shall live in fear of you,
And your children shall live in fear of each other.

43 Leaning R with hands extended to God

44 From now on the voice of God is heard similarly through the different actors on the stage. All, except the four women of the chorus. As the curses continue, there is a shorter space of time between the, and greater agitation in the garden. And as the curses are spoken each by one actor, the other actors simultaneously whisper them to the audience. As each actor speaks he pulls himself up toward the actor who has been the main voice of God.

8 Start replacing red with blue

God (Actor #10).

Accursed, you shall glimpse Eden
 All the days of your life.
 But you shall not come again.
 And if you should come,
 You would not know it.

God (Actor #8)

And in the end
 The earth shall wax old like a garment
 And be cast off be me.

God (Actor #6)

For that you were not able to observe the command
 Laid upon you, for more than one hour,
 Accursed be your days.
 Henceforth shall you thirst after me.

45

And in the day
 Shall you endure the same longing
 As in the night.

Henceforth shall you thirst after me.

And in the night
 Shall you endure the same longing
 As in the day.

Henceforth shall you thirst after me.

And now shall come a separation.

Accursed.

Between the dreams inside your head.

Accursed.

And those things which you believe to be outside your head

And the two shall war within you.

And your children shall live in fear of me.

And in the end the earth shall wax old like a garment

45 With the volume increasing, the curses begin to overlap. They are repeated and fragmented, spoken and whispered louder by an increasing number of actors. It becomes increasingly impossible to distinguish whole phrases. All the voices build into a frenzy and a din of sound. The actors begin to move individually about the acting area as the curses increase. Some move close toward the audience.

And be cast off by me.

And your children shall live in fear of you.

You shall not come again to Eden.

And you children shall live in fear of each other.

And if you should come, you would not know it.

Accursed, you shall be made to think.

Accursed, you shall be alone.

And even when you understand,
Still shall you doubt.

Accursed. 46

Accursed.

Accursed. 47

46 All actors are US facing audience. The three Women are USC on C plats.

47 Suddenly, there is silence. All the actors remain frozen five seconds. Then the next scene begins.

STATEMENTS I

First Woman Of The Chorus

In the beginning anything is possible. (9) 48

Second Woman Of The Chorus

I've lost the beginning.

Third Woman Of The Chorus

I'm in the middle.

Second And Third Women Of The Chorus

Knowing neither the end nor the beginning.

First Woman

One lemming. 49

Second Woman

One lemming.

Third Woman

One lemming.

First Woman

I try sometimes to imagine what it's like to be somebody else.
But it's always me pretending.
It has to be me. 50
Who else is there?

Second Woman

I hugged my child
And sent him off to school
With his lunch in a paper bag,
And I wished he would never come home.

⑨ Continue replacement of reds for blues

48 As Women speak, other actors slowly sit on benches and stools on US plats. The women kneel. First woman is up on her knees. The other two are down on their knees in 1/4 positions toward C.

49 When not speaking, each woman continues to say softly "one lemming" as an accompaniment to what the others are saying.

50 Sits down on knees

Third Woman

I'm concerned
Because what you reject
Can still run your life.

Second Woman

I passed my friend on the street. 51

Third Woman

I passed quite near. 52

Second Woman

I don't think she saw me.
If she did, I don't think

Third Woman

She saw me see her.

Second Woman

I think she thought

Third Woman

If she saw me

Second Woman

That I didn't see her.

Third Woman

53

If God exists
It is through me.
And He will protect me
Because He owes His Existence to me.

51 Sits up on knees

52 Sits up on knees

53 Stands XDL on plat

Second Woman

54

Sometimes I feel there's nothing to do
But help other people.
But as soon as I join a committee or a party
I know that has nothing to do with it at all.

Third Woman

Whatever I know 55

Second Woman

I know it without words. 56

Third Woman

I am here as a witness.

Second Woman

To what?

Third Woman

I don't know.
Sometimes people nod at you,
And smile,
And you know they haven't heard.

First Woman

On a certain day 10 57

Second Woman

Of a certain year

Third Woman

One lemming

54 Stands XDRC on plat

55 Turn in SR 1/4

56 Turn in SL 1/4

10 Blue wash with Adam and Eve special dim up as Women
X plat and sit DS

57 Stands XDS on plat

Second And Third Woman

Starts to run

First Woman

Another lemming, seeing the first,

Second Woman

Drops everything, 58

Third Woman

And starts to run too.

Second and Third Woman

Little by little 59

First Woman

All the lemmings

Second Woman

From all over the country

Third Woman

Run together

Second Woman

For tens

First Woman

And hundreds of miles

Second Woman

Until,

58 Joins first Woman in XDS on plat

59 Third Woman joins XDS on plat

Third Woman

Exhausted,

First Woman

They reach the cliff 60

Second Woman

And throw themselves 61

Third Woman

Into the sea. 11 62

- 60 Three Women stop at edge of plat
- 61 Steps off plat and sits SR on floor
- 11 Dim up amber on front plat and side plat
- 62 Steps off plat and sits SL on floor

CAIN AND ABEL

63

Second Woman

And when they were cast out
 Eve conceived
 And bore Cain, 64
 And she said:

First Woman

"Lo, I have gotten
 A man from the Lord."

Second Woman

And Eve bor Abel. 65
 And again she said:

First Woman

"Lo, I have gotten
 A man from the Lord."

Second Woman

Then Eve had a dream,
 And she ran and told it to Adam.
 And Eve said:
 "Lo, I saw Adam's blood flow from Cain's mouth."
 And wishing to divert any evil that might come,
 Adam separated Cain from Abel.
 And Cain became a tiller of the ground,
 And Abel a keeper of sheep.
 And in time Cain offered unto the Lord 66
 A sacrifice of first fruits,
 While his brother Abel offered a firstborn lamb.
 And the Lord had love for Abel and for his offering.
 But for Cain and for his offering
 The Lord had no respect.
 And Cain said:

Third Woman

"Why did He accept your offering
 And not mine?"

63 First Woman sits SC on edge of plat. The three Women repeat the last three lines of the last scene one more time with a slow repeat and fade-out of the last line. The next scene begins to slowly unfold.

64 Actor to portray Cain XL onto C plats and begins to chop wood

65 Actor to portray Abel XR onto C plats and begins to tend sheep.

66 During the recital of this scene the actors playing Cain and Abel act out what is being said.

Second Woman

And Cain's face grew dark,
 And his words were not pleasing to the Lord,
 And Cain said:

Third Woman

"There is no law and there is no judge.
 Else
 Why did He not accept my offering,
 Yet He accepted yours?"

Second Woman

And it occurred to Cain (12)
 To kill his brother.
 But it did not occur to Cain
 That killing his brother
 Would cause his brother's death. (13)
 For Cain did not know how to kill
 And he struck at his brother.
 And broke each of his bones in turn.
 And this was the first murder.
 And Cain said:
 "If I were to spill your blood on the ground
 As you do the sheep's,
 Who is there to demand it of me?"
 And Abel said:
 "The Lord will demand it. The Lord will judge."
 And Cain said:
 "There is no judge. There is no law."

Third Woman

"Else
 Why did He accept your offering
 And not accept mine?"

Second Woman

"Why yours?
 Why not mine?"
 And this was the first murder.
 For it occurred to Cain
 To kill his brother.
 But it did not occur to Cain
 That killing his brother
 Would cause his brother's death. [67] (14)

⑫ Begin dim up on red scoop, slowly

⑬ Stop dim up on red scoop

67 Entire company begins to moan the death with soft vocal sound. Abel, as a ghost, now crawls on his knees to DSR off plat. He confronts the audience. The actor playing Abel is experiencing extreme tension throughout his body; he envisions in his mind's eye what has just happened to him. Cain, still watching the place where he killed Abel begins to feel the anguish of the murder. He XDSL

⑭ Dim out all ambers, pinks, and non-plat blues and whites

STATEMENTS II

①5

First Woman Of The Chorus

In the beginning [68]
 Anything is possible.
 From the center
 I can choose to go anywhere.

Second Woman Of The Chorus

But now the point
 Toward which I have chosen to go
 As a line drawn
 Between itself
 And the beginning.

First And Second Women Of The Chorus

I no longer know the beginning.
 I am in the middle.
 On a line
 Between the beginning
 And a point toward which I chose to go.

Third Woman Of The Chorus

I have fewer choices now.
 Because when I change my direction
 The change can only start
 From a line already drawn. [69]

First Woman

Open. [70]
 Close.
 Open.
 Close.
 No effort
 Makes these two movements
 One.

Second Woman

My husband is in that coffin.
 In the day he goes to work.

15 Start faster dim out of red scoop; stop all blues and whites on 5; kill all ambers and pinks

68 The two actors who played Cain and Abel slowly transform into an experiencing of a "Blind Men's Hell". The other actors come DS gradually on either side of the C plats and begin to go through a "Blind Men's Hell". They are like people who have lived too long. None of those who are walking may stop or fall--if they do, they must immediately get up and go on. Those on the floor grope upward, grabbing at parts of the moving people. This continues during the Statements II.

69 Now the three Women smile. They keep smiling unless they are speaking. They sway slightly from side to side.

70 Opens and closes one fist

In the evening we discuss household matters,
 And at night
 He climbs back into the coffin.

Third Woman

Even if you sit and do nothing,
 Even so,
 Your back is strapped to a wheel,
 And the wheel turns.

Second Woman

71

It's my husband.
He keeps me from it.
 It's his fault.
He keeps me down, holds me at his level.
 I could be happy
 If it weren't for him.

Third Woman

The doctors lie.
 My mother died screaming with pain.
 Did you know you could go into eternity
 Screaming with pain?

First Woman

Open.
 Close.
 Separate movements.
 Stretched-out fingers.
 Nails into skin.
 One to open.
 One to close.
 Separate
 Motions.
 No matter how I try,
 These movements
 Are not one.
 There is a stop between open
 And close, and between close
 And open.
 No effort
 Makes these two movements
 One.

71 Other Women speak and emphasize the words "he" "his" and
"him"

Close.
Open.
Close.

Second Woman

You can see them having lunch, [72]

First Woman

Their faces pale, [73]

Third Woman

Laughing.
They are corpses laughing. [74]

First And Third Women

The men have killed each other.

Second Woman

The king is dead.

Third Woman

He was shot in the head.

First Woman

By an unknown assassin. [75]

Second Woman

The men are dead.

Third Woman

And no man can say
Of work or land:
"This is mine."

72 Stands XUS around R side of C plats

73 Stands

74 Stands XUS around L side of C plats

75 All three Women stop

First And Second Women

The men are dead.

Second Woman

We mourn them.

First And Second Women

We are dead.

Second Woman

We mourn ourselves.

Third Woman

So Man created God. 76
 What for?
 To set limits on himself.

Second Woman

Suddenly-- 77
 This moment.
 Here, now.
 I am here,
 And you.
 In this place, now
 We are together.

First Woman

At the very end. 78
 Even after the end,
 Even when the body is on its own,
 The human being can make such a variety
 Of sounds that it's amazing.
 A field of dead men is loud.
 Teeth clack, bones crack,
 Limbs twist and drop,
 And the last sound of all
 Is a trumpet of escaping wind. 79 16

76 Turns faces DSC

77 Turns faces DSC

78 Begins XRC on C plats

79 Scene dissolves with actors vocally making sound of last breath coming out of the body. The first and third Woman join other members of Company in this sound and fall to floor USR and USL respectively. The second Women stands USC on plats.

16 Blue and white dominance; all blues and white on 5

BEGATTING

Second Woman

And Adam knew Eve and Eve knew Adam [80]
 And this was the first time.
 And Adam lived a hundred and thirty years and he begat a son
 In his own likeness
 And called his name Seth. [81]
 And Seth lived a hundred and five years and he begat Enos.
 And Enos lived ninety years and he begat Cainan.
 And Cainan lived seventy years and begat Mahalaleel.
 And Mahalaleel lived sixty and five years, and he begat Jared.
 And Jared lived a hundred and sixty and two years, and he
 begat Enoch.
 And Enoch lived sixty and five years and he begat Methuselah.
 And Methuselah lived a hundred and eighty and seven years,
 and he begat Lamech.
 And Lamech lived a hundred and eighty and two years and he
 begat a son, and called his name Noah.
 And Noah was five hundred years old, and Noah begat Shem and
 Ham and Japheth.
 And these are the sons of Noah, Shem, Ham, and Japheth. (17)
 The sons of Japheth were Gomer and Magog and Madai and Javan
 and Tubal and Meshech and Tiras.
 And the sons of Ham were Cush and Mizraim and Phut and
 Canaan.
 And unto Shem were born Elam and Ashur and Arphaxad and Lud
 and Aram.
 And Arphaxad begat Salah, and Salah begat Eber.
 And unto Eber were born two sons, and one was called Peleg,
 and his brother's name was Joktan.
 And Joktan begat Almodad and Shelaph and Hazarmaveth and
 Jerah.
 And Hadoram and Uzel and Diklah.
 And Obal and Abimael and Sheba.
 And Ophir and Havilah and Jobab.
 All these were the sons of Joktan.
 And Eber lived after he begat Peleg four hundred and thirty
 years, and he begat sons and daughters.
 And Peleg lived thirty years and he begat Reu.
 And Reu lived thirty and two years, and he begat Serug.
 And Reu lived after he begat Serug two hundred and seven
 years, and he begat sons and daughters.
 And Serug lived thirty years and he begat Nahor.
 And Nahor lived twenty and nine years, and he begat Terah.
 And Terah lived seventy years, and he begat Abram and Nahor
 and Haran.
 And these are the generations of Terah.
 Terah begat Issac, and Isaac begat Jacob and Jacob begat
 Judah and his brethren.
 And Judah begat Phares and Zarah, of Tamar.
 And Jacob begat Joseph. [82] (18)

- 80 Steps onto C plats XSC of plats
- 81 Other actors lying about floor gradually experience an awareness of life. Then couples meet, embrace, and through stylized stage movement demonstrate the "begats". The women give birth. Their sons are played by the actors who played their lovers. After they begat, they begin a cycle: Mother and child, lovers, adults, old people, etc.
- 17 Start dim out of blues and whites; turn on black light
- 82 The actors are each overtaken by a slow kind of dying, not so much a physical one as a kind of "emptying out," a living death, which soon slows to a complete stop. The actors are positioned around the entire edge of the acting area, the second Woman slowly kneels SC on the plats. Then, as themselves, the Company stands and leaves the theatre, walking out DSR and DSL through the audience.
- 18 Complete dim out; black light reveals star on scrim material on poles US. After a pause, dim up House and cut black light.

Viet Rock

①

②

③

Male Singer:

① Do the Viet Rock,
 Now watch that Viet roll.
 Do the Viet Rock,
 Now watch that Viet roll.
 Do the Viet Rock,
 Now watch that Viet roll.
 Do the Viet Rock,
 Now watch that Viet roll.
 That's the way now,
 All the way with the Viet Rock.
 Rock and roll, rock and roll,
 Rock and roll, rock and roll,
 Rock and roll, rock and roll,
 Rock and roll...
 Do the Viet Rock.

Far across the Southern Sea ②
 The Viets rock and roll.
 Here every morning you can see
 The Viets rock and roll.
 Yeah, that's the way now
 All the way now,
 Rock and roll now.

When the napalm bursts
 The Viets Rock.
 At the sound of jets now
 The Viets rock and roll.
 When the tracers flash
 The Viets roll.
 Rock and roll, rock and roll, rock and roll.
 How the sweet little Viets
 Love to do our rock and roll.
 Rock and roll.

Do the Viet Rock,
 Now watch that Viet roll.
 Do the Viet Rock,
 Now watch that Viet roll.
 That's the way now,
 All the way with the Viet Rock.
 Rock and roll, rock and roll,
 Rock and roll, rock and roll,
 Rock and roll, rock and roll,
 Rock and roll...
 Do the Viet Rock. ③

- ① House dims out, up on scrim reds and blues to 5, full xmass lights
- ② Up on quartz as Singer begins
- ◇ 1 Organ and guitar intro to "Viet Rock"
- 1 XSC from UL singing

□ 2 Actors enter dancing from different parts of the theatre

□ 3 At end of song, actors pick up lines from various areas of the acting area

③

Actor # 6: Things could be different.

Actor # 4: Nobody wins.

Actor # 8: We are teams of losers.

Actor # 1: Whatever doesn't kill you makes you stronger.

Actor # 5: Or isn't life the dream of those who are dying?

Actor # 11: It's only by virtue of our eyes that there are stars.

Actor # 2: I've been a long time a-comin' and I'll be a long time gone.

Actor # 9: Let us persevere in what we have resolved before we forget.

Actor # 10: Look out for number one.

Actor # 3: What you don't know can kill you.

Sergeant: [4] Fall in! Ten-hut! [5] Now listen, you mens, and listen good. The army is going to train you mens to become ultimate weaoons. Is that clear? [6] Is that clear?

[7] Answer me like you got a pair!

GI's: [8] Yes, Sergeant! [9]

Sergeant: [10] Left face. Right face. About face. Right face!

[11] Left face, right face. About face. Right face. [12]

About face. All right girlies, you're in the army now. Sound off!

GI's: [13] One two.

Sergeant: Sound off!

GI's: Three, four.

Sergeant: Cadence count.

GI's: [14] One two three four, one-two, three-four.

Sergeant: Very good girlies. One day you'll become ladies. O.K., girlies, we're going to do some push-ups. At ease. Fall into place. [15] One. Two. Three. Four. Five. You know that all young men have to face a time in life when

③ Dim up full all stage lights; start up on scrim to full by
"Fall in!"

- ④ X around C plats to DSC
- ⑤ Actors get into two awkward lines SC on plats
- ⑥ Actors nod
- ⑦ Actors nod again; Serg gets angry
- ⑧ Actors scream
- ⑨ Serg shows satisfaction
- ⑩ Pacing L and R on DSC floor level
- ⑪ As mistakes are made, Serg corrects them with tense enjoyment
- ⑫ Serg stops DSC
- ⑬ Actors march in place
- ⑭ Girls march US to benches and stools on US plats. Actors will come here when they are not an essential part of the action
- ⑮ Men fall down in push-up positions; Serg XSC on plats

they have to make their own decisions. When they have to put Momma's voice aside and when they have to face up. Well, that time came to me, that time that all young men must face up to.

GI Two: [16] This is the time that I call the breaking point.

Sergeant: [17] This is the time when the young man puts away childish things, like childhood and Momma's voice so that he can step out into the world a man. [18]

GI One: [19] I chose to make my own foot felt by walking through the door of the induction center.

GI Four: [20] That's what I call marking my breaking point.

GI Three: [21] I didn't have to get anybody's O.K., no names signed beside my one.

GI Four: It was my thing to do. [22]

GI One: [23] So I put my foot down on the threshold to manhood and put away my childhood.

GI Two: And now as I go through life, I . . . [24]

GI One: . . . Pray to my sergeant that I may be a man to man.

GI Four: I pray to my sergeant that I may be a man to sergeant.

GI Three: I pray to my sergeant that I may be a man to country.

GI Two: I pray to my sergeant that I may be a man to Mother.

GI Four: I pray to my sergeant that I may be a man to Dog.

GI's: I pray to my sergeant that I may be a man to God.

Sergeant: All right, ladies [25] Fall in! [26] Ten-hut! [27]
You're in the army now,
You're not atop a cow . . . [28]

GI's: You'll never get rich
By digging a ditch
You're in the army now!

Sergeant: Sound off!

GI's: One two.

- 16 In push-up position DSR
 - 17 X to GI Two DSR
 - 18 Freeze in final gesture
 - 19 In push-up position USRC
 - 20 Nose to ground in DSL
 - 21 In push-up position USLC
 - 22 Pushing up
 - 23 Holding self up in push-up position
 - 24 Men in push-up position until time for their line, then they come up on their knees with hands in praying gesture
-
- 25 XDSC on floor level
 - 26 GI's fall in SC on plats
 - 27 Singing
 - 28 The women X from benches to US area on plat to form a protest line behind GI's; women kneel with arms locked together

Sergeant: Sound off.

GI's: Three four.

Sergeant: Cadence count.

GI's: One two three four, one-two, three-four!

Sergeant: Ten-hut! About face! [29] Forward march!

GI One: Hi, darlin! [30] You come to see me off? [31]

Sergeant: [32] That's a protester, you dogbody, you meat-headed lassie!

GI One: She ain't mine? Sergeant!

Sergeant: [33] Straighten up and shut up, girlie!

Head Protester: [34] Sir, [35] I hereby inform you that you are hereby under citizen's arrest by a citizen of these United States. [36] You are charged, sir, with genocide, criminal conspiracy, and carrying on a full-scale war under the guise of an "expeditionary force."

Sergeant: Take that pink mitt off this Government property.

Protester: [37] If you will come quietly, sir, I can guarantee you the same fair trial that was conducted in Nuremberg and Israel.

Sergeant: [38] You are bruising \$250,000 worth of Government training and experience.

Protester: [39] Listen, Dog Tag number 1077866, I have arrested you in the name of morality, Christianity, and sanity!

Head Protester: [40] Citizen's arrest . . . !

All Protesters: Stop the war in Vietnam. Make love, not war. BRING OUR BOYS HOME. Stop the war in Vietnam. Make love, not war. Bring our boys home. Stop the war in Vietnam. Make love, not war. Bring our boys home . . .

Sergeant: [41] You aren't worth me stomping my boot on. The army is the instrument of the will of the people. That's "consensus" to you, mushheads. [42] Go back to U.S. History 101. Have you forgotten the Indian Wars already? What country are you really from?

- 29 Men make an about-face and march into protest line
- 30 Grabs at a girl
- 31 Tries to kiss girl
- 32 Serg pulls him off and throws him SR

- 33 Serg slaps GI One
- 34 Raises from kneeling position to speak
- 35 Serg XSC on plat to Protester
- 36 Uses finger in his chest to emphasize points

- 37 Taking Serg's arm
- 38 Pulls away from Protester
- 39 Hands on hips looking down, nose to nose, at Serg
- 40 Protesters line up again on knees with arms locked
in strength

- 41 KUSC on plats to face Protesters
- 42 XDR corner of plats

- 43 X to individual GIs and kneel

GI's: [44] We didn't start it!

Protesters: Innocent people on all sides are being maimed and murdered.

GI's: Sorry about that!

Protesters: Join us and stay home.

GI's: We'd like to stay home, but we must serve.

Protesters: Innocent people are being burned.

GI's: Gee, we really are sorry about that!

Protesters: Is that your final answer?

GI's: We have a job to do. There can be no questions.

Sergeant: [45] Why are you standing there with your faces hanging out, ladies? Police the area! On the double [46] Fall in! Ten-hut! [47]

GI One: [48] What a pity it is that we have what you can apply to some guys the implication "draft dodger."

GI Two: [49] Some of these dodgers even burn their bodies and cards of the draft.

GI Three: [50] I believe some of these activities are called "protest moves."

GI Four: [51] Now I ask you, how could our forefathers who bled all over this ground that I'm standing on here, how could they not roll around in the hallowed ground of their graves?

GI Two: I ask you?

GI Four: These here are immature actions of these so-called American youth.

GI One: If our forefathers heard about this, they'd grab up their rusty muskets and rise up from their graves and shoot down the whole bunch of these here so-called American youths who are protesting our so-called Vietnam war.

GI Three: These aren't so-called youths. These are sneaking subversive commies, that's what they are.

GI Four: I suggest to these so-called guys they should take some time off from their burning and do a little deep study

44 Each response to the Protesters is shouted as if answering a superior officer

45 Looking over scene

46 GIs brutally drag women to US plats and throw them down

47 GIs form ultra-erect straight line. Two SRC and two SLC on floor level. Serg DSC on plat with back to audience

48 Speaking at ease

49 Speaking at ease

50 Speaking at ease

51 Speaking at ease

of this here problem like I've paid attention to it.

GI One: If they won't I suggest we put 'em on a fast boat to Commie China.

GI Two: I'll pay half the fare myself.

GI One: Just because you don't . . .

GI Three: . . . Agree with your country . . .

GI Four: . . . Doesn't mean you shouldn't . . .

GI One: . . . Do what they tell you to.

All: [52] And that's all we have to say to these so-called youths.

Sergeant: [53] These punks, these commies, these bleeding hearts. These guys who claim to be pacifists--these--they are consumed by war. Do you see them throwing their bodies down in front of the Detroit assembly lines? That's where some bellyaching is needed. I'd help them protest the blame motorcars. [54] Ain't a one of them that's not more deadly every day actually than the myth of the BOMB. More men bleed their guts out and grind their bones on the cement of our highways than ever lose a drop of blood in Vietnam. [55] They're a bunch of potential suicides and they work it off by protesting us, and making out they're smarter than us, and more humanitarian and such. Let me ask you where we'd all be if we hadn't fought in World War I, World War II, and Korea? Dead in our beds. That's where. [56] You punks wouldn't even a been a gleam in yer old man's eye. Since when is it not honorable to die for your country? That's the highest form of love. Give your blood for others. These guys is afraid to look at war. You have to fight now to prevent the big one. [57] Thank God there's some men left in America. These bleeding hearts are afraid to look at death. Death ain't so bad. It's very, very peaceful. [58] I mean real death, with real guts strewn about the ground. Baby bodies dotting the dirt like bean sprouts in chow mein. I ain't afraid to look. Slant-eyed mommas crying over the limp remains of black-haired sons. I seen it all. [59] I seen it all. Yes, boys. War is hell. And you have to be a hell of a man, with a hell of a lot of blood to spill for the hell of a lot of love you have for your hell of a country! [60] Get aboard now and know that the U.S.A. is behind you all the way. Ten thousand miles right here behind you. We'll show your dead brothers in arms that they did not have died in vain. God love ya, and go get that guy, before he gets you first. For God. For country. For the land of the brave and the home of the free. Fall in! [61]

- 52 GIs have moved freely with lines, now they snap back into formal line
- 53 Turns to address audience
- 54 Steps off plats

- 55 XSR
- 56 Addresses GIs

- 57 XDSC
- 58 XSL

- 59 XSC

- 60 XSR to side of plats

- 61 GIs fall into single file SR led by the Serg and march in place as women come on C plats in concentrated force with rising sounds to form an airplane. Men march up to plane, then halt.

All right, ladies, prepare to go abroad. Next stop, Vietnam! [62] All right, ladies, bail out! ④ [63]

GI's: 1001, 1003, 1004, 1005, 1006. [64]

Sergeant: [65] Satchmo! Satchmo! Satchmo!

[66]

GI One: I didn't prepare myself.

GI Two: The clouds look like whipped potatoes.

GI Three: That sergeant is as helpful as a bag full of holes

GI Four: When I get home, I'm gonna make people stop and think. There, I'm getting my own individual style.

GI One: I'd like to tell you that having been raised in a small and sheltered town, this is like going from one world into another.

GI Three: I can't wait to get there and make a killing in the black market. [67]

GI Four: I'm making a career in the army because I just can't wait until the next day arrives so that I can see what interesting things are going to happen to me next. [68]

GI One: I joined the service to get some time to think. [69]

GI Two: [70] Gee, it's a nice day . . .

Sergeant: [71] Alice Company? ⑤ Alice Company? Alllice Company? [72] All right, you Little Bo Peeps! We got a job to do for our folks back home. Come on, you girls you, rise up. We have to get the freedom ringing. We can just make the jungle by the time the snow melts. [73] Fall in! Ten hut! Let's go on the double. We have a job to do and we're not even at the right address yet. ② Forward march! [74] Two, three, four! Hut! Two, three four! Hut! Two, three, four!

To the jungle march
Through the jungle gore,
To the jungle march
Through the jungle roar.

We're off to fight for Vietnam,
We will display all our might.
We're off to win for Vietnam,
We're fighting for what's right.

62 GIs enter plane, stand in middle, attach parachute cords, and face each other in two rows. The sound of the plane changes to one of take-off, the plane then levels off. The plane arrives in Asia. Women come straight forward then turn right and then right again and go back to US benches and stools.

4 Side lights dim up as GIs bail out

63 GIs bail out one at a time

64 As chutes open, GIs enjoy floating down. The men move their feet very little, but feel the pull of gravity in their hips and thighs and steer the chutes with their arms.

65 Shouts as he bails out

66 GIs deliver lines to audience as they float to earth

67 Lands SLC

68 Lands L

69 Lands SRC

70 Lands R

71 Calling as in distance from USR

5 dim to blues and reds

72 XDSR

73 GIs go into formation with hesitation

2 Organ and guitar begin intro to "Jungle March"

74 GIs start march. Women join GIs as the men pass USC. As they march they burst into a marching song atop C plats

To bring the girls of Vietnam
 To be free as we.
 To make the boys of Vietnam
 As free as the U.S.A.

To the jungle march
 Through the jungle gore,
 To the jungle march
 Through the jungle roar.

75

Senator One (Actor #8): Order! Order in this courtroom! ⑥
 I will make ny opening remarks as brief as possible. 76
 The situation is grave, the perils immense. We hope with
 the aid of the Almighty to find a just, equitable, and pro-
 fitable solution. 77 May I call the first witness? 78

Senator Two (Actor #6): 79 Good morning, sir.

Witness One (Actor #9): Good morning, sir. . .er, sirs.

Senator One: Do be seated, sir.

Witness One: Thank you, sir. . .er, sirs, I am sitting.

Senator Two: Sir, let me tell the people of America that
 we're very pleased to have a man of your caliber and illus-
 tritious career come forward to express his view on our posi-
 tion in. . .er. . .in. . .er 80 . . .Vietnam. . .

Witness One: I see it as my duty, sir.

Senator One: Are you ready to express your views, sir?

Witness One: Yes, sir. . .er, sirs. . .With all due respect
 to our Administration to whose commander and chief I am
 most loyal to, but sirs, it is time, I believe, that we stop
 pussyfooting around and won that war. From my vast experi-
 ence in invading both islands and mainlands, I say we have
 to lay our cards on the line and do the job. I say, get the
 atomic bulldozer operational. Get it off the drawing board
 and out bulling down that jungle. The native population
 should be moved temporarily to some valley in eastern Cali-
 fornia, and than get the atomic bulldozer in there and push
 the jungle into the sea. That way there won't be any cover
 for the enemy to hide out in, we mop up, blacktop the cleared
 land--and then shazam!--we have a hell of a parking lot for
 jet bombers for when the next domino threatens to fall.

Senator One: Well thought out.

Witness One: Someone had to do it, sir.

- [75] Wild frug intersperses with marching song. Senator One speaks and immediate transformation to Senate Investigating Committee room. Everything is pantomimed throughout scene. Actors not portraying Senators or Witnesses are reporters, photographers, etc.
- (6) Dim up front plat to 6; quartz white to 7; rear plat whites to 6; up stage left amber to 6
- [76] Senator Two brings 2 stools from US to USR corner on plats
- [77] He sits
- [78] Witness One takes place LC on plats. He has brought stool from US plats
- [79] To Witness
- [80] Senator One whispers to Senator Two

Senator Two: Next witness.

Senator One: You did it, sir.

Witness One: Thank you, sir. [81]

Senator Two: Next witness.

Witness Two (Actor #7): [82] The greatest. That's me. Yeah, yeah, oh yeah. The greatest and the prettiest and the sweetest that you'll ever see. Yeah, yeah, oh yeah. Oh yeah.

Senator Two: What is your position on our position in Vietnam?

Witness Two: To a neutral corner you should retire, before all our pretty boys and cute tiny friends all expire.

Senator One (Actor #9): Will the witness please be clearer?

Witness Two: [83] Two thousand X is my name. Turn it around and it's still the same. Oh yeah. [84] Yeah, yeah. Oh yeah.

Senator Two: [85] A perfect specimen.

Witness Two: Yeah, yeah, oh yeah. [86] I'm the prettiest I'm the greatest, and I rate with the girls. And to stay this way, I want to say; we got no quarrel with the northern race. And that's the place where I stand. And I'm grand. And I'm grand, man. Yeah, yeah, oh yeah. I am grand, man. Strike up the band. [87]

Senator Two: [88] Next witness. [89]

Senator One: We're grateful for your presence here today, sir. As a highly placed and trusted high-ranking high Government official and a high-ranking source of high information, would you state the latest official views, please.

Witness Three (Actor #8): Why, Senator, I'd be glad to. If the ignorant and sensational press would just stop overreacting, we could get a job of hope really done around this globe. But no! Every tiny mistake, a few teensy bundles of bombs dropped in the wrong place, and the ignorant and sensational press just has to blow everything up. Blow it up. Blow it up. Blow it up. [90] Bleep it. Blop. Bleep, gleep, blow. Sleep, sleep, sleep. Forgive me, but I haven't had any sleep in eighteen months. Blow it up. Blup. Blup.

[91]

- 81 Steps off plats SL
- 82 Stepping onto plat USC and X to stool LC on plat

- 83 Standing
- 84 Dancing to beat in his head
- 85 To Senator One
- 86 DSC on plat

- 87 Steps off DS plat

- 88 Standing
- 89 Witness Three takes stool LC on plat

- 90 Stands
- 91 XR off plat

Senators: Next witness, next witness. [92]

Senator Two (Actor #7): It is indeed an honor to have a writer of your intense commitment take time off from his typewriter to give his views.

Senator One (Actor #9): What do you think we should do about the war in Vietnam?

Witness Four: Nothing. (7)

Senator Two: Nothing?

Witness Four: Nothing. The war will die of cancer. You'll die of cancer. Everyone will die of cancer. Me, I think too much. I'll die of cerebral hemorrhage.

Senator One (Actress #3): Nevertheless, as a leading writer of our country we'd be happy to hear if you possibly have a possible solution.

Witness Four: The war ain't there, it's here. It's right here now, here and now. Mark those words carefully. That's all there is. That's what's happening, baby! It's here and now, here and now. You and me. [93] Between you and me and me and me and you and you and you and you and me and you and you and me. Wise up before it's already happened to you. Check it out, baby, before they up-chuck you--into oblivion, baby. [94] The war ain't there, it's right here, here and now in this obscene, cancerous glare of the TV lights and tranquilized television dinners. We got the fever. [95] Purge the bestial disease of the computer madness wiggled into your body by the Plastic Goddess--burn out the blood of the malignant cells and cleanse your ego before it's too late. The horror from the sewer of our disease is rising up to choke your throat and all our images are manipulated from birth to death by cynics. Yeah boys, get out there and bomb the bomb before you die of cancer or you'll eat the fire next time! Madness leaped up! Madness leaped up and stomped on our hearts. Into oblivion baby. [96]

Senator One: Next witness! [97]

Senator Two: I beg your pardon?

Witness Five (Actor #9): [98] Song of my people.

Senator Two: Can you give the nation, your nation's view of the situation in Vietnam?

Witness Five: [99] This is the end of the line for you-- and all you white men. The red man and the yellow man and

- 92 Witness Four, a writer, enters USC on plat XSL and slumps onto stool
- 7 Dim up SL blue and SR pink
- 93 XDS on plat
- 94 Steps off plat and moves toward audience SC
- 95 XSR speaking to audience
- 96 Witness Four is dragged USR by two actors
- 97 Witness Five, an Indian, does a controlled but violent dance from USC to witness stool
- 98 Pauses
- 99 Long pause, a shadow of a smile, then stands

the black man are banding together. We will run you off the scorched face of this earth. We will run you into the sea. We will fly you into the air. Your turn to sing now, white man. [100] Goodbye, white man! [101]

Senator Two (Actor #6): [102] What have we here, Senator?

Senator One: [103] They're Vietnamese. Thought it only democratic we ask the opinion of the common people over there.

Senator Two: Good man, Senator, good man. [104]

Senator One: Hush now.

Senators: [105] It won't have been in vain. We promise you. . .

Senator One: Your men have not died in vain.

Senator Two: Wait'll you see the swell schools and the great highways and turnpikes we're going to build in your jungle.

Senator One: It won't be a jungle any more.

Senator Two: Why, why you know what we'll do to make it up to you? We'll turn the whole damn Mekong Delta into another TVA!

Senator One: What do you think about that? [106] Er, Usher! Usher, will you please escort these ladies to the powder room. I think they want to freshen up. [107]

Witness Seven (Actor #8): [108] Bless you. (8) Bless you. Bless you.

Senator Two: What is your statement, sir? [109]

Witness Seven: Love, brother.

Senator One: [110] Love?

Witness Seven: Love, sister.

Senator One: [111] Did you say Love?

Witness Seven: Love, daughter. . .

Senator One: Love. . .?

Witness Seven: Love. . .Mother. . .

- 100 He starts to leave USC, then looking at the Senators
- 101 Four Vietnamese women, crying softly, go kneel DSC floor level in front of plats. Their hands flutter in bewilderment
- 102 XDSC on plat
- 103 XDSC with Senator Two
- 104 Crying mounts, Senators try to pacify them
- 105 Uncomfortably
-
- 106 Women cry louder. Senator rises and gestures
- 107 Women rise and quietly return to be reporters, etc.
- 108 Witness Seven appears USC on plat, his hands raised in the air and his back to the audience. Action stops and everyone watches him. He turns quickly around.
- ⑧ Dim up Adam and Eve specials; all pinks and blues to 9; dim down whites and ambers to 4
- 109 X back to Senator's stools
- 110 DSR on plat
- 111 Leaning L toward Witness Seven

Senator One: [112] Love?

Witness Seven: Love.

Senator One: [113] Yeah, Love. 114

Witness Seven: If you do not love--father and I will walk away. You're on your own. 114 Love. Love or perish. [115]

Senator One: [116] Love.

Witness Eight: [117] What is this soft-headed, ⑨ lily-livered kind of thinking? Is this for patriots? Love can't stop criminals or tyrants. Love is no good without a body to express it. We went across the Atlantic to fight for freedom. Are you frightened to cross the Pacific? [118] The world has shrunk to the size of a pea. [119] We are our brother's keeper. The flag of the United States of America shall shelter all who wish our aid. Hold your tongue. Stiffen your spine. There is still something worth dying for. [120] The same thing our fathers and grandfathers fought and died for at Valley Forge, Gettysburg, the Alamo, Anzio, Guadalcanal, Iwo Jima, Okinawa, Pork Chop Hill. [121] Freedom. Let freedom ring! Kill for freedom! [122] ⑩

GI: August 10, 1971, My Tho, Vietnam. Dear Mother. . .My dear baby Janet. . .

Mother: August 10, 1971, Dallas, Texas. My dearest beloved son. . .

Girl: August 10, 1971, Dallas, Texas. Hi, darlin! Hi, honey! Boy, Eugene, am. . .

GI: Hi, Mom. I'm staying warm. The sun here's about two thousand degrees. My feet are still coal black from. . .

Mother: I wish I could be making you some chicken and dumplings. They called me from. . .

Girl: I'm counting the days till your tour of duty is up. How's the sightseeing in the rice paddies?

Mother: . . .the Texas Chapter of American Mothers and told me I'd been chosen our state's Mother of the Year. O.K., now have a good laugh.

GI: . . .being wet and walking in the rice paddies, but on Sunday, I'm going to bleach them out with lemon like you suggested. Janet, baby, I can't stop thinking about that James Taylor record. War is terrible, honey, but one thing it sure as hell teaches you is what it. . .

- 112 Approaches the Witness with a hypnotized smile
 - 113 Gently touching heart of Witness
 - 114 Witness begins XDSC on plat
 - 115 People in room begin the message of love by shaking hands, sitting with arms around one another, etc.
 - 116 Witness Seven steps off plat to SR, leaving Senator One in a daze
 - 117 Vigorous contemporary patriot jumps up from SL, X to witness stool and stands on it
- 9 Up on all whites
- 118 Crowd reacts with "No!"
 - 119 Steps off stool
 - 120 SC on plat
 - 121 Crowd surrounds patriot
 - 122 Crowd repeats line, then everyone freezes. A voice begins to sing "America the Beautiful" at the chorus. Another voice joins on "and crown thy good with..." As they sing, cast moves slowly to next positions. A Mother sits on DR corner of plats. A Sweetheart sits on DE corner of plats. Other women spilt half and half, surrounding the Mother and Sweetheart. A GI stands SC on plats, the men of the company sit on the floor of the plats. All women are seated on floor level.
- 10 Dim to blues; Adam and Eve specials full

Mother: I guess I do feel proud, but I hate to think that one of the reasons they're making me Mother of the Year is because you are fighting for our country so far away on a foreign shore.

Girl: . . . Boy, I know I'm supposed to cheer you up when I write you and all, [124] but the television news scares you know what right out of me, honey. I know you have to fight for freedom, but honey, please don't go out of your way. . .

GI: . . . is that is important in life. And you are it for me. Mom, I'm so glad you're managing to keep busy and all.

Mother: . . . The farm is. . . doing fine, but I have to tell you I've had to lease out most of it. But I kept the piece of land where you rigged the swimming hole in the irrigation ditch. . .

Girl: . . . I ache for you. I love your letters. I've got them all near memorized. . .

GI: You wouldn't believe how being tired and away from home and loved ones can knock you out. . .

Girl: By the time you get home, I just know I'll have enough in savings for our down payment. Our home. Just us. . .

Mother: [125] I'd give my right arm, if I could just hear your voice on the phone. But I'm placing my trust in God, and in your good sense.

GI: Well, Mom, I have to hit the sack. . .

Girl: I got all the furniture all picked out for the master bedroom. . .

Mother: Got to find something to wear when they pin that corsage on me. Hope it isn't gardenias. . .

GI: Keep the letters coming, honey. They mean a lot. I'm putting on weight, Mom.

Girl: I want you. I'll write you again before I go to bed. . .

Mother: I love you with all my heart. . .

GI: . . . Your loving son, Eugene. . .

Girl: Oh, Eugene, my Eugene. . . Your own little girl, Janet. . .

124 XDSR

125 XD SL

Mother: Come home just as soon as you can; all my love, dearest son, Your Mom.

GI: Stay be me, Janet. I'll be home soon. All my love, Eugene . . .

Sergeant: [126] Ten-Hut! (11) [127]

Sergeant: [128] What's the spirit of the bayonet?

All: The spirit of the bayonet is . . . Kill [129] kill kill.

Sergeant: The spirit of the bayonet?

All: Kill kill kill.

Sergeant: Chop chop.

All: Kill kill.

Sergeant: Warm blood chop.

All: Warm blood kill.

Sergeant: The spirit of the bayonet?

All: Kill kill kill.

Sergeant: The spirit of the bayonet?

All: Kill kill kill. (12)

Chop chop [130]

Kill kill

Chop chop

Kill kill

The spirit of the bayonet

Chop spirit chop

Kill blood kill

Chop spirit chop

Kill blood kill

The spirit of the bayonet

Kill kill Kill! Δ [131]

GI One: [132] When I was a little boy I used to eat a spoonful of dirt every day.

GI Two: [133] Similar things are not identical.

GI Three: [134] I seem to have a lot of ground to cover.

GI Four: [135] Six per cent of the world's population controls sixty per cent of its wealth.

126 USR

11 Up red scoop to full; up blues to full

127 GIs and women form a line parallel to the center audience.
Women split half RC on floor level and half LC on
floor level. All GIs SC on plats.

128 XDSC on plat; paces R and L

129 GIs and women march in place

12 Dim blues to 7; Adam and Eve specials begin dim for
next scene

130 Women march US to plats; stand in front of benches and
stools

▲ Battle sounds begin; mortars go off and snipers fire

131 GIs fall on bellies and crawl as if in open rice paddy;
as scene progresses, one by one they raise their
heads and address the audience

132 SRC

133 DSR

134 DSL

135 SLC

GI Two: Hello, young lovers. Green Mint Formula 47 gives you confidence about your mouth.

GI One: When I get home I'm gonna run for Congress.

GI Three: It's all right to be angry. It's all right.

GI Four: They laughed when I stood up to shoot.

GI Two: I dreamed I saw J.F.K. last night alive as you and me.

GI Four: "Nothing is worth my life."

GI One: You have the smile of an angel. An angel. 2 13

136

14

Singer:
Please God, I ask not for myself.
Please God, bring him home, bring him safe
Please God, he has a heart of gold.
Please God, watch over his life,
He has only six more months to go. 137

Officer: 15 Mr. Small?

Father: 138 Yes?

Officer: I'm Captain Statzz. I'm to accompany your wife to Vietnam.

Father: Yes, of course. She'll be ready in a minute. 139

Singer:
His mother waits to see his face
To press the beat of his heart of gold.
Please God, bring him home safe,
Our family Marine with stance so bold,
He has only six more months to go.

Mother: 140 No. You go.

Father: Dear. You're the only one allowed.

Mother: I can't stand it.

Father: You've got to. Sweetheart, I'll get your bag. 141
The officer is waiting to escort you. This is Captain Statzz.
My wife, Mrs. Small.

Officer: Jerry's mother?

Mother: Yes. 142 16

- ② A mortar explodes
- ⑬ Flash all reds for explosion effect
- 136 GIs dive for cover. Jerry (GI Three) is hurt. The men crawl to him and try to administer to his wounds. They lift him and place him alone on the DSC edge of the C plats. Then the men go US to the plats to watch or prepare for the next scenes. Jerry is lying alone on the stage; a female singer steps USR and begins to sing
- ③ Organ accompanies solo
- ⑭ Blues up full; soloist special to 3; Adam and Eve specials to 3
- 137 A Mother and Father sit on USL bench; an officer appears
- ⑮ SL whites up
- 138 Stands and XL to officer
- 139 Goes to wife, she shakes her head and they freeze
- 140 Turning away from husband
- 141 Escorts wife L to officer
- 142 They freeze
- ⑯ Dim out SL whites during freeze

Singer: Please God, it's not too late.
Please God, his family prays.
Please God, his loved ones all wait.
He has only six more months to go. [143]

Pilot: (17) [144] This way, Mrs. Small. Fasten your seat belt.

Mother: [145] Sir, why can't my husband go too? After all, he's Jerry's father.

Pilot: We only have seats for mothers.

Mother: All the rest of these seats. . . ?

Pilot: Will be occupied by mothers. [146]

Singer: His mother longs to see his face,
To press the beat of his heart of gold.
Please God,
Please God,
Please God. . . [147] (18) [148]

Mother: Is he here?

Doctor: Down this corridor, Mrs. Small.

Mother: Are you sure you've done. . .

Doctor: All we know how.

Mother: How long, Doctor, how long do I. . . does he have?

Doctor: [149] I'm sure you'll have at least two hours.

Mother: Doctor?

Doctor: [150] Yes?

Mother: Will he know me?

Doctor: You're his mother.

Mother: I'm his mother.

Doctor: Your son is tagged.

Mother: Tagged?

Doctor: Name, rank, and serial number on a tag at his wrist.

Mother: [151] Will I know him?

- 143 Captain changes to Pilot. Mrs. Small kisses husband
goodbye and follows Pilot
- 17 Bring up SL whites
- 144 XDLC
- 145 XDLC to Pilot
- 146 They freeze
- 147 Singer retires to US bench. Pilot changes into Doctor.
Doctor and Mother XDL to entrance of field hospital.
- 18 SL whites dim out during freeze of Pilot and Mother
- 148 DSL
- 149 X pass Mother toward SC
- 150 Stopping
- 151 X to Doctor

Doctor: His voice--you'll know his voice.

Mother: You'll go with me?

Doctor: Mrs. Small, I'd like to, but I have many boys to save.

Mother: I can't do it. [152]

Doctor: [153] Mrs. Small, we're sorry about this.

Mother: [154] Please come with me.

Doctor: I'm needed.

Mother: I don't know where to start

Doctor: [155] He should be the third man in. [156]

Mother: [157] Gerald. . .Gerald Rogers Small, Sp. 2nd Class, Co. 107. Gerald Rogers? Doctor. . .Doctor. . .It's a mistake. It's all a mistake. . .a grave mistake.

Doctor: [158] Mrs. Small. . .please, men are. . .

Mother: [159] The tag. Doctor, the. . .

Doctor: [160] Let's see.

Mother: A mistake. This says Gerald Rogers Small.

Doctor: Yes?

Mother: You see, it's all a mistake. My son's middle name isn't Rogers, it's Robert. Gerald Robert Small. Robert. Robert!

Doctor: So it does.

Jerry: [161] Momma. . .charming Jerry. . .

Mother: [162] Jerry. . .?

Doctor: [163] The typist made the error, Mrs. Small. [164]

Mother: Jerry. . .

Jerry: [165] Momma. . .Momma? [166]

- 152 Turning away toward L
- 153 Comforts her
- 154 Turns back toward Doctor

- 155 Pointing toward SC
- 156 Doctor XLC and freezes; Mother starts down the path of GIs which are imaginary--except hers. She finds him and bends to read the tag.
- 157 SC

- 158 Running in from SL
- 159 Showing him the tag
- 160 XR of SC and look back to patient

- 161 Moaning
- 162 She recognizes her son's voice
- 163 Quietly
- 164 Doctor leaves XUL
- 165 Raises slightly
- 166 Jerry dies
- 19 US plat amber to 3; full blues; DSL and DSR cross beam pink and blue up to 4

Mother: [167] This war is worms. This war is worms invaded by worms: This war is eating away at the boy flesh inside my belly. [168] This war stinks. [169] This war takes men away and pins back the man in me so he can't kick and scream, which is his God-given right. This war stinks. [170] This war makes everybody more warlike than they are anyway. This war invades me and makes me hate myself. I hate you. [171] I hate you. And you--I hate you! [172] This war is wounds. This war is worms. (20) [173]

A

Hanoi Hannah: [174] Good evening, my little baby Yankee imperialists. How goes your tiny battle today? This is your bosom buddy and wishful lover, Hanoi Hannah, bringing you the truth from around the world. I'm here to keep you warm for your sweetheart back home. Where is your sweetheart now, my dear little baby GI's? She is in the arms of a new man back home, while you fight here in a foreign land. She is in the back seat of a 1971 roadster, with somebody else. How does that make you feel, GI? Does that make you want to fight for what is yours? Do so, my little imperialistic lovers, but do so in your own backyard. It's me, your Indo-China lover, Hanoi Hannah, here for our educational talk, my tiny round-eyed GI. You must understand that everything is divisible--especially the colossus of the United States, especially the immoral giant of U.S. imperialism. It will be and should be split up and defeated. The people of Asia, Africa, and Latin America can destroy the United States piece by piece, some striking at its head and others at its feet. . . You are too spread out, my tiny GI's. You cannot be every place at once. You cannot be here in Vietnam and also guard your Stateside sweetheart and your Momma too. And what of your dollars, your Yankee dollars, tiny round-eyed GI? Who is making all those dollars, while you fight here in mud and get only army pay? Everything is divisible, my tiny GI. Your head may be divided from your trunk, your arm from your shoulder, your heart from your head, your mind from your soul. Pull yourself together and confess to the world that you were wrong. Victory will go to the people of the world! It is inevitable. Long live the victory of the people's war! This is your wishful lover and bosom buddy, Hanoi Hannah, saying, sweet dreams in your hole, but I wouldn't close an eye; you may never open it again, tiny round-eyed GI. Good night, my bad little boys. I'll be with you again this time tomorrow night. . . Sweet nightmare and. . . Aloha. . .

GI's: [175] Kill! (21)

Actress #4: [176] You are a child of the universe!

- 167 Turns face to C audience
- 168 Stands
- 169 XDS toward audience
- 170 XDSL; other actors now get ready for the next scene.
Men XDSC sides of plat in C and are in supposed
fox holes or trenches. The women go to different
areas US and SC and pick up flashlights which are
to serve as searchlights in the next scene. The
actress to portray Hanoi Hannah stands USC.
- 171 XSC
- 172 XDSR
- 20 Begin dim up on Hanoi Hannah USC; begin dim out of DSR
DSL crossbeams
- 173 Slowly turns US and walks away
- 3 Sounds of "old fashioned radio music" interspersed with
distance sounds of battle
- 174 Hanoi Hannah reads from radio manuscript; GIs react
to her according to their character
- 175 GIs jump out from trenches toward audience as they yell
the line; at end of line they freeze in an extreme
body pose of a GI holding a gun with bayonet thrust
forward
- 21 Up all color and scrim lights
- 176 XDS slowly

GI's: [177] BLOOD!

Actress #3: [178] No less than the trees or the flowers!

GI's: [179] CHOP!

Actress #5: [180] You have a right to be here!

GI's: [181] WARM BLOOD KILL!

Actress #11: [182] You have a right to walk the face of the earth!

GI's: [183] WARM BLOOD CHOP!

Actress #1: [184] You have a right to exist!

GI's: [185] WARM BLOOD KILL CHOP!

Actress #2: [186] You have a right to live!

All: [187] WHO WHO WHO
WHO WHO WHO
WHO WHO WHO

[188]

Actor #9: Who am I?

Actor #7: Why am I here?

Actor #6: Who do I kill for?

Actor #8: Who needs this war?

Actor #10: Who am I?

Actor #9: Who needs me?

Actor #6: Who needs-----

All: Who, who, who, who, who, who, who. [189] BAN THE BOMB!
PEACE IN VIETN--- (22) (4) [190]

- 177 GIs surge to their R as if using a large mache knife; then freeze
- 178 XDS slowly
- 179 GIs pull their hands up over their heads, then with hands glasp the GIs bring their hands straight down as if using an axe; then freeze
- 180 XDS slowly
- 181 GIs grab an imaginary enemy. They pull him into them by his neck and knife him in the throat; then freeze
- 182 XDS slowly
- 183 GIs again hold gun with bayonet in their hands and thrust it toward the audience; then freeze
- 184 XDS slowly
- 185 GIs, as if holding a mache knife in their hands, lift their hands high over their head; then they surge to their R and with a slight curve they surge L as they lift the knife up over their heads again. Then, with great force, the knife is dropped straight to the ground.
- 186 XDS slowly; by now all women are SC behind the GIs
- 187 All actors stand staring at the audience as they say the lines in unison
- 188 As women continue to repeat the "who", the men ask individually questions of the audience or as if to themselves.
- 189 All actors repeat the action of the GIs earlier. As if holding a gun with bayonet, they thrust forward toward the audience. With gun in hand, the women lean forward as the men drop to one knee.
- 22 Dim out all lights but red and scrim lights; dim red out slowly but leave scrim lights on
- 4 Sound of a giant explosion or atomic blast
- 190 Explosion prevents the last word from being completed; actors freeze on sound cue for 7 seconds. Then as lights dim the actors leave the acting area
- 23 Bring up house lights; dim out scrim

APPENDIX B:

Original Scripts with Cuts

The Serpent

WARM-UP AND PROCESSION

In all parts of the theater, including the aisle, the stage and the balcony, the actors warm up. Each does what physical exercises best prepare him for playing. The lights dim slowly and not completely. Each actor wears a costume that seems natural on him particularly, of colorful and easily falling materials that flatter the movement of his body. The total effect, when the company moves together, is kaleidoscopic. The actress who will play Eve wears a simply cut short white dress, and Adam old khaki pants and a shirt with no collar. None of the others is costumed for a particular role. As no one wears any shoes but tights or ballet slippers, a dropcloth for the stage is desirable.

After a few minutes the actors begin to move around the theater in a procession led by an actor who taps out a simple marching rhythm on a bongo drum. The players don't use their voices, but they explore every other sound that can be made by the human body—slapping oneself, pounding one's chest, etc. The actors also use simple and primitive musical instruments during the procession. During some later scenes an actor may accompany the stage action with the repeated sound of a single note on one of these instruments. The procession appears to be one of medieval mummers, and sounds like skeletons on the move. All at once all stop in a freeze. This happens three times during the procession. During a freeze each actor portrays one of various possible motifs from the play such as: the sheep, the serpent, the president's wife's reaching gesture, Adam's movement, Cain's waiting movement, Eve's movement, the heron, and the old people. In countries outside the United States where it is thought that not everyone will immediately recognize all events in the piece, at these motif moments actors shout out the names King and Kennedy.

Transitions from a scene to the next will be done rhythmically, in the character of one scene or of the following, as a slow transformation or "dissolve," or completely out of character with the audience merely watching the actor go to his next place. Each transition is slightly different, but pre-determined.

REVISE

THE DOCTOR

When the procession is nearly over, the doctor detaches himself from it. A victim, a woman, from among the actors is carried over by two actors and placed on a table formed by three other actors. The doctor stands behind the table. ~~He speaks in a kind of chant.~~ His movements are slow and ritualistic. The rest of the actors, watching, ~~will provide stylized sounds for the operation. A gunshot will be heard once in a while. We will already have heard the gunshot a couple of times during the end of the procession.~~

DOCTOR

Autopsy:
With a single stroke of the cleaver
The corpse is split open.

~~Actors make cutting sound from the backs of their throats~~

The fatty tissues
Fall away
In two yellow folds.

DOCTOR

In a corpse
The blood is black
And does not flow.
In a living person
The blood is black
And flows
From the liver
To the spine, and from
There to the heart
And the brain.
~~To penetrate the skull~~
~~We shave the head,~~
~~And cut out a disk of flesh~~
The shape of a half moon.

~~Actors make the sound of the saw~~

~~We inject the exposed bone~~
~~With a steel needle~~

~~And push air into the skull
To look into the brain.
Then with a diamond drill
We enter the bone.~~

~~Actors make the sound of teeth nibbling~~

~~And nibble at the opening
With a hammer, chisel and knife.
The brain is cream-colored.
It is a balance of chemicals.
Thought is effected
By traveling electrons.~~

~~Gunshot~~

During a brain operation
Pressing at this point
With a knife
Causes live patients
To exclaim at sudden memories.
If we press here
We get fear.

~~Gunshot~~

The patient, who so far has been lying fairly still, climbs off the table and comes slowly toward the audience in a state of extreme bodily tension, making a soundless appeal.

In gunshot wounds
Infection ensues
Unless an operation
Is undertaken immediately.
We excise the wound,
And suck out bits of bone
And diffluent brain matter.
If the patient survives
He may live for weeks
Or months
Or years.

~~The four women of the chorus make the same small long scream at~~

~~the backs of their throats that they will make when we later see
Abel's ghost.~~

He functions barely.
He is unconscious.
Or semi-conscious.
We don't know.
We clean him,
And feed him.
But there is no measure
To what degree
The mind imagines, receives, or dreams.

KENNEDY-KING ASSASSINATION

A cheering crowd forms in a semi-circle at the back of the stage. ~~Using four chairs, or sitting on the floor if the stage is raked enough,~~ four actors, two men and two women, sit in the car as the central characters in the assassination of President John F. Kennedy. The governor and his wife are in front. The President and his wife are in the back seat exactly as in all the newspaper pictures. They are waving. The crowd, moving from one side of the stage to the other behind them, gives the same impression of movement as in a film when the scenery is moved behind what is supposed to be a "moving" car. When the crowd moves the first time, one figure is left to the side: the assassin. ~~Another figure stands behind the crowd, and does not move with it.~~ Again, everyone but the people in the car is facing the audience. The people in the car look at the audience, smile at them as if they were the crowd. The events which are the actual assassination are broken down into a count of twelve, as if seen on a slowed-down silent film. Within this count all the things which we are told factually happened, happen:

- 1: All four wave.
- 2: President is shot in the neck.
- 3: Governor is shot in the shoulder.
- 4: President is shot in the head. Governor's wife pulls her husband down and covers him with her body.
- 5: President falls against his wife.

- 6: President's wife begins to register something is wrong. She looks at her husband.
- 7: She puts her hands on his head.
- 8: She lifts her knee to put his head on it.
- 9: She looks into the front seat.
- 10: She begins to realize horror.
- 11: She starts to get up.
- 12: She begins to crawl out the back of the open car, and to reach out her hand.

Immediately after that, the numbers are started again. ~~The numbers have been actually shouted aloud by guards who come down toward the front of the stage and kneel, their backs to the audience.~~ Then the count is made a third time, backward this time. The crowd reactions are also backward, as if a film of these events were being run backward. Then ~~the guards~~ call out numbers from one to twelve at random, and the people in the crowd, as well as the characters in the car, assume the positions they had at the time of the particular number being called. The blank-faced assassin has simply mimed shooting a rifle at the count of two. He faces the audience, too. The action in the car continues, as if the count from one to twelve were going on perpetually, but we no longer hear the guards shouting. The crowd, aside from the assassin, forms a tight group at the rear of the right side of the stage. They face the audience. The four women of the chorus are in the front. The crowd shouts and marches very slowly toward the front.

At first, however, we have not understood what they are shouting. The shout is broken down into first vowels, second vowels, center consonants and end consonants. Each of four sections of the crowd has been assigned one part. The shout is repeated four times, each time through adding one of the four parts.

CROWD SHOUT

I was not involved.
 I am a small person.
 I hold no opinion.
 I stay alive.

Then everyone on stage freezes, and ^athe figure at the back quietly speaks words like the actual ones of Dr. Martin Luther King:

KING

Though we stand in life at midnight,
 I have a dream.
 He's allowed me
 To go to the mountaintop,
 And I've looked over.
 I've seen the promised land.
 I have a dream
 That we are, as always,
 On the threshold of a new dawn,
 And that we shall all see it together.

The crowd continues its shout, building up the other stanzas as it did the previous one, but the words are still not completely clear. The characters in the car continue their slow-motion actions.

CROWD SHOUT

I mind my own affairs.
 I am a little man.
 I lead a private life.
 I stay alive.

 I'm no assassin.
 I'm no president.
 I don't know who did the killing.
 I stay alive.

 I keep out of big affairs.
 I am not a violent man.
 I am very sorry, still
 I stay alive.

At times we have been able to make out the words of the President's wife which she has been speaking on count twelve as she reaches out.

PRESIDENT'S WIFE

I've got his brains in my—

The last time through the whole shout, we hear each section of the crowd emphasizing its own part, while the assassin, who has been standing on one side, facing the audience and going through,

silently, the agonies of having been himself shot, speaks the words with the others, clearly.

CROWD AND ASSASSIN

I was not involved.
I am a small person.
I hold no opinions.
I stay alive.

I mind my own affairs.
I am a little man.
I lead a private life.
I stay alive.

I'm no assassin.
I'm no president.
I don't know who did the killing.
I stay alive.

I keep out of big affairs.
I am not a violent man.
I am very sorry, still
I stay alive.

THE GARDEN

Three Everyone's breath comes short and heavy and rhythmically, as if in surprise. The ~~four~~ chorus women ~~dressed in black~~ detach themselves from the rest of the group and in short spurts of movement and speech go to the downstage right area, facing the audience.

FIRST WOMAN OF THE CHORUS

I no longer live in the beginning.

SECOND WOMAN OF THE CHORUS

I've lost the beginning.

THIRD WOMAN OF THE CHORUS

I'm in the middle,
Knowing.

~~THIRD AND FOURTH~~ ^{2nd} WOMEN OF THE CHORUS

Neither the end
Nor the beginning.

FIRST WOMAN

I'm in the middle.

SECOND WOMAN

Coming from the beginning.

~~THIRD AND FOURTH~~ ^{2nd} WOMEN

And going toward the end.

In the meantime, others are forming the creatures in the garden of Eden. They, too, emanate from the same communal "first breath." Many of the creatures are personal, previously selected by each actor as expressing an otherwise inexpressible part of himself. For ~~the audience, perhaps the heron has the most identifiable reality. He moves about gently, tall, proud, in slow spurts; he stands on one foot, moves his wings slightly, occasionally, and makes a soft "brrring" noise.~~ Other creatures become distinguishable. The serpent is formed by ~~five~~ ^{THREE} (male) actors all writhing together in a group, their arms, legs, hands, tongues, all moving.

The chorus women have repeated their "in the beginning" lines from above. They speak these lines as a secret to the audience.

* * *

There is a sense of awe about the whole creation of the garden. The two human creatures also become discernible. As Eve sits up and sees the world, she screams in amazement. ~~The sound of her scream is actually made by one of the four chorus women. They are also Eve. They think of themselves as one person, and any one of them at this moment might reflect Eve.~~

Adam falls asleep. ~~The heron and the serpent are now more clearly discernible from the other creatures. The creatures play with themselves and each other quietly, in awe.~~ The serpent is feeling out the environment with hands and mouths and fingers. There is nothing orgiastic about the garden—on the contrary, there is the restraint of curious animals in a strange environment.

EVE AND THE SERPENT

SERPENT 1: Is it true?

SERPENT 2: Is it true

SERPENT 3: That you and he,

¹ SERPENT ~~A~~: You and he
^{1 1/2} ³ SERPENT ~~A~~ and ~~B~~: May do anything?

SERPENT 2: Anything in the garden you want to do?

SERPENT 1: Is that true?

EVE: We may do anything

Except one thing.

FIRST WOMAN OF THE CHORUS:

We may do anything

Except one thing.

^{three} In the dialogue between Eve and the serpent the first of the chorus women echoes Eve's lines, but with the emphasis placed on different words. The ~~four~~ chorus women look at the audience as if it were the serpent in front of them. The serpent speaks and hisses to Eve with all his five mouths. Care must be taken by the actors playing the serpent that all the words are heard distinctly, despite overlap in speaking. Eve is almost in a state of tremor at being alive. The serpent is seducing her with his even greater aliveness, as well as with the intellectual argument. As Eve comes closer to being in the state the serpent is in, her movements begin to imitate the serpent's, and she, finally, is seducing him, too. Some of the other actors are now seated on a bench facing the audience, at the back of the stage where they sit, and rest, and pay attention to the action. This is where those who are not playing a particular scene will always go—none of the actors will ever actually leave the stage. During Eve's dialogue with the serpent, ~~only the heron~~ ~~and~~ one or two other animals in the garden are upright, but they do not distract our attention. The serpent is not only the serpent, he is also the tree, and he holds apples.

SERPENT 2: What one thing?

EVE: We are not allowed to eat from the tree.

FIRST WOMAN: We are not allowed
 To eat from the tree.

SERPENT 3: Not allowed to eat?

EVE: We may not even touch it.
 WOMAN: We may not even touch it.

2 1 3
 3 SERPENT 1: Not even touch?
 SERPENT 1 and 3: Not touch?
 SERPENT 3: Why not even touch?

EVE: Adam said I would die.
 WOMAN: Adam said I would die.

The serpent is gently surrounding her until she has touched him without her realizing it.

2
 2 1 1 SERPENT 3: If you—
 SERPENT 1: If you touch—
 SERPENT 1 and 3: If you touch the tree—
 SERPENT 1: Adam said
 SERPENT 2: If you touch the tree
 2 1 3 SERPENT 1 and 3: If you even touch the tree
 You will die—
 SERPENT 1: But—
 SERPENT 2: But—
 SERPENT 3: But—

Eve realizes her back is against the tree.

1 SERPENT 3: Have you died?
 3 SERPENT 1 (*Whispering*): Have you died?

EVE: I don't know.
 WOMAN: I don't know.

SERPENT 2: You touched the tree.
 SERPENT 2 and 3: And you haven't died.
 1 SERPENT 1: You haven't died.

EVE: But Adam said—
 WOMAN: But Adam said—

SERPENT 1: Oh, Adam said
 SERPENT 2: Adam said, Adam said . . .

SERPENT 1 and 2: Listen.
 SERPENT 2 and 3: Answer me this.
 1 SERPENT 1 (*overlapping the others*): This.

~~SERPENT 1: Could it?~~

SERPENT 3: Could it hurt more
To eat than to touch?

~~SERPENT 5: To eat than to touch?~~

~~SERPENT 1: Could it?~~

EVE: It is forbidden.

WOMAN: It is forbidden.

SERPENT 2: Who has forbidden it?

SERPENT 1: Who?

EVE: God.

WOMAN: God.

3 SERPENT 4: And why?

1 SERPENT 5: Why has he forbidden it?

2 SERPENT 4: Why?

SERPENT 3: Why does he set limits

SERPENT 2 and 3: Against you and Adam?

SERPENT 1: Think.

SERPENT 2: Is the fruit God's property?

SERPENT 3: Is it?

SERPENT 1: He says Adam and Eve may not eat.

But are Adam and Eve

Guests in this garden?

SERPENT 2: Are they guests?

SERPENT 1: Don't they live here?

SERPENT 3: May they not eat where they want?

EVE: (*Turning away*): I don't know.

WOMAN: I don't know.

1 SERPENT 5: Also, also haven't you

1 2 3 SERPENT 4 and 5: Haven't you noticed

3 SERPENT 4: That the younger always have rule
Over the elder creation?

SERPENT 2: Haven't you noticed,
and aren't you afraid?

SERPENT 1: Aren't you afraid

And hadn't you better hurry

SERPENT 1 and 2: And eat the fruit now

Before the next comes to rule
Over you?

EVE: I'm not afraid.

WOMAN: I'm not afraid.

SERPENT (to itselfes) 1: She's not afraid.

SERPENT 2: Why should she be?

SERPENT 3: How could she be?

~~SERPENT 4: How?~~

2 SERPENT ~~3~~: She couldn't be,
She doesn't know.

1 SERPENT ~~4~~: Doesn't know what?

SERPENT 3: Doesn't know she exists.

1 SERPENT ~~4~~: Why doesn't she know it?

SERPENT 3: Because she hasn't eaten.

SERPENT 2: If she'd eaten, she'd know.

SERPENT 1: Know what?

3 SERPENT ~~4~~: What worlds she would know
If she ate.

2 SERPENT ~~3~~: What worlds?

SERPENT 1: If she ate she would know

SERPENT 1 and 2: And if she knew

SERPENT 1 AND 2 AND 3: She could—

EVE: What?

WOMAN: What?

3 SERPENT ~~4~~: You don't know

2 SERPENT ~~3~~: Because you haven't eaten.

EVE: Do you know?

WOMAN: Do you know?

SERPENT 2: I don't know.

~~SERPENT 1: I don't.~~

SERPENT 3: But I can imagine.

2 SERPENT ~~4~~: Imagine.

1 SERPENT ~~3~~: Imagine.

EVE: But, is what you can imagine

What will be?

WOMAN: But, is what you can imagine
What will be?

SERPENT 1 AND 2: How can you know
Until you eat?

~~SERPENT 5: How can I know?~~

2 SERPENT 4: How can I know until you eat?

SERPENT 1: This garden

SERPENT 2: All these animals and these plants

SERPENT 2 AND 3: Were once only imagined.

EVE: Shall I risk losing all these?

WOMAN: Shall I risk losing all these?

SERPENT 1: It may be.

SERPENT 2: It may be that no garden

3 SERPENT 4: Is better than this one.

1 SERPENT 5: This garden.

3 SERPENT 4: It may be.

SERPENT 2: But you won't know,

SERPENT 1: You can't know

Until you eat.

SERPENT 2: How could you know?

EVE: If I eat

And if I die

Will you die too?

WOMAN: If I eat

And if I die

Will you die too?

SERPENT 1: If you die

I will die too.

EVE: Why do you want me to eat?

WOMAN: Why do you want me to eat?

2 SERPENT 5: Because I want

3 SERPENT 4: I want to

1 SERPENT 3: I want to know.

EVE: Know what?

WOMAN: Know what?

SERPENT 2: Know what you will know.

SERPENT 1: Know what will happen.

EVE: I might.

I might do it.

I might do it if God didn't know.

WOMAN: I might.

I might do it.

I might do it if God didn't know.

SERPENT 3: You might

1 SERPENT 4: Might do it if God didn't know?

SERPENT 2: But you want to.

SERPENT 1: And he knows you want to.

3 SERPENT 5: Is a crime

1 SERPENT 4: Only a crime

3 SERPENT 5: When you're caught?

EVE: Shall I do what I want to then?

WOMAN: Shall I do what I want to then?

SERPENT 1 AND 2 AND 3 AND 4 AND 5: Yes!

EVE: Even if what I want is to listen

To God and not to you?

WOMAN: Even if what I want is to listen

To God and not to you?

SERPENT 1: Yes.

SERPENT 2: If you want.

1 SERPENT 3 AND 4: If you want.

2 SERPENT 5: Yes.

EVE: Then I will eat.

WOMAN: Then I will eat.

She bites into ~~one of the apples~~ held by the ~~many hands of the~~ serpent.

EVE: Because I want to.

WOMAN: Because I want to.

EATING THE APPLE

~~When Eve finally eats she is seated in the middle of the serpent.~~
 After a couple of frantic bites, there is a pause as Eve begins to savor the experience. The first woman of the chorus, who echoed Eve's words to the serpent, now describes Eve's experience.

FIRST WOMAN OF THE CHORUS

And Eve looked
 At the creatures in the garden,
 And at the ground
 And at the wind and the water,
 And she said: I am not the same as these.
 And she began to examine
 Her skin and her eyes
 And her ears and her nose and her mouth.
 And she began to examine her own mind.
 And Eve went to Adam
 To persuade him to eat.
 But Adam said:
 "You have eaten of that which was forbidden, and you shall die.
 Do you want me to eat and die too?"

Eve in a kind of frenzy has gone over to Adam, woken him up, and is trying to have him eat. He, at first, refuses but then is caught up in her frenzy and he eats too. After his first bite nothing seems to happen. The serpent freezes during Adam and Eve's argument but he has shared Eve's ecstasy. The three other women of the chorus "davenn" while the first woman describes the action. This davenning is a rhythmic murmur like that of old women in churches and synagogues as they repeat and repeat familiar prayers and laments.

FIRST WOMAN OF THE CHORUS

But Adam ate.
 And Adam looked
 At the creatures in the garden,
 And at the ground
 And at the wind and the water,
 And he said: I am not the same as these.
 And he began to examine
 His skin and his eyes

And his ears and his nose and his mouth.
 And he began to examine his own mind.
 And he could neither spit out the fruit
 Nor could he swallow it.

Adam takes a second bite. All the actors, in a kind of ecstasy, form ~~the~~ serpent, moving in the same manner as we saw the serpent move with fewer actors earlier. The serpent, as played by all the actors, is still a display of the tree of life. It is seductive and inviting. Then the serpent separates.

A bag of apples ^{are} found on ~~one side~~ of the stage. An actor empties it out ~~on the stage~~. The actors play with the apples, eat them, and carry them out to the audience to share their pleasure with them.

THE CURSES

REVISE

Adam begins to cough a little. It is clear that he can indeed neither swallow the fruit nor spit it out. Suddenly, an actor who has been playing one of the creatures in the garden pulls Adam up from under the arms. Adam himself speaks for God when God is speaking to Adam. When speaking for God, Adam uses a voice which is larger and more resonant than his usual one, and the actor who lifts him mouths the same words. Adam's own attitude, as he speaks for God, is one of surprise and dismay. Whenever God will speak, all the actors on stage will whisper his words too.

GOD (~~speaking through Adam~~)

Where are you?

REVISE

The actor who had lifted Adam up now drops him and goes back to playing a creature in the garden. Adam tries to hide, and he tries to cough up the fruit to be able to speak clearly to God. But the fruit remains stuck in his throat. The same actor picks him up again.

GOD (~~speaking through Adam~~)

Where are you?

Why do you not answer me?

The actor lets Adam drop and becomes a creature in the garden again.

ADAM (*answering God*)

I hear your voice in the garden
And I am afraid.

Adam is picked up again. Whenever he is picked up to speak, his
body goes limp.

GOD (~~speaking through Adam~~)

Before
When you heard my voice
You were not afraid,
Yet, now you are afraid.

Adam is dropped again.

ADAM (*answering God*)

I am afraid
Because I am naked
And I have hidden myself.

Adam is picked up again from under the arms.

GOD (~~speaking through Adam~~)

Who told you
You were naked?
Have you eaten of the tree
From which
I commanded you not to eat?

Adam is dropped.

ADAM (*answering*)

Lord, so long as I was alone
I did not fall into sin.
But as soon as this woman came
She tempted me.

Another actor now lifts up Eve in the same way Adam was lifted,
and Eve is limp and speaks for God in a voice that is larger and
more resonant than her usual one. The actor who lifts her, and the
others, whisper the same words she is speaking.

GOD (~~speaking through Eve~~)

Woman, have you eaten of the tree
Whereof I commanded you not to eat?

} REVISE

Eve is let drop, and the actor who had lifted her goes back to playing a creature in the garden.

EVE (*answering God*)

It was the serpent, Lord.
He tempted me, and I ate.

~~SERPENT 1: You gave them a command;
and I contradicted it.~~

~~SERPENT 2: Why did they obey me
And not you?~~

REVISE

From now on the voice of God is heard similarly through the different actors on the stage. All, except the four women of the chorus, lift each other in turn and speak with a voice that is larger than their usual ones. After lifting or being lifted, the actors return to being creatures in the garden. As the curses continue, there is a shorter space of time between them, and greater agitation in the garden. And as the curses are spoken each by one actor, the other actors simultaneously whisper them to the audience.

~~GOD (*speaking through one actor who is lifted from under his arms by another actor*)~~

Because you have done this
You are cursed over all animals.
Upon your belly shall you go
And dust shall you eat.

ACCURSED! ~~GOD (*speaking through another actor*)~~

Because you have eaten
Of the tree of which I commanded you,
Saying: You shall not eat of it,
Cursed is the earth for your sake.

~~GOD (*speaking through another actor*)~~

You shall use your mind
Not to understand but to doubt.
And even if you understand,
Still shall you doubt.

~~GOD (*speaking through another actor*)~~

~~When your children shall be found to murder,~~

~~You shall make laws.
But these laws shall not bind.~~

~~GOD (speaking through another actor)~~

~~You shall be made to think,
And although few of your thoughts shall exalt you,
Many of your thoughts shall bring you sorrow,
And cause you to forget your exaltation.~~

GOD (speaking through another actor)

Now shall come a separation
Between the dreams inside your head
And those things which you believe
To be outside your head
And the two shall war within you.

~~GOD (speaking through another actor)~~

~~Accursed, you shall be alone.
For whatever you think,
And whatever you see or hear,
You shall think it and see it and hear it, alone.
Henceforth shall you thirst after me.~~

GOD (speaking through another actor)

In the day shall you endure
The same longing as in the night,
And in the night shall you endure
The same longing as in the day.
Henceforth shall you thirst after me.

GOD (speaking through another actor)

And your children shall live in fear of me.
And your children shall live in fear of you,
And your children shall live in fear of each other.

GOD (speaking through another actor)

Accursed, you shall glimpse Eden
All the days of your life.
But you shall not come again.
And if you should come,
You would not know it.

GOD (*speaking through another actor*)

And in the end
The earth shall wax old like a garment
And be cast off by me.

GOD (*speaking through another actor*)

For that you were not able to observe the command
Laid upon you, for more than one hour,
Accursed be your days.
Henceforth shall you thirst after me.

* * *

With the volume increasing, the curses begin to overlap. They are repeated and fragmented, spoken and whispered louder by an increasing number of actors. ~~Many actors are regularly picked up and dropped.~~ It becomes increasingly impossible to distinguish whole phrases. All the voices build into a frenzy and a din of sound.

And in the day
Shall you endure the same longing
As in the night.

Henceforth shall you thirst after me.

And in the night
Shall you endure the same longing
As in the day.

Henceforth shall you thirst after me.

And now shall come a separation.

Accursed.

Between the dreams inside your head.

Accursed.

And those things which you believe to be outside your head
And the two shall war within you.

And your children shall live in fear of me.

And in the end the earth shall wax old like a garment

And be cast off by me.

And your children shall live in fear of you.

You shall not come again to Eden.

And your children shall live in fear of each other.

And if you should come, you would not know it.

Accursed, you shall be made to think.

Accursed, you shall be alone.

And even when you understand,
Still shall you doubt.

Accursed.

Accursed.

Accursed.

Suddenly, there is silence. All the actors remain frozen a few seconds. ~~Then Adam and Eve repeat, and continue to repeat throughout the next scene, their "locked" action of, respectively, accusing, and of reaching and subsiding.~~

STATEMENTS I

The four women are still kneeling.

FIRST WOMAN OF THE CHORUS

In the beginning anything is possible.

SECOND WOMAN OF THE CHORUS

I've lost the beginning.

THIRD WOMAN OF THE CHORUS

I'm in the middle.

^{2nd}FOURTH WOMAN OF THE CHORUS

Knowing neither the end nor the beginning.

Now they stand. They sway slightly from side to side.

FIRST WOMAN

One lemming.

One lemming. SECOND WOMAN

One lemming. THIRD WOMAN

~~One lemming. FOURTH WOMAN~~

When they are not speaking their own statements each of the women continues to say softly "one lemming" as an accompaniment to what the others are saying.

FIRST WOMAN
I try sometimes to imagine what it's like to be somebody else.
But it's always me pretending.
It has to be me.
Who else is there?

SECOND WOMAN
I hugged my child
And sent him off to school
With his lunch in a paper bag.
And I wished he would never come home.

THIRD WOMAN
I'm concerned
Because what you reject
Can still run your life.

2
~~FOURTH WOMAN~~
I passed my friend on the street.

3
~~SECOND WOMAN~~
I passed quite near.

2
FOURTH WOMAN
I don't think she saw me.
If she did, I don't think

3
~~SECOND WOMAN~~
She saw me see her.

2
~~FOURTH WOMAN~~
I think she thought

3

~~SECOND WOMAN~~

If she saw me

2

~~FOURTH WOMAN~~

That I didn't see her.

~~THIRD WOMAN~~

If God exists

It is through me.

And He will protect me

Because He owes His existence to me.

~~FIRST WOMAN~~~~Old stories~~~~Have a secret~~~~SECOND WOMAN~~~~They are a prison.~~~~THIRD WOMAN~~~~Someone is locked inside them.~~~~FOURTH WOMAN~~~~Sometimes, when it's very quiet,~~~~I can hear him breathing.~~~~SECOND WOMAN~~

Sometimes I feel there's nothing to do

But help other people.

But as soon as I join a committee or a party

I know that has nothing to do with it at all.

3

~~FOURTH WOMAN~~

Whatever I know

~~SECOND WOMAN~~

I know it without words.

3

~~FOURTH WOMAN~~

I am here as a witness.

~~SECOND WOMAN~~

To what?

3

~~FOURTH WOMAN~~

I don't know.

THIRD WOMAN

It was different when I was a child.
 I don't see any more bright colors.
 There are no solid blocks
 Or familiar rooms.

FIRST WOMAN

I went to a dinner.
 The guests were pleasant.
 We were poised,
 Smiling over our plates,
 Asking and answering the usual questions.
 I wanted to throw the food,
 Ax the table,
 Scratch the women's faces,
 And grab the men's balls.

SECOND WOMAN

When asked, I blamed it on the other person.
 It wasn't me, I said.
 It must have been her.
 I could have said it was me,
 But I said it was her.

THIRD WOMAN

My home was Cleveland.
 Then I came to New York
 And I didn't have to account to anybody.
 I smoked: pot, hashish, opium.
 I slept with a man.
 I slept with a woman.
 I slept with a man and a woman at the same time.
 But I'm a gentle person, and I collapsed.

FOURTH WOMAN

I'm still a child.

SECOND WOMAN

So am I.

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3

~~FOURTH WOMAN~~

Sometimes people nod at you,
And smile,
And you know they haven't heard.

FIRST WOMAN

On a certain day

SECOND WOMAN

Of a certain year

THIRD WOMAN

One lemming

2 1 3

~~FOURTH WOMAN~~

Starts to run.

FIRST WOMAN

Another lemming, seeing the first,

SECOND WOMAN

Drops everything,

THIRD WOMAN

And starts to run too.

2 1 3

~~FOURTH WOMAN~~

Little by little

FIRST WOMAN

All the lemmings

SECOND WOMAN

From all over the country

THIRD WOMAN

Run together

2

~~FOURTH WOMAN~~

For tens

FIRST WOMAN

And hundreds of miles

SECOND WOMAN

Until,

3

~~FOURTH WOMAN~~

Exhausted,

FIRST WOMAN

They reach the cliff

SECOND WOMAN

And throw themselves

THIRD WOMAN

Into the sea.

CAIN AND ABEL

The four women continue to davenn, but now without words, except when indicated. Davenning-without-words is like a rhythmic humming, and it continues under the voices of the individual women who are speaking. Cain chops wood. Abel tends two sheep. The scene begins slowly to unfold between them. It will continue beyond the recital of the action by the chorus.

2

~~FOURTH WOMAN~~

And when they were cast out
~~Eve and Adam remembered me.~~

And Eve conceived

And bore Cain,

And she said:

1

~~FOURTH AND SECOND WOMEN~~

"Lo, I have gotten
 A man from the Lord."

2

~~FOURTH WOMAN~~

~~And again Adam and Eve remembered me.~~

And Eve bore Abel.

And again she said:

1

~~FOURTH AND SECOND WOMEN~~

"Lo, I have gotten
 A man from the Lord."

2

~~FOURTH WOMAN~~

Then Eve had a dream,

And she ran and told it to Adam.
 And Eve said:
 "Lo, I saw Adam's blood flow from Cain's mouth."
 And wishing to divert any evil that might come,
 Adam separated Cain from Abel.
 And Cain became a tiller of the ground,
 And Abel a keeper of sheep.
 And in time Cain offered unto the Lord
 A sacrifice of first fruits,
 While his brother Abel offered a firstborn lamb.
 And the Lord had love for Abel and for his offering.
 But for Cain and for his offering
 The Lord had no respect.
 And Cain said:

2 3

~~FOURTH~~ AND FIRST WOMEN

"Why did He accept your offering
 And not mine?"

2
~~FOURTH~~ WOMAN

And Cain's face grew dark,
 And his words were not pleasing to the Lord,
 And Cain said:

← FOURTH AND FIRST WOMEN

"Why did He accept your offering
 And not mine?"

FOURTH WOMAN

"There is no law
 And there is no judge."
 And the Lord spoke within him,
 And He said:
 "If you will amend your ways
 I will forgive your anger.
 Yet even now the power of evil
 Crouches at the door."
 But it occurred to Cain
 That the world was created through goodness,
 Yet he saw that good deeds bear no fruit.
 And God said:
 "It depends on you

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Whether you shall be master over evil,
Or evil over you."
And Cain said:

~~FOURTH AND FIRST WOMEN~~

"Why did He accept your offering
And not mine?"

~~FOURTH WOMAN~~

And it occurred to Cain
That the world
Is ruled with an arbitrary power.

And Cain said:
"There is no law and there is no judge."

~~FOURTH AND FIRST WOMEN~~

"Else
Why did He not accept my offering,
Yet He accepted yours?"

~~FOURTH WOMAN~~

And it occurred to Cain
To kill his brother.
But it did not occur to Cain
That killing his brother
Would cause his brother's death.
For Cain did not know how to kill
And he struck at his brother.
And broke each of his bones in turn
And this was the first murder.

And Cain said:
"If I were to spill your blood on the ground
As you do the sheep's,
Who is there to demand it of me?"
And Abel said:
"The Lord will demand it. The Lord will judge."
And Cain said:
"There is no judge. There is no law."

~~FOURTH AND FIRST WOMEN~~

"Else
Why did He accept your offering
And not accept mine?"

~~FOURTH WOMAN~~

~~"Why yours?
 Why not mine?"
 And it occurred to Cain
 To kill his brother.
 But it did not occur to Cain
 That killing his brother
 Would cause his brother's death.
 For Cain did not know how to kill.
 And he struck at his brother
 And broke each of his bones in turn.
 And Abel said: "The Lord will judge."
 And Cain said:
 "There is no judge. There is no law."~~

~~FOURTH AND FIRST WOMEN~~

~~"Else
 Why did he accept your offering
 And not accept mine?"~~

~~2
 FOURTH WOMAN~~

~~"Why yours?
 Why not mine?"
 And this was the first murder.
 For it occurred to Cain
 To kill his brother.
 But it did not occur to Cain
 That killing his brother
 Would cause his brother's death.~~

~~Cain has come over to Abel. He feeds Abel's sheep, to get them out of his way. He looks at Abel, and Abel looks back at Cain. The rest of the actors, not including the chorus, breathe together regularly and quietly—they are breathing Abel's breath. Cain tries different ways of killing Abel. After trying each different way, he looks at Abel to see the result of what he has done, and to try to decide what to do next. The rest of the company watches, and the sheep remain quietly by. Some of the things that Cain does to Abel are to pull at his limbs, to hold him in the air and think of dashing him on the ground. Finally, he lays Abel down on the ground, and seeing that there is still movement in the respiratory area, Cain~~

~~uses his hands to chop at Abel's throat. Abel's breathing stops. All the sounds for hurting Abel and for the chopping at him with his hands have come from the actor playing Cain, rather than from the actor playing Abel. Now Cain listens for Abel's breathing, which he misses hearing. He tries to breathe breath back into Abel from his own mouth. Then he tries to stand Abel up. He puts grass into his lifeless hand to try to have Abel feed the sheep. Finally, he lays Abel down on the backs of his two sheep, standing behind him, swaying slightly from side to side, waiting, waiting for life to start up again in Abel. The heron from the garden is back, and it wanders near, making its gentle noise and standing on one leg and then the other. Cain continues to wait. The four women of the chorus make a small, long screeching sound from the backs of their throats. Abel, as a ghost, now crawls on his knees toward the front of the stage. He confronts the audience. The actor playing Abel is, at this moment, experiencing extreme tension throughout his body, and reseeing in his mind's eye what just happened to him. Cain, still watching the place where he put Abel's body on the sheep, continues to wait.~~

BLIND MEN'S HELL

USE AS
TRANSITION

REVISE

The two actors who played the sheep, and one other actor, are on their backs on the floor. All the others, with the exception of the chorus, walk around and through them. All are blind and as if experiencing tremendous fatigue. They are like people who have lived too long. None of those who are walking may stop or fall—if they do, they must immediately get up and go on. Those on the floor grope upward, grabbing at parts of the moving people. This continues during Statements II.

STATEMENTS II

FIRST WOMAN OF THE CHORUS

In the beginning
Anything is possible.
From the center
I can choose to go anywhere.

SECOND WOMAN OF THE CHORUS

But now the point
Toward which I have chosen to go
Has a line drawn
Between itself
And the beginning.

FOURTH WOMAN OF THE CHORUS

I no longer know the beginning.
I am in the middle.
On a line
Between the beginning
And a point toward which I chose to go.

THIRD WOMAN OF THE CHORUS

I have fewer choices now.
Because when I change my direction
The change can only start
From a line already drawn.

Now the four women smile. They keep smiling unless they are speaking. They sway slightly from side to side.

SECOND WOMAN

I'm collecting things.
Beads.
I'm buying plants,
Curtains—
With which to make a home.
I'm buying things
To make a good life.

THIRD WOMAN

When I was thirteen
I wanted a house of my own.
The girl I was then
Would say to me now:
"What have you done with your advantages?"
You could have married a rich man,
And had a big house.
Instead, you're a freak."

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FIRST WOMAN (as the other women and herself open and close
one fist)

Open.

Close.

Open.

Close.

No effort

Makes these two movements

One.

SECOND WOMAN

My husband is in that coffin.

In the day he goes to work.

In the evening we discuss household matters,

And at night

He climbs back into the coffin.

THIRD WOMAN

Even if you sit and do nothing,

Even so,

Your back is strapped to a wheel,

And the wheel turns.

FOURTH WOMAN

While we were in bed I asked a boy,

SECOND WOMAN

I asked him if he should be around

FIRST WOMAN

If he should be around when I die,

Would he hold and rock me in his arms

For half an hour afterwards.

THIRD WOMAN

Because they can't tell.

FOURTH WOMAN

They can only approximate.

SECOND WOMAN

They can't tell when you're really dead.

Not exactly. FIRST WOMAN

Not the exact moment. THIRD WOMAN

When I was a child
 This story was told to me in secret by a friend:
 "A little boy came into his mother's room
 And saw her naked.
 'What's that?' he asked.
 'It's a wound,' she said.
 'What happened to your penis?' he asked.
 'Oh,' she said,
 'God chopped it off with an ax.'"

2 THIRD WOMAN (with other women speaking and emphasizing the words "be," "bis," and "him")

It's my husband.
 He keeps me from it.
 It's *bis* fault.
 He keeps me down, holds me at *bis* level.
 I could be happy
 If it weren't for *him*.

3
 FOURTH WOMAN

The doctors lie.
 My mother died screaming with pain.
 Did you know you could go into eternity
 Screaming with pain?

FIRST WOMAN (as the other women and herself open and close one fist)

Open.
 Close.
 Separate movements.
 Stretched-out fingers.
 Nails into skin.
 One to open.
 One to close.
 Separate

Motions.

No matter how I try,
 These movements
 Are not one.
 There is a stop between open
 And close, and between close
 And open.
 No effort
 Makes these two movements
 One.
 Close.
 Open.
 Close.

SECOND WOMAN

You can see them having lunch,

FIRST WOMAN

Their faces pale,

THIRD WOMAN

Laughing.
 They are corpses laughing.

~~FOURTH WOMAN~~

~~You can see them on the streets,~~

~~SECOND WOMAN~~

~~Combed and brushed.~~

~~FIRST WOMAN~~

~~They are colored pictures.~~

FIRST AND THIRD WOMEN

The men have killed each other.

3

SECOND AND ~~FOURTH~~ WOMEN

The king is dead.

3

~~FOURTH~~ WOMAN

He was shot in the head.

FIRST WOMAN

By an unknown assassin.

The men are dead. SECOND WOMAN

And no man can say
Of work or land:
"This is mine." THIRD WOMAN

The men are dead. FIRST AND SECOND WOMEN

We mourn them. SECOND WOMAN

We are dead. ~~THIRD AND FOURTH WOMEN~~

We mourn ourselves. ~~2~~
THIRD WOMAN

~~FOURTH WOMAN~~
If a bulldog ant
Is cut in two,
A battle starts
~~Between the head and the tail~~
~~The head bites the tail.~~
~~The tail stings the head.~~
~~They fight~~
~~Until both halves are dead.~~

So Man created God. THIRD WOMAN
What for?
To set limits on himself.

~~FIRST WOMAN~~
~~Would my dreams recognize me?~~
~~Would they come to me and say~~
~~"She's the one who imagined us"?~~

~~THIRD WOMAN~~
~~I was queen over a country~~
~~Where the air was sweet.~~
~~We ate honey and fruit.~~

~~And at night—
It was quiet.~~

SECOND WOMAN

Suddenly—
This moment.
Here, now.
I am here,
And you.
In this place, now
We are together.

FIRST WOMAN (*as the other three women, and finally she, begin to make the body sounds of the entering procession*)

At the very end.
Even after the end,
Even when the body is on its own,
The human being can make such a variety
Of sounds that it's amazing.
A field of dead men is loud.
Teeth clack, bones crack,
Limbs twist and drop,
And the last sound of all
Is a loud trumpet
Of escaping wind.

BEGATTING

3

Now all together the ~~four~~ women begin davenning again, for a moment without words. The Blind Men's Hell has dissolved. Two actors, a man and a woman, begin very slowly approaching each other from either side of the stage. The ~~four~~ women are kneeling and rocking back and forth. ~~All the others begin gently to explore each other's bodies.~~

THIRD WOMAN (*as the other three davenn under her words*)

And Adam knew Eve and Eve knew Adam
And this was the first time.
~~And Adam knew Eve and Eve knew Adam~~
~~And this was the first time.~~

SECOND
WOMAN
DOES
ALL
BEGATS

~~The actors are exploring each other's bodies as if for the first time. The women now open a book and read the "begats" from the Old Testament of the Bible. Each woman reads some part and then passes the book to another. But all are continually davenning and, frequently, the exact words of the begatting are lost in favor of the rhythmic davenning and the rocking back and forth toward the audience.~~

~~THIRD WOMAN (reading)~~

And Adam lived a hundred and thirty years and he begat a son in his own likeness and he called his name Seth.

~~And the days of Adam after he had begotten Seth were eight hundred years, and he begat sons and daughters.~~

And Seth lived a hundred and five years and he begat Enos.

~~And Seth lived after he begat Enos eight hundred and seven years, and he begat sons and daughters.~~

And Enos lived ninety years and he begat Cainan.

~~And Enos lived after he begat Cainan eight hundred and fifteen years, and he begat sons and daughters.~~

And Cainan lived seventy years and begat Mahalaleel.

The man and woman come closer and closer to touching. ~~The others have paired off, too, and are still exploring bodies.~~

~~FOURTH WOMAN (reading)~~

~~And Cainan lived, after he begat Mahalaleel, eight hundred and forty years, and he begat sons and daughters.~~

And Mahalaleel lived sixty and five years, and he begat Jared.

~~And Mahalaleel lived after he begat Jared, eight hundred and thirty years, and he begat sons and daughters.~~

And Jared lived a hundred and sixty and two years, and he begat Enoch.

~~And Jared lived after he begat Enoch eight hundred years, and he begat sons and daughters.~~

And Enoch lived sixty and five years and he begat Methuselah.

~~And Enoch walked with God after he begat Methuselah three hundred years, and he begat sons and daughters.~~

~~And Enoch walked with God and he was not, for God took him.~~

And Methuselah lived a hundred and eighty and seven years, and he begat Lamech.

~~And Methuselah lived after he begat Lamech seven hundred and eighty and two years, and he begat sons and daughters.~~

And Lamech lived a hundred eighty and two years and he begat a son, and he called his name Noah.

~~And Lamech lived after he begat Noah five hundred and ninety years, and he begat sons and daughters.~~

And Noah was five hundred years old, and Noah begat Shem and Ham and Japheth.

By now, the two people have met in the center of the stage and embraced. ~~All the couples are now exploring each other more gymnastically. They are trying to find how to make the connection between the male and the female body. They try various difficult positions. Eventually all make the connection and they copulate in increasingly faster rhythm.~~

FIRST WOMAN (*reading*)

And these are the generations of the sons of Noah and Shem and Ham and Japheth and the sons that were born to them after the flood:

The sons of Japheth were Gomer and Magog and Madai and Javan and Tubal and Meshech and Tiras.

~~And the sons of Gomer were Ashkenaz and Riphath and Togarmah.~~

~~And the sons of Javan were Elishah and Tarshish and Kittim and Dodanin.~~

And the sons of Ham were Cush and Mizraim and Phut and Canaan.

~~And the sons of Cush were Seba and Havilah and Sabtah and Raamah and Sabrethah.~~

~~And the sons of Raamah were Sheba and Dedan.~~

~~And Cush begat Nimrod, and he began to be a mighty one on earth.~~

~~And Canaan begat Sidon, his firstborn, and Heth.~~

And unto Shem were born Elam and Ashur and Arphaxad and Lud and Aram.

~~And the children of Aram were Uz and Hul and Gether and Mash.~~

And Arphaxad begat Salah, and Salah begat Eber.

And unto Eber were born two sons, and one was called Peleg, and his brother's name was Joktan.

And Joktan begat Almodad and Shelaph and Hazarmaveth and Jerah.

And Hadoram and Uzal and Diklah.

All the couples reach their climax at approximately the same time. Immediately afterward, the women go into labor, and they then give birth. Their sons are played by the actors who played their lovers. After the birth, the mothers teach their children how to talk, walk, play games, etc.

REVISE

SECOND WOMAN (reading)

And Obal and Abimael and Sheba,
and Ophir and Havilah and Johab.

All these were the sons of Joktan.

~~And these were the generations of Shem.~~

Shem was a hundred years old and begat Arphaxad two years after the flood.

And Shem lived after he begat Arphaxad five hundred years, and he begat sons and daughters.

And Arphaxad lived five and thirty years and he begat Salah.

And Arphaxad lived after he begat Salah four hundred and three years, and he begat sons and daughters.

And Salah lived thirty years and he begat Eber.

And Salah lived after he begat Eber four hundred and three years, and he begat sons and daughters.

And Eber lived four hundred and thirty years and he begat Peleg.

And Eber lived after he begat Peleg four hundred and thirty years, and he begat sons and daughters.

And Pelég lived thirty years and he begat Reu.

~~And Peleg lived after he begat Reu two hundred and nine years, and he begat sons and daughters.~~

And Reu lived thirty and two years, and he begat Serug.

~~And Reu lived after he begat Serug two hundred and seven years, and he begat sons and daughters.~~

And Serug lived thirty years and he begat Nahor.

~~And Serug lived after he begat Nahor two hundred years, and he begat sons and daughters.~~

And Nahor lived twenty and nine years, and he begat Terah.

~~And Nahor lived after he begat Terah a hundred and nineteen years and he begat sons and daughters.~~

And Terah lived seventy years, and he begat Abram and Nahor and Haran.

And these are the generations of Terah.

From being small children, the men of the company have become very old people. They are brought forward, helped slowly, to the front of the stage by their mothers, who have remained young. One or two of the actresses play old women and also stay at the front of the stage.

THIRD WOMAN (*reading*)

Terah begat Isaac, and Isaac begat Jacob and Jacob begat Judah and his brethren.

And Judah begat Phares and Zarah, of Thamar.

And Phares begat Esrom.

And Esrom begat Aram.

And Aram begat Aminadab.

And Aminadab begat Naasson.

And Naasson begat Salmon.

And Salmon begat Booz, of Rachab.

And Booz begat Obed, of Ruth.

And Obed begat Jesse.

And Jesse begat David the king.

And David the king begat Solomon, of her that had been the wife of Urias.

And Solomon begat Rehoboam.

And Rehoboam begat Abia.

And Abia begat Asa.

And Asa begat Josaphat.

And Josaphat begat Joram.

And Joram begat Ozias.

And Ozias begat Joatham.

And Joatham begat Achaz.

And Achaz begat Ezekias.

And Ezekias begat Manasses.

And Manasses begat Amon.

And Amon begat Josias.

And Josias begat Jechonias and his brethren about the time they were carried away to Babylon.

And after they were brought to Babylon, Jechonias begat Salathiel.

And Salathiel begat Zorobabel.

And Zorobabel begat Abiud.

And Abiud begat Eliakim.
 And Eliakim begat Azor.
 And Azor begat Sadoc.
 And Sadoc begat Achim.
 And Achim begat Eliud.
 And Eliud begat Eleazur.
 And Eleazur begat Mathan.
 And Mathan begat Jacob.
 And Jacob begat Joseph.

OLD PEOPLE

USE DURING
BEGATS

There is now a line of old people facing the audience at the front of the stage. They speak out a name or two, or mumble, from the many names of the "begatting." ~~The four women of the chorus are davenning without words. The other actresses, the ones who have just played the mothers, are at the back of the stage, and they davenn, too, softly.~~

THE SONG

The actors move about freely on the stage. Each is overtaken by a slow kind of dying, not so much a physical one as a kind of "emptying out," a living death, which soon slows them to a complete stop. Each actor has a final small physical tremor. Then, as if ghosts, the actors begin to sing a sentimental popular song from twenty or thirty years ago. No longer as ghosts but as themselves they continue singing the song as they leave the theater, walking out through the audience.

VIET ROCK

■

(A Folk War Movie)

ACT ONE

~~*(As audience is getting settled actors begin to appear, one by one or in pairs. They lie down on the stage. When everyone is settled there is a short silence. As lights begin to dim, song is heard on tape. It should be played once before action begins.)*~~

MALE VOICE (*Singing The Viet Rock*):

Far across the Southern Sea
Is a land where Viets rock.
Here every morning you can see
The Viets roll.
When the bombs fall
The Viets rock and rock.
When the napalm bursts
Then the Viets roll.
At the sound of jets
The Viets rock and rock.

REARRANGED

VIET ROCK

REARRANGED

When the tracers flash
 Then the Viets roll.
 Rock and roll, rock and roll,
 How the sweet Viets
 Love to rock and roll.
 Those dear little Viets
 Love our rock and roll...
 Do the Viet Rock,
 Watch that Viet roll.
 Do the Viet Rock,
 Watch that Viet roll.
 That's the way the Viets rock,
 All the way the Viets roll.
 Rock and roll, rock and roll,
 Do the Viet Rock.

~~(As lights dim up, the actors are discovered lying on the floor in a circle. Their bodies, heads inward, form a giant flower or a small target. They are still; bit by bit movement can be detected. First: as if flower petals are stirred by wind or are warming toward the sun.)~~

~~A VOICE ON TAPE (Recites the following):~~ Things could be different. Nobody wins. We are teams of losers. Whatever doesn't kill you makes you stronger. Or isn't life the dream of those who are dying? It's only by virtue of our eyes that there are stars. I've been a long time a-comin' and I'll be a long time gone. Let us persevere in what we have resolved before we forget. Look out for number one. What you don't know can kill you.

LINES
TAKEN BY
ACTORSCUT TO
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CUT

VIET ROCK

(Silence. Viet Rock song is heard on tape again. Silence. From circle of bodies we hear humming or gurgling. Sound rises bit by bit, at times leaps into laughter and childlike sound of delight. The sounds should be joyous, aggressive, like those children make when playing vigorous games, but in no way should the actors try to give their impressions of sounds they think children make. This is cloying and irritating. The sound must come from their past, but the voices must come from inside and not be forced. The actors should have worked to free their imaginations before the play begins. What happens in the first ten minutes on the floor should take on the character of group free association, to represent a tribal recall of ancient scenes and events. Playtime material, especially of war games, cowboys and Indians, cops and robbers, should be allowed to come to the surface and explode into sound, sounds of weapons, horses, tanks, planes, guns, troops, orders, marching, bugles, songs, etc. The tenor of the sound should be one of joyful mastery, and imaginative striving to succeed in a frightening situation. Once the sound begins to build, the actors keep each other going: they must listen to each other. The sound should rise to climax and end in one final burst of chord sound. As the explosive sound begins to fall, they should turn on their bellies, crawl toward center, and reach out for each other. They talk to each other in

VIET ROCK

CUT

a bubbly way and, holding hands, slowly rise together. This makes a beautiful shape, round but changing. They keep their heads down to maintain shape. As they rise, they begin to move in a circle. The circle begins to bounce. The sound is teasing and full of fun; when they are nearly erect the circle should bounce up and down in unison. When it reaches a climax, the circle should explode, flinging the actors around the floor, laughing. They stay in place, laughing at each other.

There is an instant transformation. The male actors become new babies, and the female actors become mothers. The women find the nearest baby boy on the floor and kneel down to play with their baby. The only words they may use are "mama" and "baby." The women begin to undress the men lovingly, playing with the babies and kissing them. They continue this until all the men are stripped to their shorts. The feeling should be one of play, discovery, and contentment. As soon as he is stripped, the actor who will play the SERGEANT in the play leaps to his feet and yells): Ten-Hut! (The men leap to their feet and assemble into lines for an army physical. Several women become cold, impersonal doctors and perform an examining ritual on the men. Two women sit in chairs facing the audience. As each man is okayed they look at a person in the audience and announce): U.S. Government Inspected Male. (The men in the line

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jump to two doctors. If the audience is on two sides of the action, two sets of doctors should be used. The men are commanded to jump, cough, and bend over while they receive shots. When they bend over the two doctors give them a swat. At the sound of the swat the women facing the audience make their announcement.)

- DOCTORS (*Sing*):
Jump cough bend.
- MEN (*Sing*):
Stick him in the arm,
Stick him in the end. (*Repeat*)
- WOMEN (*Sing*):
U.S. Government Inspected Male!
- DOCTORS (*Sing*):
Jump cough bend.
- MEN (*Sing*):
Stick him in the arm,
Stick him in the end. (*Repeat*)
- WOMEN (*Sing*):
U.S. Government Inspected Male!
- DOCTORS (*Sing*):
Jump cough bend.
- MEN (*Sing*):
Stick him in the ass
And see if he'll mend. (*Repeat*)

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DOCTORS (*Sing*):
Jump cough bend.

WOMEN (*Sing*):
U.S. Government Inspected Male!

MEN (*Sing*):
JIGGLE HIS BALLS
And see if he'll blend. (Repeat)

DOCTORS (*Sing*):
Jump cough bend.

MEN (*Sing*):
Jump cough bend,
Stick it in the arm
But you'll get it in the end. (Repeat)

WOMEN:
U.S. Government Inspected Male!

(Two mothers in a coffee shop near Whitehall Street wait for their sons who are being examined for induction. They play their scene very big, very fast, seated to the side of the stage, brightly lit. A low drum beat begins.)

MRS. SHERMAN (*Nervous and fidgety; to break her tension she tries to start a conversation*): Ah, do you have the time?

MRS. COLE (*Cold*): Yes.

MRS. SHERMAN: That's nice.

MRS. COLE: There's a clock on the wall.

MRS. SHERMAN: Oh, so there is. I didn't notice. (Mrs.

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COLE *shrugs and turns away*. MRS. SHERMAN'S *tension mounts*.) It's a long wait. (MRS. COLE *gives her a "what the hell do you mean?" look*. MRS. SHERMAN *nods*.) It's such a long wait in a short time like this. (MRS. COLE *turns away*.) I can't stand to think of him in there with all the rest of them, being treated like a piece of meat. (MRS. COLE *turns more severely away*.) How old is your boy?

MRS. COLE: I beg your pardon?

MRS. SHERMAN: Your son?

MRS. COLE: What?

MRS. SHERMAN: I, oh, excuse me, I thought you were waiting for your son like I am.

MRS. COLE: I'm drinking coffee.

MRS. SHERMAN: I'm sorry, but I'm nervous. Aren't you nervous?

MRS. COLE: Why should I be nervous?

MRS. SHERMAN: Well, if your boy was being examined by the army this very minute, wouldn't you be nervous?

MRS. COLE: He is.

MRS. SHERMAN: But you said you were only drinking coffee.

MRS. COLE: I am. (MRS. SHERMAN *gives her a bewildered look*.) They won't take him.

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CUT

MRS. SHERMAN: Something wrong with him?

MRS. COLE: There's nothing wrong with him. He's perfect.

MRS. SHERMAN: Oh yeah?

MRS. COLE (*Looking at watch*): He should be here any minute. It won't take them long to make up their minds.

MRS. SHERMAN: You got pull, eh?

MRS. COLE: They wouldn't take my Laird. He'd be terrible in a jungle.

MRS. SHERMAN: I know they'll take Ralphie. I just know it. He's built fifty forts on our fire escape. He knows everything about building forts.

MRS. COLE: That'll come in handy.

MRS. SHERMAN: He'll be protecting the freedom of your son.

MRS. COLE: Some have to go.

MRS. SHERMAN: He'll be fighting for your little boy.

MRS. COLE: I can't help that. God didn't designate my Laird to be a fighter.

MRS. SHERMAN: You do it for him, eh?

MRS. COLE: The strong have to protect the weak.

MRS. SHERMAN: It isn't fair. My Ralphie's A-1, er I-A. He was such a little baby. You wouldn't believe. He only weighed four pounds and two

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ounces when he was born. Such an easy birth. It was my husband gave all the trouble. We had to run to the hospital. The car wouldn't start. Ralphie was born in the emergency receiving room. He wouldn't wait.

(MRS. COLE looks up to see her son coming toward her. While this happens the other men continue dressing at one side of the stage.)

LAIRD: Hi hi hi, M-M-M-M-Mom.

MRS. COLE: Laird. What the hell are you wearing?

LAIRD: I'm I'm I'm I'm . . .

MRS. COLE: No.

LAIRD: Yes.

MRS. COLE: They wouldn't.

LAIRD (*Smiling*): M-M-M-M-M-M-Mom, I made it.

MRS. COLE: But how could they?

LAIRD: They like me. M-M-M-M-M-Mom, I'mmmm All Am-Am-Am-American.

(MRS. SHERMAN sees RALPHIE come toward her.)

RALPHIE: Hi, Mom.

MRS. COLE (*Hugging LAIRD and crying*): Oh, Baby . . .

MRS. SHERMAN: Ralphie! (*She pulls him to her.*) Tell me?

RALPHIE: It's O.K., Mom. Mom, there was this guy in there he was so . . . Oh . . . (*Seeing LAIRD*

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in his mother's arms) There he is! They're getting desperate, Mom . . . but . . .

MRS. SHERMAN: Something's wrong. Tell me. Ralphie, I can feel it. . . .

RALPHIE (*Kisses her on the cheek*): I'm going to be all right. I just have to go to the hospital a couple days.

MRS. SHERMAN: Oh Ralphie, you have blood in your urine! You have blood in your urine!

RALPHIE: I'm in the army. It's O.K. I'll just have to go to the hospital a couple of days.

MRS. SHERMAN (*Hugging and kissing RALPHIE*): You get rid of that blood. (*Sings*):

Now that you are up so tall
I have to share you with the world,
But I can't be nice all the time,
I get mad and up comes my gall.

Goodbye, my good boy,
Goodbye, my good boy.
Go quick,
Mother promised not to cry.

But if you have to go
I got to give you strength.
I won't chicken out
And I won't shrink.

But I don't like it,
Why can't I fight it?

CUT

CUT

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Goodbye, my good boy,
 Goodbye, my dear,
 Goodbye, my good boy,
 Mother holds you here.

I lost too many already
 And now it comes again.
 But I don't like it,
 Why can't I fight it?

The wars have melted into one,
 A war was on when I was born.
 Will this be on when I am done?
 That kind of triple feature, please God save
 me from.

Goodbye, my good boy,
 Goodbye, my love,
 Goodbye, my good boy, I wish you weren't
 old enough.

RALPHIE: Goodbye, Mom. (RALPHIE then kisses MRS. COLE goodbye. All the other male actors line up to kiss MRS. SHERMAN goodbye. They each make a different character adjustment to her. Then they all kiss MRS. COLE goodbye. They kiss all the females goodbye. The women doctors have now turned into mothers or sweet-hearts and sit on benches. While this action takes place one woman sings to the audience while sitting on a chair. As the song ends the SERGEANT yells.)

Pick up from 28

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SERGEANT: Fall in. Ten-hut! (*The men get into an awkward line. The SERGEANT snaps them up. The following should be an accelerated drill course.*) I hate recruits! Now listen, you mens, and listen good. The army is going to train you mens to become ultimate weapons. Is that clear? (*The men nod.*) Is that clear? (*They nod again. This makes the SERGEANT very angry.*) Answer me like you got a pair!

GI's (*Scream*): Yes, Sergeant! (*SERGEANT is satisfied.*)

SERGEANT (*Continuing his drill course*): Left face. Right face. About face. Right face! (*The men make mistakes and the SERGEANT corrects them with tense enjoyment.*) Left face, right face. About face. Right face. About face. (*One of the men does not please him. He calls him out of line.*)

You, Allen, get out here. The rest of you men watch. (*The men rush to watch. The SERGEANT is angry.*) Fall in! In place—watch! Don't move! Don't move, girls. Allen. In place march! (*He marches in stylized fashion. The SERGEANT is almost nose to nose with him.*) Allen, in place double time. (*He marches faster and faster.*) Company halt, one two. (*The soldier makes one more foot fall than he should and the SERGEANT glares him back to his place.*) Fall in. In place march. Left face, in place march. About face. Right face. (*He gets them back facing him.*) [All right, girlies, you're in the army now. Sound off!

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GI's: One two.

SERGEANT: Sound off!

GI's: Three, four.

SERGEANT: Cadence count.

GI's: One two three four, one-two, three-four!

SERGEANT: O.K. Girlies, forward march! (*They march around the stage as he eyes them carefully.*) Company halt! Very good, girlies. One day you'll become ladies. ~~Ten-hut.~~ O.K., girlies, we're going to do some push-ups. At ease. Fall into place. (*The men fall down in push-up positions.*) One. Two. Three. Four. Five.

(SERGEANT fades back to watch their form. During the push-up formation, the man speaking the line is up, and the others are flat against the floor. They should go up and down when their line comes up.)

SERGEANT

~~GI ONE:~~ You know that all young men have to face a time in life when they have to make their own decisions. When they have to put Momma's voice aside and when they have to face up.

SERGEANT

~~GI TWO:~~ Well, that time came to me, that time that all young men must face up to.

2

~~GI THREE:~~ This is the time that I call the breaking point.

SERGEANT

~~GI FOUR:~~ This is the time when the young man puts away childish things, like childhood and Mom-

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ma's voice so that he can step out into the world a man.

¹
GI ~~FIVE~~: I chose to make my own foot felt by walking through the door of the induction center.

⁴
GI ~~SIX~~: That's what I call marking my breaking point.

³
GI ~~SEVEN~~: I didn't have to get anybody's O.K., no names signed beside my one.

⁴
GI ~~EIGHT~~: It was my thing to do.

GI ONE: So I put my foot down on the threshold to manhood and put away my childhood.

GI TWO: And now as I go through life, I . . .

(All men are up in top of push-up position for this speech.)

ALL GIs:

. . . Pray to my sergeant that I may be a man to man.

I pray to my sergeant that I may be a man to sergeant.

I pray to my sergeant that I may be a man to country.

I pray to my sergeant that I may be a man to Mother.

I pray to my sergeant that I may be a man to Dog.

I pray to my sergeant that I may be a man to God.

~~SERGEANT: All right, girls. Ten-hut! (He sings to them):~~

~~(WAR AU GO GO)~~

VIET ROCK

Come my ladies, take your rifles
Here my bunnies are grenadies,
Stand to battle,
Little pussies.
War au go go
Is our game.

That's my sweethearts, War au go go,
Get your back up,
War au go go,
War au go go
Is our game.

Come, my girlies,
Suck in your tummies
To win your stripies,
Act like ladies,
Because it's war au go go
For my girlies.
War au go go
For my babes.
War au go go, War au go go,
War au go go
Is our game.

Grip your rifles, little bunnies,
Throw grenadies, little ladies.
Run to battle,
Little pussies.
War au go go
Is our game.

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~~War au go go, little honeys,
 War au go go,
 Smarten up, you dames!
 War au go go,
 War au go go,
 War au go go,
 Is our game
 War au go go!~~

(Everyone comes in on "War au go go's.")

SERGEANT: All right, ladies. Fall in! Ten-hut! *(He sings):*

You're in the army now,
 You're not atop a cow . . .

GI'S AND WOMEN *(Sitting on benches):*

You'll never get rich,
~~You son of a bitch,~~ BY DIGGING A DITCH
~~You're in the shit house now!~~ YOU'RE IN THE
 ARMY NOW!

SERGEANT: Sound off!

GI's: One two.

SERGEANT: Sound off.

GI's: Three four.

SERGEANT: Cadence count.

GI's: One two three four, one-two, three-four!

(The SERGEANT inspects them and might slap or snap at one whose button is wrong, etc.)

VIET ROCK

Ten-hut! Forward march! (*They march across the stage, filling it. They reach the other side.*)

SERGEANT (*Yells*): Halt. Left Face. (*As they do, all the female actors with arms linked rush on and fall down in a kneeling position ranged across center stage.*) About face, forward march. (*As the men make an about-face and march forward, they stumble over the women. Muffled sounds of "Broads! Hey, Sarge, look at these lovelies," etc.*)

GI ONE: Hi, darlin! (*He grabs a girl.*) You come to see me off? (*He stoops to kiss her.*)

SERGEANT (*Pulling him off by seat of his pants and throwing him back into the line*): That's a protester, you dogbody, you ~~pie~~ ^{MEAT}-headed lassie!

GI ONE: She ain't mine? Sergeant!

SERGEANT (*Slapping him*): Straighten up and shut up, girlie!

HEAD PROTESTER (*At end of line, she lifts her head and calls out to the SERGEANT*): Sir, I hereby inform you that you are hereby under citizen's arrest by a citizen of these United States. You are charged, sir, with genocide, criminal conspiracy, and carrying on a full-scale war under the guise of an "expeditionary force."

SERGEANT: Take that pink mitt off this Government property.

PROTESTER: If you will come quietly, sir, I can guarantee

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you the same fair trial that was conducted in Nuremberg and Israel.

SERGEANT: You are bruising \$250,000 worth of Government training and experience. I suggest you lie down there with your friends where we can crush you all at once.

PROTESTER: ~~"Let you hear me gentle cousin, Westmoreland."~~ Listen, Dog Tag number 1077866, I have arrested you in the name of morality, Christianity, and sanity!

(SERGEANT looks at protesters and starts laughing. He goes down his line of men and digs each one in ribs till each man laughs at women during their chanting.)

HEAD PROTESTER: Citizen's arrest . . . !

ALL PROTESTERS: Stop the war in Vietnam. Make love, not war. BRING OUR BOYS HOME. Stop the war in Vietnam. Make love, not war. Bring our boys home. Stop the war in Vietnam. Make love, not war. Bring our boys home. . . .

SERGEANT (*Shouting at protesters*): You aren't worth me stomping my boot on. The army is the instrument of the will of the people. That's "consensus" to you, mushheads. Go back to U. S. History 101. Have you forgotten the Indian Wars already? What country are you really from?

(While the SERGEANT has been saying the above speech, three of the women protesters have left the line of women and have taken up

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a position elsewhere on stage. During the following they mime pouring gasoline on themselves and light a real wooden match.)

PROTESTERS (*Kneeling with arms linked, they face the soldiers*): We ask you to stop this merciless war.

GI's (*Shouting as if answering a superior officer*): We didn't start it!

PROTESTERS: Innocent people on all sides are being maimed and murdered.

GI's (*Shouting*): Sorry about that!

PROTESTERS: Homes are destroyed and people uprooted.

GI's: Downright sorry about that!

PROTESTERS: Join us and stay home.

GI's: We'd like to stay home, but we must serve.

PROTESTERS: Innocent people are being burned.

GI's: Gee, we really are sorry about that!

PROTESTERS: Is that your final answer?

GI's: We have a job to do. There can be no questions.

~~*(The three women strike the wooden matches, whip the lighted matches up and down. The matches go out, and the women are burned. They fall to the floor, jerking and moaning, in final stages of death. The GI's stand stiffly at attention. The SERGEANT is furious.)*~~

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SERGEANT (*To men*): What you standing with yer faces hanging out, ladies? Police the area! On the double! (*Men brutally drag all the women to the benches and throw them down. Women quietly take sitting position on benches while the men start to grind the ashes from the bodies of the three into the ground the way they'd try to get rid of cigarette ashes inadvertently dropped on their mothers' rugs.*) Fall in! Ten-hut! (*GI's form up into the ultra-erect straight line. At the SERGEANT's nod, one by one they jump out of line and address the audience.*)

GI ONE: What a pity it is that we have what you can apply to some guys the implication "draft dodger." (*He jumps back to place.*)

GI TWO (*Jumping out*): Some of these dodgers even burn their bodies and cards of the draft.

GI THREE: I believe some of these activities are called "protest moves."

GI FOUR: Now I ask you, how could our forefathers who bled all over this ground that I'm standing on here, how could they not roll around in the hallowed ground of their graves?

²
GI FIVE: I ask you?

⁴
GI SIX: These here are immature actions of these so-called American youth.

¹
GI SEVEN: If our forefathers heard about this, they'd grab up their rusty muskets and rise up from

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their graves and shoot down the whole bunch of these here so-called American youths who are protesting our so-called Vietnam war.

³ GI ~~EIGHT~~: These aren't so-called youths.

³ GI ~~ONE~~: These are sneaking subversive commies, that's what they are.

⁴ GI ~~FOUR~~: I suggest to these so-called guys they should take some time off from their burning and do a little deep study of this here problem like I've paid attention to it.

⁴ GI ~~TWO~~: If they won't I suggest we put 'em on a fast boat to Commie China.

¹ GI ~~THREE~~: I'll pay half the fare myself.

² GI ~~FIVE~~: Just because you don't . . .

³ GI ~~SIX~~: . . . Agree with your country . . .

⁴ GI ~~SEVEN~~: . . . Doesn't mean you shouldn't . . .

² GI ~~EIGHT~~: . . . Do what they tell you to.

ALL (*Jumping out*): And that's all I have to say to these so-called youths.

SERGEANT (*He turns to address the audience*): These punks, these commies, these bleeding hearts. ~~They're so dumb, they're tools of the pinko-~~reds. These guys who claim to be pacifists—these—they are consumed by war. ~~Do you see them fighting against cancer? No, they're con-~~sumed with making exhibits of themselves. Do you see them throwing their bodies down in

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front of the Detroit assembly lines? That's where
 some bellyaching is needed. I'd help them
 protest the ~~frigging~~ motorcars. Ain't a one of
 them that's not more deadly every day actually
 than the myth of the BOMB. More bastards ~~MEN~~
 bleed their guts out and grind their bones on
 the cement of our highways than ever lose a
 drop of blood ~~piece of snot~~ in Vietnam. ~~These punks is con-~~
~~sumed with war. They are against war. Me-~~
~~thinks they protest too much. They're scared~~
~~if they had a legal gun in their hands they'd~~
~~blow off every head in sight. Maybe their own.~~
 They're a bunch of potential suicides and they
 work it off by protesting us, and making out
 they're smarter than us, and more humanitar-
 ian and such. Let me ask you where we'd all
 be if we hadn't fought in World War I, World
 War II, and Korea? Dead in our beds. That's
 where. You punks wouldn't even a been a
 gleam in yer old man's eye, 'cause yer old man
 woulda been dead before he could get it up.
 They should get out and fight and get it out
 of their guts. Since when is it not honorable to
 die for your country? Spill your blood, boo-
 bies. That's the highest form of love. Give
 your blood for others. ~~These guys is afraid to~~
~~look at war. You have to fight now to prevent~~
~~the big one. These crybabies who're 'fraid of~~
~~the bomb are asking for it. Thank God there's~~
 some men left in America. These bleeding
 hearts are afraid to look at death. Death ain't
 so bad. It's very, very peaceful. I mean real

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death, with real guts strewn about the ground.
~~Real ashes of real houses burned to the dirt.~~
~~Real skulls buried in the dirt with just the few~~
~~teeth left to grin up at the sun.~~ Baby bodies
dotting the dirt like bean sprouts in chow
mein. I ain't afraid to look. Slant-eyed mom-
mas crying over the limp remains of black-
haired sons. I seen it all. I seen it all. ~~Let the~~
~~crybabies stay home and hide in their moms'~~
~~closets and wipe themselves with apple pie.~~
~~No wars on foreign soils to quiver their weak~~
~~little crotches. I don't want any one of them~~
~~what's so tied up in a death struggle with his~~
~~own dad that he can't go out and be a man~~
~~and defend his home. I wouldn't want him in~~
~~my platoon.~~ Yes, boys. War is hell. And you
have to be a hell of a man, with a hell of a lot
of blood to spill for the hell of a lot of love you
have for your hell of a country! Get aboard now
and know that the U.S.A. is behind you all the
way. Ten thousand miles right here behind
you. We'll show your dead brothers in arms
that they did not have died in vain. God love
ya, and go get that guy, before he gets you
first. For God. For country. For the land of
the brave and the home of the free. Fall in!
*(The men fall into single file led by the SER-
GEANT and march in place as the female actors
come on stage in concentrated force with rising
sounds to form an airplane. The men march
down and around the airplane, then halt.)* All
right, ladies, prepare to go abroad. Next stop,

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Vietnam! (*The SERGEANT supervises the men boarding the plane. The men enter, stand in middle of plane, attach their parachute cords, and face each other in two rows. The sound of the plane changes to one of take-off, the plane then levels off. The sound changes from that of an engine to one of spirits, high, but sweet. The plane arrives in Asia. The female actors melt away but stay concentrated. The men are left in a cluster on stage.*) All right, ladies, bail out! (*The men bail out one at a time. Some have to be pushed by the SERGEANT. They yell, then count as they jump.*)

GI'S: 1001, 1002, 1003, 1004, 1005, 1006.

(*The chutes open, and they enjoy floating to earth. If the men move their feet very little, but feel the pull of gravity in their hips and thighs and steer the chutes with their arms, the effect can be quite touching.*)

SERGEANT (*Bails out and shouts*): Satchmo! Satchmo!
Satchmo!

(*The GI's say their lines to the audience as they float down to earth.*)

GI ONE: I didn't prepare myself.

GI TWO: The clouds look like whipped potatoes.

GI THREE: That sergeant is as helpful as a bag full of holes.

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GI FOUR: When I get home, I'm gonna make people stop and think.

⁴
GI FIVE: There, I'm getting my own individual style.

~~GI SIX: I wish Tuesday Weld could see me now.~~

~~GI SEVEN: When I catch her, I'm gonna kiss the day-lights out of her.~~

~~GI EIGHT: This gives me tingles in my tummy.~~

GI ONE: I'd like to tell you that having been raised in a small and sheltered town, this is like going from one world into another.

~~GI TWO: Will I pass the test of life?~~

GI THREE: I can't wait to get there and make a killing in the black market.

GI FOUR: I'm making a career in the army because I just can't wait until the next day arrives so that I can see what interesting things are going to happen to me next.

GI FIVE: I joined the service to get some time to think.

²
~~GI SIX: Gee, it's a nice day. . . .~~

~~GI SEVEN: John Wayne has faith in me.~~

~~GI EIGHT: Whores don't kiss.~~

GI ONE: I'm the greatest!

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~~(The plane has overshot the Vietnam border and deposited our boys in Shangri-la. The~~

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SERGEANT had landed beyond them. One of the actors quickly buries his chute, then climbs a bench to represent a mountain ridge, and assumes the carriage of the high LAMA. The other GI's pull down their chutes, quickly bury them, and when they see the high LAMA approach, they crouch with their guns drawn.)

LAMA (*Bowing*): Kama Sutra, Kemo Sabe! Siddartha has crossed the Rhine. Kissed the women and drank the wine. The deep blue sea washes you and me. What is salt without stew? And the sound of one hand stealing is the shot heard around the world. While sojourning in our hidden paradise—enjoy, enjoy! Drink from our springs of happiness. Wash your GI socks in our fountain of foolishness. Become as little children and the Rat Race wrinkles will fade from your tongue. (*He bows and our boys bow back. Gong.*) You have arrived at the Holy Hiding Place of all our sons. (*He bows and our boys bow back. Gong.*) Allah has provided Buddha for all you sweet little white Jesuses. Feel free to rest in the arms of our mother bodies and trace your names on the breasts of time. Welcome to Shangri-la! (*The gong sounds. He bows to them and our boys bow back. He goes back across the bench and sits. As the last gong sounds the women enter as Shangri-la maidens. They sing in a high, sweet falsetto. The "yea yea" lines they take to the audience.*)

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WOMEN:

Welcome to Shangri-la.

Yea yea, welcome to Shangri-la yea yea (*to audience*).Give us your Yankee Hand,
Jump into Love's quicksand,
Welcome to Shangri-la.
Yea yea (*to audience*).Here you will drink of love,
Here you'll be raped by doves,
Welcome to Shangri-la.Oh yea yea, welcome to Shangri-la (*to audience*).

Shangri—Shangri—Yeah!

(They begin a slow-motion orgy with our boys.)

SERGEANT (*Can be heard in the distance calling*): Alice Company? Alice Company? Alice Company? (*He spots the orgy.*) ~~Aha! Aha! Aha! Aha!~~ Aha! All right, you Little-De-Peeps! Ten-hut! Ten-hut! Ten-hut! I'll have you shot for AWOL. Let go a' the tits of human kindness and fall in! We got a job to do for our folks back home. Come on, you girls you, rise up. We have to get the freedom ringing. We can just make the jungle by the time the snow melts. Goddammit, you dogbodies! Pull up your pants and let's mush! Er, marsh. Forward. Mush.

GI ONE: ~~Sir, just five more minutes!~~

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SERGEANT: ~~Ten-hut!~~ (*The frightened platoon jumps to its feet. They straighten their clothes. The maidens follow, clinging to them. The maidens get in line behind the men.*) Fall in! Ten-hut! Let's go, on the double. We have a job to do and we're not even at the right address yet.

(They start to march. The women learn the step quickly and all march in single file around the stage. As they march they burst into a marching song):

To the jungle march
Through the jungle gore,
To the jungle march
Through the jungle roar.

We're off to fight for Vietnam,
We will display our might.
We're off to win for Vietnam,
We're fighting for what's right.

To bring the girls of Vietnam
To be free as we.
To make the boys of Vietnam
As free as the U.S.A.

To the jungle march
Through the jungle gore,
To the jungle march
Through the jungle roar.

(A wild frug can be interspersed with the march. Or the march turns into a brief, high-

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spirited polka. Or the frug can be combined and choreographed and the ensemble can end in a lunatic war machine by the final stanza. They yell and step and kick. The dance ends. There is an immediate transformation and each person takes on the character he is to be first in the next scene. They crowd around one actor who seems to be preventing them from entering a room. They burst through, settle down, and we are in a Senate Investigating Committee room. The actors should take turns being senators and witnesses; the transformations should be abrupt and total. When the actor finishes with one character he becomes another, or just an actor. When not senators or witnesses they are the audience to the proceedings and take their places on benches to the side of the stage. They react in character to what transpires. There are reporters, photographers, etc. Everything must be pantomimed throughout the play.)

SENATOR ONE (*Begins quickly*): I will make my opening remarks as brief as possible. The situation is grave, the perils immense. We hope with the aid of the Almighty to find a just, equitable, and profitable solution. May I call the first witness?

WITNESS ONE

(Is in place facing the SENATORS. He has brought a chair from the sidelines to the center of the stage.)

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SENATOR TWO (*To Witness*): Good morning, sir.

WITNESS ONE: Good morning, sir . . . er, sirs.

SENATOR ONE: Do be seated, sir.

WITNESS ONE: Thank you, sir . . . er, sirs. I am sitting.

SENATOR TWO: Sir, let me tell the people of America that we're very pleased to have a man of your caliber and illustrious career come forward to express his view on our position in . . . er . . . in . . . er (SENATOR ONE *whispers* to him) . . . Vietnam . . .

WITNESS ONE: I see it as my duty, sir.

SENATOR ONE: Are you ready to express your views, sir?

WITNESS ONE: Yes, sir . . . er, sirs. . . . With all due respect to our Administration to whose commander and chief I am most loyal to, but sirs, it is time, I believe, that we stop pussy-footing around and won that war. From my vast experience in invading both islands and mainlands, ~~with both foot soldiers and advanced weaponry,~~ I say we have to lay our cards on the line and do the job. I say, get the atomic bulldozer operational. Get it off the drawing board and out bulling down that jungle. The native population should be moved temporarily to some valley in eastern California, and then get ~~the hell~~ the atomic bulldozer in there and push the jungle into the sea. That way there won't be any cover for the enemy to hide out in, we mop up, blacktop the cleared

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land—and then shazam!—we have a hell of a parking lot for jet bombers for when the next domino threatens to fall.

SENATOR ONE: Well thought out.

WITNESS ONE: Someone had to do it, sir.

SENATOR TWO: Next witness.

SENATOR ONE: You did it, sir.

WITNESS ONE: Thank you, sir.

SENATOR TWO: Next witness.

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WITNESS TWO (grand old American Woman Statesman, starts to make her way to the witness chair. The SENATORS rush to help her settle herself, then they resume their seats. She looks around and smiles and tries to wave. Looks back at SENATORS, forgets what she's there for.)

SENATOR TWO: An unexpected pleasure. How grand to see you again.

(WITNESS TWO nods and smiles.)

SENATOR ONE: Madam, the United States, as you know, is in a sort of a pickle. And we would relish your views on our position in Vietnam.

WITNESS TWO: People—of—America! *(Applause from spectators)* When—Mr. Thant—and—I—last—spoke—we were still saying—that—it—should be entrusted—to—the U.N. How else can World—Law—take hold—to—People of

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~~America? I—implore you—to—support—the United Nations of the World. . . . (Applause. The two men who have been SENATORS rush to the witness, pick her up, and carry her to her seat. As this happens two new SENATORS take the chairs.)~~

SENATOR ONE: Thank you, thank you, thank you. That was most . . . Next witness!

WITNESS ~~THREE~~² (A prize fighter takes the stand): The greatest. That's me. Yeah, yeah, oh yeah. The greatest and the prettiest and the sweetest that you'll ever see. Yeah, yeah, oh yeah. Oh yeah.

SENATOR TWO: What is your position on our position in Vietnam?

WITNESS ~~THREE~~²: To a neutral corner you should retire, before all our pretty boys and cute tiny friends all expire.

SENATOR ONE: Will the witness please be clearer?

WITNESS ~~THREE~~²: My good name I will lend, your car for to bend. Two thousand X is my name. Turn it around and it's still the same. Oh yeah. Yeah, yeah. Oh yeah.

SENATOR TWO (To SENATOR ONE): A perfect specimen.

WITNESS ~~THREE~~²: Yeah, yeah, oh yeah. I'm the prettiest. I'm the greatest, and I ratest with the girls. And to stay this way, I want to say; we got no quarrel with the northern race. And that's the place where I stand. And I'm grand. And

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I'm grand, man. Yeah, yeah, oh yeah. I am grand, man. Strike up the band.

SENATOR TWO: Next witness.

SENATOR ONE: We're grateful for your presence here today, sir. As a highly placed and trusted high-ranking high Government official and a high-ranking source of high information, state the latest official views, please.

~~WITNESS FOUR: Fellow officials . . . honored Senators . . . ladies and gentlemen of the press . . . my American fellows and gals, I want to tell you that this Administration to which I am a party to indulges in nothing but realism. I want to go on to say that realism does not rule out the hope that hope could come in the not too distant future. . . . With calculated fluctuations, however . . .~~

~~SENATOR TWO: Sir, would you care to elaborate on However?~~

WITNESS FOUR: Why, Senator, I'd be glad to. If the ignorant and sensational press would just stop overreacting, we could get a job of hope really done around this globe. But no! Every tiny mistake, a few teensy bundles of bombs dropped in the wrong place, and the ignorant and sensational press just has to blow everything up. Blow it up. Blow it up. Blow it up. Bleep it. Blop. Bleep, gleep, blow. Sleep, sleep, sleep. Forgive me, but I haven't had any sleep in eighteen months. Blow it up. Blup. Blup.

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(He falls into arms of usher who takes him to bench.)

WITNESS FIVE *(A very neat and efficient man rushes to the stand)*: Senators, sirs, may I explain what my colleague meant . . .

SENATORS: We hope so.

WITNESS FIVE *(He speaks quite rapidly like a mechanical man)*: I want to assure you, sirs, and interested observers around the galaxy that we've begun to turn the tide. The moon is with us, we're not quite over the hump, but don't swallow the first deliberate propaganda line you see, but as free men learn to assess words. Words don't mean what they say. Actually the north is tactically defeated, but we haven't begun to see the end of this thing. Some of my colleagues are encouraged, some see a war of attrition, some are optimistic. And I'd like to say that for myself, I'm cautiously optimistic in my transistors and capacitors, but on certain days my entire circuit is in deep despair. There is a question that I'd like to put to you, sirs?

SENATORS: Why, thank you, sir. It's an honor.

WITNESS FIVE: Sirs: who is man?

SENATORS: Next witness!

WITNESS SIX *(Rushes to take her place—a volatile, upset, intense woman)*: I won't stop. I won't shut up. I will not keep quiet.

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SENATOR TWO: Who's this?

SENATOR ONE: Not on the schedule.

WITNESS SIX: You must negotiate with all parties.
Haven't you learned the lesson of assassination?

SENATORS: Assassination?

WITNESS SIX: *You* had my husband and brother-in-law
killed and *they* had your President assassinated.
In some circles that is called an eye for an eye,
in others tit for tat.

SENATORS: This woman is in contempt. Arrest her!

WITNESS SIX: Hanoi is a beautiful city. I was born there.
I want my children to see the streets where I
walked as a girl. No one is safe! No one is
safe.

*(She rushes to a bench and seems to stab
everyone sitting there. They slump over. She
becomes only an actor again and takes her
place on opposite bench. A moment of chaos.)*

SENATOR TWO: Arrest. Order? Order? Order!

SENATOR ONE: Next witness.

*(WITNESS SEVEN, a curly-headed writer,
slumps to the chair and sits on the back of it.)*

SENATOR TWO: It is indeed an honor to have a writer
of your intense commitment take time off from
his typewriter to give his views.

SENATOR ONE: What do you think we should do about
the war in Vietnam?

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WITNESS ⁴SEVEN: Nothing.

SENATOR TWO: Nothing?

WITNESS ^HSEVEN: Nothing. The war will die of cancer. You'll die of cancer. Everyone will die of cancer. Me, I think too much. I'll die of cerebral hemorrhage.

SENATOR ONE: Nevertheless, as a leading writer of our country we'd be happy to hear if you possibly have a possible solution.

WITNESS ⁴SEVEN: The war ain't there, it's here. It's right here now, here and now. Mark those words carefully. ~~I said mark them.~~ That's all there is. That's what's happening, baby! It's here and now, here and now. You and me. Between you and me and me and me and you and you and you and you and me and you and you and me. ~~That's all that's happening, baby.~~ Wise up before it's already happened to you. Check it out, baby, before they up-chuck you —into oblivion, baby. The war ain't there, it's right here, here and now in this obscene, cancerous glare of the TV lights and tranquilized television dinners. ~~Television, the tremendous masterbator of the masses. Vomit up the lard, you asses, before the future of our sperm is burned in Asiatic light. All you studs got to stop smearing napalm on the genitals of the weak.~~ We got the fever. We don't got prosperity, we got the fever. Purge the bestial disease of the computer madness wiggled into

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your ^{Body} ~~shit~~ by the ^{plastic} bitch Goddess—burn out the blood of the malignant cells and cleanse your ego before it's too late. The horror from the sewer of our disease is rising up to choke your throat and all our images are manipulated from birth to death by cynics. Yeah boys, get out there and bomb the bomb before you die of cancer or you'll eat the fire next time! Madness leaped up! Madness leaped up and stomped on our hearts. Into oblivion baby. (*He is dragged to a bench by two ushers.*)

SENATOR ONE: Next witness!

(WITNESS ~~EIGHT~~ ⁵ is an Indian who does a controlled but violent dance to the witness chair, chanting a Peyote Song.)

SENATOR TWO: I beg your pardon?

WITNESS ~~EIGHT~~ ⁵ (After pause): Song of my people.

SENATOR TWO: Can you give the nation, your nation's view of the situation in Vietnam?

WITNESS ~~EIGHT~~ ⁵ (After a long pause, a shadow of a smile. He gathers himself up and, shaking from within, fires at them): This is the end of the line for you—and all you white men. The red man and the yellow man and the black man are banding together. We will run you off the scorched face of this earth. We will run you into the sea. We will fly you into the air. Your turn to sing now, white man. (*He starts for his place on the bench slowly, looking at the*

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SENATORS, *with each phrase.*) Goodbye, white man. White man! White man!

(WITNESS ~~NINE~~^{SIX}, *several Vietnamese women, crying softly, go to kneel before the SENATORS. They plead and cry. Their hands flutter in bewilderment.*)

SENATOR TWO: What have we here, Senator?

SENATOR ONE: They're Vietnamese. Thought it only democratic we ask the opinion of the common people over there.

SENATOR TWO: Good man, Senator, good man.

(WITNESSES' *crying mounts. The SENATORS try to pacify them.*)

SENATOR ONE: Hush now.

SENATORS (*Uncomfortably*): It won't have been in vain. We promise you . . .

SENATOR ONE: Your men have not died in vain.

SENATOR TWO: Wait'll you see the swell schools and the great highways and turnpikes we're going to build in your jungle.

SENATOR ONE: It won't be a jungle any more.

SENATOR TWO: Why, why you know what we'll do to make it up to you? We'll turn the whole damn Mekong Delta into another TVA!

SENATOR ONE: What do you think about that? (*They cry louder. The SENATOR rises and gestures.*)

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Er, Usher! Usher, will you please escort these ladies to the powder room. I think they want to freshen up. (*The WITNESSES rise and quietly resume their seats.*)

A beautiful woman, WITNESS TEN has taken her place in the witness chair. She arranges herself and maintains a radiant pose. The SENATORS rise in an attitude of prayer. Those on the benches kneel in place. Some sing, and others chant. The SENATORS move to the seated woman, genuflect, and place some small coins in her open palm. They genuflect again and back toward their chairs.) Madonna, words cannot express the pleasure we feel in your presence.

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SENATOR TWO: Madonna, what is your position on Vietnam?

(The MADONNA carefully and slowly strikes and holds another pose. The actress playing this role should study famous paintings and sculptures of the Madonna and Child. She should choose four that suit her and that are clear to the audience. The SENATORS ask her three more times to state her position on Vietnam.)

SENATOR ONE (*Chanting*): Holy Mother, we thank you for your views.

(The MADONNA, gracefully and maintaining a pose, exits to her place on the bench, but it would be nice if she flew straight up and out of sight.)

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SENATOR TWO: Next witness!

WITNESS ⁷~~ELEVEN~~ (*A serene-faced, beautiful man approaches. He makes a sign and steps over the chair and continues to benches on other side of stage and makes a sign of blessing*): Bless you. Bless you. Bless you.

SENATOR TWO: What is your statement, sir?

WITNESS ⁷~~ELEVEN~~: Love, brother.

SENATOR ONE (*Who should be a woman by now*):
Love?

WITNESS ⁷~~ELEVEN~~: Love, sister.

SENATOR ONE: Did you say Love?

WITNESS ⁷~~ELEVEN~~: Love, daughter . . .

SENATOR ONE: Love . . . ?

WITNESS ⁷~~ELEVEN~~: Love . . . Mother . . .

SENATOR ONE (*Approaches the witness with a hypnotized smile*): Love?

WITNESS ⁷~~ELEVEN~~: Love.

SENATOR ONE (*Gently touching the heart of the WITNESS*): Yeah, Love.

WITNESS ⁷~~ELEVEN~~: If you do not love—father and I will walk away. You're on your own. Love. Love or perish. (*He leaves and walks upstage where he stands with his back to the audience. Other people in the room begin to kiss, shake hands, sit with their arms around each other. Every-*

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~~one becomes engaged in overt loving. One couple sends love out to the audience.)~~

SENATOR ONE (*In a daze, walks back to her chair*):
Love. (*She kisses SENATOR TWO.*)

8
WITNESS ~~TWELVE~~ (*A vigorous contemporary patriot jumps up and runs to the witness chair*):
What is this soft-headed, lily-livered kind of thinking? Is this for patriots? Love can't stop criminals or tyrants. Love is no good without a body to express it. ~~Get out there and defend the right to happiness of our brothers.~~ (*He leaps up on the chair.*) We went across the Atlantic to fight for freedom. Are you frightened to cross the Pacific? (*Crowd reacts, "No, No!"*) The world has shrunk to the size of a pea. We are our brother's keeper. The flag of the United States of America shall shelter all who wish our aid. Hold your tongue. Stiffen your spine. There is still something worth fighting and worth dying for. The same thing our fathers and grandfathers fought and died for at Valley Forge, Gettysburg, the Alamo, Anzio, Guadalcanal, Iwo Jima, Okinawa, Pork Chop Hill. (*The crowd is all around his chair now.*) Freedom. Let freedom ring! Kill for freedom! (*The crowd repeats. He starts to sing "America the Beautiful."*)

(Everyone sings with genuine patriotic fervor. They hoist him on their shoulders. They march all over the committee room. They march

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straight toward the audience, stop short, do an about-face. Salute, hold hands on hearts, etc. ~~For one full chorus, then march out on the second one. They should sing with all the genuine love and gusto they can muster. Big, big, big.~~

ACT TWO

(Open with the stage filled by all the actors; it should have the feeling of irregular squares. Some face audience. Some face stage left, others stage right. Some face up-stage. They sing "America" exuberantly as before, but no sound comes out. [If a proscenium stage is used, begin a Rockette chorus line and kick all the way to stage front.] Every two lines they do an exact about-face so that they are facing opposite direction from opening of act. When they reach the chorus, they march to the formation for the next scene. Then all but three people fall to their knees and take up positions facing audience. Left standing are one GI, a MOTHER, a GIRL. They are in the center of the mass of bodies in a triangle facing outward. The females who play "sweethearts" throughout the play kneel in front of the GIRL. Women who play "mothers" throughout the

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play kneel in front of MOTHER. Boys kneel in front of GI. As the scene begins all the actors on the floor should flirt with the audience, using only their eyes. It should be the effect of group snapshots in which only the eyes move. However, the three principals are mobile. As the scene progresses the three may change places. The scene should end with them clustered together, arms and bodies closely intertwined, but their faces still toward audience.)

GI: March 9, 1966, My Tho, Vietnam. Dear Mother
 . . . My dear baby Janet . . .

MOTHER: March 9, 1966, Kittitas City, Washington.
 My dearest beloved son . . .

GIRL: March 9, 1966, Kittitas City, Washington. Hi,
 darlin! Hi, honey! Hello, my lemon-drop kid!
 Boy, Eugene, am . . .

GI: Hi, Mom. I'm staying warm. The sun here's about
 two thousand degrees. My feet are still coal
 black from . . .

MOTHER: I wish I could be making you some chicken
 and dumplings. They called me from . . .

GIRL: I'm counting the days till your tour of duty is up.
 How's the sightseeing in the rice paddies?

MOTHER: . . . the Washington Chapter of American
 Mothers and told me I'd been chosen our
 state's Mother of the Year. O.K., now have a
 good laugh.

VIET ROCK

GI: . . . being wet and walking in the rice paddies, but on Sunday, I'm going to bleach them out with lemon like you suggested. Janet, baby, I can't stop thinking about that Goulet record. War is terrible, honey, but one thing it sure as hell teaches you is what it . . .

MOTHER: I guess I do feel proud, but I hate to think that one of the reasons they're making me Mother of the Year is because you are fighting for our country so far away on a foreign shore.

GIRL: . . . Boy, I know I'm supposed to cheer you up when I write you and all, but the television news scares you know what right out of me, honey. I know you have to fight for freedom, but honey, please don't go out of your way . . .

GI: . . . is that is important in life. And you are it for me. Mom, I'm so glad you're managing to keep busy and all.

MOTHER: . . . The farm is . . . doing fine, but I have to tell you I've had to lease out most of it. But I kept the piece of land where you rigged the swimming hole in the irrigation ditch . . .

GIRL: . . . I ache for you. I love your letters. I've got them all near memorized . . .

GI: You wouldn't believe how being tired and away from home and loved ones can knock you out. . . .

GIRL: By the time you get home, I just know I'll have

VIET ROCK

enough in savings for our down payment. Our house. Just us. . . .

MOTHER: I'd give my right arm, if I could just hear your voice on the phone. But I'm placing my trust in God, and in your good sense.

GI: Well, Mom, I have to hit the sack. . . .

GIRL: I got all the furniture all picked out for the master bedroom. . . .

MOTHER: Got to find something to wear when they pin that corsage on me. Hope it isn't gardenias. . . .

GI: Keep the letters coming, honey. They mean a lot. I'm putting on weight, Mom.

GIRL: I want you. I'll write you again before I go to bed. . . .

MOTHER: I love you with all my heart. . . .

GI: . . . Your loving son, Eugene. . . .

GIRL: Oh, Eugene, Eugene, my Eugene . . . Your own little girl, Janet. . . .

MOTHER: Come home just as soon as you can; all my love, dearest son, Your Mom.

GI: Stay by me, Janet. I'll be home soon. All my love, Eugene. . . .

CUT TO P. 78

~~(By now the three have locked arms in a circle and keep turning while saying their last sentences. This should repeat until all actors are standing. With the closing lines, all actors~~

VIET ROCK

should rise and march their counterpart to the next formation. All girls go to back wall or side wall to become male South Vietnamese soldiers. The men march around stage to the shouts of their SERGEANT. The girls assemble themselves in an extraordinarily ragged and unruly line. They are now South Vietnamese soldiers. They make their lunches as they wait in the hot sun. They entertain themselves by singing sentimental love songs. Each actress should sing her favorite secret love song. All this should go on at the same time. One definitely should sing "Someone to Watch over Me.")

SERGEANT (*To men*): Halt! At ease, girlie burgers.

GI's: You said it. We been on the steam table nine days long.

SERGEANT (*Gesturing to girls*): Meet your comrades in arms. These here are our allies and your counterparts. The ARVN troops. These here is the South Vietnamese men you're going to teach to fight like American soldiers.

GI's: They're awful little.

SERGEANT: But big enough to pull a trigger.

GI ONE: They's so purty, they look like girls.

SERGEANT: These is your new buddies. You are here to train them to be like you.

GI TWO: I don't trust girls.

VIET ROCK

~~CUT~~
SERGEANT: These are South Vietnamese troops. And you are girls.

GI THREE: But, but, Sergeant . . .

SERGEANT: Dry up, Esmeralda!

GI FOUR: They ain't big enough to carry a gun.

SERGEANT: You'll teach 'em. They'll learn to shoot, but just be sure the guns ain't pointed at you.

GIs (*Laughing*): Get him. Gee whiz, Sarge, you're always joking us.

SERGEANT: You keep your eyes swiveled.

GI FIVE: Sergeant, what do the Viet Cong look like?

SERGEANT (*pointing to girls*): Like them.

GI SIX: How do we know who to shoot at?

SERGEANT: You shoot by ear, boobie. If you hear someone shoot at you, you shoot back.

GIs: Yes, sir.

SERGEANT: You better believe it! Live by your ears, Alice, and you might grow up to be Elizabeth.

GI THREE: You said *I* was Elizabeth.

SERGEANT: That was yesterday. Today is today. And don't you forget it, Maude!

GIs (*Saluting*): Yes, siree . . . Mother . . .

SERGEANT: Now get out there and win those guys' hearts and win those guys' minds, or we'll never get those guys' trigger fingers on our guys' side.

VIET ROCK

CUT

GI SEVEN: Can they talk American? SERGEANT: teach 'em. What's the matter with you shitheads—are you ladies or are you girls?

GI's (*Shouting*): Ladies!

SERGEANT (*Yelling back*): Gung Ho—satchmo!

GI's (*Yelling back*): Right away!

(The SERGEANT stalks off. The GI's gingerly and shyly kick the dirt all the way to where the Vietnamese sit, eating and humming. They try to get their attention.)

JERRY (*Taking the situation in hand*): Hi there! How ya doing? Way to go. Thata boy. What a' ya say?

ARVIN: I like you—you number one big shot of the world.

JERRY: Hey, that's pretty good. Ain't it, boys?

GI's: That's pretty good. But do they know any Rock?

JERRY (*Squatting by the girls*): Me Yankee.

ARVIN (*Repeating after him*): Me Yankee.

JERRY: Yeah, hey hey, that's pretty good. Ain't it, boys?

GI's: Yeah, pretty good. Way to go.

JERRY: Me Yankee, you dickhead.

ARVIN (*Repeating*): Me Yankee, you dickhead.

JERRY: Well now, that's pretty good, but it's (*he gestures to himself and then to them*) Me, Me,

CUT

VIET ROCK

Me, Jerry, Me Yankee, you, you, you South Vietnamese, you dickhead.

ARVIN (*Nodding happily*): Ooooooooooooooooooooooo.
We get. We dickhead, you Yankee.

JERRY (*Pleased with himself*): That's right, that's right.
(*Points to his head*) Head. (*Arvin repeats in Oriental-French accent*) Nose, clothes, arms, hand. Finger. Trigger finger. (*They hold up trigger fingers.*)

GI's: Come on, Jerry. Ask them where the girls are.

JERRY: Shut up, you guys. Don'tcha know, there's a war on? (*Back to Arvin*) Boot. One boot. Two boot.

ARVIN (*Likes the sound of that. They start singing*):
One boot. One boot. One boot loved two boot.

JERRY: That's good. That's good. Gee, these guys learn fast.

GI's: Yeah, but don't they know any Rock?

JERRY (*To ARVIN*): Only one thing, you cute little guys.
One thing. Don't shoot the boot. No no no.
Don't shoot the boot.

ARVIN: No no no. We no shoot the boot. Love boot.

JERRY: No shoot the boot boot. Shoot the head, or shoot heart heart. No shoot the boot boot. Shoot the heart.

ARVIN: No no no no shoot heart. Love in heart.

JERRY (*Getting mad*): Come on, you guys. There's a

VIET ROCK

CUT

war going on here. You got to shoot the enemy's heart. Come on, you guys.

ARVIN: Ooooooooooooooooooooooooooooo we get. No shoot the boot boot. Shoot the heart heart.

JERRY: That's right, way to go. Good show. Gee, these guys are pretty damn smart. Look how fast they learn. *(To his men.)* Hey, you guys, aren't these little guys smart?

GI's: Gee, they're smarter than we thought. Ask them where the girls are.

JERRY *(Gives his men a tough look. Back to ARVIN):* Gee, you guys are awfully cute. Maybe I'll take back one for Mom. You appeal to my American heart.

ARVIN: Shoot the heart heart.

JERRY: That's right, that's right, but not mine. The Viet Cong. The enemy. You know the enemy. We call him Victor Charlie, that's code. The other guy. You know, get out there and get that guy and shoot him in his heart heart. Me—I'm your Yankee teacher.

ARVIN: You bet your boot boot.

JERRY: Gee, you guys have a way of catching on.

GI's: Hey, Jerry, ask them where the girls are.

JERRY *(To men):* Get me an M-18! *(They do so.)*
This is my big gun. *(He picks out a girl.)*
This is your best friend. Hey, you, you there,

VIET ROCK

CUT

come out here. (*She comes out shyly.*) Hold the gun. (*She does.*) Now, tell me about the gun.

MURIEL: Boot.

JERRY: No no no boot. That is gun.

MURIEL: Gun.

JERRY: Yeah, gun. Tell me about it.

MURIEL (*Looks at her friends, they gesture to her*):
Gun. Gun heavy.

JERRY: That's right. What else?

MURIEL: Gun heavy. Gun greasy.

JERRY: That's right. What else?

(MURIEL *shrugs her shoulders.*)

JERRY: This gun is an instrument. What can you do with this instrument?

MURIEL: This gun is heavy, greasy instrument. (*She pauses, looks at her friends, then she goes into wild Dixieland pose and puts the gun barrel to her mouth as if it were a trumpet.*) And . . . I'm a gonna blow it. . . . (*Fast chorus of "The Saints Go Marching In," and her friends join in. Chaos.*)

JERRY (*Restoring order*): Hey, you guys, ten-hut! Ten-hut! (*He gestures to his comrades.*) Issue them M-18's with fixed bayonets. Now you guys, follow me. Do what I do. Chop chop. Kill kill. That's the way.

VIET ROCK

~~-GI's go through attack and kill pantomime,
while singing the following song):~~

JERRY: What's the spirit of the bayonet?

ROY: The spirit of the bayonet is . . .

GI's: Kill kill kill.

JERRY: The spirit of the bayonet?

ALL: Kill kill kill.

JERRY: Chop chop.

ROY: Kill kill.

JERRY: Warm blood chop.

ROY: Warm blood kill.

JERRY: The spirit of the bayonet?

ALL: Kill kill kill.

ROY: The spirit of the bayonet?

ALL: Kill kill kill.

Chop chop

Kill kill

Chop chop

Kill kill

The spirit of the bayonet

Chop spirit chop

Kill blood kill

Chop spirit chop

VIET ROCK

Kill blood kill
 The spirit of the bayonet
 Kill Kill Kill!

CUT TO P. 81

JERRY (*Addresses this to the audience*): Now, we're off on a war game. This is just pretend, see. We're going out to look for V-C. We're going to flush him out and then we're going to engage him, and then we're going to kill that guy. But this first time, it's just pretend, see? Pretend. (*He makes a shush with his finger and his eyes twinkle. Back to the troops.*) Now you new guys get in back of these seasoned troops here. (*He gestures to his men, who line up in front of the girls.*) O.K., everybody. All together now. Sound off! (*They count cadence. At shout of four, the ARVIN turn into Viet Cong and stab our boys in the back with the bayonets. The men fall. The gals pick over their bodies looking for weapons to steal. Then all but two run and hide.*)

SERGEANT (*Comes stalking on*): All right, you guys. Let's shape up to ship out. (*He stops cold when he sees the scene of destruction. His nose runs.*) What's this? What's this? My little girls. My boys, my men. What the shit happened to my men?

ARVIN (*Two girls are left. One of them pretends to be hurt. The other holds her. They look at him and say*): Sorry about that.

VIET ROCK

CUT

SERGEANT: It's all my fault. They was still wet behind the ears. I shouldn't've left 'em alone. Which way did the bastards go? V-C. You see V-C? *(The girls nod.)* Which way . . . which way? *(The girls point in all directions.)*

SERGEANT: I'll get me a bag of new recruits. I'll run down them V-C's and rub their noses in it. *(Addressing the audience)* I wish the people back home could see this sight. They wouldn't have any question any more of why we is here. Look at my ladies. I nursed 'em through boot and stopped the airsickness. I taught them how to kill. You're never ready for death. Never. I seen it over and over. Young men, never ready for death. Not one is. Never. I would like to take every one of those bleeding-heart liberals and make him put each one of our dead boys in the green bag death sack. I would like to see those baldheaded, wet-mouthed liberals up to their balls in the blood of our boys and see how they could take loading these sweet lost bodies into the death-copter. I'd give both my arms for one sight like that. Those sons-of-bitching V-C are going to pay for the lives of my guys, even if I personally have to hunt down and skin each and every one of them. You'll see me again. You can bet your ass on that! *(The girls run off with their weapons and hide. The SERGEANT executes a complete about-face in place. He treats the fallen men as if they're sleeping in their sacks. He wakes*

VIET ROCK

~~them from a deep sleep.) All right, boobies. Up and at 'em. Get the lead out. Get out of that sack. Ship up your shapes. I just lost my crack squad to the dirty sneaky charlies, and you're going out to get even with them if it's the last thing you ever do. And it may be. Get me? Wipe the snot off your nose, droopy drawers. Smarten up and fly right. You're going to shape up so fast you won't have time to shit.~~

~~GIs: Yes, sir. Yes, siree, Mother!~~

~~SERGEANT: Forward march.~~

~~(The men march forward and walk square into the wall. They fall. Then they turn on their bellies and crawl across an open rice paddy as the mortars go off and sniper bullets zing by. One by one they raise their heads and address the audience.)~~

GI ONE: When I was a little boy I used to eat a spoonful of dirt every day.

GI TWO: Similar things are not identical.

GI THREE: I seem to have a lot of ground to cover.

GI FOUR: Six per cent of the world's population controls sixty per cent of its wealth.

²
GI FIVE: Hello, young lovers.

GI SIX: Green Mint Formula 47 gives you confidence about your mouth.

VIET ROCK

¹
GI SEVEN: When I get home I'm gonna run for Congress.

~~GI EIGHT: Have you been paid this week?~~

³
GI ONE: It's all right to be angry. It's all right.

GI TWO: They laughed when I stood up to shoot.

~~GI THREE: I thought you were going to phone me?~~

~~GI FOUR: Go down Moscs, Jack, Jim, and Sally.~~

³
GI FIVE: I dreamed I saw J.F.K. last night alive as you and me.

⁴
GI SIX: "Nothing is worth my life."

~~GI SEVEN: For the last seven years we've been sending children through college.~~

~~GI EIGHT: God love you.~~

¹
GI ONE: You have the smile of an angel. An angel.

(A mortar explodes. They dive for cover. JERRY is hurt. He moans and screams. The men crawl to him and try to administer to his wounds. The SERGEANT sends over his walkie-talkie for the helicopter. The men lift JERRY and move slowly in a circle as if in a helicopter. Then they place him alone on floor of stage. All go to the benches to be ready for the next scene. JERRY is alone lying on the stage; he pulls his shirt over his face. An actress steps forward and sings.)

VIET ROCK

SINGER:

Please God, I ask not for myself.
Please God, bring him home safe.
Please God, he has a heart of gold.
Please God, watch over his life,
He has only six more months to go.

(A family sits together on a bench to one side of the stage. An OFFICER appears and knocks.)

OFFICER: Mr. Small?

FATHER: Yes?

OFFICER: I'm Captain Statzz. I'm to accompany your wife to Vietnam.

FATHER: Yes, of course. She'll be ready in a minute.
(He goes to his wife, and she shakes her head. They freeze.)

SINGER (*Sings to Music of "Please God"*):

His mother waits to see his face,
To press the beat of his heart of gold.
Please God, bring him home safe,
Our family Marine with stance so bold,
He has only six more months to go.

MOTHER: No. You go.

FATHER: Dear. You're the only one allowed.

MOTHER: I can't stand it.

FATHER: You've got to.

VIET ROCK

BROTHER: I'll go, Mother.

FATHER: You keep out of this.

SISTER: Don't talk to him that way.

FATHER (*Glares at child*): Sweetheart, I'll get your bag.
The officer is waiting to escort you. This is
Captain Statzz. My wife, Mrs. Small.

OFFICER: Jerry's mother?

MOTHER: Yes. (*They freeze.*)

SINGER (*Sings*):

Please God, it's not too late.
Please God, his family prays.
Please God, his loved ones wait.
Please God, he's only nineteen,
He has only six more months to go.

(CAPTAIN turns and changes into PILOT. MRS.
SMALL kisses her husband goodbye and fol-
lows PILOT.)

OFFICER: This way, Mrs. Small. Fasten your seat belt.

MOTHER: Sir, why can't my husband go too? After all,
he's Jerry's father.

OFFICER: We only have seats for mothers.

MOTHER: All the rest of these seats . . . ?

OFFICER: Will be occupied by mothers.

(Plane takes off. ~~The MOTHER holds a baby~~
~~in her arms, reminiscent of one of the poses~~
~~of the MADONNA in Act One.~~)

VIET ROCK

SINGER (*Sings*):

His mother longs to see his face,
To press the beat of his heart of gold.
Please God,
Please God,
Please God,
He has only six more months to go.

(SINGER *retires to the bench. Plane lands. PILOT changes into DOCTOR. They walk to entrance of field hospital.*)

MOTHER: Is he here?

OFFICER: Down this corridor, Mrs. Small.

MOTHER: Are you sure you've done . . .

DOCTOR: All we know how.

MOTHER: How long, Doctor, how long do I . . . does he have?

DOCTOR: I'm sure you'll have at least two hours.

MOTHER: Doctor?

DOCTOR: Yes?

MOTHER: Will he know me?

DOCTOR: You're his mother.

MOTHER: I'm his mother.

DOCTOR: Your son is tagged.

MOTHER: Tagged?

VIET ROCK

DOCTOR: Name, rank, and serial number on a tag at his wrist.

MOTHER: Will I know him?

DOCTOR: His voice—you'll know his voice.

MOTHER: You'll go with me?

DOCTOR: Mrs. Small, I'd like to, but I have many boys to save.

MOTHER: I can't do it.

DOCTOR: Mrs. Small, we're sorry about this.

MOTHER: Please come with me.

DOCTOR: I'm needed.

MOTHER: I don't know where to start.

DOCTOR: He should be the third man in.

(She starts down the path of boys. She finds hers and bends to read the tag.)

MOTHER: Gerald . . . Gerald Rogers Small, Sp. 2nd Class, Co. 107. Gerald Rogers Small. Gerald Rogers? Doctor . . . Doctor . . . It's a mistake. It's all a mistake . . . a grave mistake.

DOCTOR (*Running in*): Mrs. Small . . . please, men are . . .

MOTHER: The tag. Doctor, the tag . . .

DOCTOR: Let's see.

MOTHER: A mistake. This says Gerald Rogers Small.

VIET ROCK

DOCTOR: Yes?

MOTHER: You see, it's all a mistake. My son's middle name isn't Rogers, it's Robert. Gerald Robert Small. Robert. Robert!

DOCTOR: So it does.

JERRY (*Moaning*): Momma . . . charming Jerry . . .
Momma . . . charming Jerry . . .

MOTHER (*A chill goes through her as she recognizes her son's voice*): Jerry . . . ?

DOCTOR (*Quietly*): The typist made the error, Mrs. Small. Sorry about that. (*He leaves.*)

MOTHER: Jerry . . .

JERRY: Momma . . . Momma?

CUT TO P. 89

(*JERRY dies. The MOTHER mourns. Abrupt transformation into a Buddhist funeral. The sound becomes Vietnamese. The scene transforms immediately from that of the army field hospital to a Vietnamese hamlet. The American MOTHER becomes the Vietnamese MOTHER, and JERRY becomes her dead son. All the other actors participate as villagers and mourners. The Buddhist PRIEST rises and presides over the group. His shoulders are tense, his eyes half-closed, and his voice has many tones and slides. The speech should be on tape but also should be said by the actor, sometimes synchronized, sometimes a little ahead of the tape, sometimes a bit behind the tape, but ending in synchronization.*)

VIET ROCK

CUT

PRIEST (*Burning incense in containers in both hands, he waves the incense as he bends and weaves in a slow-motion dance at foot of the body*):
 Whatever spirits have come together here, either belonging to the earth or living in the air, let us worship the perfect Buddha, revered by gods and men; may there be salvation. Whatever spirits have come together here, either belonging to the earth or living in the air, let us worship the perfect Dharma, revered by gods and men; may there be salvation. Whatever spirits have come together here, either belonging to the earth or living in the air, let us worship the perfect Sangha, revered by gods and men; may there be salvation. (*He looks toward the body and directs the next lines to the body and also to the congregation. All mourn.*) A Buddha is the embodiment of Dharma, which is his real body. He is identified with all the constituents of the universe. This body is invisible and universal. All beings "live and move and have their being in it."

(*Brief mourning and crying, then a man rises and sings to audience.*)

SETH (*Rises in a spotlight to sing alone to the audience*):

Don't put all your eggs in one basket.
 Baskets wear out and men die young.
 Better to marry trees or elephants.
 Men die young,
 Some cities survive.

CUT

VIET ROCK

Go and pick yourself one
 Because men die young, my dear,
 Because men die young.

Don't put all your eggs in one basket.
 Find several to keep
 In reserve, my dear.
 Men die young.

Since men are dying younger every year,
 Be careful what you choose
 Or you'll be alone the next twenty years,
 Because men die young, my dear,
 Because men die young.

You don't want to lose
 The chance to cover your bets,
 So love as much as you can, my dear,
 Because men die young.

Try all available delicacies,
 Don't concentrate on only one,
 Because men die young, my dear,
 Because men die young.

Some cities survive,
 Go and pick yourself one,
 Because men die young, my dear,
 Because men die young.

*(As actors get into place for next scene, all the
 women except the one who is to play HANOI*

VIET ROCK

HANNAH rush out into the audience as spotlights pick out various sections of the house. Each woman chooses a section and delivers the same speech.)

WOMEN: This war is worms. This war is worms invaded by worms. This war is eating away at the boy flesh inside my belly. This war stinks. This war takes men away and pins back the man in me so he can't kick and scream, which is his God-given right. This war stinks. This war makes everybody more warlike than they are anyway. This war invades me and makes me hate myself. I hate you. I hate you. And you—I hate you! (*Quieter*) This war is wounds. This war is worms.

(Women take their places on bench at back on stage. The men, led by SERGEANT, crawl in and dig in for a siege. Much sound of mortar and gunfire. Then sudden stillness. The men are dug in. There is a lull. It's dark. They semi-relax and listen. Each may react to HANNAH's lines according to his character. Some make fun of her archaic English terms. The audience should hear what they say. A crazy Chinese soap-opera organ plays under her speech. She sits in chair to one side of stage and reads from copy over mike.)

HANOI HANNAH: Good evening, my little baby ~~ball~~, Yankee imperialists. How goes our tiny battle today? This is your bosom buddy and wishful lover, Hanoi Hannah, bringing you the truth

VIET ROCK

~~from around the world. I'm here to keep you warm for your sweetheart back home. Float to your lover on my voice. See her sweet body and the nape of her dear neck after you have nuzzled her in the back seat of your roadster. Feel her pulsating to your eager hands under her shift as you undress her on the back seat of your touring car. Feel her rush to meet your passion, guiding the most exciting part of you into the most exciting part of her. Smell the pungent love you share. Do you not savor that moment again as you lie in your imperialistic criminal foxholes? You who bring murderous destruction to a people who fight only for their own homes. Where is your sweetheart now, my dear little baby ~~back~~ GI's? She is in the arms of a new man back home, while you fight here in a foreign land. She is in the back seat of a 1966 roadster, with somebody else. And now HE is removing her shift and plunging into your property. How does that make you feel, GI? Does that make you want to fight for what is yours? Do so, my little imperialistic lovers, but do so in your own backyard. (She plays a short Oriental version of "Back in Your Own Back Yard." Marching music softly under the next speech.)~~ It's me again, your Indo-China lover, Hanoi Hannah, back again for our educational talk, my tiny round-eyed GI. You must understand that everything is divisible—especially the colossus of the United States, especially the immoral giant

VIET ROCK

of U.S. imperialism. It will be and should be split up and defeated. The people of Asia, Africa, and Latin America can destroy the United States piece by piece, some striking at its head and others at its feet. . . . You are too spread out, my tiny GI's. You cannot be every place at once. You cannot be here in Vietnam and also guard your Stateside sweetheart and your Momma too. And what of your dollars, your Yankee dollars, tiny round-eyed GI? Who is making all those dollars, while you fight here in mud ~~and are sucked by leeches~~ and get only army pay! Everything is divisible, my tiny GI. Your head may be divided from your trunk, your arm from your shoulder, your heart from your head, your ~~sex~~ from your soul. Pull yourself together and confess to the world that you were wrong. Victory will go to the people of the world! It is inevitable. Long live the victory of the people's war! (*Soft music again for the next speech.*) This is your wishful lover and bosom buddy, Hanoi Hannah, saying, sweet dreams in your hole, but I wouldn't close an eye; you may never open it again, tiny round-eyed GI. Good night, my bad little boys. I'll be with you again this time tomorrow night ~~without a shift on.~~ . . . Sweet nightmare and . . . Aloha. . . . (~~*She plays a crazy lullaby by an Oriental jazz band.*~~)

MIND

~~(The men battle the V-C for an instant. Silence again and one of the boys takes out his~~

CUT

VIET ROCK

guitar. The men lie in a bomb crater and come in on "But I'm too far from home.")

JERRY:

I want a chocolate soda.
I want a cracker jack.

I want a little baby
To scratch my aching back.
I want my little baby
To scratch my aching back.

But I'm too far from home (*men join in*).

I traveled hot and dusty
And sweated all my pores.
I traveled hot and dusty,
My feet all fulla sores.

I want my little baby
To scratch my aching back.

But I'm too far from home (*men join in*).

I beat me down a jungle
And shot myself a man.
I beat me down a jungle
And shot myself a man.

Gimme my little baby
To scratch my aching back.

But I'm too far from home (*men join in*).

VIET ROCK

cut

I got my rocket-launcher.
 I got my M-18.
 I got my rainslick poncho.
 Got my playboy magazine.
 But I—

Want my little baby
 To scratch my aching back.

But I'm too far from home (*men join in*).

(*All but two men crouch down and begin to crawl across stage as if moving through high grass.*)

JOE (*A GI, waves to audience alone at end of song*): Hi, folks. I want to tell you how proud I am to be able to be in direct contact with such fine and sunny-eyed supporters as you great American people. I need that support, and I tell you it feels good where it is most needed, in my head and hands and heart. I'll fight for you. I'll fight for you guys any day of the week. You're good people. The best!* (*The SERGEANT pulls him down.*)

FRED (*A GI, addresses the audience alone*): Sometimes you have to do things that you wouldn't ordinarily choose to do because you happen to be born in the greatest country in the world. What if I'd been born in the underside of an

* Cue for alternate scene (page 106).

CUT

VIET ROCK

African tree, the daughter of a Pygmy witch doctor? I'm proud to serve and to save the people at home from having to fight on their very own doorsteps. I'll stay halfway around the world to see that our commitments are kept so my mom can get her milk on our front porch every morning without my mom having to duck the bullets. No, sir! *(The SERGEANT pulls him to ground and he starts crawling.)*

ROY *(Crawling and alternately resting)*: Next battle, next battle I'm gonna get up on the high ground and put a bullet through the back of the sergeant's neck.

PAUL *(Crawling and alternately resting)*: I don't care. I don't give a shit. I don't care. I can't . . . nothing . . . big zero. . . .

ROY: If I can just get high enough, the bullet will come out at the base of his collar in front and they'll never know. . . .

PAUL: I wouldn't give a shit if the whole planet melted into lava and made red candy hearts across the universe. I don't care. I'm not even angry . . . I don't care.

ROY: I'll get up in a high Vietnamese tree and next contact with the enemy I'll get him in the back of the neck. And then I'll stay there.

SETH: Do you know where I can buy a greeting card for a guy who's been blown up by a mine?

VIET ROCKCUT

SERGEANT: Ten-hut. You've earned it, ladies—three-day
leave in Saigon.

(They march off singing):

Let's get to Saigon
And blitz the bars.
We'll load up on booze
Till we see stars.

Gonna get me a slant-eye
In old Saigon.
She'll feed me booze
And I'll make her a son.

We'll shack up tight
In her hootchie-cootch
And love all night
To the goonie-gootch.

Let's get to Saigon
And blitz the bars.
We'll load up on booze
Till we see stars.

Till we see stars
In her hootchie-cootch
And love all night
To the goonie-gootch.

Till we see stars!
Till we see stars!
Till we see stars.
Till we see stars. . . .

CUT

VIET ROCK

** (The stage is filled with dancing bodies and SAIGON SALLY sings in her bar and leads the dance. Two others join her in song.):*

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby.
 Baby, baby,
 Hero baby mine

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Baby, baby,
 Hero baby mine

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Baby, baby,
 Hero baby mine

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Baby, baby,
 Hero baby mine

* Pick up here at end of alternate scene (p. 110).

cut

VIET ROCK

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Baby, baby,
 Hero baby mine

Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Anti-hero baby
 Baby, baby,
 Hero baby mine

(As the dance ends an exuberant GI shouts a toast. The SERGEANT drinks at the bar. Couples pair off and slower dancing begins.)

GI: Here's to Saigon Sally! She runs the swingiest bar in all Vietnam!

SALLY: Sure I do, baby. You and me and LBJ.

GI (*Toasting*): Barbecue today with LBJ. *(As the toast sinks in the SERGEANT'S clouded brain, he begins to smolder. He whips around and tries to see which one of his men is shouting.)*

GI: Let's all go gay for LBJ.

GI: I lost my way with LBJ.

GI: March to doomsday with LBJ.

GI: I lost my green beret on the Road to Mandalay.

CUT

VIET ROCK

ALL (*Singing*): Glory, Glory, what a hell of a way to die.

GI: I got syphilis today, courtesy LBJ.

ALL (*Singing*): Glory, Glory, what a hell of a way to die! . . . And we never shot a goddam Cong!

SERGEANT (*Bulldozing his way into the men and breaking them up*): Knock it off, you boozed-up pussies! Knock it off!

GI (*Still carried away*): Moral/decay with LBJ!

SERGEANT (*Shoving him*): Knock it off, you traitor. You're talking about my President. I love my President. (*Talking at the GI*) I love our President. If this guy would talk like I know he can talk instead of all this peace, hope and stop and end war talk, I just know he could put them all down. We're not much more than fleas—so why don't we talk like fleas? Why doesn't this guy talk to them like I know he could? All his speech writers get in between him and us. Our peace Pope! Pope Pipe! I mean if our President can scratch his balls in public and those fancy pants in London don't like it, I say we learned it from them. They ain't so far up since Shakespeare! (*GI he's been haranguing pushes him away gently and points him toward another couple.*)

GI: Tell them. Tell them.

SERGEANT (*Weaving over to the next couple*): I think this guy is really in touch with the people.

CUT

VIET ROCK

(All the actors stop dancing in couples and begin to become aspect of the SERGEANT'S nightmare. They alternately accuse and attack him with images that have occurred throughout the play—drill, salutes, pushups, bayonetting, the Madonna, Jerry's death, Vietnamese mothers. The scene should become phantasmagoric.) He knows what's happening. But the Eastern King Makers got their prejudice out for him! Poor bastard, it's more important that he should cut his nails right than he should make peace in the world. *(He collars another couple.)* Right now we're in the grips of the most prejudiced war we've ever fought. The Jews are mad that we're finally fighting for a minority before the genocide; they don't want no fights unless it's for them. This here minority ain't Western European; they's our little yellow-skinned brothers with slant eyes and too small to tote our guns. They think it's more important that that guy in the White House learn to eat lung under glass. I say warm yer spareribs! *(He starts to chant.)* Get on with the war! *(Everyone picks it up and chants "Get on with the war." They chant and dance to a terrific pitch, then silence.)* Get on with this war—and—win it! I say take it out. Take it out and let's see how long it is against Mao Tse! Take it out! Take it out! Remove it! I love our President. I love our President. *(To SAIGON SALLY)* I love our President!

CUT

VIET ROCK

SALLY (*Trying to calm him. He collapses into her arms*):
Sure you do, baby.

GI: Sing us another song, Sal.

SALLY: Sure I will, baby. (*Embracing SERGEANT*) Come on, baby. You had yourself quite a blow.

GI: Come on and sing us another one, Sal.

SALLY (*Pulling the clumsy SERGEANT to her and talking directly to him*): Sure I will, baby. Dance with me? (*As she sings, the other couples dance slowly and lovingly.*)

Close your eyes and dance awhile,
Close your eyes and kiss my neck,
Just relax, you'll get the hang,
Close your eyes and kiss my chin,
Honey, relax, put down that gin.

Close your eyes and dance awhile,
Close your eyes and kiss my neck,
Just relax, you'll get the hang,
Close your eyes and kiss my chin,
Honey, relax, put down that gin.

Close your eyes and dance awhile,
Dance awhile, dance awhile,
Close your eyes and dance awhile,
Dance awhile, dance awhile.
That's the way,
That's the style,
Close your eyes and dance awhile,
Now, kiss my chin.

VIET ROCK

CUT

(Giant explosion. ~~The bar is blown to bits.~~ The explosion reverberates and repeats. ~~As it begins to die down we see all the bodies exploding to the pulse of the sound. This is done in slow motion. As the sound dies away we see everyone in a clustered death struggle.~~ The bodies are massed together center stage, tangled and flailing in slow motion. They stab one another, shoot one another, and choke one another as they fall in a heap to the floor. All sound has stopped. There is no sound of the death struggle. When all are dead they are in a tangled circle on the floor, the reverse of the beautiful circle of the opening image. There is silence for the count of ten. Then flat, emotionless voices are heard saying the following lines. The lines must not be said with any personal attitude and should overlap. The director should assign the lines to the actors.)

~~Doves. War. Take away. Treasure lost.
 Lost our treasure. Lose our treasure. Spend
 all our natural resources. Cannon fodder.
 The cost is high. And our boys our dollars.
 Dollars beget dollars but boys don't come back.
 My boy, my boy. Come back. Bring him
 back. Bring back my boy. Dear God.
 Dear God. Hear me you bloody blessed and
 deadening God. Hear me dear God. Hear
 my prayer dearest God. I will give all my
 dollars to bring my boy back home again. All
 my dollars. Let him come home again. I~~

CUT

VIET ROCK

give all. All all all my dollars. I give all my
 dollars. Let him come home once again.
 Blow it up. Blow it. Blow the whites of his
 friggig eyes to kingdom come again. Blow
 the rice right out of his gut. Gut his gut.
 Gut to gut. Butt to butt. Crack his nuts.
 Destroy his blood. Spill blood. Show your
 love by spilling your blood. The death ship.
 Grenade. Blow. Bullet. Bayonet. Knife.
 Cut. Slash open his neck or lay down yours.
 Move it shithead. Get the lead out dickhead.
 Come on girls lift up your skirts and wiggle
 your way to glory. Wiggle your way. Wiggle
 your ass. Fart that gas and putt your butt to
 glory. Bug out you scab. Bug out.
 Bugged. Buggest. Bugged. A point of no
 return. No return. A point. There is a
 point somewhere. There is a point where all
 the points jab the head of the angel. Super
 super sonic blades. Travel super. Argue
 freedom. Happy days honey. Up yours
 bunny. Funny you used to be so sunny. I
 fought for you upstairs. Loony tunes. Hi ya
 doc! Humphrey's voyage of reassurance. But
 Gandhi's dead. Chocolate soda. Two
 scoops. Big Daddy Flew Out. To give us a
 handout. Out. Out. Oops there goes my
 arm again. There goes my head again.
 Shooting through the Blue Yonder my boys.
 Oops there went the green of my eyes and the
 glow of my heart. Oops there went my belly
 into the gully. Remember me to Mom boys.

VIET ROCK

~~And have another shave. When you get back think of me boys. Think of me. Oops there went my legs again. The sun also rises but not my cock. Goodbye to the thunder of the Sun. You son-of-a-bitch. Goodbye dickheads of the world. Who needs me. Who needs this. Who needs war. Who needs this shit. I'm in the shit. Who needs me. Who. Who needs. Who needs. Who.~~

(Then the entire company says the following together and the heap should pulse like a giant beating heart.)

WHO WHO WHO
 WHO WHO WHO
 WHO WHO WHO
 WHO———!

(As the last line dies away there is silence for a count of twenty. Then one by one the actors rise. They must do so in extremely slow motion as if coming back from a long distance. They are fragile. They are angels. They are beautiful. One by one they stand. One by one they enter the audience. Each chooses an audience member and touches his hand, head, face, hair. Look and touch. Look and touch. A celebration of presence. They go among the audience until every actor has left the stage. Then as the song begins they leave the auditorium. In no way should the actors communicate superiority. They must communicate the

CUT

VIET ROCK

~~wonder and gift of being actually alive together with the audience at that moment~~

Far across the Southern Sea
Is a land where Viets rock.
Here every morning you can see
The Viets roll.

When the bombs fall
The Viets rock and rock,
When the napalm bursts
Then the Viets roll.

At the sound of jets
The Viets rock and rock,
When the tracers flash
Then the Viets roll.

Rock and roll, rock and roll.
How the sweet Viets
Love to rock and roll.
Those dear little Viets
Love our rock and roll.

Do the Viet Rock,
Watch that Viet roll,
Do the Viet Rock,
Watch that Viet roll.
That's the way the Viets rock,
All the way the Viets roll,
Rock and roll, rock and roll,
Do the Viet Rock.

CURTAIN

VIET ROCK

CUT

ALTERNATE SCENE TO BE USED IN PLACE OF OR IN ADDITION TO FINAL CRAWLING SCENE

(Begin after JOE's speech, page 94. Cue: JOE: . . . I'll fight for you guys any day of the week. You're good people. The best!)

(Abrupt transition. All actors are now V-C. A Viet Cong stronghold. A local tribunal is present. It is presided over by the local V-C COMMANDER. At his side sits his beautiful Vietnamese MISTRESS. The COMMANDER reaches over and squeezes his mistress's breast. She pretends to sigh. But her eyes are apprehensive. He pulls her to him and leans on her voluptuously. He turns and calls to a guard.)

COMMANDER: Bring in the Uncle Sam criminal.

SOLDIER *(Speaking Oriental gibberish, pushes in one of our GI's. He's tied to a stake at his back; there is Oriental writing on the stake. It isn't a stationary stake, but runs only down as far as his hips.)*

COMMANDER: Good morning, barbarian mafia. It is time for you to leave our lovely world. Do you have anything to say before you depart?

GI *(Looks briefly at girl and we see something flash between them):* Allen, Seth, Private First Class, 113345679GHT, U.S. Army.

COMMANDER: I repeat, this is your last sunrise. You are to die for the blood of our heroic brother that was shed in Saigon this time yesterday morn-

CUT

VIET ROCK

ing. A wanton murder by criminal puppets of the Jesse James, U.S. Uncle Sam imperialist invaders. Is there nothing you want left hanging on our air waves?

GI (*Bravely*): Allen, Seth, Private First Class, II3345679GHT, U.S. Army.

COMMANDER: Billy Barbarian the Kid Machine! (*He spits at GI, then kisses and fondles his mistress and looks to see the effect on the soldier.*) Are you sure there isn't something you'd like to whisper. A sweet nightingale song, perhaps, into a lotus ear?

GI: Allen, Seth, Private First Class, II3345679GHT, U.S. Army.

COMMANDER (*Looks at his watch*): I've indulged you enough, Ma Rainey vicious mad-dog-killer of trees and huts. Parade the criminal.

(*Two V-C parade the GI around the village, dragging and kicking him. Villagers throw dirt and spit on him. One demented villager almost foams at the mouth while punching and scratching at the GI, babbling in gibberish and getting more and more excited. As the violence mounts, the MISTRESS of the COMMANDER begins to perspire and inadvertently clutches the arm of her master. He notices it.*)

COMMANDER: Stop! (*He gestures toward the excited, demented V-C.*) Come. (*To GI*) His entire family was burned before his eyes from your

VIET ROCK

CUT

napalm Baby Face Nelson. Come, little one. *(To demented V-C.)* You can have revenge. Which part of this pig do you want to hang from a pole outside your cave? Take your time, choose with care. Only one piece. There isn't enough of this skinny Capone to go around. *(The V-C, nearly drooling with glee, looks all over the GI. First he grabs a thumb, then an ear, a nose, his tongue. He shakes his head, finally points to GI's chest where his heart would be.)* Heart? *(The MISTRESS lets a little cry escape her. The COMMANDER turns and grabs her and twists her arm.)* Now I know where you've been stealing when the moon is high. If you've lifted your slippers heavenward for him you can now share his fate. *(He pushes her out into the clearing and she bumps into SETH. He tries to show no emotion but is clearly distressed.)* Now she's close enough for you to whisper into her traitorous ear.

GI: You're unjust.

COMMANDER: Don't tell me what I am, Legs Diamond. *(He carefully aims at the girl.)* Kneel.

MISTRESS *(Kneeling)*: Yes, my lord.

COMMANDER: Put your head to the earth of your ancestors.

MISTRESS *(Touching ground with her head)*: Yes, my lord.

COMMANDER *(Watching GI all the time, he walks slowly*

CUT

VIET ROCK

to the girl and puts the barrel of the gun against the back of her neck. To SETH): Is there something you wanted to say now?

GI: You're making a mistake.

COMMANDER: It is you who have made the mistake. *(He fires his gun into the girl's head and she falls at the feet of the GI. He flinches and tries not to gasp.)* It is your turn. You have one more chance to give information to save your corrupt skin.

GI: Allen, Seth, Private First Class . . .

COMMANDER: Little one. Would you like the honor? *(He brings the demented V-C to his side.)* Come, I'll help you hold the gun. We'll shoot him bit by bit. *(The little one, foaming and gurgling, leaps to the COMMANDER. Together they get the gun pointed at SETH.)* First his belly. *(Bang.)* Good. Good. Now, a shot for each shoulder. *(Bang, bang.)* Excellent. Now his pee pee. *(Bang.)* Good.

GI *(Listing, but still trying to stand tall):* Allen, Seth, Private First Class . . .

COMMANDER: No, no, little one. Don't aim for the heart. That's for your very own. The nose. No. The eyes? One for each of those ugly round Yankee eyes. Two for you, round eyes. *(Bang, bang.)*

V-C *(Jumps up and down with glee and runs to body and begins to chop at the chest and pulls out*

CUT

VIET ROCK

the heart and sucks on the stringy arteries):
Ummmmmmmm ymmmmmmmm. . . .

COMMANDER: Mine their bodies with grenade booby traps. Leave them on the trail for the next GI platoon to stumble over. (*He grabs another woman and fondles and kisses her and says sweet things in gibberish while bodies are rigged and light fades.*)

(*Song: "Men Die Young," to be placed here instead of after Buddhist funeral.*)*

* Continue on page 97.

APPENDIX C:

Program and Publicity Materials

NORTH TEXAS STATE UNIVERSITY

Department of

SPEECH AND DRAMA

Presents

*An Experiment in
Open Theatre*

under the direction

of

Mildred A. Peveto

A Master's Thesis Production

Studio Theatre

August 10, 1971

8:15 p. m.

TERRY PIERCE . . . a sophomore at the University of Texas, has spent her summer hours singing in the Southern Palace Revue at Six Flags for the past three years. While in high school, she was active in Forensic activities. She won several first place trophies in prose, poetry, and dramatic interpretation. Terry's dynamic portrayal of Eliza Gant in **LOOK HOMEWARD ANGEL** and also her performance in the title role of **MEDEA** were very impressive for high school theatre.

MINDY MURPHY . . . sophomore theatre major at TCJC, recently appeared in **OH WHAT A LOVELY WAR** at the college. Combining her love for music and acting, she intends to make theatre her career. During high school, Mindy was in **CALAMITY JANE**, **LOOK HOMEWARD ANGEL**, and **MEDEA**, along with several revues and sketches. Mindy's rendition of "My Man" will long be remembered by Arlington audiences. Appropriately enough, she is a soloist in **VIET ROCK**.

GAIL JONES . . . enters Stephen F. Austin this fall as a freshman. During her three years of high school drama, she was active in several major productions, Reader's Theatre, backstage work, and tournament activity. While studying production techniques, Gail concentrated on costuming and business management of the theatre. An Honor Thespian, she was awarded the Best Thespian Certificate from her troupe for 1971.

SUSAN MANIFOLD . . . entering her junior year at Sam Houston, has participated in drama as an extra-curricular activity. As a sophomore, she appeared in **SPOON RIVER ANTHOLOGY**, **MANNEQUINS' DEMISE**, and **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**. This coming year, she plans to begin basic classroom training to support her acquired interest in theatre.

TERESA SHOUSE . . . a senior this fall, will be appearing tonight in her first stage experience. She has completed one year of basic acting and has participated in novice forensic activity. This coming October, Teresa will be portraying the Wicked Witch in Sam Houston's children's theatre production of **THE WIZARD OF OZ**.

CINDY BYERS . . . spring graduate of NTSU, is replacing an original member of the cast who was unable to continue with the show. A speech and drama major, Cindy's interest and experience varies from assisting Bozo's magician to the skilled art of puppetry. This fall, she plans to begin graduate work. Costumes worn in **THE SERPENT** were created by Cindy.

* * *

Acknowledgements

Local radio stations and area newspapers.

Family and friends of the director for encouragement during recent endeavors.

Open Theater Plays Slated

An experiment in open theater, featuring the "Serpent" by Jean-Claude Van Itallie and "Viet Rock" by Megan Terry, will be presented Tuesday at 8:15 p.m. in the North Texas State University Speech and Drama Studio Theatre.

The plays, directed by Mildred Peveto of Arlington for her masters thesis, will be performed by high school and early college students.

The uniqueness of open theatre lies in a technique called "transformation," she says.

This technique requires each actor who will portray multiple characters, to change character instantly and completely within scenes and from scene to scene, she continues.

The scenes are in no chronological or special order and may have no relationship in time, location, or action to any scenes preceding or following.

Set was designed and built by James Smithers, college freshman from Arlington. It is composed of a series of platforms aligned for elevation. The whole set is collapsible and totally portable.

Costumes were designed and made by Cindy Byers, also of Arlington.

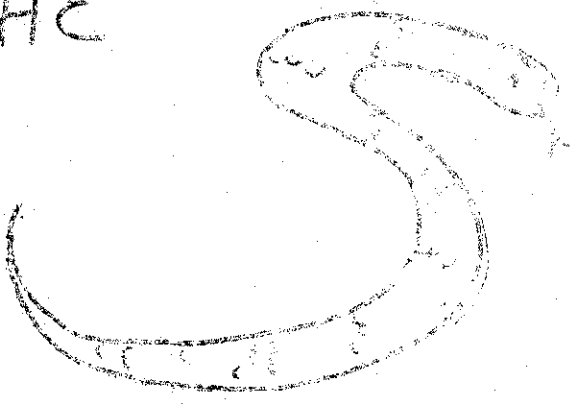
Dr. Stanley Hamilton, speech and drama department, is Mrs. Peveto's major professor, and Dr. Paul Gulley, English, her minor professor.

THE DENTON RECORD-CHRONICLE

Wednesday, August 4, 1971

AN EXPERIMENT IN
OPEN THEATRE

THE



SERPENT

AND

Viet Rock

AUG. 10 - NO CHARGE

8:15 PM - STUDIO THEATRE

APPENDIX D:

Original and Adapted Music Scores

of

Viet Rock

VIET ROCK

VIET-ROCK (THEME SONG)

ACCOMPANIMENT: 2 ELECTRONIC GUITARS + DRUMS (ROCK BEAT VERY SLOW)

MORE SPOKEN THAN SUNG - DYLANESQUE DRIVE-LIKE

FAR ACROSS THE SOUTHERN SEA IS A LAND WHERE VIETS
 ROCK HERE EVERY MORNING YOU CAN SEE THE
 VIETS ROLL WHEN THE BOMBS FALL THE VIETS ROCK AND ROCK
 WHEN THE NAPALM BURSTS THEN THE VIETS ROLL AT THE SOUND OF
 JETS THE VIETS ROCK AND ROCK WHEN THE TRACERS FLASH
 THEN THE VIETS ROLL ROCK AND ROLL ROCK AND ROLL
 HOW THE SWEET VIETS LOVE TO ROCK AND ROLL THOSE
 DEAR LITTLE VIETS LOVE OUR ROCK AND ROLL DO THE VIET
 ROCK WATCH THAT VIET ROLL DO THE VIET ROCK WATCH THAT VIET
 ROLL THAT'S THE WAY THE VIETS ROCK ALL THE WAY THE VIETS
 ROLL ROCK AND ROLL ROCK AND ROLL DO THE VIET ROCK

VIET ROCK

TO THE JUNGLE MARCH

SNARE DRUM -
POSSIBLY TRUMPET
ACCOMPANIMENT.

* STRAIN *

TO THE JUNGLE MARCH THROUGH THE JUNGLE GORE

TO THE JUNGLE MARCH THROUGH THE JUNGLE ROAR WE'RE

OFF TO FIGHT FOR VIETNAM WE WILL DIS-PLAY OUR

NIGHT WE'RE OFF TO WIN FOR VIETNAM WE'RE FIGHTING FOR

VIET ROCK

WHAT'S RIGHT TO THE JUNGLE MARCH THROUGH THE JUNGLE

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "WHAT'S RIGHT TO THE JUNGLE MARCH THROUGH THE JUNGLE". The piano part consists of chords and a bass line.

GO TO THE JUNGLE MARCH THROUGH THE JUNGLE ROAR

This system contains the second line of music. The lyrics are "GO TO THE JUNGLE MARCH THROUGH THE JUNGLE ROAR". The piano accompaniment continues with chords and a bass line.

TO BRING THE GIRLS OF VIETNAM TO BE AS FREE

This system contains the third line of music. The lyrics are "TO BRING THE GIRLS OF VIETNAM TO BE AS FREE". The piano accompaniment continues with chords and a bass line.

AS WE TO MAKE THE BOYS OF VIETNAM AS FREE

This system contains the fourth line of music. The lyrics are "AS WE TO MAKE THE BOYS OF VIETNAM AS FREE". The piano accompaniment continues with chords and a bass line.

VIET ROCK

AS THE U. S. A. TO THE JUNGLE MARCH

THROUGH THE JUNGLE GORE TO THE JUNGLE MARCH

THROUGH THE JUNGLE ROAR

YELL

The musical score is written on three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system includes the lyrics 'AS THE U. S. A. TO THE JUNGLE MARCH'. The second system includes 'THROUGH THE JUNGLE GORE TO THE JUNGLE MARCH'. The third system includes 'THROUGH THE JUNGLE ROAR'. A circled word 'YELL' with an arrow points to the 'ROAR' lyric. The piano accompaniment features various chords and rhythmic patterns, including some triplets and sixteenth notes.

VIET ROCK

PLEASE GOD

PLEASE GOD TO ACK. NOT FOR MY.

This system contains the first four measures of the piece. The vocal line begins with the lyrics 'PLEASE GOD TO ACK. NOT FOR MY.' The piano accompaniment features a steady bass line with chords in the right hand.

SELF PLEASE GOD BRING HIM HOME SAFE PLEASE GOD HE

This system contains the next four measures. The lyrics are 'SELF PLEASE GOD BRING HIM HOME SAFE PLEASE GOD HE'. The piano accompaniment continues with similar harmonic support.

HAS A HEART OF GOLD PLEASE GOD WATCH O. VER HIS LIFE HE HAS

This system contains the next four measures. The lyrics are 'HAS A HEART OF GOLD PLEASE GOD WATCH O. VER HIS LIFE HE HAS'. The piano accompaniment includes some longer note values in the right hand.

ON. LY SIX MORE HOURS TO GO HIS MO. THER. WAITS TO SEE HIS

This system contains the final four measures. The lyrics are 'ON. LY SIX MORE HOURS TO GO HIS MO. THER. WAITS TO SEE HIS'. The piano accompaniment concludes with sustained chords.

VIET ROCK

FACE TO PRESS THE HEAT OF HIS HEART OF GOLD PLEASE GOD

BRING HIM HOME SAFE OUR FAMILY MARINE WITH

STANCE SO BOLD HE HAS ONLY SIX MORE MONTHS TO GO PLEASE

GOD IT'S NOT TOO LATE PLEASE GOD HIS FAMILY PRAYS

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'FACE TO PRESS THE HEAT OF HIS HEART OF GOLD PLEASE GOD', 'BRING HIM HOME SAFE OUR FAMILY MARINE WITH', 'STANCE SO BOLD HE HAS ONLY SIX MORE MONTHS TO GO PLEASE', and 'GOD IT'S NOT TOO LATE PLEASE GOD HIS FAMILY PRAYS'. The piano accompaniment features chords and melodic lines in both hands, with dynamic markings like 'p' and 'f'.

VIET ROCK

PLEASE GOD HIS LOVED ONES WAIT PLEASE GOD HE'S ONLY NINE

TEEN HE HAS ONLY SIX MORE MONTHS TO GO HIS MOTHER LOVES

TO SEE HIS FACE TO PRESS THE BEAT OF HIS HEART OF GOLD PLEASE GOD

PLEASE GOD PLEASE GOD HE HAS ONLY SIX MORE MONTHS TO GO

Handwritten musical score for guitar, bass, and voice in the key of D major (one sharp).

System 1:

- Staff 1 (Guitar):** Treble clef, D major key signature. Chords: D5 (x| | x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |).
- Staff 2 (Bass):** Bass clef, D major key signature. Notes: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Staff 3 (Voice):** Treble clef, D major key signature. Lyrics: "Do the Vi-et Rock now".

System 2:

- Staff 1 (Guitar):** Treble clef, D major key signature. Chords: D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |).
- Staff 2 (Bass):** Bass clef, D major key signature. Notes: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Staff 3 (Voice):** Treble clef, D major key signature. Lyrics: "Watch that Vi-et Roll".

System 3:

- Staff 1 (Guitar):** Treble clef, D major key signature. Chords: D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |).
- Staff 2 (Bass):** Bass clef, D major key signature. Notes: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Staff 3 (Voice):** Treble clef, D major key signature. Lyrics: "Do the Vi-et Rock now".

System 4:

- Staff 1 (Guitar):** Treble clef, D major key signature. Chords: D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |).
- Staff 2 (Bass):** Bass clef, D major key signature. Notes: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Staff 3 (Voice):** Treble clef, D major key signature. Lyrics: "Watch that Vi-et roll".

System 5:

- Staff 1 (Guitar):** Treble clef, D major key signature. Chords: D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |), D5 (x| | x| | x| | x| | x| |).
- Staff 2 (Bass):** Bass clef, D major key signature. Notes: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Staff 3 (Voice):** Treble clef, D major key signature. Lyrics: "That's the way now all the way".

This handwritten musical score is for a piece in G major, consisting of two systems of two measures each. The notation includes a vocal line and piano accompaniment for both guitar and piano.

System 1:

- Vocal:** "With the Vi-et Rock and Roll". The lyrics are written above the notes, with an 'x' above each syllable.
- Guitar:** The first measure contains a series of chords: G4, A4, B4, C#5, D5, E5, F#5, G5. The second measure contains a series of chords: G4, A4, B4, C#5, D5, E5, F#5, G5.
- Piano:** The bass line consists of quarter notes: G2, A2, B2, C#3, D3, E3, F#3, G3. The treble line consists of quarter notes: G4, A4, B4, C#5, D5, E5, F#5, G5.

System 2:

- Vocal:** "Rock and roll". The lyrics are written above the notes, with an 'x' above each syllable.
- Guitar:** The first measure contains a series of chords: G4, A4, B4, C#5, D5, E5, F#5, G5. The second measure contains a series of chords: G4, A4, B4, C#5, D5, E5, F#5, G5.
- Piano:** The bass line consists of quarter notes: G2, A2, B2, C#3, D3, E3, F#3, G3. The treble line consists of quarter notes: G4, A4, B4, C#5, D5, E5, F#5, G5.

Handwritten musical score for guitar and voice. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#).

The first system includes guitar notation with 'x' marks above notes and the words "Rock and roll" written above the staff. The second system includes the word "Retardo" written above the staff. The third system includes the lyrics "Do-o the Vi-i-~~er~~" and "Rock" written below the staff. The fourth system includes the lyrics "Far 2 - cross" and "The South-ern sea" written below the staff.

The score contains various musical notations including notes, rests, and guitar-specific symbols like 'x' and '8'.

Handwritten musical notation in treble clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with an 'x' above the staff. Below the staff, the lyrics "All the way now" are written.

Rock and roll now

Treble Improvises for 13 measures

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical notation in treble clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with an 'x' above the staff. Below the staff, the lyrics "When the Na-palm bursts the" are written.

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical notation in treble clef, key of D major (F#). The staff contains three measures of guitar chords, each marked with an 'x' above the staff. Below the staff, the lyrics "Vi - ets Rock" are written.

Handwritten musical notation in treble clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with an 'x' above the staff. Below the staff, the lyrics "At the sound of Sets now the" are written.

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical notation in bass clef, key of D major (F#). The staff contains four measures of guitar chords, each marked with a '3' below the staff, indicating a triplet.

Handwritten musical score for guitar, consisting of four systems of staves. Each system includes a vocal line and a guitar line. The key signature is one sharp (F#).

System 1:
 Vocal: Vi - ets Rock and roll when the Trac - ers Flash the
 Guitar: Chords with triplets (3) and an 'x' above each note.

System 2:
 Vocal: Vi - ets roll Rock and roll
 Guitar: Chords with triplets (3) and an 'x' above each note.

System 3:
 Vocal: Rock and roll Rock and roll Yeah How the
 Guitar: Chords with triplets (3) and an 'x' above each note.

The guitar lines feature a consistent rhythmic pattern of eighth notes grouped in triplets, with an 'x' above each note indicating a muted or percussive sound.

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a series of sixteenth notes marked with 'x'.

Sweet Little Vi-ets Love to do our Rock and

Handwritten musical notation for the second staff, featuring a treble clef, a key signature of one sharp (F#), and a series of sixteenth notes marked with 'x'.

Handwritten musical notation for the third staff, featuring a bass clef, a key signature of one sharp (F#), and a series of triplets of eighth notes.

Handwritten musical notation for the fourth staff, featuring a treble clef, a key signature of one sharp (F#), and a series of sixteenth notes marked with 'x'.

Roll Rock and roll

Handwritten musical notation for the fifth staff, featuring a treble clef, a key signature of one sharp (F#), and a series of sixteenth notes marked with 'x'.

Yeah

Handwritten musical notation for the sixth staff, featuring a bass clef, a key signature of one sharp (F#), and a series of triplets of eighth notes.

D.S.al Fine

To The JUNGLE March

340

arranged by: John Rainone

The image shows a handwritten musical score for a march. It consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The lyrics are: "To the jungle march thru the jungle", "Gore to the jungle march thru the jungle", "Ksar", and "we're". There are some handwritten annotations and markings, such as "8" and "9" under the piano accompaniment, and "Ksar" written above the vocal line. The score is arranged in two columns of two systems each.

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is B-flat major (two flats). The lyrics are: "off to fight for Vi-et-Nam we'll dis-play all oor might we're". The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

Handwritten musical score for the second system. It continues with the vocal and piano parts. The lyrics are: "off to win in Vi-et-Nam we're Fight-ing for what's". A double bar line is followed by a time signature change to 2/4. The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical score for the third system. The key signature changes to C major (no sharps or flats). The lyrics are: "Right". A fermata is placed over the word "Right" in the vocal line. The piano accompaniment features a more active eighth-note pattern in the right hand. The system concludes with a double bar line.

to the jungle march to the jungle
 GORE to the jungle march the jungle thru

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "to the jungle march to the jungle" for the first measure and "GORE to the jungle march the jungle thru" for the second. The piano accompaniment is in bass clef, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines.

Roar

To

This system contains the next two measures. The first measure features a vocal line with a long note and the instruction "Roar" written below it. The piano accompaniment continues. The second measure has a vocal line with a long note and the instruction "To" written below it. The piano accompaniment includes some notes with slurs and a fermata over the final note.

make the girls of Vi-et-nam to
 be as free as we to

This system contains the final two measures. The lyrics are "make the girls of Vi-et-nam to" for the first measure and "be as free as we to" for the second. The vocal line continues with eighth-note patterns. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment.

mar

Repeat
Several
Times

Please God

345

written and arranged by John Rainone

Musical notation for the first system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first measure of the treble staff contains a whole rest. The second measure of the treble staff contains a quarter note G4. The grand staff contains a piano accompaniment of eighth notes in the right hand and whole notes in the left hand.

Please

Musical notation for the second system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats and the time signature is common time. The lyrics are: "God I ask not for my-self Please". The melody in the treble staff is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter). The piano accompaniment in the grand staff continues with eighth notes in the right hand and whole notes in the left hand.

Musical notation for the third system. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats and the time signature is common time. The lyrics are: "God bring him home bring him safe Please". The melody in the treble staff is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter). The piano accompaniment in the grand staff continues with eighth notes in the right hand and whole notes in the left hand.

God he has a heart of gold

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "God he has a heart of gold". The middle staff is the right hand of the piano accompaniment, and the bottom staff is the left hand. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Please God watch over his life — He has

The second system continues the musical score. The vocal line has the lyrics "Please God watch over his life — He has". The piano accompaniment continues with the same rhythmic pattern as the first system.

ON - ly six more months to go

The third system concludes the piece. The vocal line has the lyrics "ON - ly six more months to go". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand.

Handwritten musical notation for the first system. It features a vocal line in the upper staff with a fermata over a whole note, and a piano accompaniment in the lower staves consisting of two systems of chords.

His

Handwritten musical notation for the second system. The vocal line includes the lyrics "Moth-er Longs to see his face To" with a fermata over the final note. The piano accompaniment continues with two systems of chords.

Moth-er Longs to see his face To

Handwritten musical notation for the third system. The vocal line includes the lyrics "Press the beat of his Heart of Gold Please" with a fermata over the final note. The piano accompaniment continues with two systems of chords.

Press the beat of his Heart of Gold Please

Handwritten musical notation for the fourth system, consisting of two systems of chords for the piano accompaniment.

God Bring him home safe

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole note 'God' followed by a melodic phrase for 'Bring him home safe'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Family Ma - rine wi - th stance so bold he has

Handwritten musical notation for the second system. The vocal line continues with 'Family Marine with stance so bold he has'. The piano accompaniment continues with chords and a bass line.

ON - ly six more months to go

Handwritten musical notation for the third system. The vocal line concludes with 'ON - ly six more months to go'. The piano accompaniment continues with chords and a bass line.

This image shows a handwritten musical score for guitar, consisting of six systems of staves. Each system includes a treble clef staff with a key signature of two flats (Bb and Eb) and a bass clef staff. The notation is as follows:

- System 1:** Treble clef staff contains two measures with a whole rest. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.
- System 2:** Treble clef staff contains two measures with a whole rest. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.
- System 3:** Treble clef staff contains two measures with a whole rest. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.
- System 4:** Treble clef staff contains two measures with a whole rest. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.
- System 5:** Treble clef staff contains two measures with a whole rest. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.
- System 6:** Treble clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it. Bass clef staff contains two measures of chords: the first measure has a whole note chord with a '5' below it, and the second measure has a whole note chord with a '+' below it.

Handwritten musical score for a hymn. The score is written on ten staves, organized into five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The lyrics are: "Please God it's not too late Please God His Loved ones all wait Please God His". The piano accompaniment features a steady bass line with chords and some eighth-note patterns. The vocal line is simple and melodic. The score is handwritten and appears to be a personal or working draft.

Fam-i-ly prays Please God He's

on-ly nine-teen he has on-ly six more months to

Handwritten musical score for a song. It features a vocal line and piano accompaniment. The lyrics are: "Fam-i-ly prays Please God He's on-ly nine-teen he has on-ly six more months to". The score includes treble and bass clefs, a key signature of three flats, and various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for the first system. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The lyrics are: "His moth-er longs to-o."

Handwritten musical score for the second system. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats. The lyrics are: "see his face to press the beat of his".

Handwritten musical score for the third system. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats. The lyrics are: "heart of gold Please God Please".

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line has lyrics "God" and "Please God Please". The piano accompaniment includes eighth-note patterns and rests. A dashed line with an "8" below it spans the two piano staves, likely indicating an 8-measure phrase.

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats. The vocal line has lyrics "God" and "Please God Please". The piano accompaniment includes eighth-note patterns and rests. A dashed line with an "8" below it spans the two piano staves.

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats. The vocal line has lyrics "God" and "Please God Please". The piano accompaniment includes eighth-note patterns and rests. A dashed line with an "8" below it spans the two piano staves.

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the word "God" and continues with "Please". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a simple bass line. The lyrics "God" and "Please" are written above the vocal notes.

Handwritten musical score for the second system. The key signature remains three flats. The vocal line continues with the word "God" and then "Plea se". The piano accompaniment continues with similar melodic and bass lines. The lyrics "God" and "Plea se" are written above the vocal notes.

Handwritten musical score for the third system. The key signature remains three flats. The vocal line continues with the words "God he has ON ly six". The piano accompaniment continues with similar melodic and bass lines. The lyrics "God he has ON ly six" are written above the vocal notes.

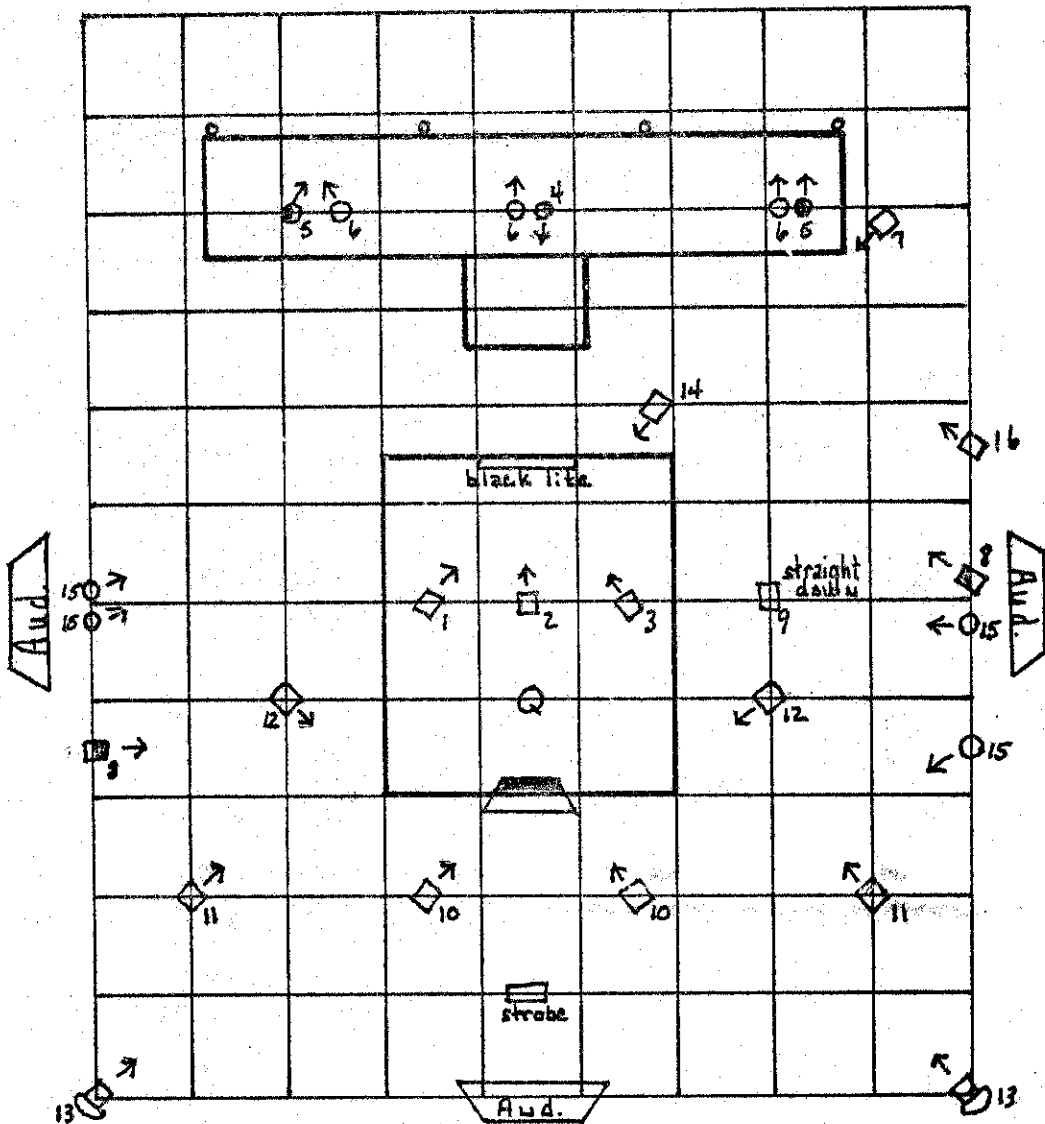
Handwritten musical score for three staves. The top staff is a vocal line with lyrics "more months to" and "no go". The middle staff is a piano accompaniment with lyrics "more months to" and "no go". The bottom staff is a bass line with lyrics "no go". The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly written but appears to be 4/4. The score is divided into two measures. The first measure contains the lyrics "more months to" and the second measure contains "no go".

APPENDIX E:

Light Plot, Floor Plan, Working Drawings,

and

Costume Designs



Davis Dimmer

1	2	3	4	5	6
house	whites	red	amber	screen	screen
	1,2,3	scoupe	sides	reds	blues
			3	5	6

Portable Dimmer

1	2	3	4	5
white	Doctor	Hanoi	white	side
7	special	Hanoi	special	whites
	16	special	9	15
		amber		
		4		

Ward Leonard Dimmer

1	2	3	4	5	6
Adam +	Corner	back	Pink +	Quartz	blue
Eva	amber	white	blue	lite	sides
Specials	blue	14	11		12
Pink	13				
10					

INSTRUMENT SCHEDULE:

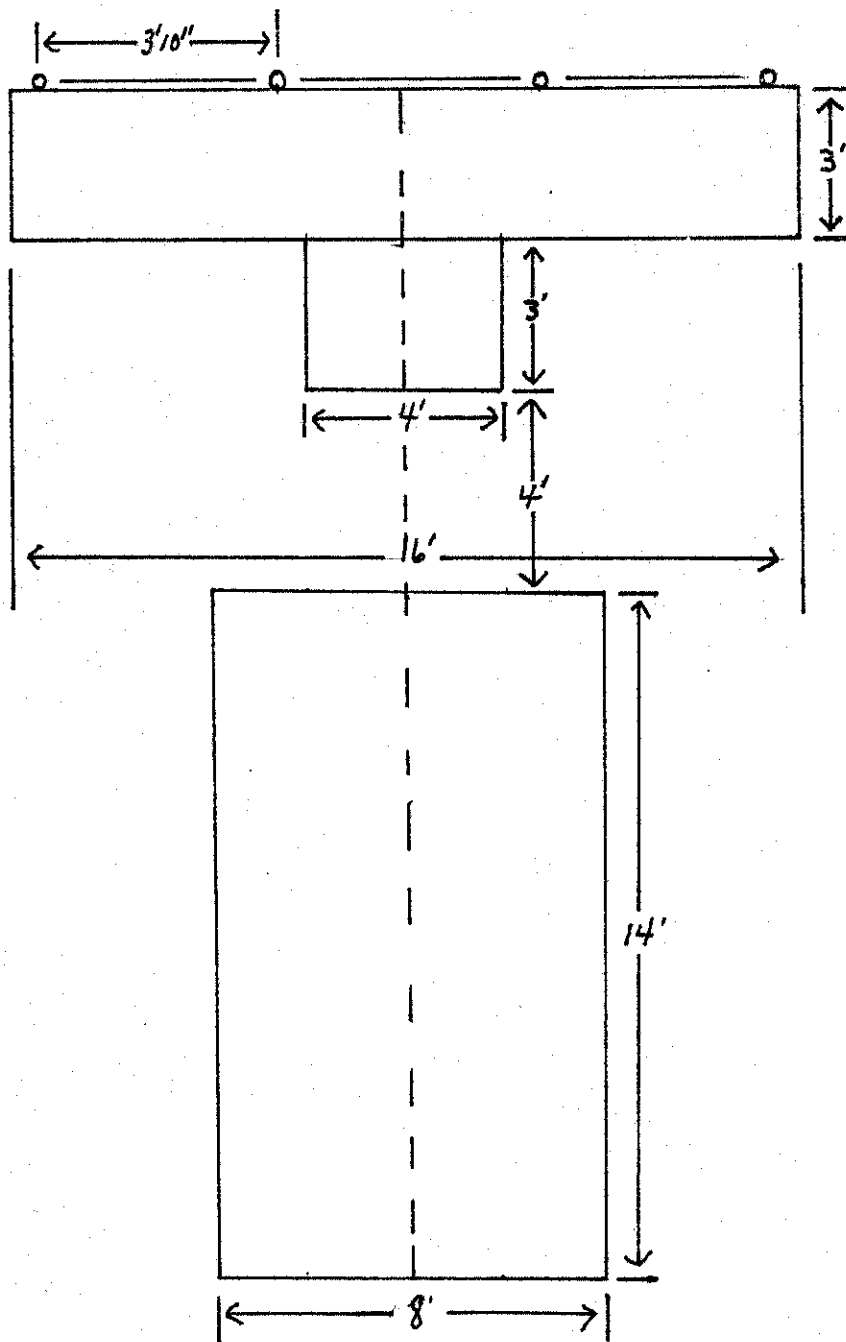
- Baby spots
- Fresnel
- ◻ Ellipsoidal
- ▭ Flood light
- ⊙ Quartz iodine

An Experiment in Open Theatre

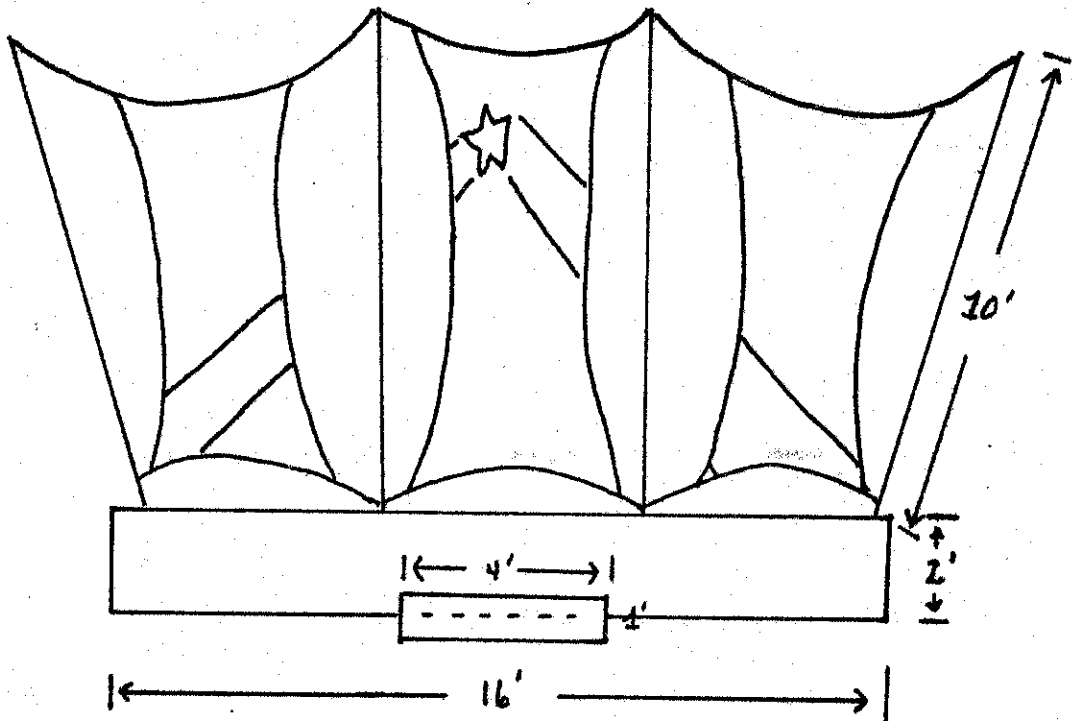
August 10, 1971 8:15 p.m.

N.T.S.U. Studio Theatre

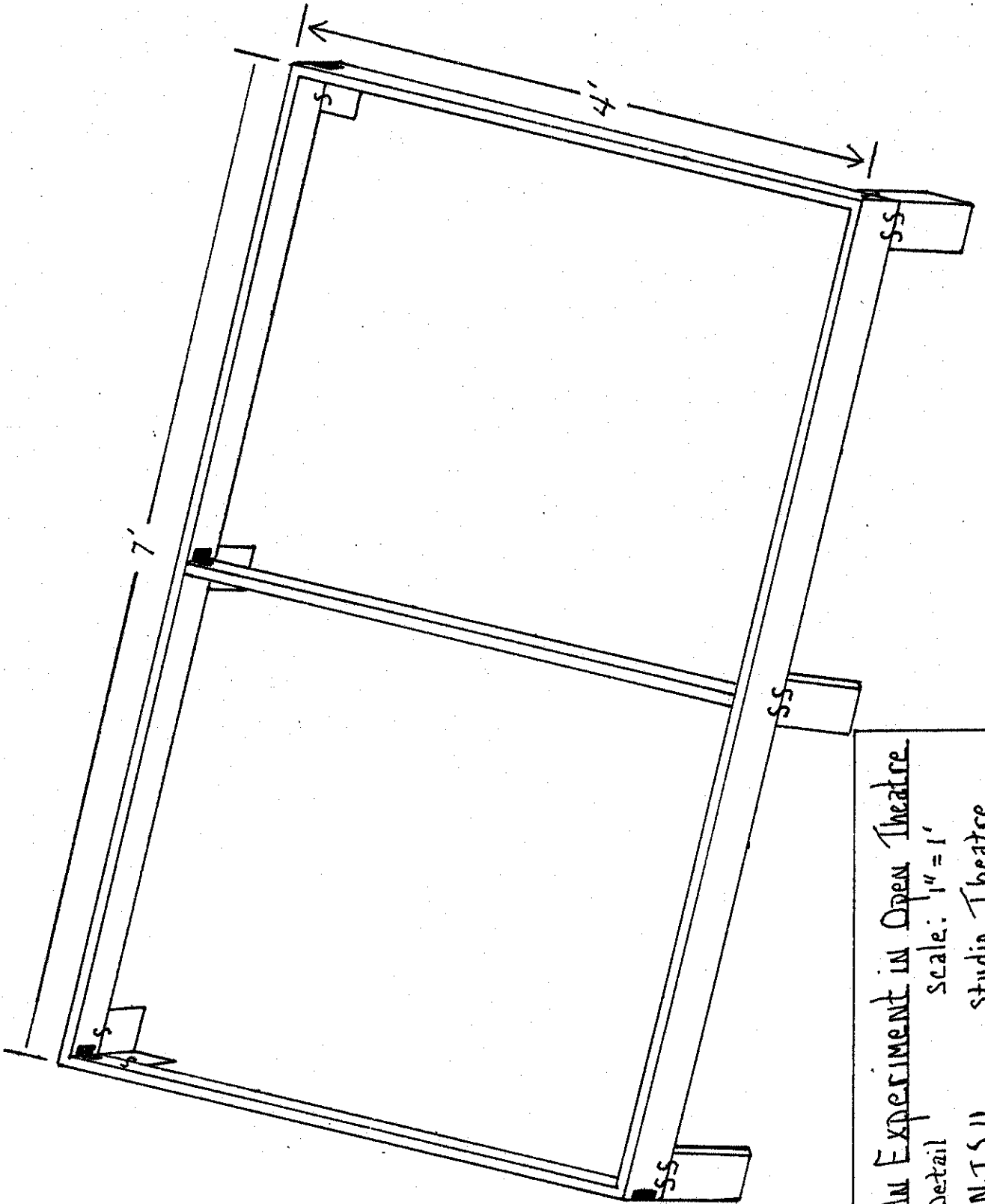
designed by: James Smethers



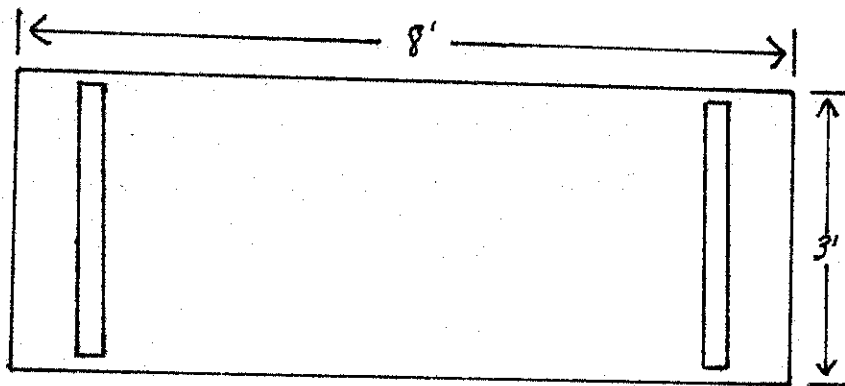
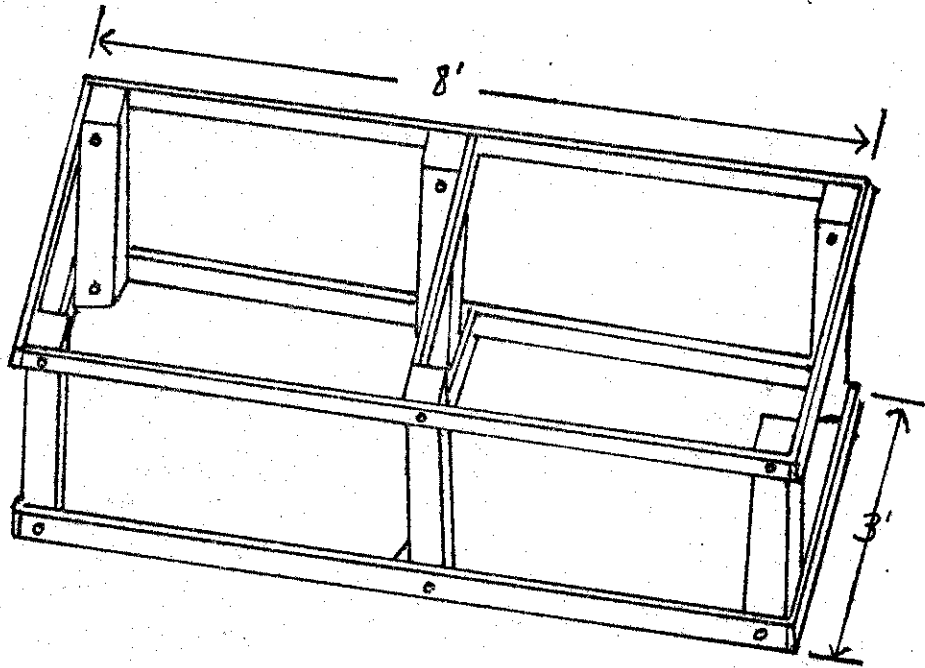
An Experiment in Open Theatre
 Floor Plan scale: $\frac{1}{4}'' = 1'$
 N.T. SU. Studio Theatre
 designed by: Mildred A. Peveto



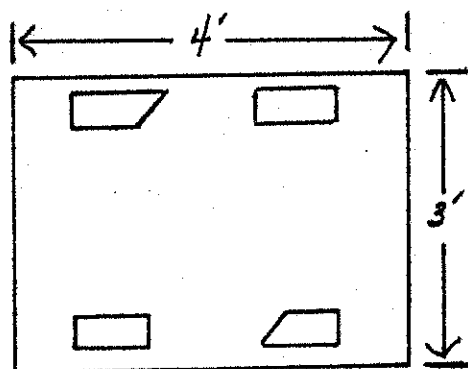
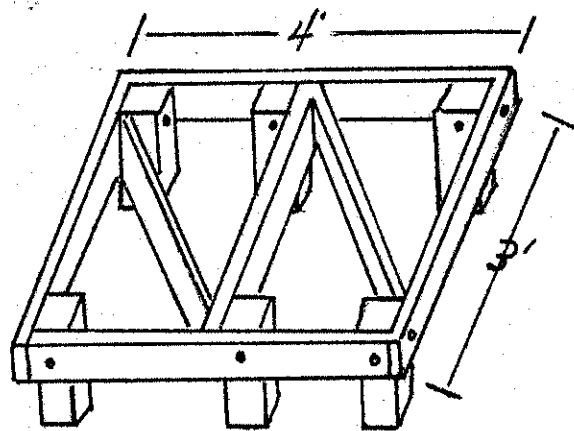
An Experiment in Open Theatre	
Elevation	scale: $\frac{1}{4}'' = 1'$
N.T.S.U.	Studio Theatre



An Experiment in Open Theatre
Detail scale: 1" = 1'
N.T.S.U. Studio Theatre



An Experiment in Open Theatre
Work drawings scale: $\frac{1}{2}'' = 1'$
N.T.S.U. studio Theatre



AN Experiment in Open Theatre

Work drawings

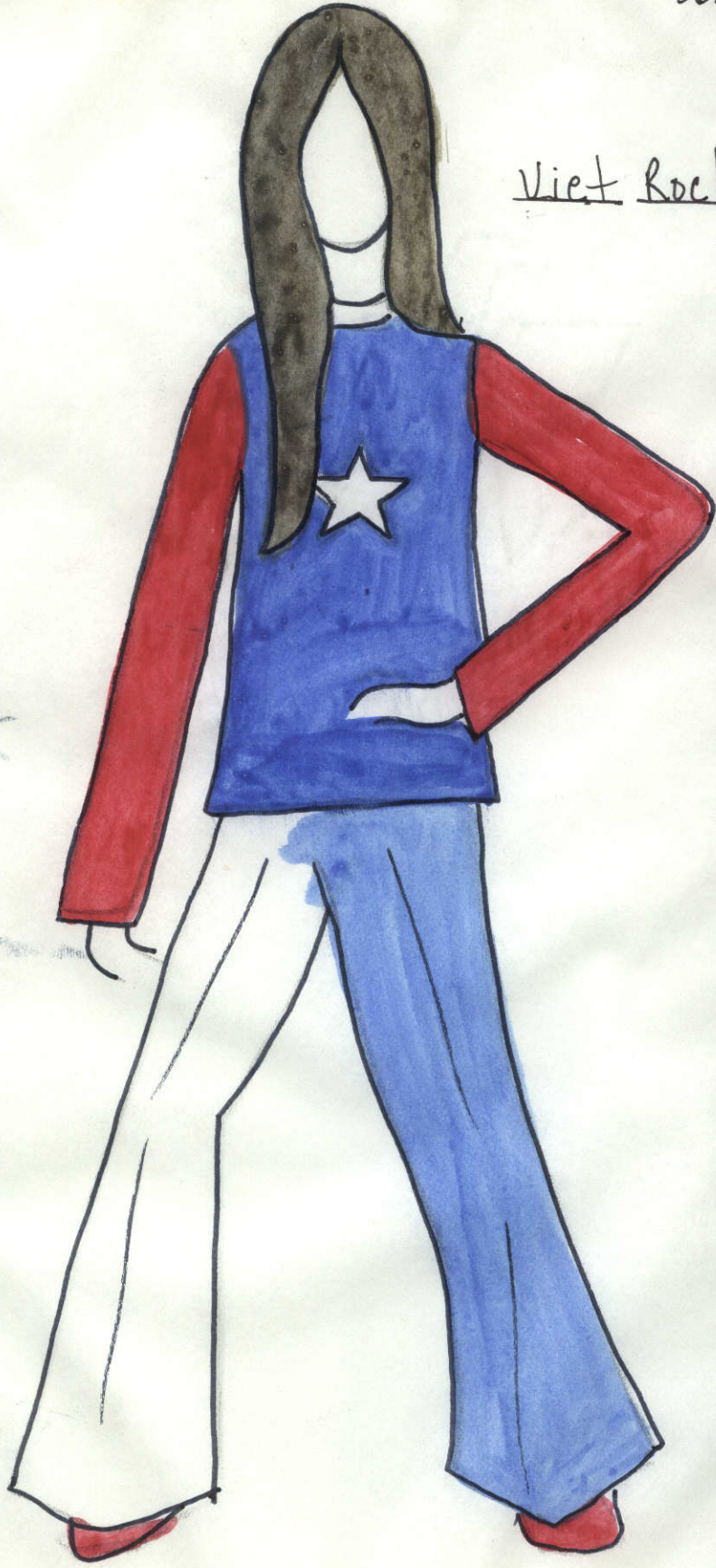
scale: $\frac{1}{2}'' = 1'$

N.T.S.U.

Studio Theatre

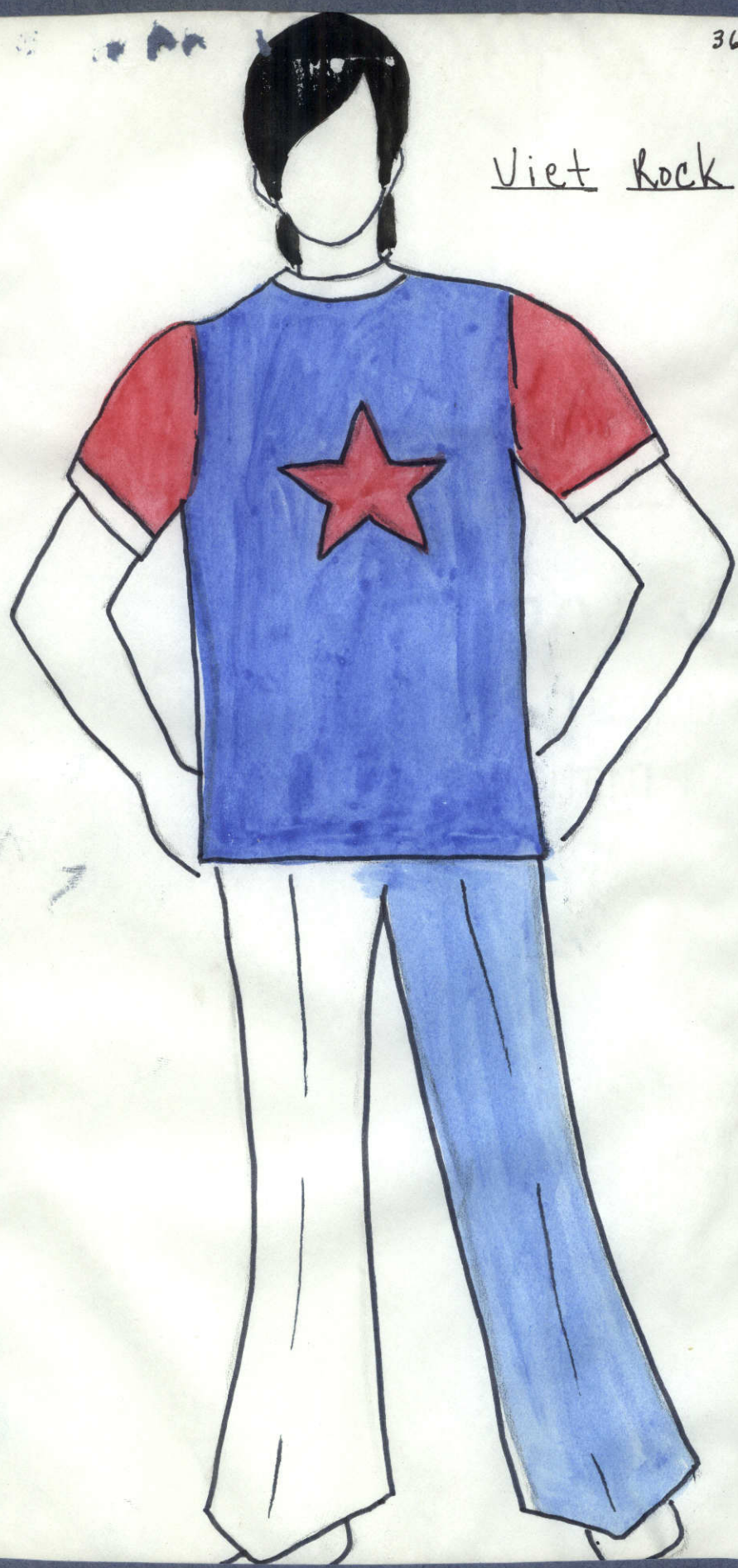
363

Viet Rock



364

Viet Rock



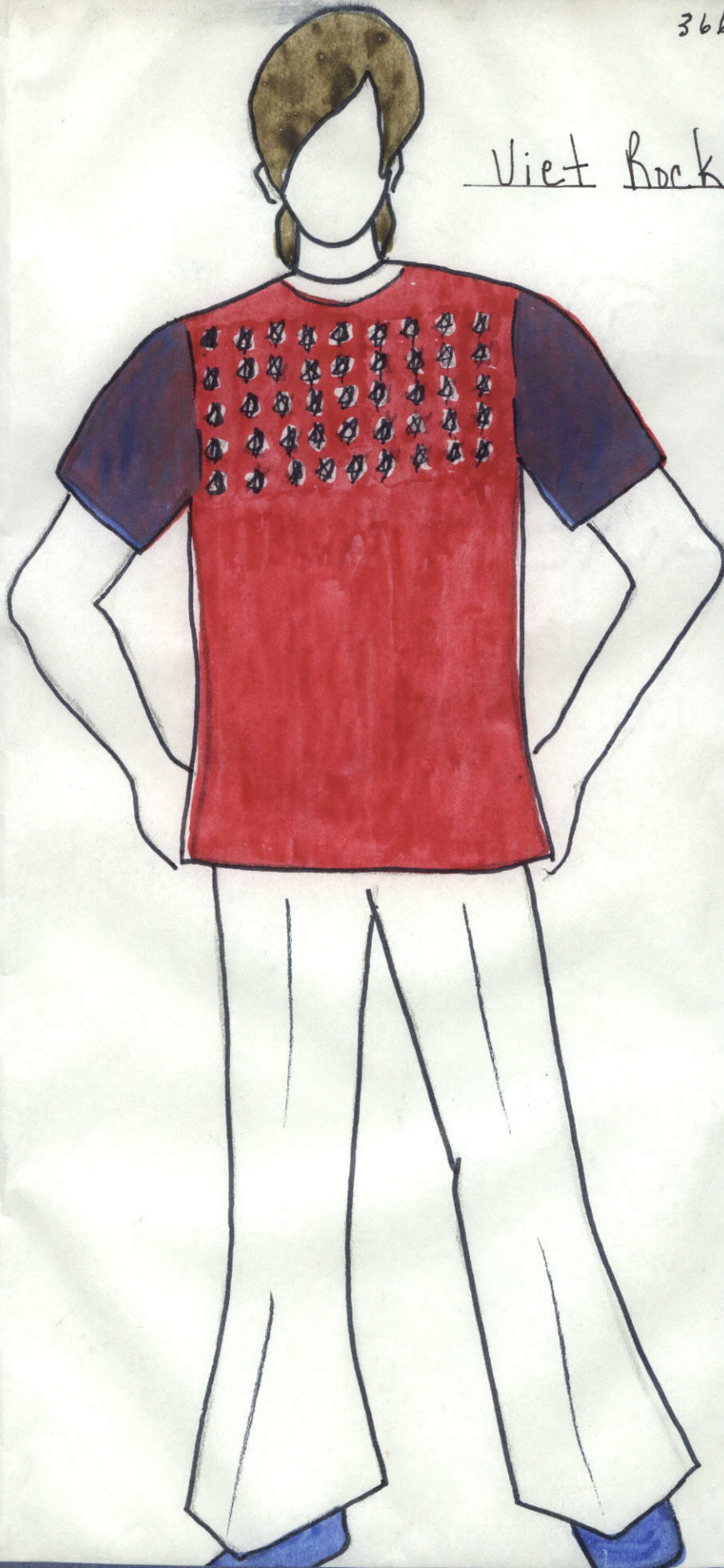
365

Viet. Rock

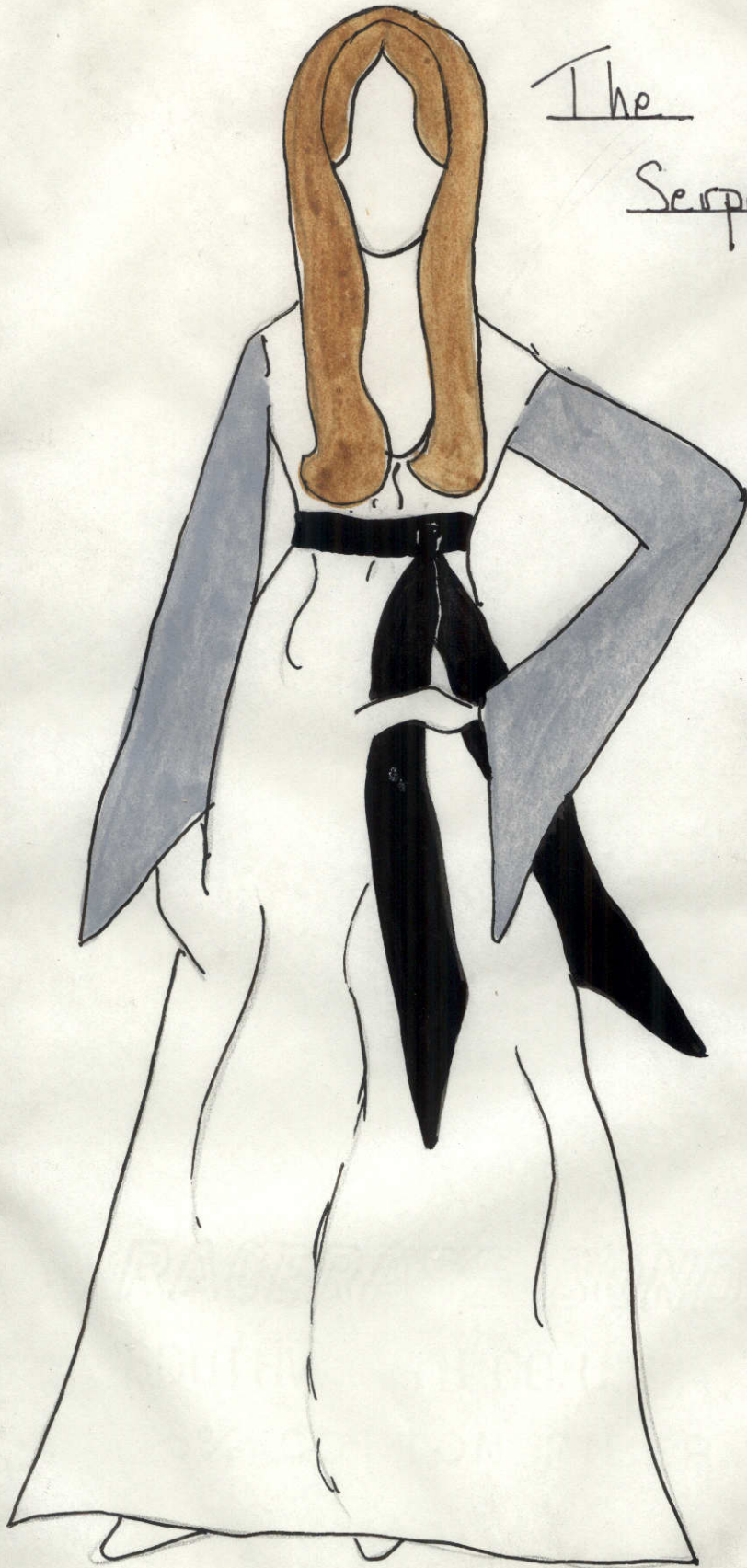


366

Viet Rock



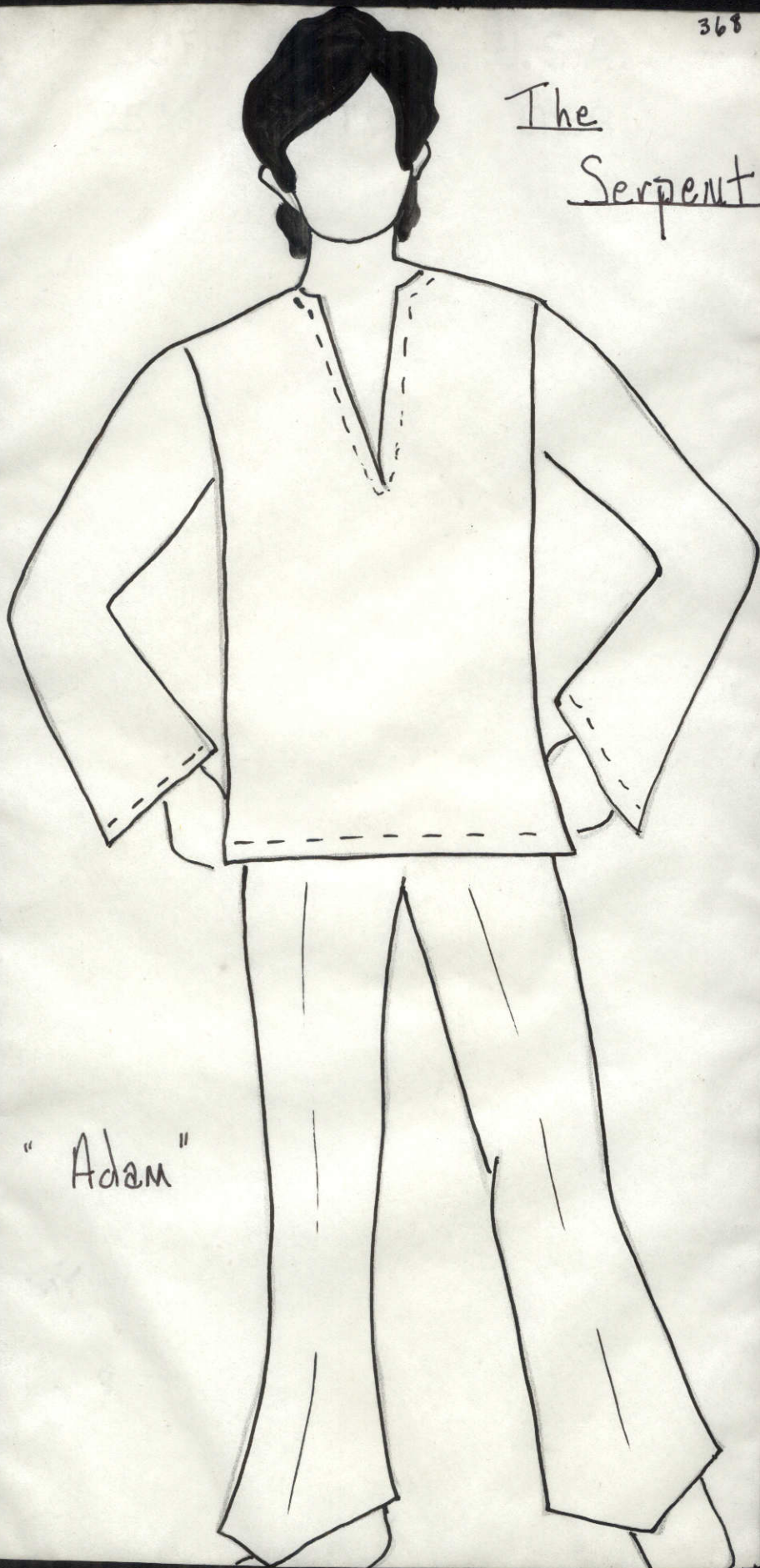
The
Serpent



"Eve"

368

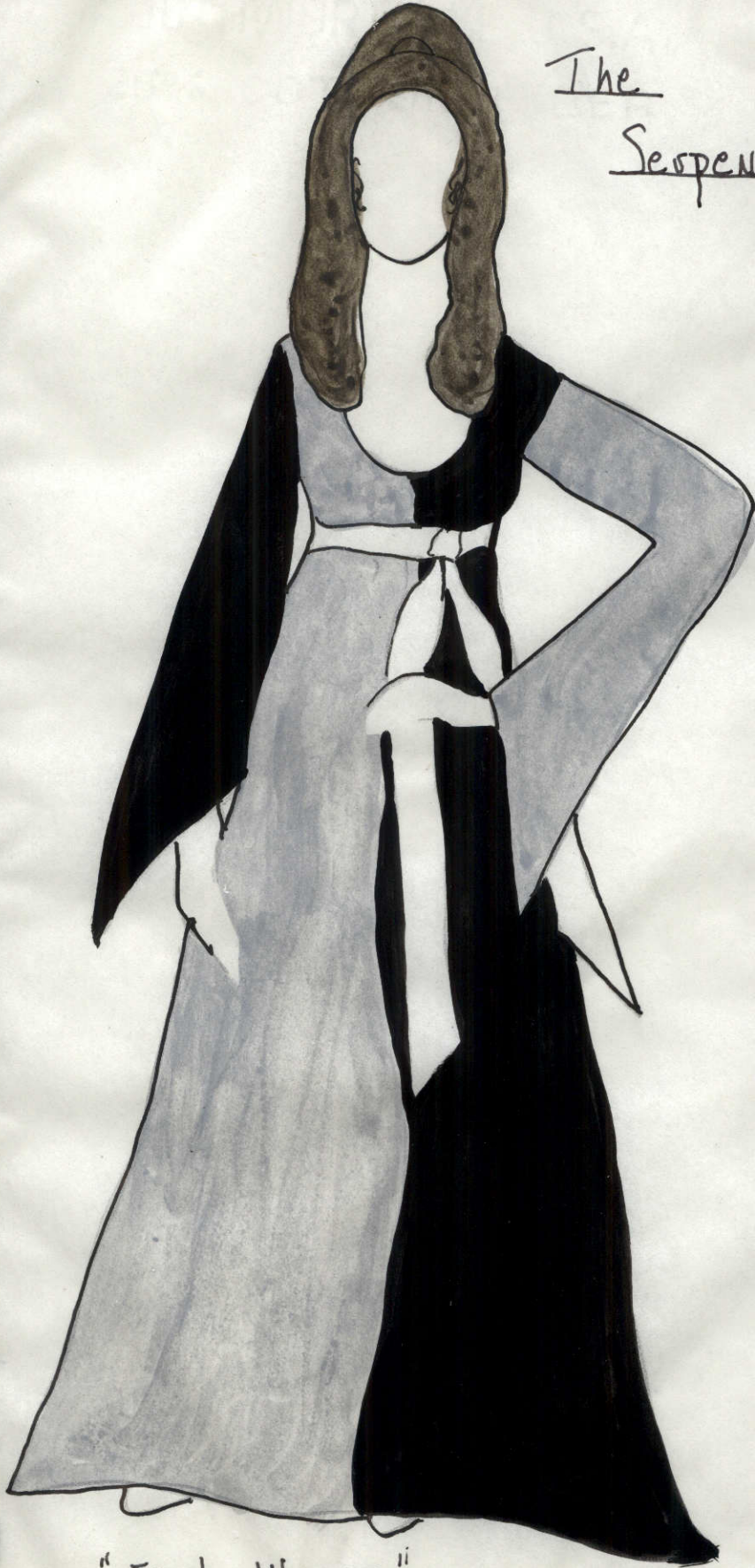
The
Serpent



"Adam"

369

The
Serpent



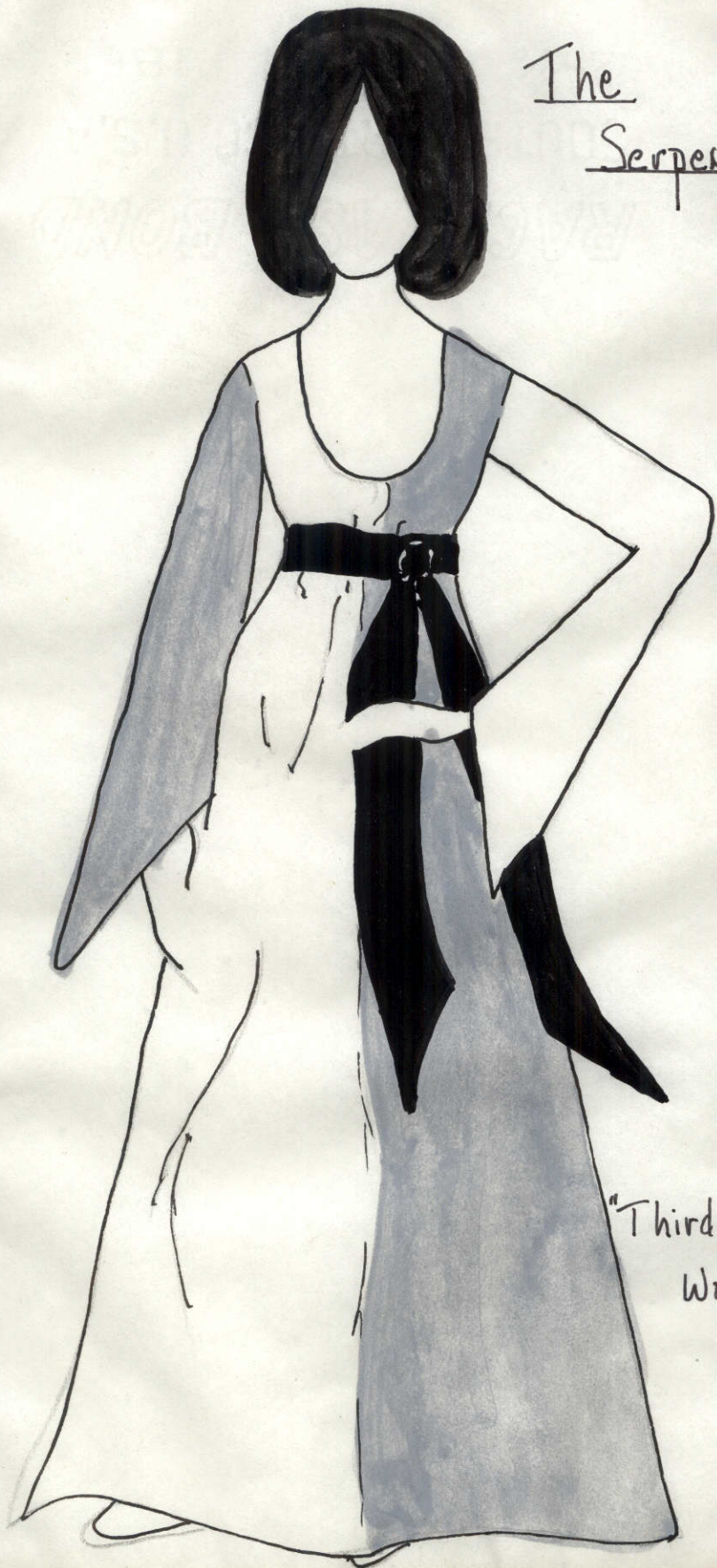
"First Woman"

The
Serpent



"Second
Woman"

The
Serpent

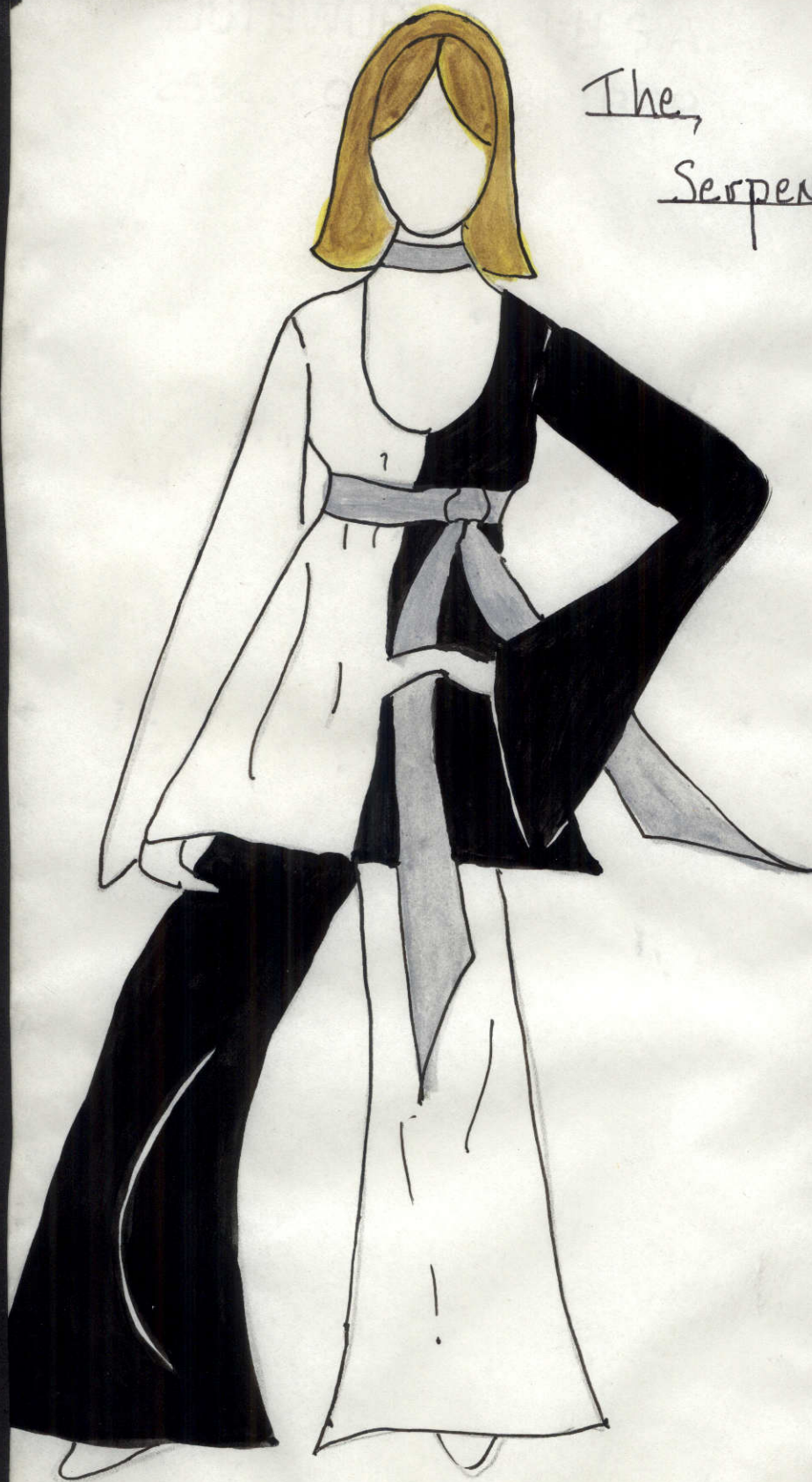


"Third
Woman"

The
Serpent

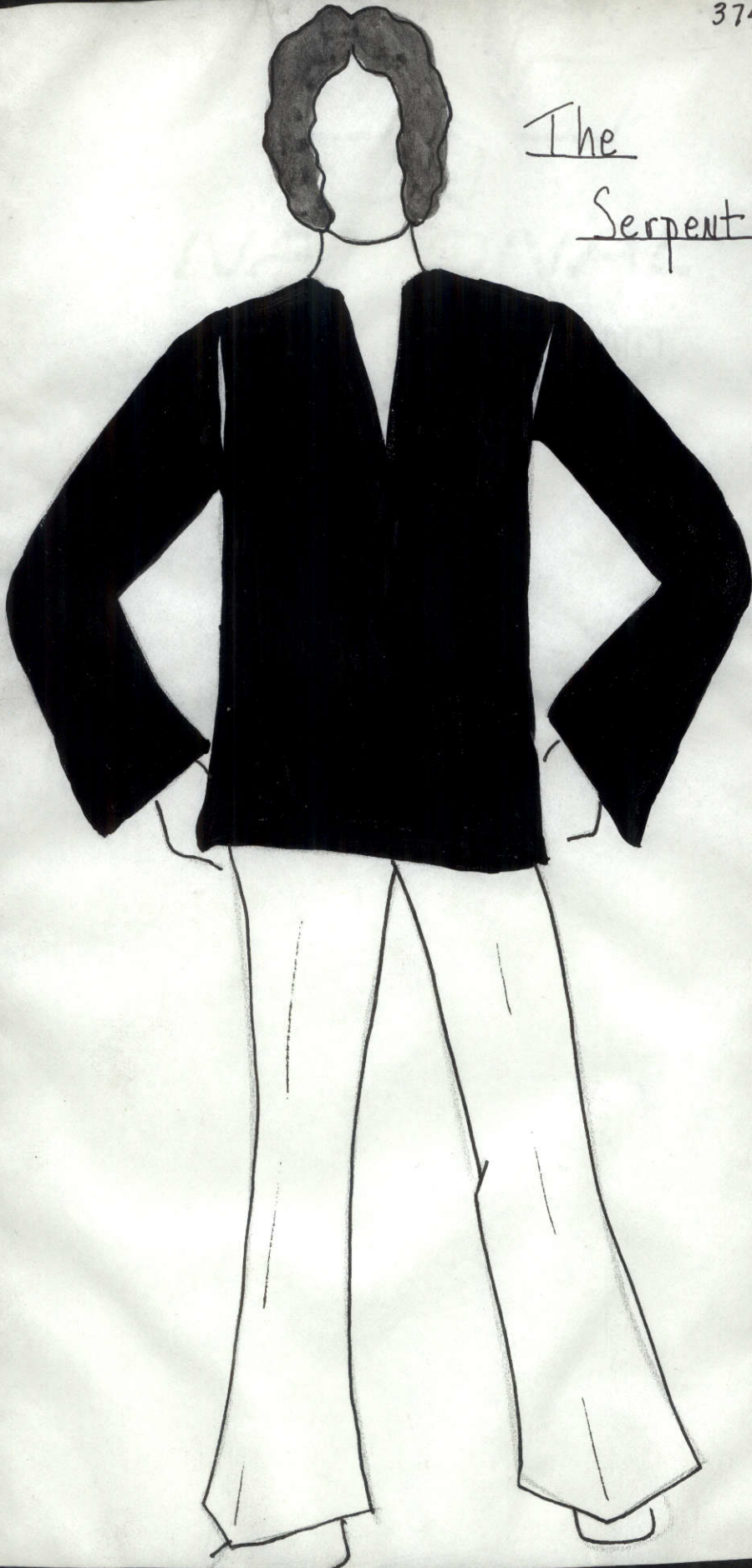


The
Serpent



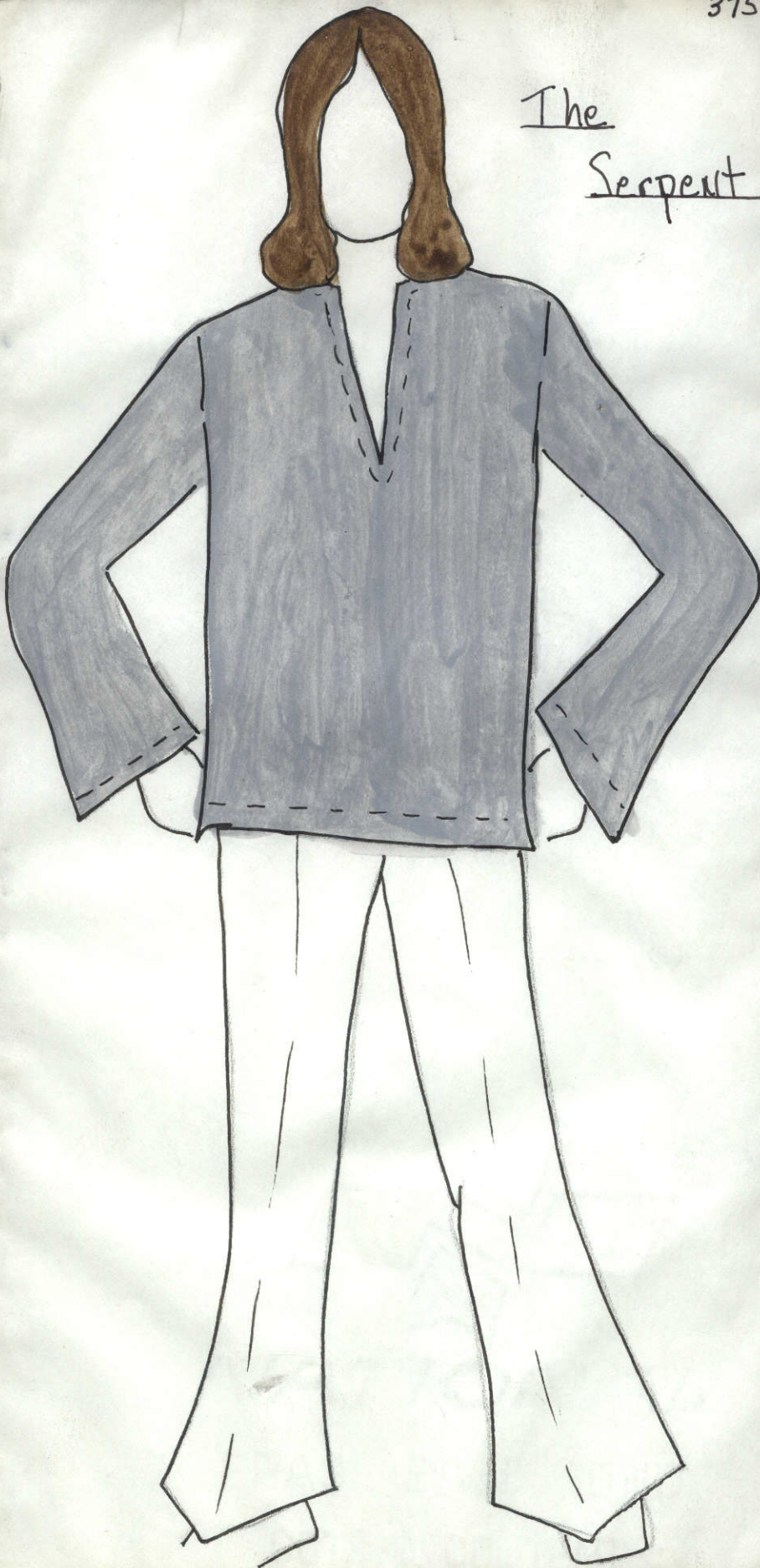
374

The
Serpent



375

The
Serpent



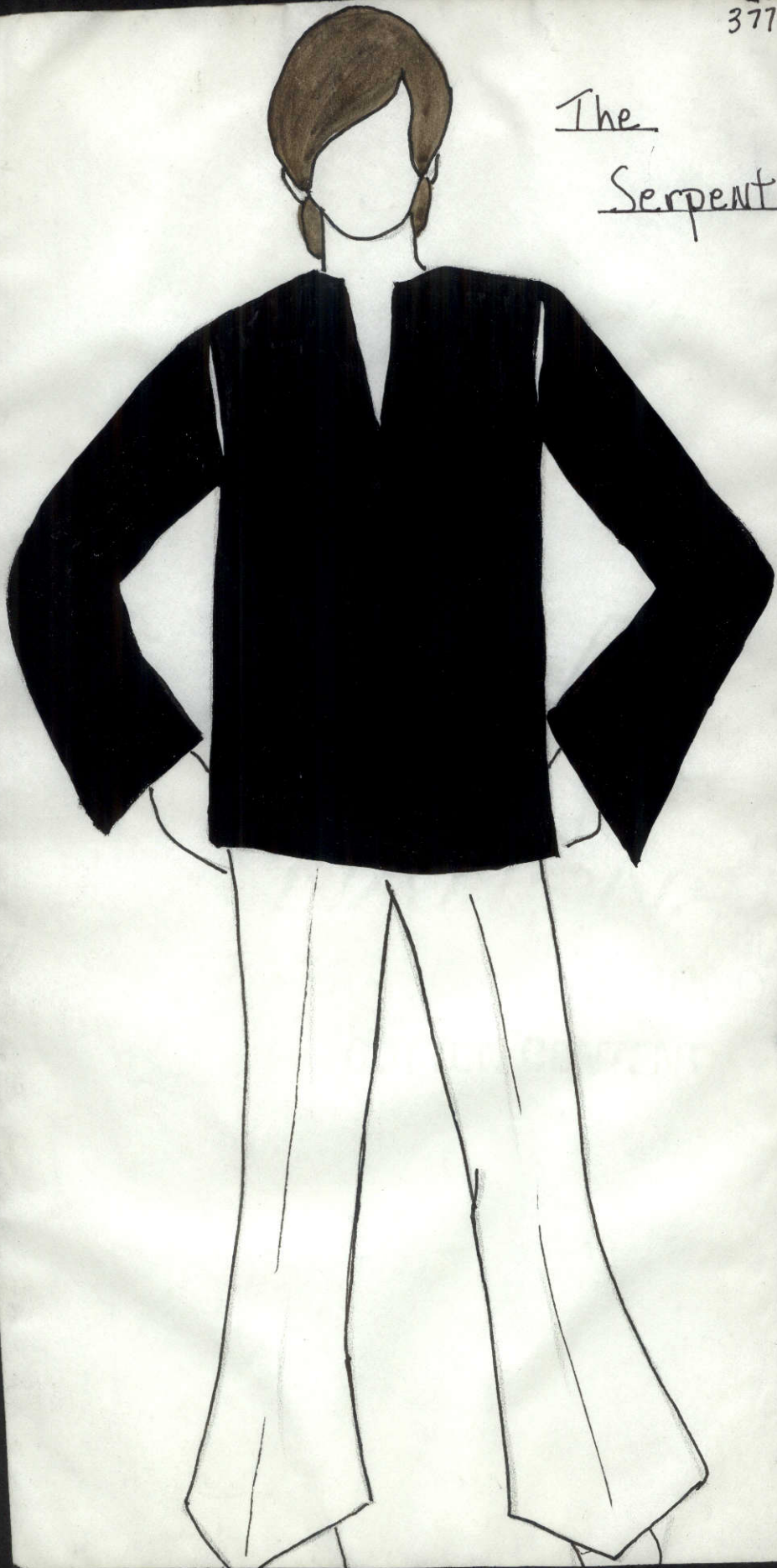
376

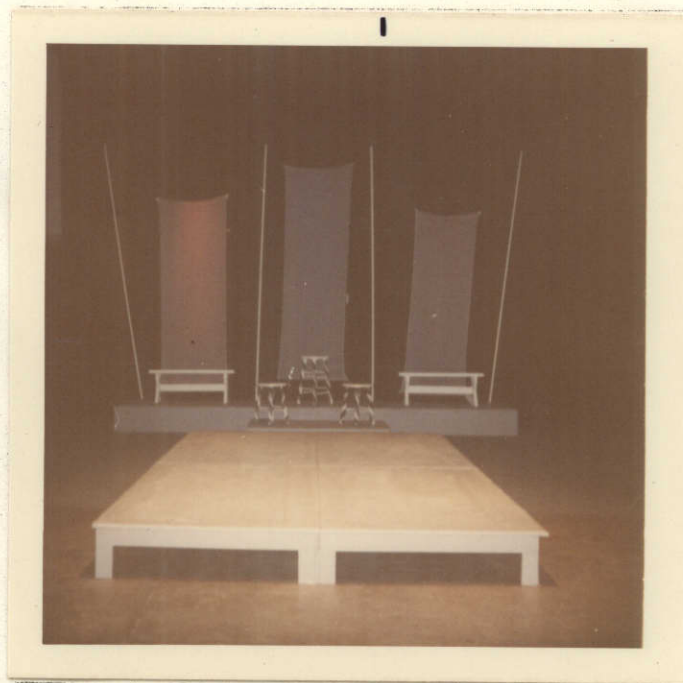
The
Serpent



377

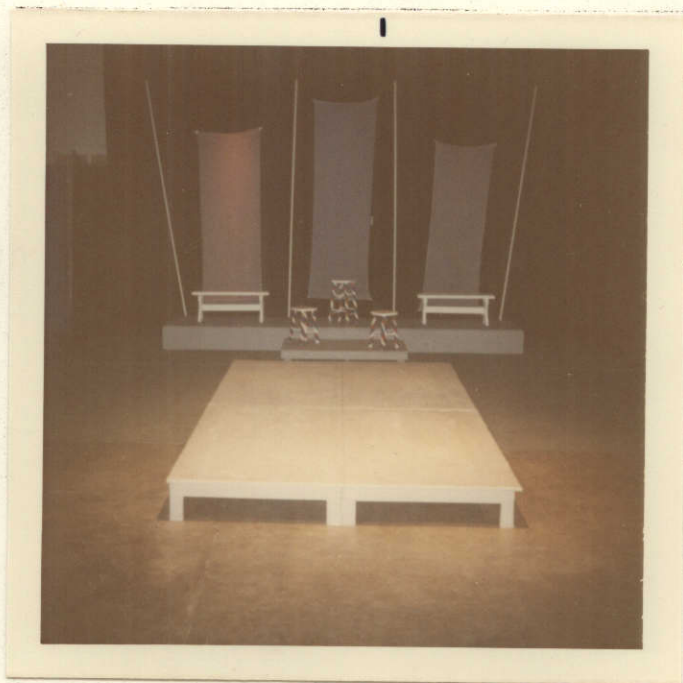
The
Serpent





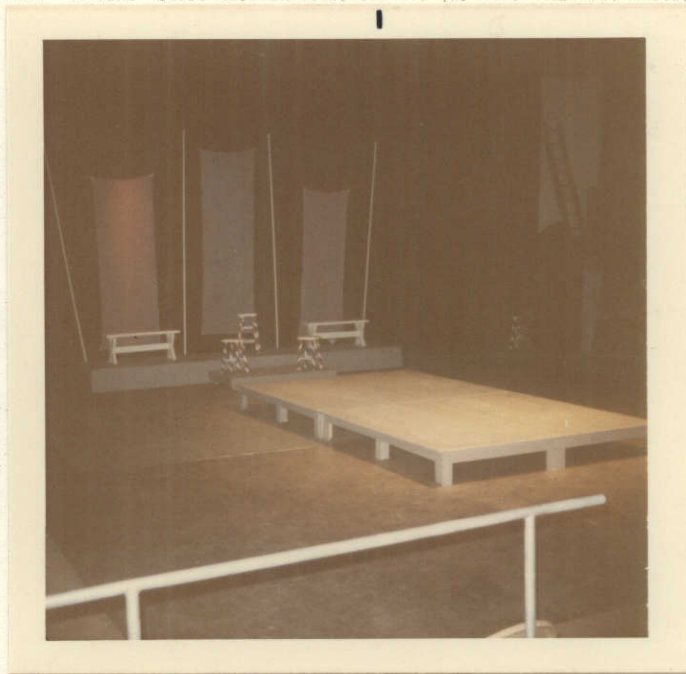
The Serpent

(black, white, and gray stools)

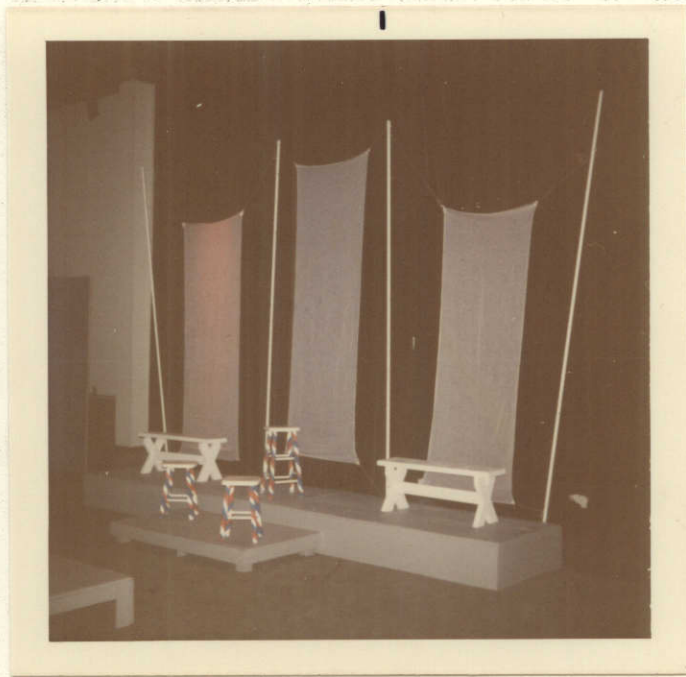


Viet Rock

(red, white, and blue stools)



View of Basic Set from DSR.



View of Basic Set from LC.



The Serpent

Eve and the Serpent

"How can you know until you eat?"



The Serpent

Begatting

"And Adam knew Eve and Eve knew Adam"



The Serpent

Doctor

During a brain operation
Pressing at this point
With a knife
Causes live patients
To exclaim at sudden memories.
If we press here
We get fear.



Viet Rock

". . .Listen, Dog Tag number 1077866,
I have arrested you in the name of
morality, Christianity, and sanity!"



Viet Rock

"Next stop, Vietnam."



Viet Rock

"--and then shazam!--we have a hell of a parking lot for jet bombers for when the next domino threatens to fall."



Viet Rock

". . .They're Vietnamese. Thought it only democratic we ask the opinion of the common people over there."



Viet Rock

"You see, it's all a mistake. My son's middle name isn't Rogers, it's Robert. Gerald Robert Small. Robert. Robert!"

APPENDIX F:

Photographs of Set

and

Final Rehearsals

APPENDIX G:

Financial Statement

FINANCIAL STATEMENT

Scripts	\$ 105.62
Royalties	85.00
Costumes	139.82
Music and Sound	26.64
Properties	17.01
Set (Hardware, Wood, Paint, Covering Materials)	321.75
Programs	46.20
Miscellaneous	80.00
	<u>\$ 843.04</u>

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