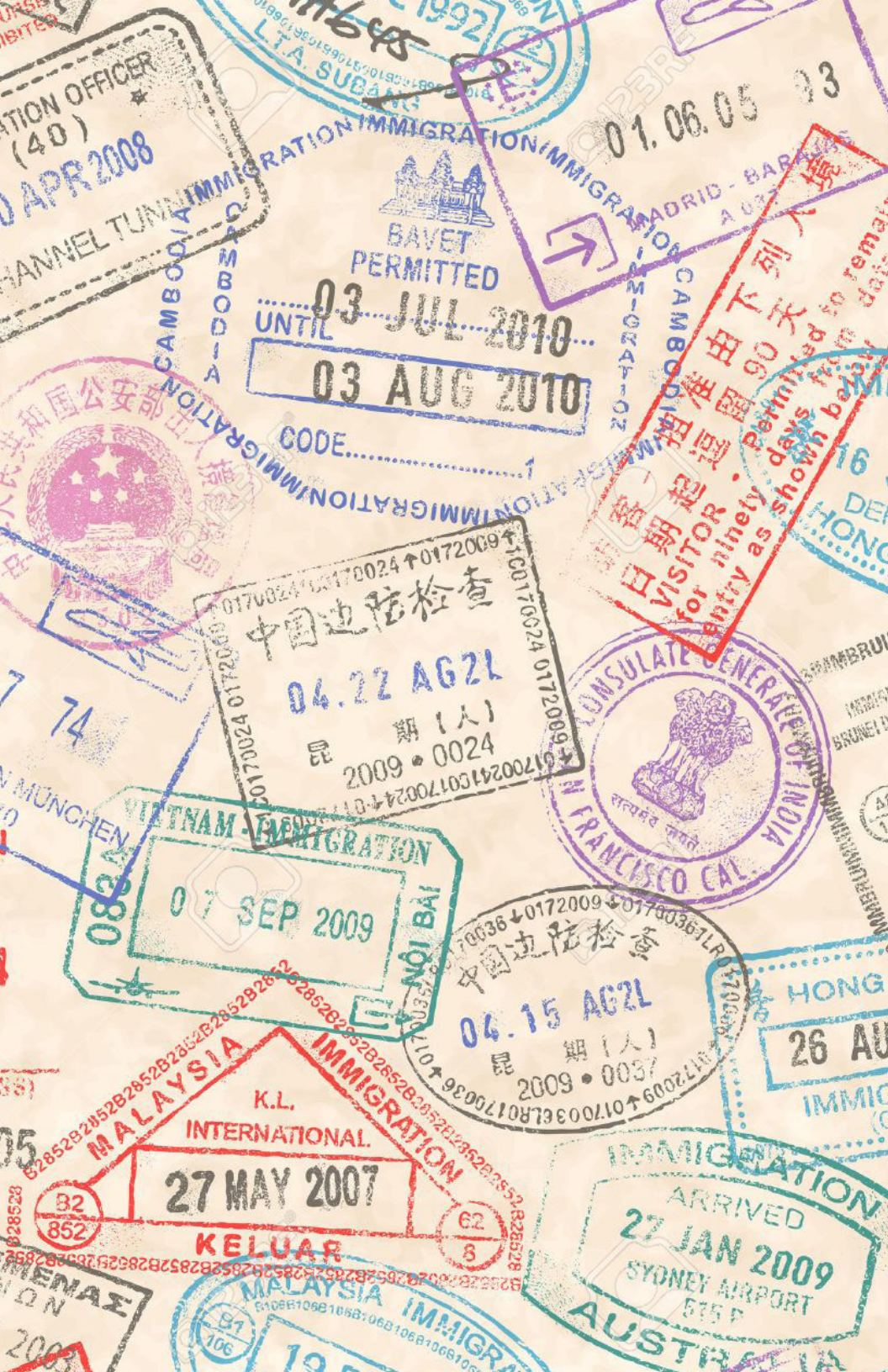


PASSPORT



*United States
of America*





The Suitcase/Der Koffer

*for mezzo soprano/performer, alto saxophone, piano,
pre-recorded text, electronic sound, musique concrète
and sound effects*

An exploration of instability, cultural roots
and life somewhere in between

Concept and Original Music

Ljiljana Jovanović

Direction and Text

Juanita Rockwell

Performers

Chris Roberts (mezzo soprano)
Duo Crveno featuring Georg Wissel (alto saxophone)
and Dušica Cajlan-Wissel (piano)

Children Readers

Anastasia Anastasopoulou, Sasha and Mila Becker,
Ekaterina Gozhelova, Sophie Levine,
Minja and Viktor Luković, John and James Wentzel,
Tara and Luka Wissel

Production Team

Cydney Cohn, Production Manager
Brandice Swenson, Assistant Director
Allison Campbell, Scenography and Puppets
Andrew George Boone, Video Archivist

Neither concert, nor opera, nor play, nor performance art, The Suitcase/Der Koffer is influenced by all these forms, as three performers present objects, documents, events and images from the lives of the displaced, real and imagined...

The Concept and The Music from Ljiljana Jovanović

A few years ago, while visiting my family in Serbia, I encountered a young Syrian mother and her two children walking along the E-75 highway which connects the Balkans with the rest of Europe. Seeing this downcast and lost-looking family didn't strike me as anything unusual, as it would someone from a different part of the world; I just thought "nothing has really changed in the last 20 years".

Among their meager belongings I could see a well-loved headless doll and one plastic sandal too small for either of the children. I thought about the significance of that sandal, about what was taken from their home and then lost, about still vivid memories of their past life and their vague notion of the future.

When I left Belgrade (then Yugoslavia) in 1984 I never imagined I would live in eight different countries on three different continents. My father had a suitcase where he kept blueprints of the first bridges and highways he built, and I thought it'll be nice to take the suitcase with me and fill it with my scores. Thirty-five years later the suitcase is filled with music, memories and the residue of a life in movement.

I wanted to tell an audiovisual story that is both mine and anyone's, can be understood by both young and old regardless of the language barrier, and performed by those who have lived somewhere in between and those who have not.

Many thanks to Juanita, Chris, Dušica, Georg, Allison, Cydney and Brandice.

The Suitcase/Der Koffer is dedicated to my parents, Milena and Milutin.

The Text and The Direction from Juanita Rockwell

When I met Ljiljana in 1999, there were less than 20 million refugees and displaced people worldwide. Now there are 70.8 million, over half of them children. Every 2 to 3 seconds, someone is forced from their home by persecution, conflict or the ravages of climate change. Only 19 of the world's 235 countries have a larger population than this diaspora of the dispossessed. It is too much to take in, these statistics. And yet we need to take it in.

In writing the text and developing the staging from Ljiljana's concept and music, I began with objects and documents and stories from her experience. Then, spiraling outward to other words, objects, and stories, I sought resonant language and imagery, including the collaboration that led to Allison Campbell's beautiful projection puppetry.

As someone who has only left home by choice, I can't possibly know what it is to be displaced by the kinds of circumstances experienced by those nearly 71 million souls. My limited personal connection is through that inevitable loss of home that happens to us all through the relentlessness of time, the death of loved ones, the fog of memory. And, of course, through our shared humanity.

Performances

October 15, 2019 at 8:15 PM

Towson University: Dreyer MFA Group Studio
Center for the Arts
8000 York Road, Towson, MD 21252

October 18, 2019 at 7:30 PM

REP Stage: Montebaro Recital Hall
Horowitz Visual and Performing Arts Center
10901 Little Patuxent Pkwy, Columbia, MD 210447

October 22, 2019 at 6:30 PM and 8:00 PM

An die Musik LIVE!
409 North Charles Street, Baltimore, Maryland 21201

October 23, 2019 at 10:40 AM

Georgetown Day School
High School Campus, Drama Room 119
4200 Davenport Street, NW, Washington, DC 20016

October 24, 2019 at 12:40 PM

Howard University: Childers Recital Hall
Department of Music College of Arts and Sciences
Division of Fine Arts
2455 6th Street NW, Washington, DC 20059

Special Thanks

Joseph Ritsch	Laura Rosberg	Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen	Horowitz Center
Tavia LaFollette	Henry Wong		ArtUp
Stephen Nunns	Dr. Anthony W. Randolph		Howard University
Robyn Quick	Lola Pierson	Towson University and the MFA in Theatre Department	An die Musik LIVE!
Tom Cascella	Don Zuckerman		The Center for International Theatre Development
Philip Arnoult	Ursula Marcum	Rep Stage	
Dr. Hsien-Ann Meng	Anna Maria Delinasiou	Howard Community College	Georgetown Day School
Dr. Kristina Suter			

Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen



TOWSON UNIVERSITY Theatre Arts

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Golden Mask RUSSIA 2010-	dunaPart 5 HUNGARY 2019	Gardzienice Tour POLAND 2020
Béla Fényi & Resbody Opera US/HUNGARY 2020	Danail Chirpansky Festival BULGARIA 2020	StereoAKT & Richard's Theater HUNGARY 2021
Dispatches INTL 2015-	Letter of News HUNGARY 2017-	Árpád Schilling & The Impresaria RUSSIA 2020-21
		Russian Notebook RUSSIA 2018-

Program Design by Kiirstn Pagan

Biographies

Ljiljana Jovanović/Becker (Concept and Music) is a composer, New Music Theatre maker and sound designer with over thirty years of professional experience. Her principal music teachers include Željko Brkanović [music composition], Ulrich Sü.e [musique concrète], Mauricio Kagel [New Music Theatre/Composition] and William Kleinsasser [electronic sound]. In 2002 Ljiljana also completed graduate studies in interdisciplinary theatre at Towson University, Maryland. She participated at the 2. Tonkünstlerfest Baden-Württemberg, Rheinisches Musikfest, Documenta IX and MusikTriennale Köln festivals, and was part of The Creator "pro-active, mentoring and cross cultural" TV production in Vancouver, the GEDOK Music Series in Cologne and Women Between Worlds and New Roots, multi-disciplinary and multi-cultural documentaries directed by Exsul van Helden. Awards and grants include two residencies at the Banff Center for Arts and Creativity, Meet the Composer Grant and the first prize for an abstract radiophonic form *Modi'in* by Radio Belgrade Drama Program, Serbia. In 2018 *Modi'in* represented radio Belgrade at the Prix Palma Ars Acustica, Prix Italia, and Karl Sczuka Prize festivals. Ljiljana's New Music Theatre projects, chamber music, texts, site specific soundscapes and installations and sound designs, have been performed throughout Europe, Canada and US. She is a member of the Baltimore Composers Forum and is listed in Adkins Chiti Foundation: *Donne in Musica*. This fall, *Modi'in* [Part I] was performed at the District New Music Coalition's New Music DC 2019 Conference. She is multilingual, and writes primarily under the professional name Jovanović.

Juanita Rockwell (Libretto and Direction) is a writer and director of new work, with over one hundred projects produced on five continents. Projects include plays with and without songs, chamber opera, monodrama, audio theatre, promenade performance, dance theater, puppetry, translation/adaptation, gamelan opera and site-specific performance installation. Recent projects include writing the libretto for *Backwards from Winter*, a monodrama for soprano, electric cello, video and computer, with composer Douglas Knehans, which premiered at Symphony Space, NYC, May 2018. A second production was presented the following month as part of the acclaimed Dark MOFO festival in Hobart, Tasmania. The libretto for *Backwards from Winter*, as well as the script for her play with songs, *Between Trains*, were recently published by Blue Moon Plays. For six years she was artistic director of Hartford's Company One Theater, directing professional premieres of work for stage and radio by America's leading experimental playwrights. She is professor emerita at Towson University, where she was founding director of their M.F.A. in Theatre, a laboratory environment training the artist as creator of original projects, and she has been teaching in Wilkes University's Low Residency MA/MFA in Creative Writing since its inception. Awards and grants include the International Marion Fellowship, a Maryland State Arts Council Individual Artist Award, Baltimore's Rubys Artist Project Grant, a Fulbright, funding from the NEA and NPR, and many Artist residencies.

Biographies

Allison Campbell (Scenography and Puppets) has designed the sets, lights or costumes for over eighty productions. In the Baltimore/DC area she has designed for Source Theatre, Single Carrot, Metro Stage, Baltimore Shakespeare Company, and the Theatre Project. From 1987 till 2001 she was co-designer at New York's Obie award winning children's theatre, The Paper Bag Players, where she created sets, props, and costumes, fashioned out of paper, cardboard, and found objects, for ten original plays. Her work is included in the company's repertoire. She is an Associate Professor at Goucher College where she teaches, designs and directs. Her puppet work has been seen at The Black Cherry Theatre, and the Akimbo Festival.

Chris Roberts (Mezzo Soprano) is a retired Professor of Theatre from Stevenson University after 35 years of teaching. She has directed and performed in numerous plays and musicals. She is a professionally trained mezzo soprano and continues to solo at various venues. She worked in television with her late husband for over ten years and won numerous awards including an Emmy. She earned her MFA from Towson University. Chris and Ljiljana collaborated on Chris' MFA project, *The Yellow Wallpaper* - composer Ljiljana Jovanović, director Chris Roberts. The following is a list of shows that Chris directed and Ljiljana musically directed : *Oh What A Lovely War*, *Cabaret*, *The Threepenny Opera* and *Once Upon A Mattress*.

Duo Crveno is a duo featuring Dušica Cajlan-Wissel on piano and Georg Wissel on alto saxophone. Duo Crveno's primary focus is on contemporary improvised music through an exciting game of sounds, noise, motion, action and reaction. They search for new timbres through extended instrumental techniques and preparations, and by becoming both the sculptors of compressed air through un/prepared saxophone and by utilizing found objects and instruments in the tradition of the arte povera. As part of other improvisational duos and trios they have performed at festivals throughout Europe, South America and Asia, most notably at the esteemed Irtijal Festival of Experimental Music Beirut, Lebanon in 2012 and at Audio Art Festival Kraków, Poland in 2017. Duo Crveno's arrangement of traditional city songs from Bosnia, Serbia and Croatia called *Tragovi* was premiered in Toscana, Italy in 2014, and subsequently performed in Belgrade [Serbia] and Cologne [Germany] as an audio visual installation concert together with the works of visual artist Irma Markulin. This will be their fourth collaboration with Ljiljana but the first where their improvisational practices will become an integral part of the soundscape.

Dušica Cajlan-Wissel (Piano) was born in Zemun (Serbia). She studied piano with Marian Mika at the Music Academy in Podgorica (Montenegro), and completed her graduate studies with Günter Ludwig at Musikhochschule Köln in Germany where she received a German DAAD scholarship in 1993. She participated in master classes with Elena Richter, Arbo Valdma, Leonard Hokanson, Pierre-Laurent Aimard and Anatol Ugorski. She started her concert career in 1986 playing solo and chamber music, and in 1996, turned

Biographies

more to contemporary music. She is cofounder of Trio Musai whose repertoire places a strong emphasis on commissioned pieces alongside the works of the modern classical repertoire. The highlight of Trio Musai's work was the 2013 Sound Migrations concert tour to the US where they premiered a full program of commissioned works by the Baltimore Composers Forum. In recent years, she has focused more on improvised music, including her performance at the esteemed Irtijal Festival in Beirut in 2012. Cajlan-Wissel continues to perform in an improvisational duo with violinist Gunda Gottschalk and a trio with Etienne Nillesen and Georg Wissel.

Georg Wissel (Alto Saxophone) refers to himself as a sculptor of compressed air through un/prepared saxophones. He made his first important experiences in the improvised music in the late 1980 while recording and touring in Germany, France and South America as a guest musician of Pöhlmusik along with Jon Rose. Inspired by his collaborations with electronic sound musicians, he also began searching for new timbres by working on extended instrumental techniques and preparations which have since become an integral part of his playing. He works internationally with many of the most significant artists in improvised music. He performs as a soloist under the name The Art of Navigation; as a long term collaborator in various duos (with Paul Lytton, Joker Nies and Tim O'Dwyer); in two trios (The WISSELTANGCAMATTA and CAJLAN-WISSEL-NILLESEN) and in a German-Belgian quartet (Canaries on the Pole). Georg has appeared in festivals throughout Europe, South America and Asia. His work is documented on CDs and in various radio productions worldwide. Furthermore, in counterpoint to his dedication to improvisation, Wissel also composes original works inspired by his fascination with geography and geometry.

Cydney Cohn (Production Manager) is a theatre artist living and working in Baltimore. She is a co-founder of Three Princes Theatre and a member of the Submersive Collective. Upcoming projects: Stage Manager for *Safe Space* by R. Eric Thomas at Single Carrot Theatre.

Brandice Swenson (Assistant Director) is a Performing Artist, Educator and Physical Theater Maker from western Washington and northern California. She has been working in theater for over a decade and has studied many facets of the form including Commedia Dell'Arte, Melodrama, Clown, Cabaret, Improvisation, Acrobatics, Shakespeare, and many more. Currently an MFA student at Towson University in Baltimore, MD, she is developing a movement pedagogy for undergraduate theater students that develops the actor-creator through the devising of original works. In fall of 2019, she will be the movement director for *Icarus at the Border: a Meditation on Monstrous Appetites*, an original work premiering at Towson University. She studied Ensemble Based Physical Theater at Dell'Arte International in Blue Lake, CA and Yoga, Ritual, and Art in Quito, Ecuador.

The Suitcase/Der Koffer

Prologue (music: *Lament*)

1st Port of Entry: My father's suitcase | *Der Koffer Meines Vaters*

2nd Port of Entry: Because of... | *deswegen, weil...* (music: *...deswegen, weil... I, II, III, IV*)

3rd Port of Entry: Stuck in | *Geklemmt* (music: Duo Crveno)

4th Port of Entry: Erratic Blocks | *Erratische Blöcke* (music: *White Noise*)

5th Port of Entry: My suitcase | *Mein Koffer* (music: *My Suitcase*)

Music

Ljiljana Jovanović

Lament

...deswegen, weil... I, II, III, IV

White Noise

My Suitcase

Duo Crveno

Stuck in/Geklemmt sound exploration and music improvisation through prepared alto sax and extended piano techniques

Lullabies cited

Hush Little Baby Don't Say A Word (America)

Der Mond ist aufgegangen (Germany)

Vozila se barka mala (Croatia)

Tiho noći, moje zlato spava (Serbia)

Prologue Lament

1st Port of Entry: My father's suitcase | *Der Koffer Meines Vaters*

CHRIS: We won't be checking your passports, but you might want to follow along. First Port of Entry: My Father's Suitcase/Der Koffer Meines Vaters...

GEORG (*German*): My Dear Daughter, This suitcase isn't fancy but I hope it will treat you as well as it treated me.

CHRIS: "Meine liebe Tochter" - so this letter is to a daughter. And something about a suitcase - "Dieser Koffer." This suitcase.

GEORG (*German*): My mother gave this suitcase to me for my journey, at

seventeen, and now I, as your father, give it to you, to take you on your own journey, at seventeen.

CHRIS: “Meine Mutter,” “Dein Vater” - her grandmother’s suitcase passed down through her father... “Siebzehn” - he was seventeen, now she is. His journey, now hers.

GEORG (*German*): I was starting a new life in a new country, and so are you. Things were not so good for us there. Every day something else was taken away until there was nothing worth staying for. And then there was no reason to go back.

CHRIS: He was trying to get away from something... to a new life... so he didn’t go back... Wish I’d paid more attention to that German class in high school...

GEORG (*German*): But you, my dear, are traveling toward something. Toward your music, your art.

CHRIS: But she was leaving for music and art: toward something, not away.

GEORG (*German*): A new life.

CHRIS: A new life.

CHRIS: Oh, this one’s in Croatian! Or Serbian? I guess it would have been called Serbo-Croatian, back then...

DUŠICA (*Serbo-Croatian/Bosnia*): Dearest Daughter, It’s no longer safe to come home, so you must try to stay in Germany. Above all, your father and I want you to be safe until this terrible mess is over and you can come home.

CHRIS: “Bezbedna.” Safe. It’s no longer safe to come home, her mother says. April 1992, Belgrade... Wait... She talks about coming home when it’s safe, but the war wasn’t over for years. Safe. How did it feel to be a student one day, and a refugee the next?

2nd Port of Entry: Because of... | deswegen, weil...

CHRIS: Second Port of Entry: Because Of.../deswegen, weil...

GEORG (*German*): Since her escape, she is completely destitute. Fortunately, she was accepted by a German family, where she lives now and prepares herself for the entrance exam at the Köln Music Academy.

CHRIS: Destitute since her escape... staying with a German family... preparing for the entrance exam to the music school... “Aufgenommen!” Accepted! Now that’s worth toasting!

The year I turned 20, I visited my brother stationed in Stuttgart. The wall had just fallen, and everyone was celebrating with Kirschwasser, the local hooch that smelled like cherries in heaven. The air was full of possibility. We hiked in the Black Forest and sang the old songs we used to sing on long car-trips. A different time. A different life.

(*singing*)

HUSH LITTLE BABY DON’T SAY A WORD
PAPA’S GONNA BUY YOU A MOCKINGBIRD
AND IF THAT MOCKINGBIRD DON’T SING
PAPA’S GONNA BUY YOU A DIAMOND RING...

GEORG (*German*): Cheers!

DUŠICA (*Serbo-Croatian/Bosnia*): Cheers!

CHRIS: L’Chaim!

CHRIS: “Forty Thousand Haitians Flee, Thousands Drown”
“Two Hundred Thousand Palestinians Driven Out of Kuwait”
“Two Hundred Fifty Thousand Rohingya Muslims Flee Persecution in Myanmar”
“2.5 Million Ethiopians Internally Displaced Due to Famine”
“Sarajevo unter Belagerung” - Sarajevo Under Siege. Not just a refugee. Your childhood friends suddenly see you as the enemy, your country in pieces. So many ways of leaving home...
Pieces of home that are easy to slip in a suitcase,
that you can wear on your back, slide under your dinner dishes, cover your bed...

DUŠICA (*Serbo-Croatian/Bosnia*): This is from my mother’s village.

GEORG (*German*): My grandmother gave this to my father when he left home.

CHRIS: My great-great-grandfather brought this with him on the boat.

3rd Port of Entry: Stuck in | Geklemmt

(*The third suitcase*)

CHRIS: Third Port of Entry: Stuck in/Geklemmt...

DUŠICA (*Serbo-Croatian/Bosnia*): Once the embargo began, there was no way out.

CHRIS: “Embargo.” Stuck.

DUŠICA (*Serbo-Croatian/Bosnia*): No trains, no air flights, no buses, no way through on the roads, no mail, no way to send money, no way to receive money, no way to make money.
No way out, no way in.

CHRIS & GEORG: No way out, no way in.

DUŠICA (*Serbo-Croatian/Bosnia*): Sometimes, after hours of trying to call my family, or them calling me, one of us could get through.

CHRIS: Hello? Hello? Hello?

DUŠICA (*Serbo-Croatian/Bosnia*): But usually we couldn't.

CHRIS: Unable to leave, not knowing what is happening to those left behind...

(Reading from documents)

“We regret to inform you that you have been found ineligible for a travel visa due to insufficient proof of funds.”

“Your tourist visa has been denied due to lack of evidentiary proof of non-immigrant intent.”

“Your request for asylum has been denied.”

“This is a humanitarian crisis that needs to be acknowledged as such and it is imperative that we do everything we can to help these innocent and highly vulnerable refugees, especially the minors, as swiftly as humanly possible.”

Which crisis are they talking about? And when?

The Darfur Camp, in Chad? Zaatari Camp, in Jordan? Galang, in Indonesia? The Calais Jungle, in France?

Tornillo's Tent City in El Paso? Una crisis humanitaria...

GEORG (*Indonesian Bahasa*): A humanitarian crisis...

DUŠICA & GEORG (*French*): A humanitarian crisis...

CHRIS: I met a young woman who had been stuck writing appeal after appeal for a Visa, with no success. She said she had a kind of chant that she played in her head every day, that kept her from falling off the edge:

DUŠICA (*Serbo-Croatian/Bosnia*): Yesterday I was here. Today I am here. Tomorrow, who knows?

DUŠICA & GEORG: Yesterday I was here. Today I am here. Tomorrow, who knows?

CHRIS: I've waited in traffic, waited in line, waited in airports. Waited for lab results, waited for the next contraction, waited at my mother's deathbed. So some waiting is harder than others. But at some point the traffic or the line moves, the plane or the baby arrives, the mother dies.

What do you do when the waiting lasts for years? When waiting here is followed by waiting there, which is followed by more waiting somewhere else?

GEORG & DUŠICA & CHRIS:

(Musical improvisation, including elements from this German lullaby)

THE SHINING MOON
THE GLOWING STARS
SO BRIGHT IN THE NIGHT
THE DARK WOODS DREAM
THE MIST LIKE GHOSTS ABOVE THE MEADOWS

HOW STILL THE NIGHT
AS DARK CLOSES IN
PEACEFUL AND LOVELY
THE QUIET ROOM
STILLS THE DAY'S DISTRESS

THE LONELY MOON
HALF LIGHT, HALF DARK
YET ROUND AND BRIGHT
JUST AS WE LAUGH
NOT KNOWING
WHAT IS HIDDEN FROM OUR SIGHT

4th Port of Entry: Erratic Blocks | Erratische Blöcke

CHRIS: Fourth Port of Entry: Erratic Blocks/Erratische Blöcke...

DUŠICA (*Croatian lullaby*):
A LITTLE BOAT IS SAILING

SAILING BY THE SHORE

GEORG (*Croatian lullaby*):
CALLING FROM THE SHORE
MILE CRIES OUT TO MARE:

CHILD VOICE: Hello? Hello?

PHONE MESSAGE: Once again, press one now or press two to be placed our do not call list. Thank you!

CHILD VOICE: All right, I'll talk as soon as -

CHILD VOICE: Hey! What are you doing, John?

CHILD VOICES TOGETHER: Rivers of the world! The Amazon, the Nile, the Yangtze, the Mississippi, the Volga, The Murray, The Onyx...

CHILD VOICE (*Serbo-Croatian/Serbia*): Was that when we were in the ice cream country? Or was that in the country where we lost all our umbrellas?

CHILD VOICE (*Serbo-Croatian/Montenegro*): But I had to pack the blouse with the roses. And the silk scarf Auntie gave me. And the jelek grandmother wore when she sang the old songs. And my best drawings! That's it!

PHONE MESSAGE: Once again, press one now or press two to be placed our do not call list. Thank you!

CHILD VOICE (*Ukrainian*): I got seeds from every flower in our garden and I'm going to plant them in our new garden.

CHILD VOICE (*German*): Goal Number Seven: Write a perfect poem. Goal Number Eight: Build mother a house. Goal number Nine: Find a cure for death.

CHILD VOICE (*Greek*): My mommy lets me watch YouTube every night to help me fall asleep. Cookie Swirl C lives in California so I thought we would meet her. But mommy says we are New Yorkers.

CHILD VOICES TOGETHER: The Danube, The Dnieper, The Sava, The Tara, The Jordan, The Vardar...

DUŠICA (*Serbo-Croatian/Bosnia*): To make my Mama's Proja, heat the oven to 220 degrees. Beat three eggs and set aside. Work 225 grams of butter into 350 grams of cornmeal with a pinch of salt...

CHILD VOICE: My geology teacher called it an Erratic Block - the biggest boulder I ever saw, balanced on top of this little tiny rock - and she said a glacier brought it there on a river of ice hundreds of miles away!

CHILD VOICE (*Hebrew*): This one is of all of us together, by the front door. But I can't see inside the door, can't remember what it looked like inside the house.

CHILD VOICES TOGETHER: The Yellow River, the Rio Grande, The Congo, the Mekong, the Niger, the Mackenzie, the Elbe...

GEORG (*German*): My father doesn't talk about how he got away, how long it took, what it cost him. He says that all I need to know is that it's better here.

CHILD VOICE (*Greek*): There is still Dollar Tree store, but I haven't seen the same toys Cookie Swirl C shows on YouTube. I'll write her a letter again tomorrow when mommy comes home. We need to find the sparkle markers soon!

CHILD VOICE (*Serbo-Croatian/Serbia*): Then, when I'm almost drowning, I feel my neck open into wiggly gills, and I can breathe the water, just like a fish!

DUŠICA (*Croatian lullaby*):
CALLING FROM THE SHORE
MILE CRIES OUT TO MARE

GEORG (*Croatian lullaby*):
YOUR BOAT IS TOO SMALL
IT WILL SINK IN THE SEA
OH MARE, MARICA
I FEAR YOU WILL DROWN

CHILD VOICES TOGETHER: The Zambezi River, the Shatt al-Arab, the Madeira, the Purus, the Indus, the Syr Darya, the Salween, The Rhine, the Saint Lawrence, the Brahmaputra, the Sao Francisco...

CHRIS: Your boat is too small. It will sink in the sea.

5th Port of Entry: My suitcase | Mein Koffer

CHRIS: Fifth Port of Entry: My Suitcase/Mein Koffer
It's not mine, of course. It's someone else's. Someone whose journey has been very different from mine.

Over seventy million someones, half of them children, waiting. Who construct their lives, again and again, from the pieces of home that can fit in a suitcase. Singing the songs their mothers sang to them.

(singing)

NIGHT, BE STILL, MY LITTLE ONE SLEEPS
A BRANCH ALIVE WITH NIGHTINGALES
IN THE LONELY MOON'S HALF-LIGHT
THE DARK WOODS DREAM
THE MIST LIKE GHOSTS

CRYING OUT FROM THE SHORE
TO THE TINY BOAT ON THE ENDLESS SEA
TO HER LITTLE ONE WHO WILL NEVER WAKE
TO THE QUIET ROOM
TO THE GLOWING STARS

HUSH NIGHT, DON'T SAY A WORD
AND IF THAT WORD IS SILENT STILL
WE'LL LAUGH INSTEAD
NOT KNOWING WHAT'S ON THE OTHER SIDE
OF THE SHINING MOON

DUŠICA *(Serbian lullaby):*

NIGHT, BE STILL, MY LITTLE ONE SLEEPS
A PEARLY BRANCH ABOVE HER HEAD
A BRANCH THAT SINGS
ALIVE WITH NIGHTINGALES

THEIR SILKY VOICES SPIN AND WEAVE
A BRIDAL VEIL THAT FALLS TO HER WAIST
COVERS MY LITTLE ONE
AS SHE SLEEPS

CHRIS: Always with a suitcase near by, just in case.

FIN

