

I.

I. The first thing that happens

BLACKOUT.

Fanfare begins. *Lights up on mic with a stand.*

MEGAN

Good evening. **The first thing that happens** is I come out and I say

Looks at the audience one at a time.

BLACKOUT.

PROJECTOR

What was that word? I've never heard it before.

10 SECOND FADE UP.

MEGAN

The first thing that happens is the mic is turned on

Taps the mic.

BLACKOUT. LIGHTS SNAP ON.

MEGAN & ALLISON

The first thing that happens

ALLISON

is the projections.

MEGAN & ALLISON

The first thing that happens

ALLISON

is the lights go out. Mic is turned on, the lights come up on a 10 second fade,

(CONTINUED)

MEGAN

What was that word? I've never heard it before.

ALLISON

then this: (taps the mic), and then:

Snaps. There's a pop, a blackout. Lights come back up. Zola and Brandice are now also on stage.

MEGAN & ALI & ZOLA

The first thing that happens

BRANDICE

is language begins to fail us. We are never saying what we mean.

ALL

The first thing that happens

MEGAN

is we ask you to care.

BRANDICE

Please

ALLISON & CAELYN

Care. Don't. Stop.

ZOLA & BRANDICE

Care. Don't. Stop.

MEGAN

Care. Don't. Stop.

ALL

The first thing that happens

BRANDICE

is a bunch of dumb bullshit.

ALL

The first thing that happens

CAELYN

is I come out and I say, "please go away."

ALL

The first thing that happened

BRANDICE

Was the lights went to black.

MEGAN

Then I began to speak.

BRANDICE

We might seem very serious now,

MEGAN

But later we will tell you a joke.

Chris appears.

ALL

The first thing that happens

BRANDICE

is I come out and I say, "hello, thank you for being here." And as soon as I begin to speak

ALL

Something else happens.

Something else happens.

Chris looks like he'll say something, but he gets interrupted by a blackout. Lights up.

ALL

The first thing that happens

BRANDICE

is the microphones are on. Our voices are heard.

CHRIS

Good evening. The first thing that happened was technical/mechanical.

CAELYN

Then another one.

ZOLA

Then an actor appeared on stage.

BRANDICE

We hope you felt a moment of connection.

ALL

The first thing that happens

CAELYN

is we leave something out.

ALL

The first thing that happens

ALLISON

happened. Didn't it?

ALL

The first thing that happens

MEGAN

is I want to be a person like somebody else was once.

ALL

The first thing that happens

CHRIS

is I am an actor and I start. I am

The following 3 lines are sung together

ALLISON & CAELYN

with you. for you. at you.

MEGAN & CHRIS

with you. for you. at you.

ZOLA & BRANDICE
with you. for you. at you.

BRANDICE
I begin first.

ALL
The first thing that happens

CHRIS
is the performance length is 65 minutes.

ALL
The first thing that happens

CAELYN
is you lose track of time, I am always
forgetting where I put my watch.

ALL
The first thing that happens

BRANDICE
is we address the manner in which we speak to
each other, and to you. Here I will
demonstrate etiquette: "I'm sorry you don't
like your life, and if you do like it then
you're welcome."

ALL
The first thing that happens

MEGAN
is the symptoms return.

Gesture.

ALL
The first thing that happens

ZOLA
is I am not ready to start.

BLACKOUT. LIGHTS UP.

Everyone is in new positions.

ALLISON
We would like to stop repeating the phrase

ALL
The first thing that happens

ALLSION
But then you

CHRIS
(i)

ALLISON
might

CHRIS
(will)

ALLISON
forget

CHRIS
(i always forget).

MEGAN
Happens-first is the thing that.

ALL
The first thing that happens

BRANDICE
is we tell you a lie.

ALL
The first thing that happens

MEGAN
is we subtract something.

ALL
The first thing that happens

CHRIS
is we regret to inform you you're all in big
trouble.

ALL

The first thing that happens

BRANDICE

is we are all in this room together.

ALL

The first thing that happens

ZOLA

is this is just an ordinary room.

ALL

The first thing that happens

MEGAN

is accumulation.

ALL

The first thing that happens

BRANDICE

is the heart tries to escape the chest.

ALL

The first thing that happens

CHRIS

is that all of these things are happening right now.

ALL

The first thing that happens

CAELYN

but for a moment we stop.

SUNG

The first thing that happens is the horse starts to gallop

The first thing that happens is 3 minus 2 is 1, 1 times 4 is 4. 4 times six is twenty-four.

The first thing that happens is the cat gets into a fight.

The first thing that happens is a surprise.
The first thing that happens: we start with
too much.

The first thing that happens is I think all
the time.

The first thing that happens is you take a
deep breath.

The first thing that happens it is dark and
silent.

The first thing that happens is you feel very
alone.

The first thing that happens we confess:
everything is stolen.

The first thing that happens is the people
are gone.

The first thing that happens is you change
your mind about how it's supposed to go.

The first thing that happens is that we try
to trick you.

The first thing that happens is I don't know
how I'm going to finish the sentence.

CHRIS

(How is it supposed to go?)

BLACKOUT.

II.

II. The next thing that
happens is it all falls apart

*Lights up on mic with a stand.
Zola is standing where Megan
was in scene 1.*

ZOLA

Good evening. **The first thing that happens is**
I come out and I say

*Looks at the audience one at a
time. Ali interrupts.*

ALLISON

We're just kidding. Oh my god, can you
imagine if the whole thing was like that?
If you are already bored I'm very sorry to
tell you that we just started and there's so
much more left to go.

CAELYN

You can either stay in your seat and keep
watching or you can leave.

ALLISON & ZOLA & CAELYN

The regular options.

ALLISON

We are telling you these things because they
may be useful to you.

BRANDICE

The following 3 things were taken as a
starting point: Number 1. The first thing
that happens is the lights go out.

ALLISON

We're going to demonstrate some different
things using actors now.

CHRIS

Number 2. We can do anything we want as long
as it's unimportant.

ALLISON

Generally that's how most plays operate. I'm
surprised you didn't know that.

DELPHINE

Number 3. The worst but also most likely
thing would be that you will misunderstand
us.

(CONTINUED)

ALLISON

The next thing that happens is it all falls apart.

ZOLA

Example: text.

CHRIS

Are you going to say something?

BRANDICE

When you said it, I... I already knew.

CHRIS

It was an accident.

BRANDICE

(Simultaneous)

I don't know what to say to you.

DELPHINE

(Simultaneous)

I feel like I can't talk to you any more.

CHRIS

(Pause)

I'm sorry.

BRANDICE

Why are you finally telling me now?

CHRIS

I want to be honest with you.

BRANDICE

And?

(Simultaneous)

Am I not perhaps a little unhinged already?

DELPHINE

(Simultaneous)

Have I already gone insane?

CAELYN

Example: composition.

A series of 5 tableaux with lighting shifts in between.

ALLISON

Example: character.

BRANDICE

Well, like my mother used to say, "pick an animal and construct a metaphor with it to prove your point."

CHRIS

A folksy saying is one way to establish a personality trait of someone onstage.

ZOLA

Example: metaphor.

DELPHINE

That made me forget that my body was a body and instead it was the fastest flock of birds to have ever flown together.

CAEYLN

Example: gesture.

the actors all do some gestural thing.

ALLISON

Example: action.

BRANDICE

I'm getting up now.

CHRIS

Runs across the stage.

I gotta get there quick and also I'm having fun.

BRANDICE

I end up here.

CHRIS

I'm here.

DELPHINE

My movement ends last, and then I settle in.

Example: presence.

ZOLA

a moment of presence.

Example: object.

CAELYN

One actor hands another an object.

Example: repetition.

ALLISON

Some repetition and evolution of "Gesture" or an earlier one.

Example: pace.

ZOLA

Example: device.

CAEYLN

Projector/lights/audio do something lovely.

Example: genre.

ALLISON

A bunch of rapid shifts of genre.

Example: counteraction.

ZOLA

A movement in the space operating against earlier things. This will depend on how many actors we have.

Example: candor.

CAEYLN

BRANDICE

I'm just so tired of saying the same lines.

Delphine exits.

ZOLA

Example: onset.

Allison demonstrates singing onset several times.

CAELYN

Example: prose

BRANDICE

Here's something I figured out
who does weird things in the bathroom
you're too worried
when you're actually a person
i mean you're too busy
to be worried about what everyone is thinking
because you're so busy in there.

ALLISON

Example: Beckett

BRANDICE

With the sun blazing so much fiercer down,
and hourly fiercer, is it not natural things
should go on fire never known to do so, in
this way I mean, spontaneous like. (Pause.)
Shall I myself not melt perhaps in the end,
or burn, oh I do not mean necessarily burst
into flames, no, just little by little be
charred to a black cinder, all this - (ample
gesture of arms)

ZOLA

Example: translation.

CHRIS

(Whether) It is going to (completely) burn
sufficiently.

It is going to (completely) burn
sufficiently.

BRANDICE

It is being (completely) burnt sufficiently.

CHRIS

It is sufficiently enough.

BRANDICE

It is burnt a lot.

CHRIS

It is burning me a lot.

BRANDICE

Is it burning sufficiently?

CHRIS

It is burning sufficiently.

BRANDICE

Sufficiently.

CHRIS

Quite.

BRANDICE

Pretty much.

CHRIS

Very.

BRANDICE

A lot.

CHRIS

Sufficient.

BRANDICE

Enough.

CHRIS

It is being (completely) burnt.

BRANDICE

CHRIS
It will burn (completely).

BRANDICE
Will it burn (completely)?

CHRIS
Is it enough?

BRANDICE
Is it burning?

CHRIS
It is burning me.

BRANDICE
Is it burning you?

CHRIS
Is she burning something?

BRANDICE
It is burnt.

CHRIS
Is it burnt?

BRANDICE
Was it burning?

ALLISON
Example: discernment.

CHRIS
After my wife had fallen into the ravine I stood there looking down after her for a long time.

BRANDICE
Say, that's a good one too, but I can't really put that in a play.

ZOLA
Example: marketing.

CHRIS

The sign up sheet for the Acme mailing list is out front in the lobby. We promise not to send you very many emails, and you can find out about all of the upcoming shows.

CAELYN

Example: deficiency.

CHRIS

We aren't able to get the space into complete blackout.

Points out various light sources.

ALLISON

Example: fundraising.

BRANDICE

This opera was very expensive to produce. Do you have any extra money? Will you give some to us?

CHRIS

Please note: we know this is basically the same joke as the marketing jokes, but really this opera was very expensive to make so please give us some money.

ALLISON

Example: resolution.

CHRIS

That seems pretty straightforward then, nothing really "fell apart."

BRANDICE

It's hard not to read something into that.

III.III. (Then) for a Moment
Nothing Happens.

*The following four lines get
repeated.*

MEGAN

Something is going to happen.

ALLISON

Something is happening.

ZOLA

Something happens.

CAELYN

Something happened.

DELPHINE

Tonight is February _____. This is the _____
time we have performed this show for an
audience. This is an opera in seven parts. It
is called "The First Thing That Happens
Paul, what time is it? It is _____. We have
_____shows left. We are all waiting for
something else to happen.

BRANDICE

*Brandice will be given a
different monologue every
night.*

We are trying now to burn something off.

IVIV. After That

CHRIS

After that things pick up again.

BRANDICE

There are three rules for making a play. Unfortunately, we've forgotten all of them, or otherwise never learned them to begin with.

DELPHINE

Movement is how we get from one thing to the next.

BRANDICE

This is my least favorite part.

ZOLA

A change of place or position. A progress, change, development.

ALLISON & ZOLA & CAELYN

Entrances!

BRANDICE

Coming into the room happy and jubilant and then seeing your enemy when you get into the room.

One of the other actors does this.

WHO?

(Simultaneous)

Obsolete: a mental impulse, especially one of desire or aversion; an urge, an inclination, an act of will.

WHO?

(Simultaneous)

I have various banal symptoms which you can see for yourself. But my essential symptom is that I cannot start and cannot stop. Either I am held still or I am forced to accelerate. I

(MORE)

(CONTINUED)

(cont'd)

no longer seem to have any in between states.

WHO?

A change of place or position. A progress, change, development.

ALLISON & ZOLA & CAELYN

Entrances!

BRANDICE

Coming in from a fancy ball, trying to catch one's breath and rest and then seeing something scary in the room and running out.

CAELYN

A journey, outing, commission, or other significant activity undertaken by a person or group of people.

BRANDICE

I'm getting up now.

CHRIS

Runs across the stage.

I gotta get there quick and also I'm having fun.

BRANDICE

I end up here.

CHRIS

I'm here.

DELPHINE

My movement ends last, and then I settle in.

ALLISON

A change of physical location.

DELPHINE

You don't have to change everything. But you can.

ZOLA

The moving parts of a mechanism, especially of a watch, clock, or organ; a part or group of parts in a clock, organ, etc., serving a

(MORE)

(CONTINUED)

ZOLA (cont'd)

particular purpose.

BRANDICE

I come downstage because I want to be closer to you, but it doesn't work. Proximity doesn't always beget intimacy. We only pretend it does.

CAELYN

A change of place or position. A progress, change, development.

ALLISON & ZOLA & CAELYN

Entrances!

BRANDICE

Slow motion entering the room, finding out there's something stinky in the room and then leaving.

One of the actors does this.

ALLISON

Other uses: A moment. Obsolete and rare.

A moment.

ZOLA

The manner of transition from note to note or passage to passage in a piece of music; relative speed, tempo.

BRANDICE

We are now completing the fourth movement. There are 3 movements left.

DELPHINE

There is no intermission. The next part will start when this part is over.

CHRIS

If you don't want to see it and you want to stay in your seat you can close your eyes.

ZOLA

Or you can leave.

ALLISON & ZOLA & CAELYN

The regular options.V. We expect

MEGAN

This play is about language getting replaced by other stuff and then that stuff getting replaced by other stuff.

BRANDICE

I mean aren't they all about that?

MEGAN

Now we have to start all over.

ALL

The first thing that happens--

BRANDICE

No!

MEGAN

The actors are going to talk to each other now, instead of you.

BRANDICE

This, in general, is how most plays operate.

MEGAN

I'm surprised you didn't know that.

ALL

Example: exchange.

The next bit is simultaneous. The actors do the Chekhov while the singers sing their part. The Chekhov part will likely have an evolution, first just movement, then movement and text. Maybe a third one. All of that to say, it gets repeated. Maybe.

The blanks indicate when the

(CONTINUED)

*singers should stop and
something else will get placed
in.*

IRINA

It-is-warm, all poured-over with-sun.

MASHA

eleven years have-passed, and i remember
there all, as though we-had-left yesterday.

OLGA

I already grew-old, I feel, how out-of me go,
every day along drops, and strengths, and
youth. And only grows and strengthens the-one
dream.....

IRINA

To-go-away to Moscow.

MASHA

Yes!

IRINA

We-think, towards autumn already shall-be
there. Our own town, we were-born there...

OLGA

More-quickly to Moscow.

IRINA

I not know, from-what by me on soul is-so
clear! To-day in-morning I-remembered, that
I-am the celebrated-one and suddenly felt
joy, and remembered childhood, when still was
alive mamma. And what marvelous thoughts
agitated me, what thoughts!

MASHA

Today is not cheerful to me.

IRINA

Well, what though, Masha, weepst.

OLGA

Too I shall-weep.

IRINA

Throw-out me, throw-out, i more not can.
 where-to? where-to all went? where-is-it? o,
 god mine! i all forget...i not remember how
 in-italian window, or ceiling...all forget,
 every day forget, and life goes-away and
 never not-will-come-back, never we (not)
 shall-go-away...i see, that not shall-go-
 away. i unhappy-one...and time goes, and
 still it-seems, that you-go-away from real,
 beautiful life still further and further,
 towards some(what) precipice. You say: life
 is-beautiful, By us, three, sisters, life not
 was yet beautiful. There-I at-home at-last.
 I-am-tired.

MASHA

Unsuccessful life...Nothing to-me now not
 necessary... I soon will-become-quiet. All
 the-same. Music plays quieter and quieter.

SUNG

We expect by now we have all arrived at the
 lake to find there is no water.

SUNG

We expect by now there was never any water to
 begin with.

SUNG

We expect _____ by now.

SUNG

How are we expected to _____

SUNG

Every time we say _____ we are

SUNG

We expected by now we would have _____

SUNG

Are you sure you want say _____ on stage?

SUNG

We should stop saying it.

SUNG

I raise a _____ and also hold a
_____ in my heart.

SUNG

In a _____ that is familiarly human.

SUNG

We want to tell you about _____

SUNG

We are doing our best, but the lake is dry.

SUNG

This is a room for _____

SUNG

And if _____ then _____

SUNG

When you cannot find the right thing to do or
feel the right thing you _____ until
there is nothing of you left.

SUNG

If you _____ enough times it loses

SUNG

Forgive us, the _____ keeps breaking in.

SUNG

What if we have nothing more left to say?

SUNG

The _____ are what breaks my heart. When you get there and it isn't what you expected.

SUNG

Because the snow was white and because snow was the first white I saw, I called everything white snow.

SUNG

But later when I also knew the word _____, when I saw a _____, even when I said the word _____ I still thought of the word "snow."

SUNG

Because of which I began to remember.

SUNG

And finally we say "I want to be a person like somebody else was once"

SUNG

What was that word? I've never heard it before.

VI.

VI. Here are the things we left out

SPEAKER

A summary of events thus far. The lights went out. We spoke, then sang. There was the projector.

SINGER 1

None of those things are happening right now.

SINGER 2

I did not feel the same ache that I do now. With all of you here looking at me.

(CONTINUED)

SINGER 1

Movement is how we get from one thing to another.

SPEAKER

We are almost finished. If you are feeling nervous about the time you should know we have ____ minutes left,

SINGER 2

Oh, that reminds me...

SPEAKER

Here is one thing on the list of the things that make me nervous:

SINGER 1

I lost my, what's it called, connection.

SINGER 2

Example: reference.

SINGER 1

The following is a test.

SPEAKER

Fuck. I don't actually even remember what happened with Follow No Strangers to the Fun Places.

SINGER 2

The act of memorizing the lines and repeating them, you do start to believe them.

SINGER1

I very much wish to continue with that piece as well.

SINGER 2

And you think "you are ruining this for me.

SPEAKER

Here is another thing on the list:

SINGER 1

"Am I enough?"

SINGER 2

Next time I know better how to approach the whole thing.

SINGER 1

No, this must be better than that, no question of it happening again.

SINGER 2

What the fuck is that supposed to mean?

SINGER 1

It would have been nice if they had told me that the house was haunted.

SINGER 2

You never live an inch without involvement and hurting people and fucking yourself everlasting.

SINGER 1

Update: These are too crumbly.

SINGER 1

"These problems are solved not by giving new information, but by arranging what we have always known."

SPEAKER

Here is another one on the list:

SINGER 2

But you have already used up all of your words on other people.

SINGER 1

I don't understand what it means for me to be on stage. What are we saying?

SINGER 1

Yes, that one is another lie.

SINGER 2

I don't know what Saturday would be. I guess it's..uh...it's part of it.

SINGER 1

Well, that uh, that uh, the subway doesn't run on Sunday. I found that out.

SINGER 1

Okay, now on the level.

SINGER 2

This is the public.

SPEAKER

We have failed you in even this one task: to keep you present for _____ minutes.

SINGER 1

At night I think, at night I think, at night I think, I think of you.

SINGER 2

At night I think of you. I want to be your lady baby. If your game is strong give me a call, boo.

SINGER 1

I'm sorry.

SPEAKER

This is not what I thought it would look like.

(Pause)

Here is another thing on the list:

SINGER 2

I wish it was better.

SINGER 1

And I wish we were better too.

SINGER 2 (THIS COULD BE SPOKEN IF OWEN PREFERS)

Now you are probably asking yourselves, "then why do you do it, if it is all so disappointing?"

SINGER 1

Then you think, "I'm never what i want to be."

SINGER 2

Neither are we.

SINGER 1

Are you sure you want to say that on stage?

*Chris goes to say something.
Stops himself. Instead says,*

CHRIS

Oh. Man.

SINGER 2

Example: failure.

Screens show: Example: ghosts.

ACTOR 1

Two years ago I wrote a play that blew my life apart.

ACTOR 2

It was called *Follow No Strangers To The Fun Places*. I was in that show. You might recognize me it, if you saw it.

ACTOR 1

Some of you sitting in the audience saw it and now you might be thinking, "how could something so small do so much damage?" or else you are thinking, "I really don't remember what happened in that play."

ACTOR 2

Maybe you didn't see the other play and are wishing that you had seen it. Or maybe you didn't see the other play and you are mad that we keep referencing something that you (and most of the audience) missed.

ACTOR 1

I (don't) wish to talk about the intervening two years, how I thought I would have a baby now and instead I have another play, how it may be too late for me to have a baby now, how my body still hasn't unfolded.

ACTOR 2

how everyone moved on, without me.

ACTOR 1

I was sort of--halfway a mother--well, I guess I shouldn't talk about that. And it doesn't matter anyway.

ACTOR 2

I have lost so much these past two years.

ACTOR 1

I am all alone.

*Screens show: Mac Wellman:
Monologue is demonic.*

ACTOR 2

I don't want to use the same words to talk about it.

ACTOR 1

On the one hand it doesn't matter if you can't remember the play, or didn't see it at all, because all of our plays are the same.

ACTOR 2

On the other hand I wrote a play that said everything I wanted to and I thought that would mean something.

ACTOR 1

I am trying to get the strength back in my wrist.

*Screens show: Suzanne Langer:
"There are, furthermore,
limitations I have to accept
simply in the interest of*

keeping my own ideas and their presentation manageable."

ACTOR 2

I hope this opera is not as agonizing to watch as it is to write. It's My hope is that what Owen, Max, and Andrew have done has solved everything.

ACTOR 1

I know that I am failing. I'm never as good as I want to be.

ACTOR 2

In my heart I feel if words meant anything at all they could have stopped me, saved me. I thought if I used some of the same words I could get some of the same feeling back, but it didn't work.

ACTOR 1

I thought, somehow, if I mapped out the making of the thing I could see the part where it went wrong, went off the rails, blew up.

*Screens show: Angela Davis:
You have to act as if it were possible to radically transform the world--and you have to do it all the time.*

ACTOR 2

Instead all I saw was that this whole time I have only ever been doing The Same Thing over and over.

ACTOR 1

So many people helped make this play. And when my life blew up everyone I knew rose to help me so quickly and gracefully that I couldn't catch my breath, but I am still all alone.

ACTOR 2

Instead I can see that the play destroyed my life, but I cannot stop myself from doing it

(MORE)

(CONTINUED)

ACTOR 2 (cont'd)

again. I think that play might have been the most beautiful thing I have ever made. And my greatest sadness is not how much I gave up for it, not at all, but only that the play wasn't better.

ACTOR 1

I don't think I'll ever learn my lesson.

VII

VII. finally/at the end/in conclusion we are able to

SUNG

Finally

SUNG

At the end

SUNG

In conclusion

SUNG

After all of that

SUNG

we are able to

(A pause. There isn't an end to the sentence.)

SUNG

A pause. I don't know how I'm going to finish the sentence.

SUNG

And next?

SUNG

Picture it:

ACTOR

it is 3 minutes from now. The performance is over, everyone is touched because we did such a good job.

ACTOR

It may even be given a standing ovation. Like our last show.

SUNG

Picture it:

ACTOR

it is two years from now. We are making another play and thinking that it will never be as beautiful as this one.

SUNG

Beautifully we here lived.

SUNG

Picture it:

ACTOR

When it is over, tomorrow night, we will do all of this again.

FIRST HALF SUNG

Example: ghosts.

ACTOR

We will do this all again

SUNG

tomorrow.

SUNG?

What was that word you just said? I've never heard it before.

ACTOR

When we say

SUNG

"tomorrow"

ACTOR

in the last performance it will be a metaphor. Of course.

SUNG

Tomorrow and tomorrow and tomorrow.

SUNG?

Tomorrow, a beautiful word, and one that probably means heaven.

SUNG?

Tomorrow, which may never come, so don't worry.

ACTOR

Every time we think this might be the time that our lives aren't blown apart.

ACTOR

Then every time it doesn't look how we thought it would.

SUNG

But we still keep

(A pause. There isn't an end to the sentence.)

ACTOR

A pause. There isn't an end to the sentence.

ACTOR

The problem isn't with all of you sitting here looking at us.

ACTOR

The problem starts when you stop looking, when you leave.

ACTOR

The secret is that to us it is different every single time. Every time we believe it might be the time that we make the most beautiful

(MORE)

(CONTINUED)

ACTOR (cont'd)

thing.

HALF SUNG

Example: conclusion.

ACTOR

The first thing that happens is the lights go to black. The next thing that happens is it all falls apart. For a moment nothing happens. After that things pick up again. We expect by now that something else will have happened. Here are the things we left out. Finally we are able to_____. The last thing that happens is the lights go out.

SUNG

I'm surprised you didn't know that.