

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 &amp; ZOLA &amp; 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 &amp; ZOLA &amp; 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*

(CONTINUED)

*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.**