

Yellow in 3, 4, and 7

17db

Turquoise Room

INT. DINING CAR. LATE NIGHT. EARLY WINTER.

HUSBAND and WIFE are sitting one end of a table. The GIRL is at the other end. The MAN is sitting over, alone. He is not eating.

WIFE

Your tie.

HUSBAND

(petulantly)

What of it?

(indicates the MAN)

Look at him. Look at what he's wearing.

WIFE

He should not be up here at all.

The WIFE looks around as though searching for some member of the waitstaff to complain to. She sees no-one.

In any case, he has no *wife*.

HUSBAND

Smart man.

The WIFE says nothing. She tightens her lips into a hard line.

WIFE

I bought a new razor for you. I purchased it at the last stop.

Did you see it?

(pause)

Did you even look?

The BOY walks up to their table.

BOY

What'll it --

WIFE

(automatically)

Do not use contractions.

(to the GIRL)

What would you like?

The GIRL shrugs.

Cue 1- Pre-show

Cue 2- Blackout

Open Dowser

Projection- "Train Tunnel"

Cue 2.5- Window light

Sound- Train horn when video out of tunnel.

Cue 3- af 4,5,6- Lights up, down, up, down

Cue 7- Lights up

af-Video and sound out

HUSBAND

(looks at the GIRL but
speaking to WIFE)
Don't be difficult.

WIFE glares at HUSBAND over her menu.

WIFE

What would you recommend?

BOY

What?
(pause)

HUSBAND

She asked what you would
recommend, what you would suggest,
what you would --

WIFE

(warningly)
Albert.
(pause)

I suppose I will be getting the
coffee. Black.

(pause)
Coffee for my husband as well ...
two sugars.

HUSBAND

Don't order for me.
BOY
(exasperated)
So, no coffee.

HUSBAND

No, no, coffee ... coffee is fine.

WIFE

Minnie, do not ^{hum} ~~kick~~.

HUSBAND

But with three sugars.

WIFE

(to the BOY)
He will have two sugars.

The BOY looks at the HUSBAND for some sign of protest but none is offered. The BOY looks disappointed.

BOY

(to the GIRL)
How about you?

The GIRL is silent. The HUSBAND and WIFE look at her expectantly.

WIFE

She will have the porridge. Not too hot.

BOY

We aren't uh, making porridge at this hour.
(pause)
Strictly speaking, I'm on ... well, this, the jacket and tie, they're my brother's. Apron's mine. I'm just a dish-boy, mostly. In training.

WIFE

(incredulously)
A dish-boy!

GIRL

(pleading)
Mama ...

HUSBAND

(exhausted)
Mind your mother.

WIFE

Why, I ought to file a complaint. This is unacceptable. This --

BOY

(annoyed)
Look lady, I'm the reserve "maytray dee," and now I'm the reserve coffee-maker, looks like.
(pause)
Listen I'm usually the tablewiper, window-cleaner, no-stick

all-purpose tidy-upper after you
richie richies clear out of here
and do what you richies richies
will do ... No kid *likes*
porridge, for Pete's sake! If my
pop tried to feed me porridge ...
not like he ever did try to feed
me anything ... Jeez-us, don't you
even know what your kid likes?

*The WIFE looks miffed, but says nothing. She turns to the
GIRL.*

WIFE

Are you hungry, or are you not? I
have lost my appetite entirely.

HUSBAND

You didn't even order food. You
ordered coffee. Coffee isn't a ...
it's just ... no, don't look at me
like that. This isn't just
semantics. This is more than --

The WIFE closes her clutch and gets up abruptly.

WIFE

I must go to the powder-room.

*The WIFE leaves. No-body tries to stop her, but the HUSBAND
gets up before long and starts after her. The BOY and the
GIRL look on after them.*

BOY

I'll be back in a jiffy with those
... coffees. A-by-ssi-in-ia!

The BOY leaves.

GIRL

(quietly)
Oh, oh, I'm all alone.

MAN

Little girl, you're not alone.

Cue 8

The GIRL starts, then turns to look at the MAN.

GIRL

Hel-lo.

MAN

Why don't you come keep me
company?

*The GIRL hesitates, but gets up and takes the seat across
from him.*

MAN

What's your name, little girl?

GIRL

(carefully)
Min-er-va.

MAN

So you're a wise one, then!

The GIRL shrugs and turns to look out the window.

GIRL

I guess. I like your jacket.

MAN

(pause)
This here jacket, from the old
sporting days. I could run, really
run, I mean. Outrun a tiger?
cheetah? gazelle? most like. They
gave me this, my coach gave this
to me and told me to make him
proud. Those ... those who are
loved by the gods die young, he
said. He always said.
(laughs a little sadly)
I suppose the gods forgot about
me, then, just like coach.
Considering I'm still around, that
is, alive and kicking.

GIRL

I picked my dress today. Papa said
I could.

MAN

Yeah? Say, where are you headed?

GIRL

I 'unno. Maybe home.

MAN

Yeah? Where's "maybe home" at, little girl?

GIRL

I'm not sure.

Family
Video

They both look out the window.

It is real nice though. There are a lot of houses on the street, but ours is nicest.

Cue 9

MAN

I bet it is.

GIRL

It is nice. It is ... it's pink. But not like Pepto. Like a nice pink. The color 'f the sun going to sleep.

MAN

It is. I see it. It's a nice pink.

(pause)

Right -- there. I like those curtains, over in the window there.



- Hand move

Cue 10

GIRL

The blue checkered? In the thirdfloor window.

MAN

Naturally.

GIRL

That's my room. Those are my curtains. They are in my window. I picked them out.

MAN

They're very nice.

GIRL

They are?

MAN

Sure.

GIRL

Can you see my kitty?

MAN

She's wearing the ribbon 'round
her neck?

GIRL

Mm-hm.

MAN

She looks real sharp. Real neat.

(pause)

Yeah, she looks like a real dame.

GIRL

That's Jenny Any. She doesn't have
any brothers or sisters.

MAN

It's a pretty name, a pretty
kitty.

GIRL

She's my baby. My baby. She loves
me.

MAN

I had a baby girl too, once. She
grew up. She's still my little
baby to me, you know ... but she
won't have none of that.

(sighs)

Went to see her last Thanksgiving,
two, maybe three years ago. Her
and her husband. He's at a firm.
They've just got the one son.
Bright boy. Plays for the school.
His girl-friend's there too.
Pretty little thing. She twirls.

~~city~~ -Man moves to SR
Cue 11

Cut Family Video
when she sits

She's a twirler. Never dropped it once.

He looks up, like he is trying to see the stars for the metal sheeting.

We get there, I get there, and they say they're in a hurry, got to be some place to meet some people by six. So I hurry, we hurry, we tuck into our food and we don't talk we just eat and eat, like we might die the next minute. Just eat -- and eat ... we finish, we can barely move, can't hardly do anything. Like struck by lightning. We're amazed, sort of, maybe a little ashamed ... I don't know.

(pause)

And then they're all saying goodbye, goodbye ... I took my jacket and waved bye until I was out the door, and then some, and they looked like those dolls in the department stores, all of them ... took the wrong jacket, I did, picked up the boy's on the way out, and not a gosh-darned one of them said boo.

(pause)

It was the girl, I think. He probably gave it to her to wear. To his sweetheart. And she wore it over, kept it there, by the door. And I wore it out, wore this out .. listen to me.

GIRL

What else did she say?

MAN

What?

GIRL

My kitty. Jenny Any. What else is she saying?

MAN

She's saying ... she's tired of
having nothing to do.

The BOY walks in with a banana split.

Cue 12

BOY

Houseboat, with all the ...
flotsam and jetsam, and what have
you.

*He sees the GIRL and places it in front of her with a
smile.*

Pretty swell, huh? I used to make
these all the time at the five and
dime, when they'd still have me.

GIRL

Um-mm. Thank you.

BOY

Yeah, I was quick. I was good.
Isn't it nice?

*The BOY keeps an elbow on the back of the GIRL's chair for
balance, then looks off contemplatively. The MAN turns to
the window.*

I guess I got too quick. Too
smart. They tried cutting my pay,
so I thought I'd take a little
discount for myself, of the fivefinger
variety, you know, to make
up for the difference.

(pause)

That snitch Sammy Spitz ratted me
out to the boss, though. They
turned me out quicker than you can
say hey. All for a little
cash! ... Stingy bastards.

MAN

Was this the lunch counter, corner
of Fifth and Main, over on --

BOY

Fifth and Main, sure, it was Fifth

BOY

The BOY sits up straight, curious.

So it does.

MAN

It looks not right.

GIRL

Wonder how that happened.

(pause)

It, gone.

boarded up. It's all gone, all of

taking down the sign. It's all

It's closed down. See -- they're

I know. I see it. I can see it.

The MAN smiles vaguely and keeps looking out the window.

seen *you* pick up a paper.

here longer'n that, and I never

Say, how'd *you* know? You've been

(pause)

ratbox, anyways.

I'm saying I keep up with that old

that I read it any ... not that

Really? Now isn't that news. Not

BOY

(pause)

week ago.

Fifth and Main closed down near a

(almost proudly)

MAN

window.

The GIRL nods once, absently, then turns back to the

How's the split?

(pause)

booze. My old man. Boy.

my name. What a brain. What a

when he's dry! Can't even remember

he can't remember he's called even

man must be half'n your years but

got a wild memory on you. My old

and Main. Boy, Gramps, you sure

What are you on about? What are you talking about?

MAN

You're right girl, it's not looking right. Looks charred, now you mention it. Maybe it did burn.

GIRL

There's some men. They have a truck. They're at the house.

(pause)

The house is gone, too. Oh -- !

The daisies.

At the mention of the daisies, the BOY gives a violent start. Just then, the HUSBAND and WIFE walk in, arguing quietly. They sit down at their table.

BOY

Are you both loonies? What are you looking at? Missus Calloway would never ... she'd as sooner let her daisies go dry for a day as Pop would even ... no, she loved 'em. She loves them!

MAN

They must be firemen. What do you figure they do when there's no fires?

The BOY looks panicked.

GIRL

(shrug)

Start them.

MAN

Most like.

BOY

(pause)

No ... Pop, he gardens for them ... took care of those daisies like they were his, like they were his own ... oh, Pop!

The HUSBAND and WIFE look over sternly but otherwise take

no notice and continue their squabble.

Listen, tell me you're kidding,
tell me this is just a ... just a
game.

(hoarsely)

I live two down from there. My

pop, he lives in the shed behind

the Calloway house ... oh God, the

shed, the shed's made of wood,

dead wood, oh God.

(quieter still)

Pop probably had enough booze in

there to put out the fire. Ha, ha!

What a joke! Ha!

The BOY's knees give way and he collapses into the seat
next to the GIRL and hunches over the table.

GIRL

They're selling their things.

BOY

(mumbling)

Oh God, Pop. God but was I cruel

to him.

MAN

Sure, I see it. The fire didn't

get everything.

(pause)

Hey, see that dress there? The one

that woman's holding. It'd look

nice on you, little girl. I'll bet

two dollars it would.

GIRL

Uck, it is yellow. I hate yellow.

It's too big, too. Choo Choo could

wear it, in maybe a couple years.

The BOY turns his head to one side, facing the audience.

BOY

(to no-one in

particular)

You know what Pop hated? That

sound that horrible old shack door

made when it slammed again that
crooked frame. Hated it.
(miserably)
Every time, every time I slammed
it. Just hear him spit and roar.
Just so he'd know I was there. Oh,
God, Pop ... !

MAN

(thoughtfully)
Beggars can't be choosers, no sir.
I really needed a jacket, this one
time, winter it was. A jacket, and
a hat, some good shoes, but really
a jacket. There was a yard sale.
Nice jacket, school letters, all
of that. Bargain, really. A little
roughed-up maybe, but so?

(pause)

No, if there's one thing I

learned. I guess the mama was

proud of her son, else she wanted

to forget him by talking about

him. He is ... was at the state

school. Studying exercise biology.

Yep, they were teaching him all

about the vena cava and the

cerebellum but not a whit about

the heart, the soul, the spirit.

(pause)

Poor kid. He just wanted to go

play with the professionals. All

he wanted. Just wanted to be

noticed by somebody, anybody.

The MAN sighs, a world-weary sigh.

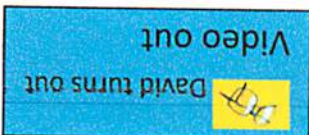
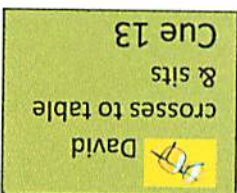
Don't we all, though? Don't we all

want to be noticed?

WIFE

What happened? What's wrong? ...
Did that man do something? Dear,
please say something.
(turns to her husband)
Why didn't you wait here?

The GIRL sits in her chair, humming. Suddenly, she screams.



HUSBAND

This isn't the time.

(to the GIRL)

What is it? What did he do ...
what did he do to you?

(lengthy pause)

GIRL

(hollowly)

When are we going home, Mama?
Jenny Any is lonely ... where are
we? When are we going home?

(pause)

There was a fire. It was a grand
fire. But now it's over and Jenny
Any has nothing to do. Do you hear
her?

HUSBAND

(to WIFE)

Jenny Any. Is that one of her
friends?

WIFE

(unsettled, speaking
quickly)

I don't know, I don't know. This
is the first I have heard of
it ... of her. Oh, Albert.

(pause)

But we were just home, dear. Here,
the train is stopping. Albert, the
train is stopping.

HUSBAND

We'll be home before you know
it ... no, that's not correct, is
it now?

WIFE


I could not say.

(urgently)

Albert. Listen. Did you see the
razor? I put it out on your
bedclothes this morning. I know. I

bought it at the last stop ...

 Cross
Cue 16

 Kevin ½ to bench
Ghosts video

but, I cannot recall getting off.
How many stops has it been? But I
remember the razor very
clearly ... Wilkinson steel,
double-edge ... you see?
(desperately)
Tell me, do you recall it? Did you
see it?

VOICE

(distantly)

Dean-o, you there? Call for you. A
lady, name of Calloway.
The BOY looks up, half-hopeful, half-terrified.

BOY

Is it ... is it about my pop?

VOICE

(pause)

You could say that. It's about
your pop. Sure, it's something
about your pop.

CHAIR GAMES

Lights up. ONE, TWO, and THREE are sitting in rolling office chairs with their backs to the room. The room has grey walls and an old television placed on top of a table. TWO and THREE are playing 20 questions.

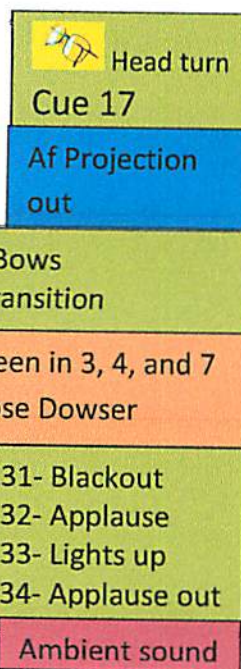
ROUND 1

TWO

A person?

THREE

Yep.



17db



TWO
Actor?

THREE
Yeah.

TWO
George Clooney?

THREE
Nope.

ONE
Can you give a hint?

THREE
He's like George Clooney, but a little...
Makes a strange gesture.

TWO
Ben Affleck!

THREE
YES!.. Wait (*pause*) no. What's the other one?

ONE
You mean the one that's....
Makes a different strange gesture.

THREE and TWO
Matt Damon!

THREE
Yeah. That's the one!



lights fade

Cue 35- Applause
Cue 36- Blackout
Cue 37- Lights up

ROUND 2

ONE, TWO, and THREE are sitting in a row watching television. They appear to be tied up. ONE takes the remote and begins flicking through channels. After several seconds, THREE gets angry. ONE and THREE begin to fight, knocking TWO to the floor. After a moment of fighting the three actors rise in unison. They rest TWO's chair and sit in it laying down on his side.

THREE and ONE sit back in their seats and act as if their hands are tied behind their backs. They begin to watch T.V as TWO remains stuck on the floor.

 Remote clicks
4 TV clicks with sound
 Helping Kevin
Click then golf

TWO

What are we watching? Wait! Is it a movie?

ONE

No.

TWO

A show?

ONE

Be more specific.

TWO

What do you mean?

ONE

An hour long drama, half hour comedy, Saturday Night Live, or all the award shows. The Emmys, Tonys, Grammys, Golden Globes, Oscars, and SAG Awards. Or the Independent Spirit Awards, MTV Video Music Awards, MTV Movie Awards, The People's Choice Awards, or The Kid's Choice Awards.

TWO

But it's unlikely. Unless it's award show season

THREE

What season is it now?

TWO

I don't know... I use the award shows to figure it out.

ONE

More questions.

TWO

What season is it?

ONE

No. About what we're watching.

TWO

But what season is it? Fall, Winter, Spring?

THREE

You forgot the date?

TWO

What week is it? Time? (pause) Year?

ONE

Keep going.

TWO

But shouldn't I know the date?

ONE

That's not important. (pause) What are we watching?

TWO

A half-hour comedy?

ONE

No.

TWO

An award show?

ONE

No.

TWO

Dra--

ONE

No.

TWO

Can people still win something?

ONE

Yes.

TWO

Well...is anything happening?

ONE

No.

TWO

Golf.

ONE

EXACTLY!

ONE changes the channel with her foot.

Cue 40- Applause

Cue 41- Blackout

Cue 42- Lights up

Sound- Ambient TV noise

ROUND 3

ONE

Does this actress make me look fat?

TWO

Probably.

THREE

It's hard to scale. Everyone's small on TV.

TWO

It's a small TV...

ONE

I know logically she's just very small and unreasonably thin.

TWO

Can I guess what actress?

THREE

Is it weird that we play while we're watching tv?

ONE

No. Sometimes I'll watch while I'm on the phone, the computer, or I'll watch it on my computer.

TWO

Is she a model turned actress?

THREE

On your computer?!

ONE

Yeah. I do that to catch up. If I fall behind then I'm out of the loop. Someone might spoil the ending of the episode for me.

THREE

(to ONE) I never thought of it that way.

Laugh track

TWO

Is she white?

ONE

Yeah, but that doesn't narrow it.

TWO

Could she be related to me?

ONE

No, you're not attractive.

Cue 43- Lights out



Cecilia at TV

Cue 44- Lights up

Ambient TV noise

ROUND 4

THREE

Does this actress look like me?

TWO

That's not possible.

THREE

Cause of my weight?

TWO

How many Asian women do you see on T.V?

THREE

I...

ONE

I can think of one. Maybe.

TWO

That Japanese girl on that one thing?

ONE

YA!

THREE

I think she's Vietnamese.

Fade ambient noise out

ONE

Does it really matter?

THREE

Doesn't she play a Vietnamese woman?

ONE

No. Just an Asian one.

The three actors stare into the audience. Mesmerized.

Static Noise

Cue 45- Applause sign
(6 Sec)

Cue 46- Applause out

ONE

None of them look like me.

THREE

I don't see me.

TWO

It's changed me.

ONE

No one's real.

THREE

I'm isolated.

TWO

And unable to relate.

ONE

I live in my head.

THREE

Rather than reality.

TWO

Human connection aren't scripted.

ONE

That's fucking scary.

Static TV Off
Af E! TV on
Camera Flashes

ONE, TWO, and THREE link arms in a line and take three steps forward three steps back in unison. This continues several times as they speak.

Cue 47- One light/TV
Cue 48- Strobes

THREE

I've become trained to lose focus after every 5 minutes.

TWO

The commercial break.

ONE

But not just when I'm watching TV.

THREE

Are you focused now?

TWO

Are you still watching?

ONE

I have to pee.

ONE, TWO, and THREE stop what their doing.

THREE

Right...right now?

Cue 49- Return to light

E! TV sound

ONE

They won't mind.

ONE walks off stage for a moment.

THREE

I hope she washes her hands.

TWO

I saw that special too!

One reenters

Sound fades out

THREE

Better?

ONE

Yes.

TWO notices the television once again. He becomes excited.

Two and a Half Men

TWO

Look! Two and a Half Men is on!

ONE, TWO, and THREE run in front of the television and sit in their chairs. For a moment they appear as if their hands are untied. Eventually, they slowly go back to tied armed position. They are entranced with what they are watching.

ONE

Too bad Charlie Sheen went crazy.

TWO

Who replaced him on the show?

THREE

Guess.

TWO

An actor?

THREE

Yes.

TWO

George Clooney!

THREE

No.

TWO

Is he good looking?

ONE

Relatively.

TWO

Does he look like me?

THREE

Never.

TWO

Can he act?

ONE

Not really.

The lights fade as their game of twenty-questions continues. END OF



"Ashton Kutcher?" "Yes."

Cue 50- Blackout

Cue 50.5- Bows

Cue 51- Transition

Sound
transition
music

LUTEFISK

25 db

White in 4

Cue 20- Blackout

Cue 21- Lights up

A Chinese buffet. A sign on the wall reads "Hong's Gourmet Buffet." Another sign reads "Way." In the middle of the stage sits a large rug piled with numerous food items. Eggs, bacon, toast, hot dogs, burgers, ketchup, mustard, fries, pancakes, waffles, biscuits, milk, sandwiches, sausage. In the middle of all the food sits an empty large oval platter covered in slime. Something is missing. In the corner of the room stands a coat rack with three leather trench coats perched on its arms. A Voice through the theatre, live.

VOICE

Welcome ladies and gentleman. Please take your time to locate the nearest exit in case of emergency. Any recording or photography of this performance is strictly uninhibited. A reminder to turn off all mobile devices, including all cell phones, beepers, clickers, pagers, pedometers, and podiatrists. Thank you, and we hope you enjoy the show . . . Fruckrin too olrdd fer thais. Voice dies down, uttering profanities and grumpiness along the way.

An Audience Member stands up from the auditorium.

AUDIENCE MEMBER

Enjoy the show? How the fuck am I gonna enjoy the show? This guy right next to me –it's Bob right? Bob nods his head once in unsure approval.

AUDIENCE MEMBER (cont.)

Bob smells like a fuckin, a fuckin, a fuckin . . . Audience member puts a hand to his head, confused. He massages his temple and mutters to himself.

Voice resurges through the theatre.

VOICE

For he . . . or she whose testicles I can smell from over here, would you kindly douse your balls in water and air dry them during intermission. Towel dry is acceptable. Voice out.

Pause. A Narrator walks on stage.

NARRATOR

Oslo, Minnesota 1939. Population 392.

One by one, three men in prison outfits are thrown on stage, their hands tied behind their back. They arrange themselves in a line before the food, kneeling, heads staring down at the floor. They burst out laughing.

Every year the Red River floods, and the community comes together to protect its town.

Advanced hydrological predictions provided by the National Weather Service.

Enter an Officer. He walks up to the prisoners, smiling.

OFFICER

Welkommen to Oslo! I hoop you find your stey hier moost eekcellent. We haven unt breakfast in sirty meanuts. Der weel be provided eggs, beeskits, meelk, and tuhrkey baycon. Sehr gut?The Prisoners free their arms and cast the rope to the side. They mill about, stretching and yawning and then take off their prison uniforms and replace them with the trench coats hanging on the rack.

PRISONER 1

Turkey bacon really?

PRISONER 2

Aikhhhh!

PRISONER 3

Jesus, can't a Jew a catch a break?

PRISONER 1

I come all the way out here, full expenses paid, and now I'm the one getting porked?

PRISONER 2

Comprende Hansel?

OFFICER

Oh ja! I em sooo sorrrey.

He rushes offstage, flustered.

NARRATOR

Flood watch. Twenty-four feet. Rations are low in the town, but morale is strong.

Prisoners 1,2, and 3 crouch over the food and shovel it down their gullets.

PRISONER 1

Mmmm this is pre'y fu...mmmm..kin goo..d.

PRISONER 2

Oh...mmm..yah...Isoood..bring....da...kids.

PRISONER 3

Ya..hh.. bring your gran'..pare'nts too! MMM!

Enter Officer carrying a platter of pork bacon.

OFFICER

Halluuuuuuu! How arr yoo doen? Ze baconen.

He offers the platter to the Prisoners. They each snatch a piece up and munch on it. They pause, distraught, and tilt their noses up, sniffing hard. Their faces cringe in disgust.

PRISONER 1

Fuckin' krauts.

PRISONER 2

Fuckin' Gerrys.

PRISONER 3

Fuckin .. fucks!

OFFICER

Is sumsing wroong?

PRISONER 1

Yes summin' wrong. It's as if my gran'ma climbed up in your balls and died, and then shit everywhere ... because you know . . . she's dead and all . . . and then there's rotting grandma and rotting shit, and they rot together and smell like a fuckin' shitsammich –

PRISONER 2
Ya' fuckin fired.

OFFICER
Waat? Fjord? I am not even Ger-

PRISONER 3
Shhat app.

OFFICER
I am veery soory, I hoop you –

AUDIENCE MEMBER
FUCKIN' DICK SALADI
Bob pauses, and nods his head in shame. Audience Member storms out of his chair and marches up on to the stage.

AUDIENCE
Bob is a dick salad! Bob is a dick Salad!
Bob joins in silently. Prisoner 1 joins in. Prisoner 2 joins in. Prisoner 3 joins in.

OFFICER
I'm, I'm soo soory.

PRISONER 1
Scram!
Officer runs offstage in tears, tripping as he exits.

PRISONER 2
Whatsyour name kid?
AUDIENCE MEMBER
Audience Member.

PRISONER 2
Alright Arty, I like your style, we could use a cool cat like you up in this joint ta keep out the dick salad, an' make shur' the pork's floin'. What you say, we'll make ya ballmasta general or something like that, keep the balls at bay.

AUDIENCE MEMBER
Yes.

Audience Member smiles and forks a sausage from the food on the ground. He walks up to the narrator and takes a bite. He wags it in front of the narrator's face. The narrator remains motionless. Audience Member slaps him in the face. Audience Member screams at Prisoners. They snap to attention. The four of them run offstage.

NARRATOR

Alert. Alert. Twenty-seven, twenty-seven feet. The Red River is flooded flooded. Evacuate. Save the cows. Save the chickens. Save the horse. Save the pigeon. Whiskey, tango, foxtrot. Over and out.

Officer returns, glum, and kneels before the food. He produces a bottle of clear liquor and motions for Bob to come. Bob pauses, scans left and right, and then walks out of the audience and up to the Officer. Bob sits down cautiously, his legs crossed. Officer pours alcohol for the both of them and leaves the bottle on the floor.

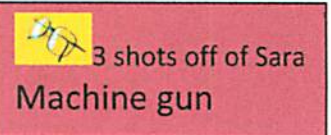
OFFICER

Oh Boob! I doont understand, I deed everyting dey ahsked.
Bob pauses, and then shakes his head twice.

OFFICER

Oh Boob! Oslo was my lyfe. My fodder grew oop hier and hees fodder befoore heem too. All I knoow is Oslo, dis resort, my coooow! I want my cheeldren to grew up herr. And leetle beebee cooows. And a big boned frau to grow uld wif. Boob, you mahst hellhp meh –BOOB! YOOR BOOLS FOOKIN' SMEYLL!

Bob pauses, and then nods his head once. He then takes a shot of alcohol. A gun goes off, another shot, another gun goes off. He takes another shot, another gun goes off. He rapid-fire, a machine goes off.



PRISONER 1

(offstage, sniffing)

In... here...HERE! I SMELL A RAT, a big balled sweaty, rat.

Prisoners 1,2,3 and Audience Member burst in, holding batons like firearms. Audience Member has a trench coat on backwards.

PRISONER 2

Bingo!

PRISONER 3

Yahtzee.

OFFICER

Oh! Halluuu again. Have yoo enjoyed our spa tretmeant? Yur poors look vurry clean.

PRISONER 1

Ah, I can't stand it. Arty, what shou' we do?

AUDIENCE MEMBER

(to Prisoner 1)

FUCKING, MCFucknugets your balls smell

PRISONER 2

Hey! They kinda do.

PRISONER 3

Definitely do!

Prisoner 3 kicks Prisoner 1 to the floor.

PRISONER 1

What? No, but I don't even have balls

Bob takes a shot. Prisoner 3 shoots Prisoner 1.

PRISONER 2

It still smells!

PRISONER 3

It's the Kraut. Whatawedo boss?

AUDIENCE MEMBER

Waitasecond. Lemme sniff 'em to see which one is the rat.

Audience Member walks over to Officer, but trips and a various assortment of balls large to small fall out: ping pong balls, basketballs, tennis balls, rubber balls, baseballs, bouncy balls, bocce balls.

PRISONER 2

Hey!

Prisoner 2 stoops down and sniffs the balls.

Those are some pretty fuckin' stinky ass balls man.

Prisoner 1 and 2 and Audience member pause. They raise their weapons and shoot each other 27 gun shots (Pause) Yodel song

OFFICER

Oslo.

Officer gets up out of his chair and throws some money down on the ground. He goes up to each prisoner and takes each of their jackets off, pillowing it beneath their heads. He takes the jacket from Audience Member's body and puts it on. He walks over to the narrator, stops, scratches his head. He pulls a fish out from his pants, places it into the narrator's pants, and then walks offstage. The narrator remains motionless for some time. The narrator scratches their groin.

Fade to Black

Ania scratch
Cue 22- Blackout

Fade Yodel

Cue 22.5- Bows
Cue 23- Transition

INTERMISSION

6db

Hour of Fives

Green to 3, 4, and 7
Projector off

Sound turned up

Cue 70- Blackout

Cue 71- Open of Show

Cue 71.5- Blackout

Cue 74- Alyssa (after 4 taps)

Cue 75- Alyssa jumps off of block

Alyssa pose- song

Cue 75.5- Transition

Cue 76- Kevin and Stephanie

Cue 76.5- Blackout

Cue 77- Sara Moncada (chair)

« And there was no light brighter than that one, not even a kitchen or a candle. »

Cue 77.5- Transition

Cue 78- Kevin and Stephanie — wait for blocks

23 db

Cue 79- Joshua and Roman (Block)

"What's life inside a bottle if its gone"

Cue 79.5- Transition

Cue 80- Kevin and Stephanie

Cue 81- Callie

Cue 82- Callie out of corners — "spat its venom upon me"

"But what matter, I have kissed thy mouth."

Cue 82.5- Blackout

Cue 82.7- Transition

Cue 83- Kevin and Stephanie

Cue 84- Hien

Song

Cue 85- Hien moves to side

Cue 85.3- Blackout

Cue 85.5- Transition

Cue 85.6- Kevin and Stephanie

Cue 86- Kevin and Cecilia

Cue 87- Bows

- Jump to cue 85.3

- Jump to cue 85.3