ESCAPE PLANS

COMPLETE SCORE

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Performance Notes

1. Stage directions for lighting, sets, projection images, and choreography are suggested within the libretto and score. An advisor from the Dances of Universal Peace could assist with setting up the circle dances.

2. Metrical indications (MM) and the pace of the recordings of the midi-score on the YouTube channel "Richard and Kathleen Rose" give my sense of the tempos, as well as dynamics and voicings. See: https://www.youtube.com/channel/UCzqDZ6vviAQek_TArXuGKjQ

3. Instrumental forces: Piano, String Bass, Percussion, Saxes (Tenor, Alto, Baritone), Trumpet, Flute, Guitar, and either Strings (2Vln, 2Vla, 'Cello) or midi-keyboard strings. A midi keyboard is also needed for other effects, including Organ.

4. Markings for strings and percussion must be supplied by performers after they have listened to the midi recordings.

5. String bass markings in some parts may require octave changes.

6. Surtitles are recommended. In other performances using projected images I have used Power Point for both images and surtitles.

7. A thumb drive of scores in Encore format is available for conductors who prefer an automated linear score to the printed scores. I cannot put them into another format like Finale or Muse.

8. Hiram's sermon is delivered in a brisk, hypnotic chant over the instrumental vamp. The 3-voice "HRO" should sound like one voice. In any passage where words and music conflict, let the words win.

9. The printed format is a compromise intended to give relatively plump notes for easier reading in most passages. This leads to more page turns. I have avoided hiding staves in order to be sure that no information is missing. This leads to more empty measures (railroad tracks) in the conductor score.

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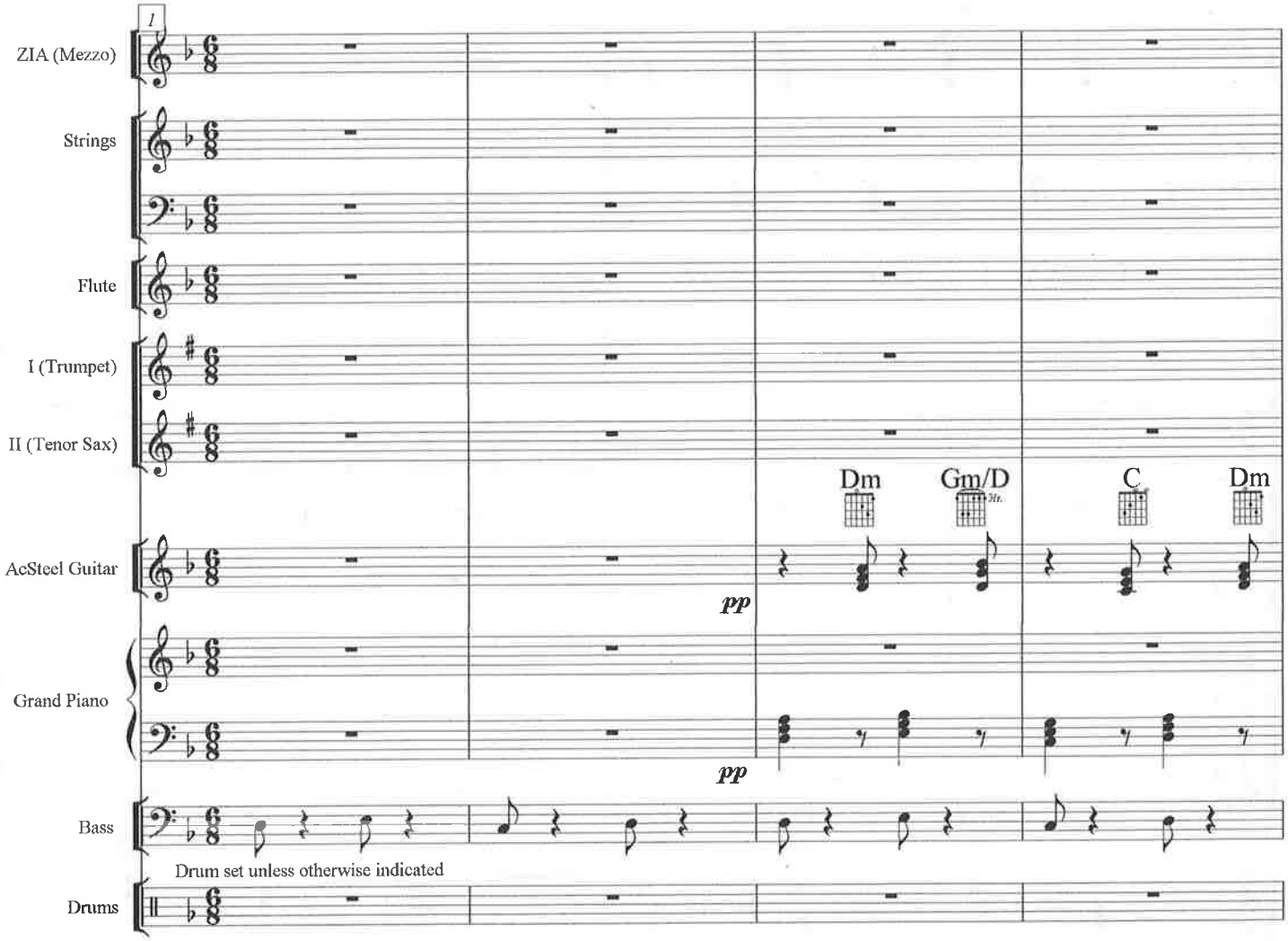
ESCAPE PLANS
Ensemble 1
Act 1 , Overture

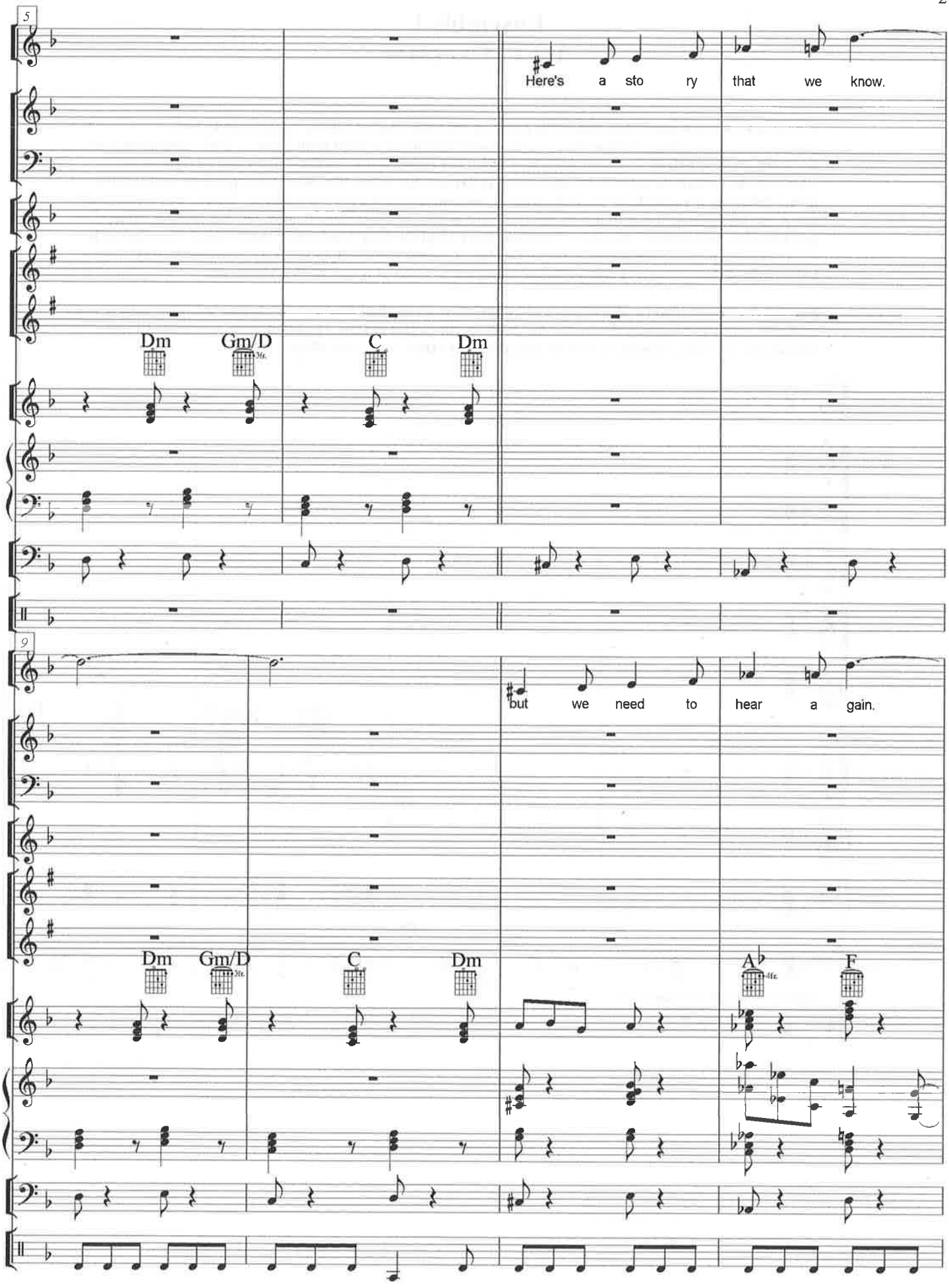
MM=80

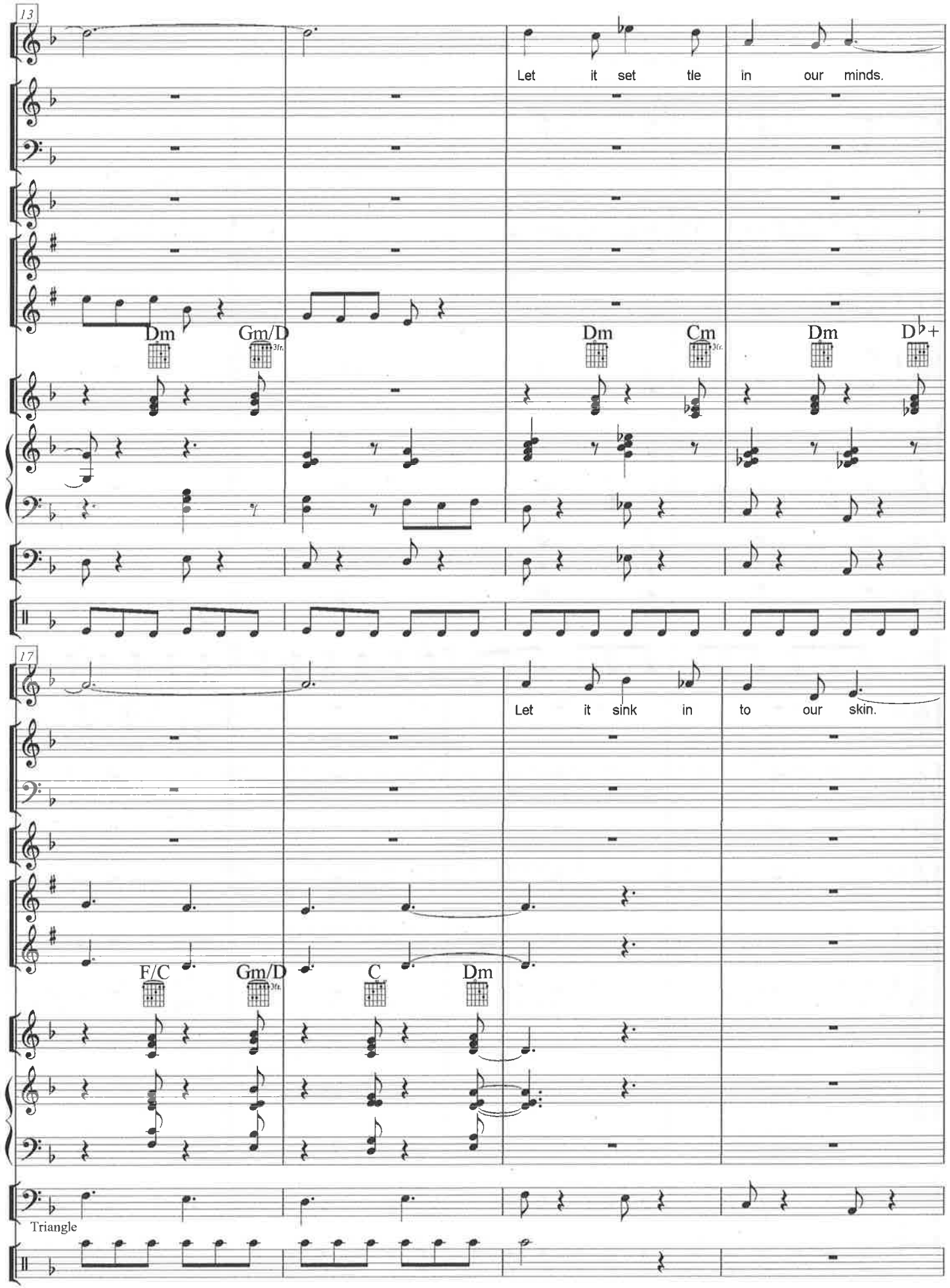
Richard L. Rose

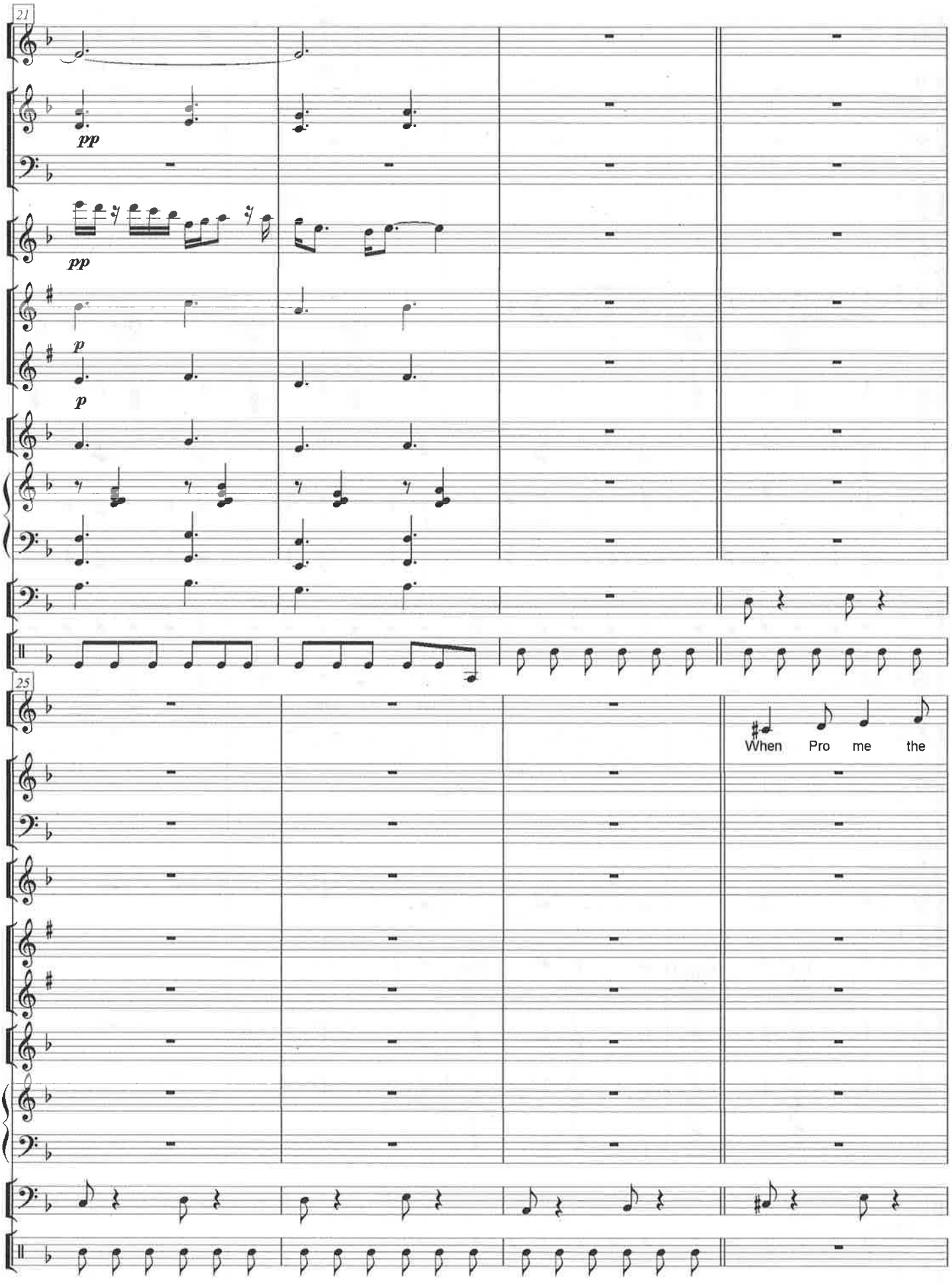
ESCAPE PLANS: A musical in three acts, based on FRAMESHIFTS (2011), by Richard L. Rose
Frances Burns, a young graduate in cultural studies and social reform from Crawley University returns to her home town of Fairall, in Northridge, on a righteous cause. However, the self-serving intrigue of the town's leaders creates a natural disaster which interrupts her plans. The story takes place in a speculative future following the deterioration of the federal government, called the "defedding." States, cities, and small towns are loosely linked to national institutions and media. The Northern Region, or "Northridge," comprises parts of what was formerly Northern Virginia, West Virginia, Maryland, and Pennsylvania. The musical is about two independent communities in Northridge, the town of Fairall, a theocracy, and the nearby Fellowship of the Attentive, a self-sufficient commune associated with Crawley University.

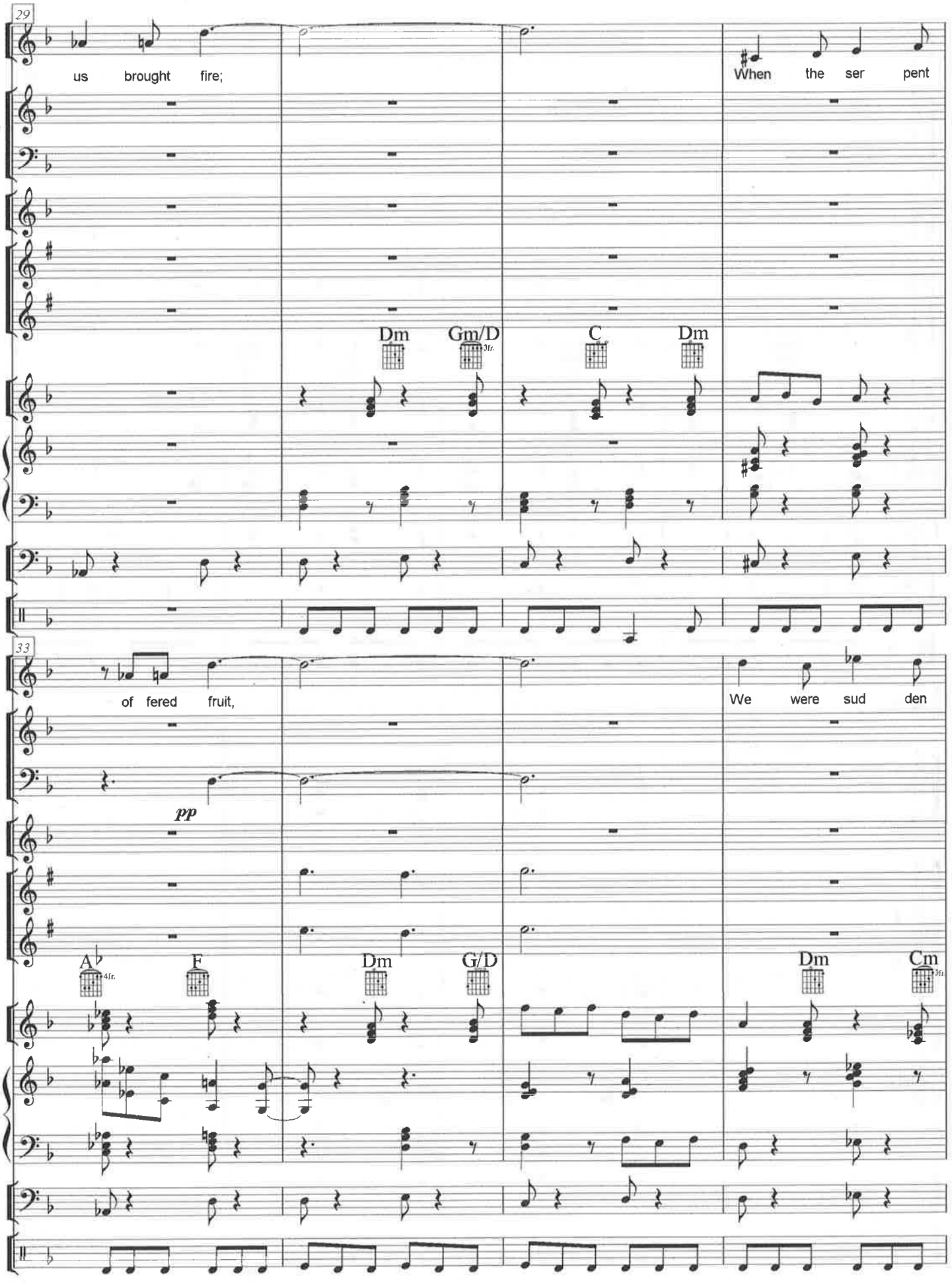
Zia and the bassist, pianist, drummer, and guitarist are on the half-lit stage. She is dressed in an unbuttoned academic gown and lays her flat hat on the piano as she begins to sing. The other members of the combo appear one at a time, informally look at the music, take their seats, and fill in.

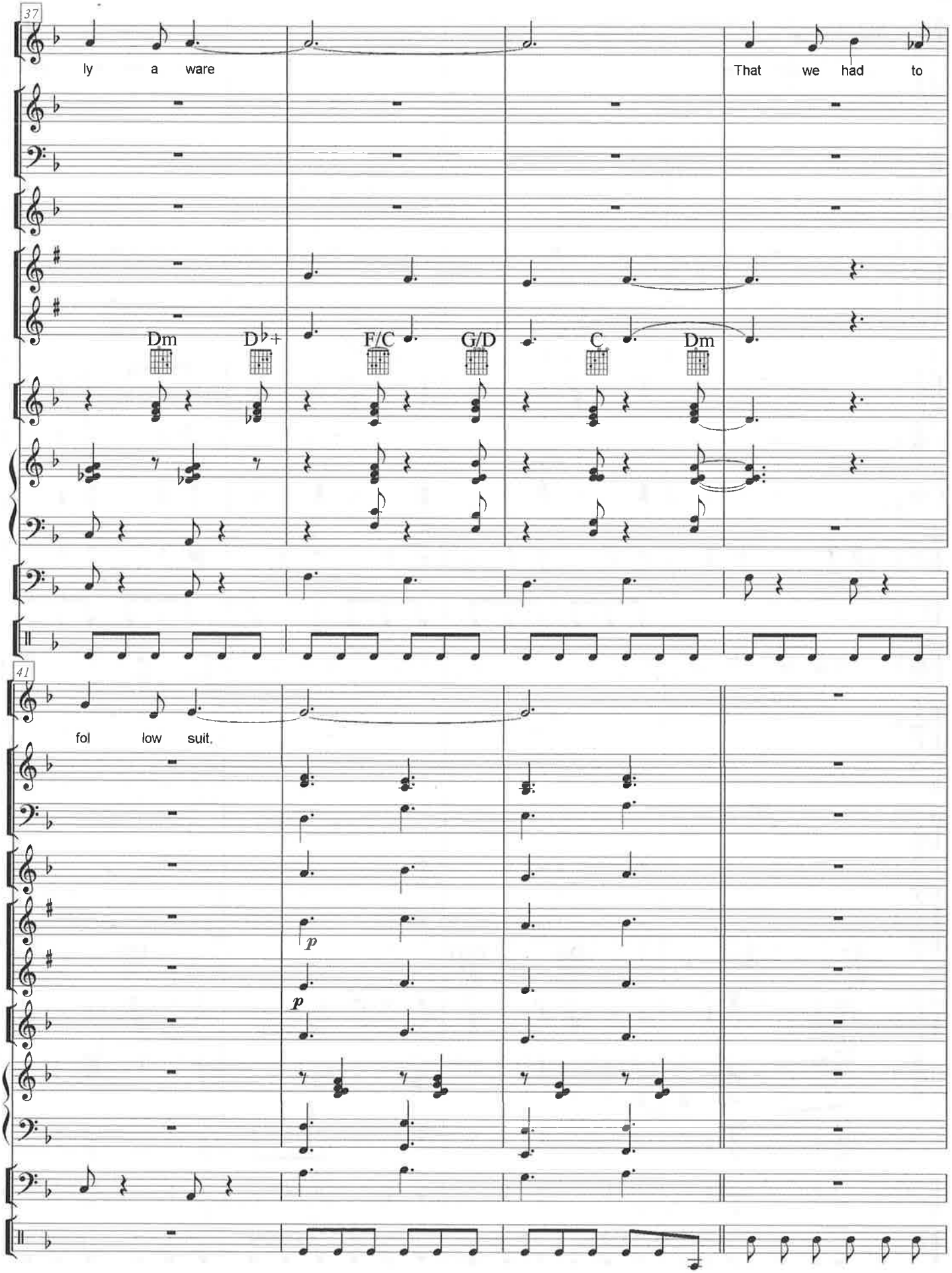



5
Here's a sto ry that we know.
Dm
Gm/D
C
Dm
9
but we need to hear a gain.
Dm
Gm/D
C
Dm
A♭
F

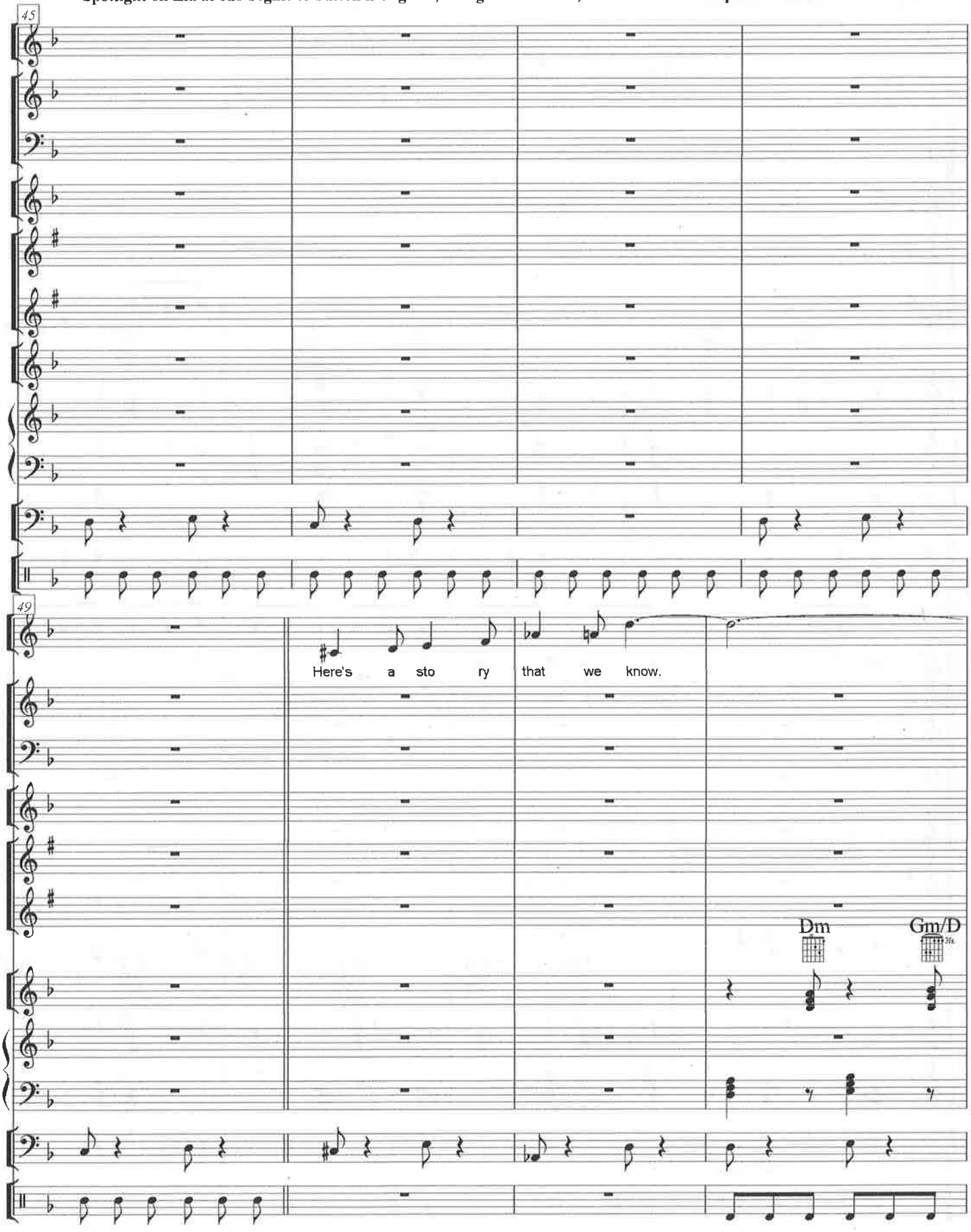

13
Let it set tle in our minds.
Dm
Gm/D
3fr.
Dm
Cm
3fr.
Dm
D♭+
17
Let it sink in to our skin.
F/C
Gm/D
3fr.
C
Dm
Triangle

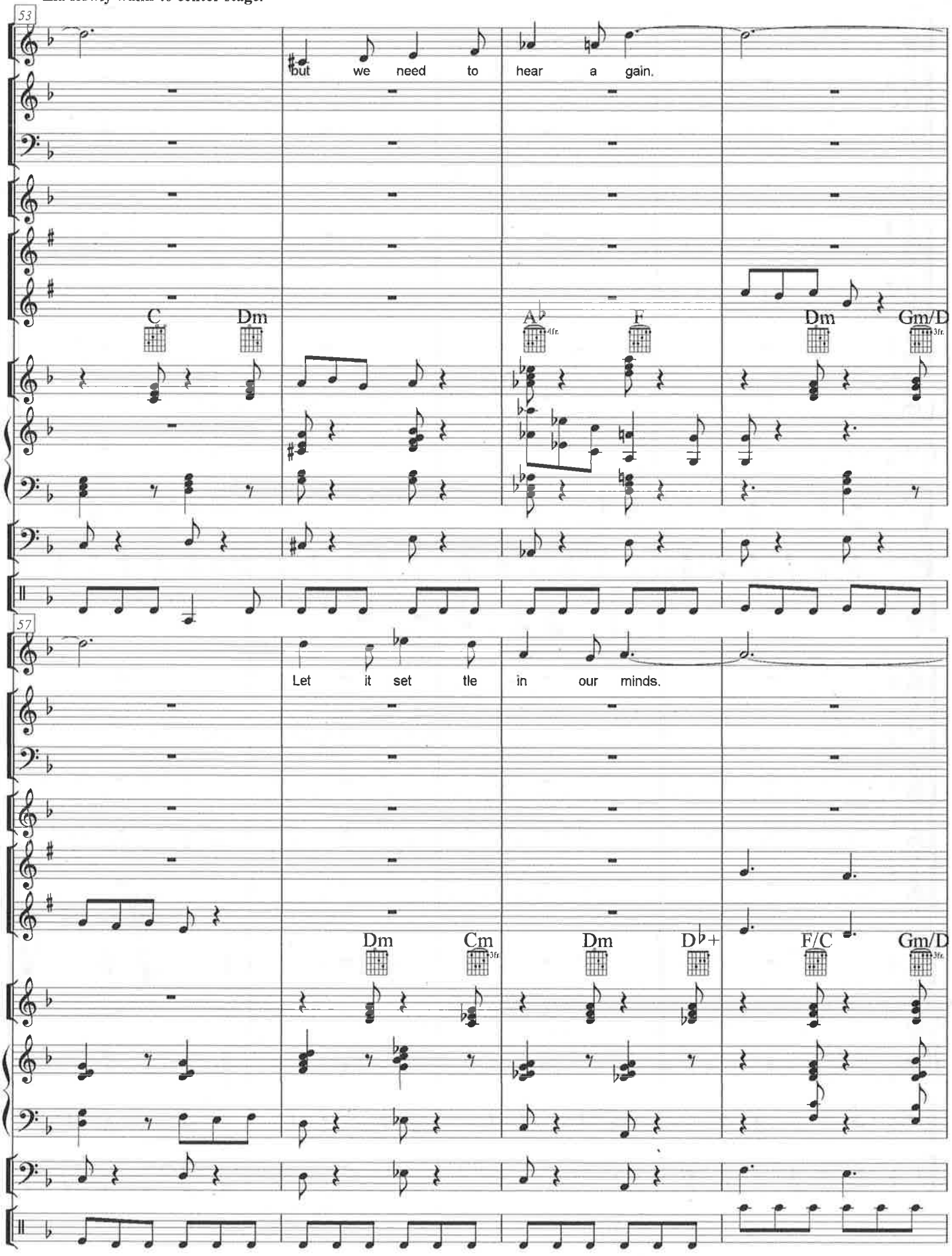

21
pp
pp
p
p
25
When
Pro
me
the

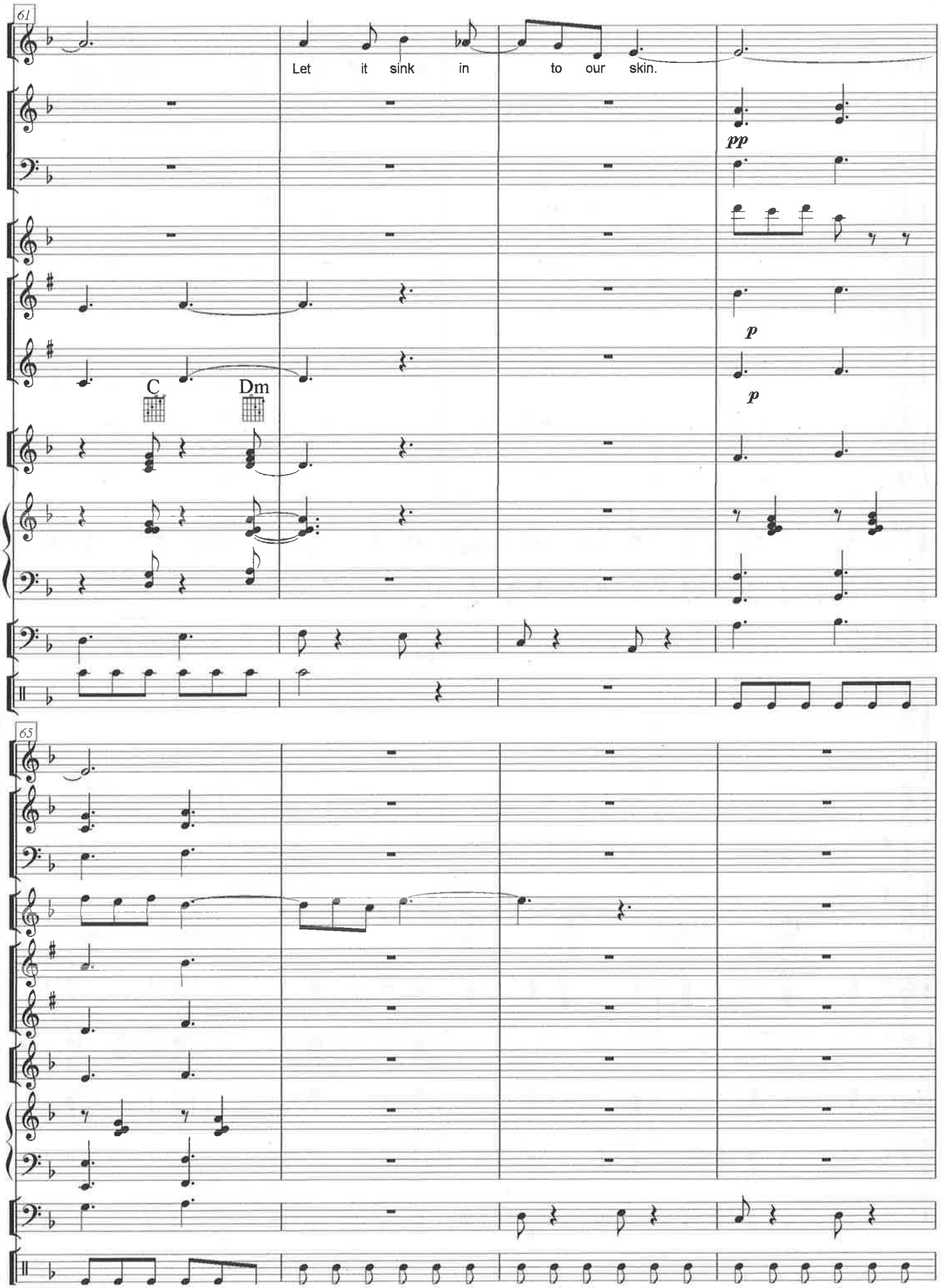

29
us brought fire;
When the ser pent
Dm
Gm/D
3fr.
C
Dm
33
of fered fruit,
We were sud den
pp
A♭
4fr.
F
Dm
G/D
Dm
Cm
3fr.

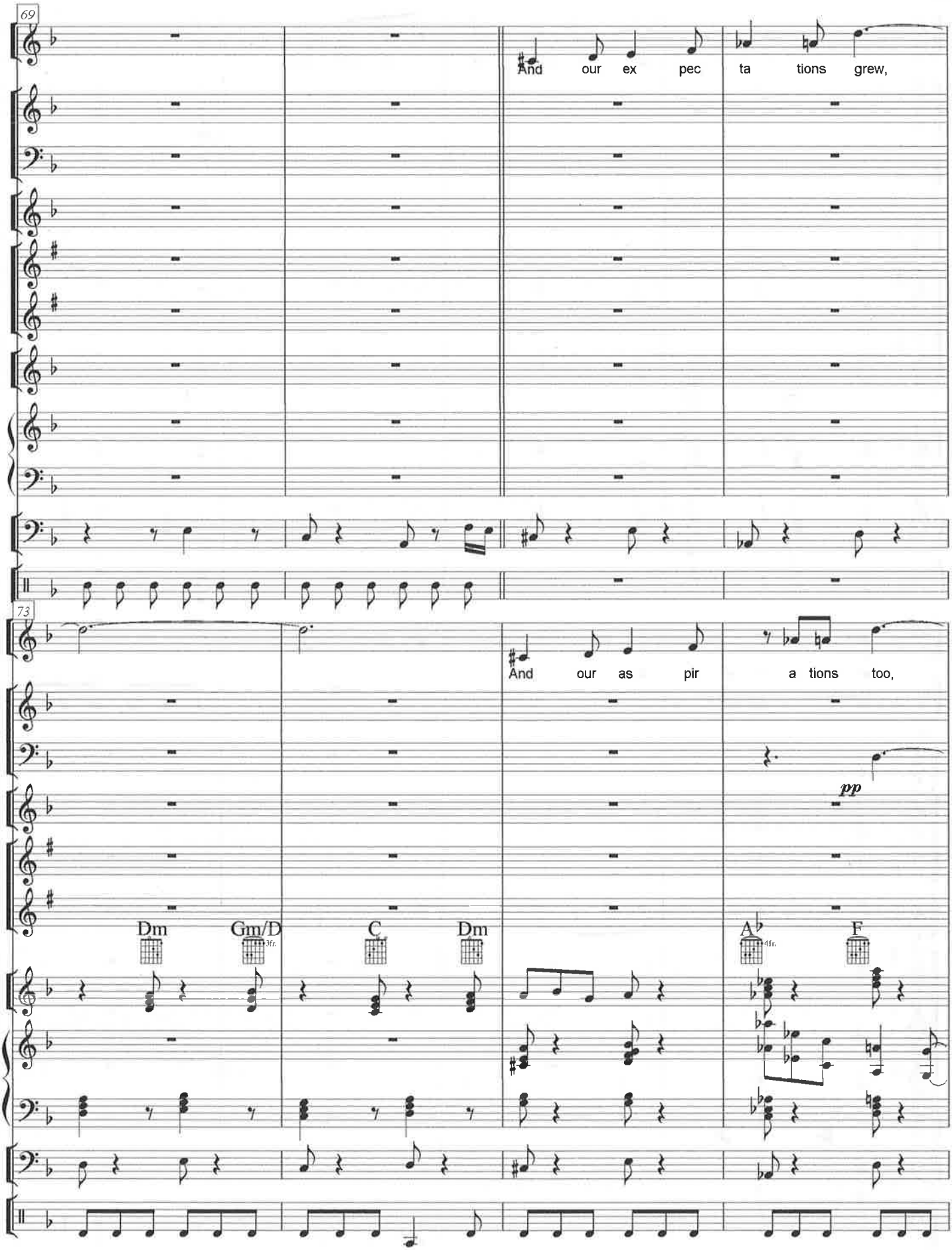

37
ly a ware
That we had to
Dm
D♭+
F/C
G/D
C
Dm
41
fol low suit.
p
p

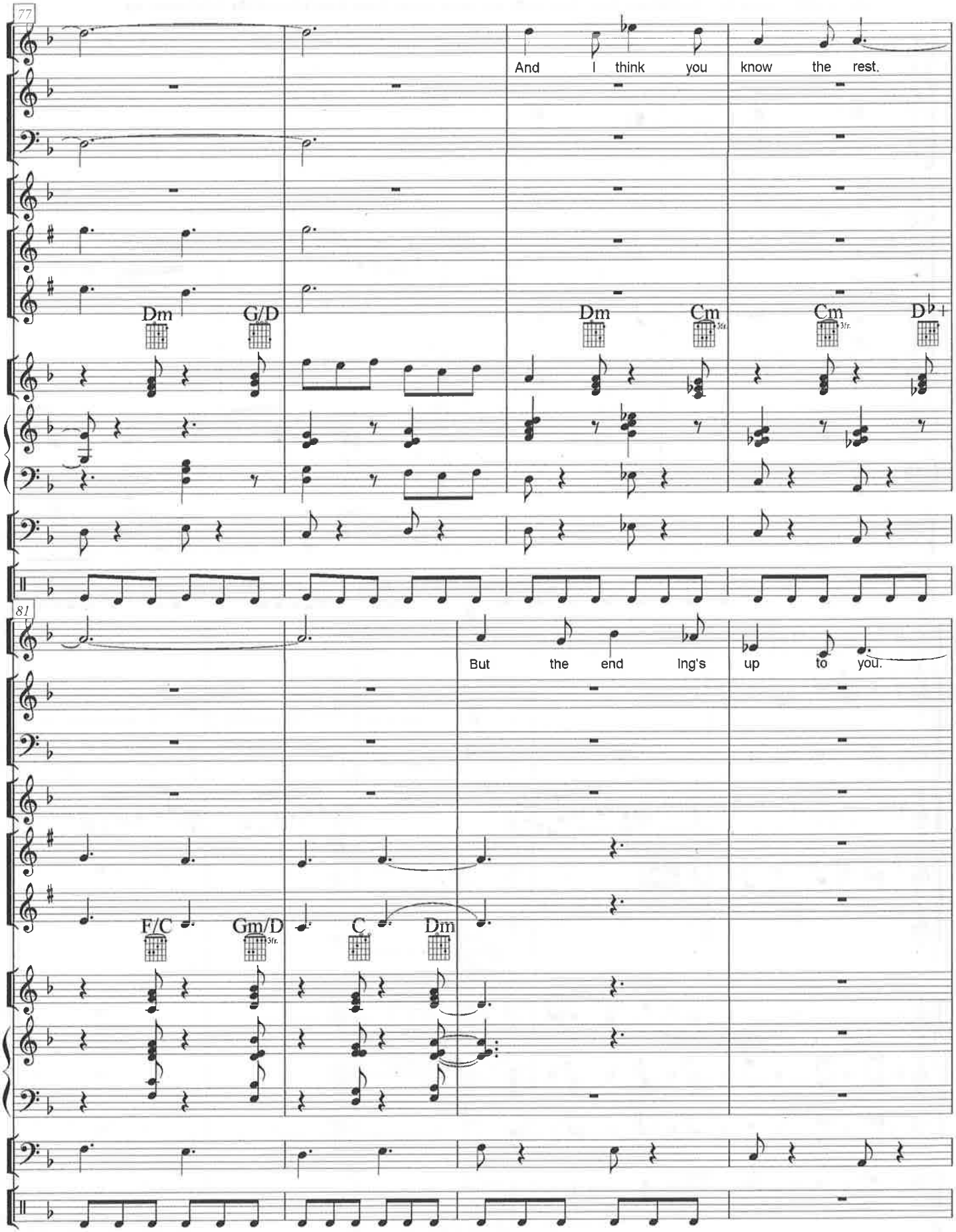
Spotlight on Zia as she begins to button her gown, straighten her hair, and look in her compact mirror.



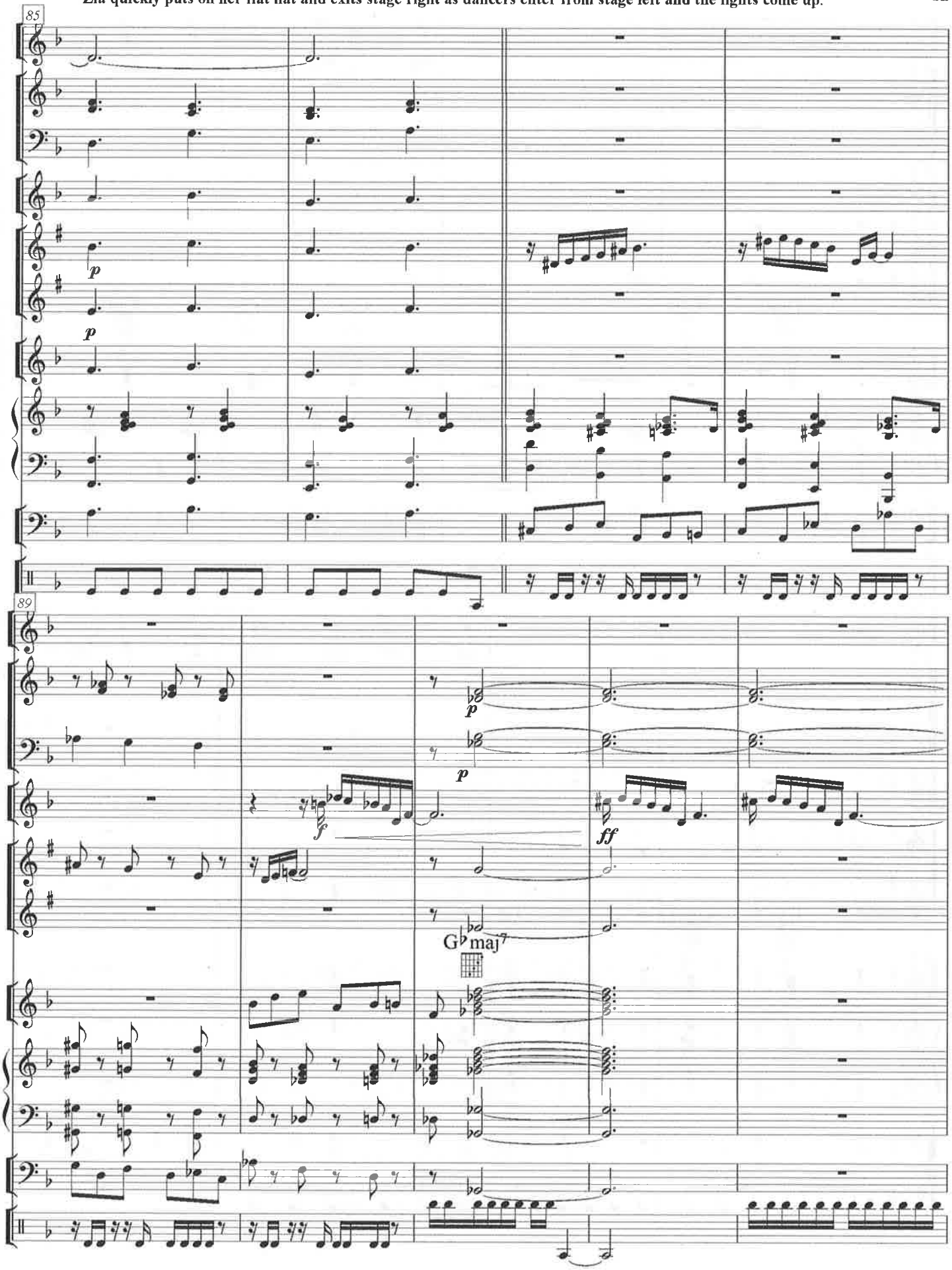

53
but we need to hear a gain.
C
Dm
A♭
4fr.
F
Dm
Gm/D
3fr.
57
Let it set tle in our minds.
Dm
Cm
3fr
Dm
D♭+
F/C
Gm/D
3fr.


61
Let it sink in to our skin.
pp
p
p
C
Dm
65

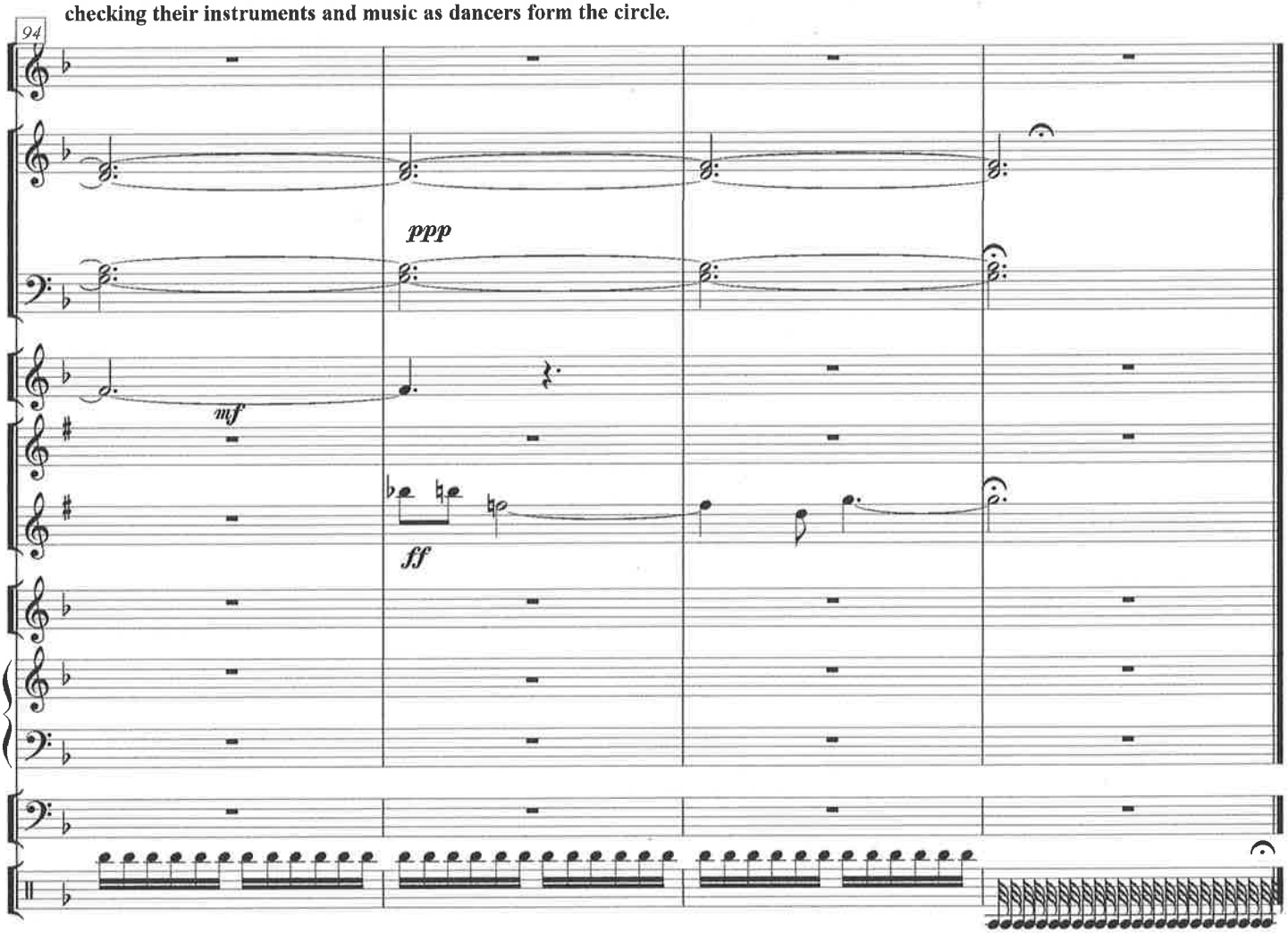

69
And our ex pec ta tions grew,
73
And our as pir a tions too,
pp
Dm
Gm/D
3fr.
C
Dm
A♭
4fr.
F


77
And I think you know the rest.
Dm
G/D
Dm
Cm
3fr.
Cm
3fr.
D♭+
81
But the end ing's up to you.
F/C
Gm/D
3fr.
C
Dm

Zia quickly puts on her flat hat and exits stage right as dancers enter from stage left and the lights come up.



At the conclusion of the overture, the musicians take a break, some of them standing, others drinking sodas or checking their instruments and music as dancers form the circle.

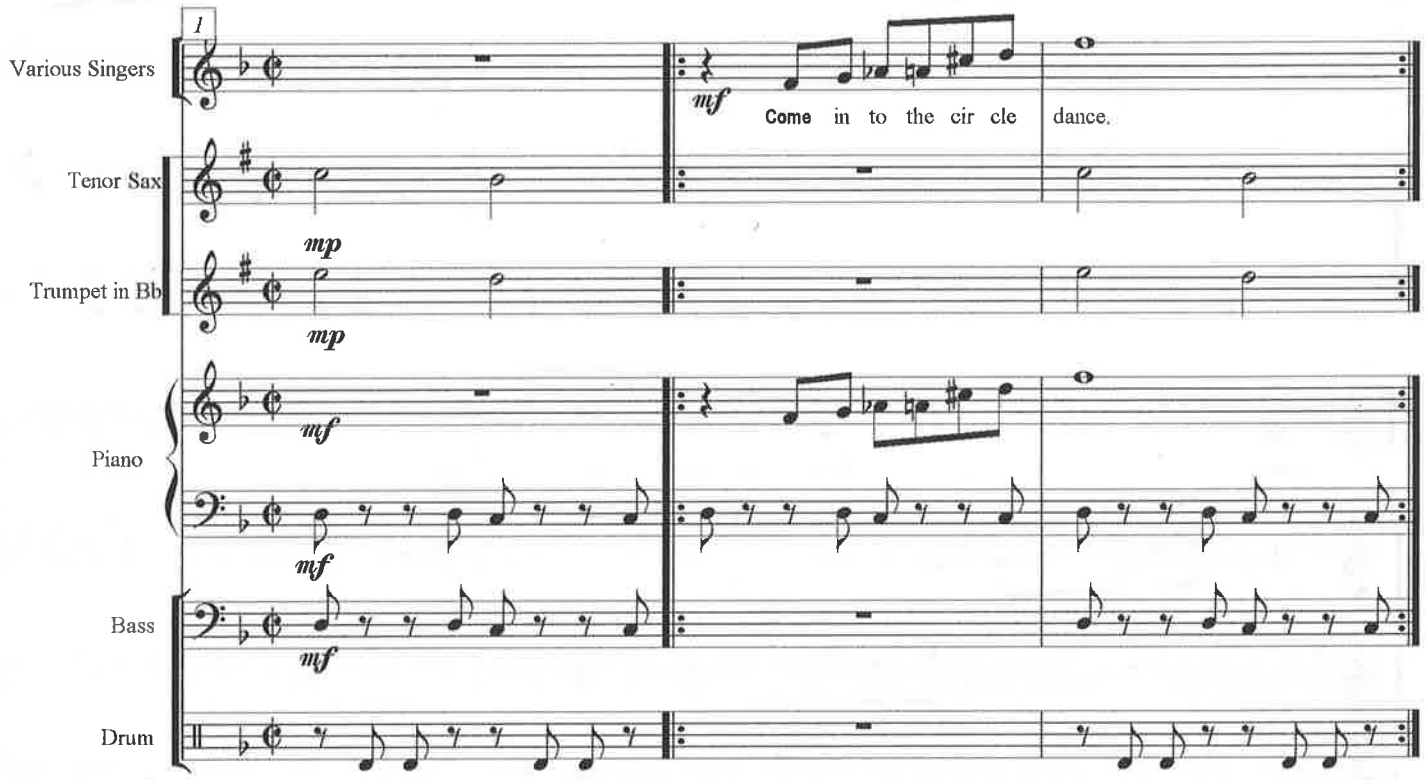


ESCAPE PLANS
Ensemble 2
Act 1, Circle Dance

MM=100

Richard L. Rose

CAMPUS HALL, Crawley University in Northridge. A circle-dance song of the Fellowship of the Attentive: The musicians continue with their break as the dancers push tables aside to clear the floor . A buffet awaits the dancers of the Fellowship of the Attentive, who come center stage as the bass begins and repeats the first measure ad. lib. Once the circles have formed and have gone around several times, the spot is on Frances and Zia in their graduation regalia, stage right, being led out by Matta, their mentor in the C.U. Ambassador Program. As they enter and stand in the middle of the circle and Matta opens a large green umbrella over their heads, the singing begins. Various singers stand in front of the circle, sing their lines, and rejoin the dance. Walking the grape-vine step, dancers in two concentric circles move counter to each other and exchange places as the inner circle, on the third line of each verse, drops hands and moves outward. The outer circle, raising their joined hands like a flower opening as they move inward, then drop hands. All then resume the counter-circling motions. If possible, a slanted mirror or screen above the stage may show the view of the dance from above. When the dance is repeated, all dancers sing as they are dancing. (No one steps out to sing.) When the dance ends, the graduates are congratulated as the tables are put back. Several groups, including Matta and the graduates, bring food and drink from the buffet and sit down. During this interval, the combo plays the Intermezzo.



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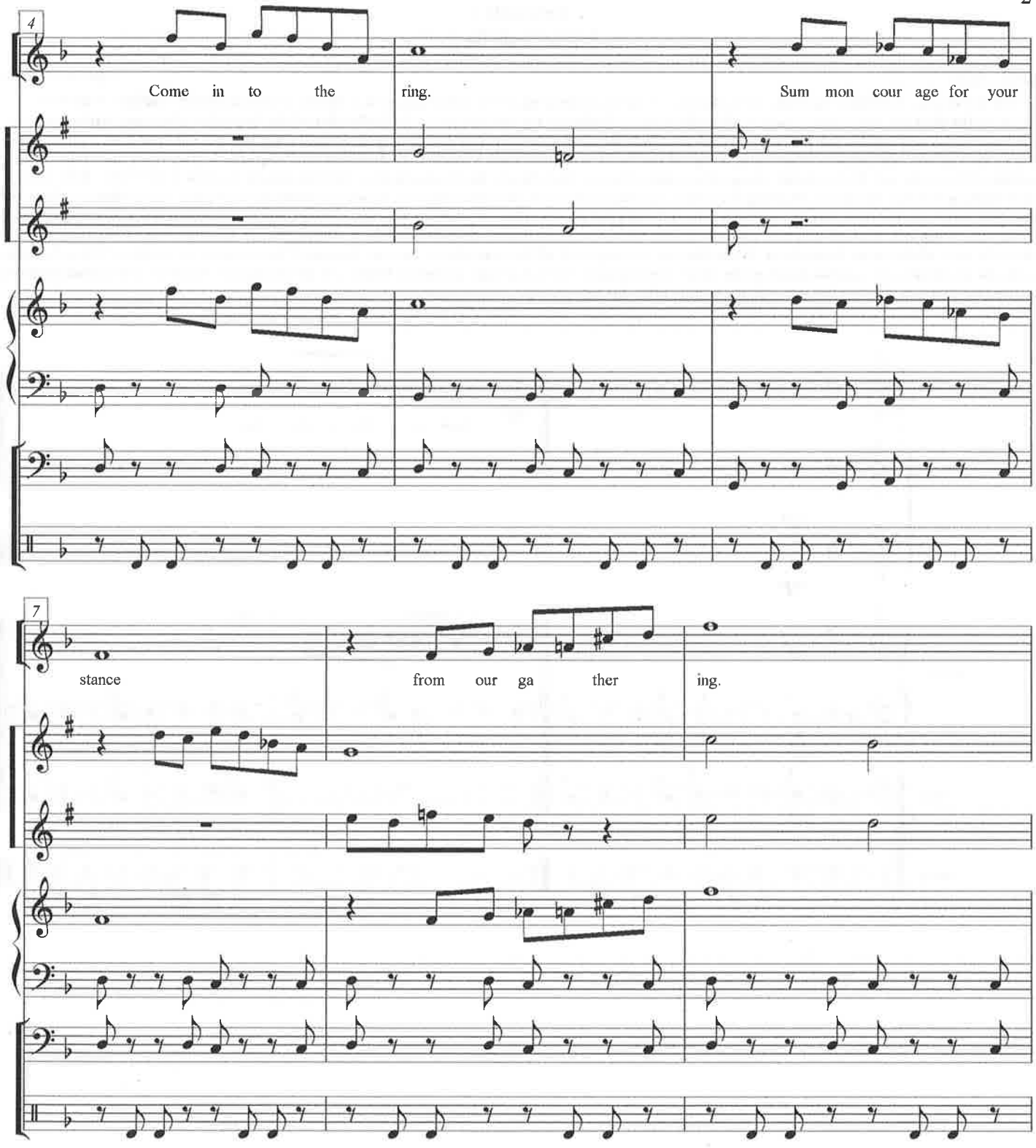
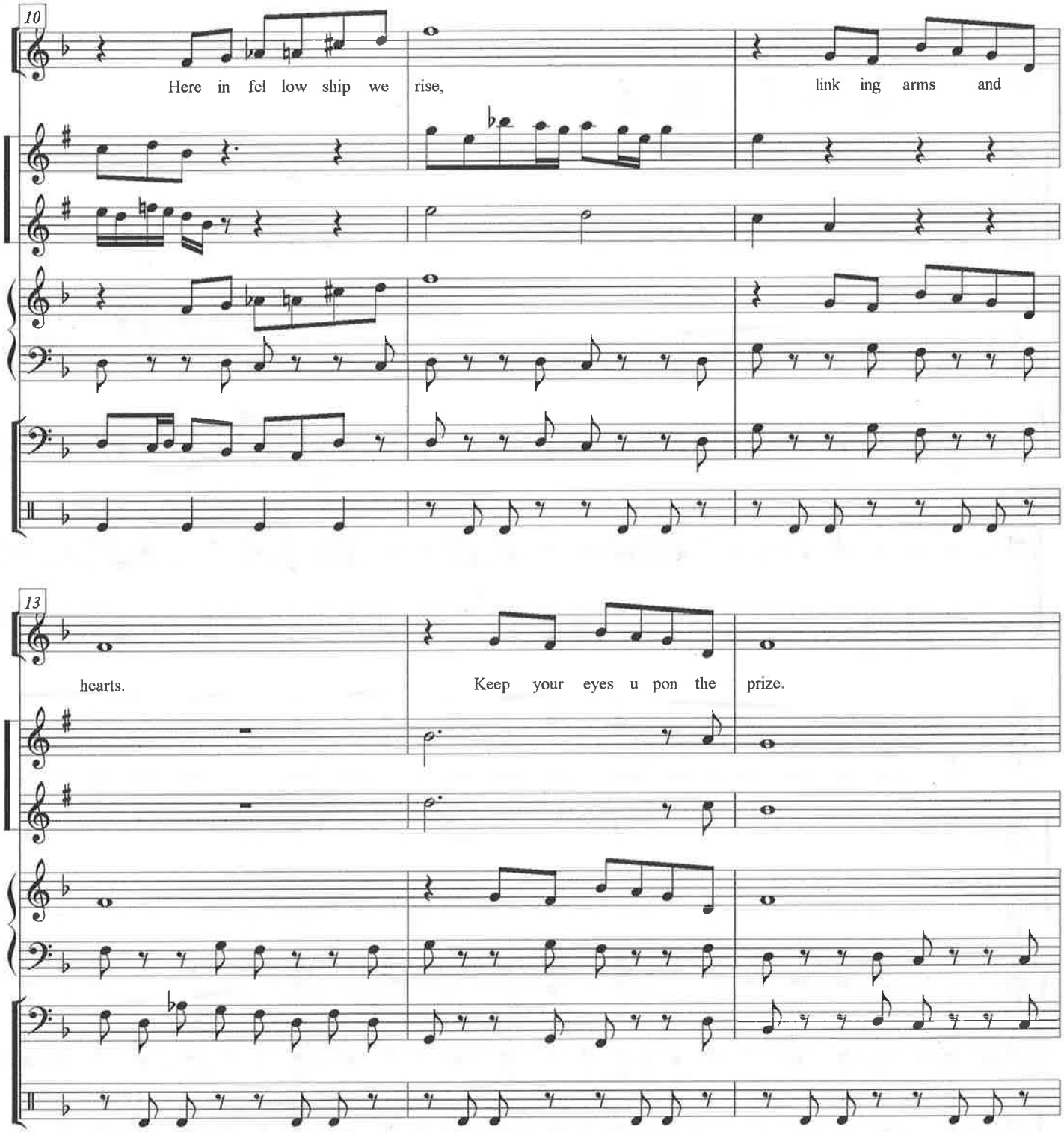
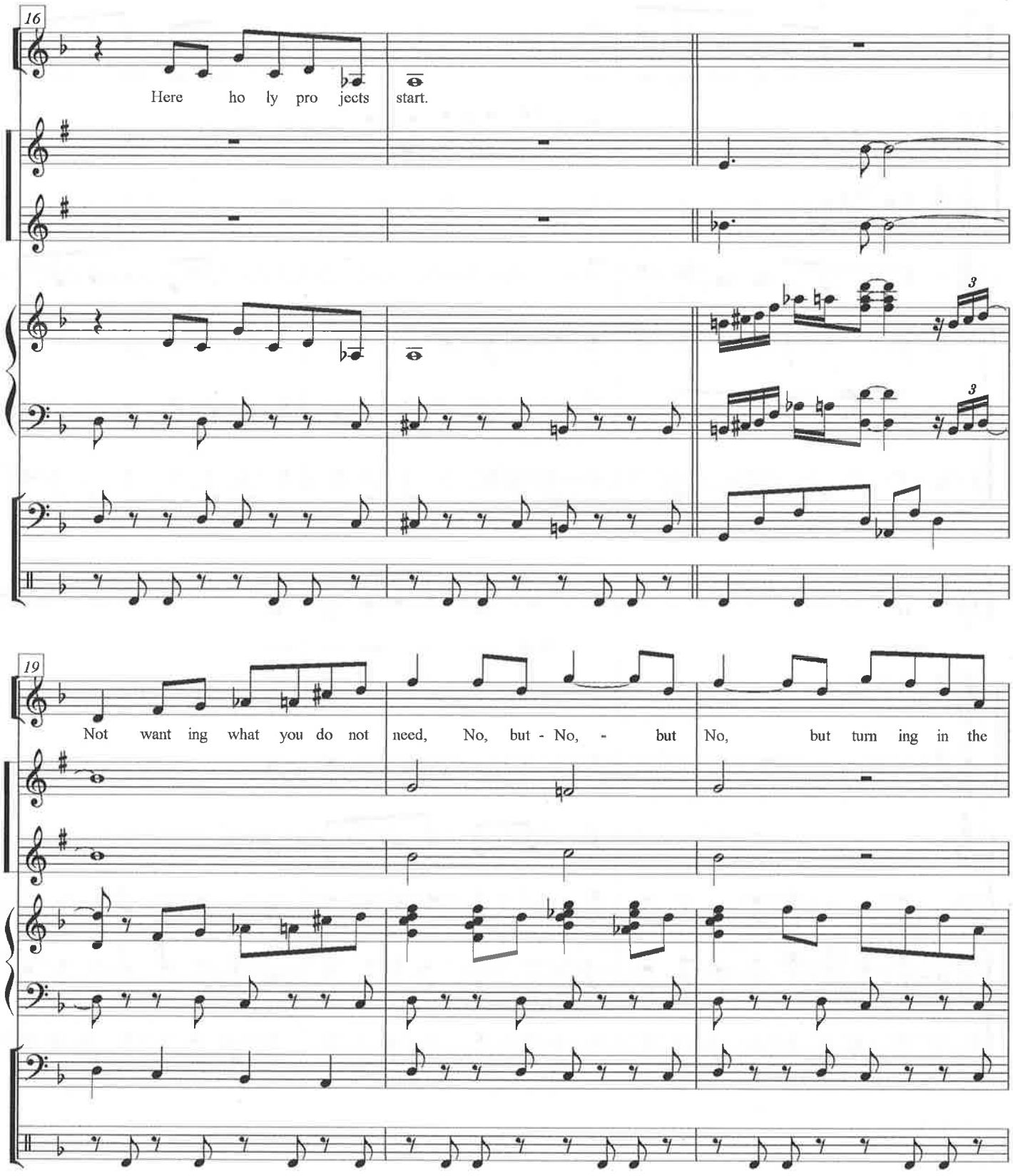
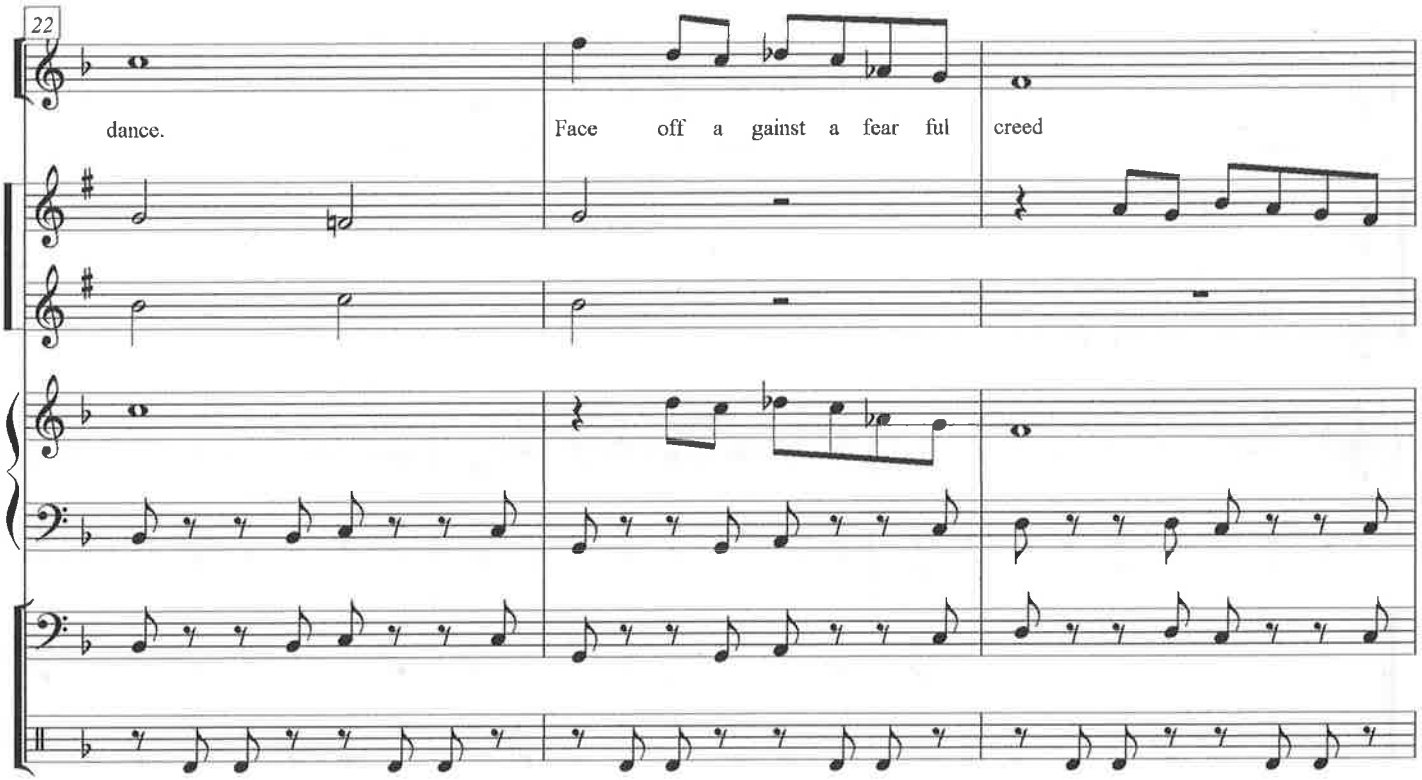
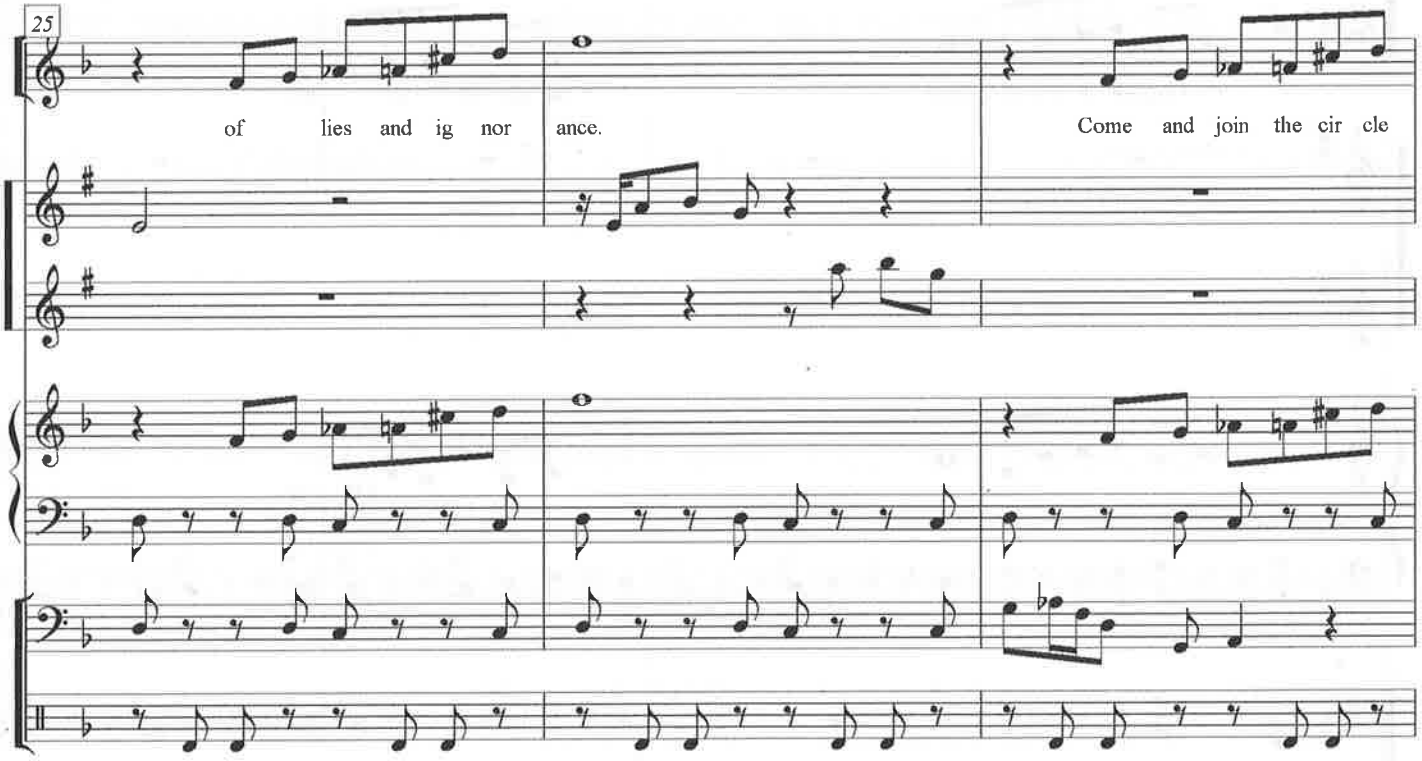
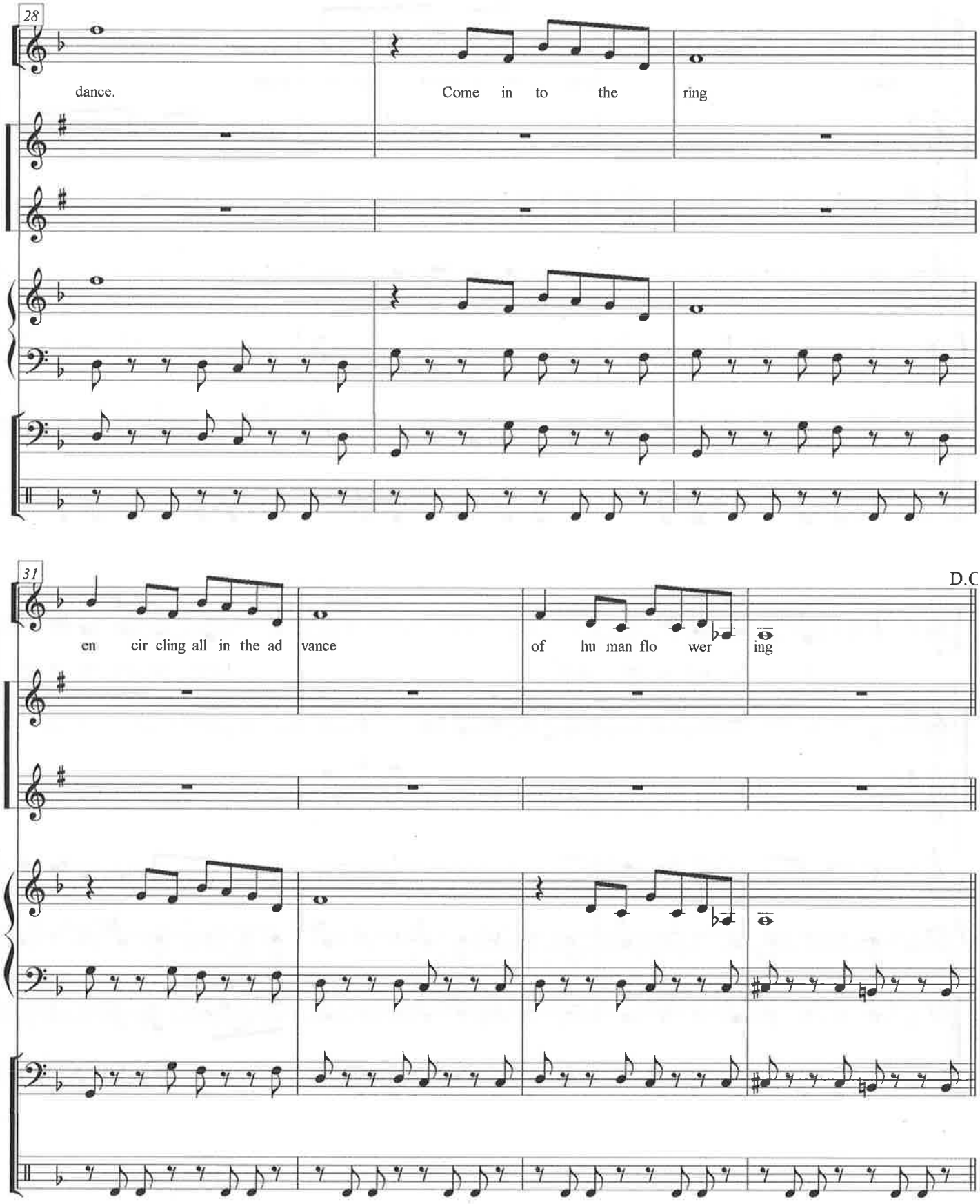

4
Come in to the ring.
Sum mon cour age for your
7
stance
from our ga ther ing.

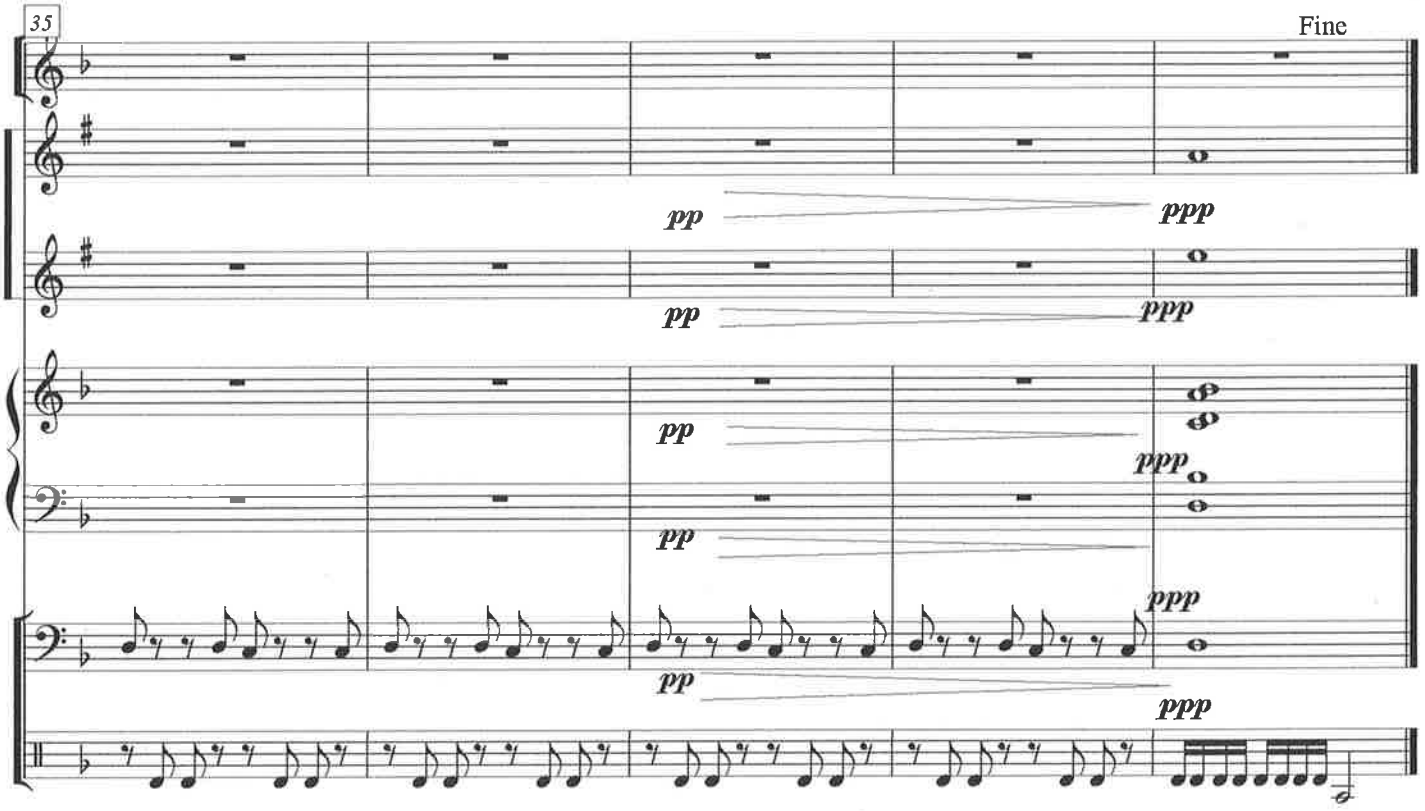

10
Here in fel low ship we rise,
link ing arms and
13
hearts.
Keep your eyes u pon the prize.


16
Here ho ly pro jects start.
19
Not want ing what you do not need, No, but - No, - but No, but turn ing in the


22
dance.
Face off a gainst a fear ful creed


25
of lies and ig nor ance.
Come and join the cir cle


28
dance.
Come in to the ring
31
en cir cling all in the ad vance
of hu man flo wer ing
D.C


35
Fine
pp
ppp
pp
ppp
pp
ppp
pp
ppp
pp
ppp

ESCAPE PLANS

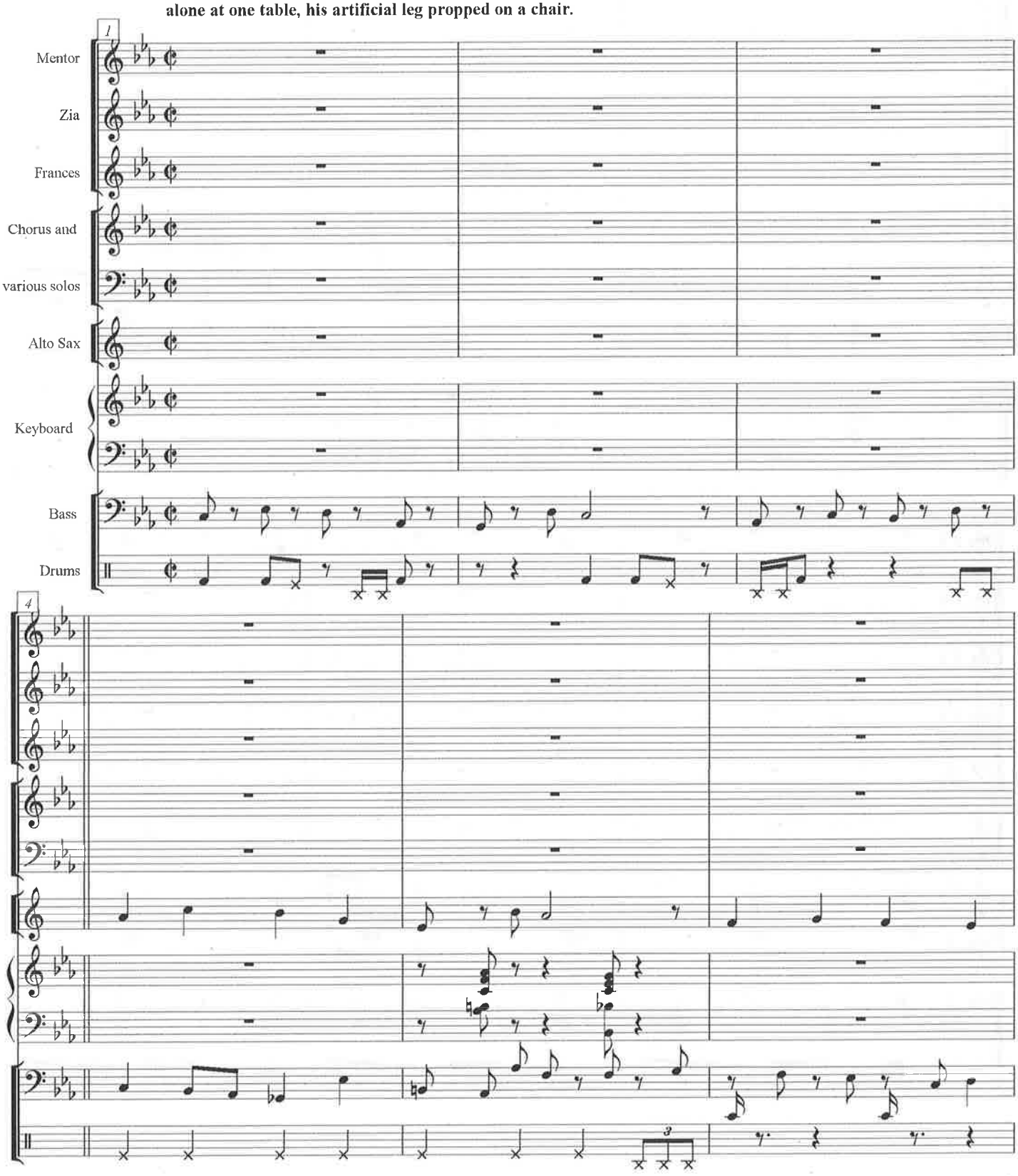
Ensemble 4

ACT 1 , Saving the World

MM=72

Dancers disperse, pulling out tables and bringing meals and drinks from the buffet. Matta, Zia, and Frances sit together. Conversations are heard from three nearby tables. Professor Ricks, an elderly man wearing a camo flight jacket from his Air Force days in Vietnam , sits alone at one table, his artificial leg propped on a chair.

Richard L. Rose



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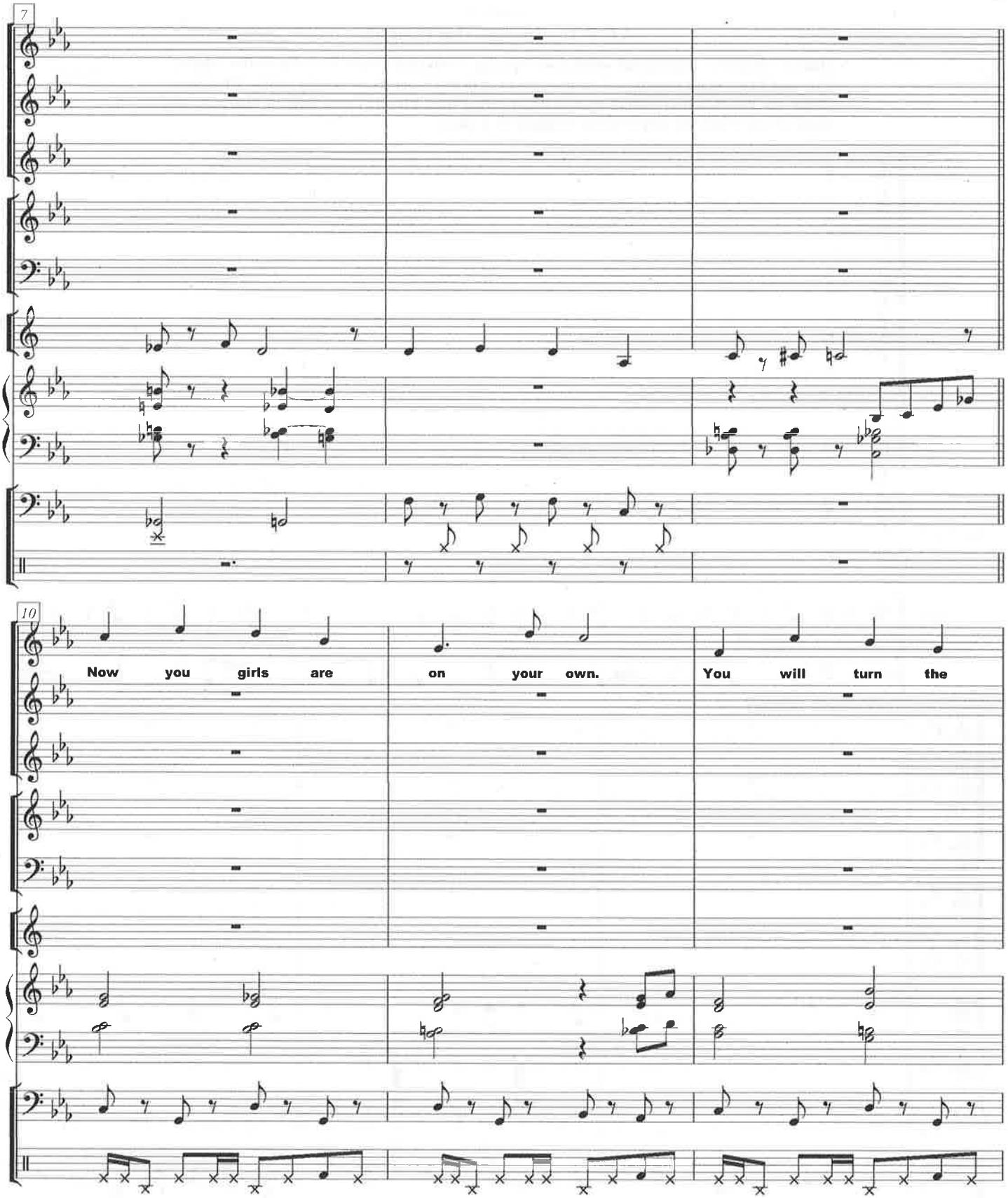
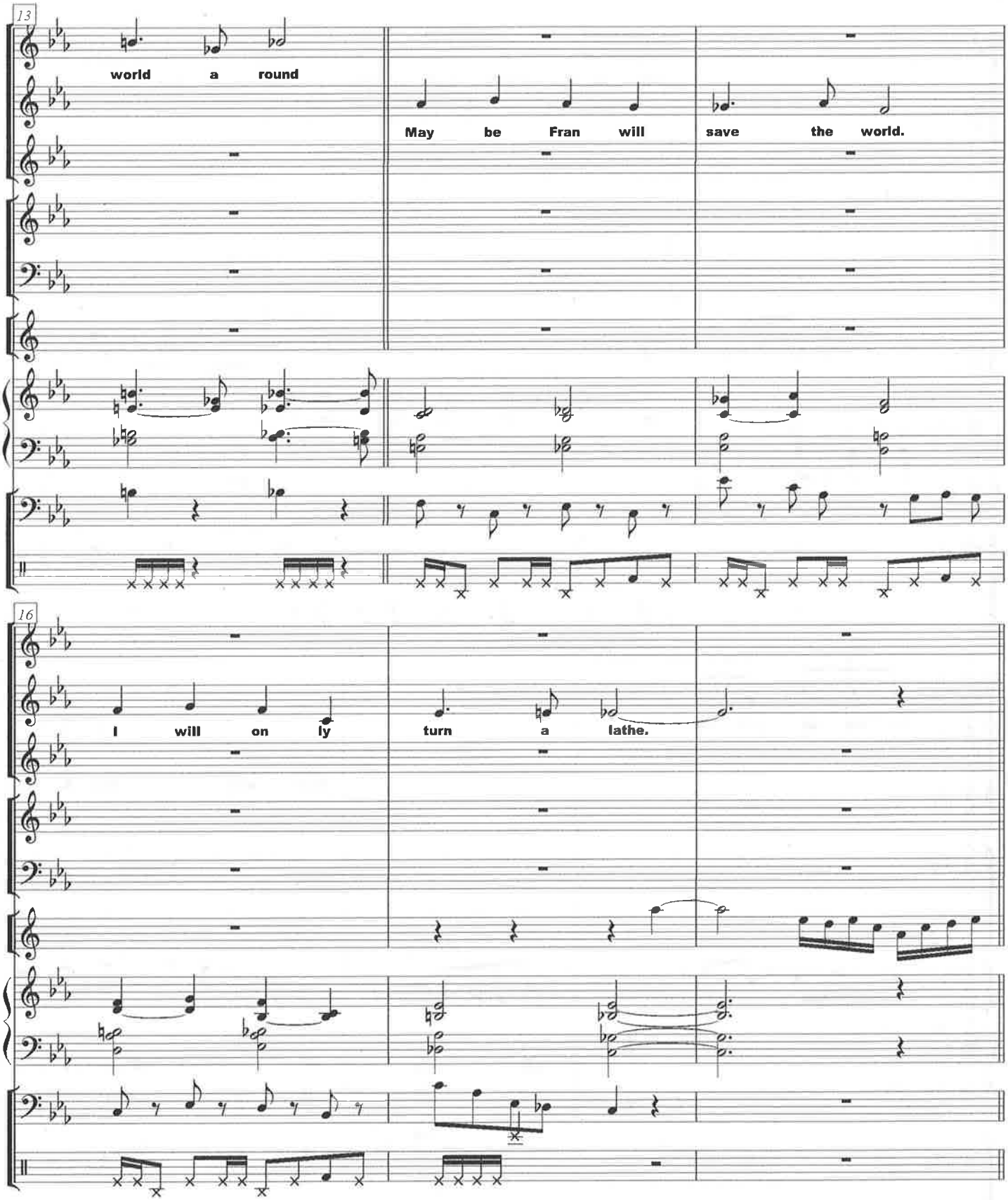
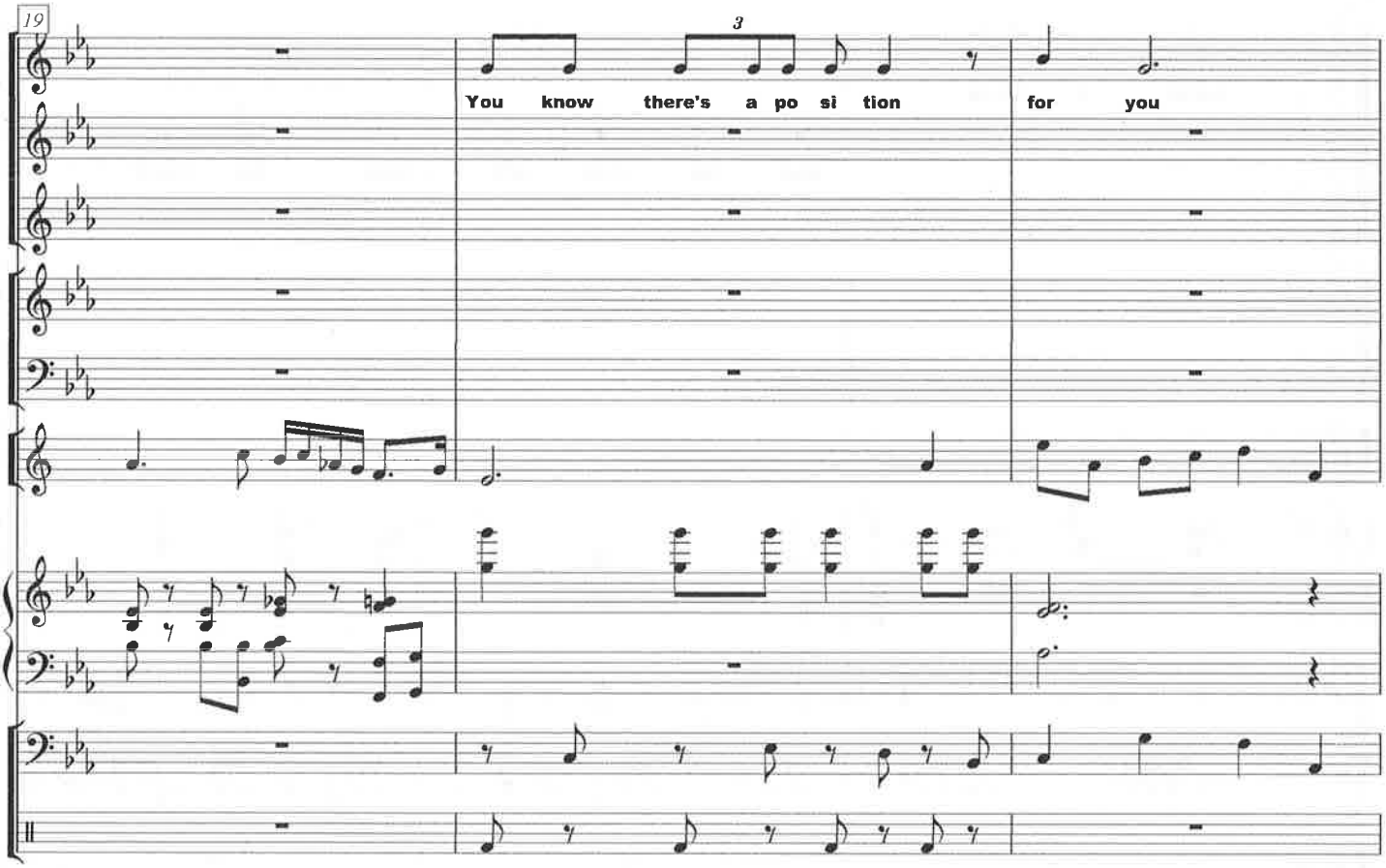
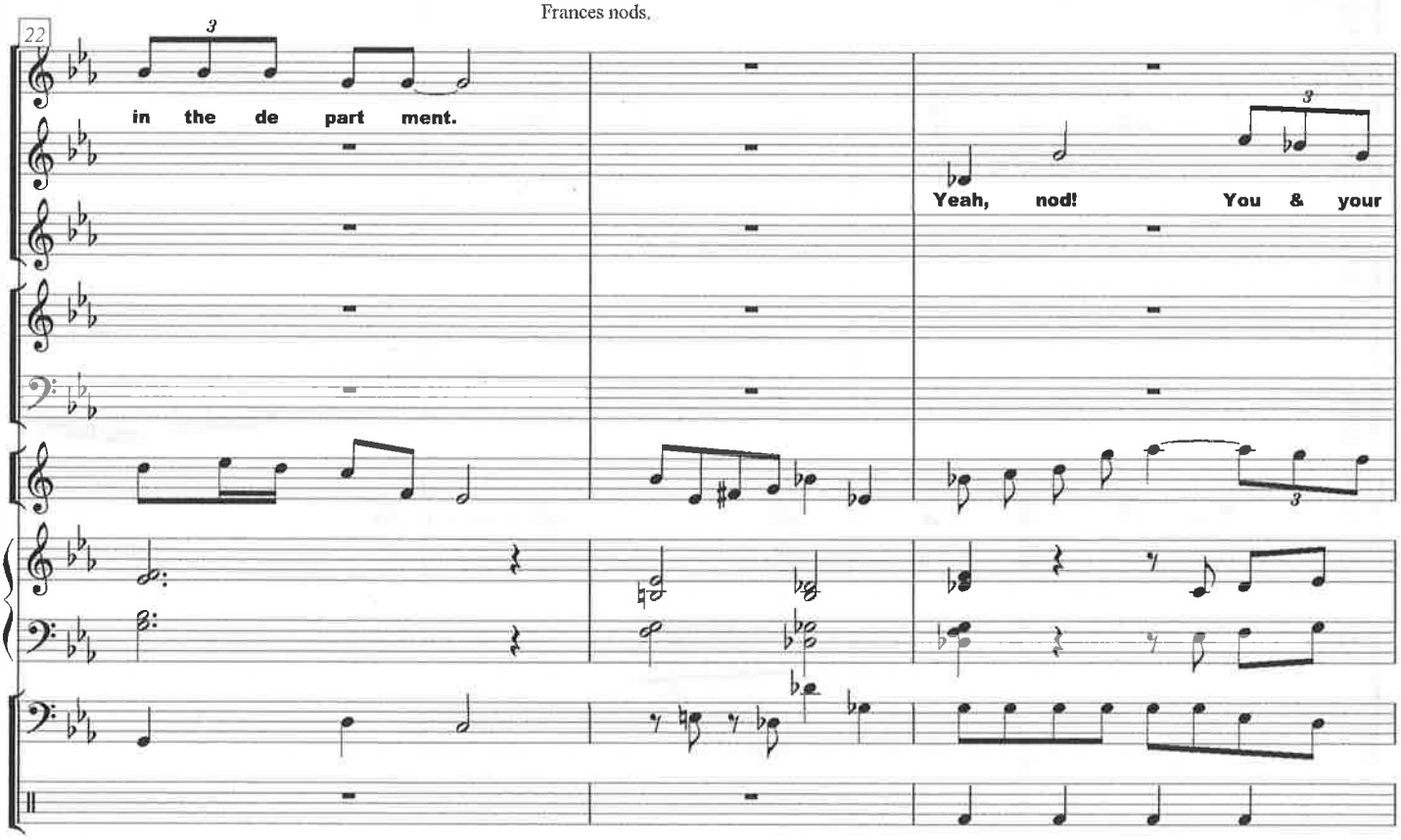
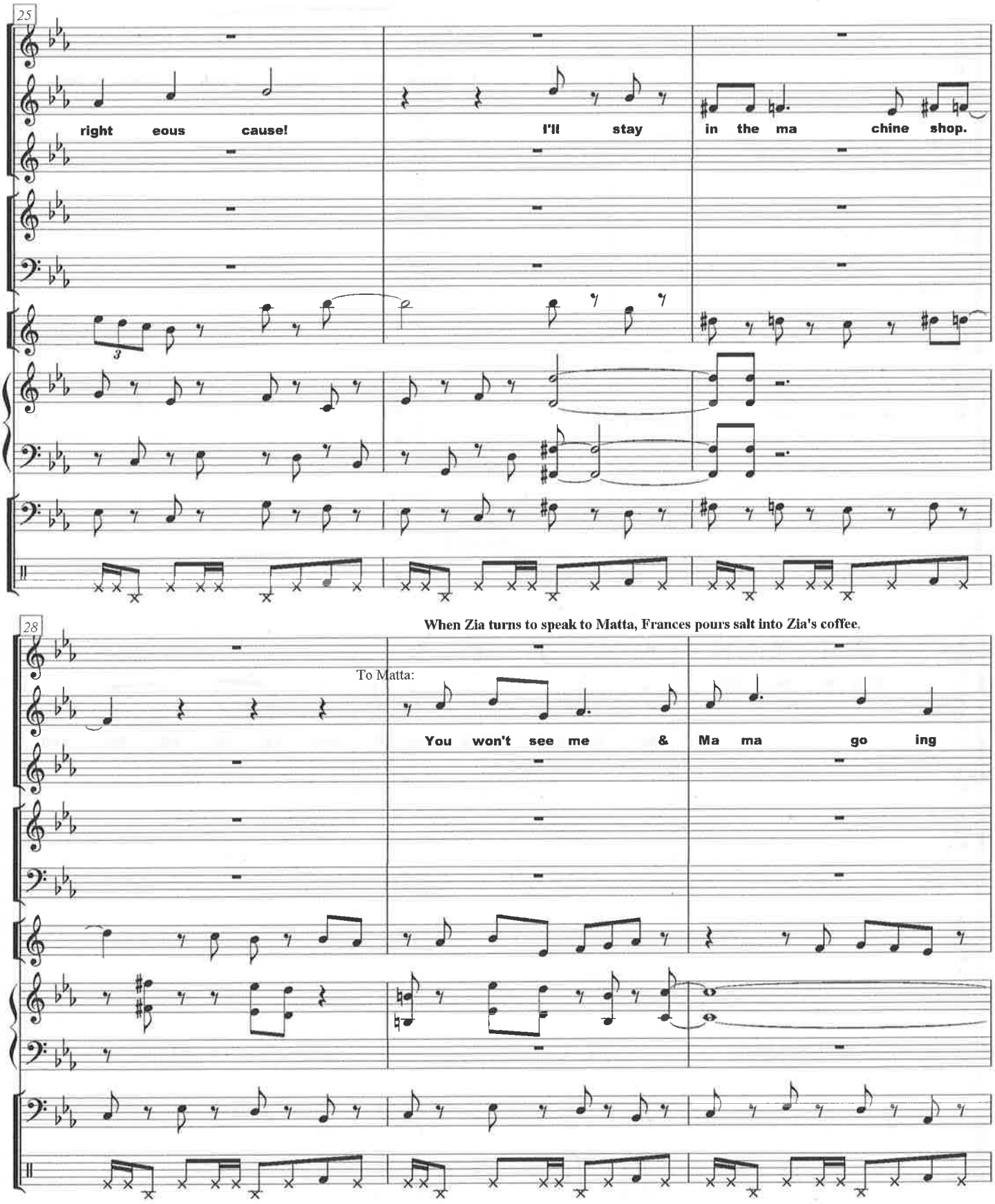

7
10
Now you girls are on your own. You will turn the

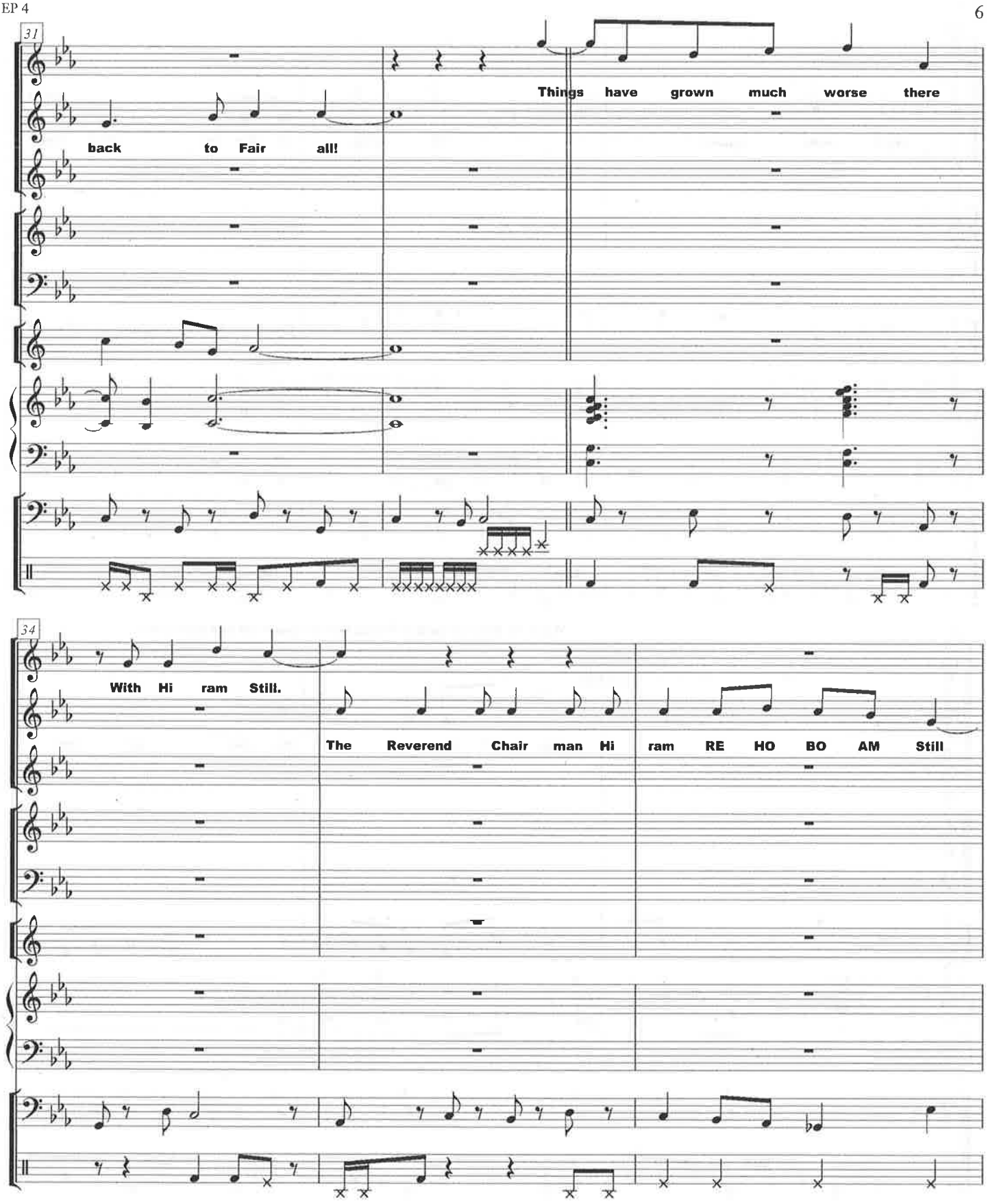

13
world a round
May be Fran will save the world.
16
I will on ly turn a lathe.

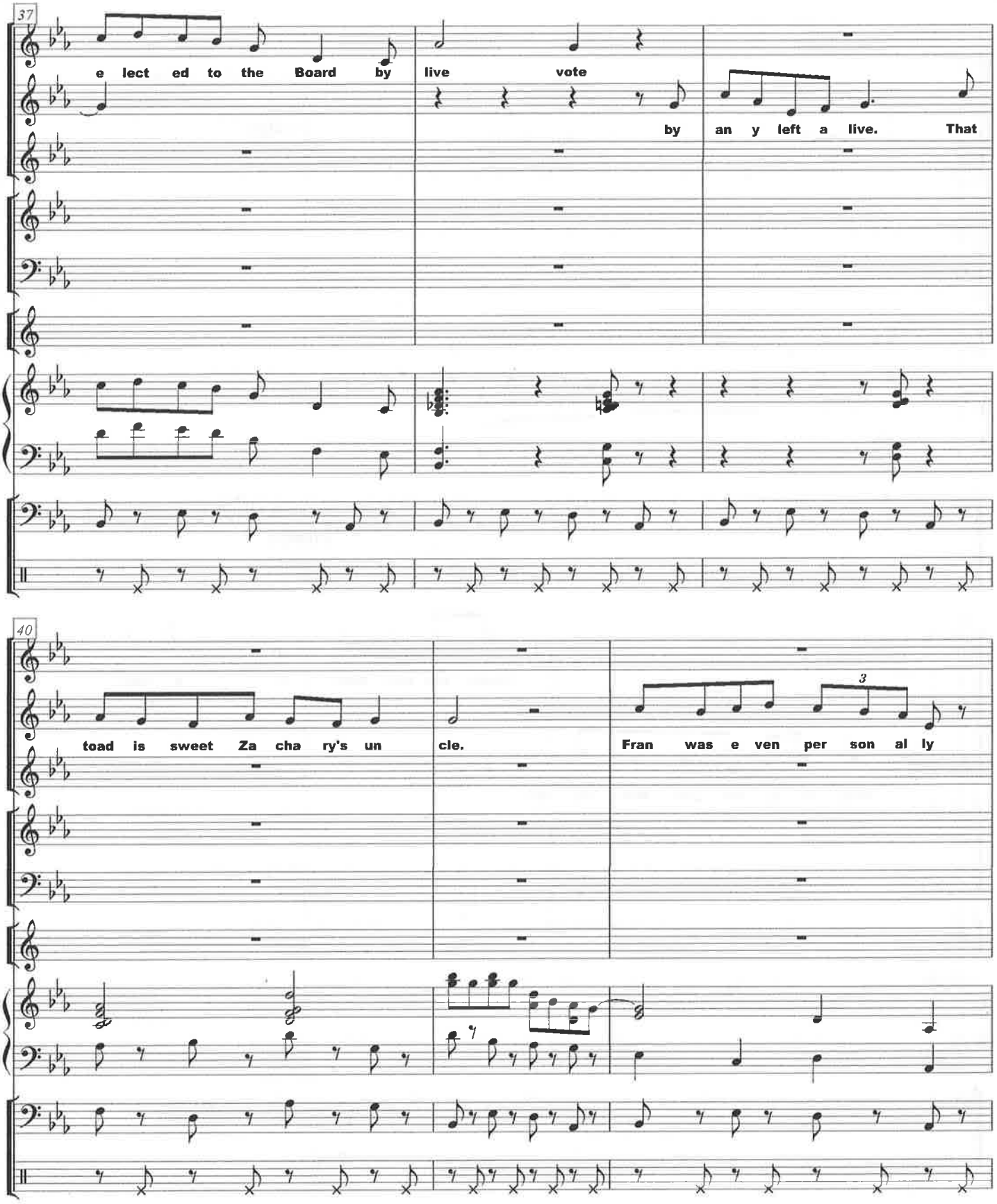


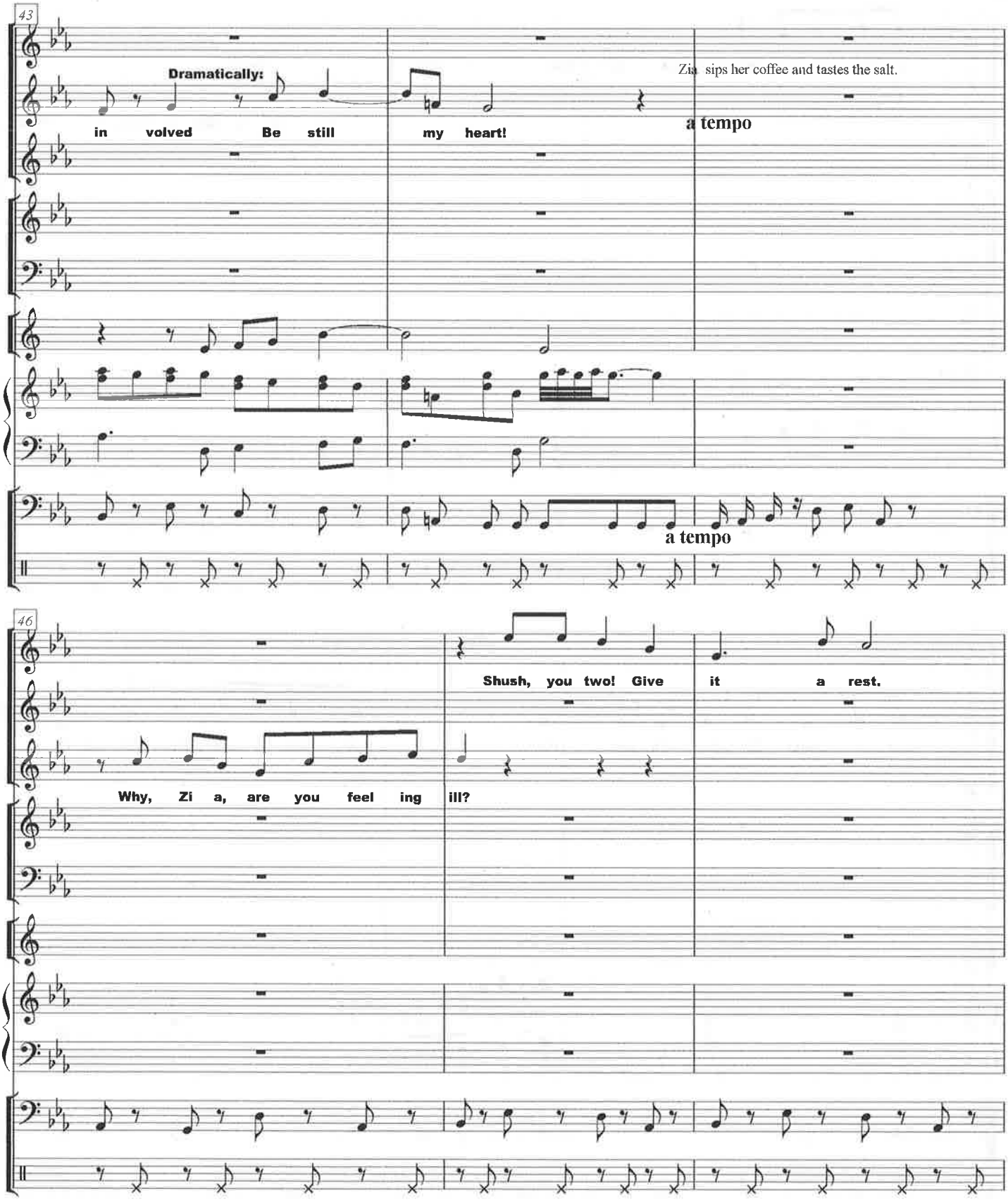
Frances nods,

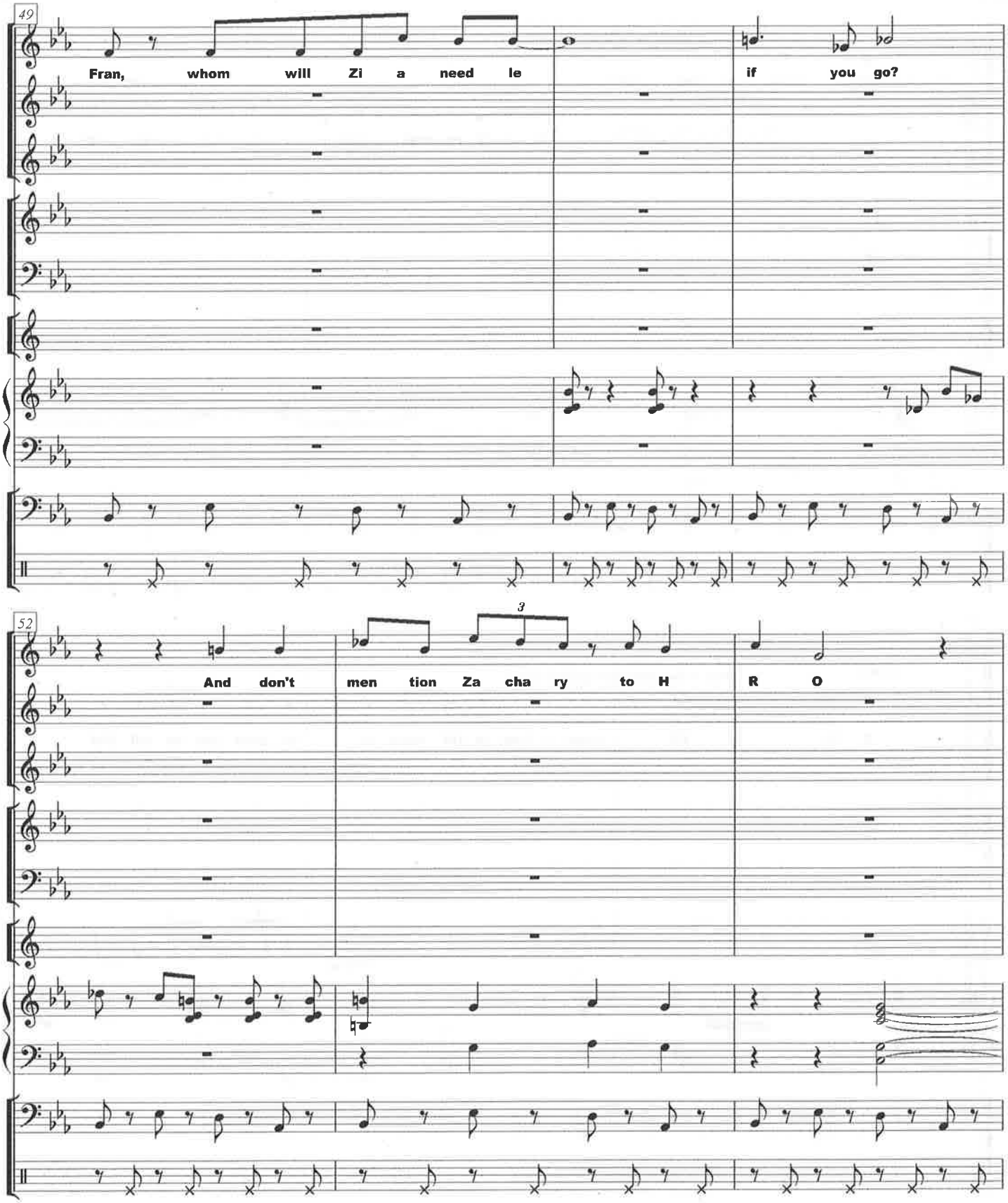


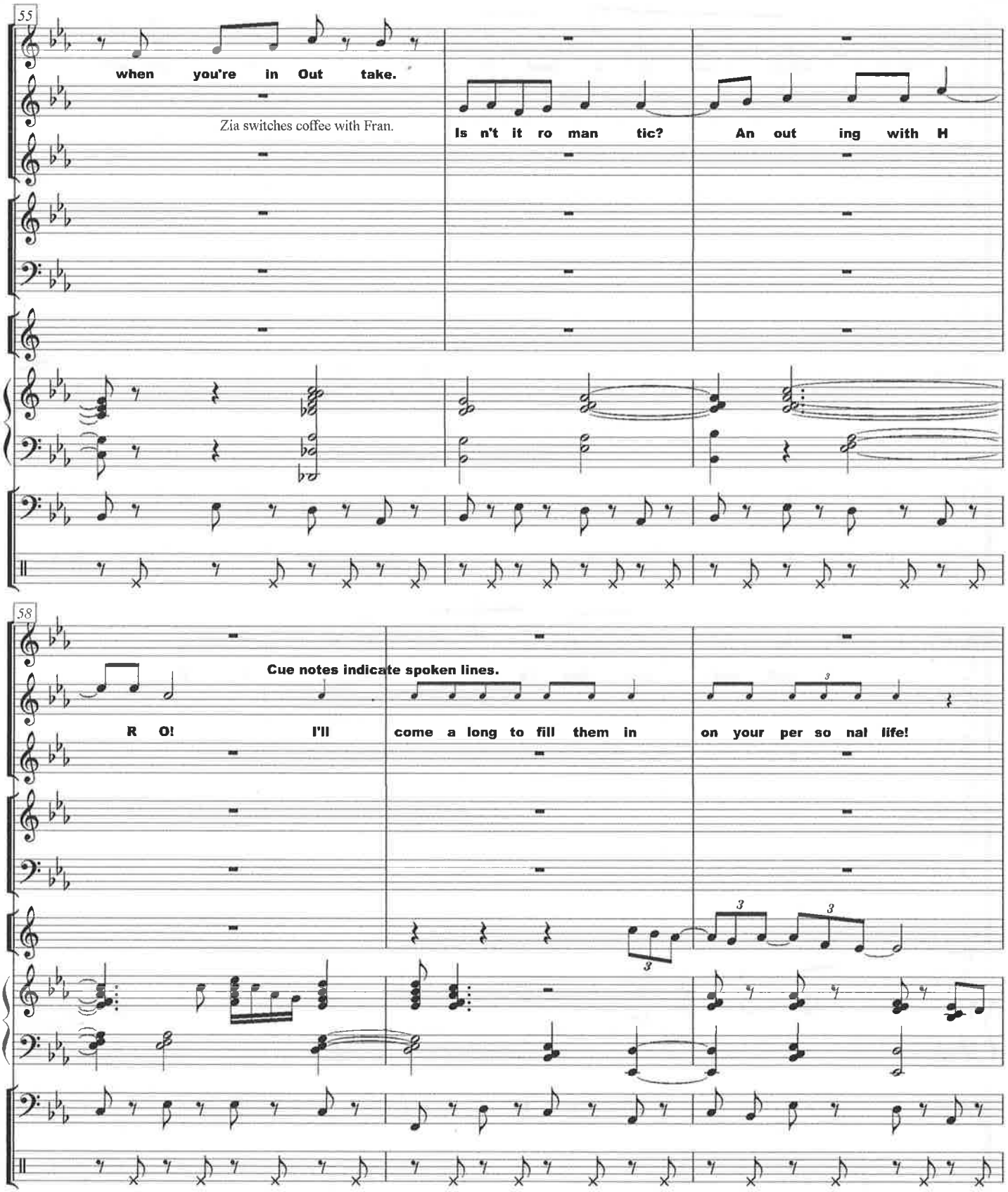

25
right eous cause!
I'll stay
in the ma chine shop.
28
When Zia turns to speak to Matta, Frances pours salt into Zia's coffee.
To Matta:
You won't see me &
Ma ma go ing


31
back to Fair all!
Things have grown much worse there
34
With Hi ram Still.
The Reverend Chair man Hi ram RE HO BO AM Still

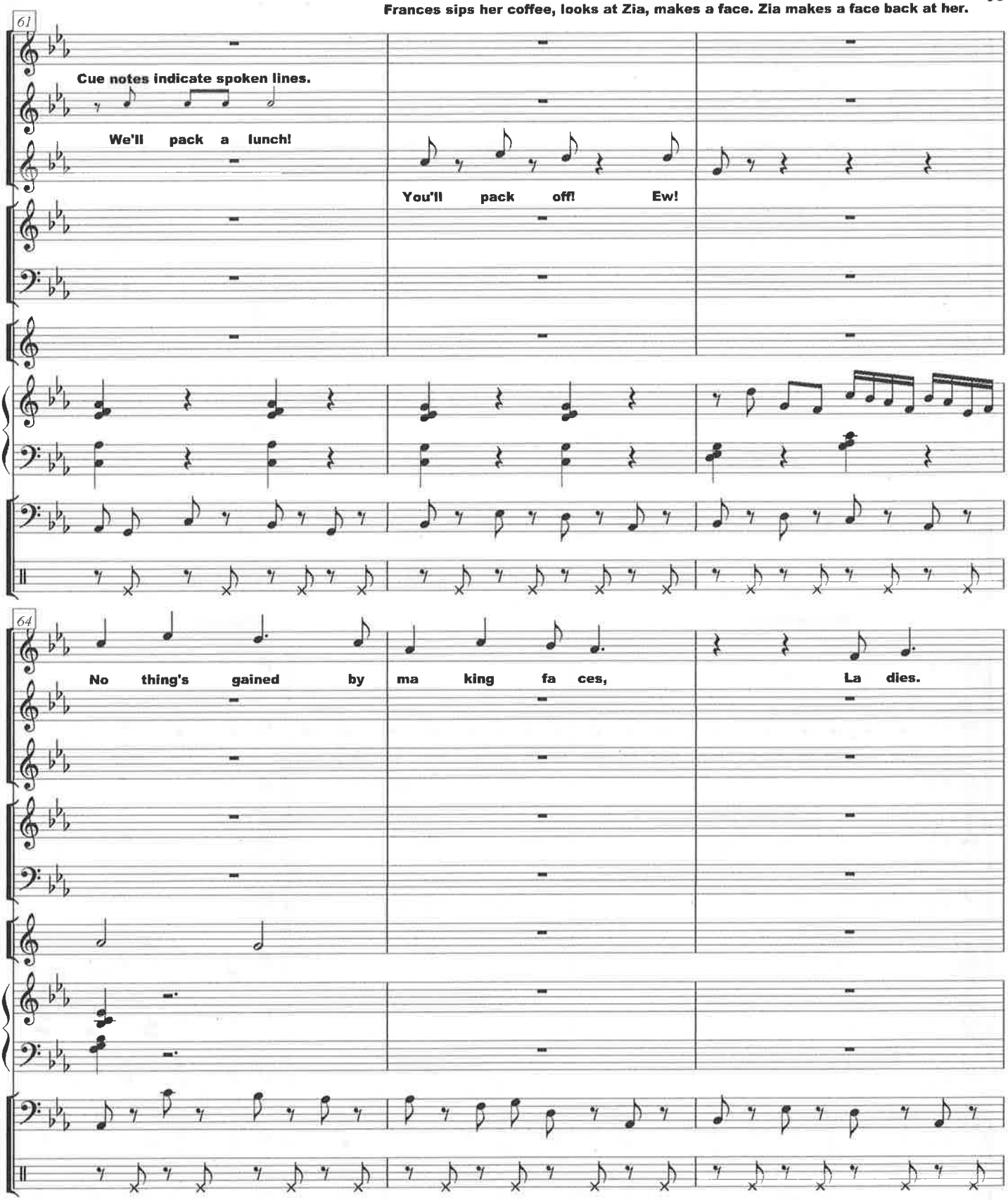

37
e lect ed to the Board by
live vote
by an y left a live. That
40
toad is sweet Za cha ry's un
cle.
Fran was e ven per son al ly
3

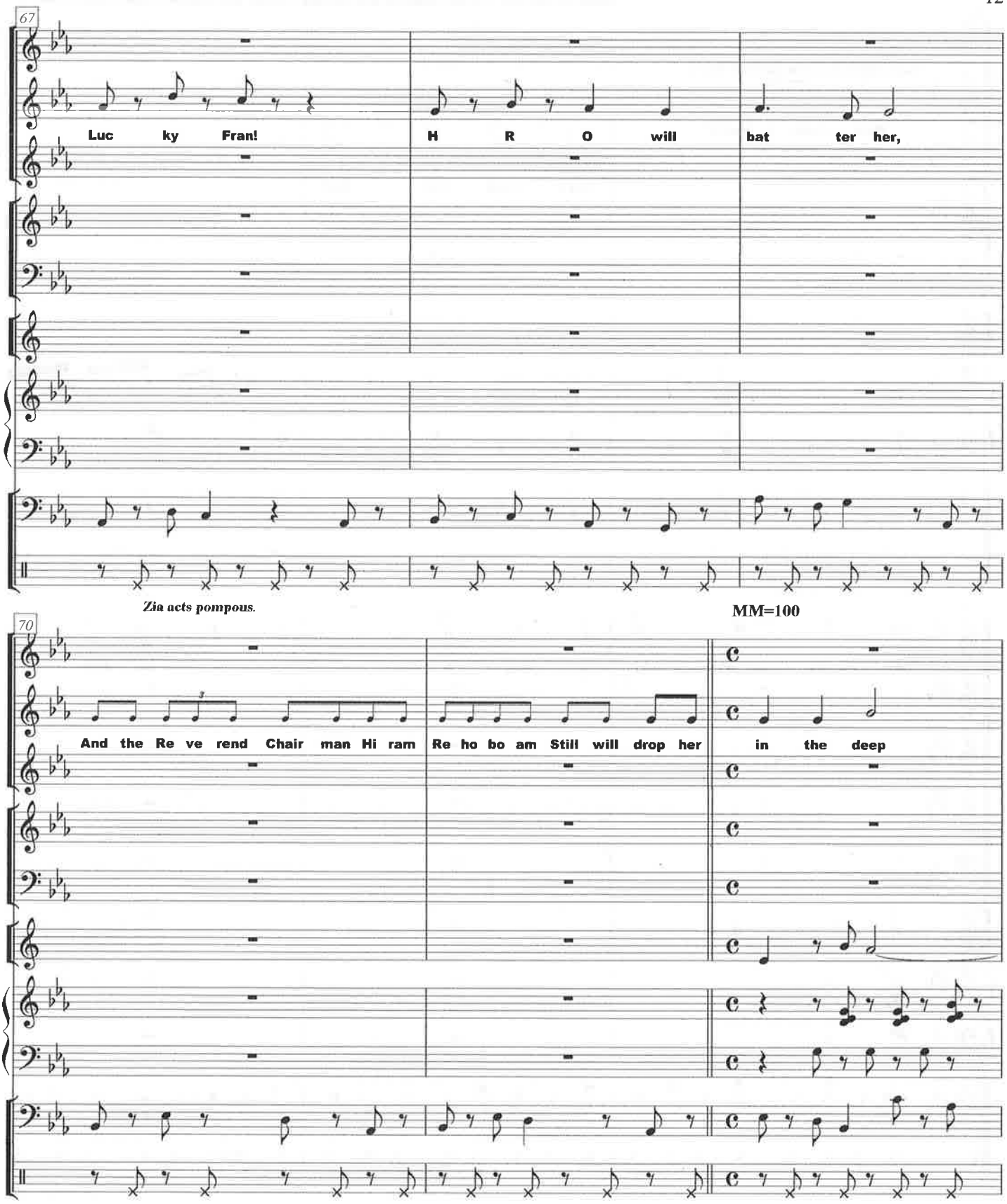

43
Dramatically:
in volved Be still my heart!
Zia sips her coffee and tastes the salt.
a tempo
a tempo
46
Shush, you two! Give it a rest.
Why, Zi a, are you feel ing ill?

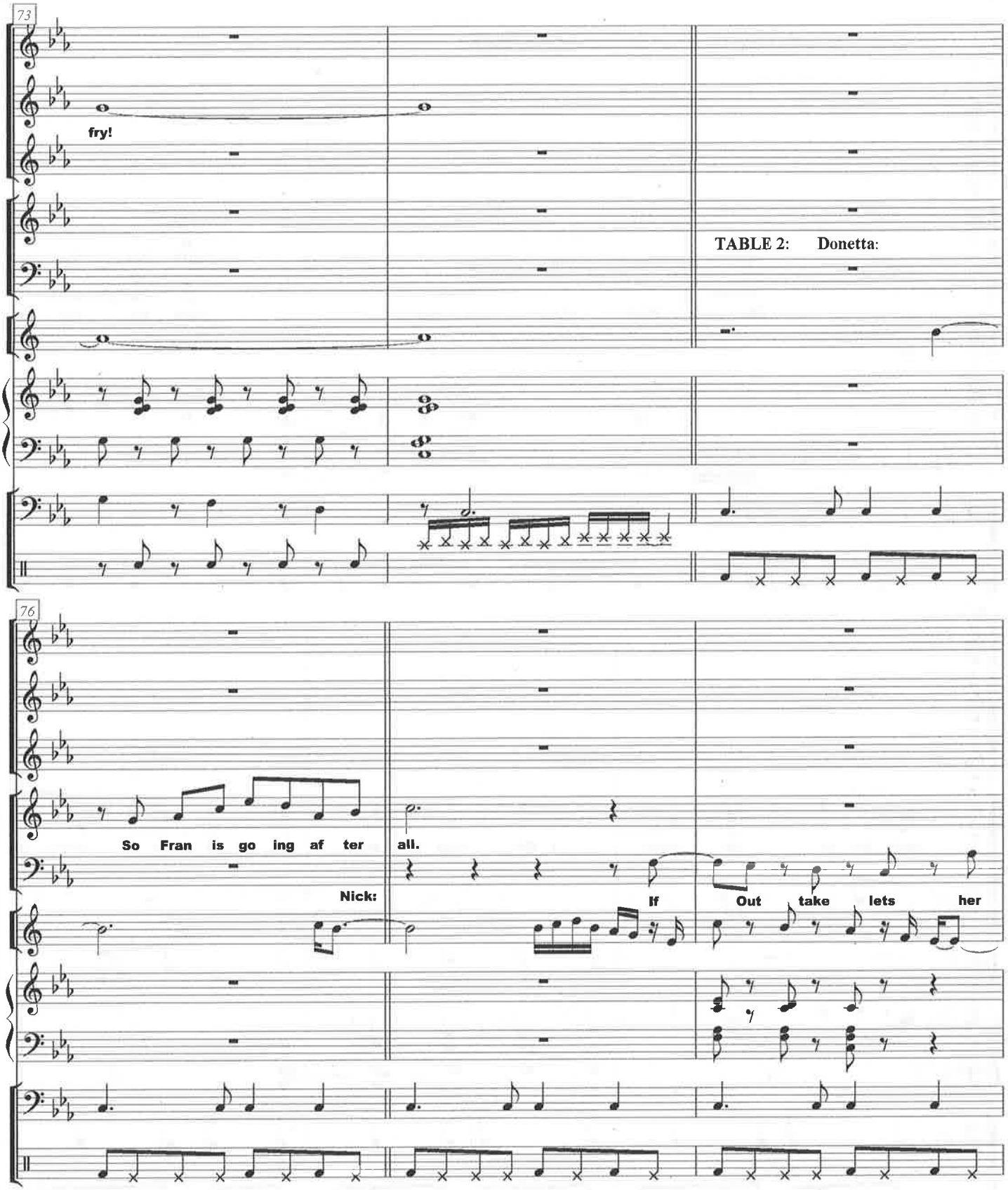

49
Fran, whom will Zi a need le
if you go?
52
3
And don't men tion Za cha ry to H
R O

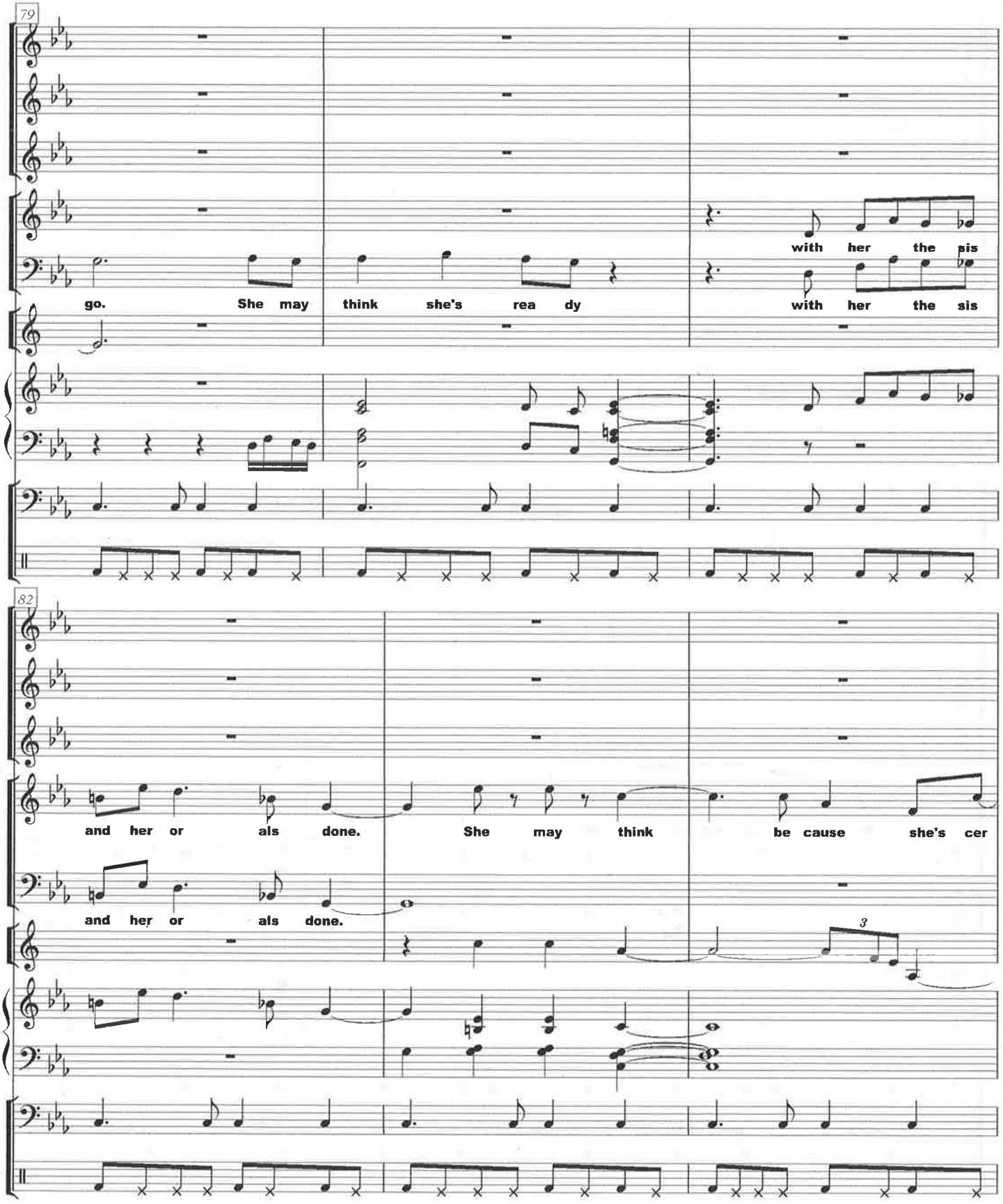

55
when you're in Out take.
Zia switches coffee with Fran.
Is n't it ro man tic?
An out ing with H
58
Cue notes indicate spoken lines.
R O!
I'll
come a long to fill them in
on your per so nal life!

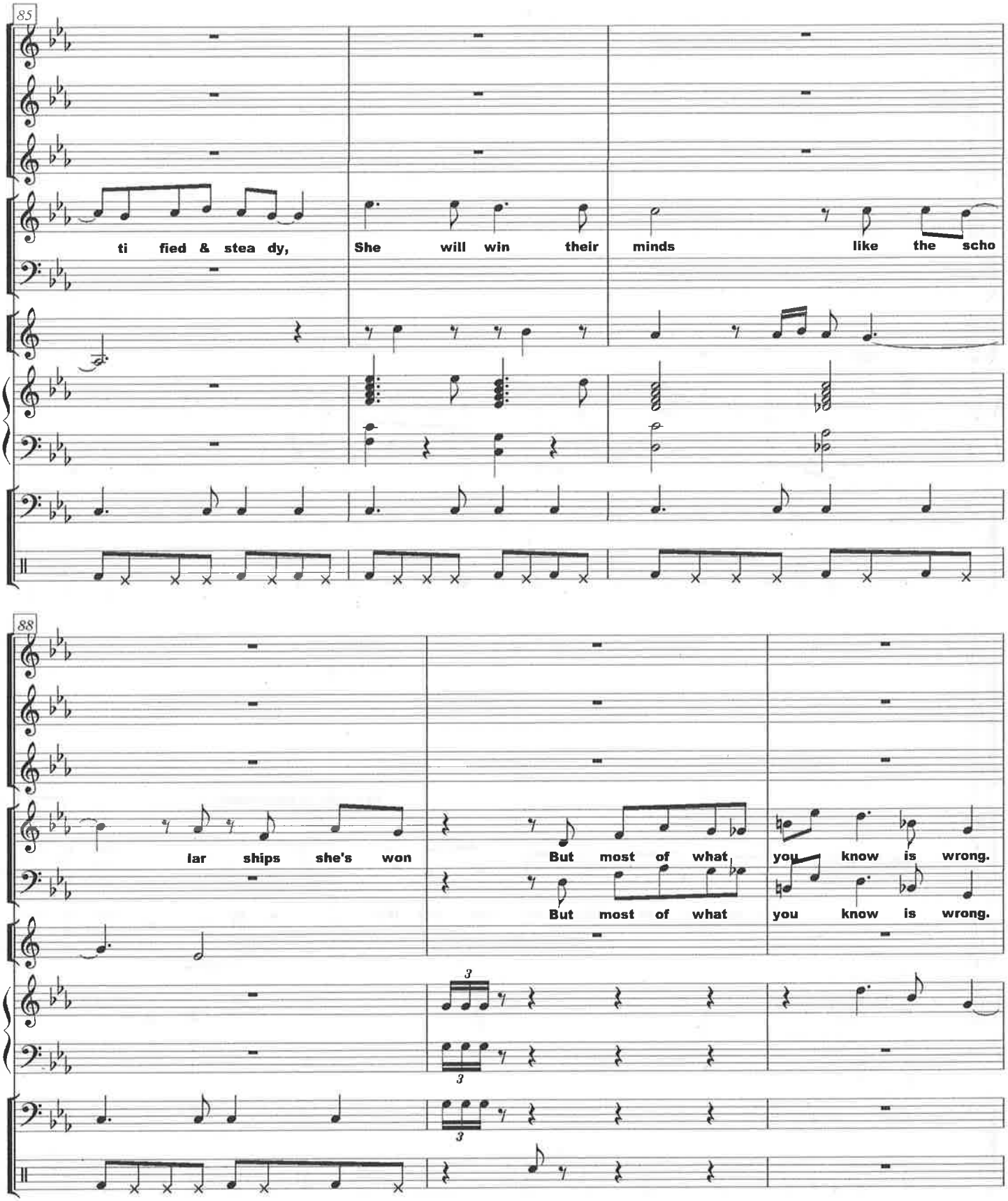
Frances sips her coffee, looks at Zia, makes a face. Zia makes a face back at her.

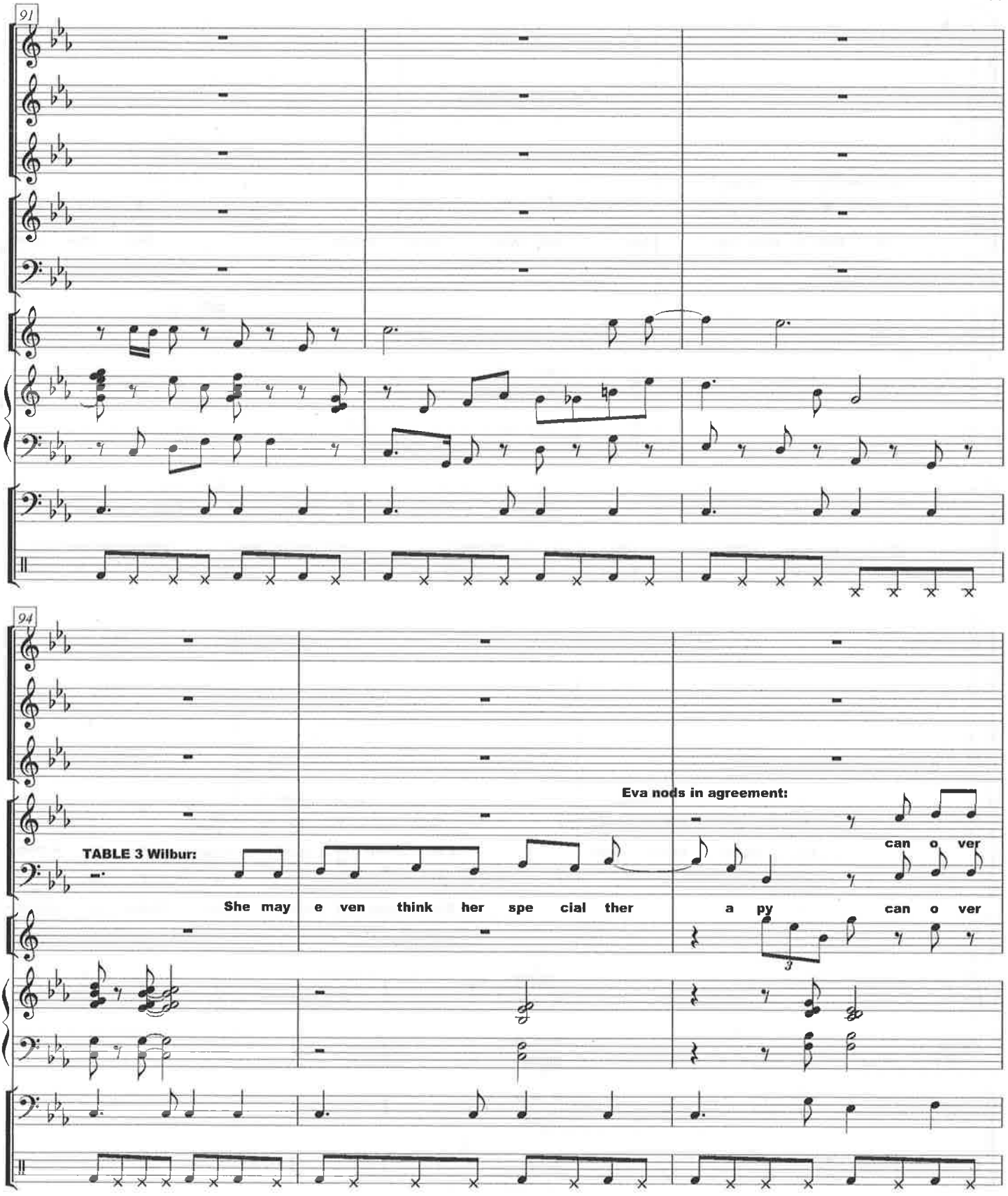


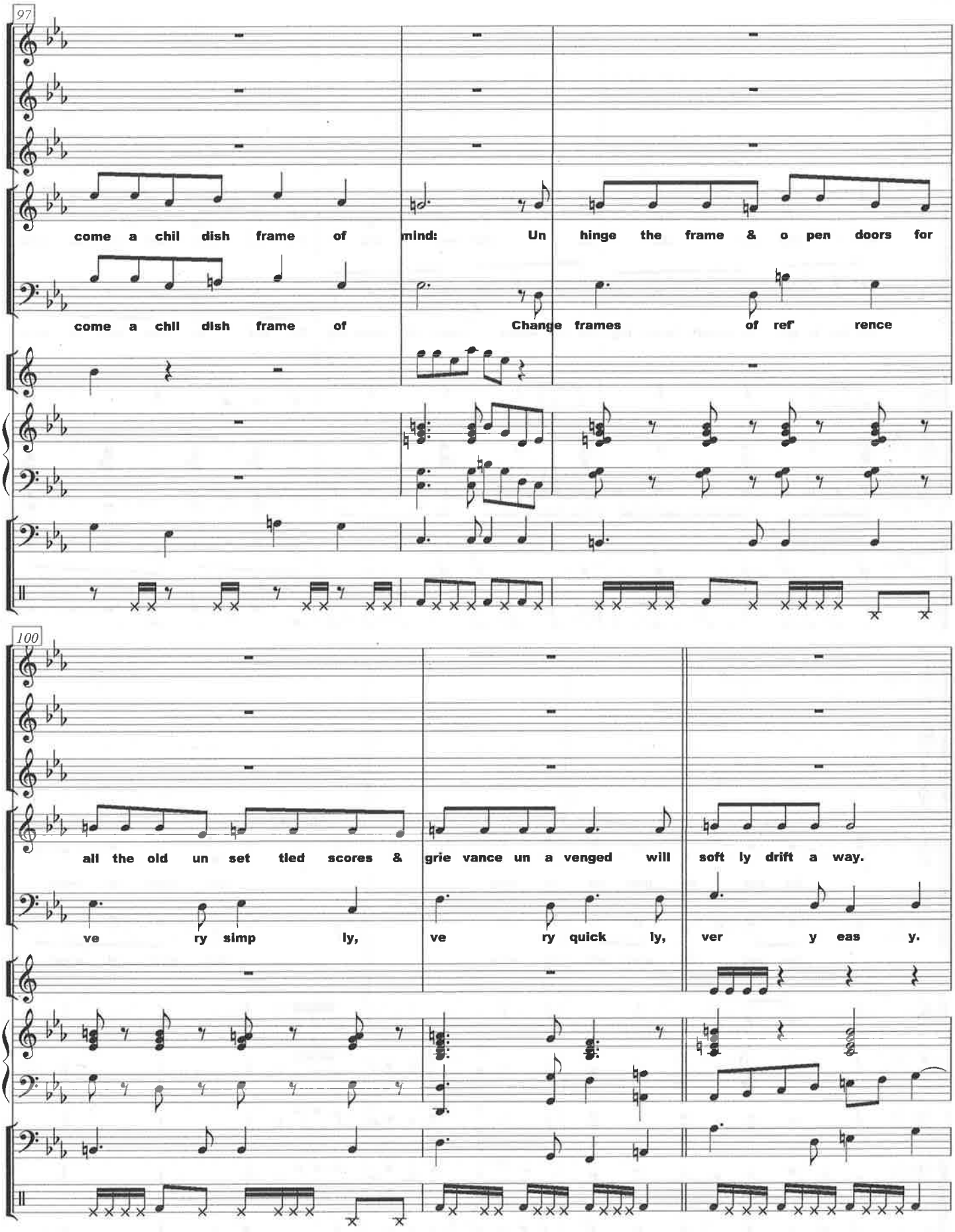

67
Luc ky Fran!
H R O will
bat ter her,
Zia acts pompous.
MM=100
70
And the Re ve rend Chair man Hi ram
Re ho bo am Still will drop her
in the deep

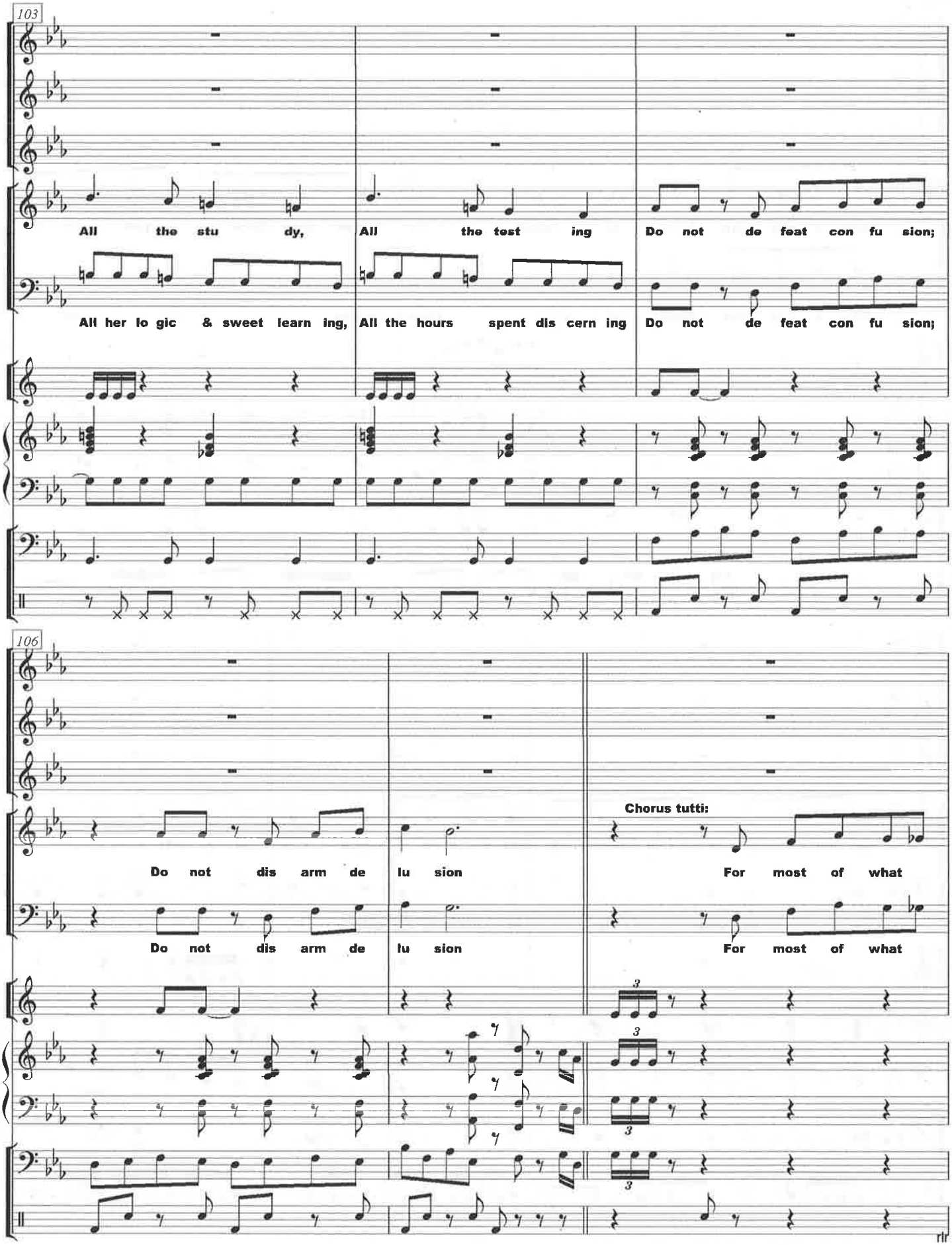

73
fry!
TABLE 2: Donetta:
76
So Fran is go ing af ter all.
Nick:
If Out take lets her

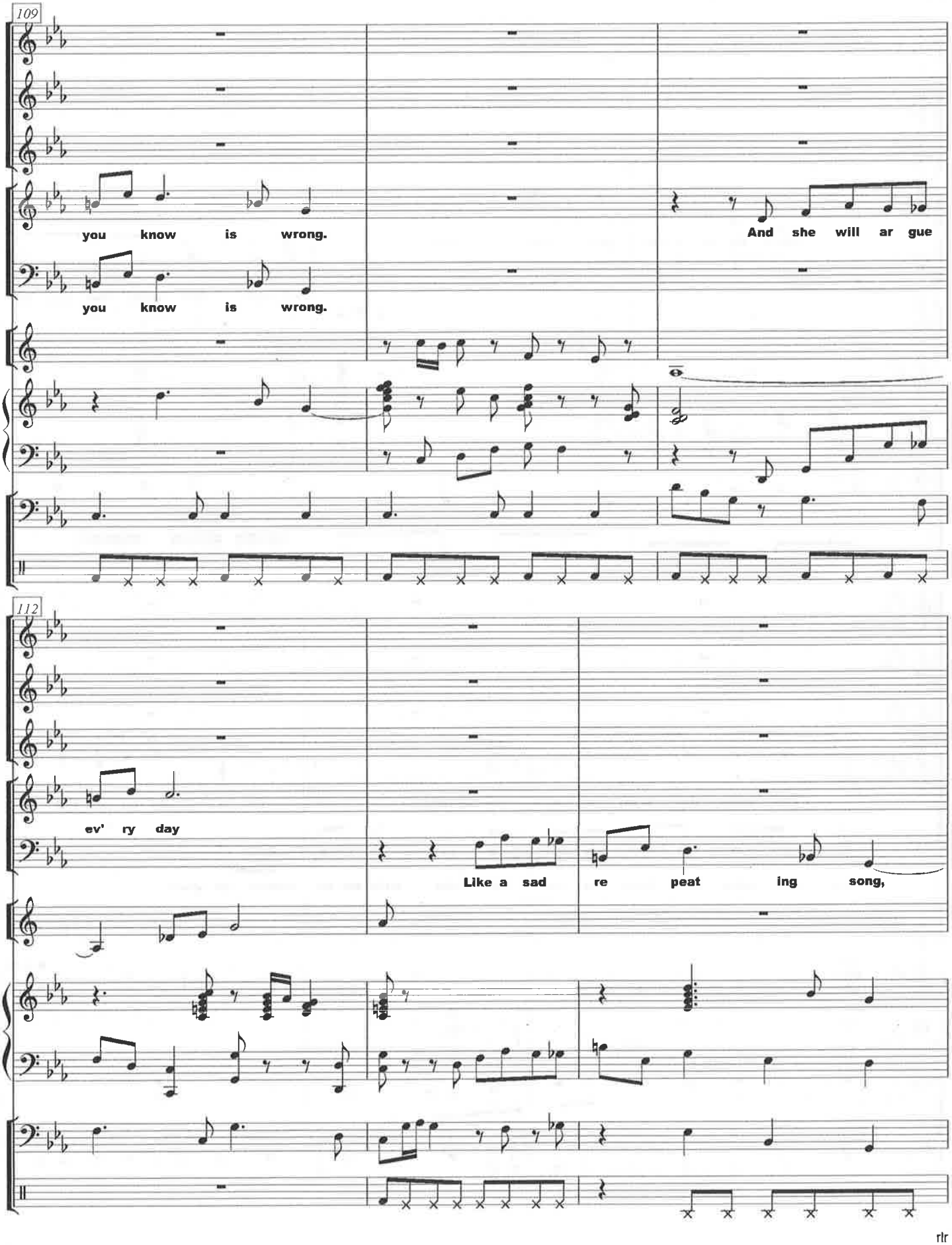

79
go.
She may think she's rea dy
with her the sis
with her the sis
82
and her or als done.
She may think
be cause she's cer
and her or als done.
3


85
ti fied & stea dy,
She will win their minds like the scho
88
lar ships she's won
But most of what you know is wrong.
But most of what you know is wrong.

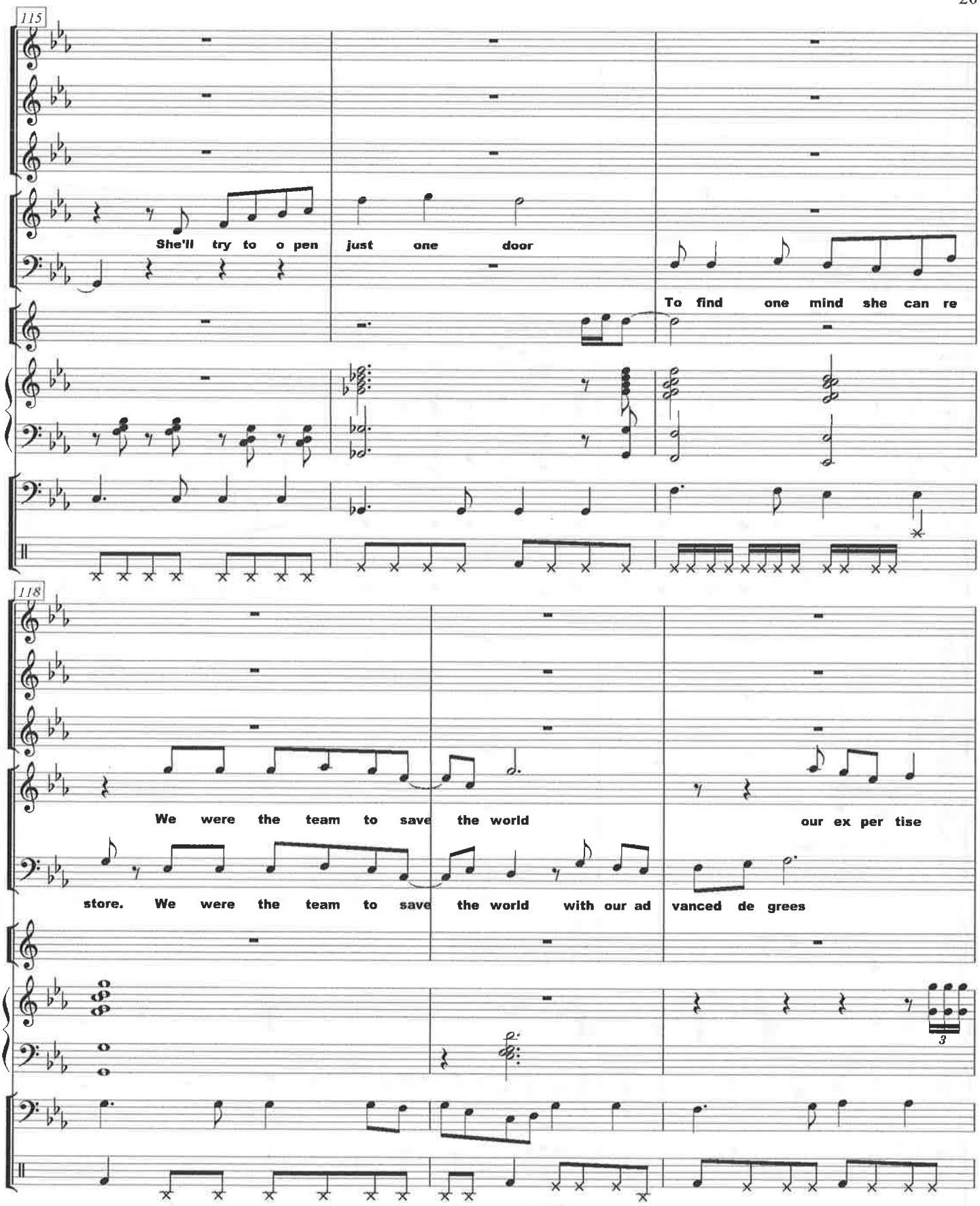

91
94
TABLE 3 Wilbur:
She may e ven think her spe cial ther
Eva nods in agreement:
a py
can o ver
can o ver

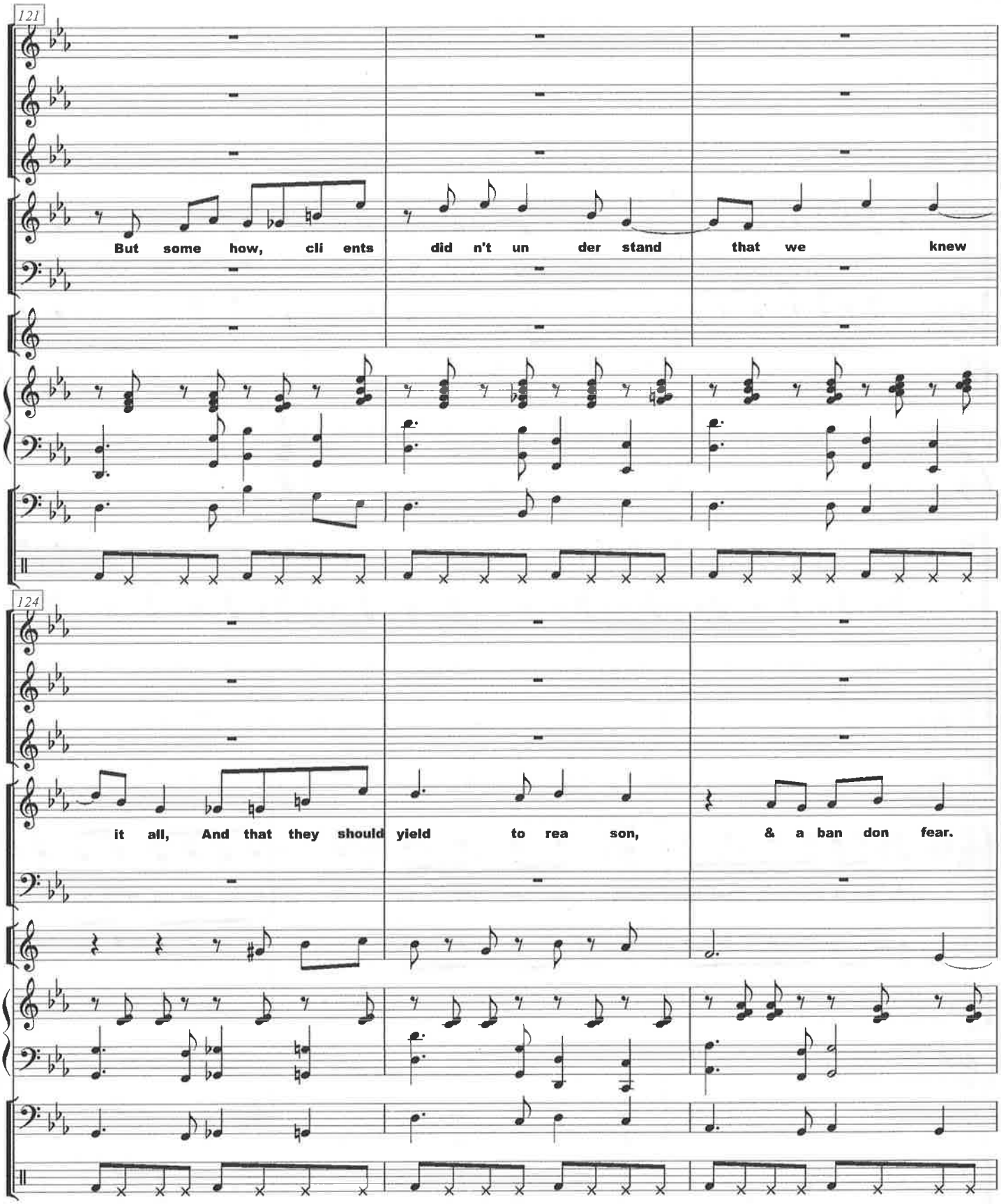

97
come a chil dish frame of mind: Un hinge the frame & o pen doors for
come a chil dish frame of Change frames of ref rence
100
all the old un set tled scores & grie vance un a venged will soft ly drift a way.
ve ry simp ly, ve ry quick ly, ver y eas y.

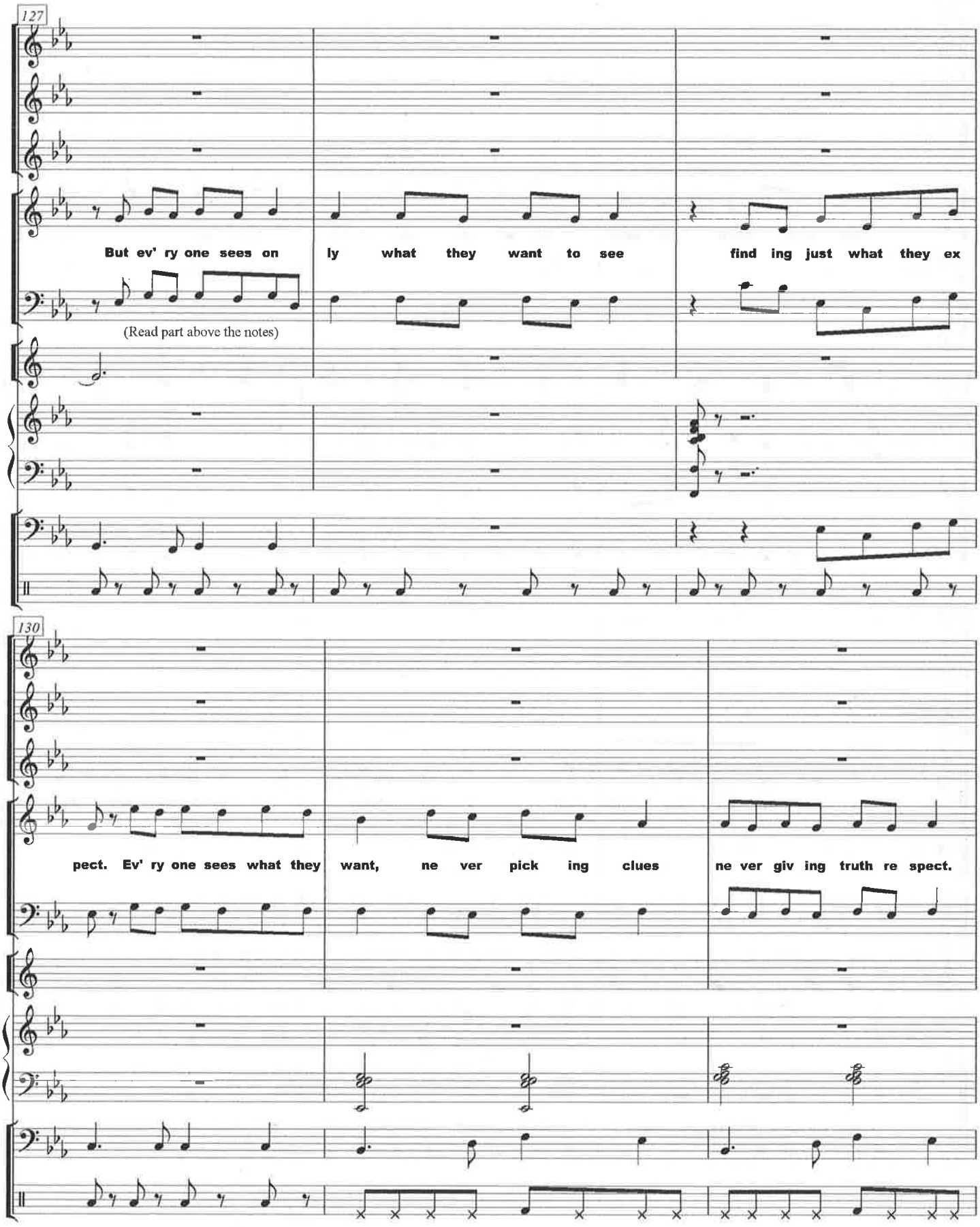

103
All the stu dy,
All the test ing
Do not de feat con fu sion;
All her lo gic & sweet learn ing,
All the hours spent dis cern ing
Do not de feat con fu sion;
106
Chorus tutti:
Do not dis arm de lu sion
For most of what
Do not dis arm de lu sion
For most of what
rit

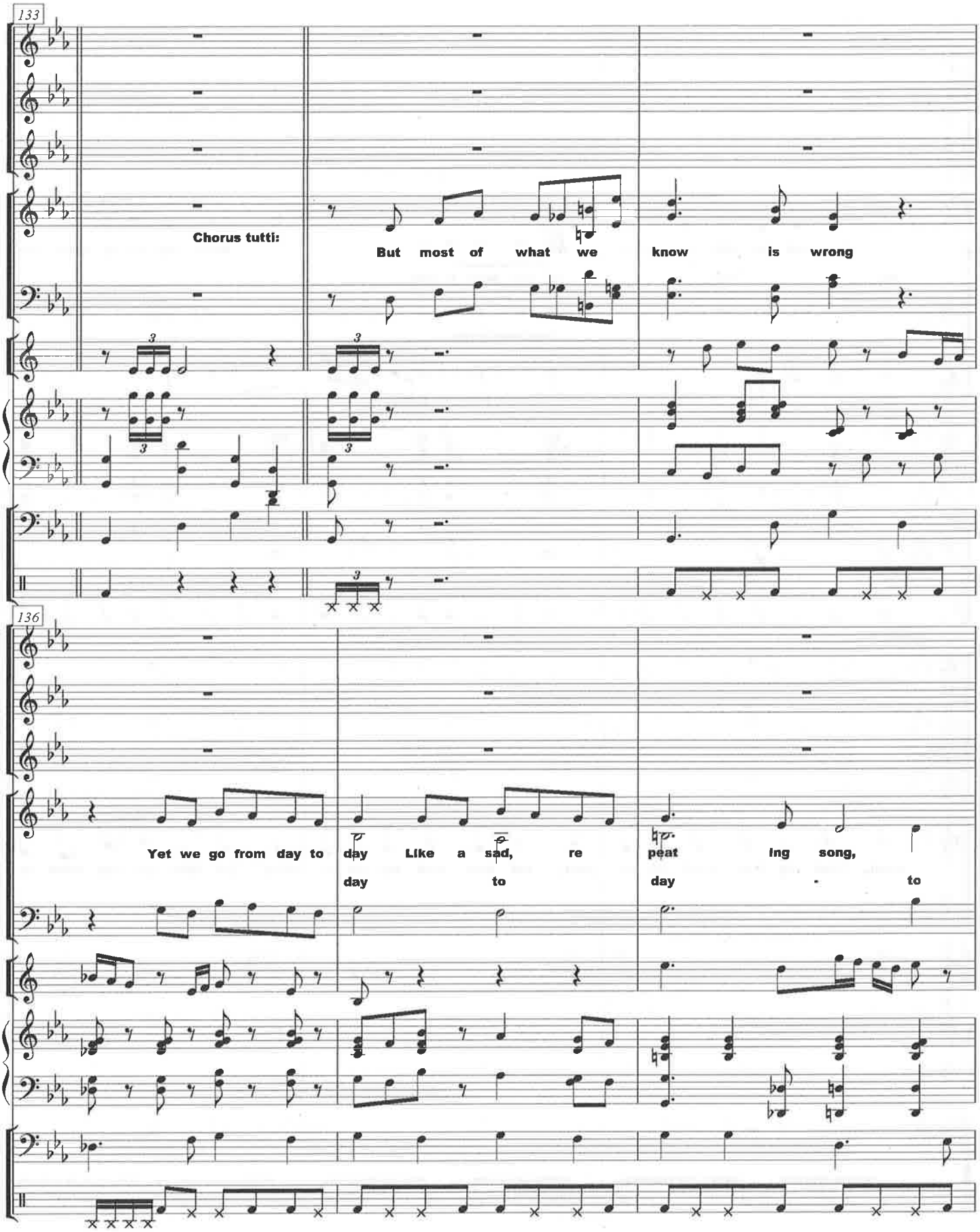

109
you know is wrong.
you know is wrong.
And she will ar gue
112
ev' ry day
Like a sad re peat ing song,

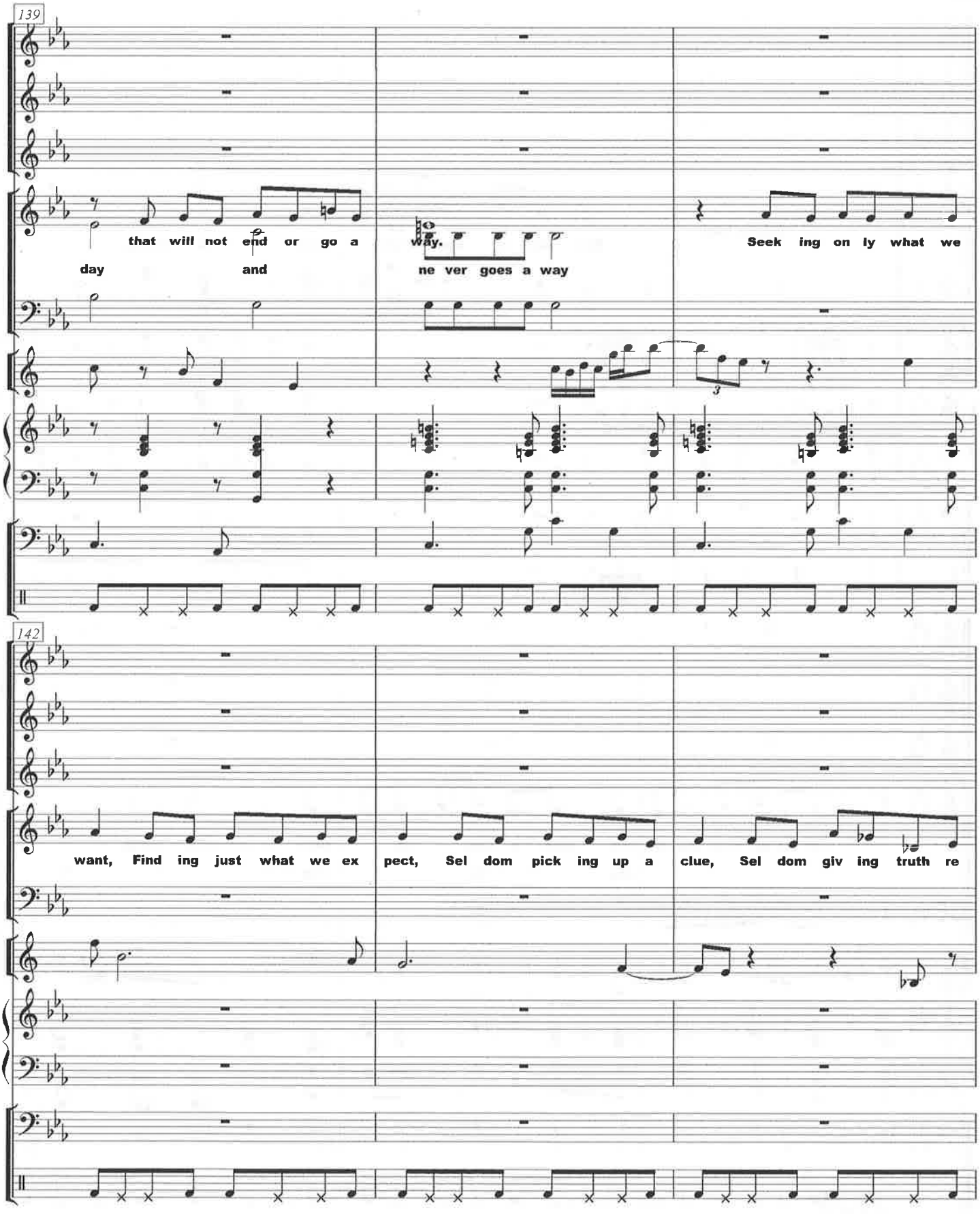
rlr


115
She'll try to o pen just one door
To find one mind she can re
118
We were the team to save the world
our ex per tise
store. We were the team to save the world with our ad vanced de grees
3


121
But some how, cli ents did n't un der stand that we knew
124
it all, And that they should yield to rea son, & a ban don fear.


127
But ev' ry one sees on ly what they want to see find ing just what they ex
(Read part above the notes)
130
pect. Ev' ry one sees what they want, ne ver pick ing clues ne ver giv ing truth re spect.

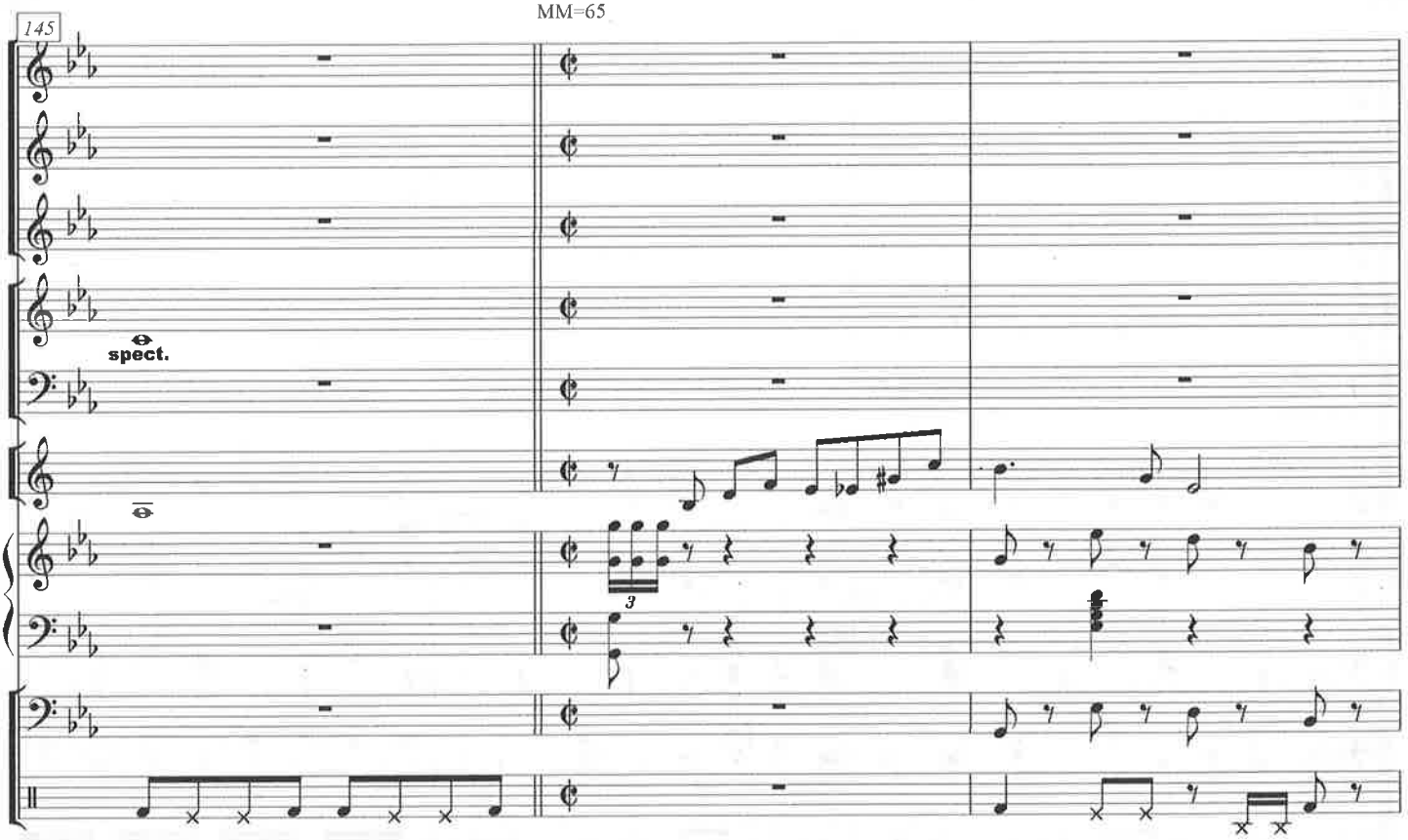

133
Chorus tutti:
But most of what we know is wrong
136
Yet we go from day to day Like a sad, re peat ing song,
day to day - to


139
that will not end or go a
day and
way.
ne ver goes a way
Seek ing on ly what we
142
want, Find ing just what we ex
pect, Sel dom pick ing up a
clue, Sel dom giv ing truth re

MM=65

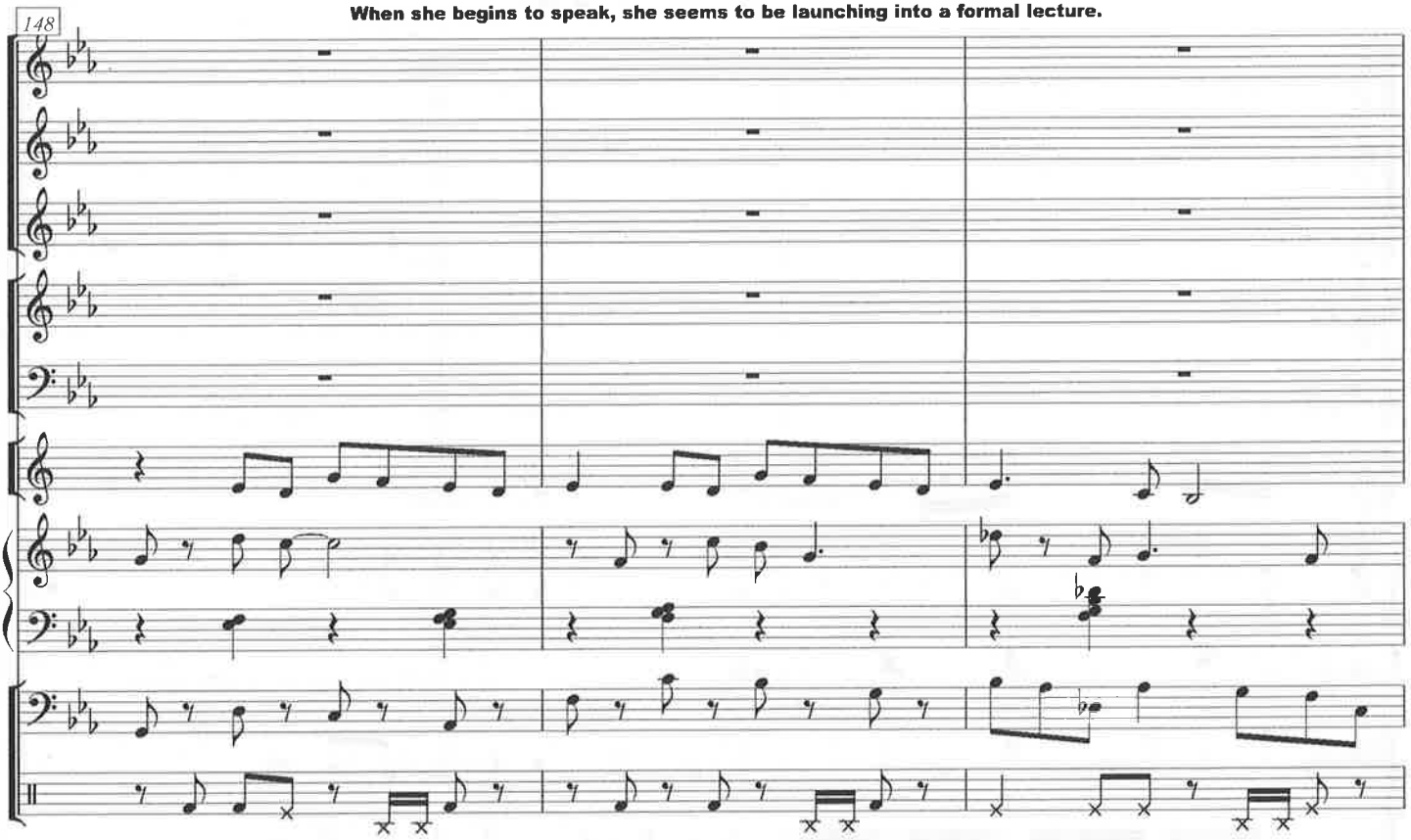
145

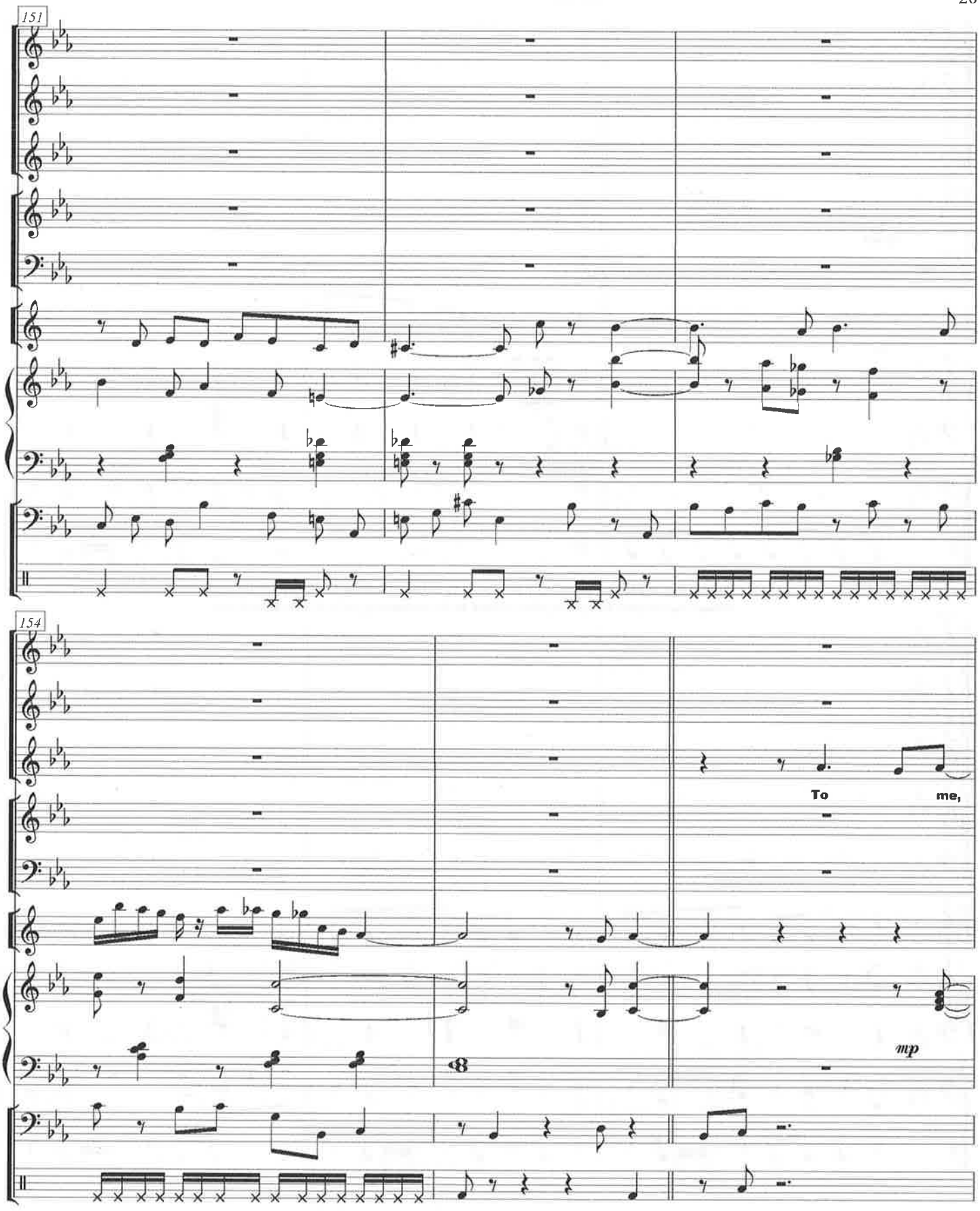
spect.

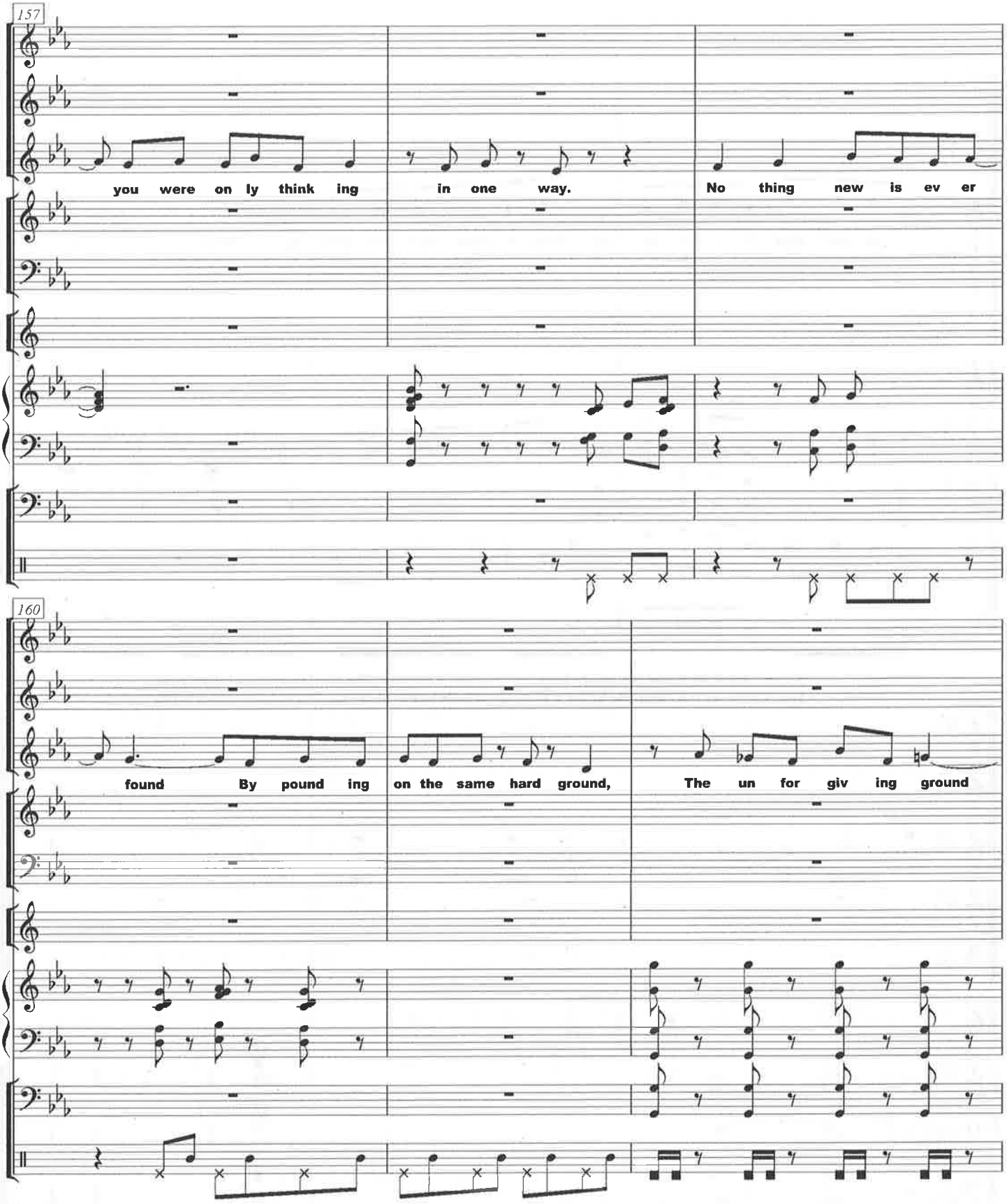


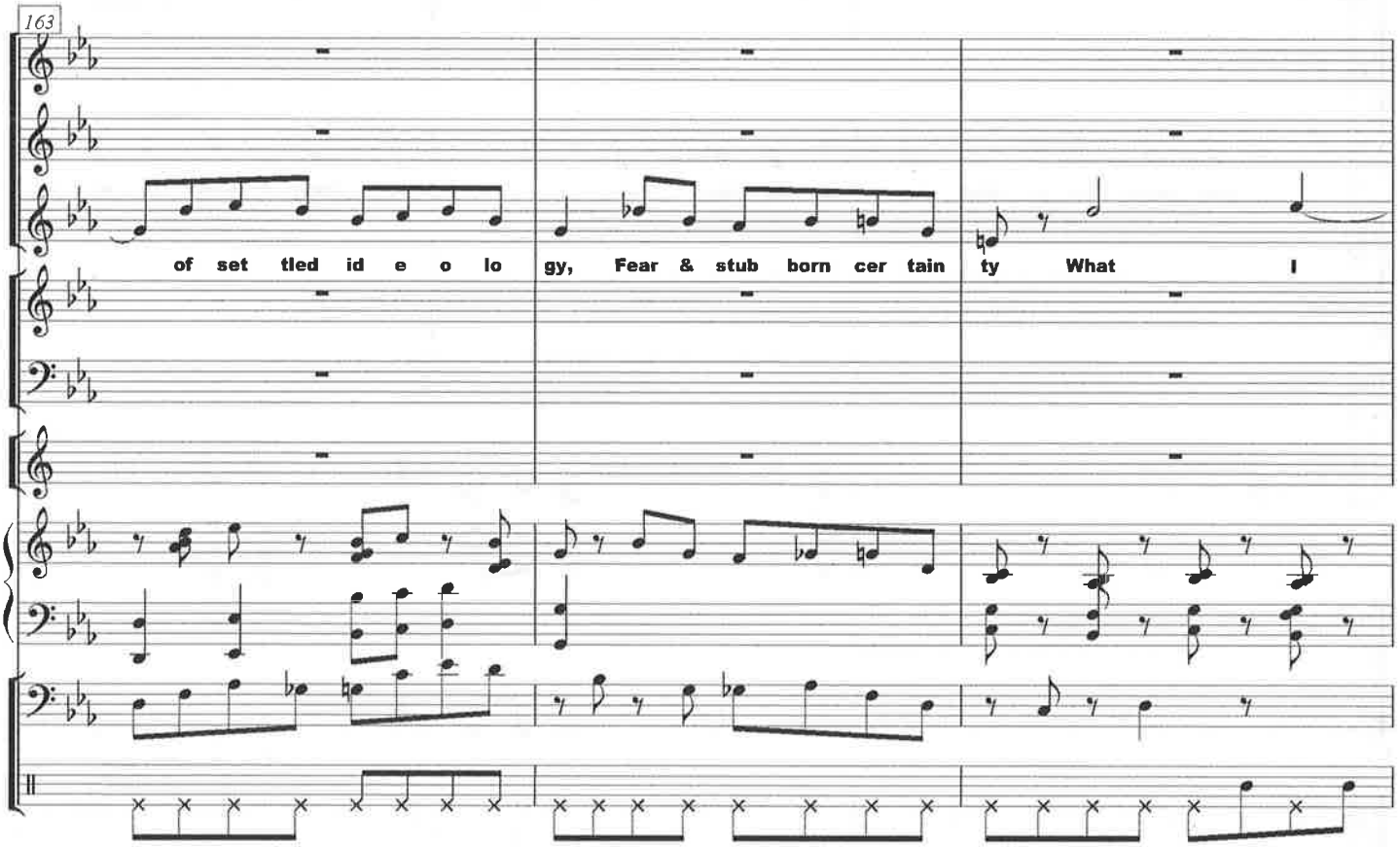
Frances is agitated, walking from table to table, shaking her head in disagreement.
When she begins to speak, she seems to be launching into a formal lecture.

148

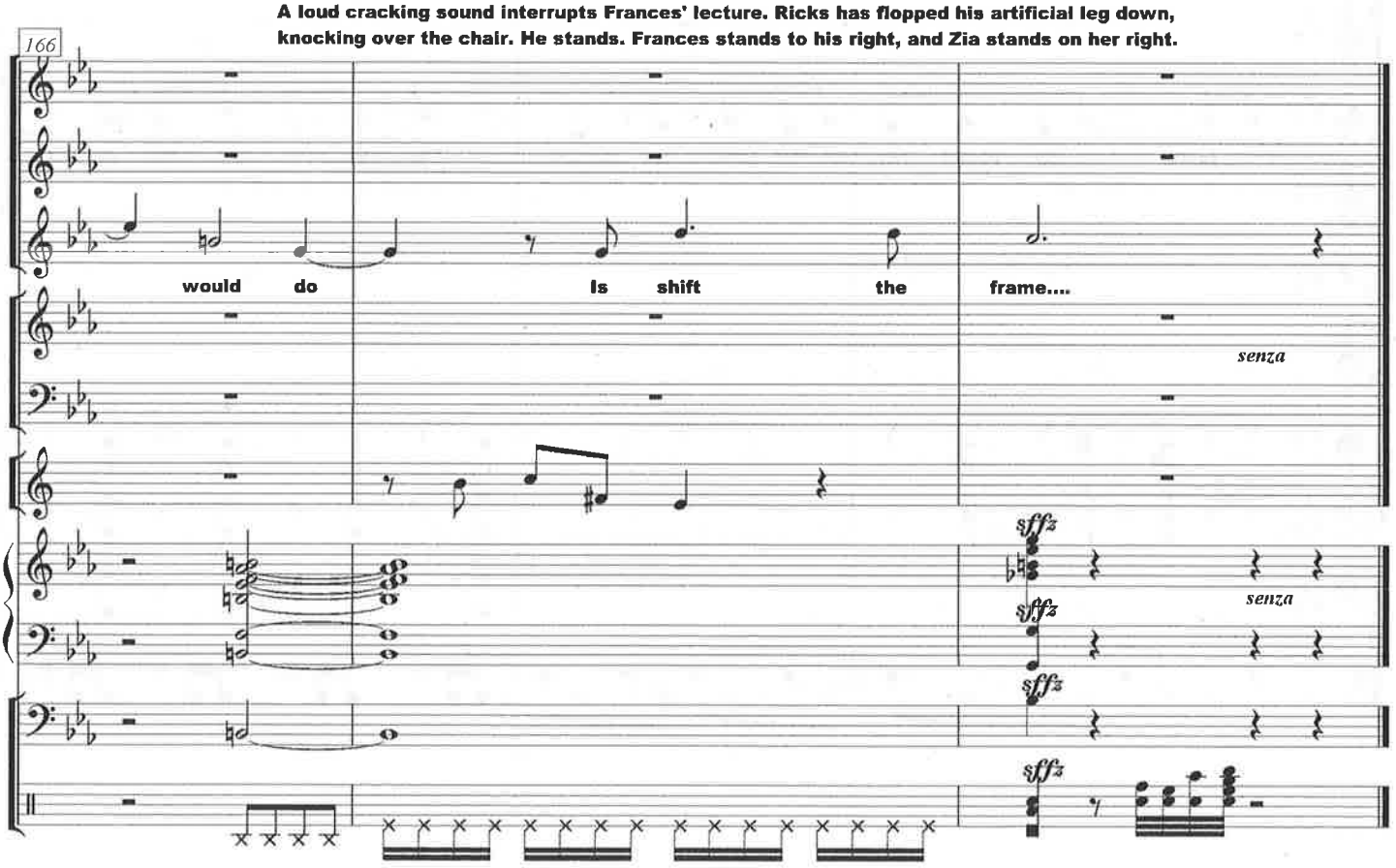



151
154
To
me,
mp


157
you were on ly think ing
in one way.
No thing new is ev er
160
found By pound ing
on the same hard ground,
The un for giv ing ground



A loud cracking sound interrupts Frances' lecture. Ricks has flopped his artificial leg down, knocking over the chair. He stands. Frances stands to his right, and Zia stands on her right.



Escape Plans

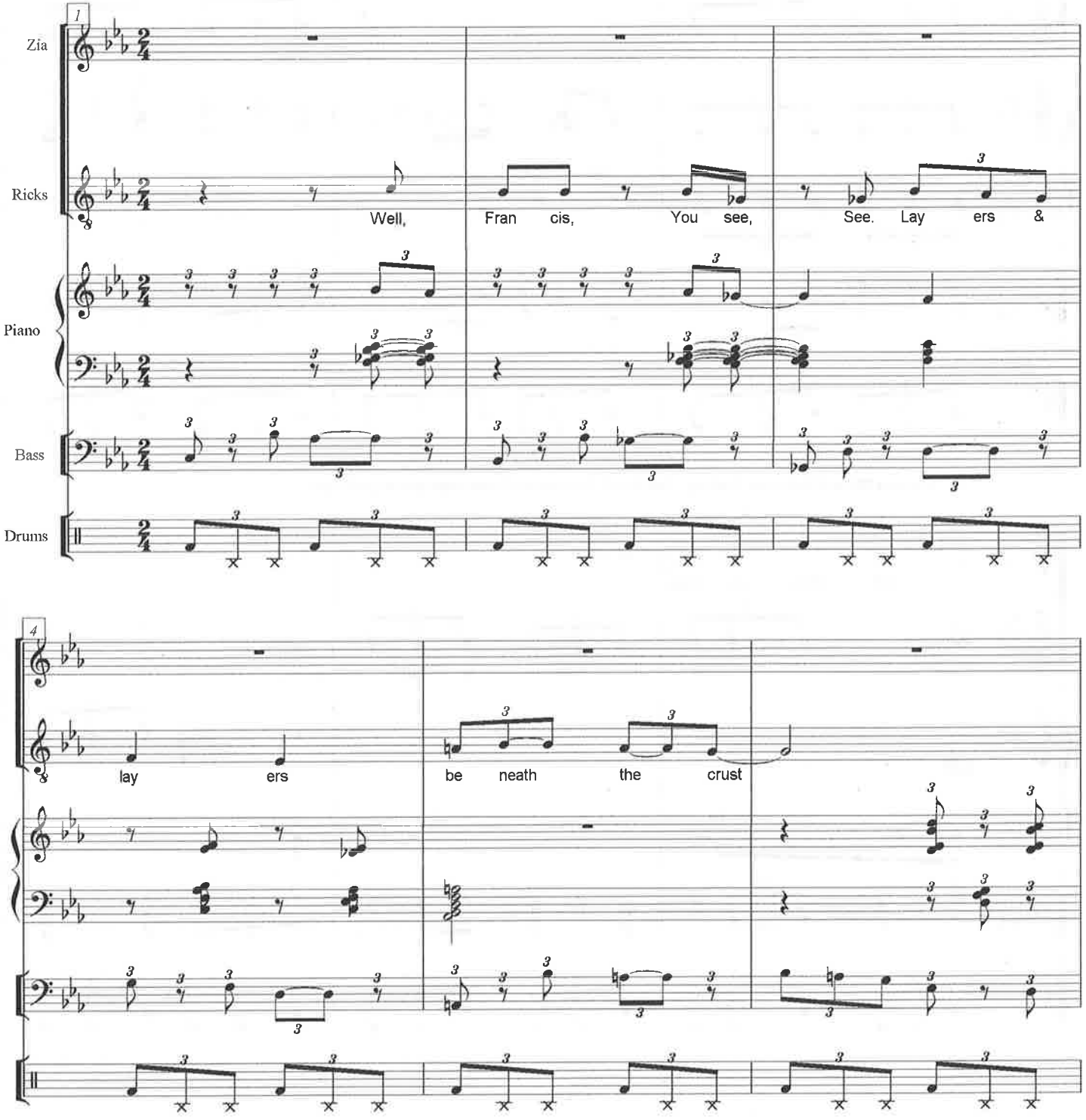
Ensemble 5

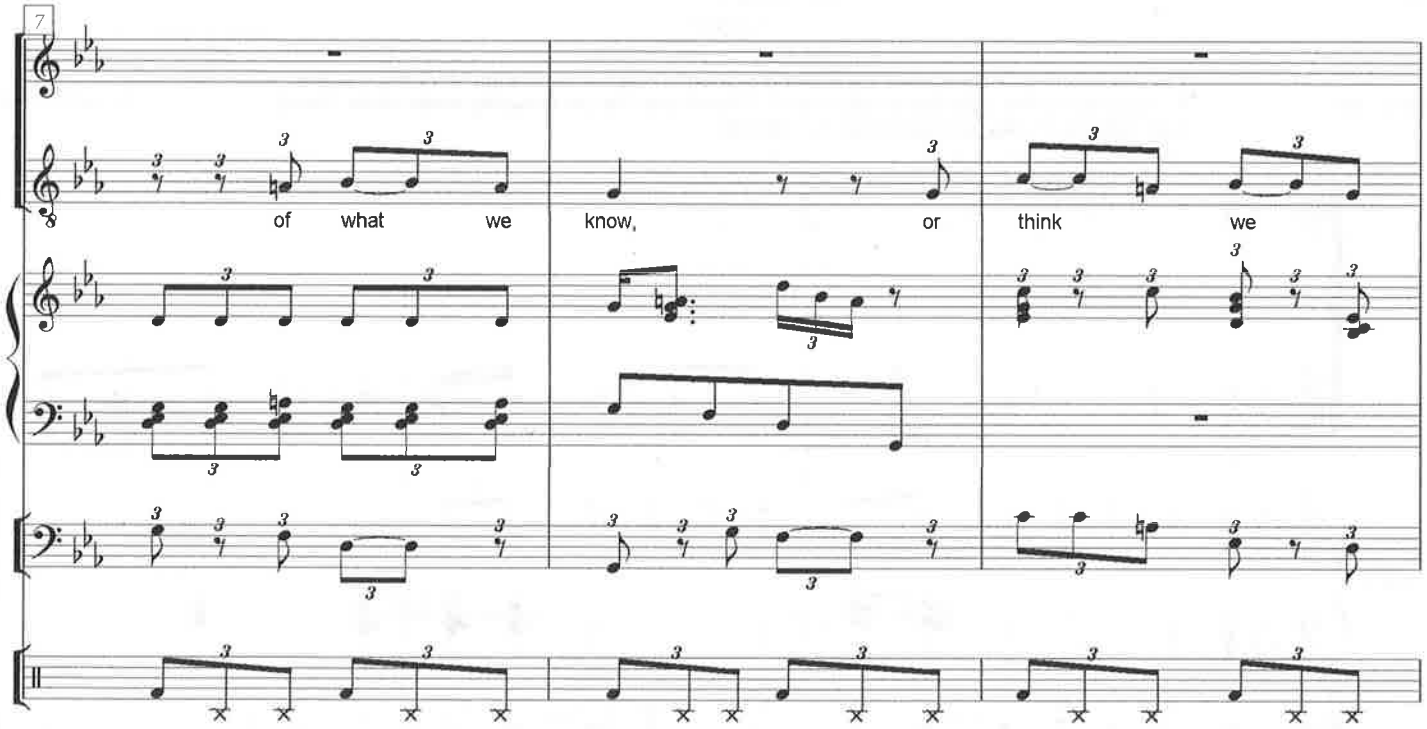
Act 1, Duet of Ricks and Zia

MM=58

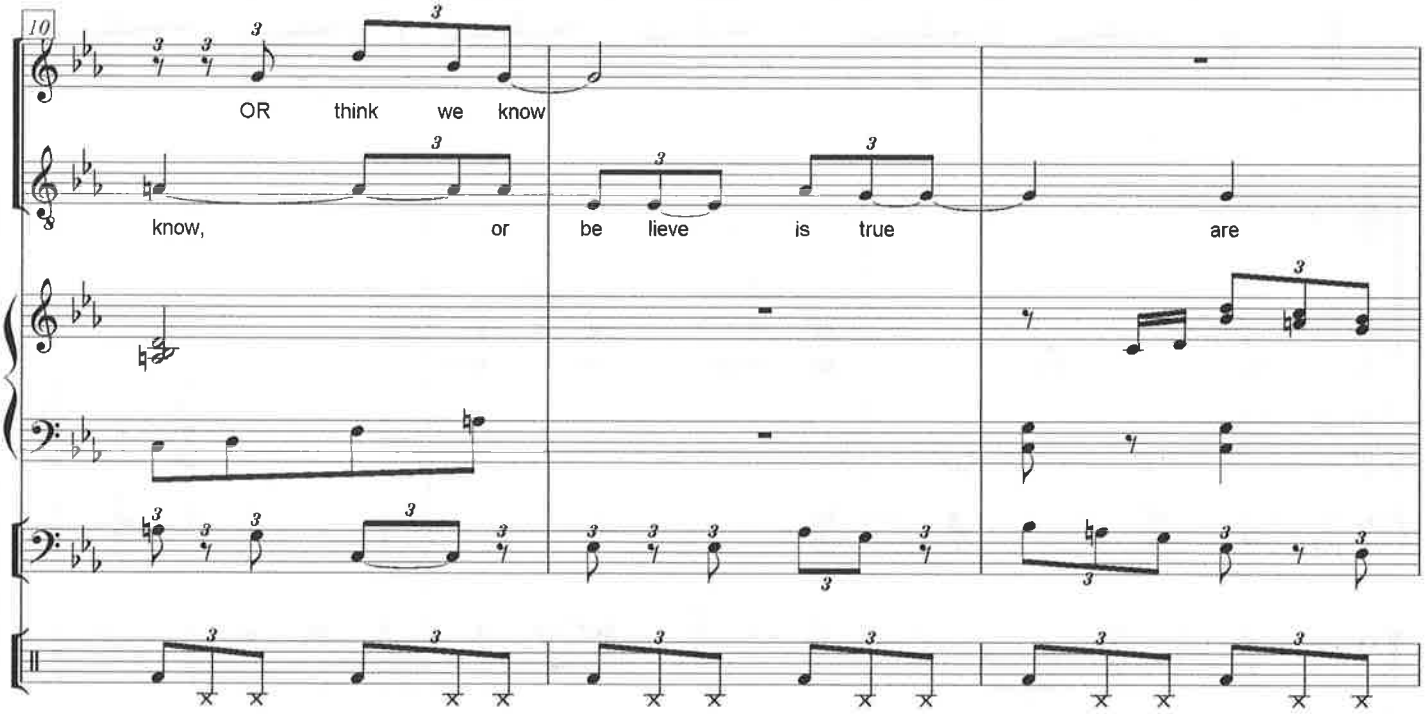
Frances frowns as Ricks speaks. Zia is clearly pleased to have her favorite professor argue against Frances' leaving the university for reform work in Fairall as a Crawley University Ambassador. Clearly, Zia's flippancy masks genuine concern for Frances.

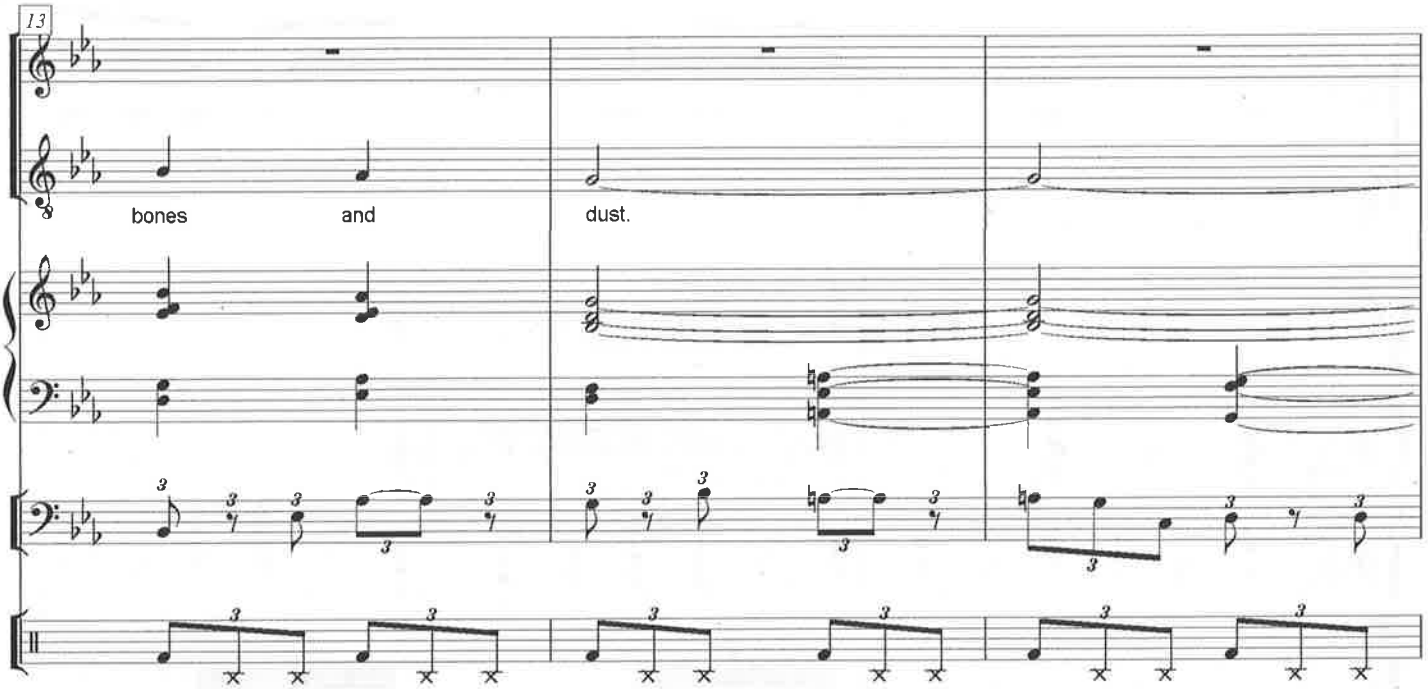
Richard L. Rose



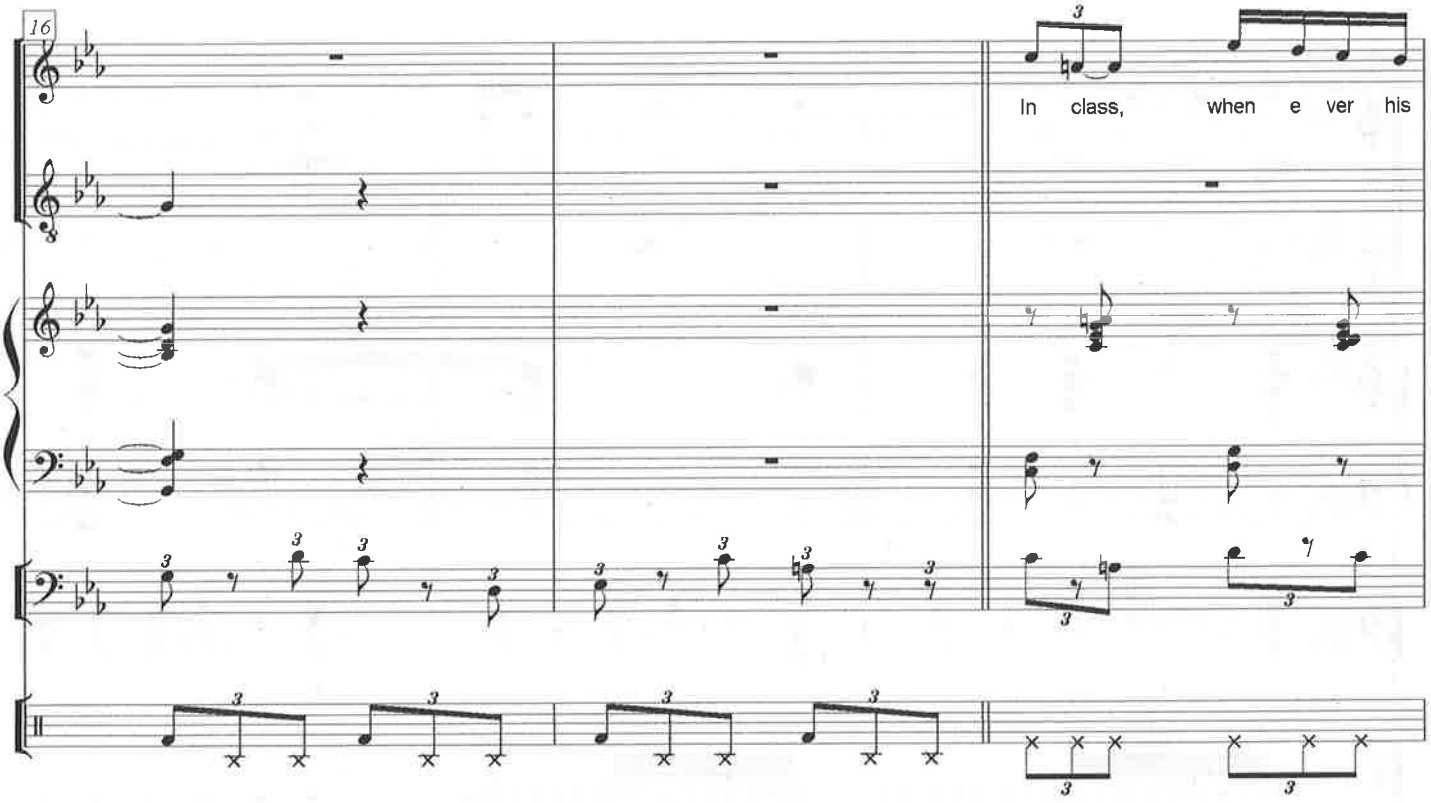


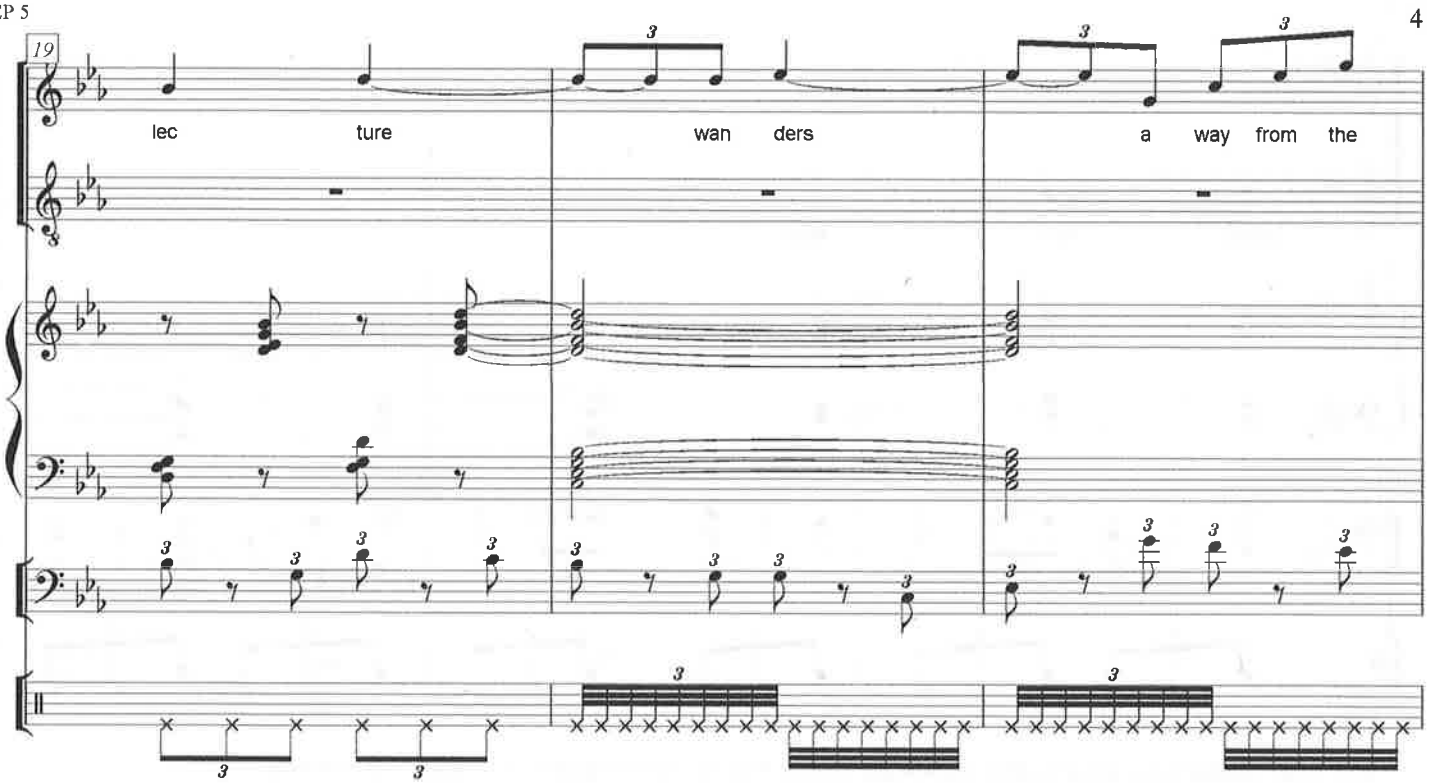
Zia says this to Frances as if saying, "See there! Even my professor says you shouldn't go!"

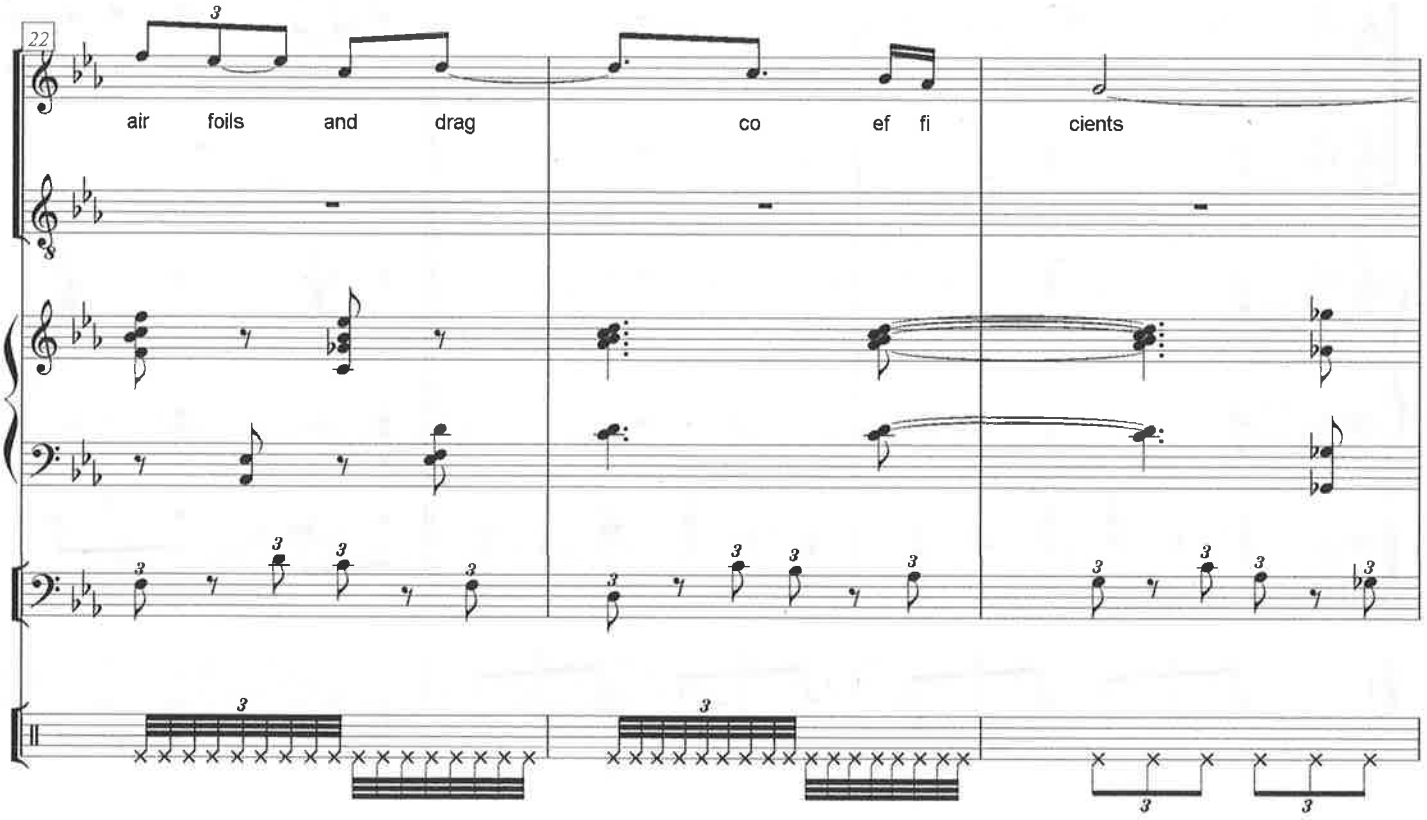


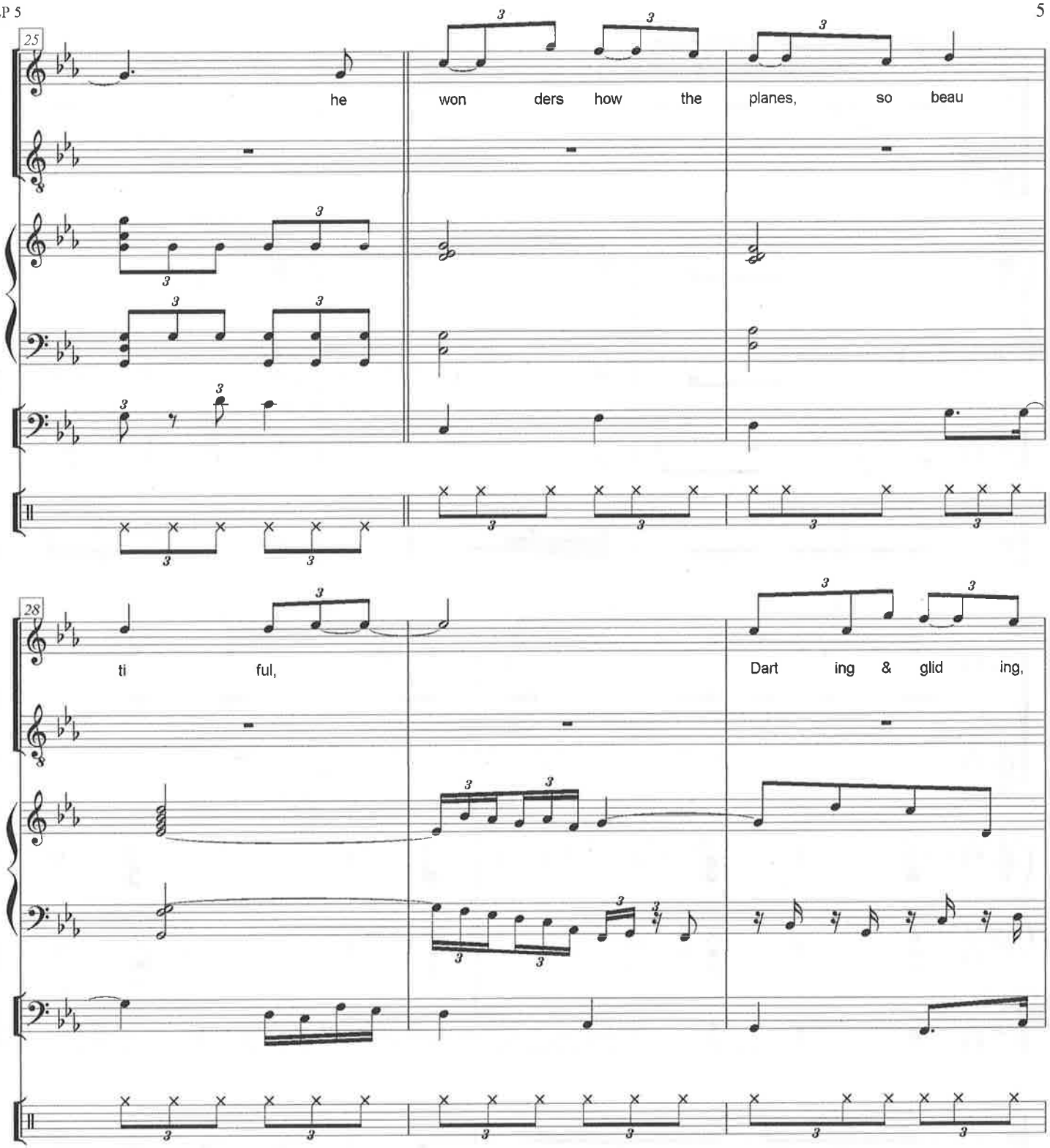


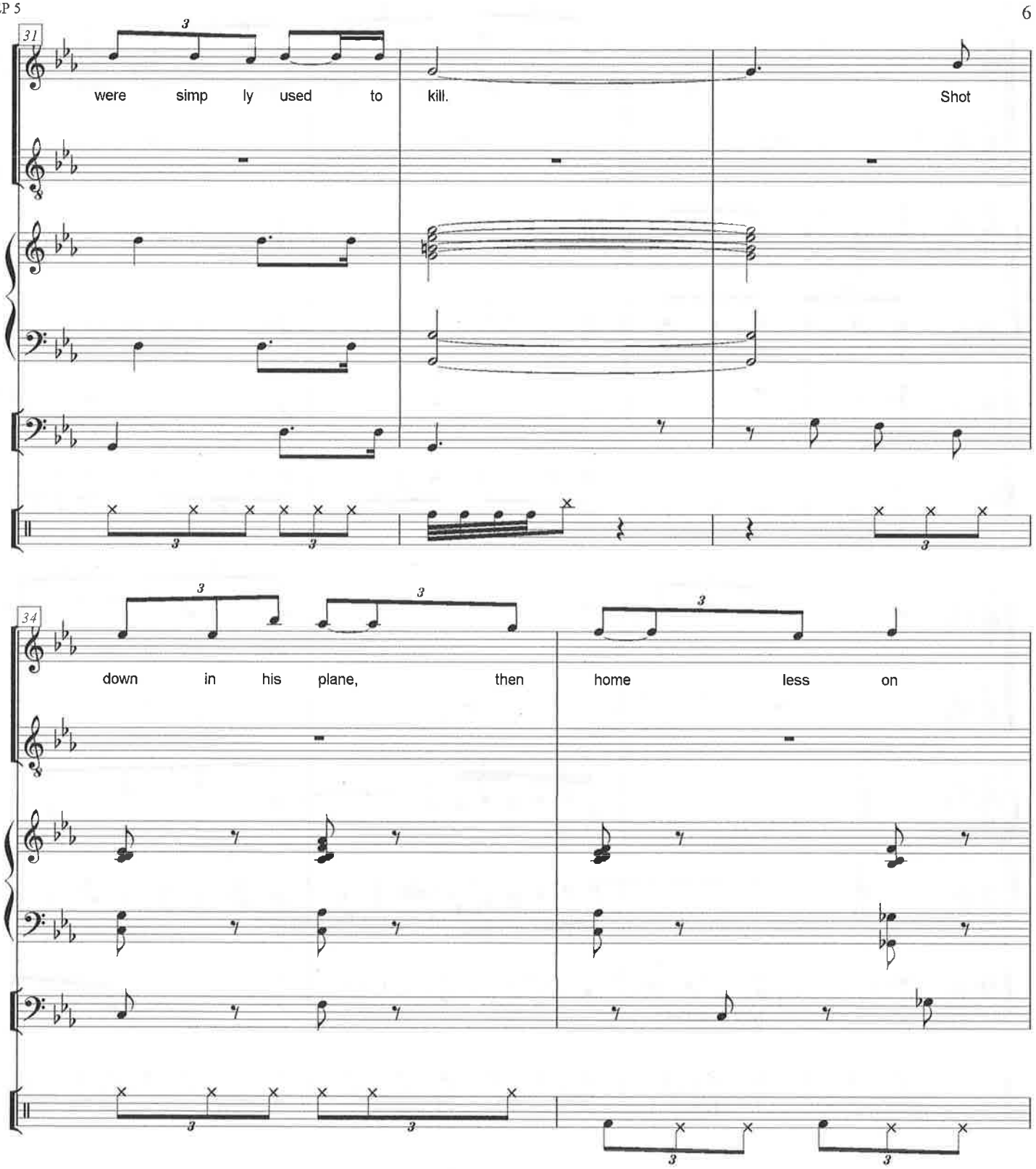
Ricks pauses to adjust his leg and sip his drink, which he spills down his front. He takes out a handkerchief to dab it. Zia, aside to the others:

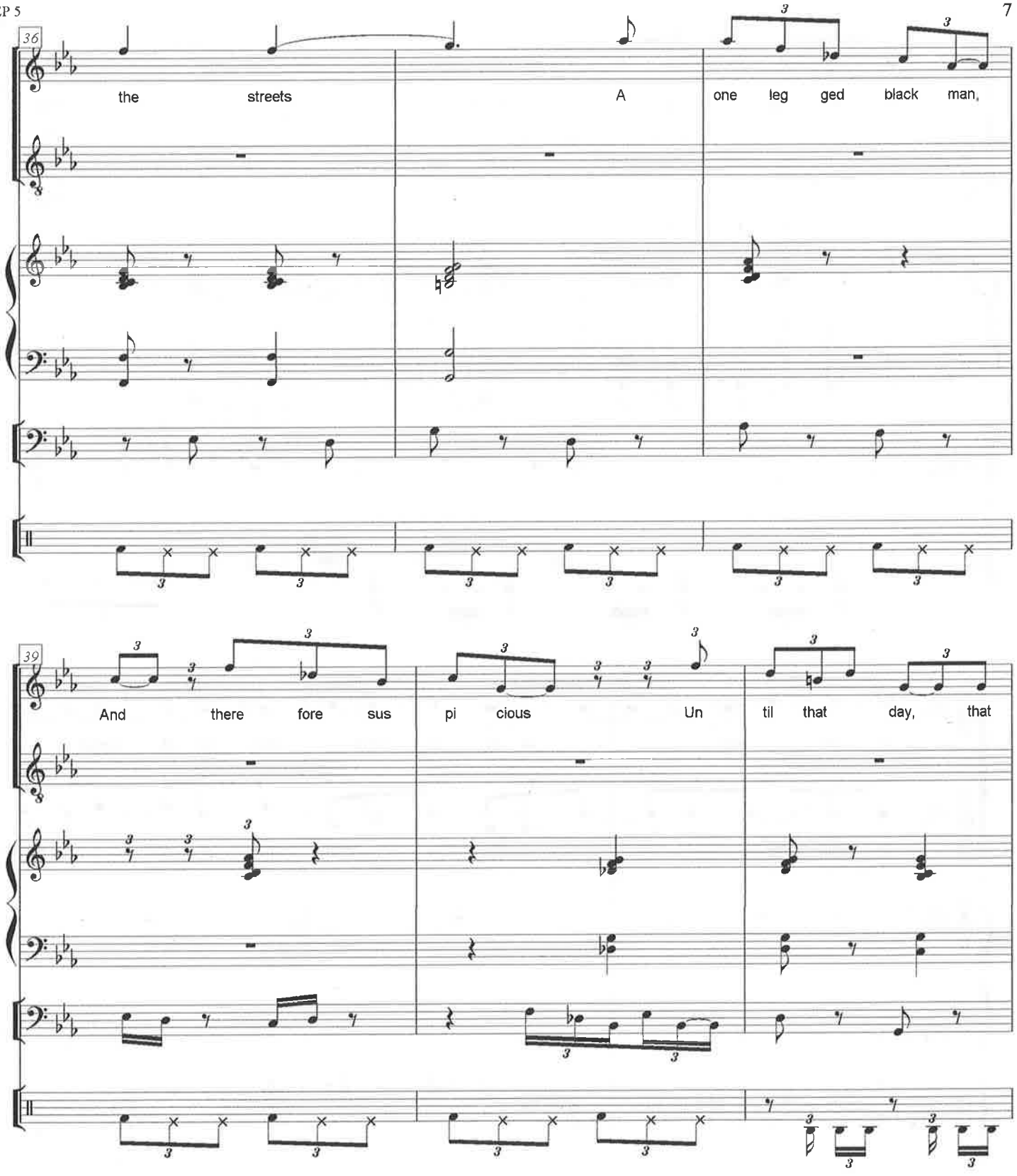


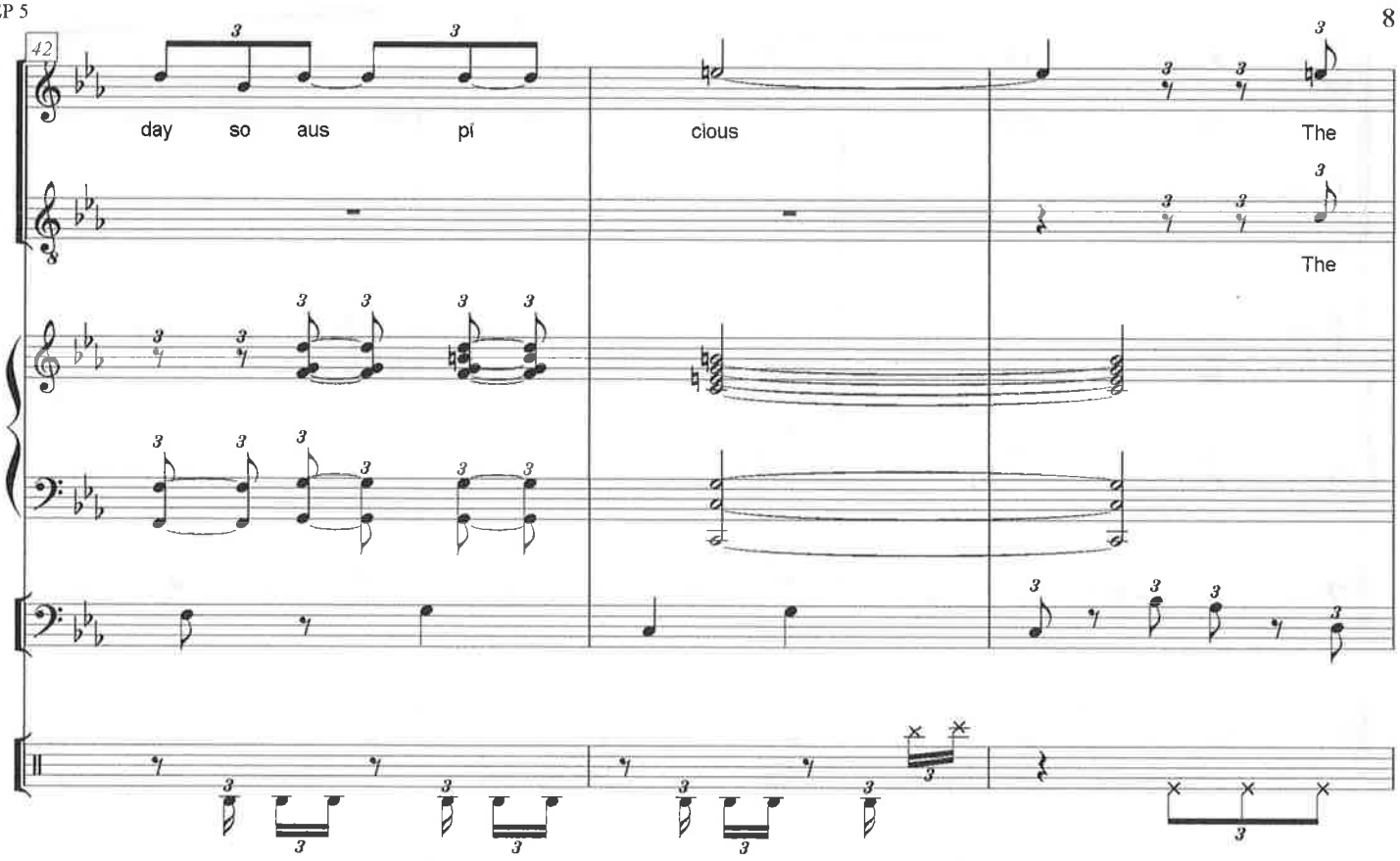

19
lec ture wan ders a way from the

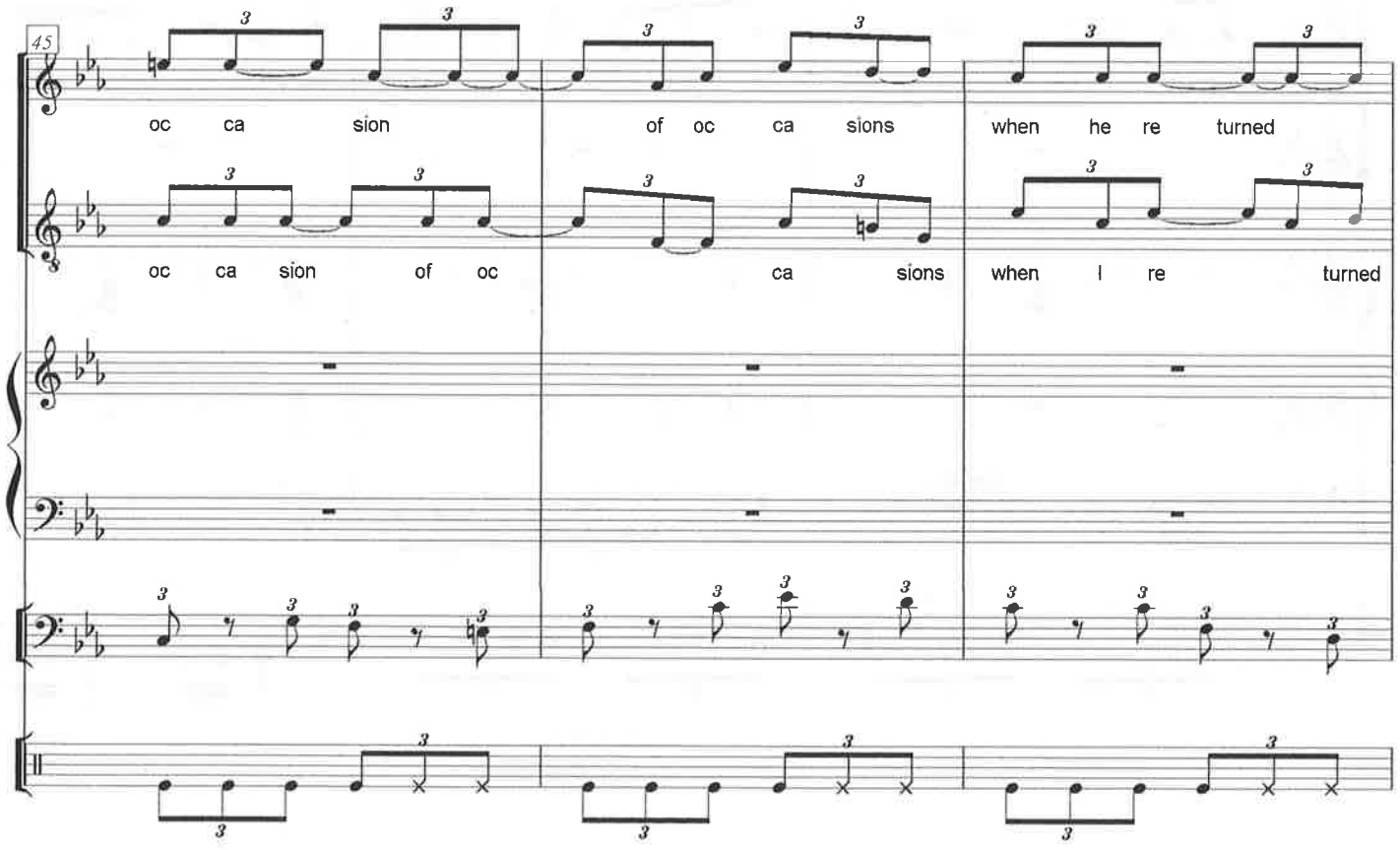

22
air foils and drag co ef fi cients

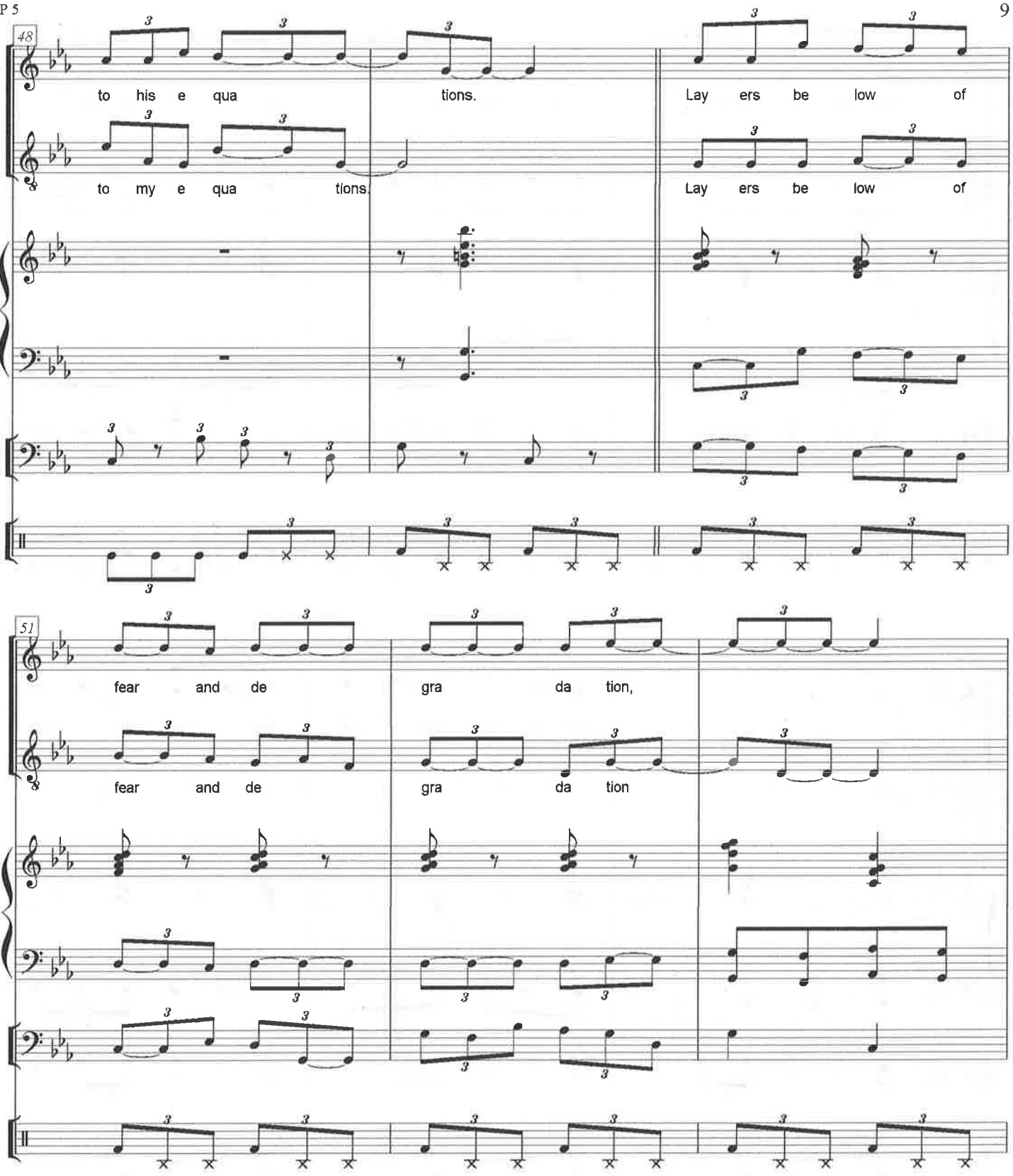

25
he won ders how the planes, so beau
28
ti ful, Dart ing & glid ing,

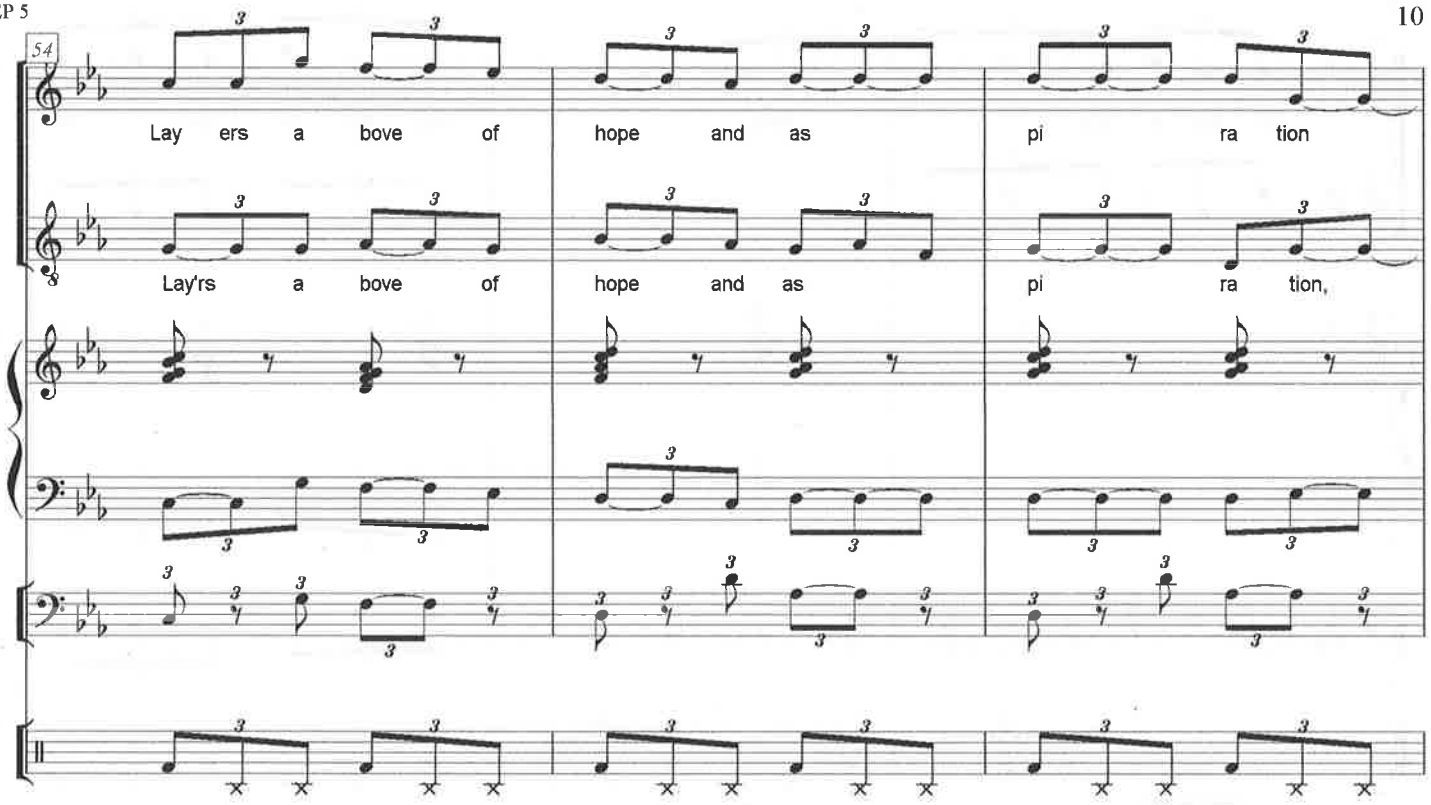

31
were simp ly used to kill.
Shot
34
down in his plane, then home less on

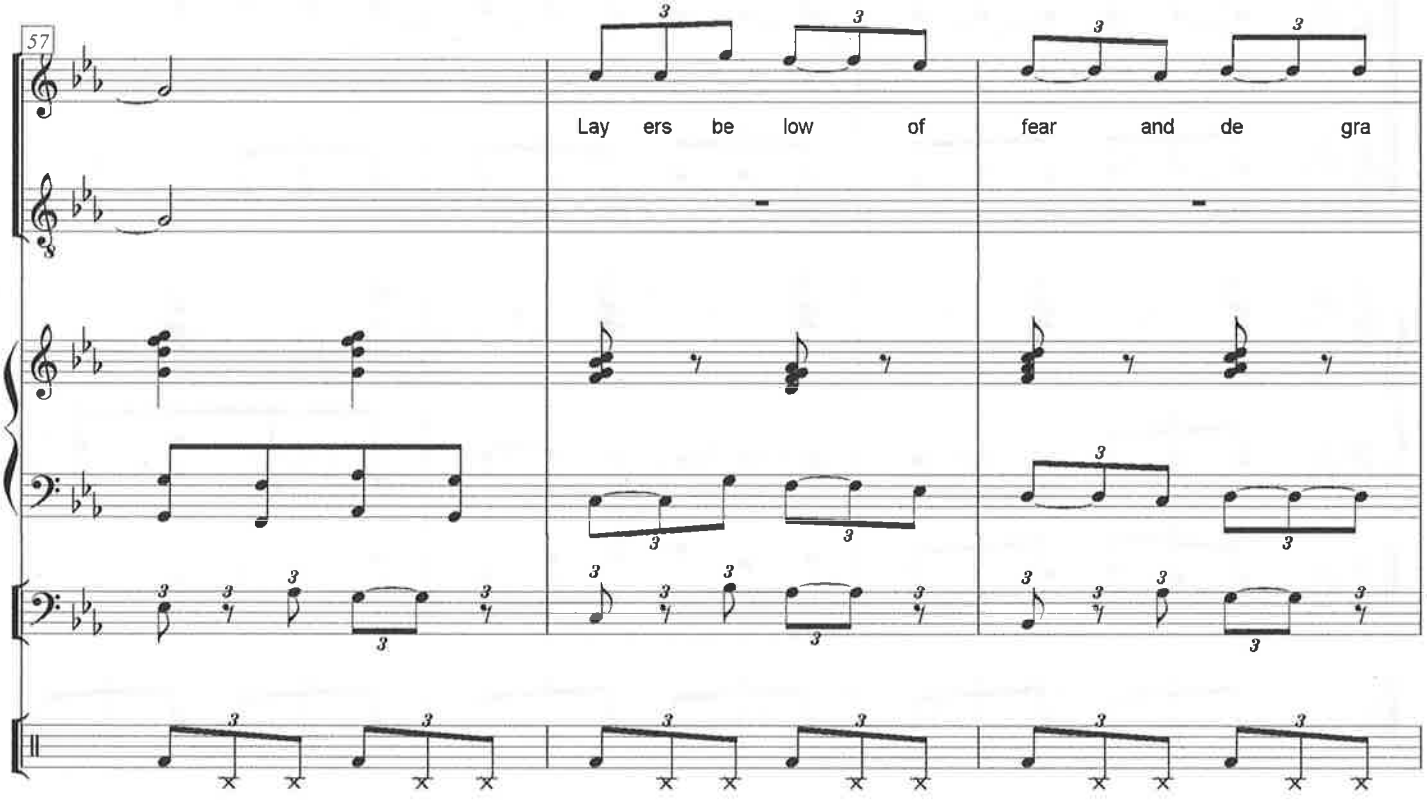

36
the streets
A
one leg ged black man,
39
And there fore sus pi cious
Un til that day, that

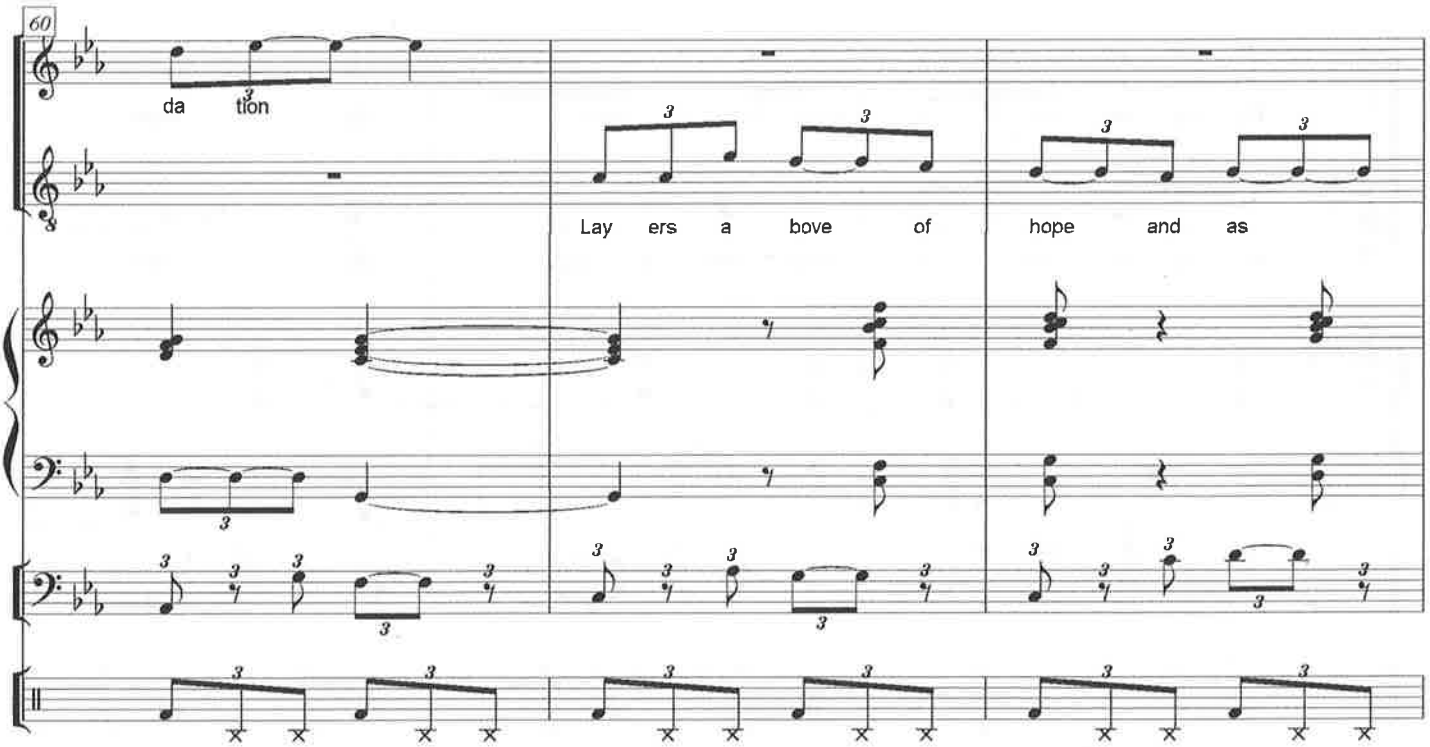

42
day so aus pi
cious
The
The

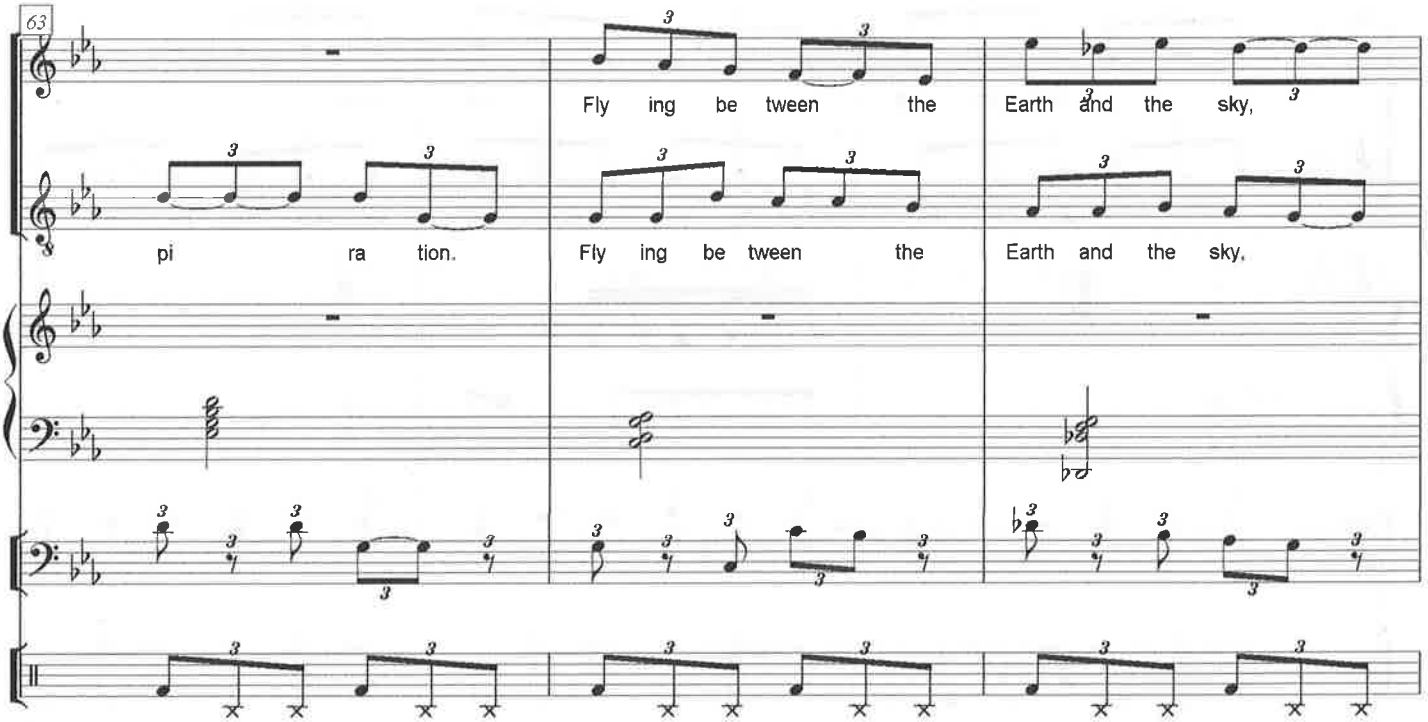

45
oc ca sion
of oc ca sions
when he re turned
oc ca sion of oc
ca sions
when I re turned

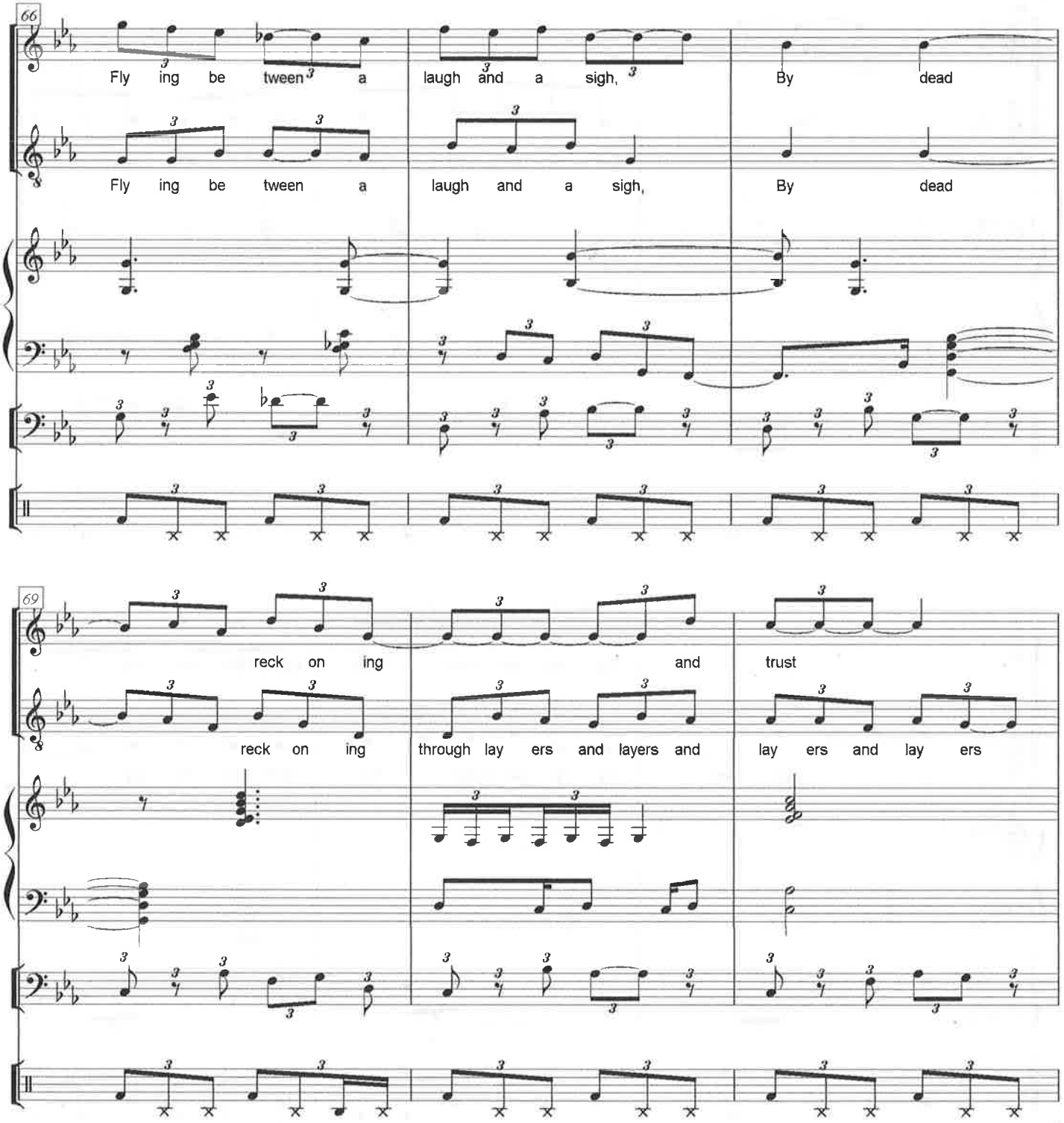

48
to his e qua tions.
Lay ers be low of
to my e qua tions.
Lay ers be low of
51
fear and de gra da tion,
fear and de gra da tion

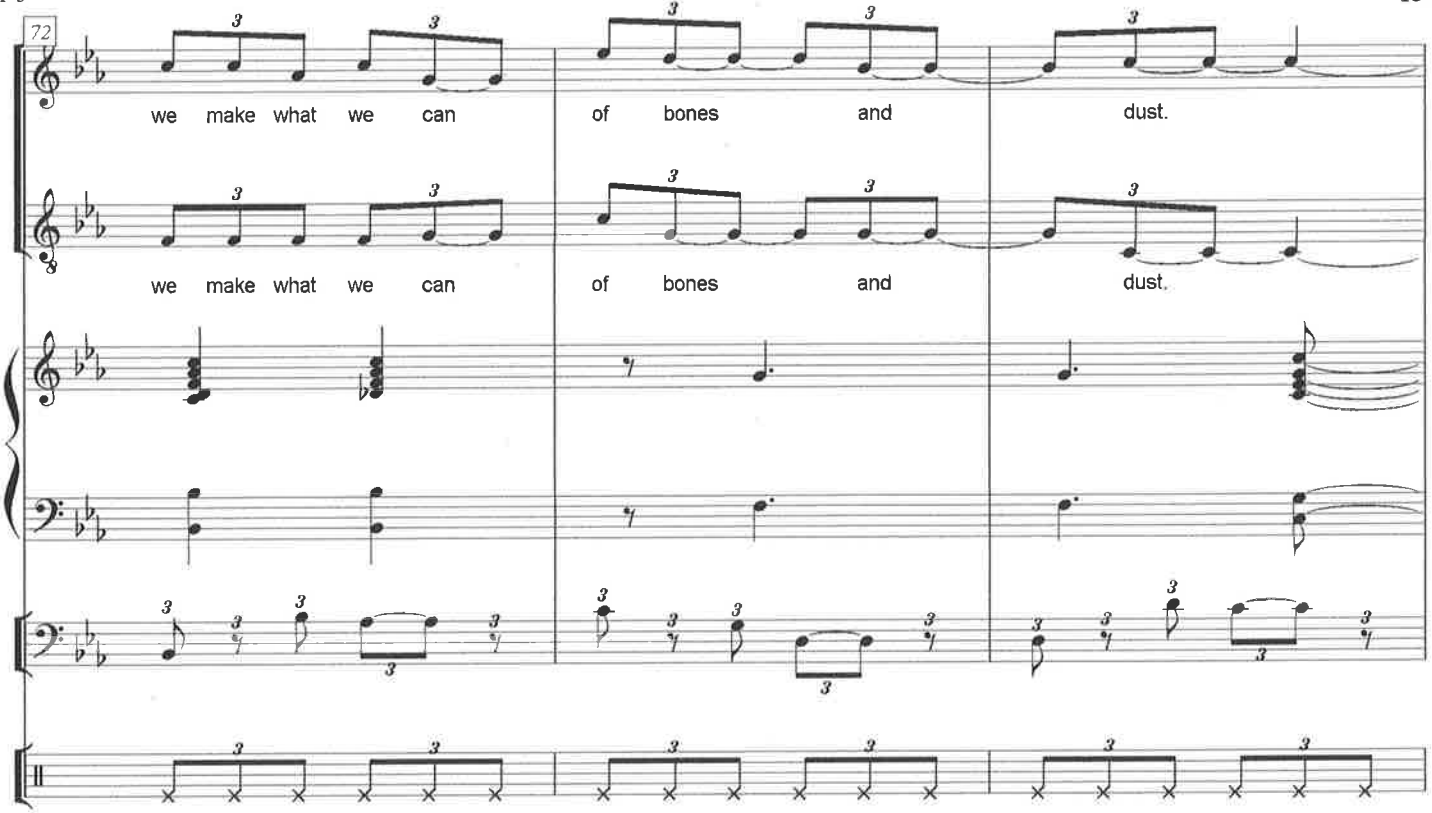

54
Lay ers a bove of hope and as pi ra tion
Lay'rs a bove of hope and as pi ra tion,

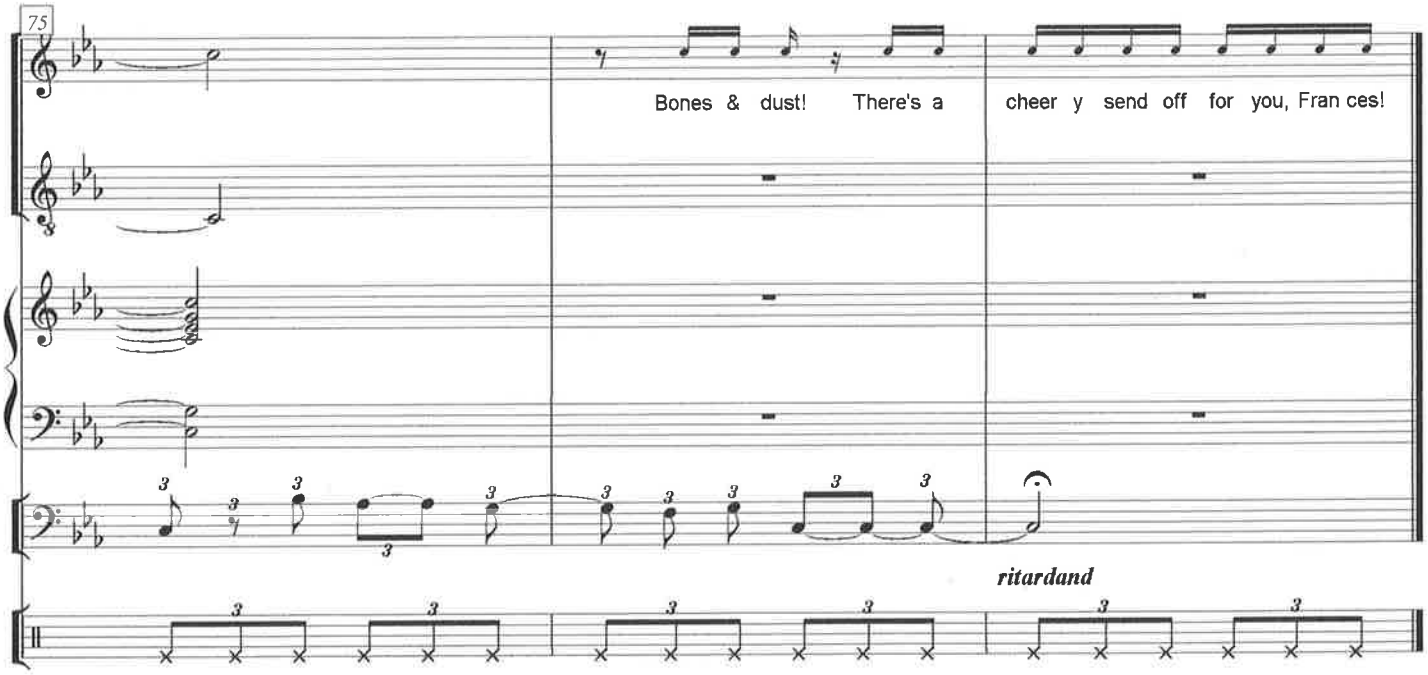

57
Lay ers be low of fear and de gra


60
da tion
Lay ers a bove of hope and as


63
pi ra tion.
Fly ing be tween the Earth and the sky,
Fly ing be tween the Earth and the sky,


66
Fly ing be tween a laugh and a sigh, By dead
Fly ing be tween a laugh and a sigh, By dead
69
reck on ing and trust
reck on ing through lay ers and layers and lay ers and lay ers


72
we make what we can
of bones and
dust.
we make what we can
of bones and
dust.


75
Bones & dust! There's a
cheer y send off for you, Fran ces!
ritardand

Escape Plans

Ensemble 6

Act 1, The HRO

MM=65-68

Richard L. Rose

Act 1 Scene 4 : Frances is seated in front of a desk. On the side of the desk is a clerk who silently moves the paper-work from one side to the other as the HRO speak. In the background, just visible behind a dark scrim, the HRO have a vague, unworldly appearance, shown only as the back-lit outline of one large Being with three voices who always speak together (the H, the R, and O voices). The Human Resources Office for the Fellowship of the Attentive, are a plural being, perhaps a virtual intelligence, who put scholarship candidates through a final ordeal, called the Out-take Procedure. They raise questions about Frances's project—including the Handbook that she enthusiastically (and unnecessarily) wrote in addition to her thesis—and warn her about the latest developments in Fairall, particularly the danger of another flood because the Fairall Board of Faith and Practice denied the risk from the new, but poorly designed, Fairall Independent Energy Dam, soon to open, which is intended to provide an independent source of energy for Fairall. The clerk does not speak as s/he carries out administrative tasks but uses the laser pointer for screen displays and mimes the expression of what the HRO are saying—frowning or using mudras and other gestures, as appropriate, to provide emphasis

Frances is not cleared to use the Fellowship's chemical therapy for treatment of impaired thinking, an herbal tea remedy containing a patented virus, because Fairall's inhabitants are victims of mass hysteria. The tea is too strong for such victims because it would collapse their aspirations and identity—that is, like a bad acid-trip, it would undermine their "ground of being." She is to use the alternative, a therapeutic technique for shifting the subject's frame of reference, called "Unsettling," to loosen the ground gradually. The HRO quiz her about this technique. Frances, however, believes that she can speed the Unsettling process by using her own plan of therapy, E.S.C.A.P.E., as described in her doctoral thesis on social reform. The acronym stands for "Extensively Sourced Counter-Argumentation to Propaganda and Exploitation." The HRO are not convinced. On behalf of the Fellowship community, the HRO give Frances 3 Assists for her journey: a Silver Frame, an Earth Witness, and a Reporter Bird who will travel, listen, and report back to her. The Silver Frame speaks with Ricks' voice. The Earth-Witness is a cicada-earring who speaks with Matta's voice. The Reporter Bird turns out to be Zia, who wants no more to come along than Frances wants her to help. But Zia's request for a waiver is denied because she and Frances have already cross-trained as an Ambassador-team and are therefore subject to the community's rules. Zia had planned to start a job in the Research Park in the Energy Regeneration Division of the Rix-Wing Project, but she is first bound to keep her promise to the Fellowship of the Attentive.

First slide-image:

OUT-TAKE PROCEDURE FOR CRAWLEY UNIVERSITY AMBASSADORS
IN THE SOCIAL THERAPY PROGRAM OF THE FELLOWSHIP OF THE ATTENTIVE

The HRO shows images and slogans on a large screen above the desk. With a laser pointer, the clerk indicates what the HRO want Frances to see or read. The display begins with the document review and is followed by the steps of the Out-take outline and slogans and images of historical events about which HRO quizzes Frances. In stage directions, the images and titles shown onscreen are indicated by labels in bold-face. Frances squirms in her chair.

Escape Plans

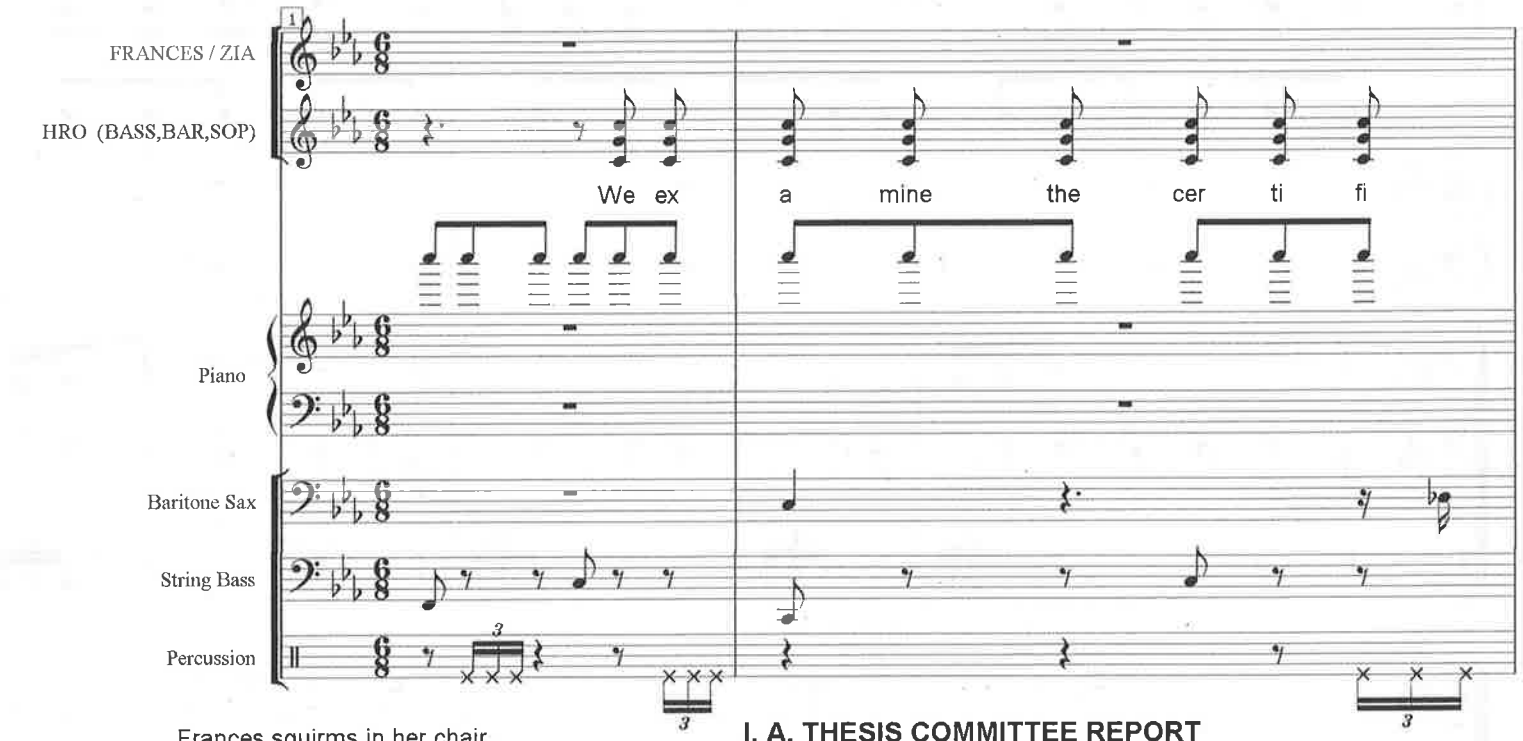
Ensemble 6: Act 1, the HRO

SEE TEXT ON PREVIOUS PAGE

MM=65-68

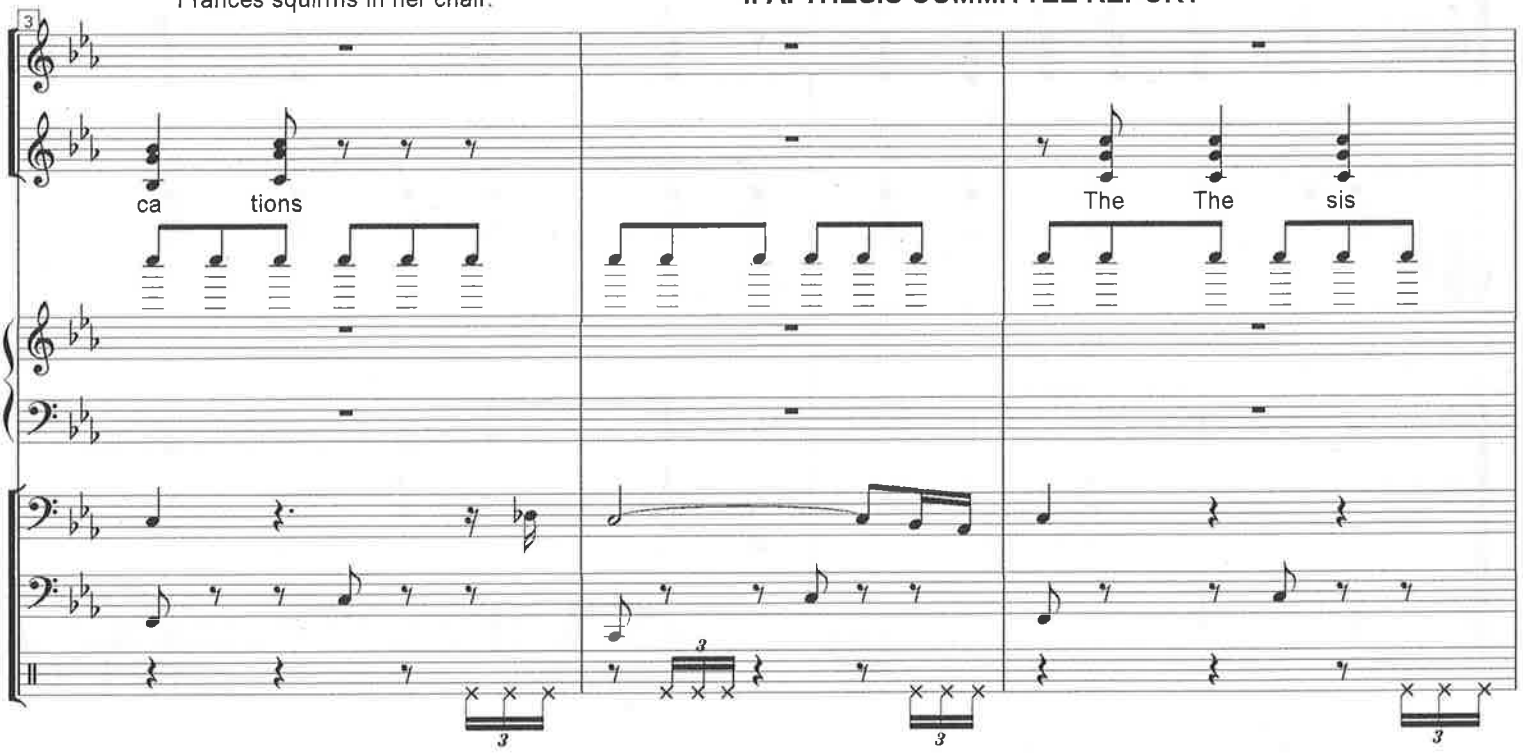
Richard L. Rose

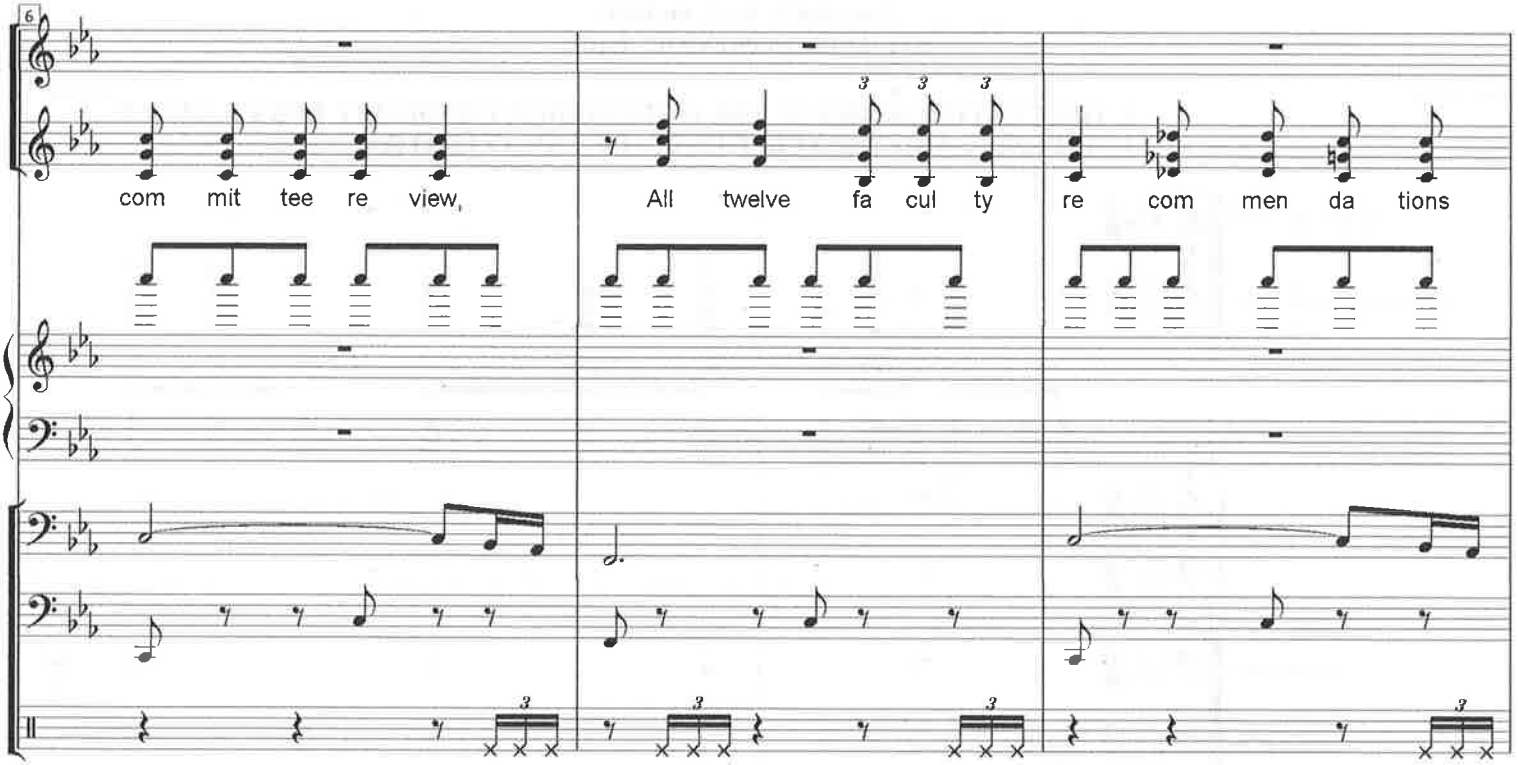
I. THE CERTIFICATION OF THE AMBASSADOR-CANDIDATE FOR CRAWLEY UNIVERSITY AND THE FELLOWSHIP OF THE ATTENTIVE

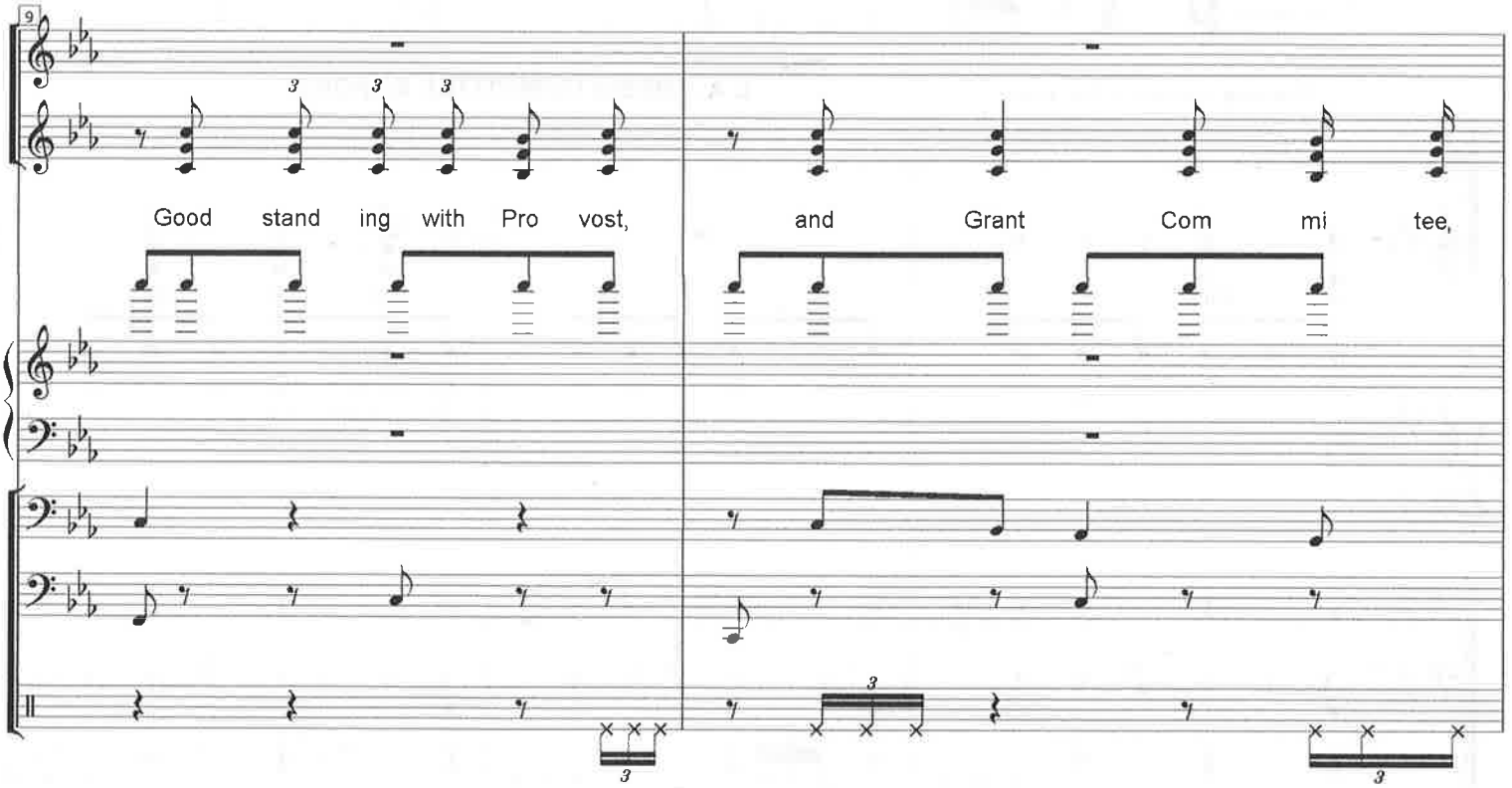


Frances squirms in her chair.

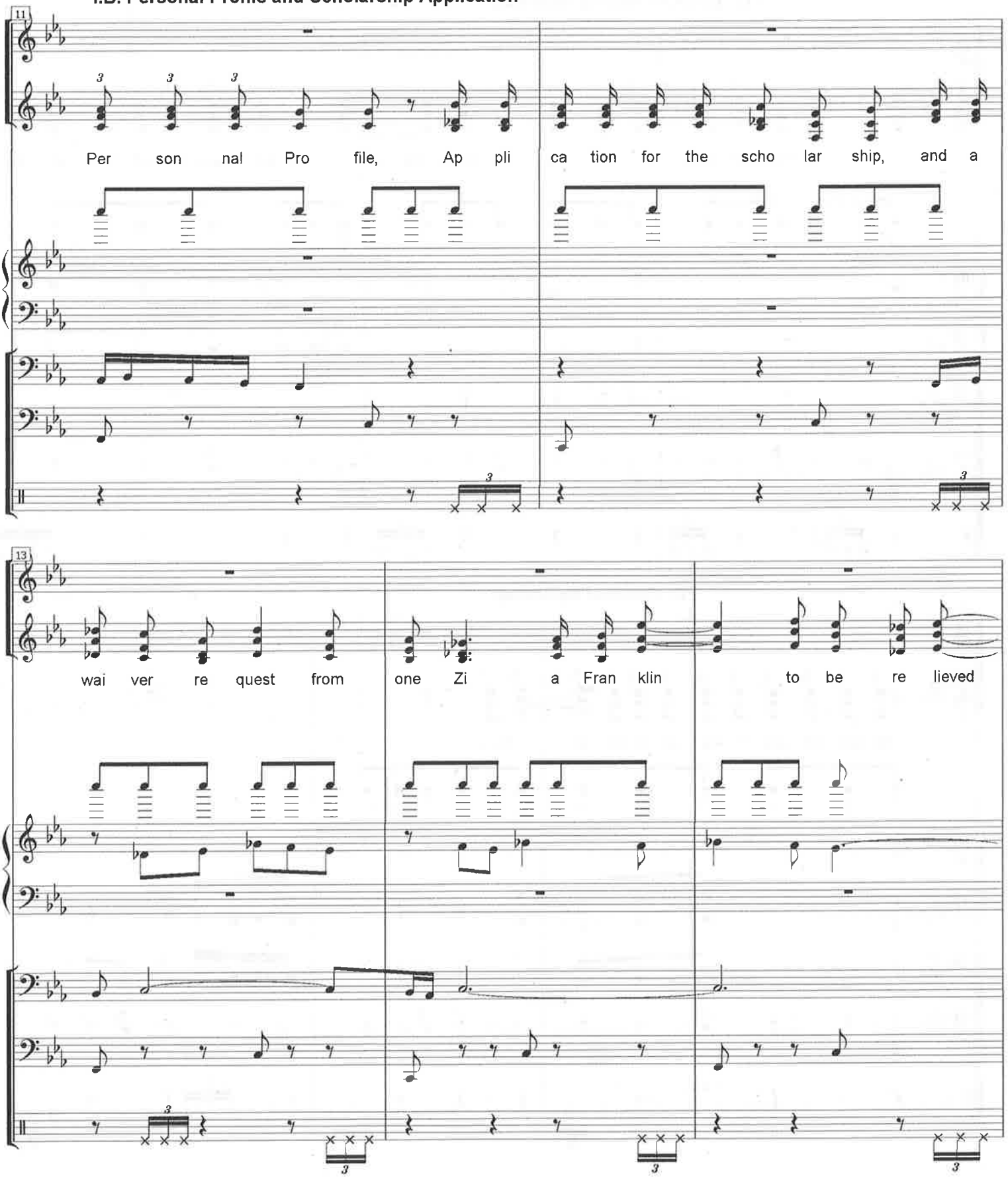
I. A. THESIS COMMITTEE REPORT



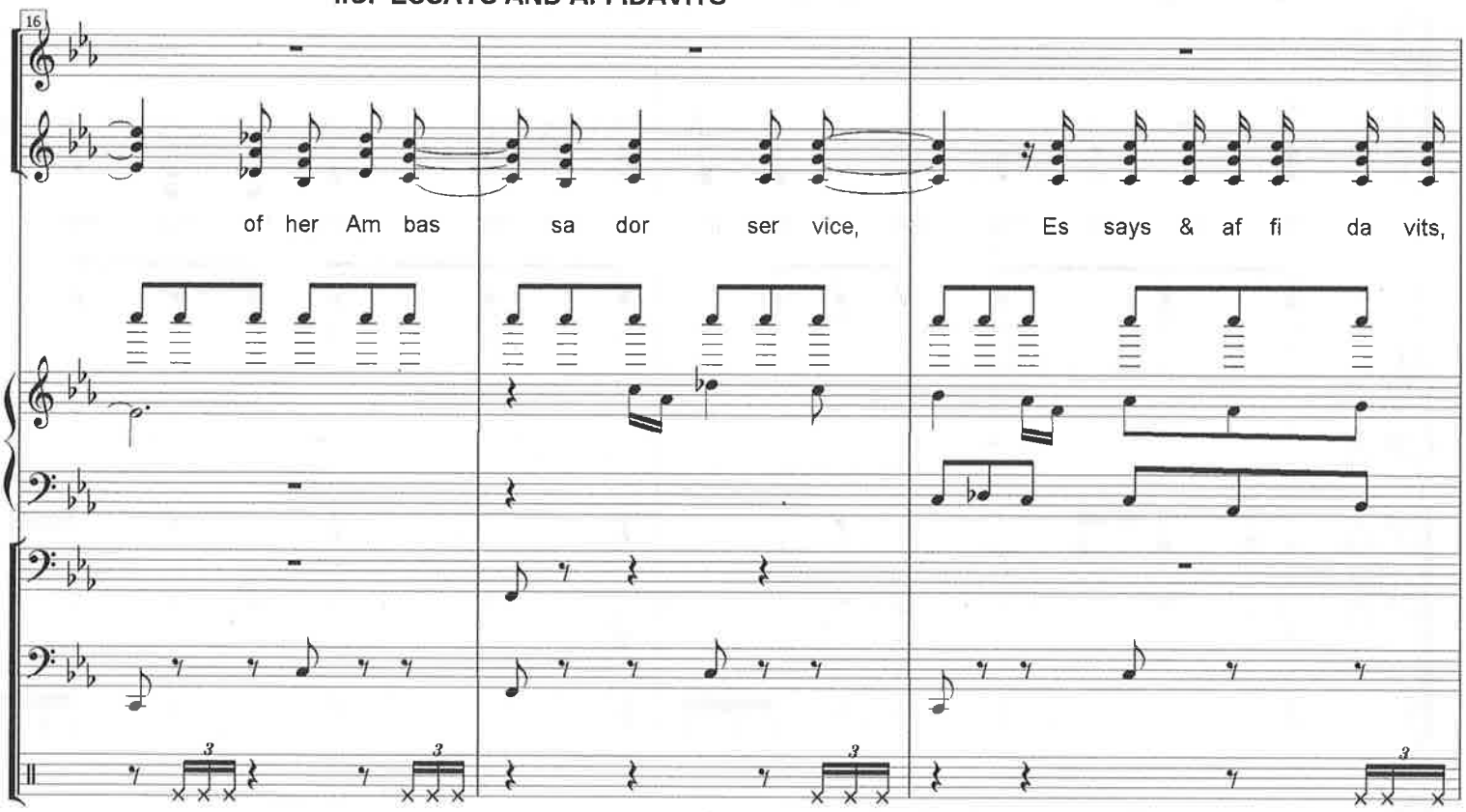

6
com mit tee re view,
All twelve fa cul ty
re com men da tions


9
Good stand ing with Pro vost,
and Grant Com mi tee,

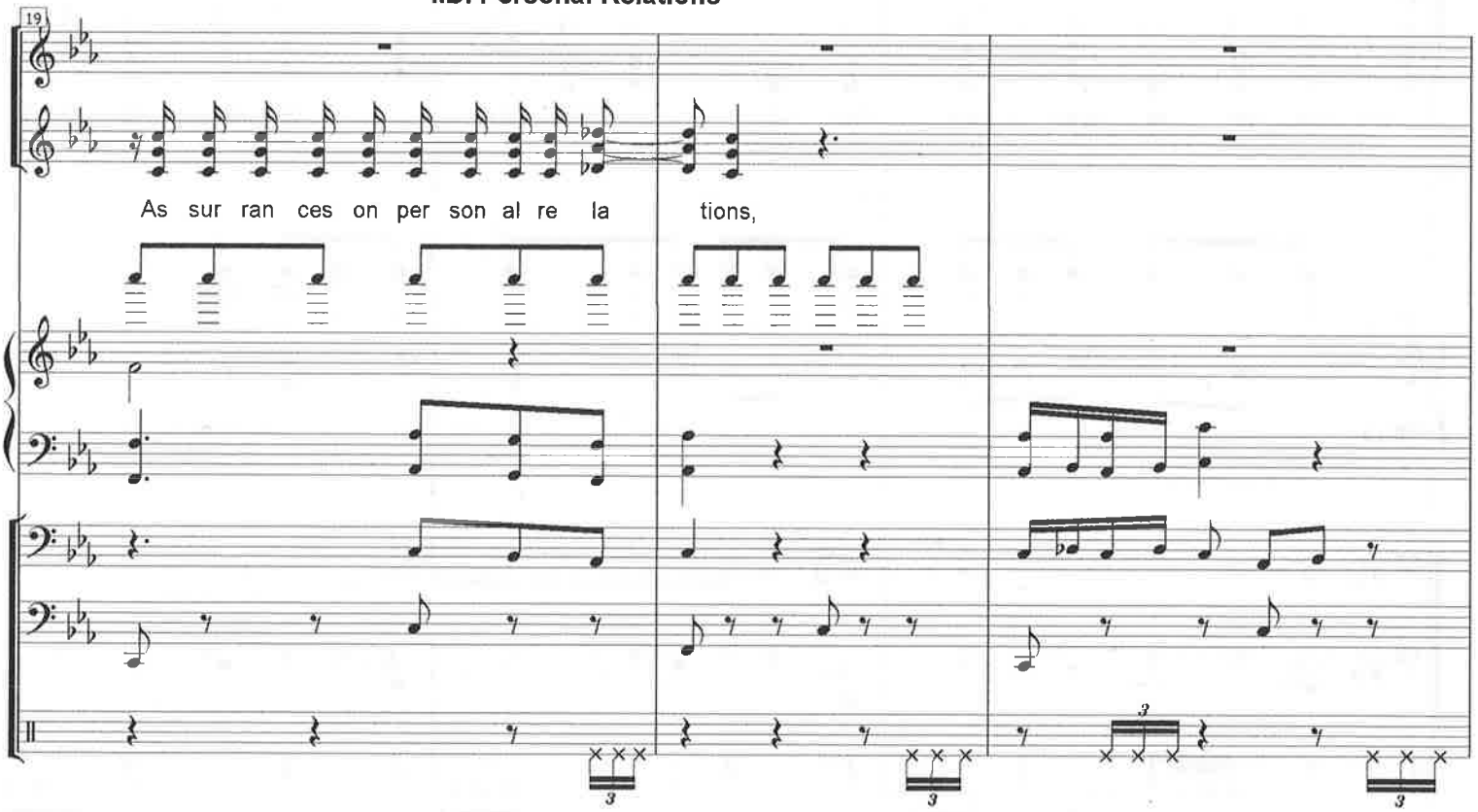
I.B. Personal Profile and Scholarship Application



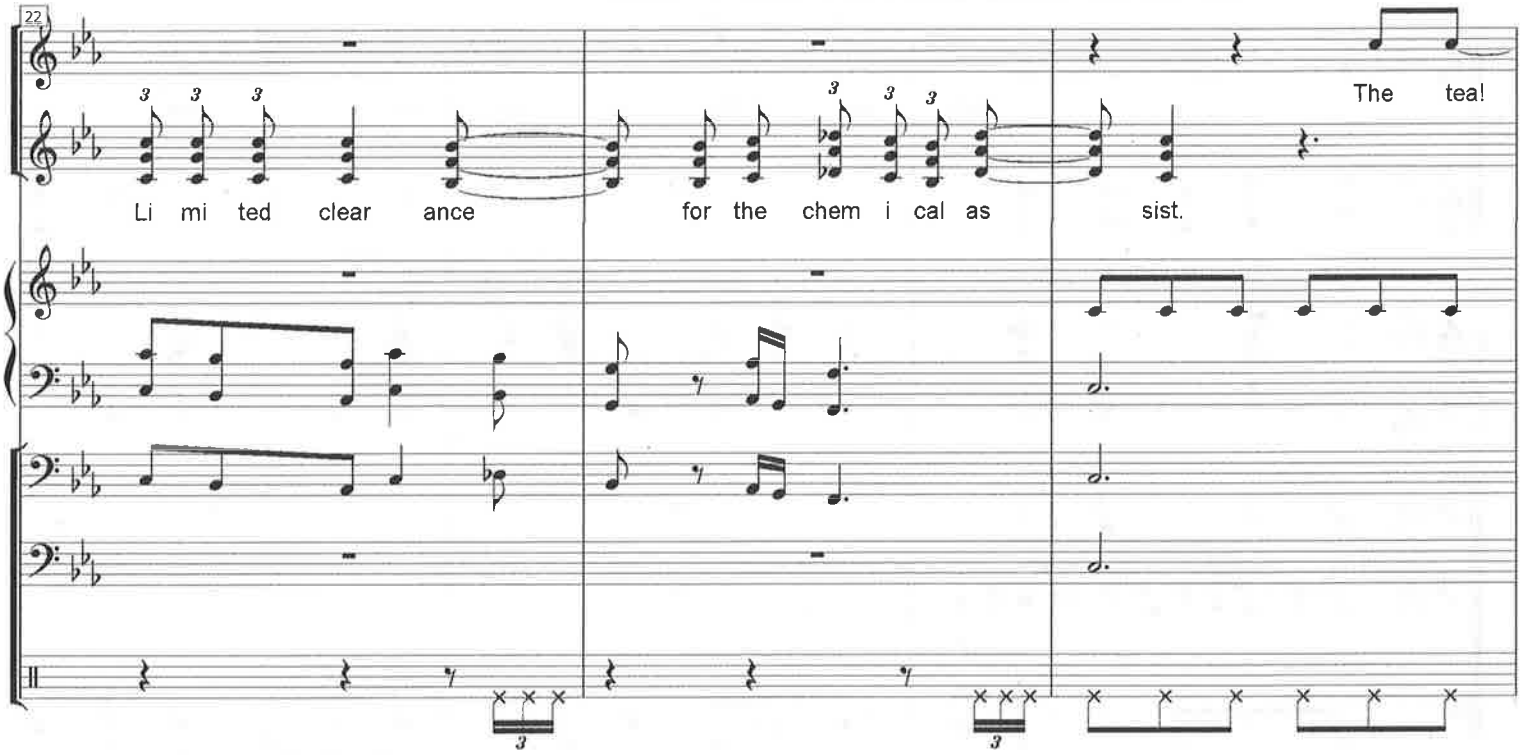
I.C. ESSAYS AND AFFIDAVITS



I.D. Personal Relations

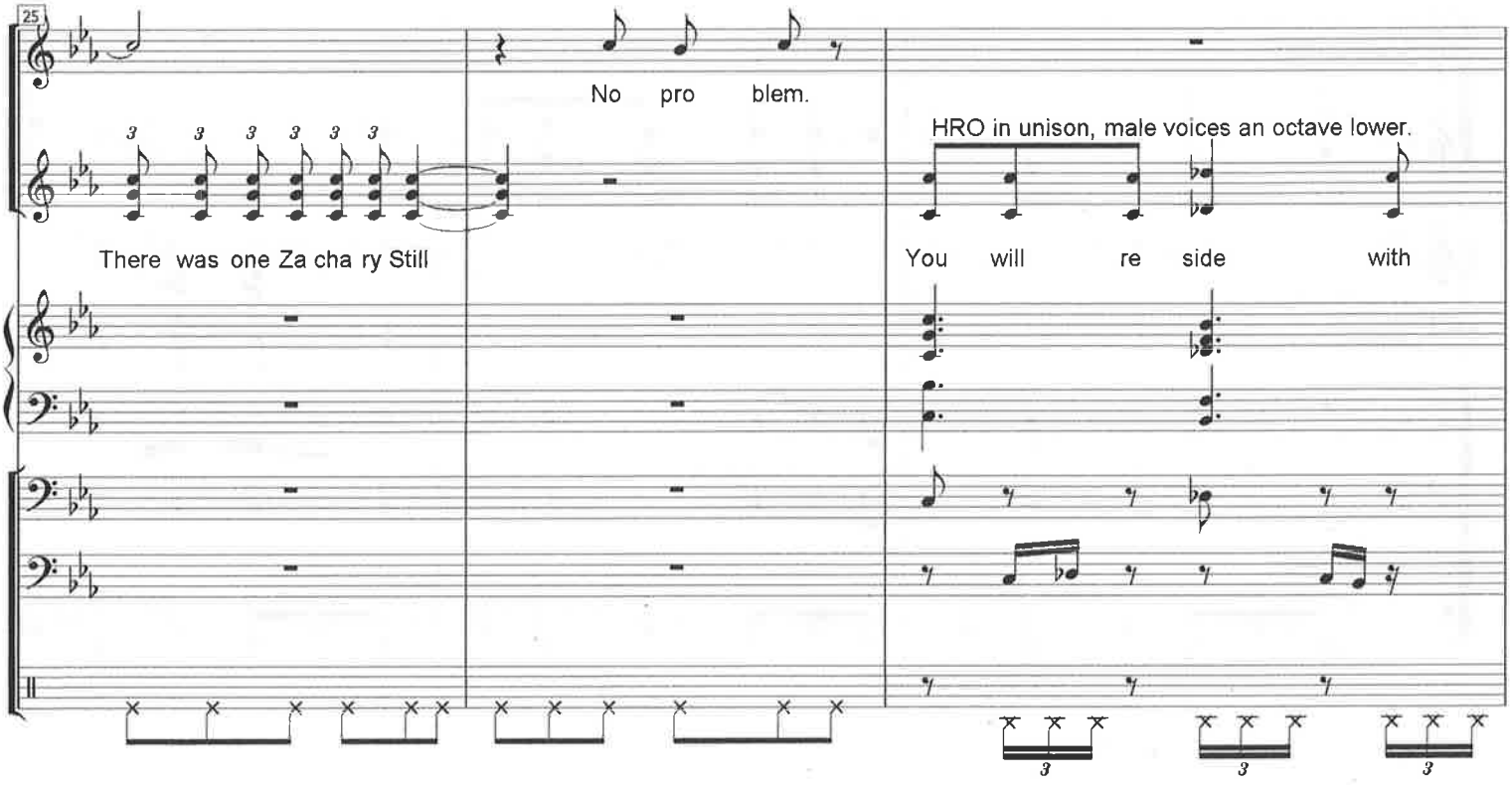


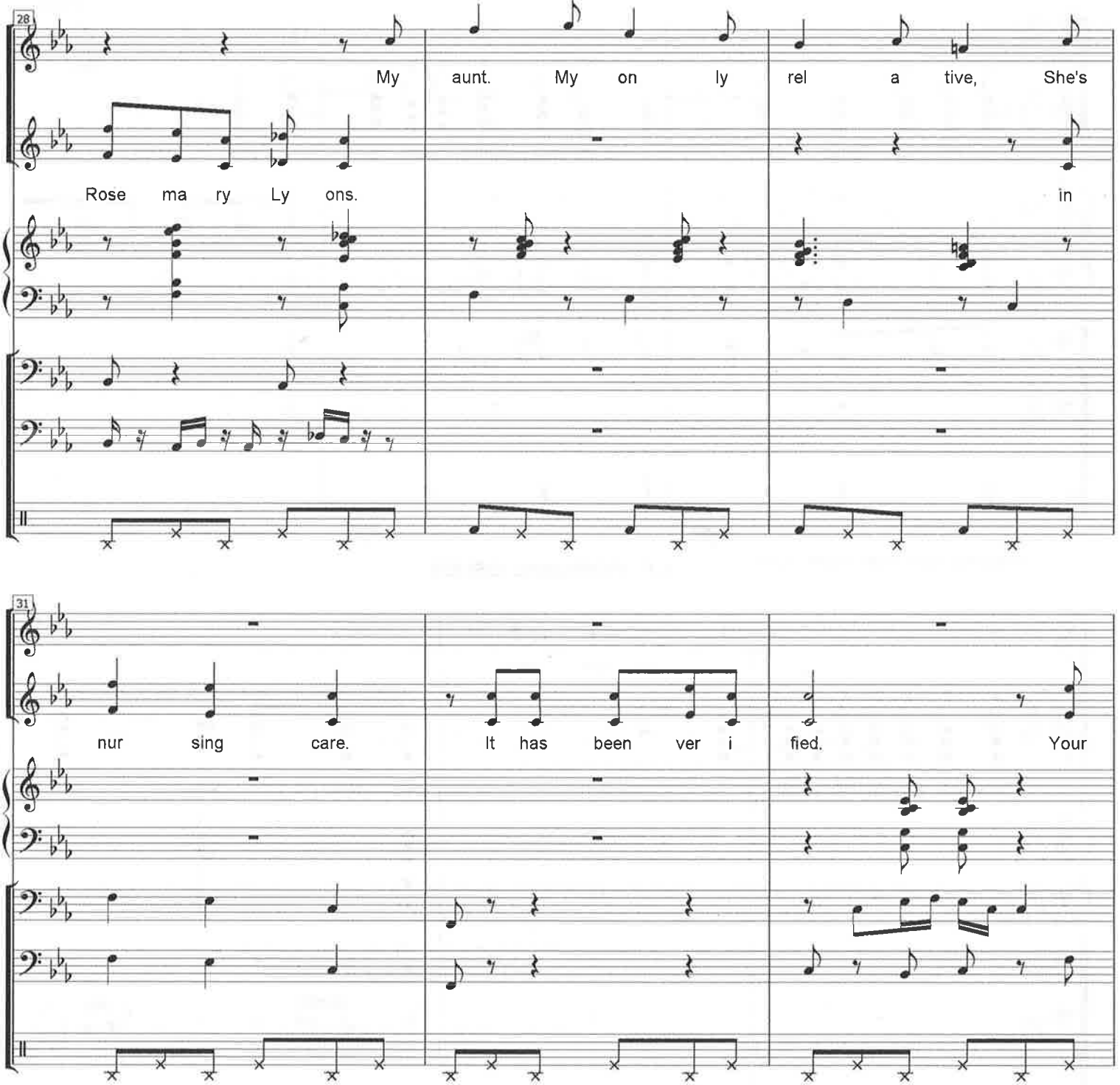
I.E. Limited clearance for use of chemical assists in social therapy



Frances is surprised to hear his name.

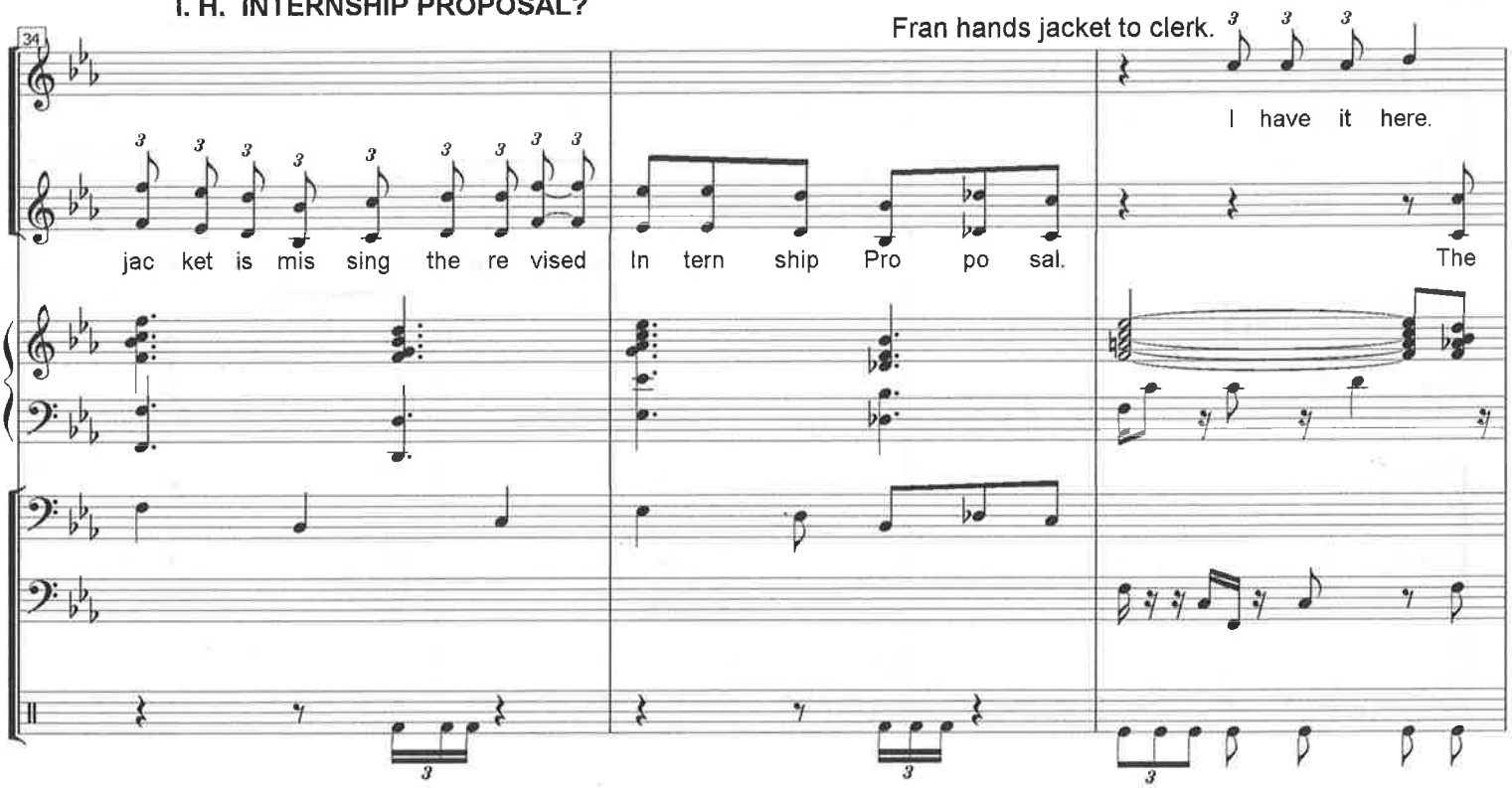
I. F. PERSONAL ISSUES



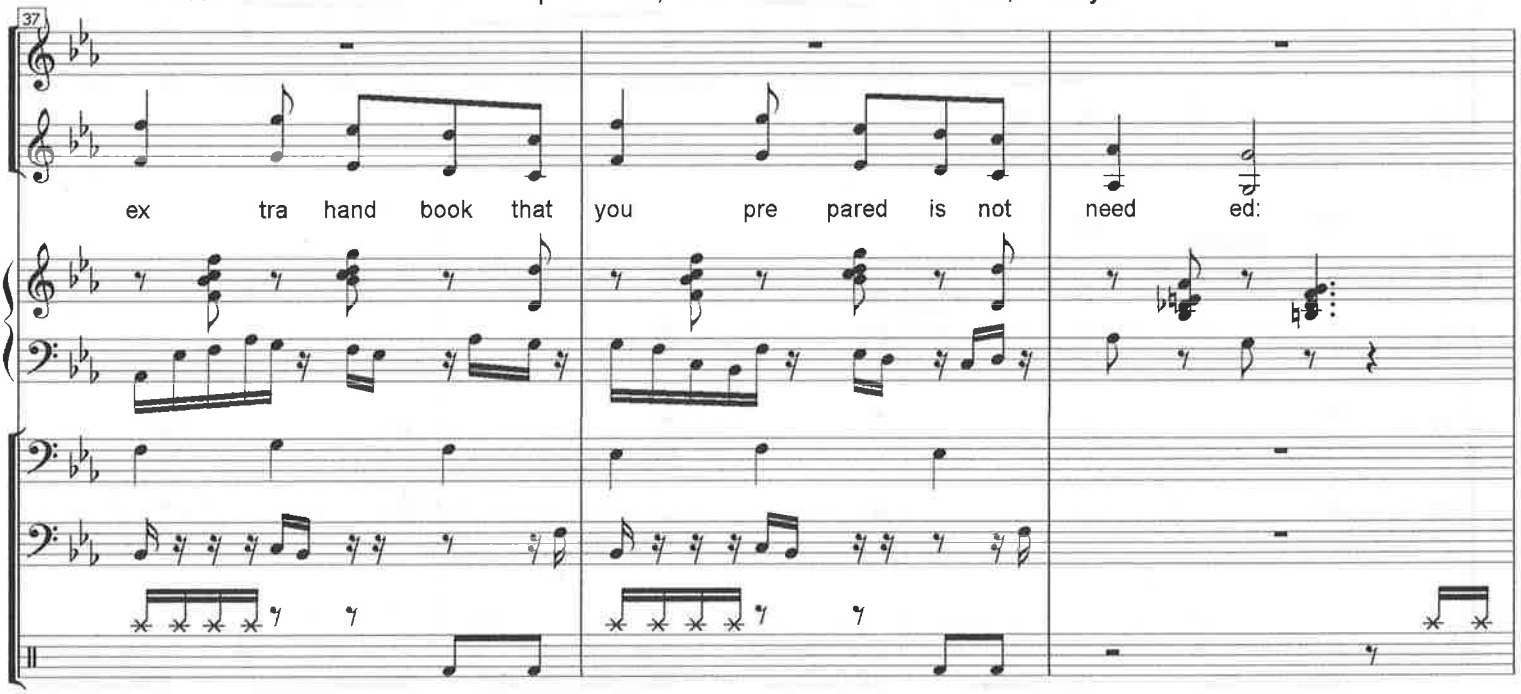

28
My aunt. My on ly rel a tive, She's
Rose ma ry Ly ons. in
31
nur sing care. It has been ver i fied. Your

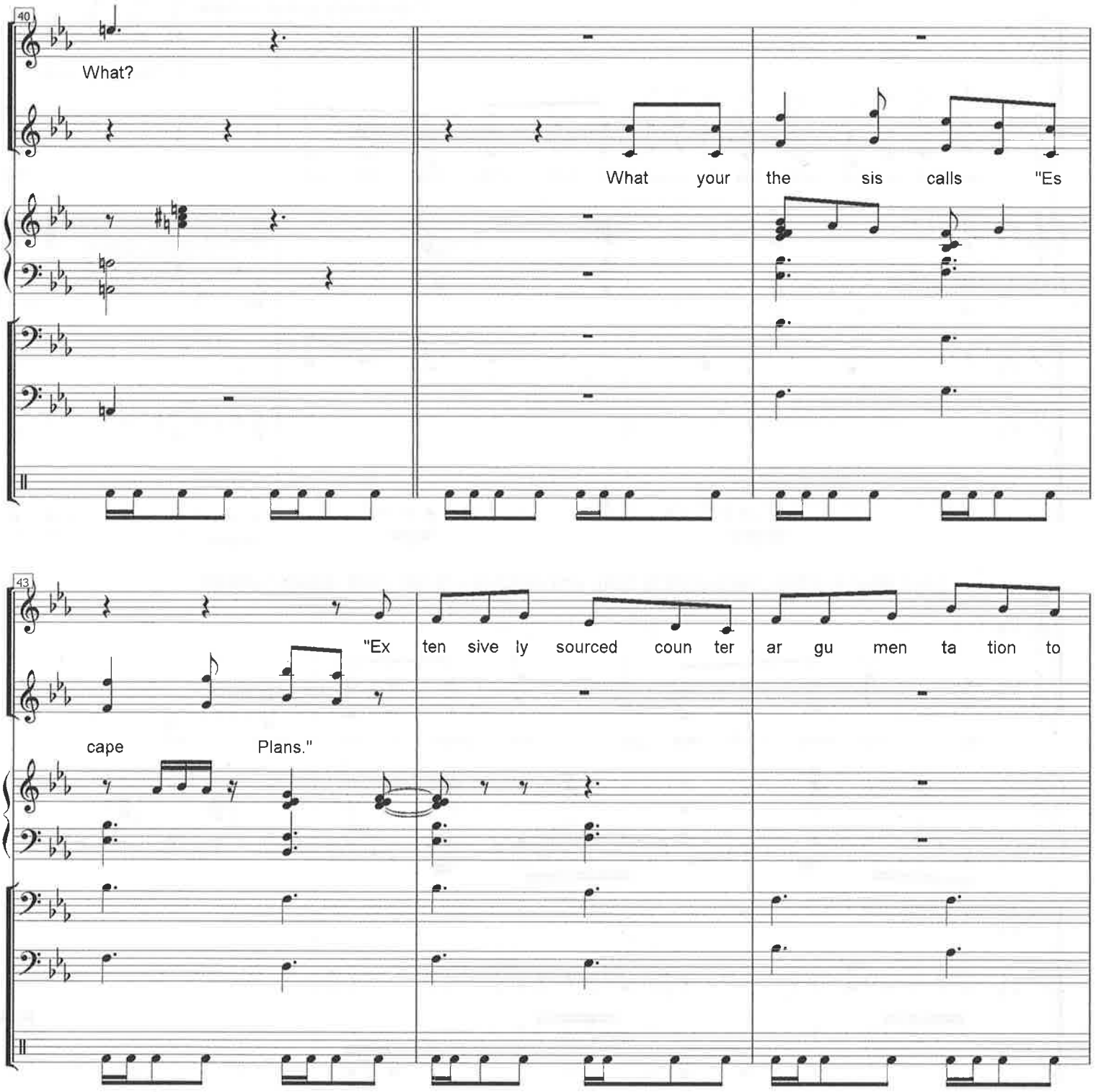
I. H. INTERNSHIP PROPOSAL?

Fran hands jacket to clerk.

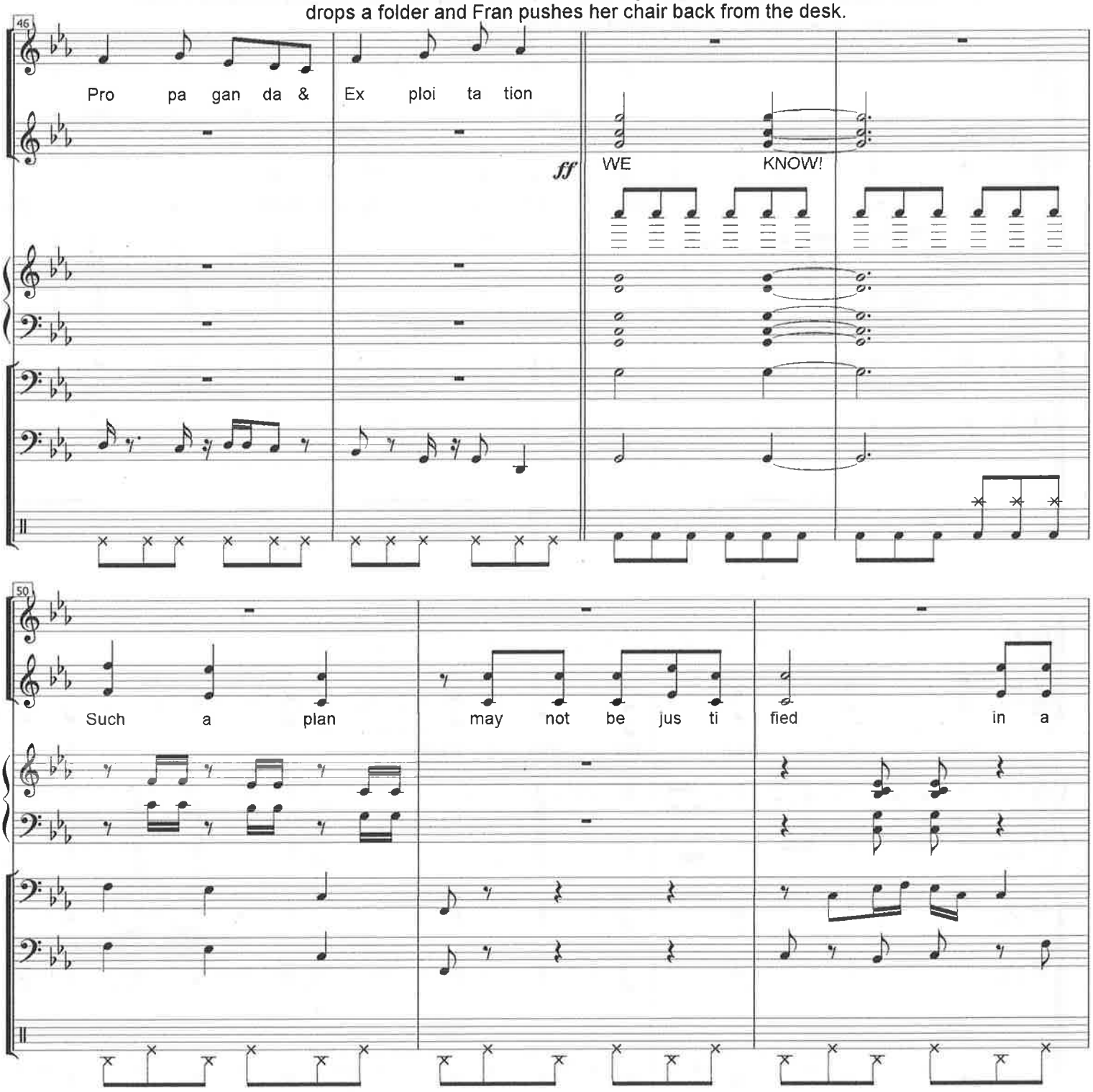


Clerk returns a thick manuscript to Fran, who clutches it to her chest, clearly frustrate



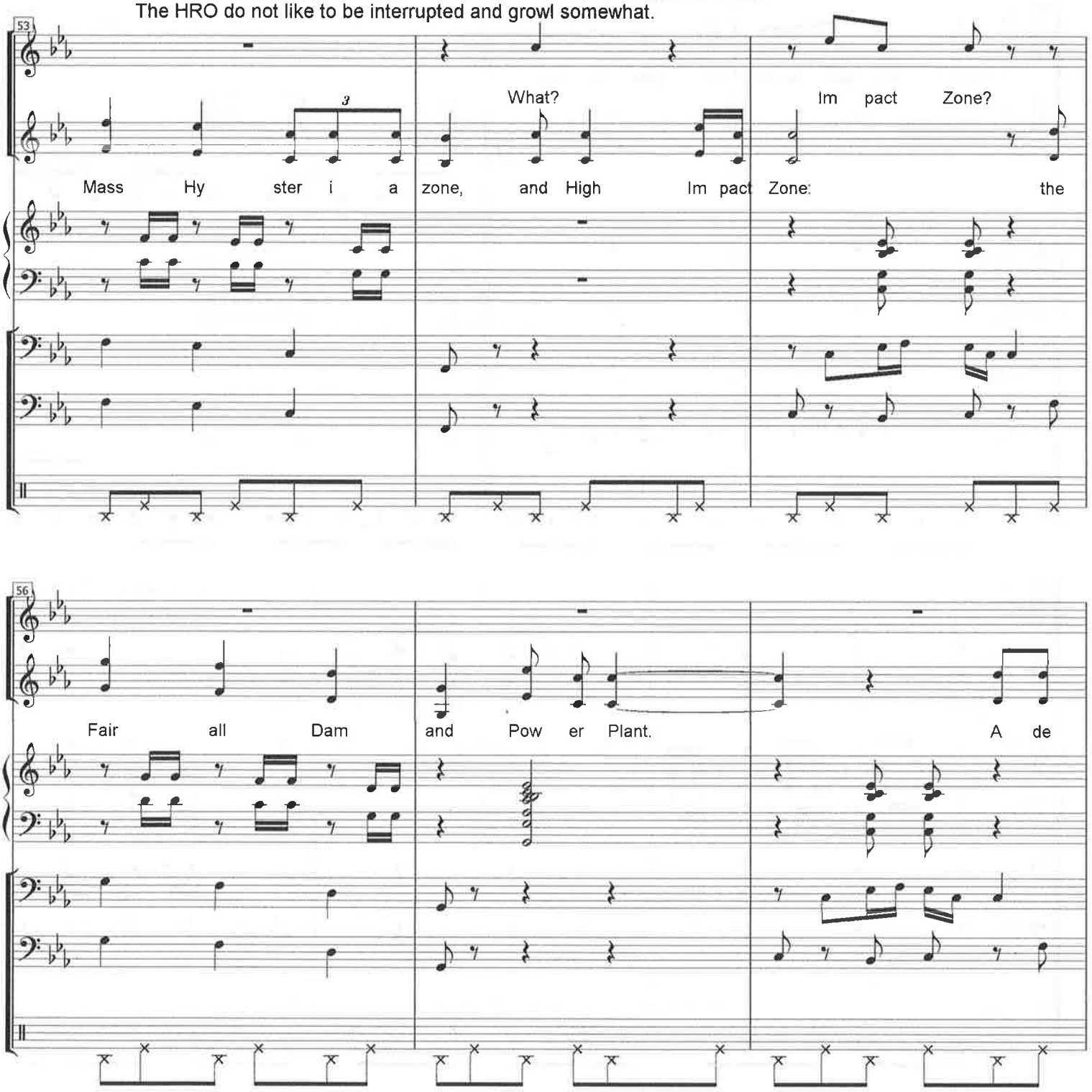

40
What?
What your the sis calls "Es
43
"Ex ten sive ly sourced coun ter ar gu men ta tion to
cape Plans."

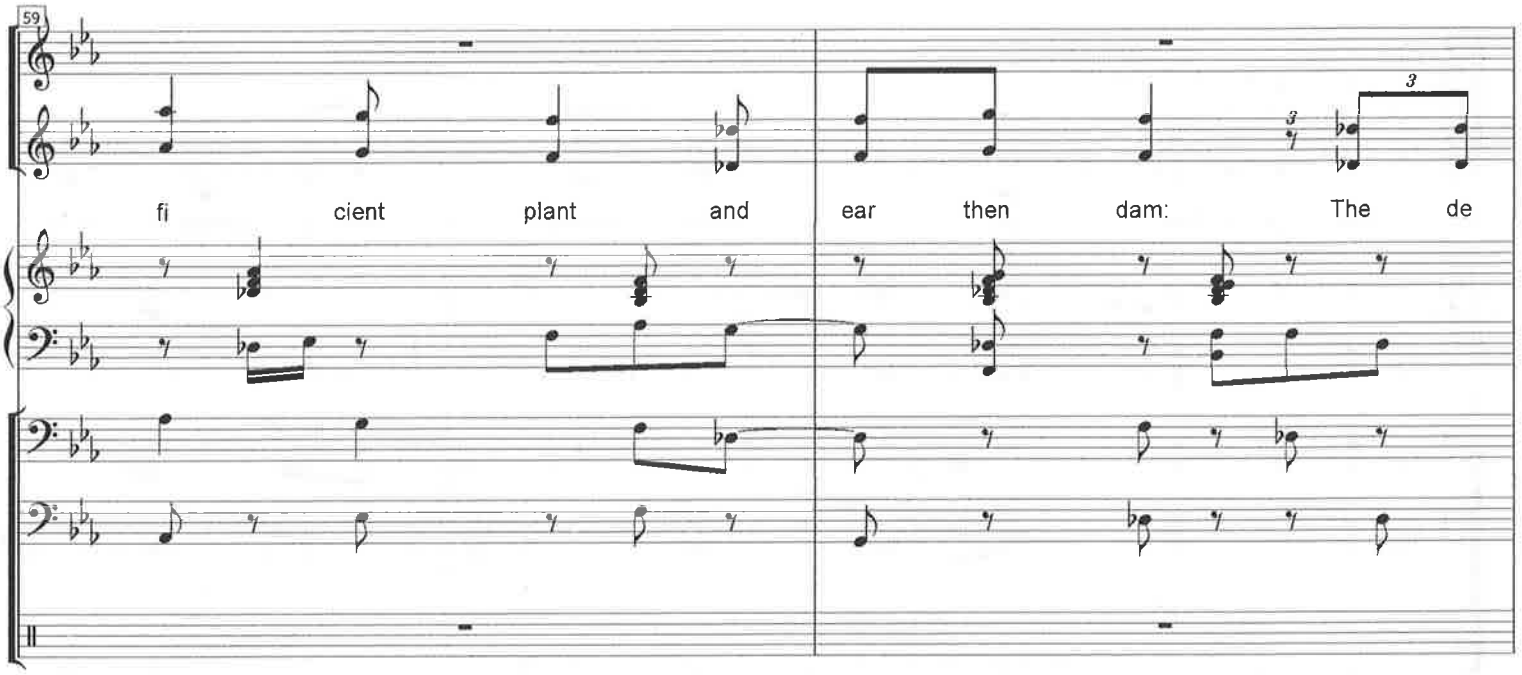
Both Fran and the clerk are startled by the HRO's indignant reply. The clerk drops a folder and Fran pushes her chair back from the desk.

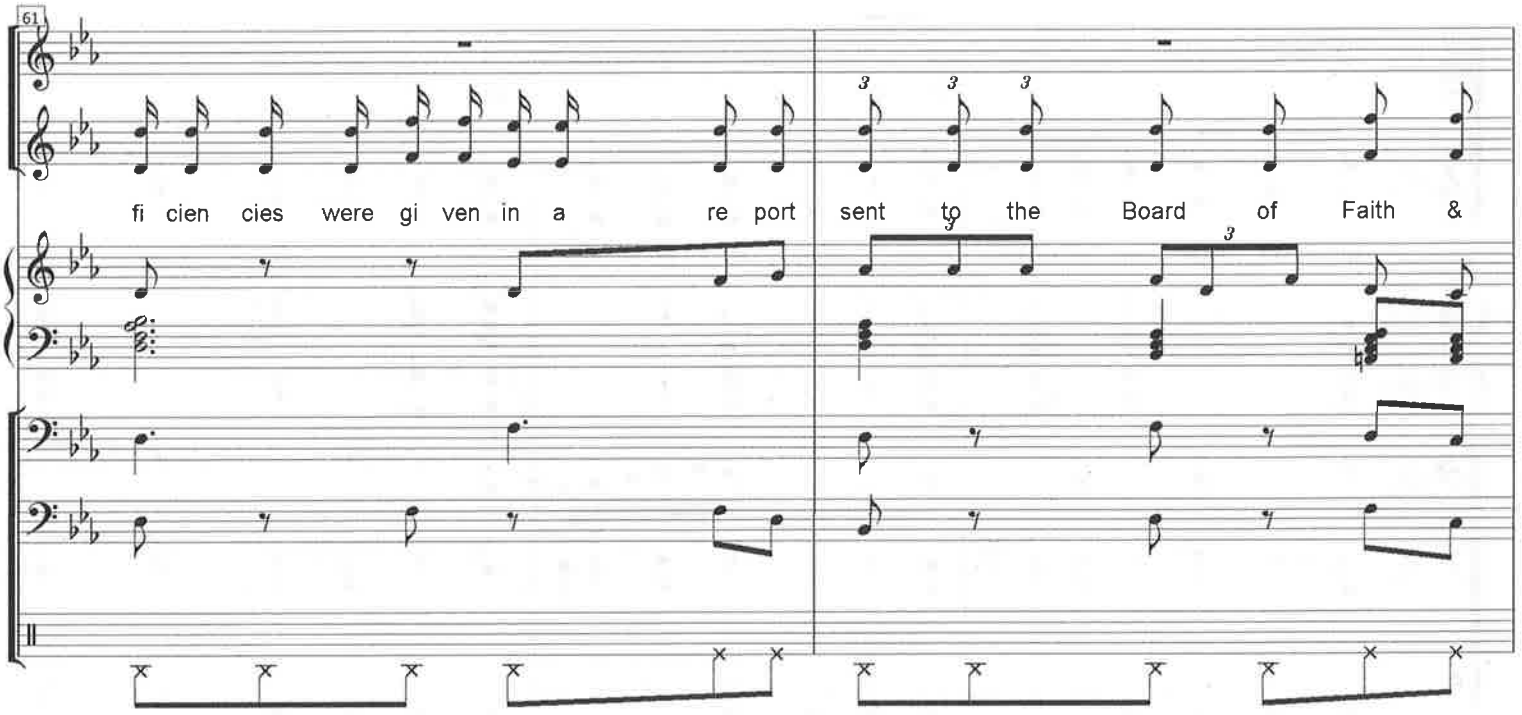


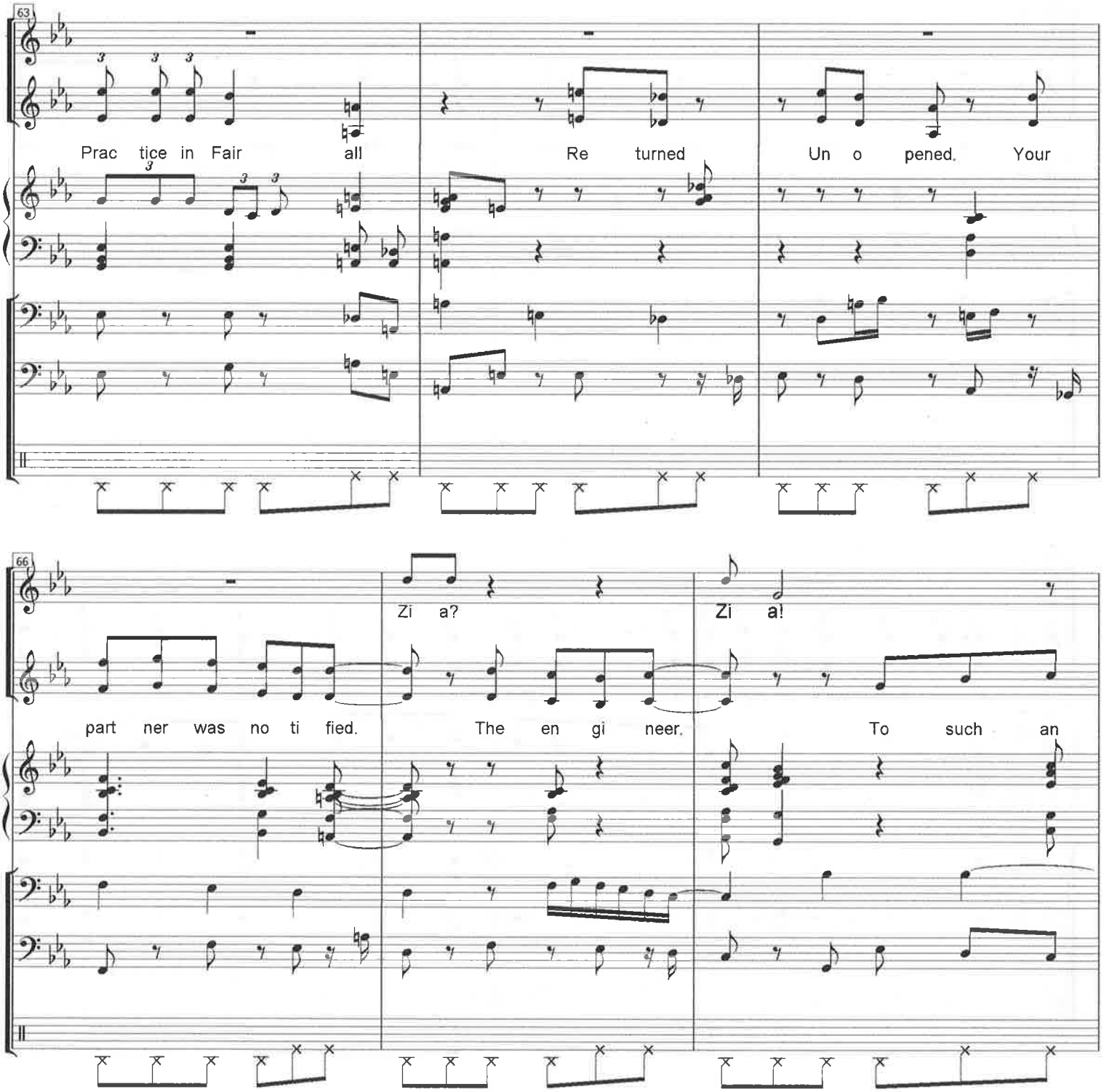
I.I INTERNSHIP SITE ASSESSMENT: Fairall is a HIGH IMPACT & MASS HYSTERIA ZONE.

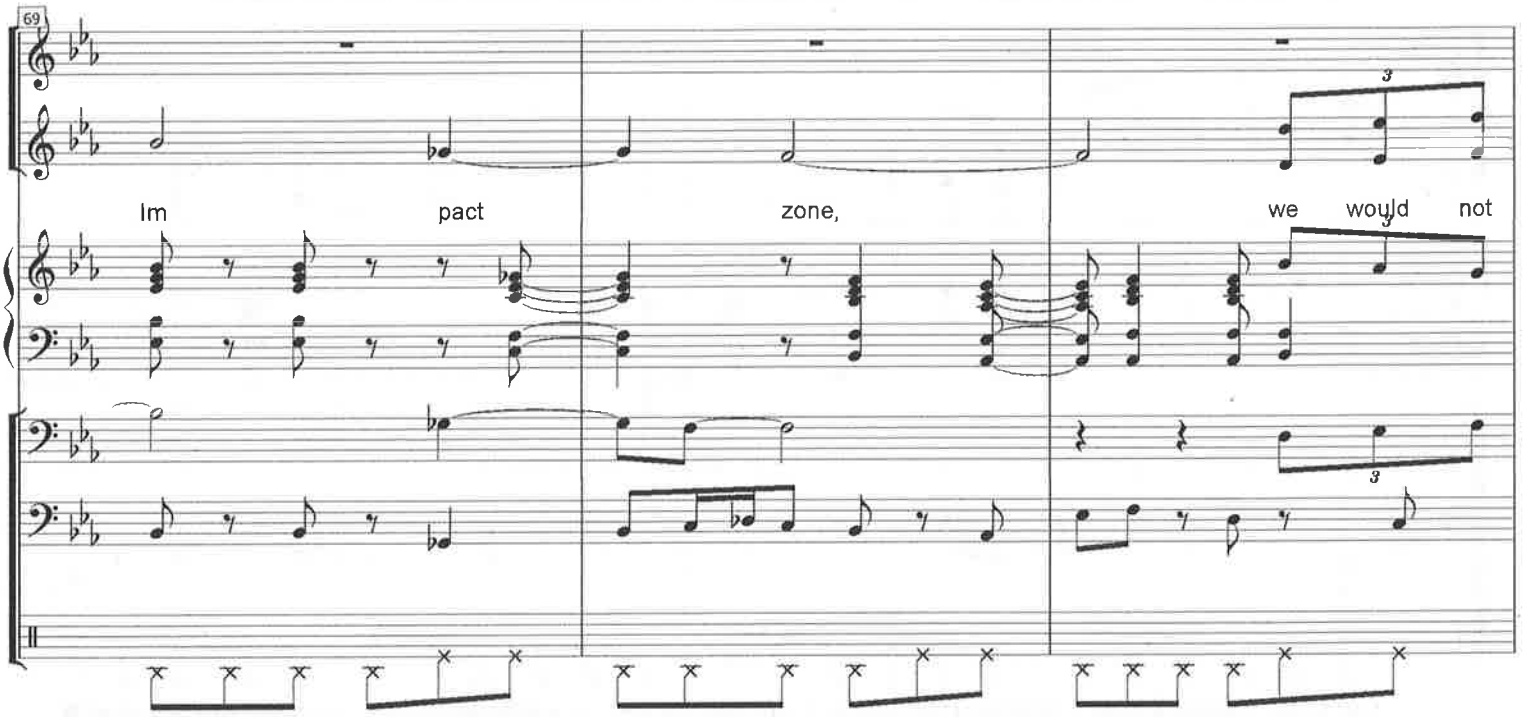
The HRO do not like to be interrupted and growl somewhat.



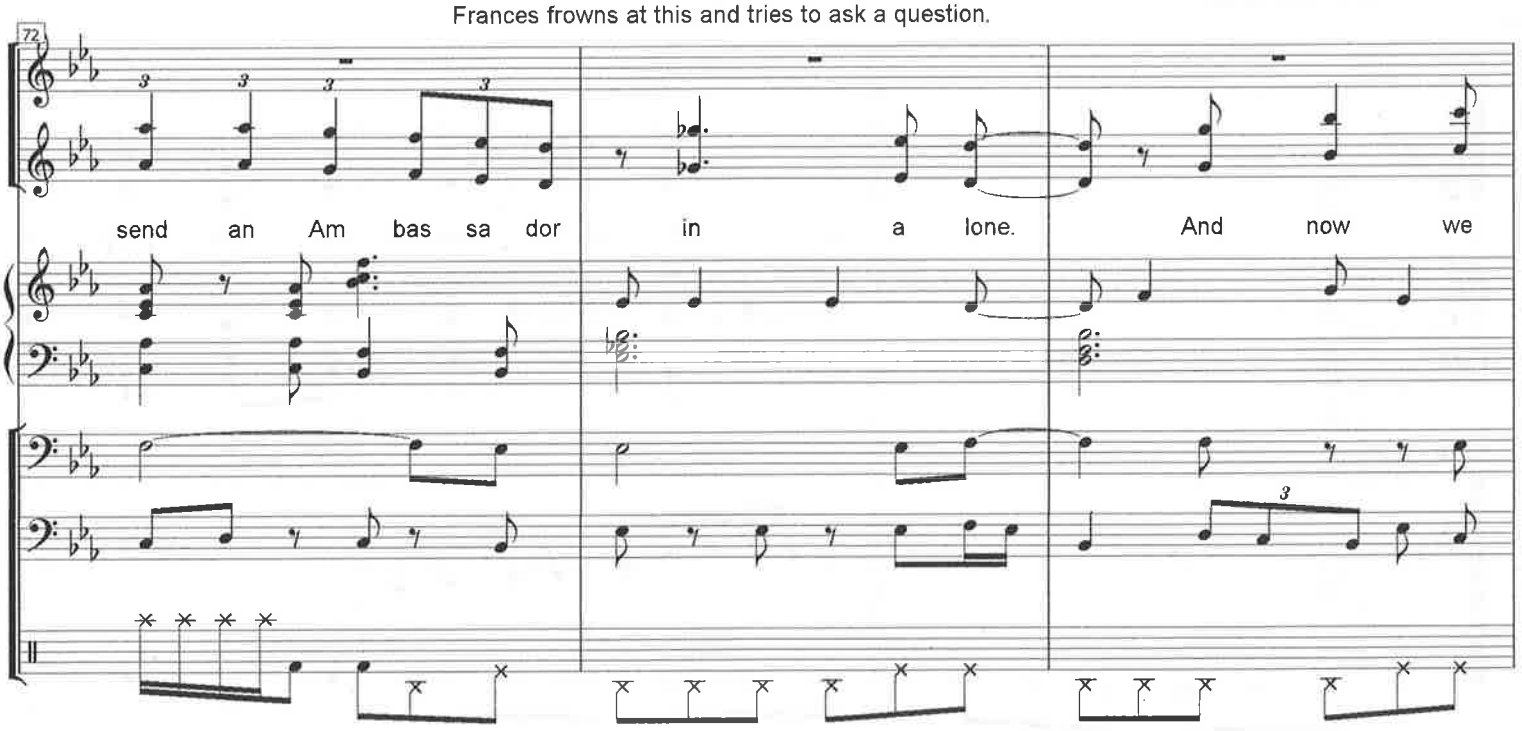

59
fi cient plant and ear then dam: The de

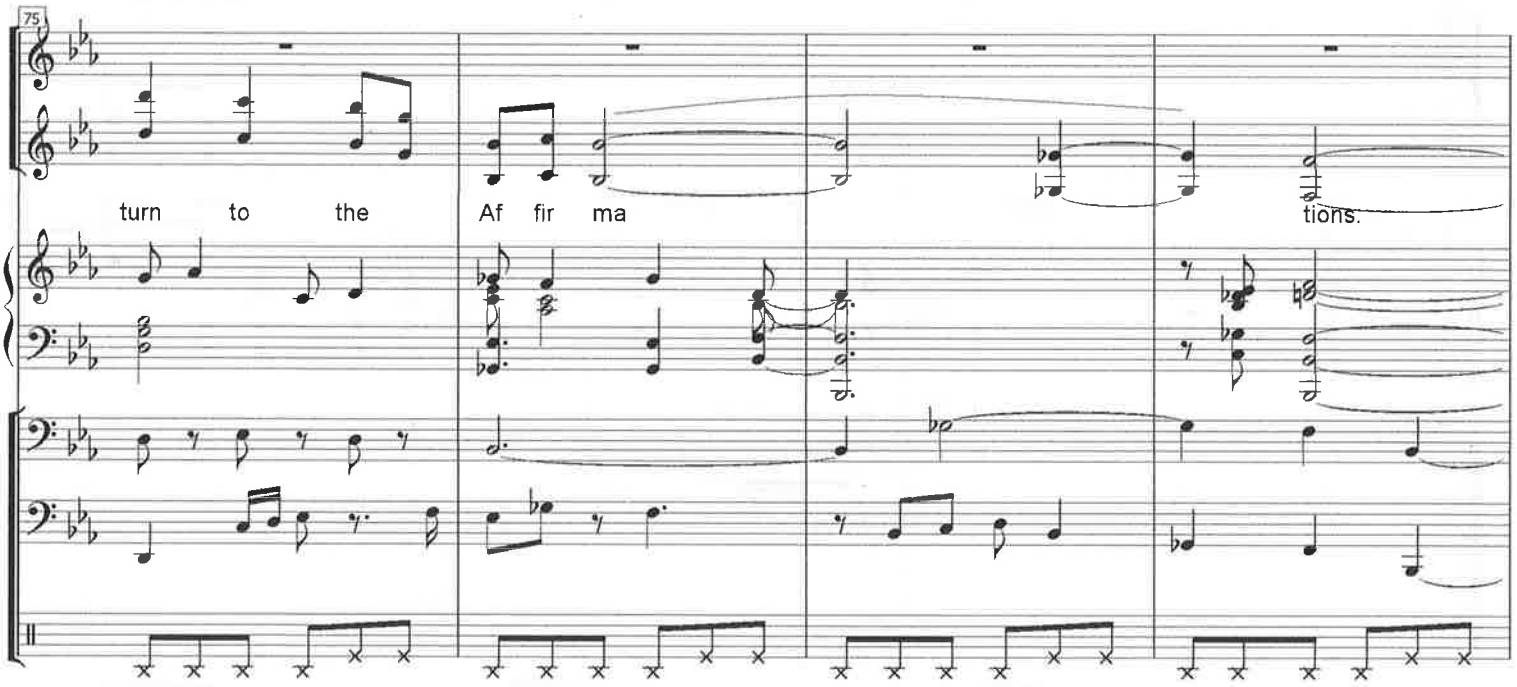

61
fi cien cies were gi ven in a re port sent to the Board of Faith &


63
Prac tice in Fair all
Re turned
Un o pened. Your
66
Zi a?
Zi a!
part ner was no ti fied.
The en gi neer.
To such an

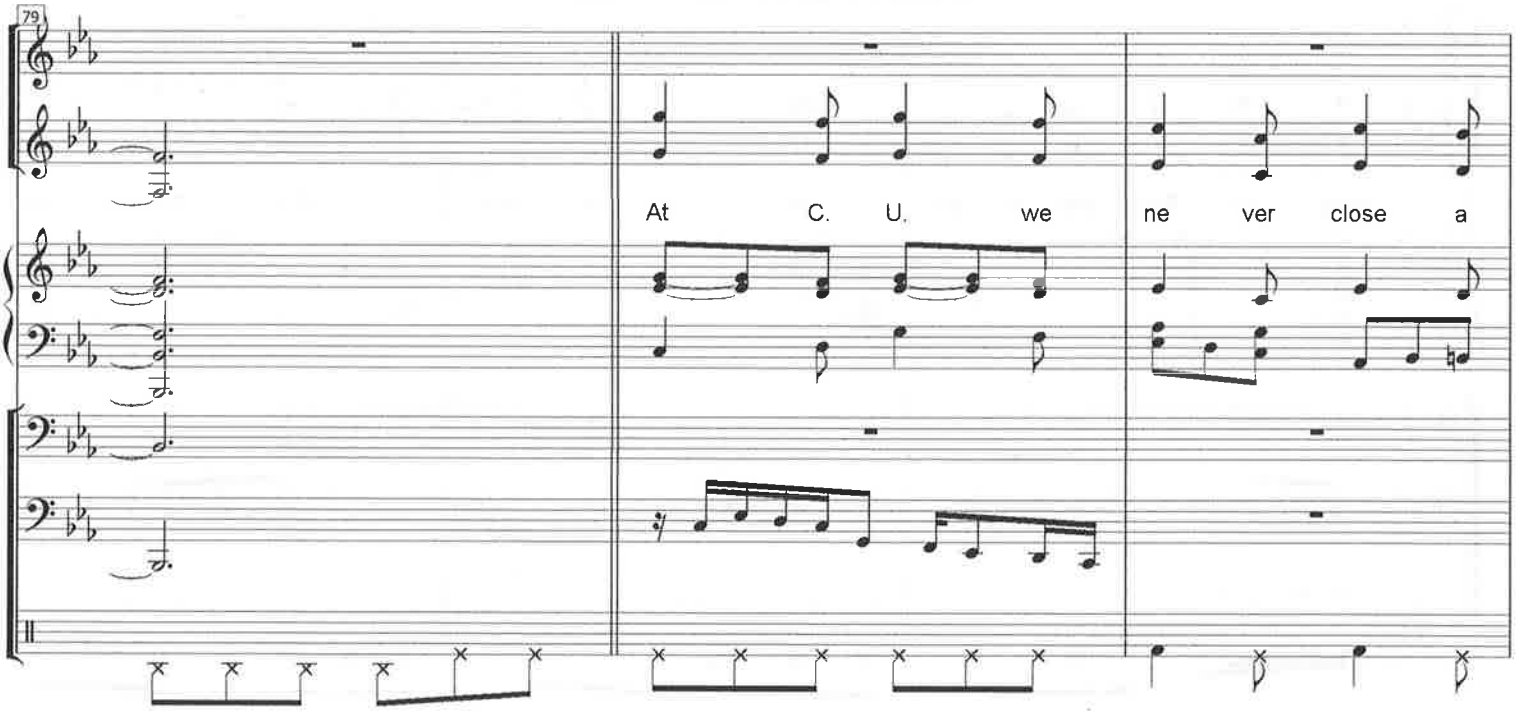


Frances frowns at this and tries to ask a question.

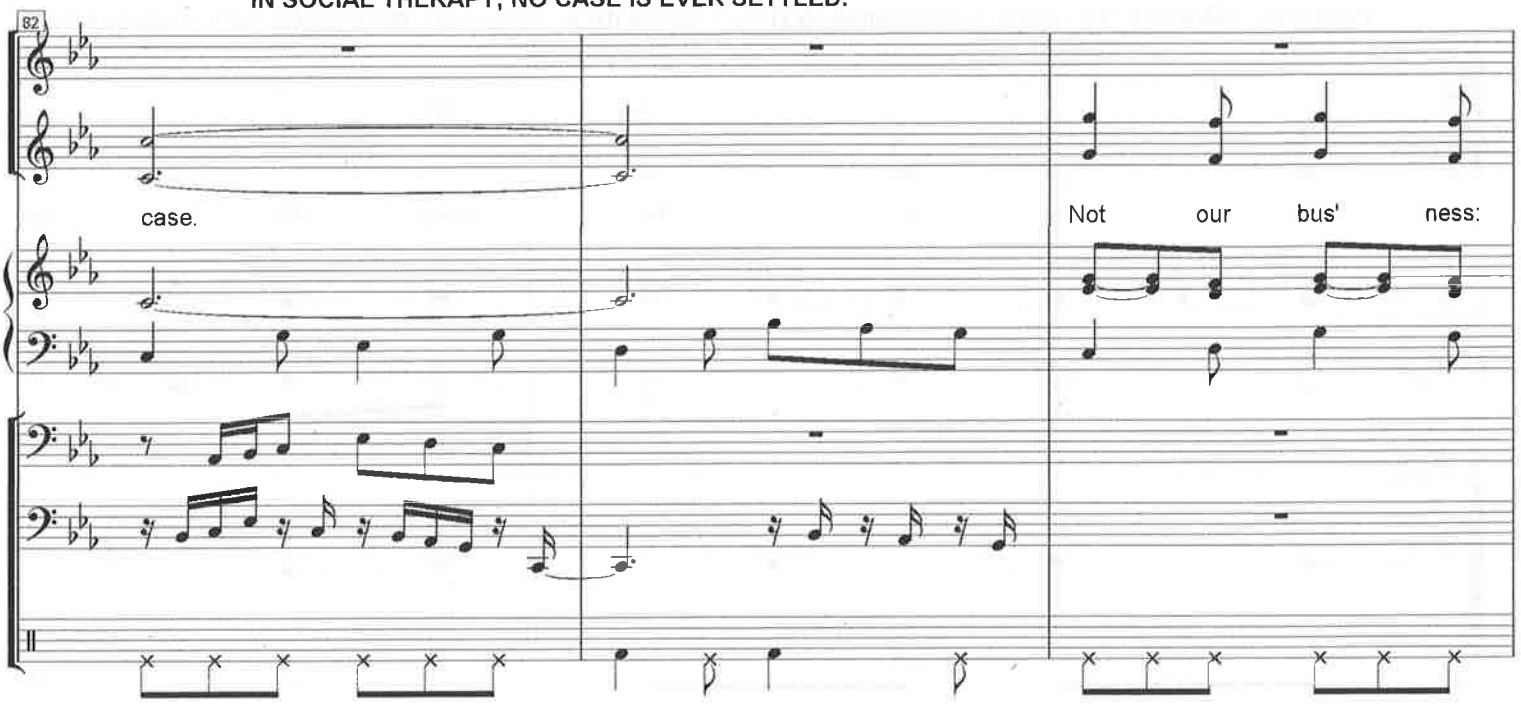




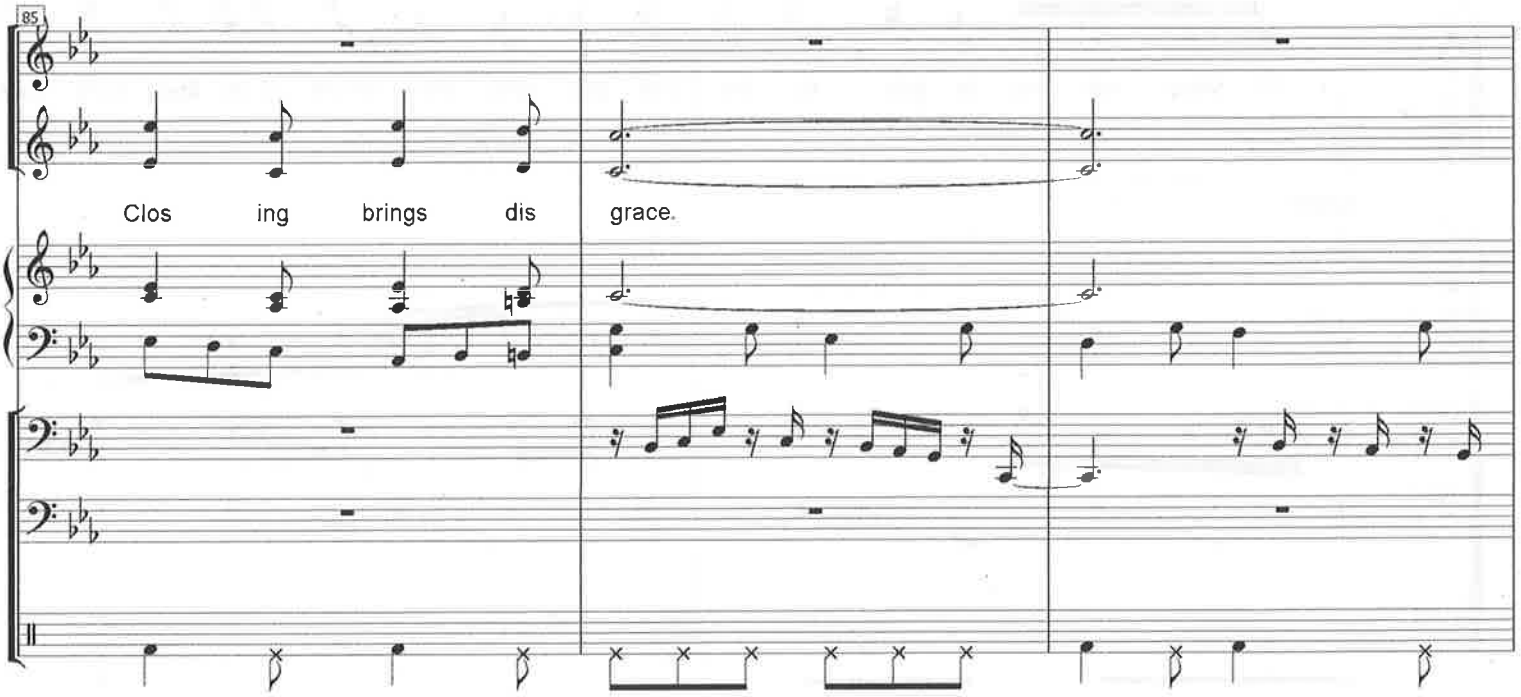
THE FIRST CHARGE FOR THERAPEUTIC SERVICE PROJECTS BY C.U. AMBASSADORS: AMBASSADORS NEVER CLOSE A CASE.



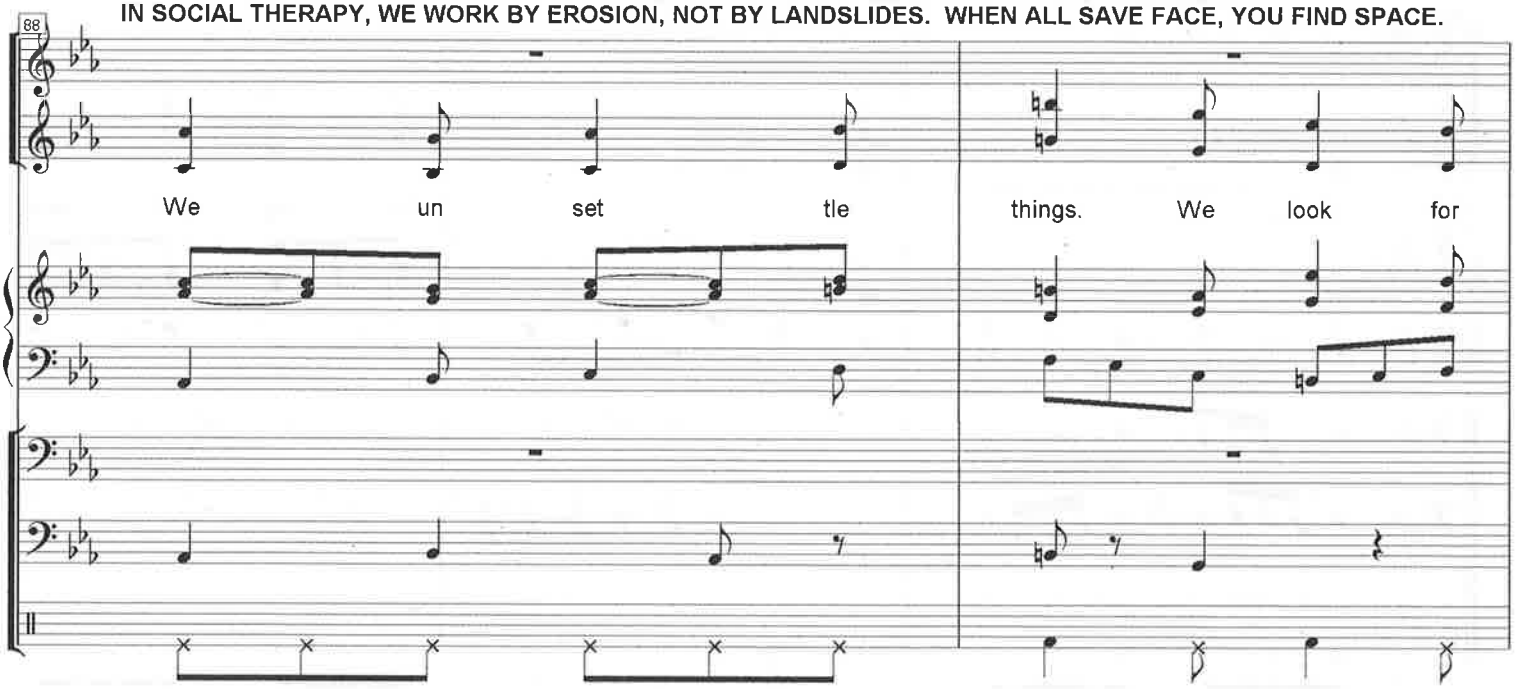
IN SOCIAL THERAPY, NO CASE IS EVER SETTLED.



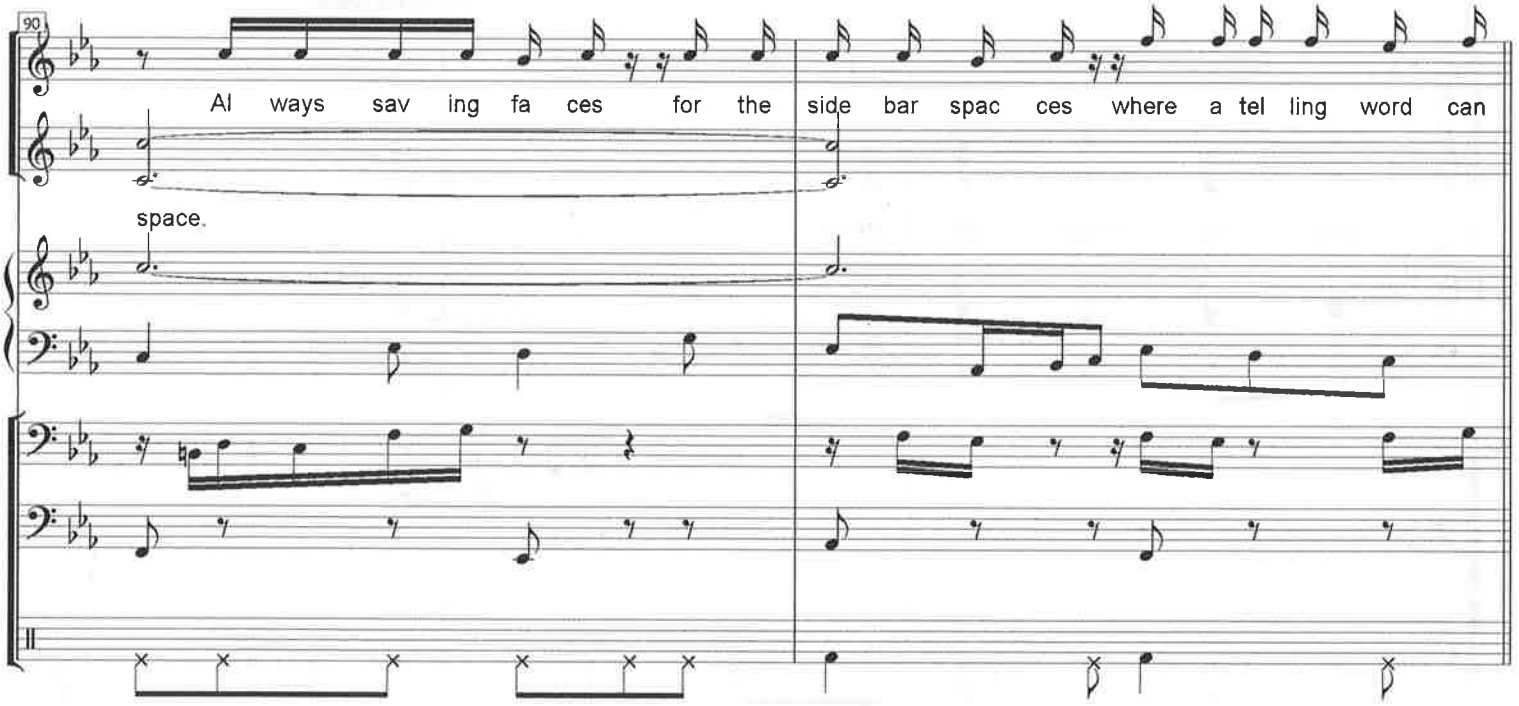
Frances nods.



IN SOCIAL THERAPY, WE WORK BY EROSION, NOT BY LANDSLIDES. WHEN ALL SAVE FACE, YOU FIND SPACE.



Frances nods impatiently.



II.C. QUIZ: FIRST IMAGE Image of faces of insurrectionists at Capitol on January 6, 2021.

92

land. Fa ces flush ing. An ger rush ing.

What is this? Meaning what?

3

94

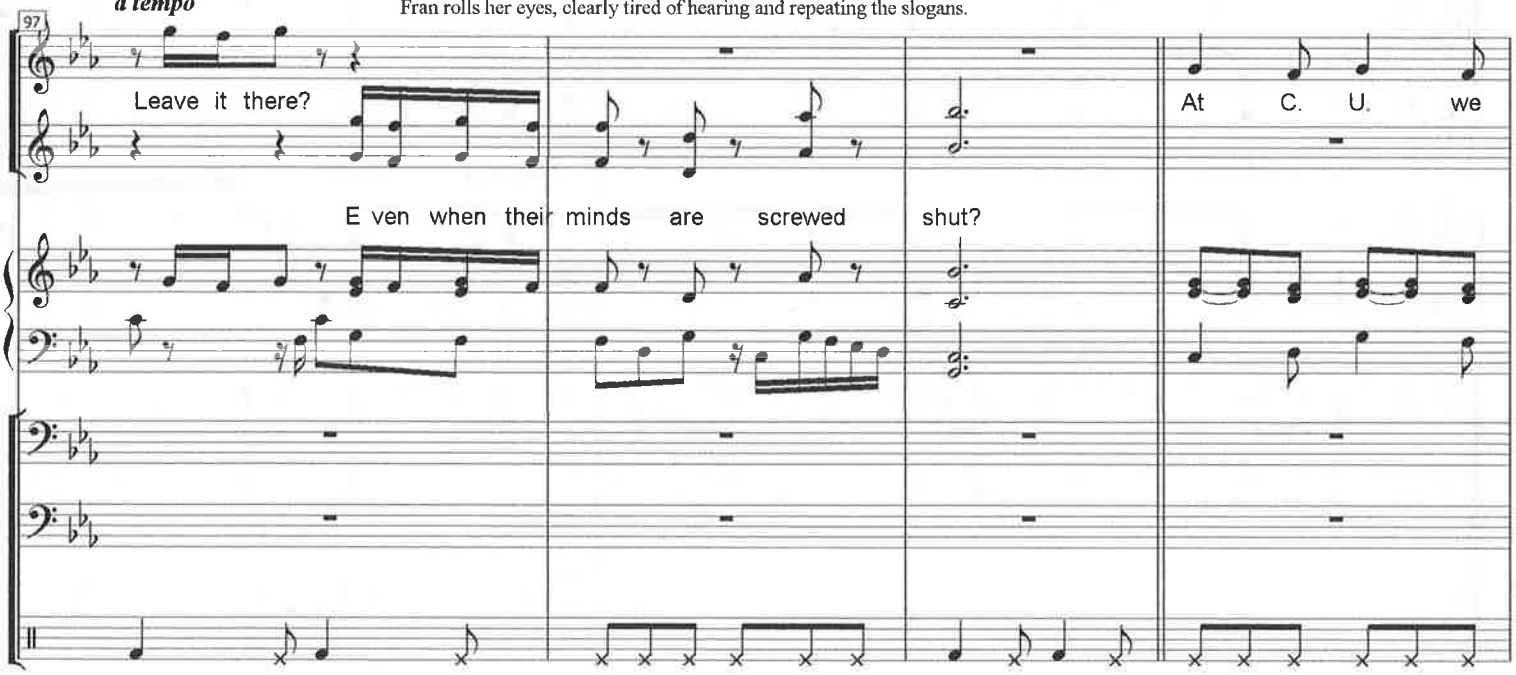
ritardando

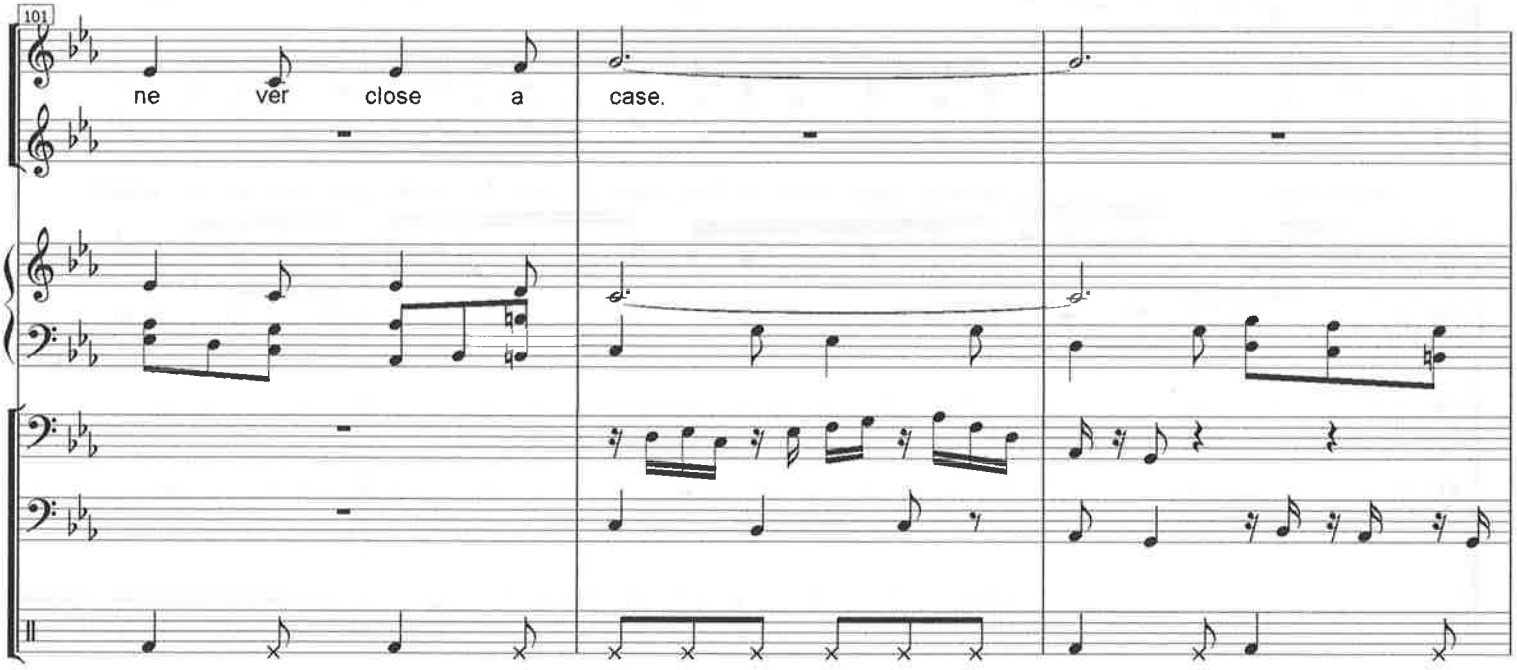
Fear - of los ing fa ces

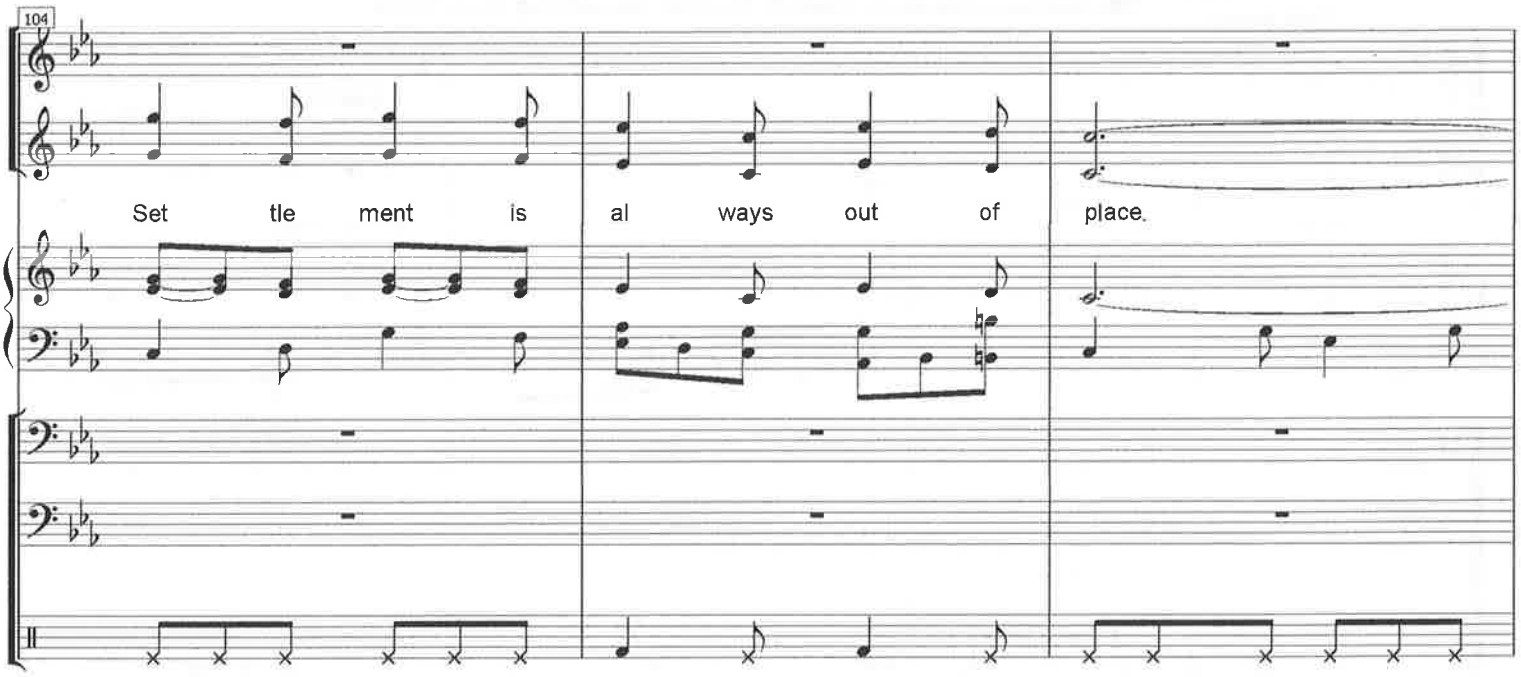
Mean ing? so they push each o ther, clam up, run for co ver - But you ne ver what?

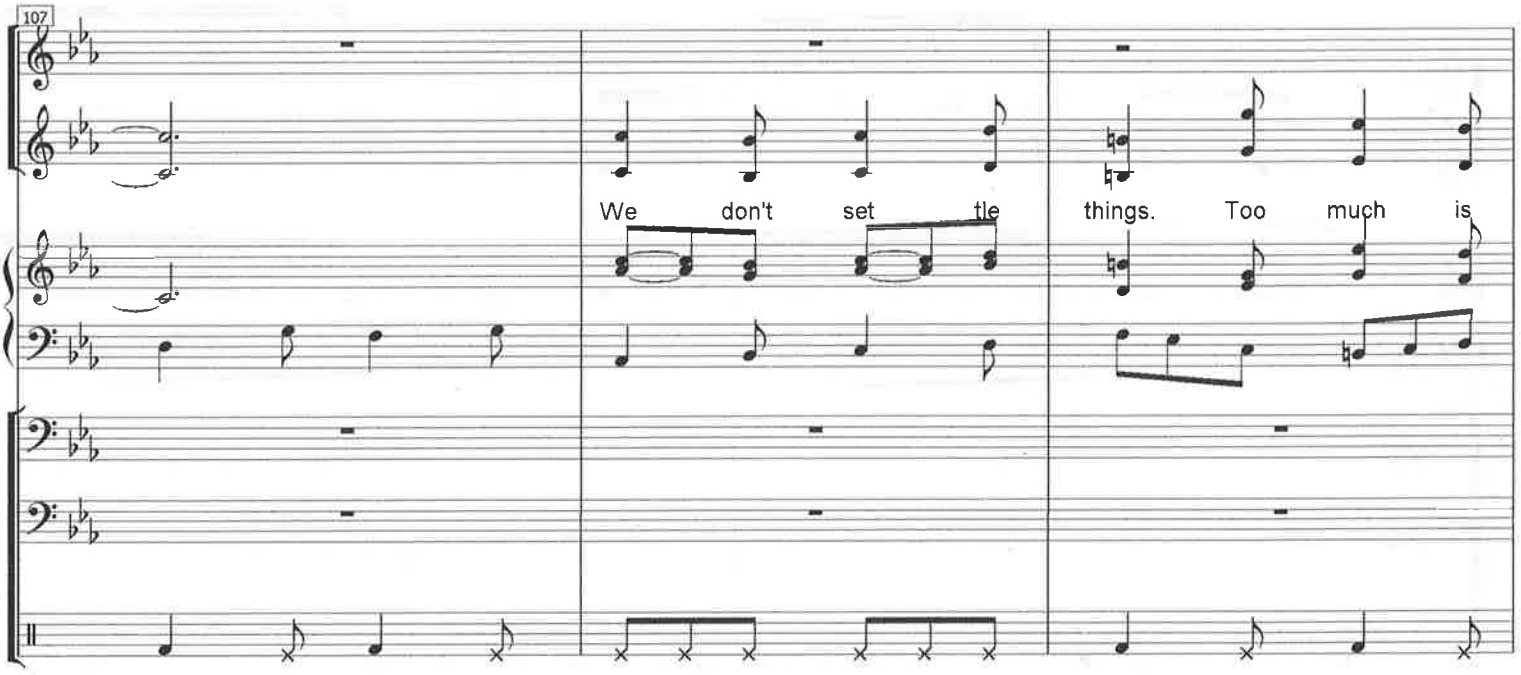
Onscreen: Image of stacked law books.

a tempo Fran rolls her eyes, clearly tired of hearing and repeating the slogans.






104
Set tle ment is al ways out of place.


107
We don't set tle things. Too much is

II.D. Second Quiz Image

The signing of the peace treaty in the train car, ending World War I.

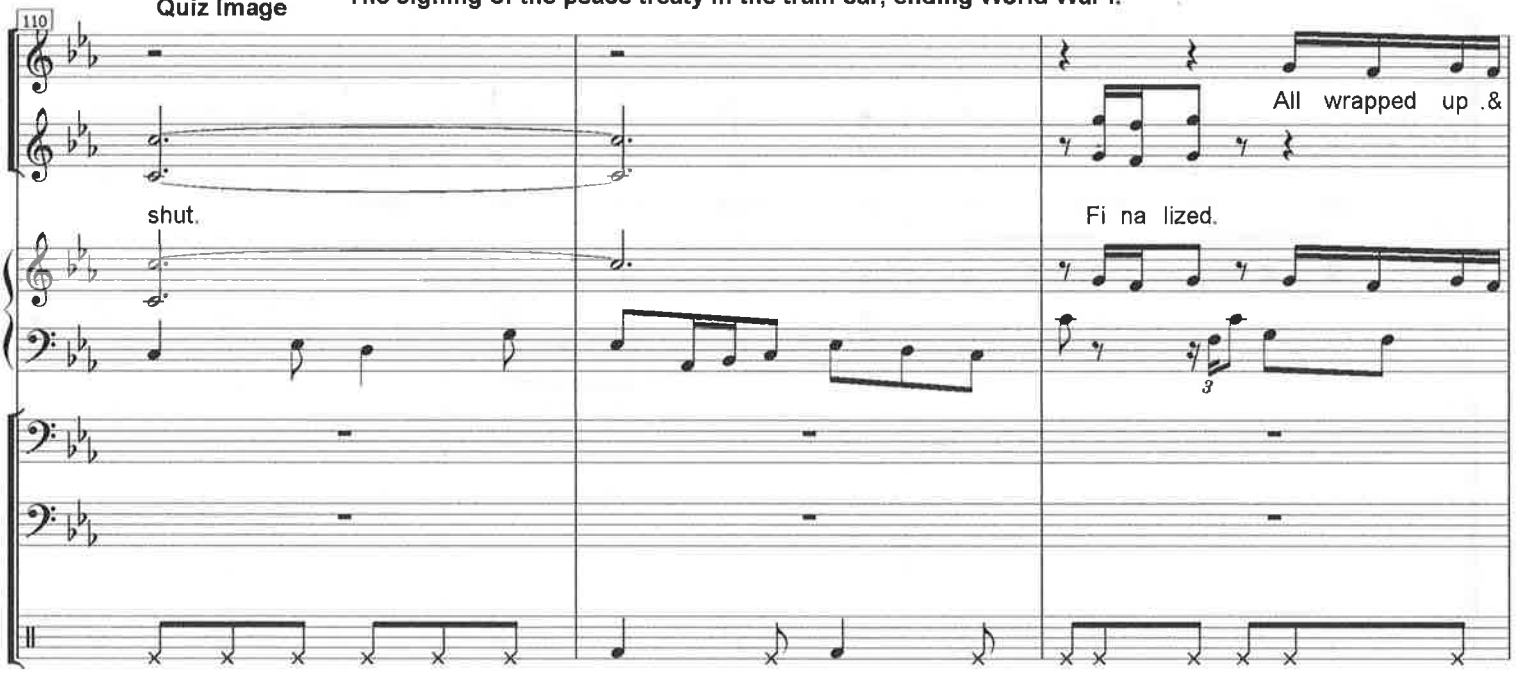
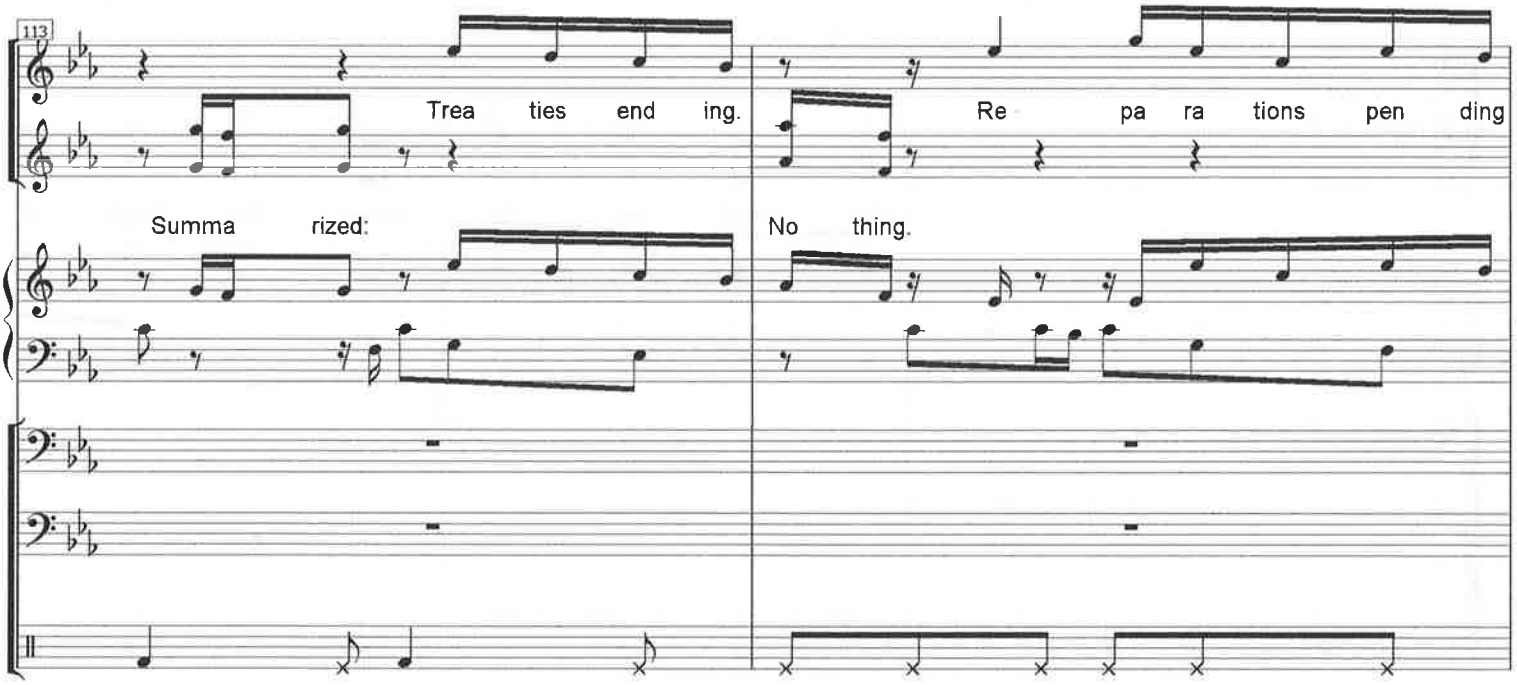
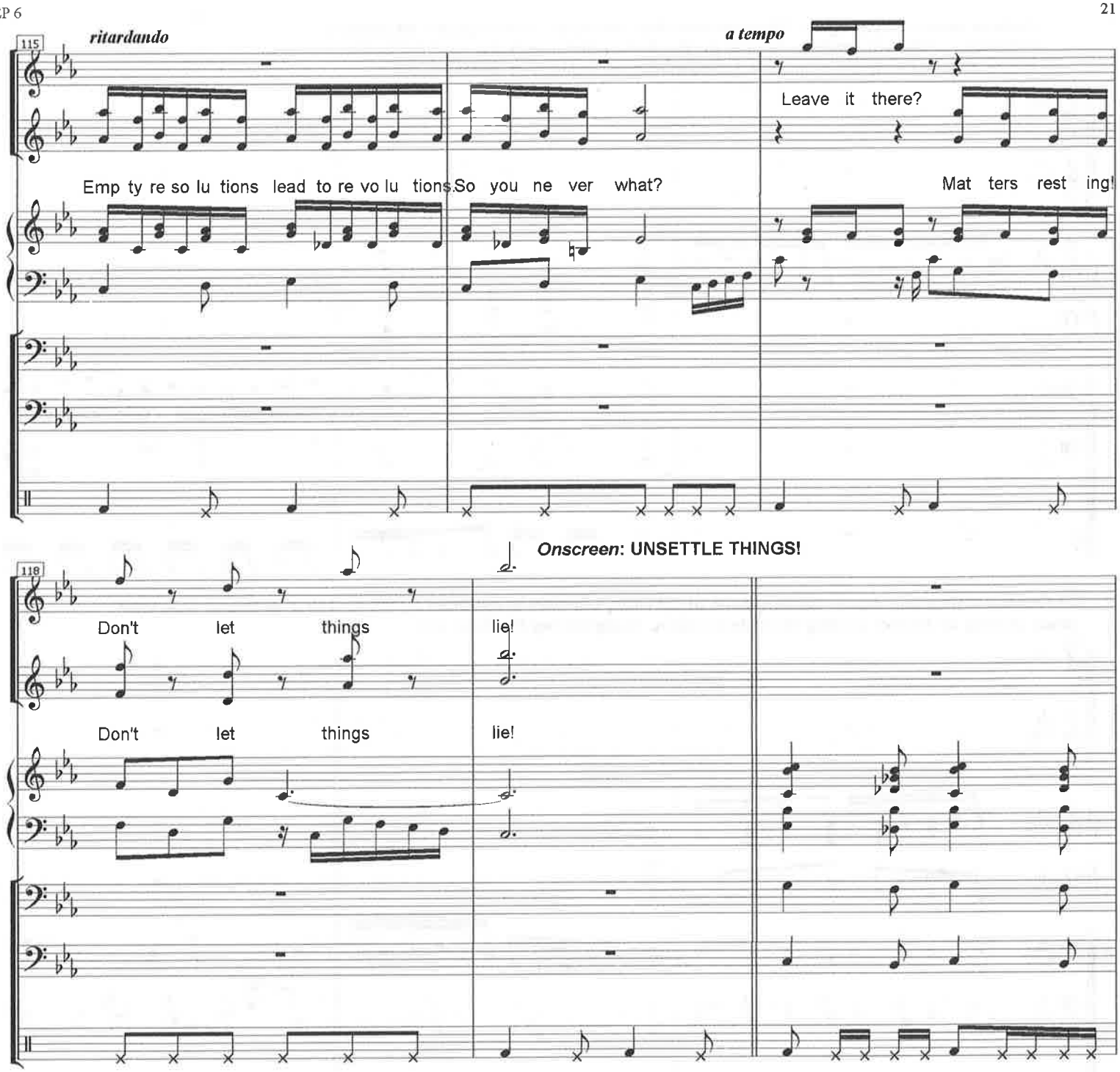
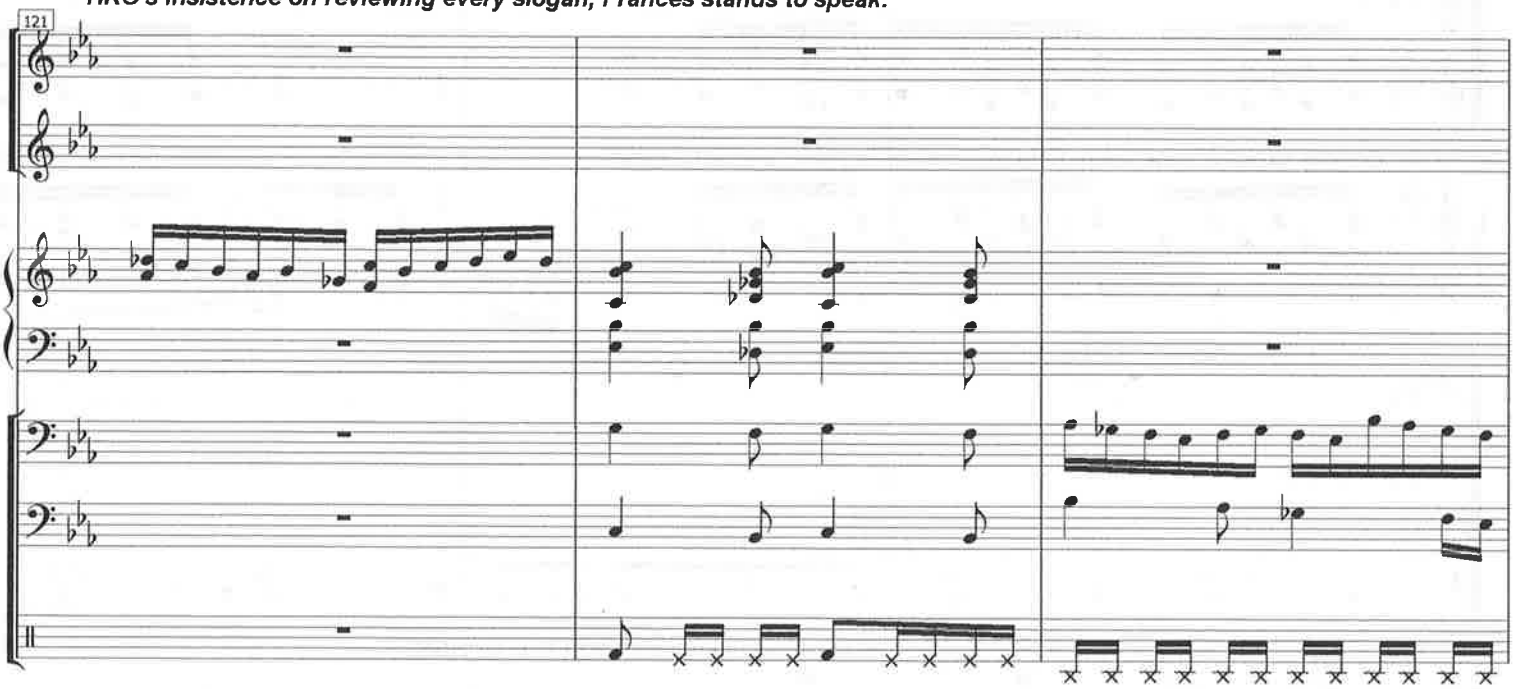


Image of Lee memorial in Richmond, VA in 2021, with graffiti.

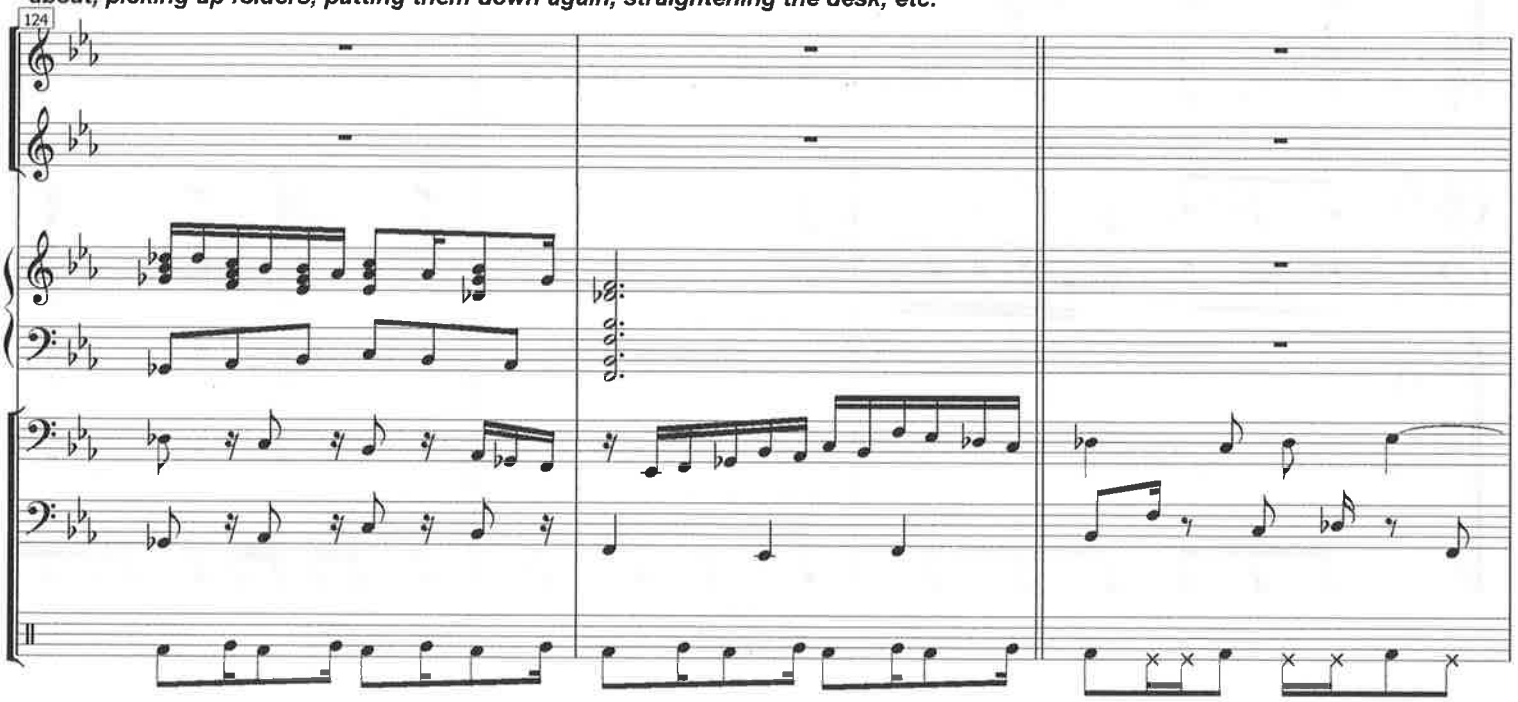



115
ritardando
a tempo
Leave it there?
Emp ty re so lu tions lead to re vo lu tions So you ne ver what?
Mat ters rest ing!
118
Onscreen: UNSETTLE THINGS!
Don't let things lie!
Don't let things lie!

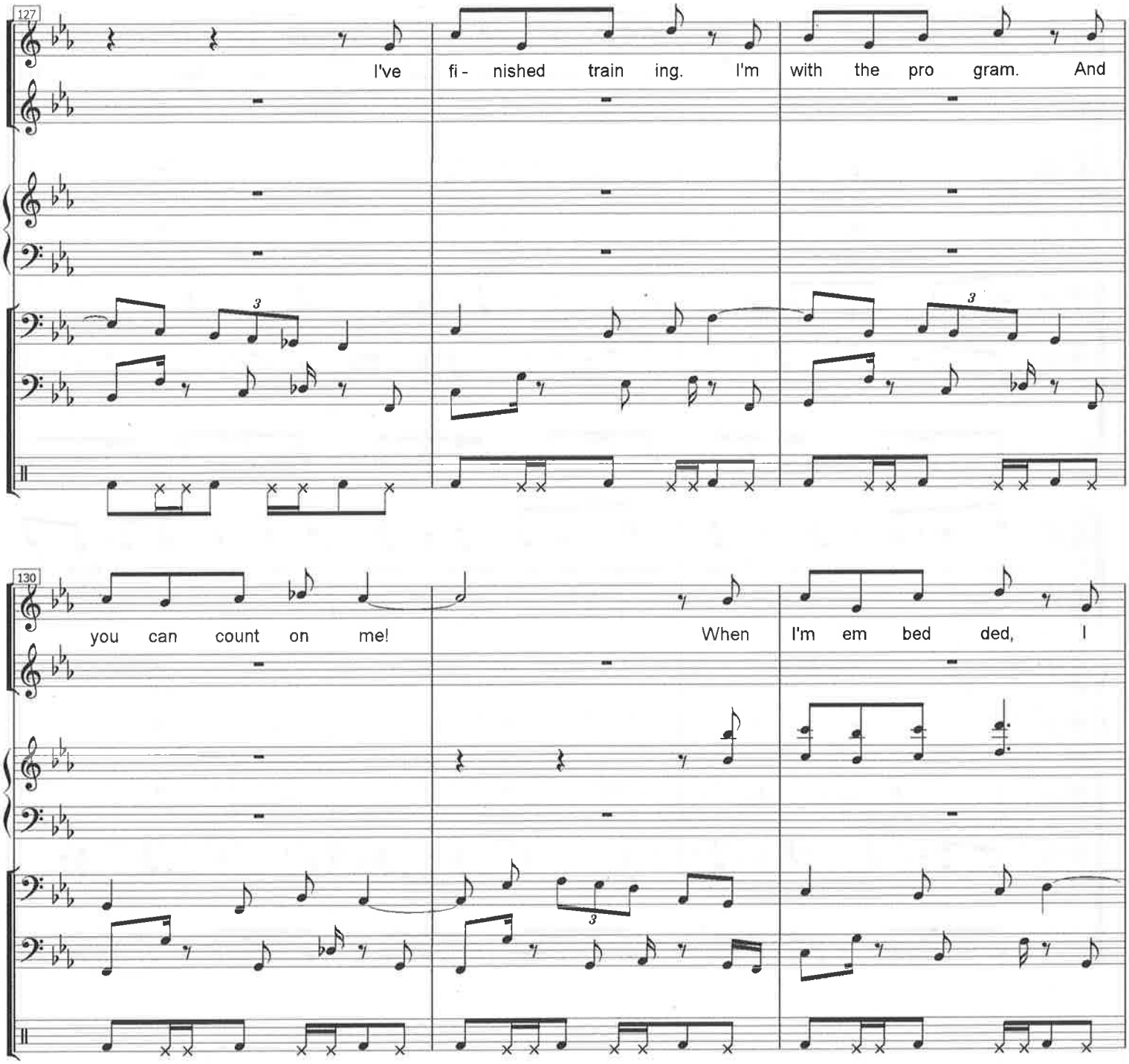
Frances rolls her eyes again. She's irritated that she must sit through the elementary reiteration of the university's slogans for the Ambassador program. Irritated by the HRO's insistence on reviewing every slogan, Frances stands to speak.

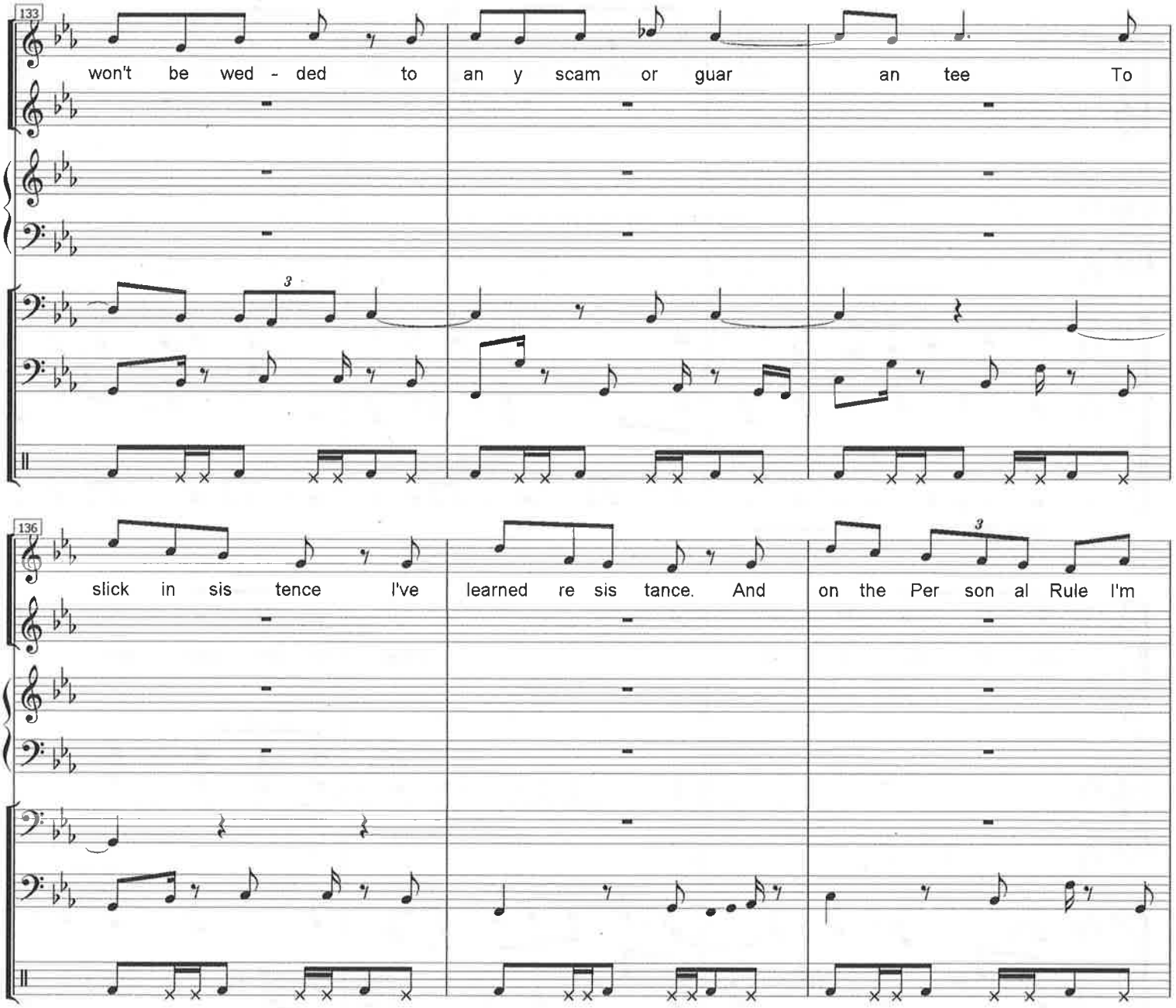


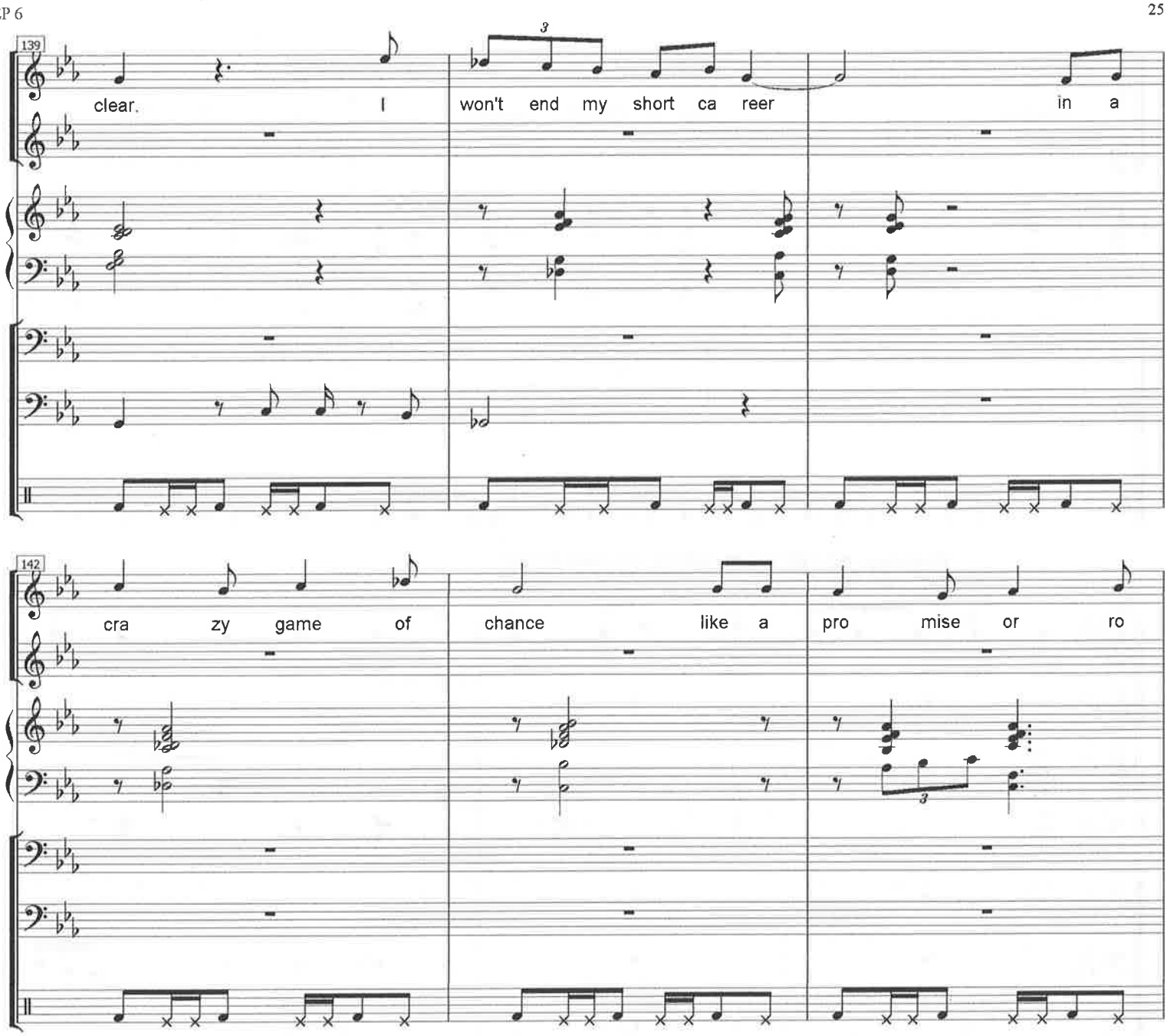
As Frances stands and waves her handbook at the HRO, the clerk is mortified by the breach of protocol. S/he flails about, picking up folders, putting them down again, straightening the desk, etc.

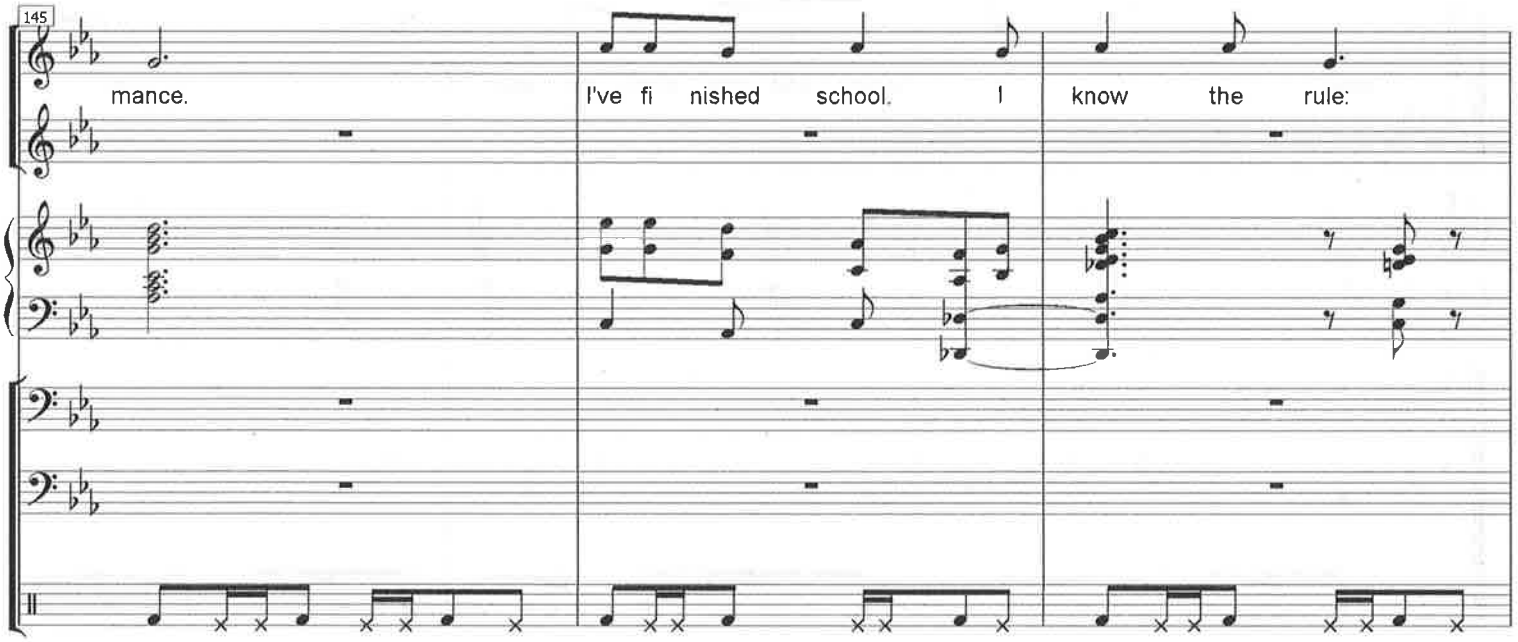


The next slide: NO PERSONAL RELATIONSHIPS WHEN ON DUTY.

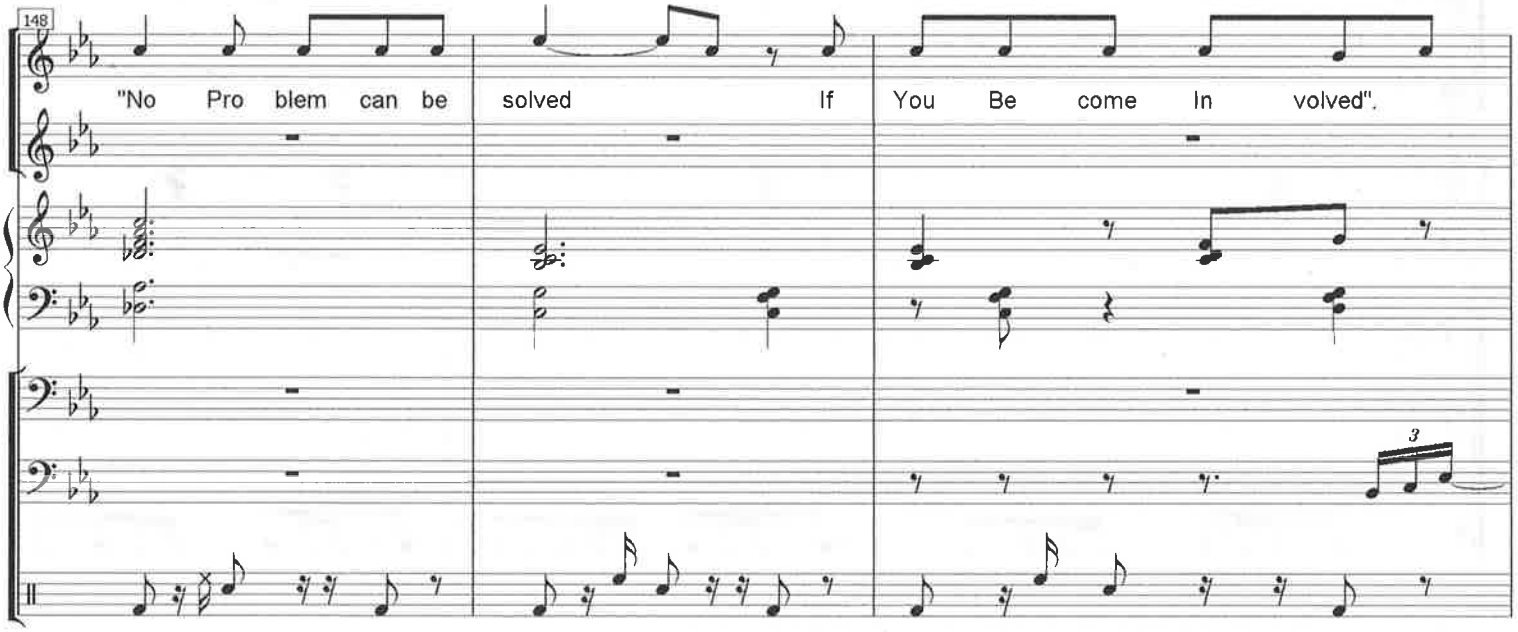



133
won't be wed - ded to an y scam or guar an tee To
136
slick in sis tence I've learned re sis tance. And on the Per son al Rule I'm

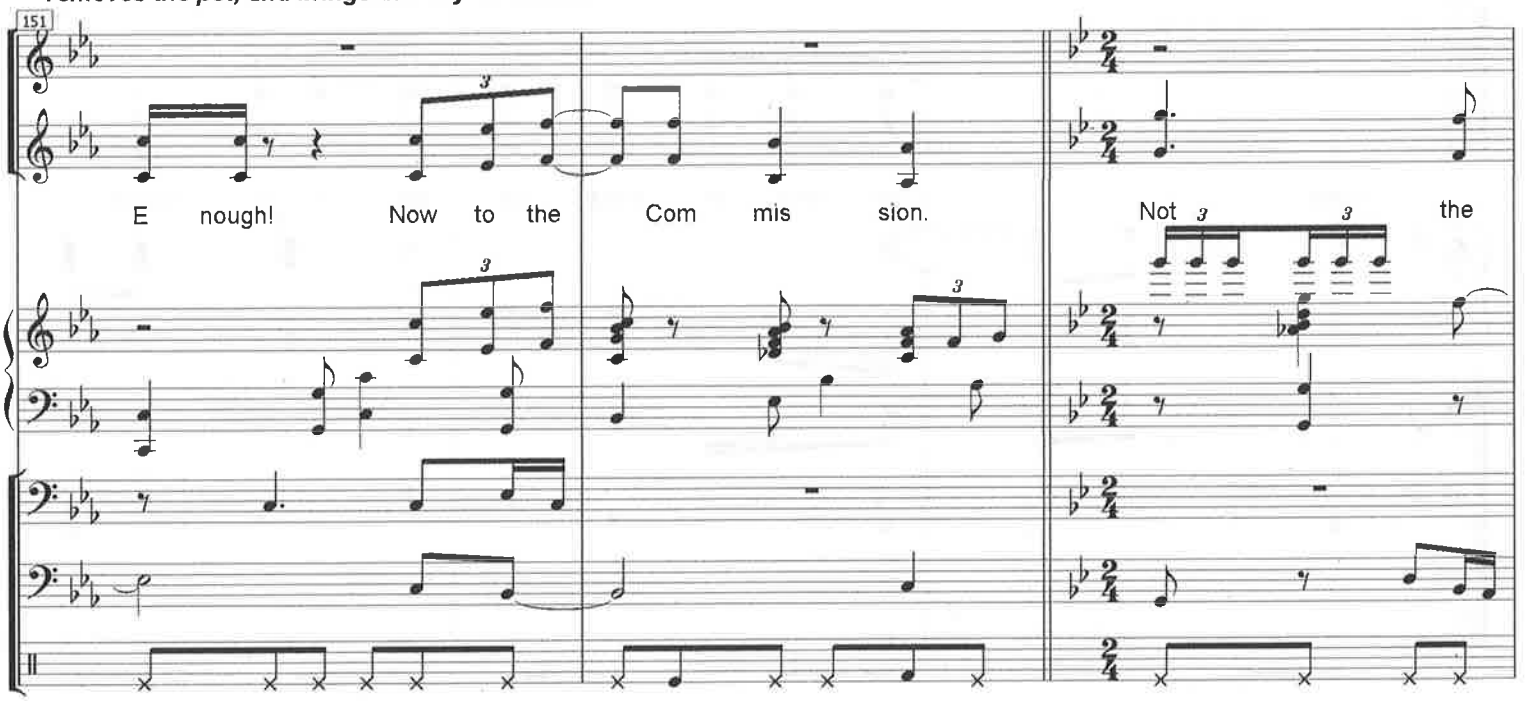

139
clear. I won't end my short ca reer in a
142
cra zy game of chance like a pro mise or ro

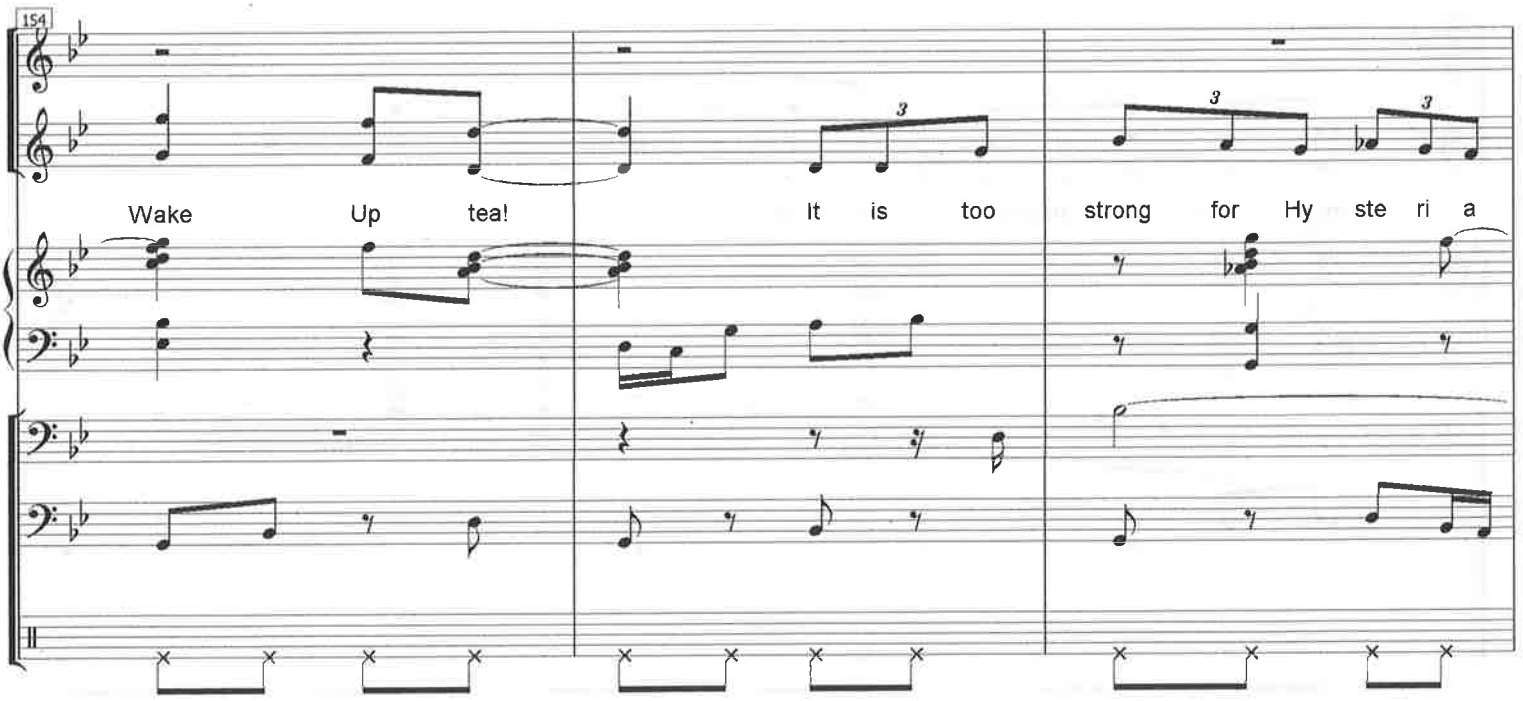


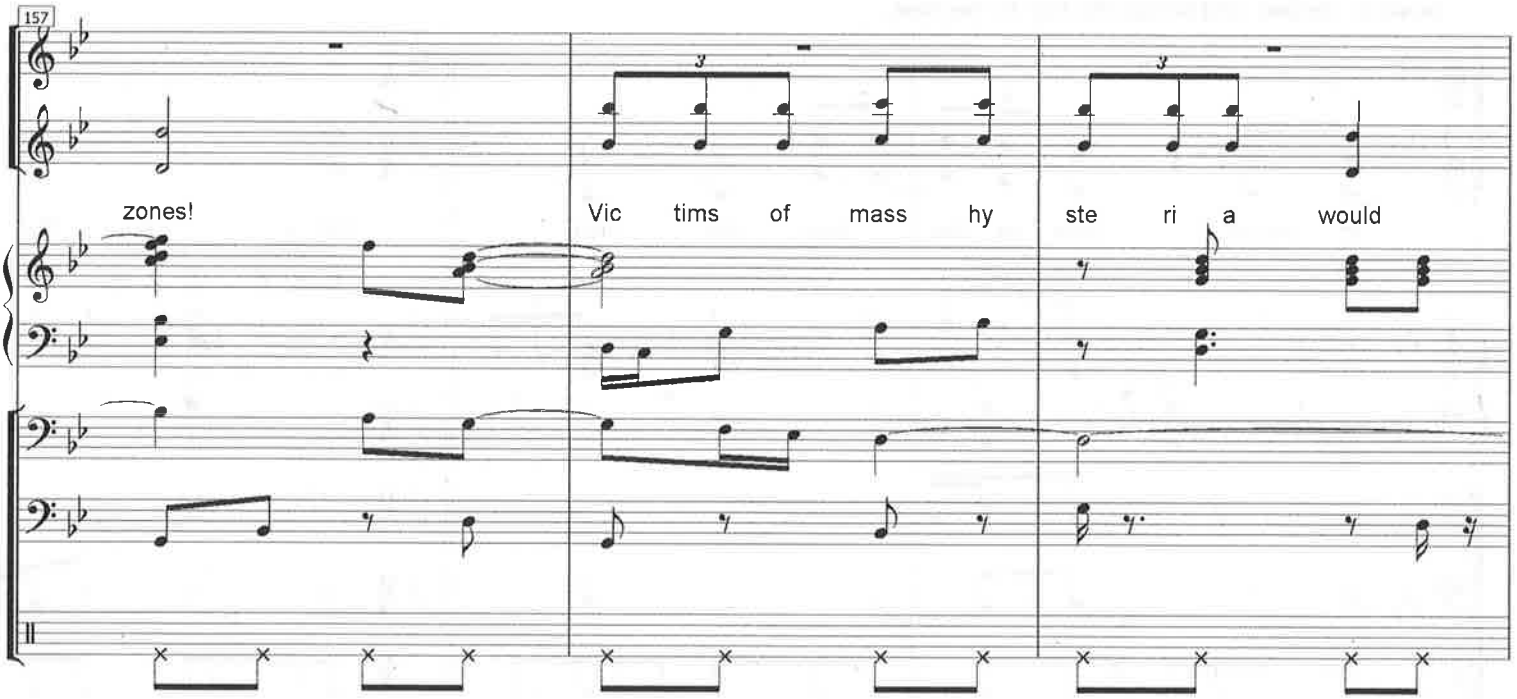
Onscreen: NO PROBLEM CAN BE SOLVED IF YOU BECOME INVOLVED.

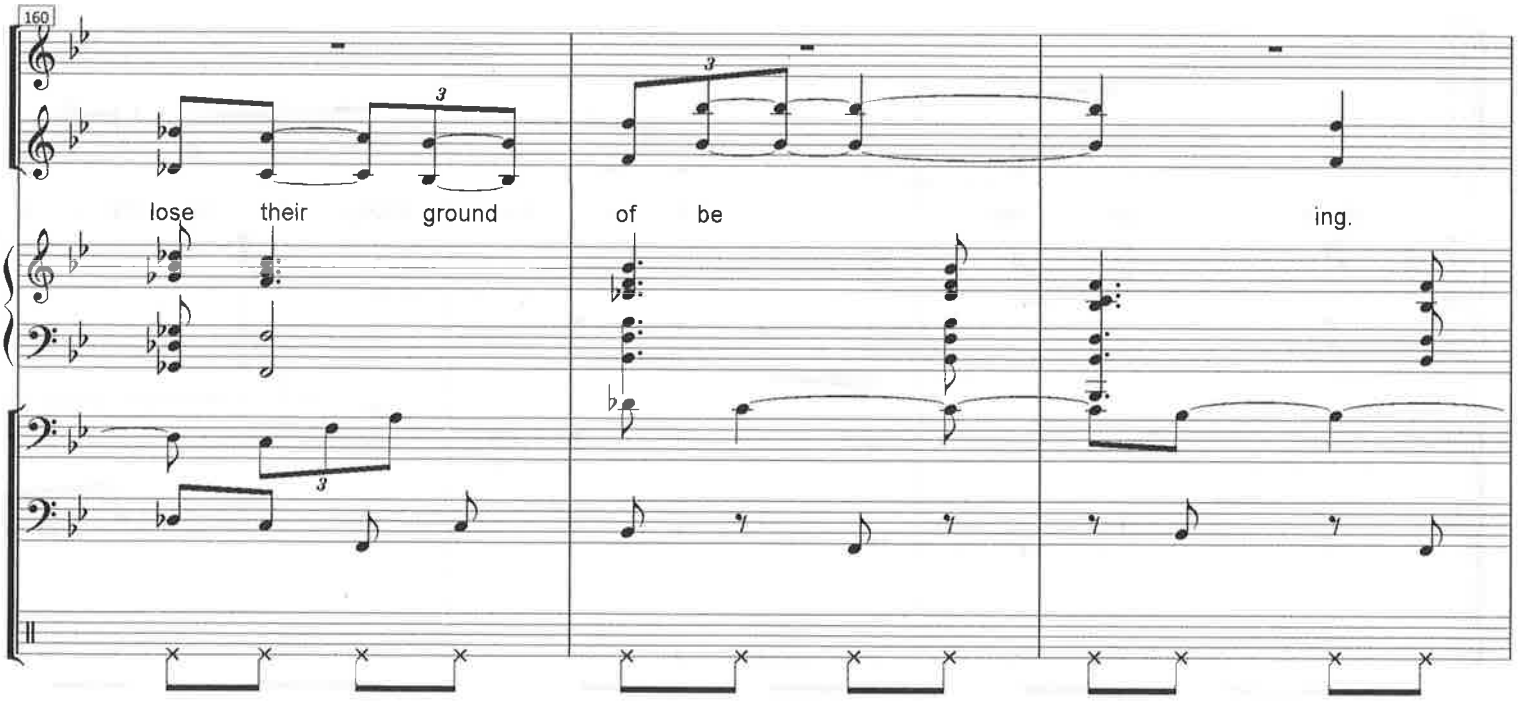


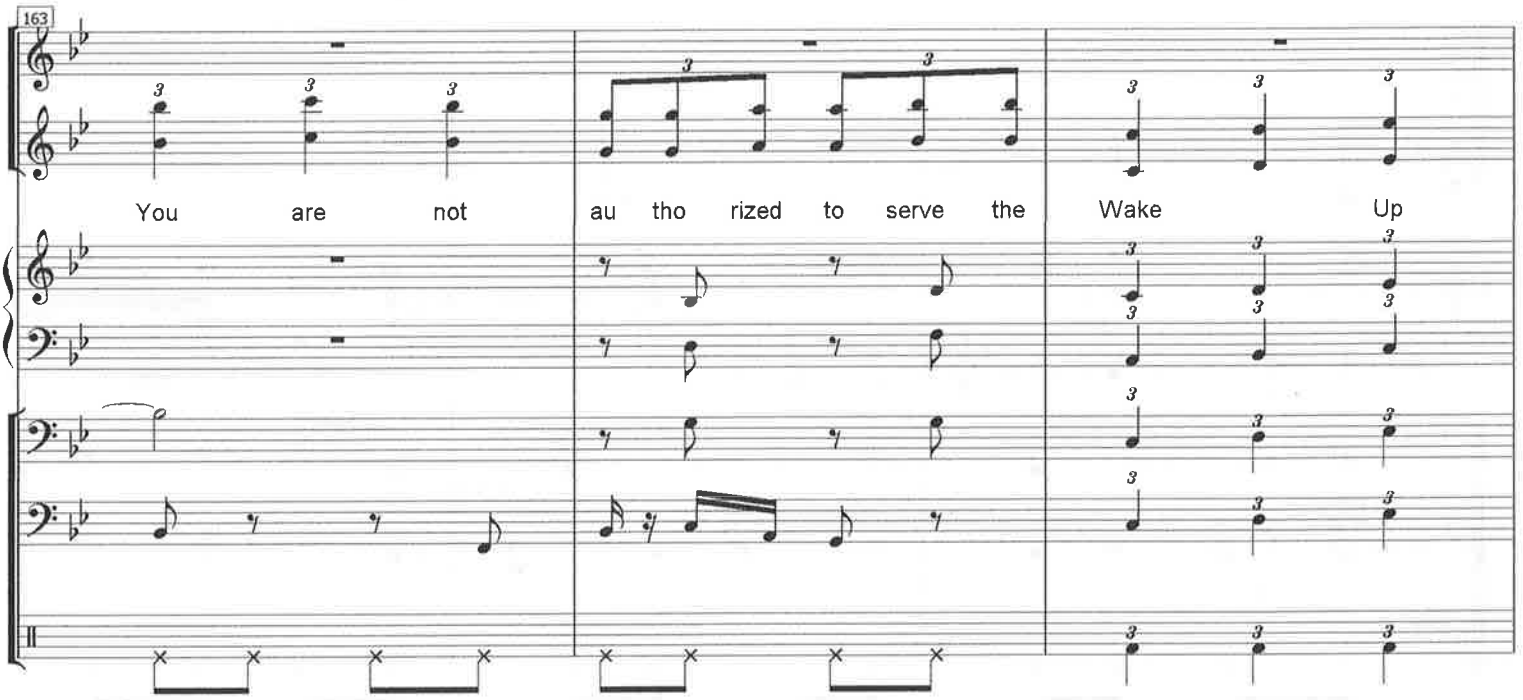
On cue from the HRO, the clerk picks up a tray from a side table. On the tray is a tiny tea pot and three boxes. Then the clerk is again distressed when the HRO says not to bring the tea pot. S/he takes the tray back to the table, removes the pot, and brings the tray to the desk.

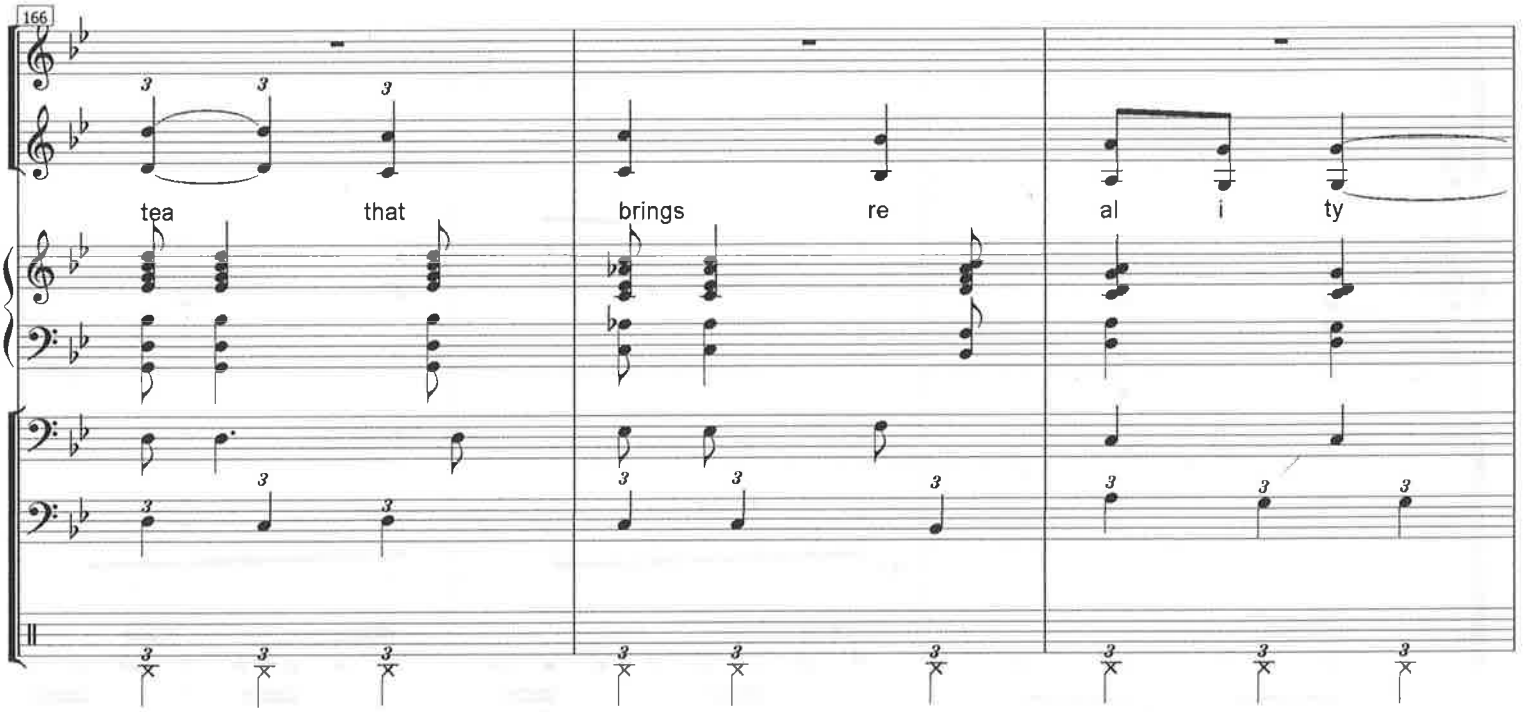


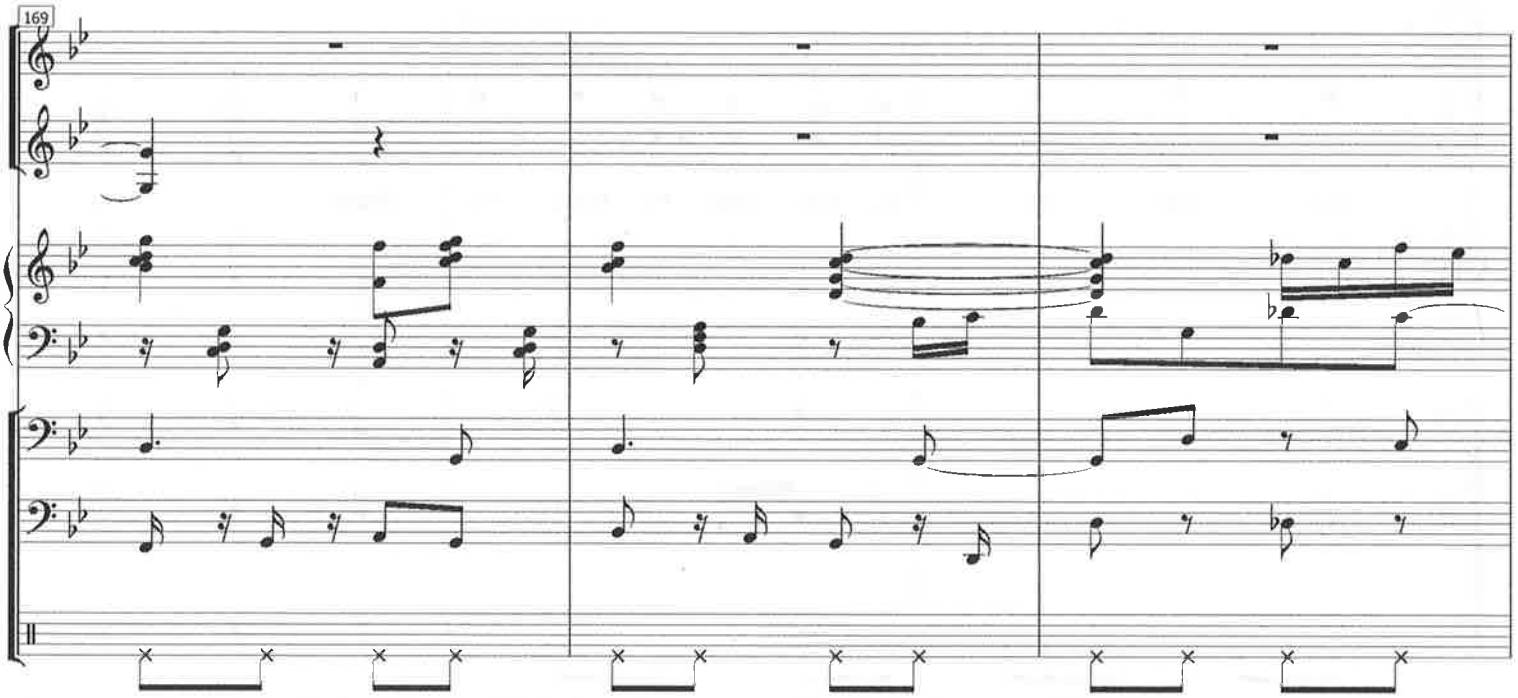



157
zones!
Vic tims of mass hy ste ri a would

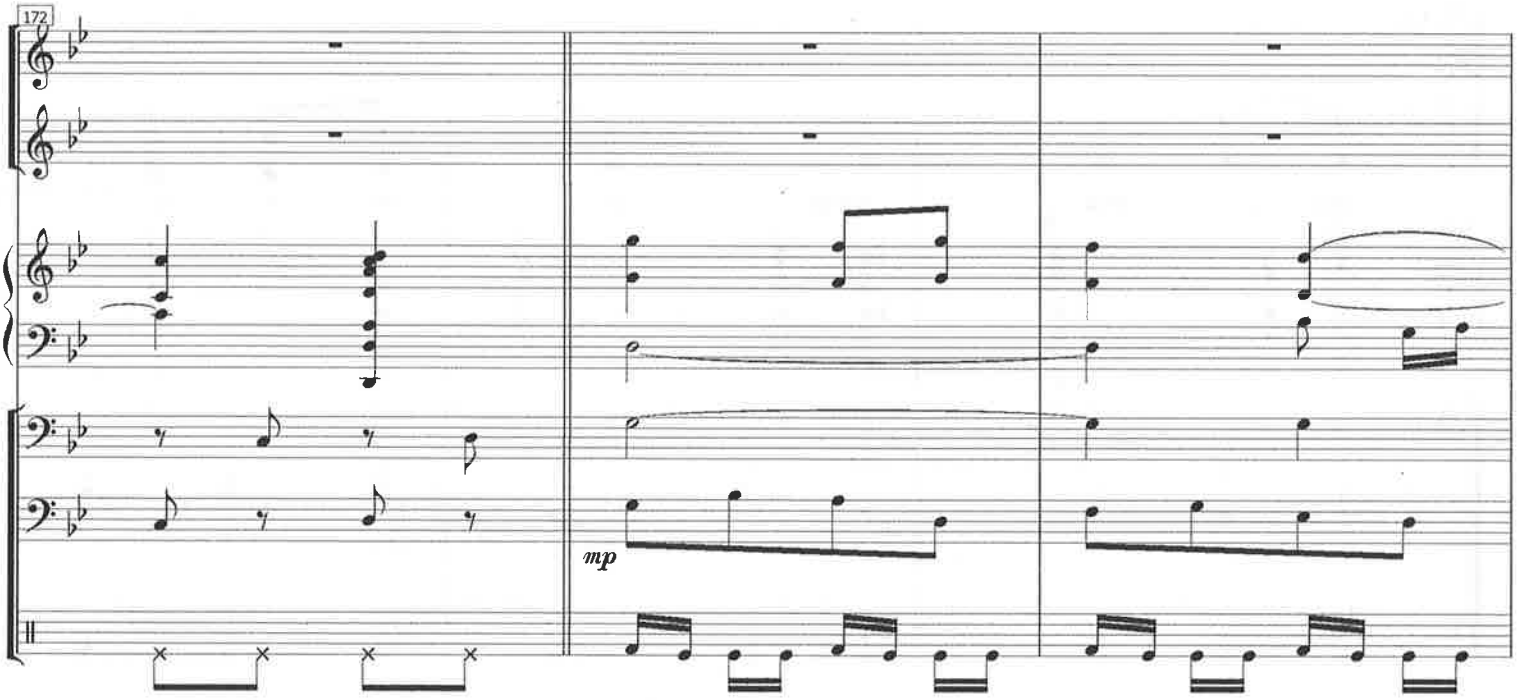

160
lose their ground
of be ing.


163
You are not au tho rized to serve the Wake Up

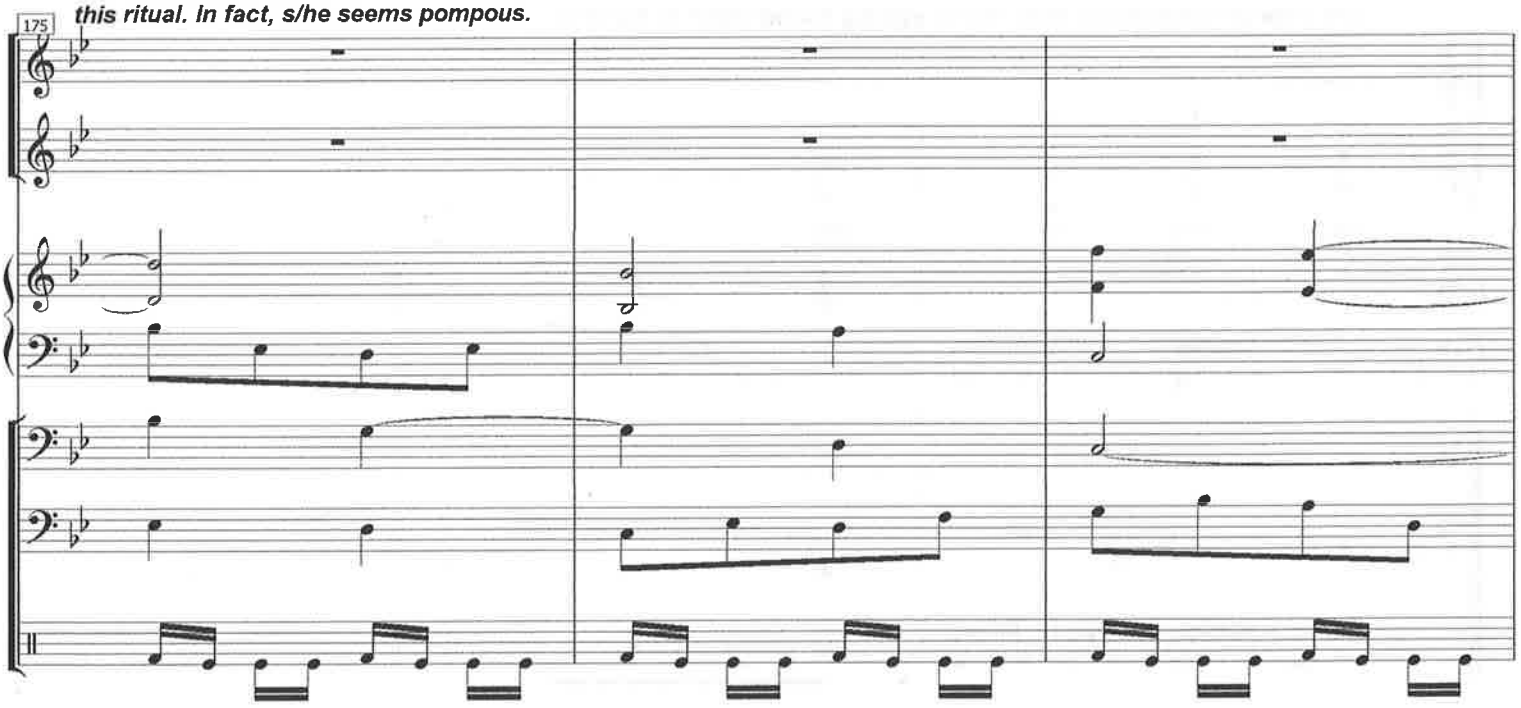

166
tea that brings re al i ty

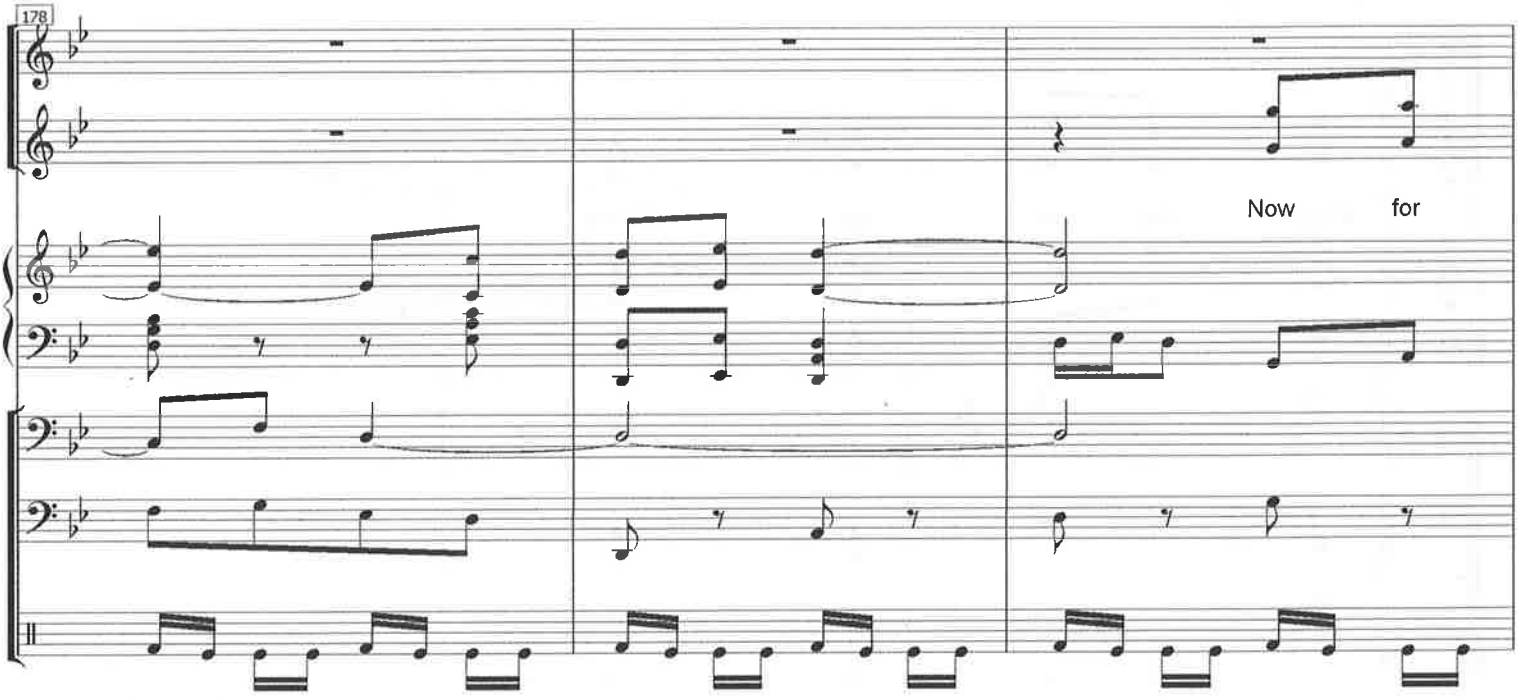


In preparation for the ritual of the gifts, the clerk puts on an apron decorated with the insignia of the University and Fellowship.

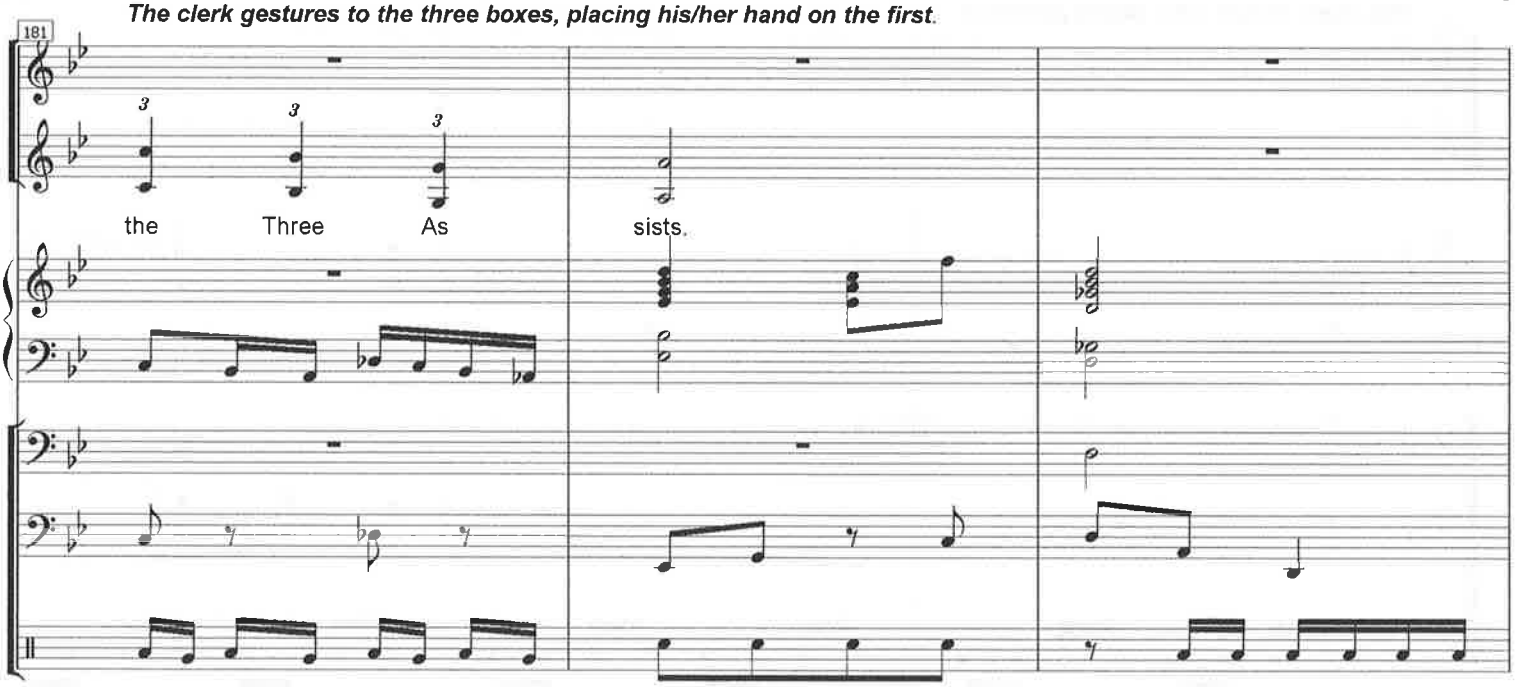


The three boxes are taken from the tray and placed on the desk. The clerk is very attentive to his/her ceremonial role in this ritual. In fact, s/he seems pompous.

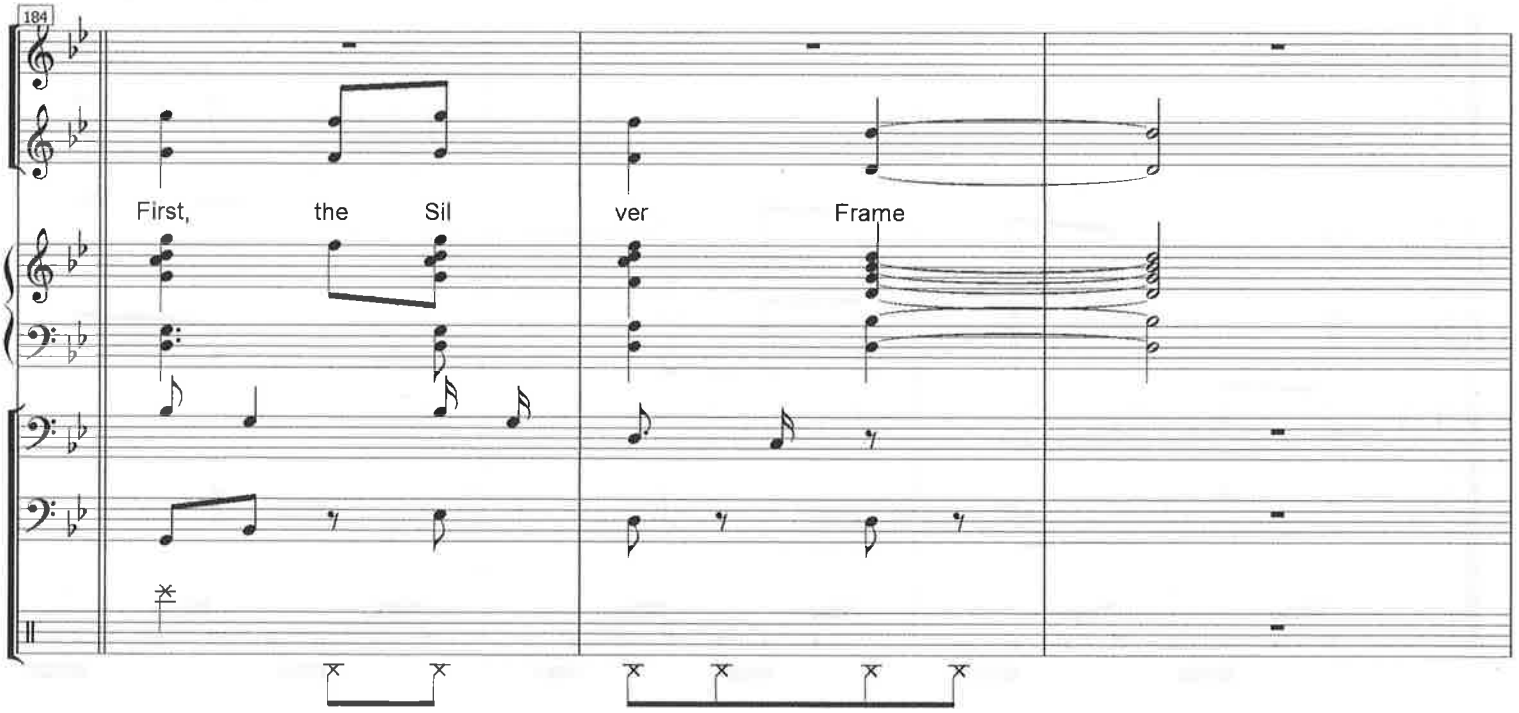


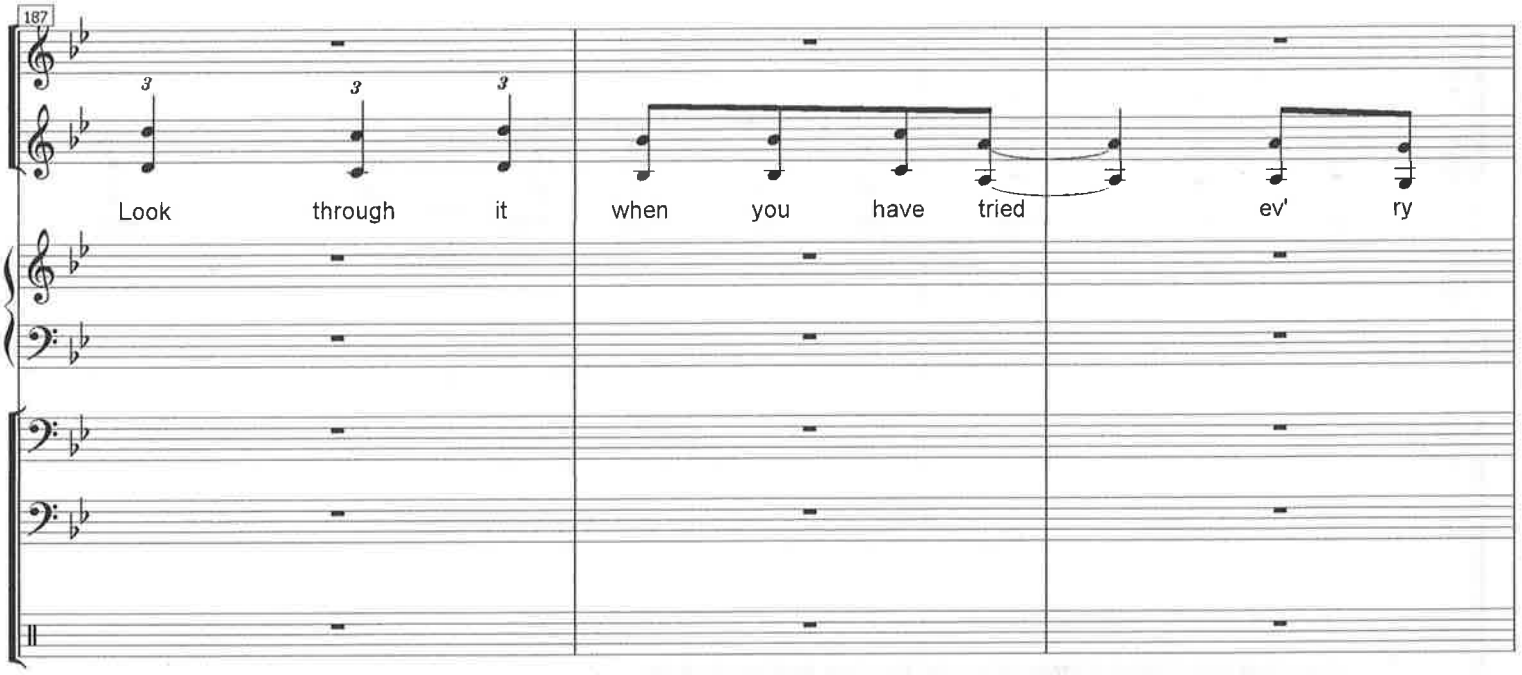


The clerk gestures to the three boxes, placing his/her hand on the first.

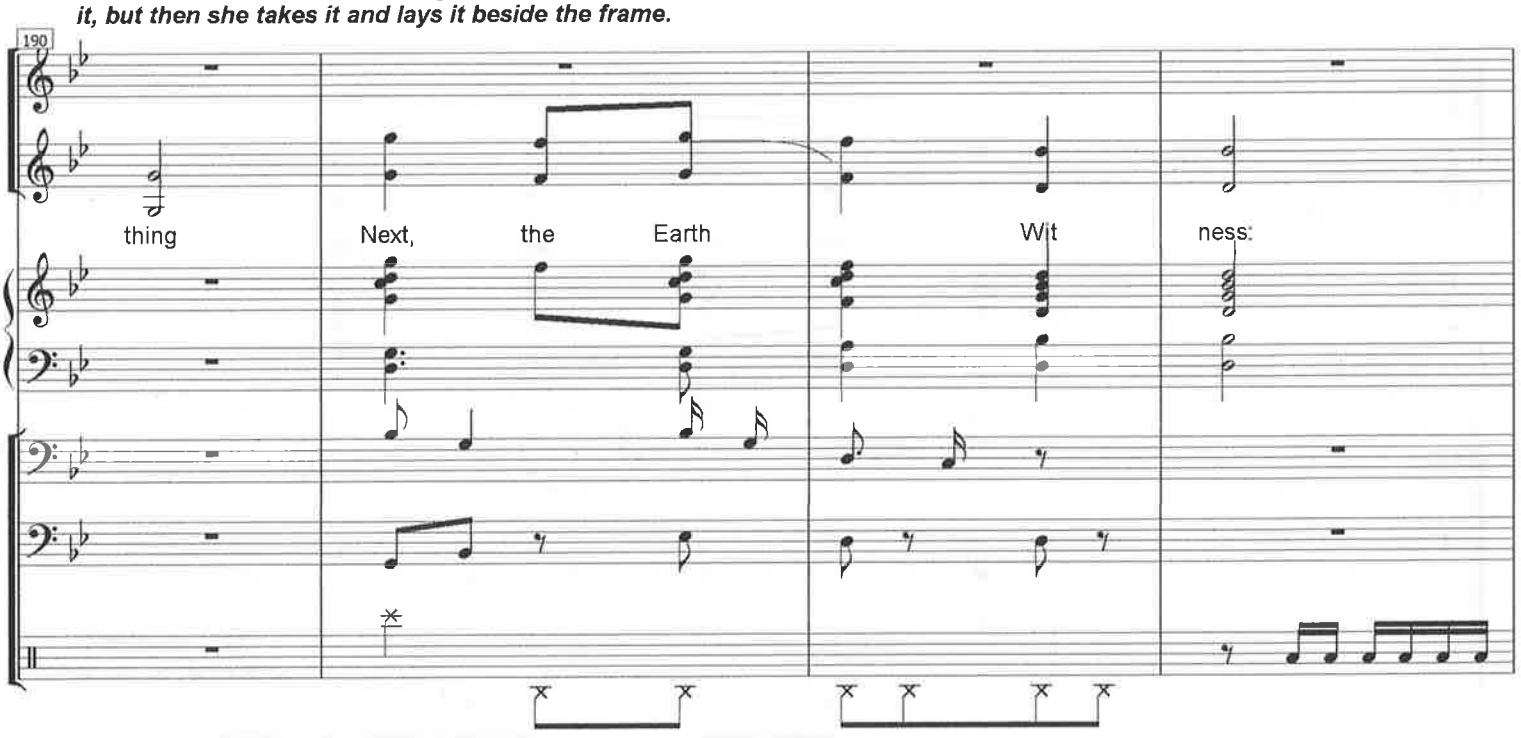


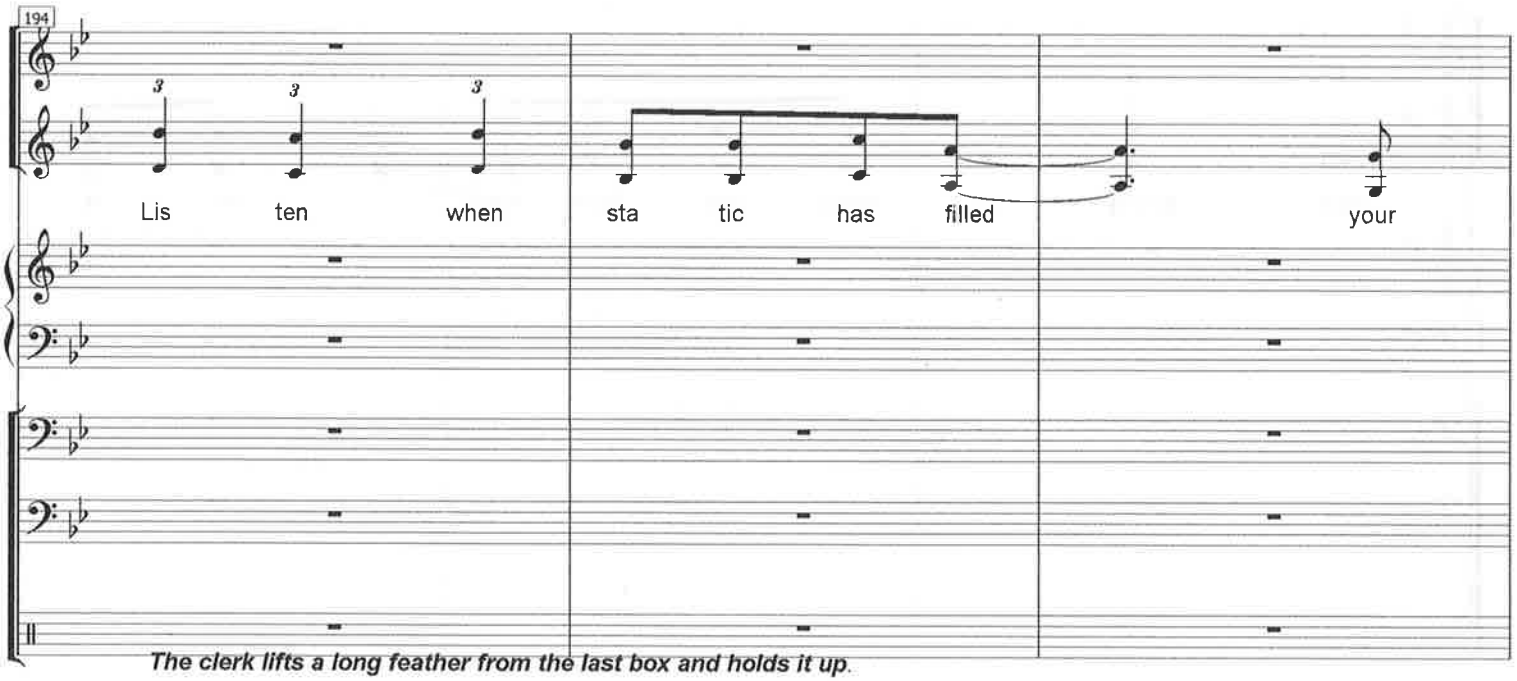
The clerk pulls the frame from the box and ceremoniously presents it to Frances. She looks at it for a moment and, unimpressed, lays it back on the desk.

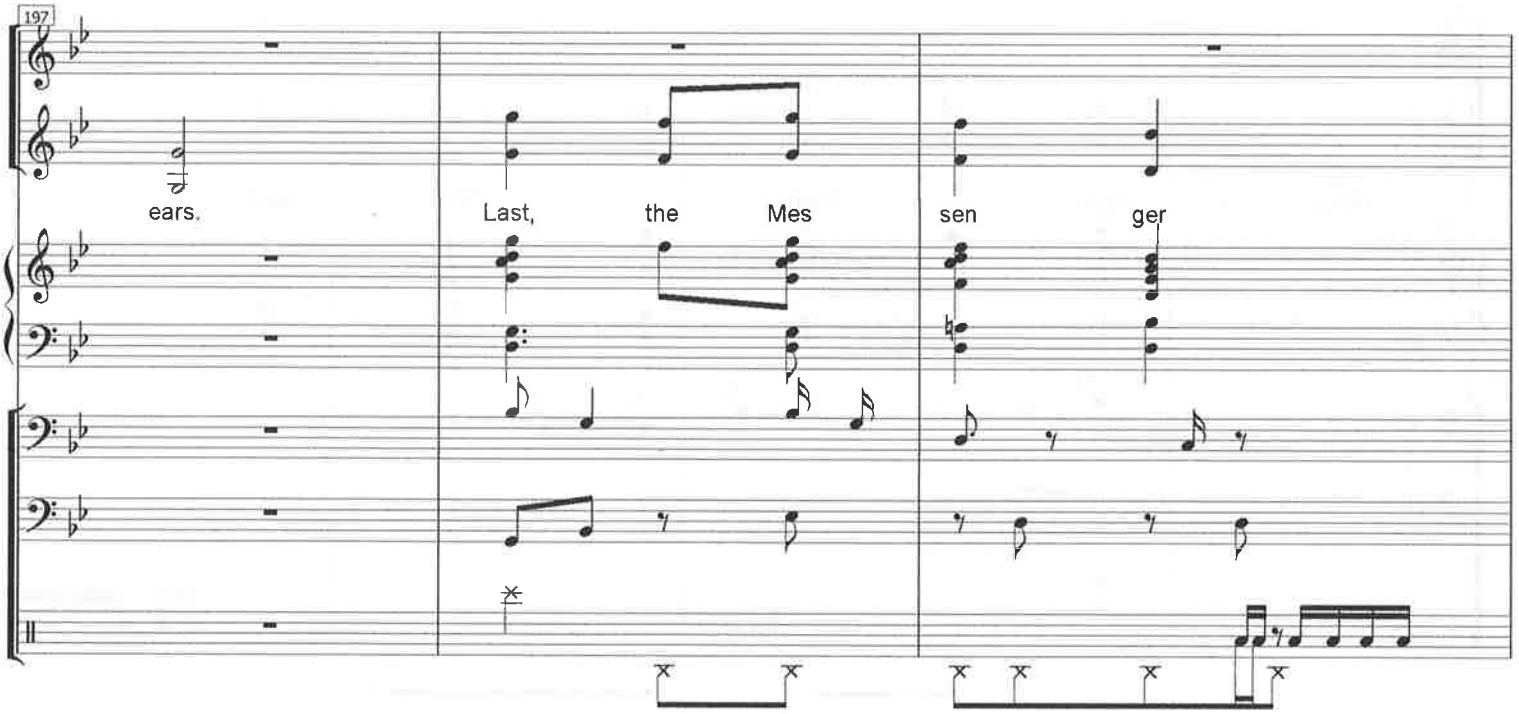


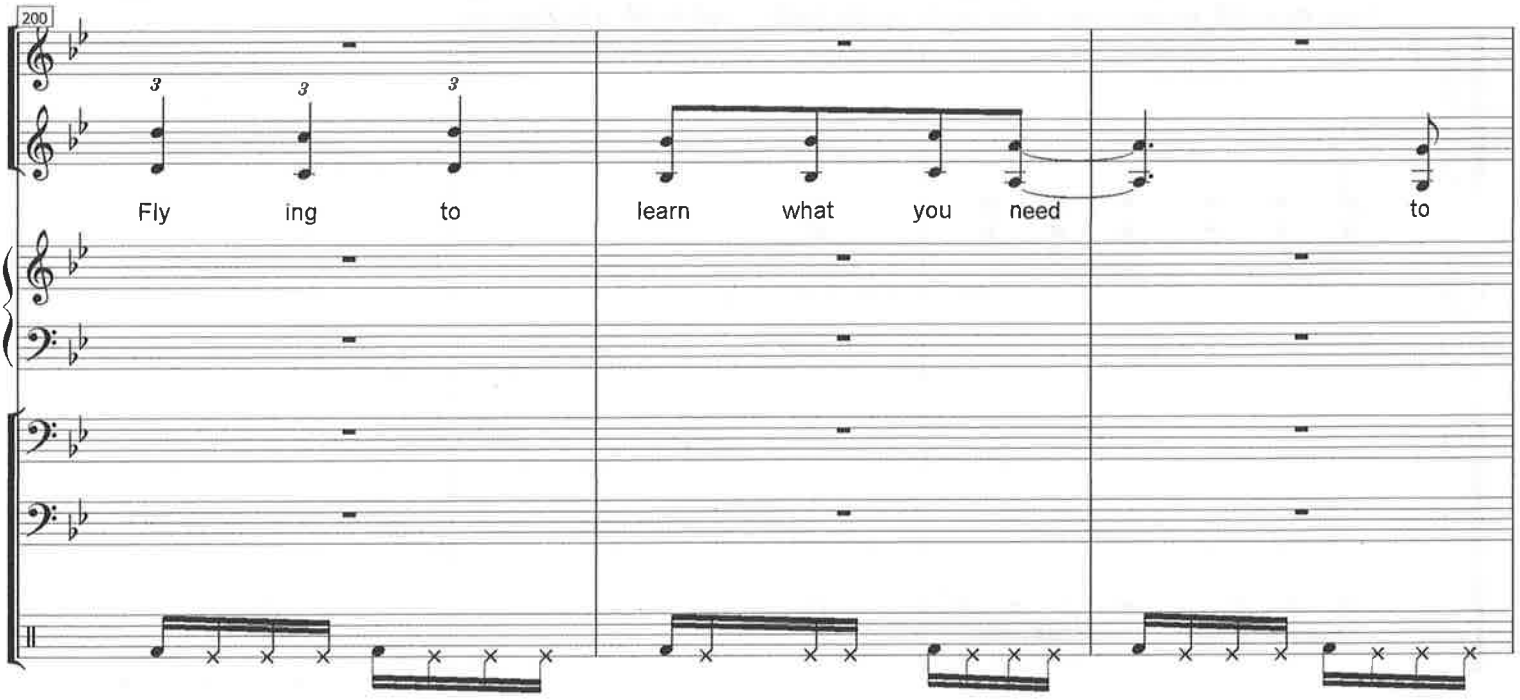


The clerk lifts the cicada-earring from its box and presents it to Frances. At first, she doesn't want to touch it, but then she takes it and lays it beside the frame.

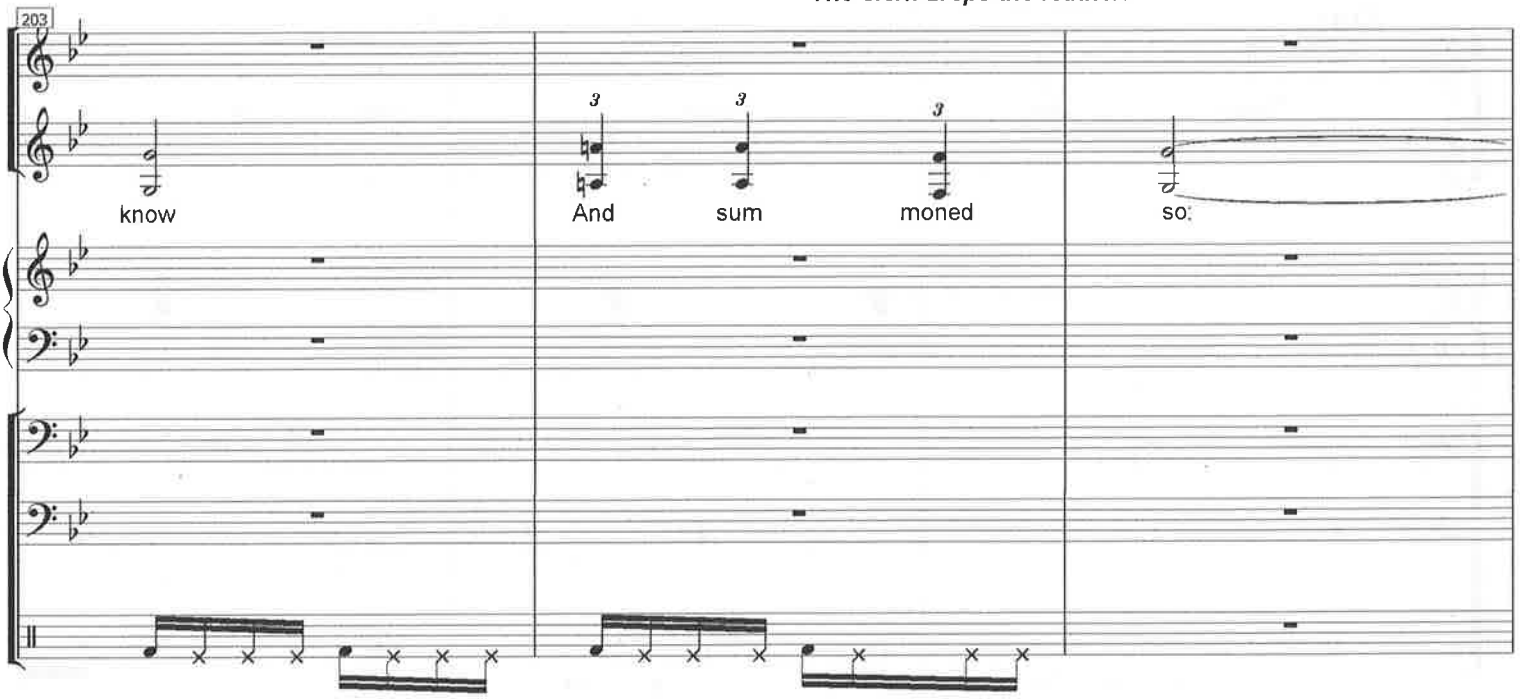



194
3
3
3
Lis ten when sta tic has filled your
The clerk lifts a long feather from the last box and holds it up.

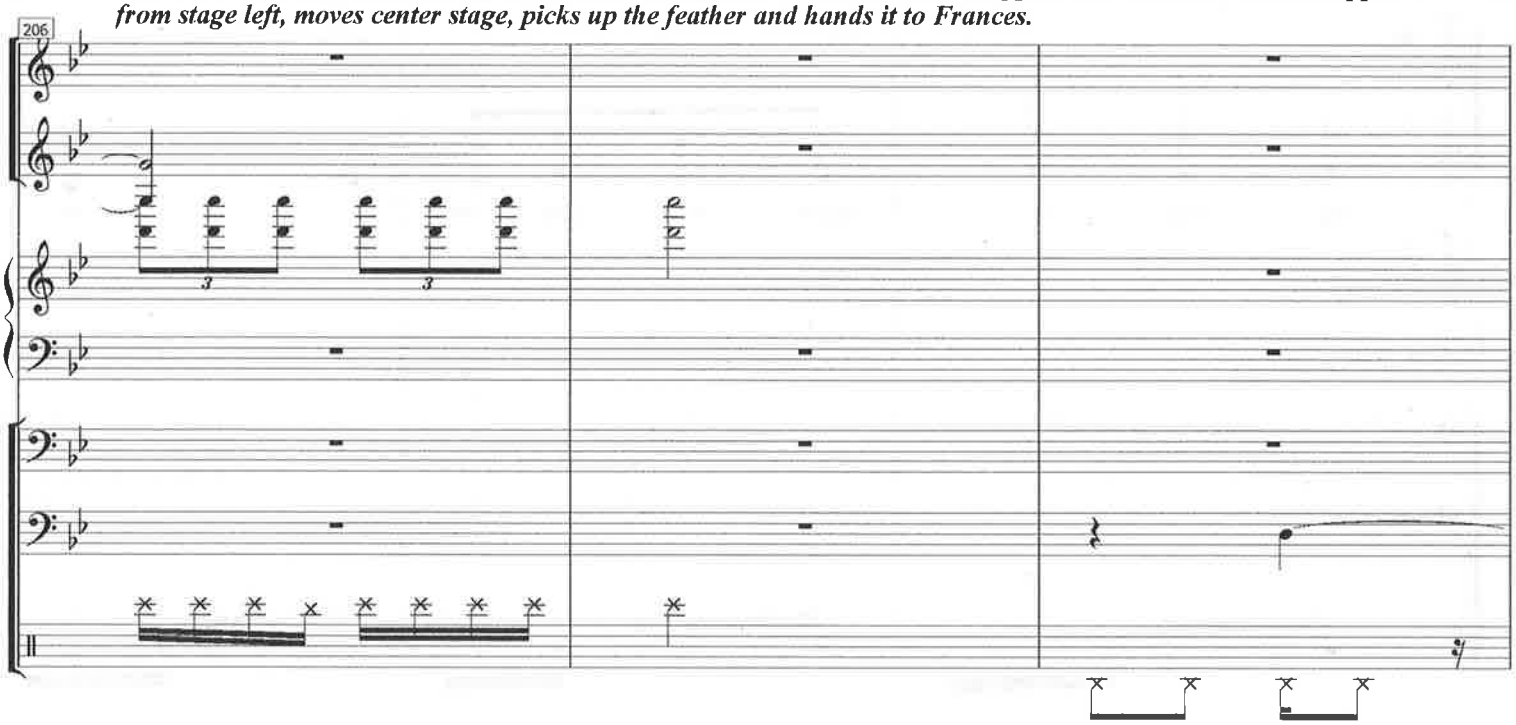

197
ears.
Last, the Mes sen ger



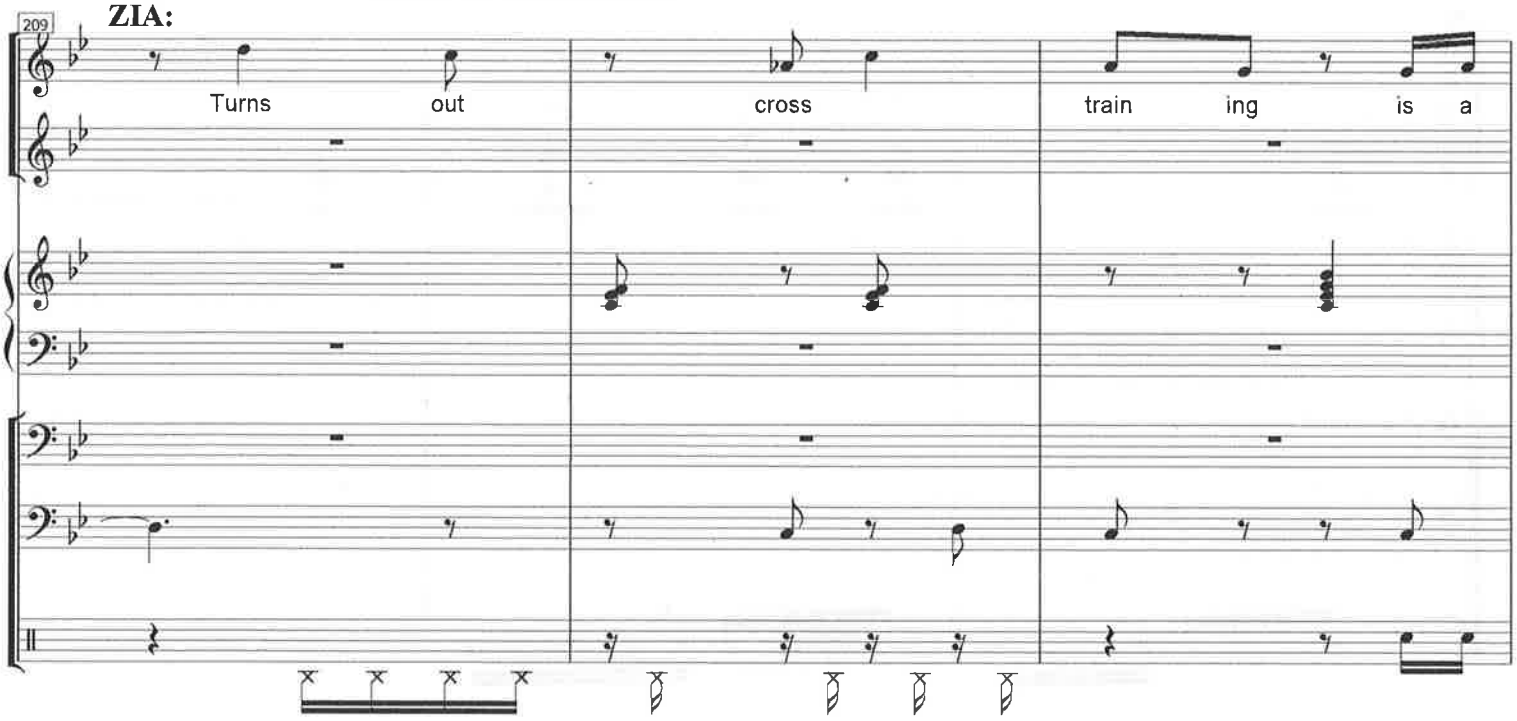
The clerk drops the feather.

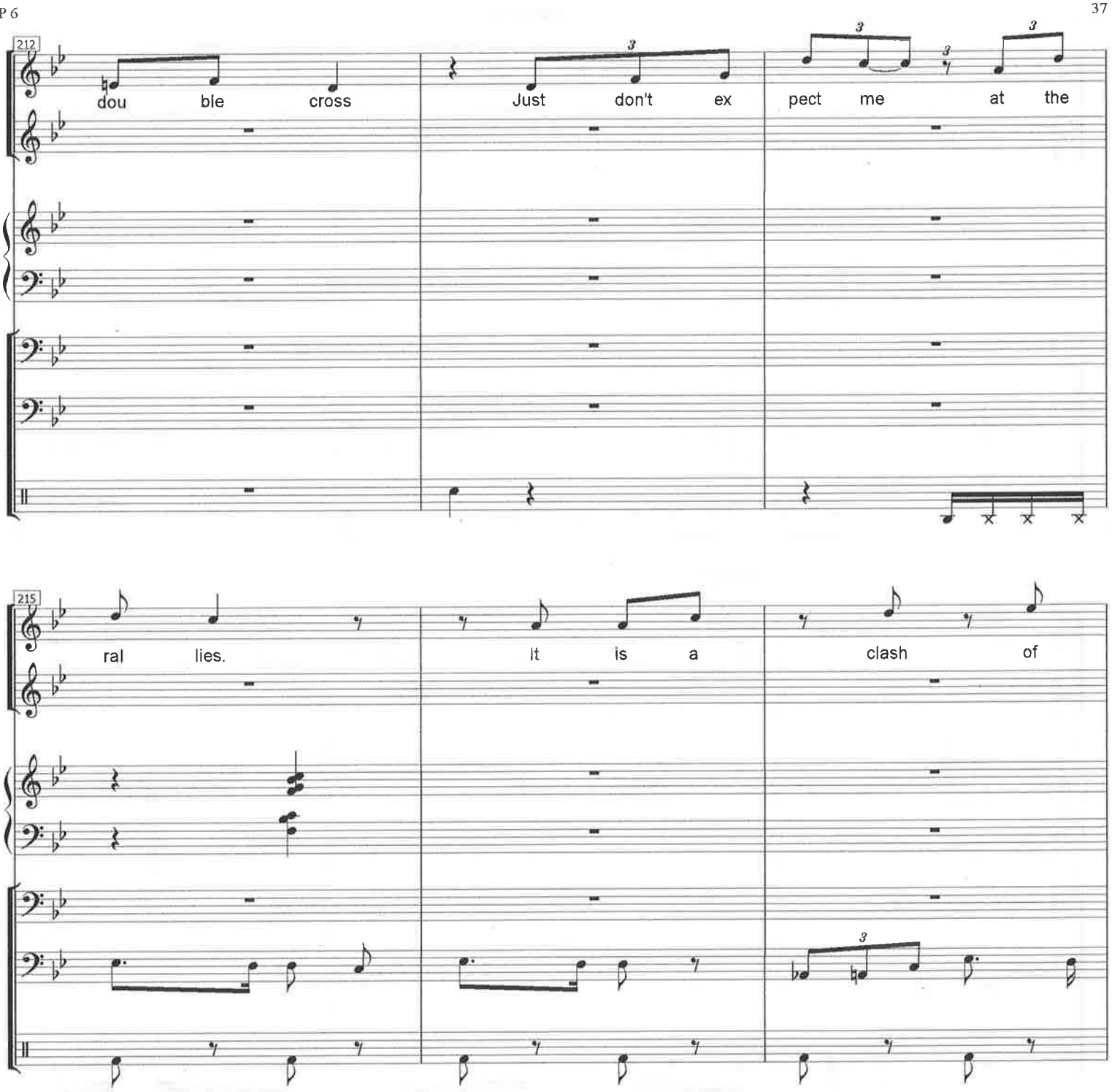


When the clerk drops the feather, lights come down; both clerk and HRO disappear into the dark, and Zia appears from stage left, moves center stage, picks up the feather and hands it to Frances.

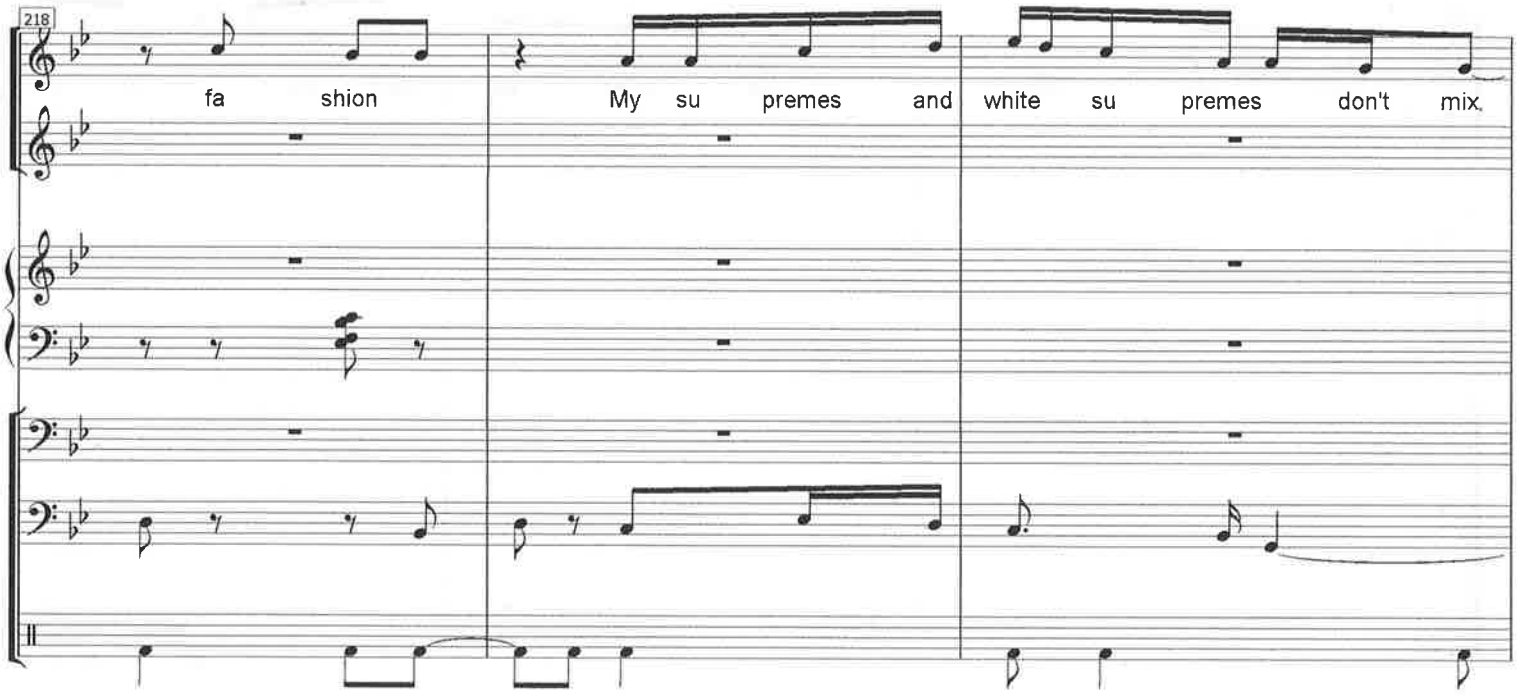


ZIA:

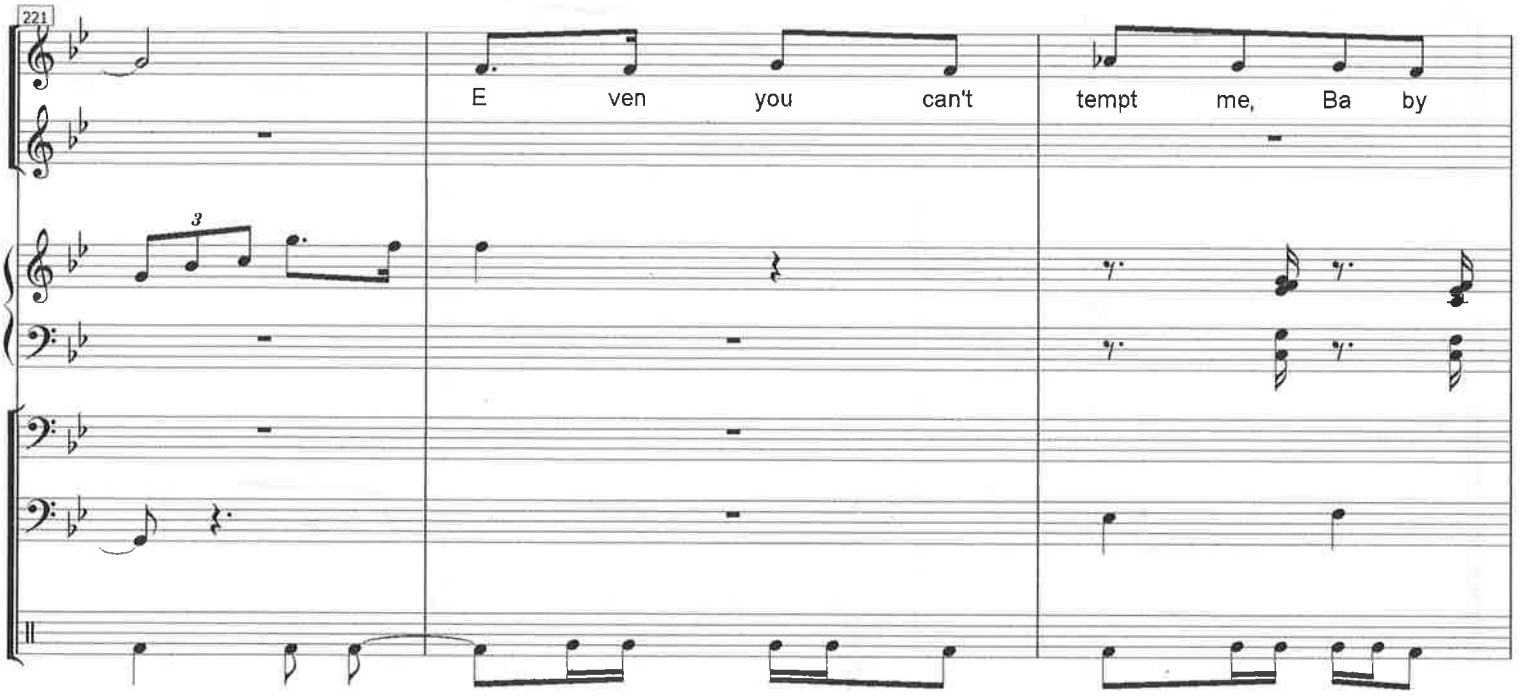


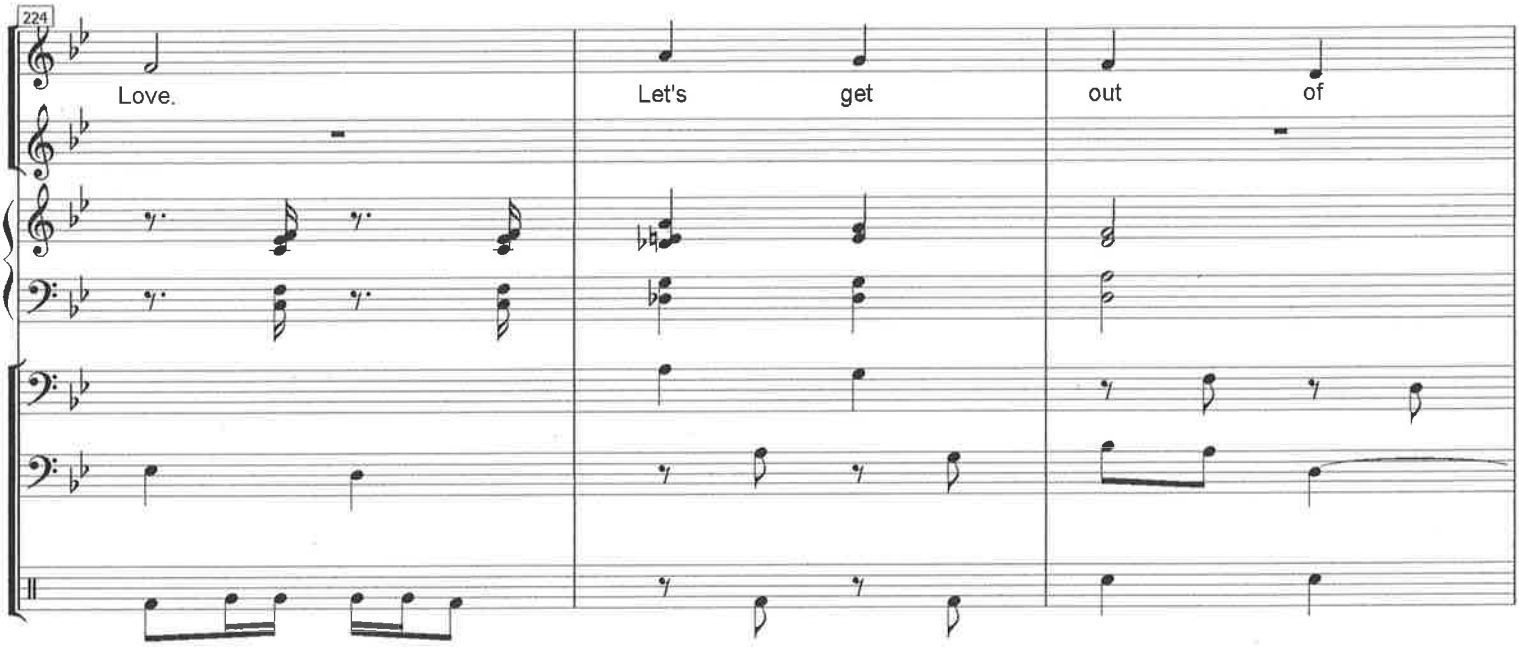

212
dou ble cross
Just don't ex
pect me at the
215
ral lies.
It is a
clash of

ritardando



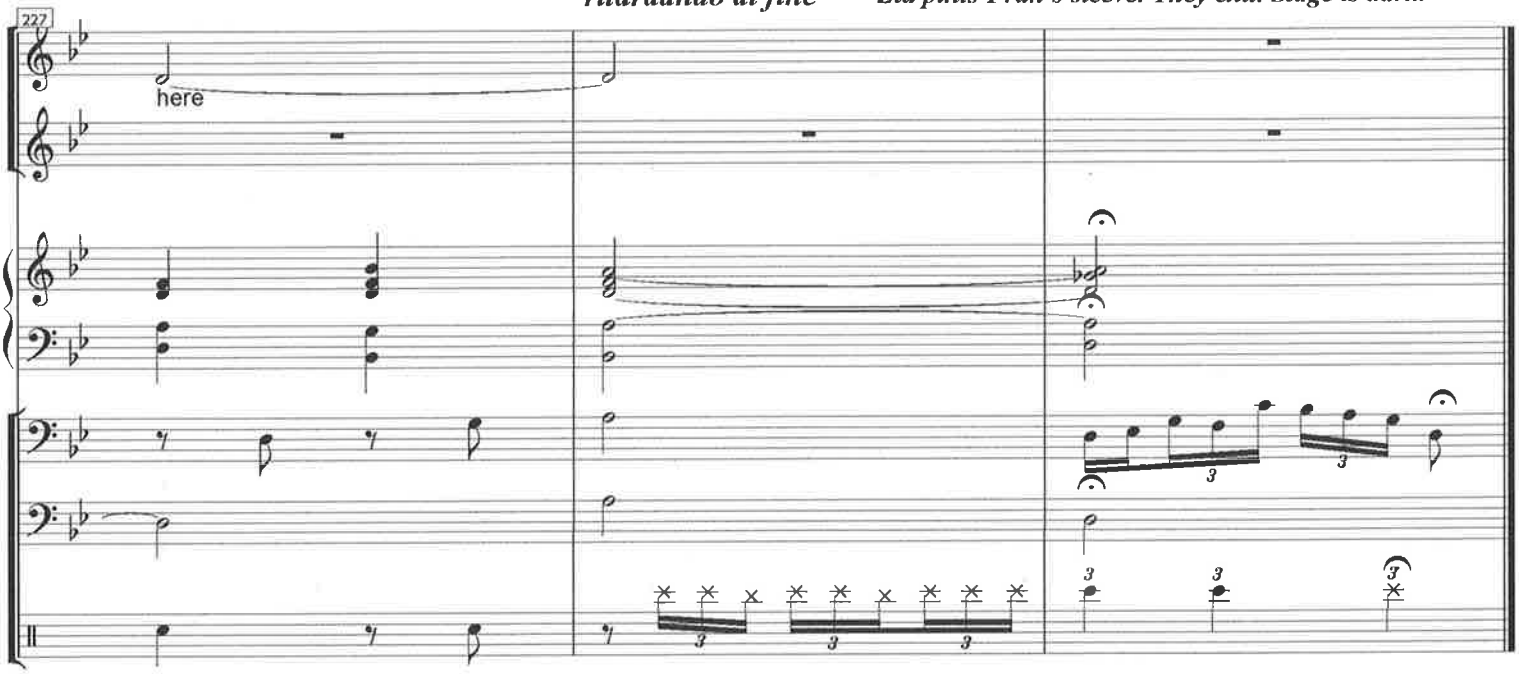
a tempo





ritardando al fine

Zia pulls Fran's sleeve. They exit. Stage is dark.



ESCAPE PLANS

Ensemble 7

Act 2, Waters of Life

Richard L. Rose

Act 2 Summary: Frances arrives in Fairall at the beginning of a mega-worship event at the Church of the Final Hour. The Reverend Hiram Rehoboam Still is the leader. In this act, Frances meets former friends, the "dissenters," who furtively wave as she enters, and a former boyfriend, Zachary Still. Meanwhile, Zia visits Aunt Rosemary Lyons, who shows signs of both dementia and wisdom. As the service begins, the Reverend Still, seated behind the pulpit, watches Frances enter with his son, Zachary, who wears the uniform of the Fairall Security Force. Zachary shows Frances to a seat. Clearly, he wants to say more but Fran simply smiles without offering encouragement, so he returns to his post by the door.

Flipping through his Bible while studying Frances, Hiram has apparently found something to enrter on his laptop. In his rambling sermon—actually more of an infomercial—Hiram mentions the special event on Monday, when the Fairall Independent Electrical plant will begin operations. A "surprise VIP" is to land with him at the church's heliport and give the opening address at the ribbon-cutting. Then the gates will open for the "waterfall of the Elect." Among other promotional offers, he reminds the congregation about securing their homes and families for the Final Hour by buying into the church's Apocalypse Insurance Plan for special seating and accommodations on the last day. A collection is made. He also mentions the church's legal actions with the "powers of this world," its Bible studies with worldly leaders and its actions against others "outside the nest of the faithful." And another collection is taken—this time for work "outside the nest." The "qualifications for compassion," according to Hiram, such as a "broken and contrite spirit," are certainly not met by the many outsiders looking for handouts. When the Board of Faith and Practice took over the town council, it immediately ended all programs for vagrants, idlers, drug-dealers, degenerate criminals. The savings were then invested in training all the mothers and unwanted children saved from abortion to do manual labor at the Reclamations and Revival plant and in sending the incarcerated to work at the Slag and Tailings Plant. Finally, after repeatedly referring to her as "our returning prodigal girl," he invites Fran to testify.

As the last members are seated, the combo repeats variations on this vamp until Hiram gives the signal to begin the service. Some of the Dissenters furtively wave at Frances as Zachary seats her. He fails to engage her in conversation.
Onscreen: THE CHURCH OF THE FINAL HOUR
As he goes to the pulpit, words appear on the screen behind him. It seems that the Church of the Final Hour also has many slogans.
Onscreen: RETURN OF THE PRODIGAL

The choir leaders wear brightly colored robes. Hiram raises his arms and the congregation raise their arms, stand, and sing. Throughout the singing, Hiram likes to pick phrases to say aloud before or after the words are sung, such as "Waters of Life!" He continues to "line out" (at times selected by the vocalist) because he always wants center stage.

ESCAPE PLANS

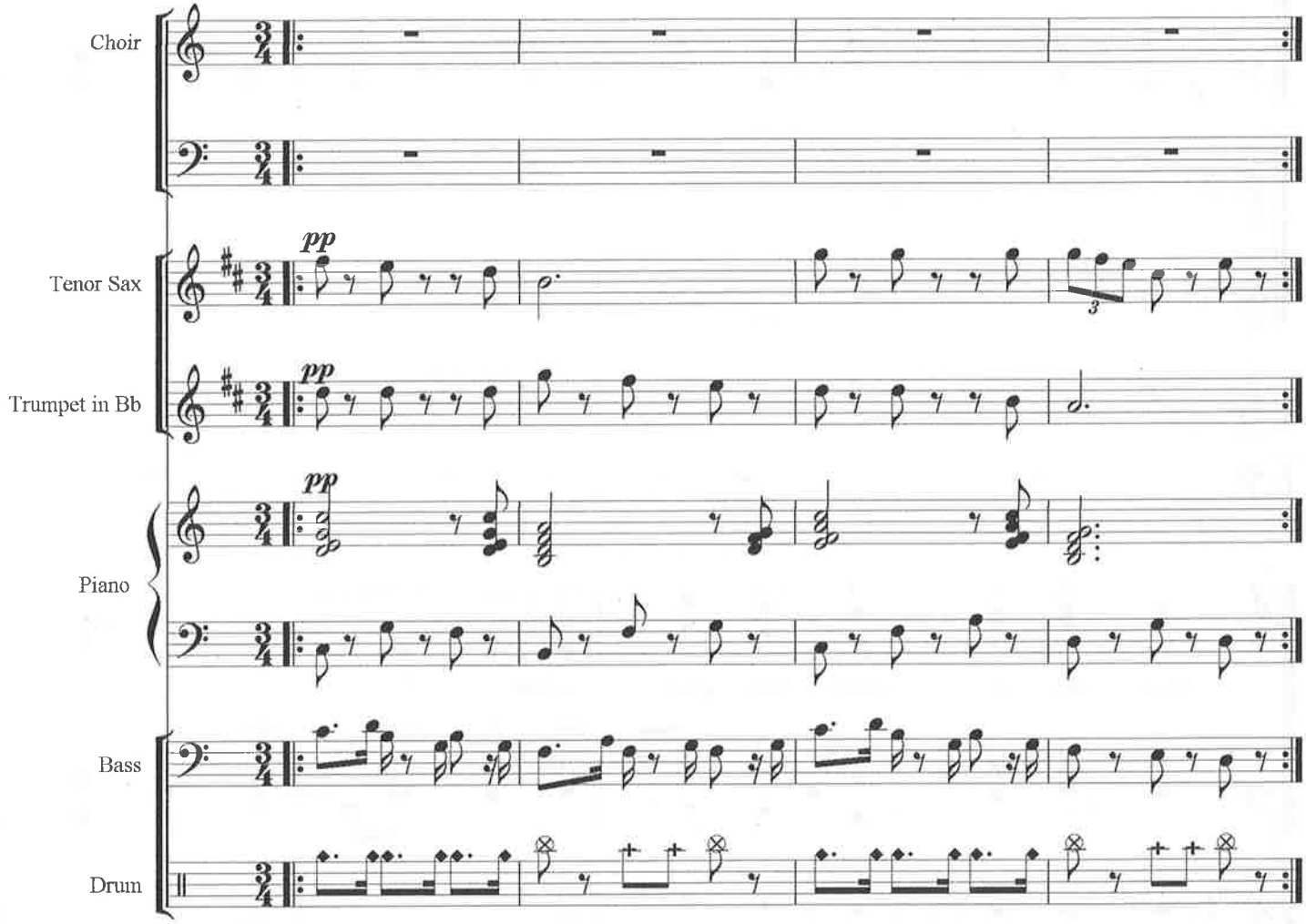
Ensemble 7

Act 2, Waters of Life

MM=100

See text on previous page.

Richard L. Rose



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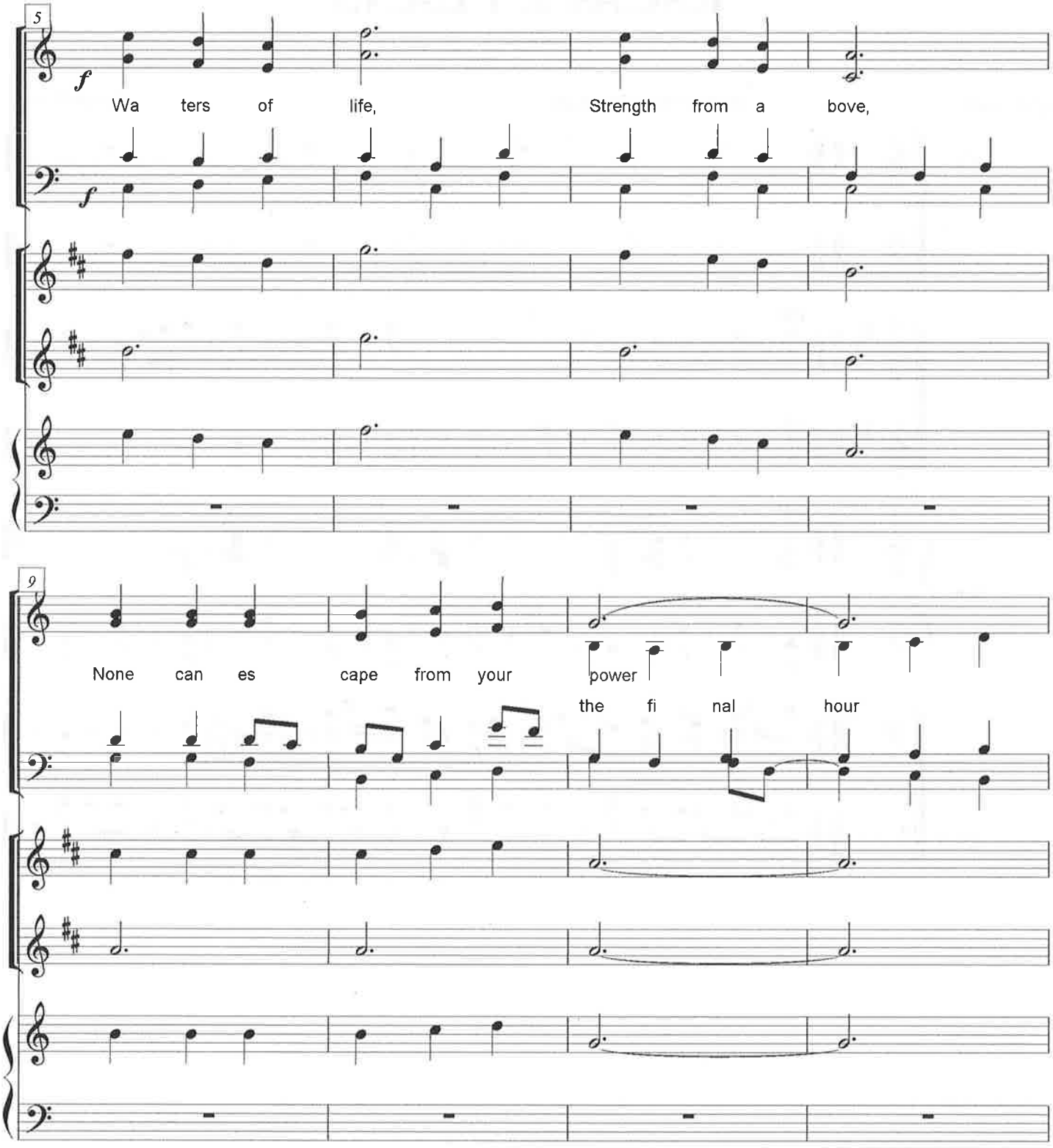
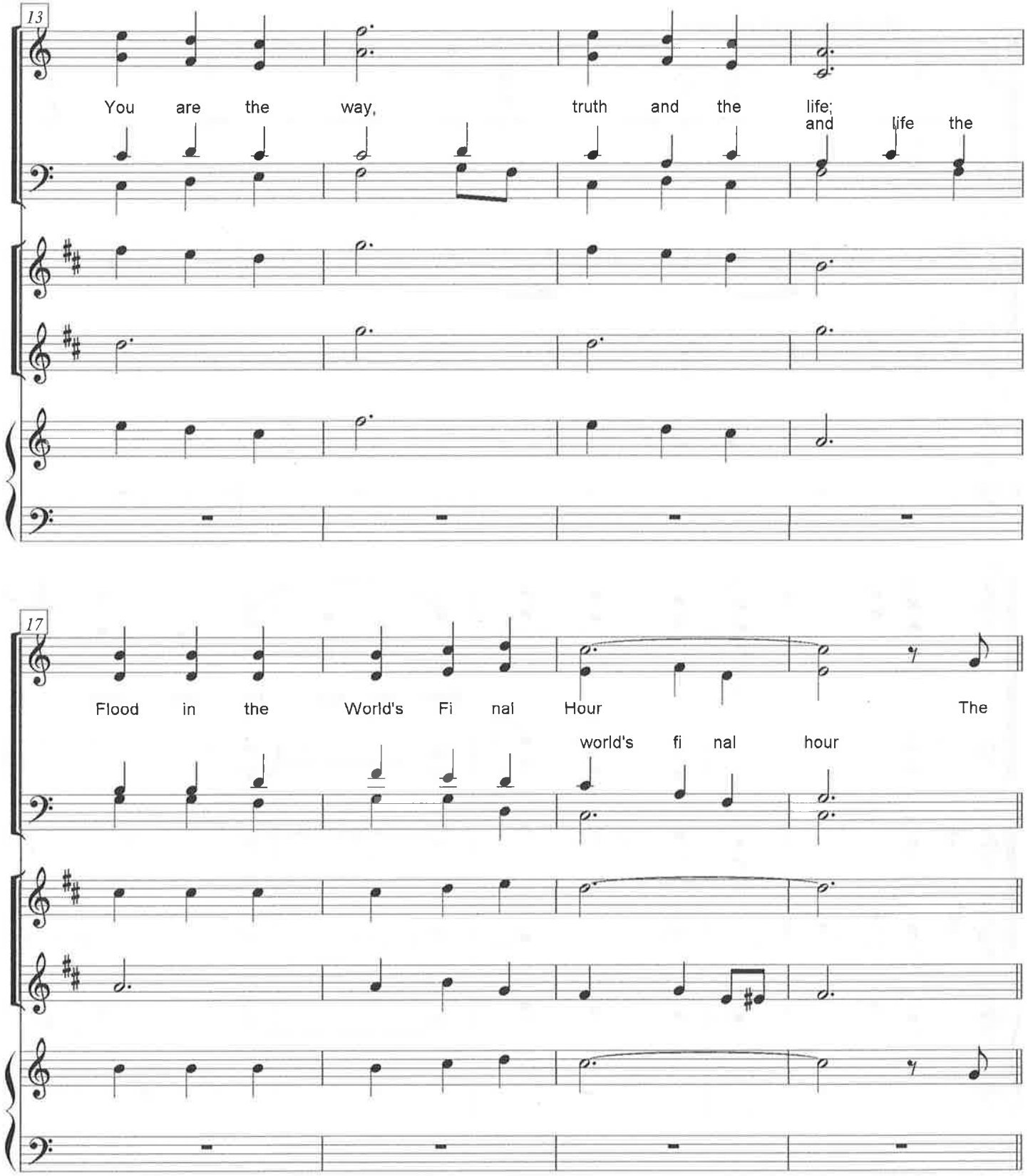
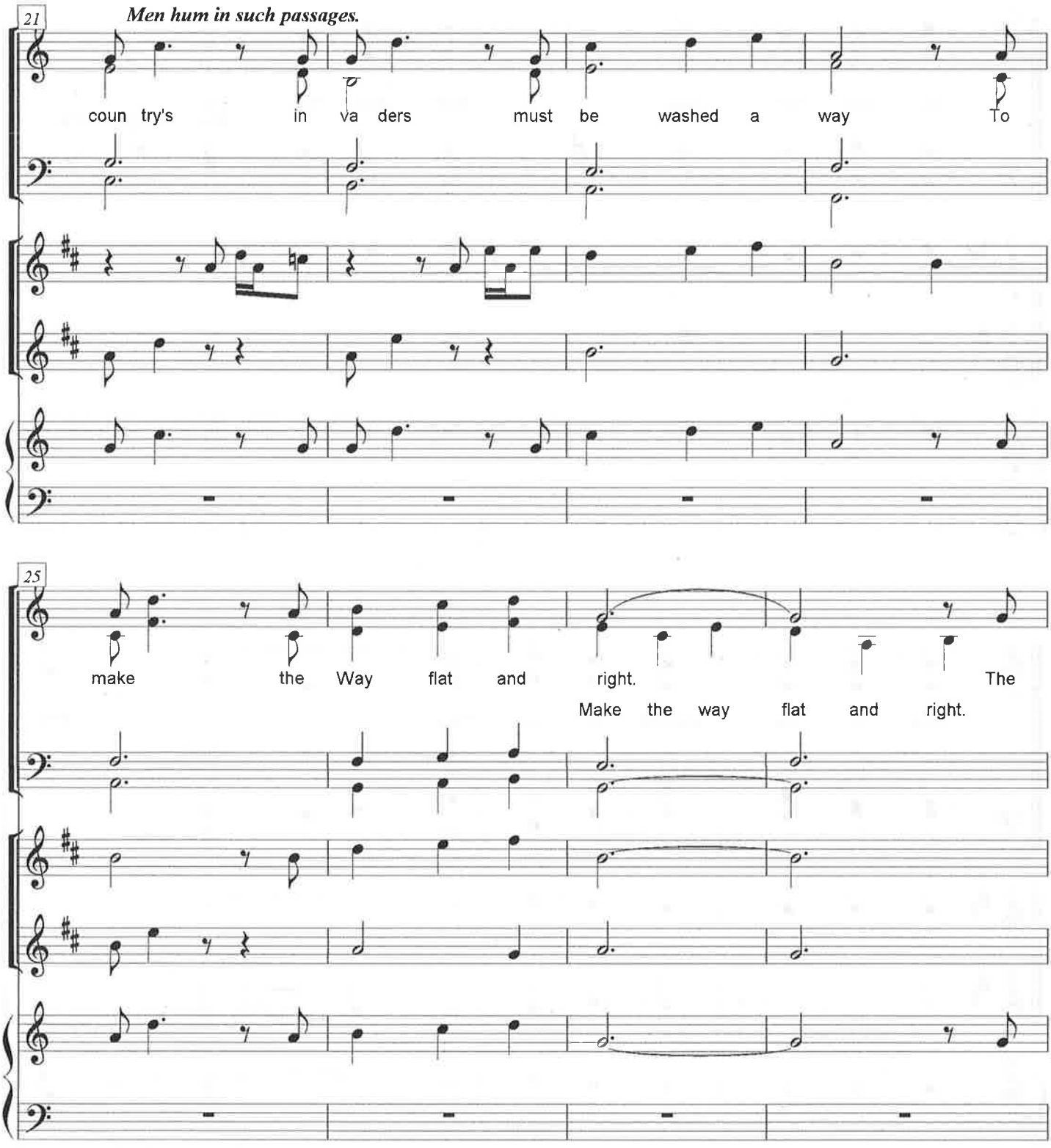
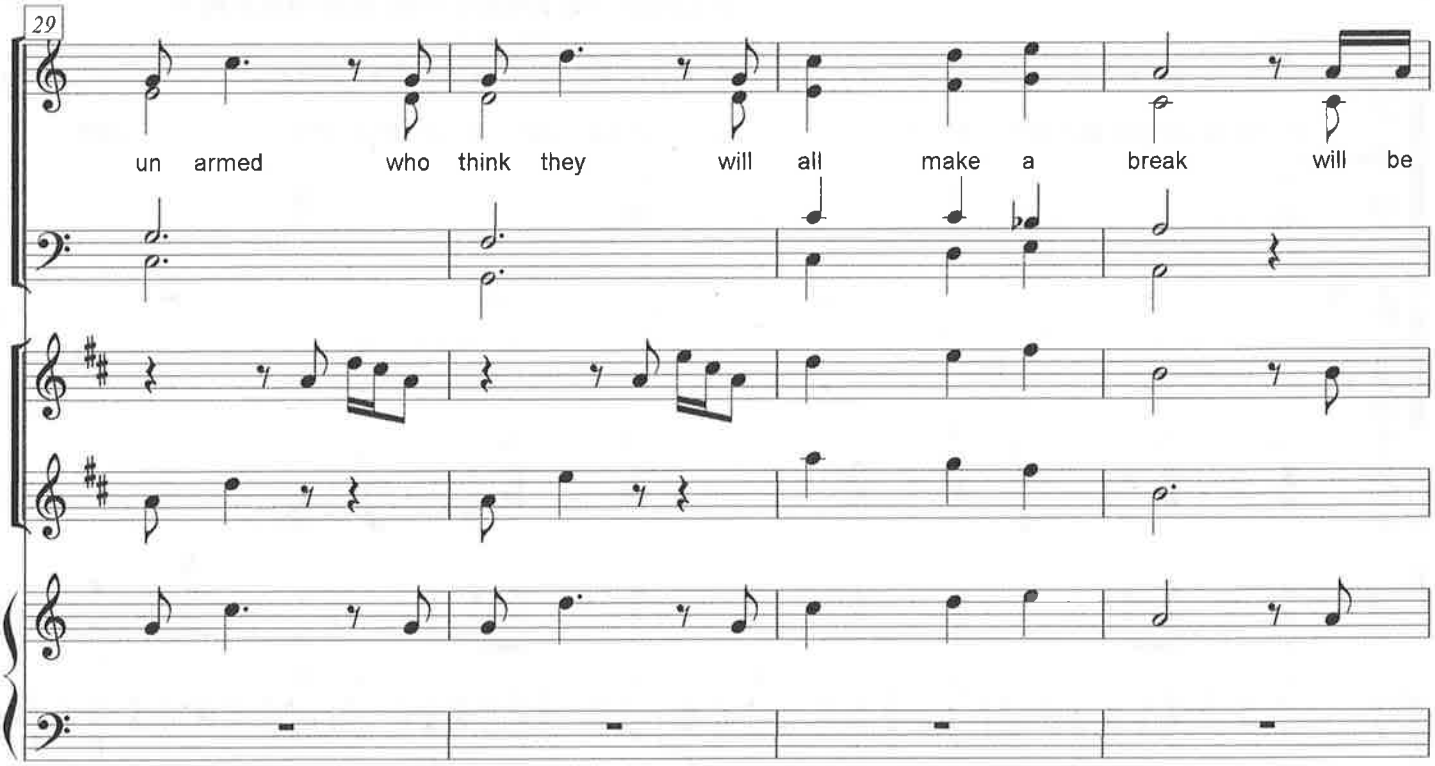
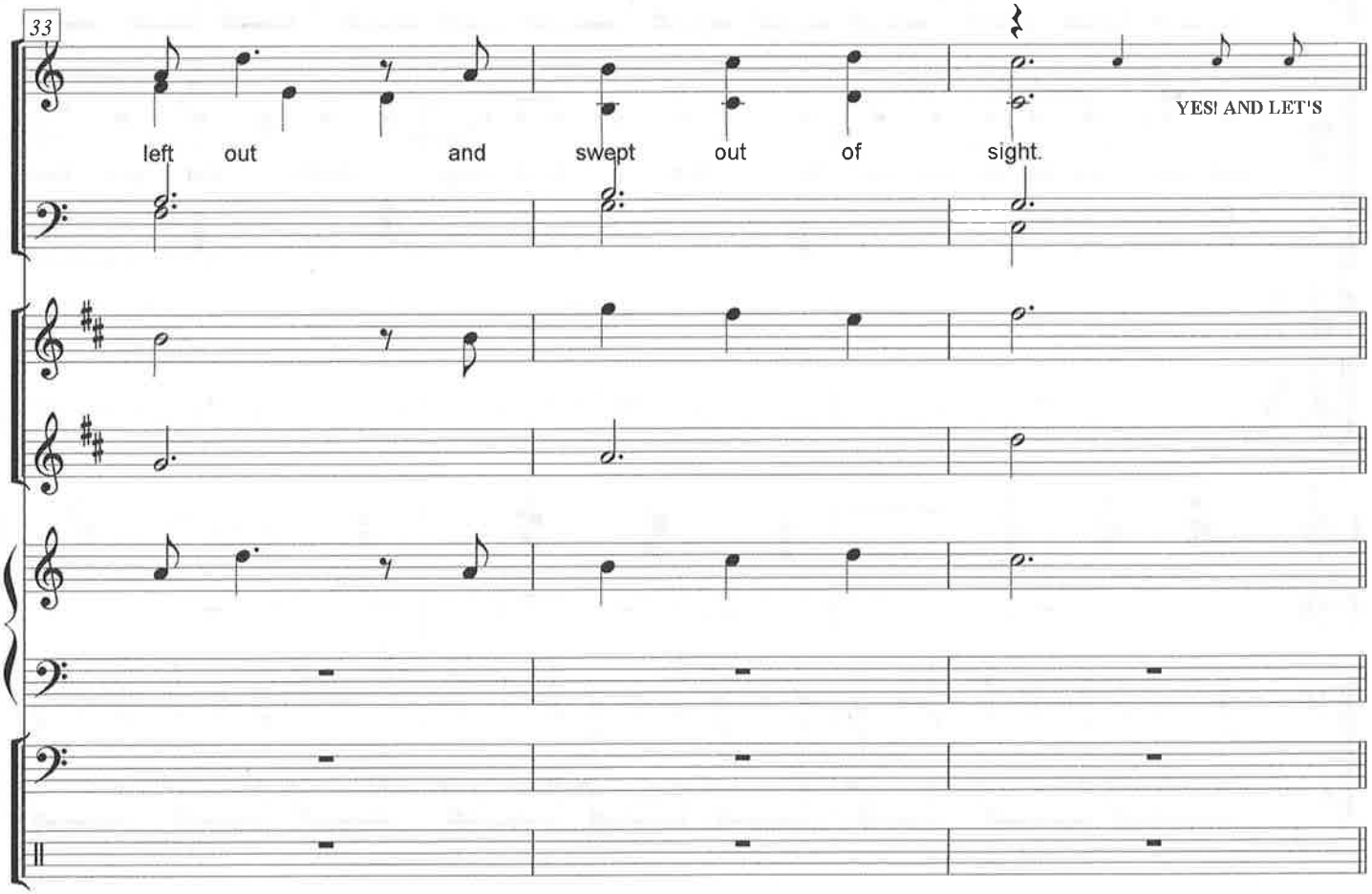

5
f
Wa ters of life,
Strength from a bove,
9
None can es cape from your power
the fi nal hour

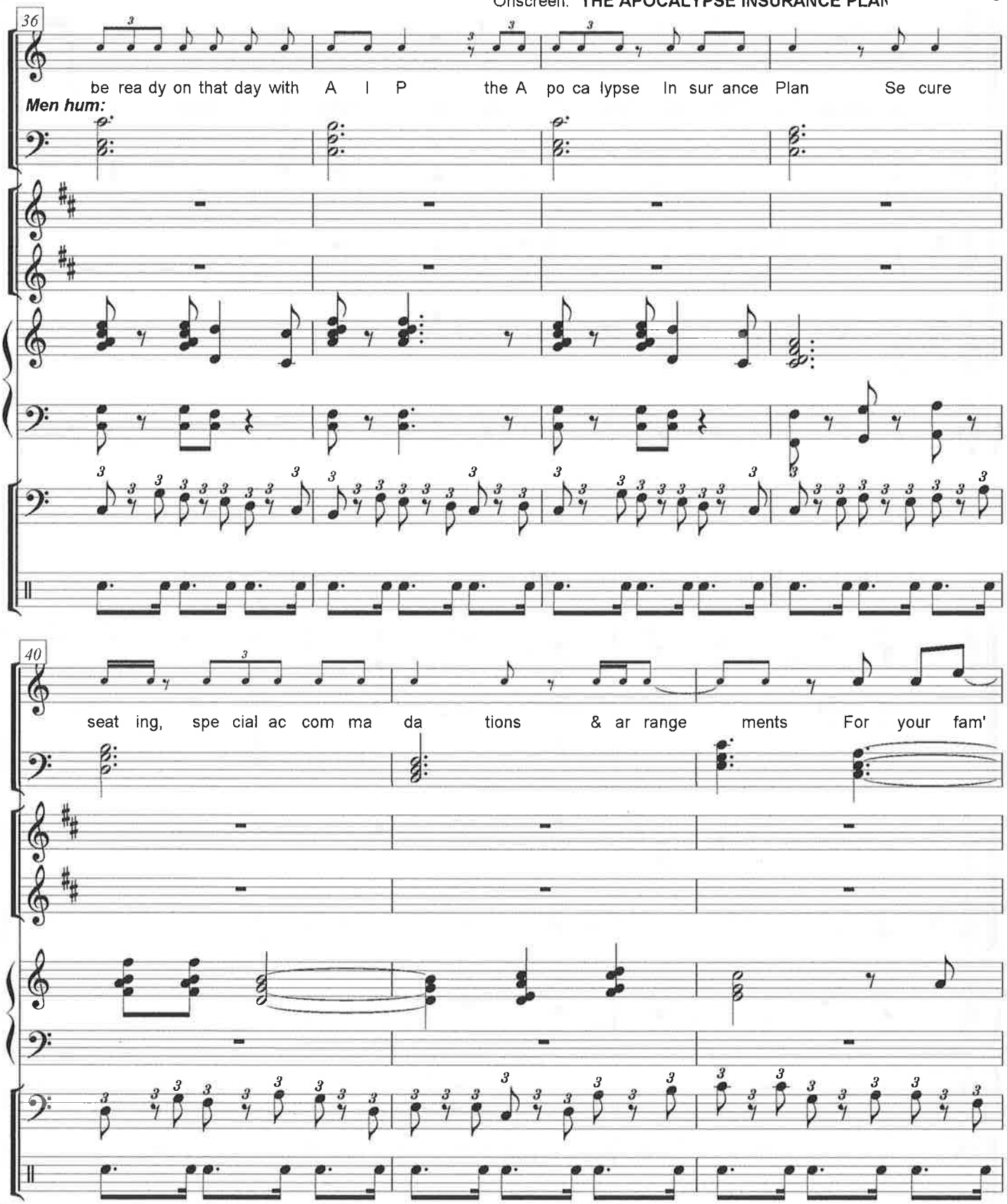

13
You are the way, truth and the life;
and life the
17
Flood in the World's Fi nal Hour The
world's fi nal hour

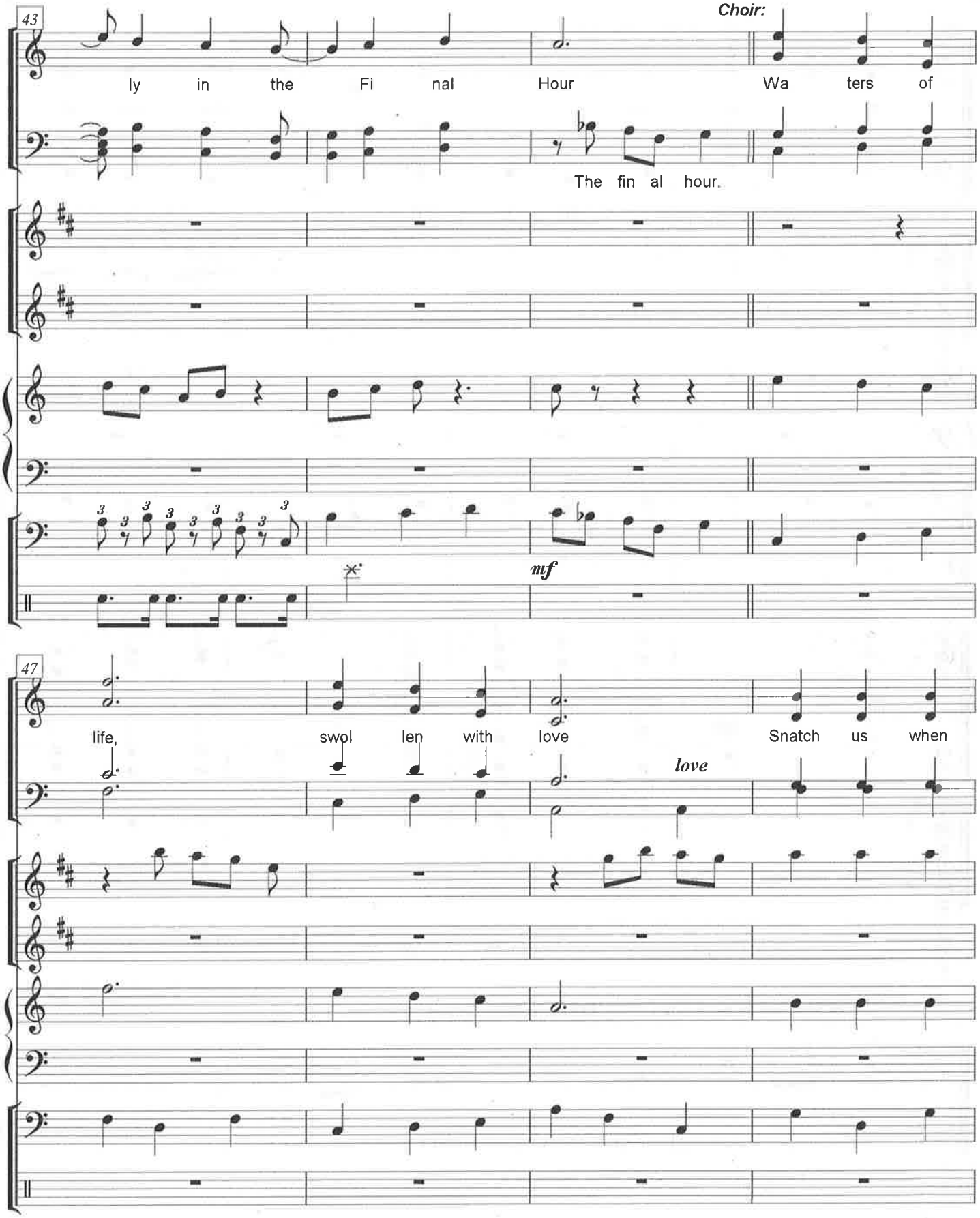

21
Men hum in such passages.
coun try's in va ders must be washed a way To
25
make the Way flat and right. The
Make the way flat and right.

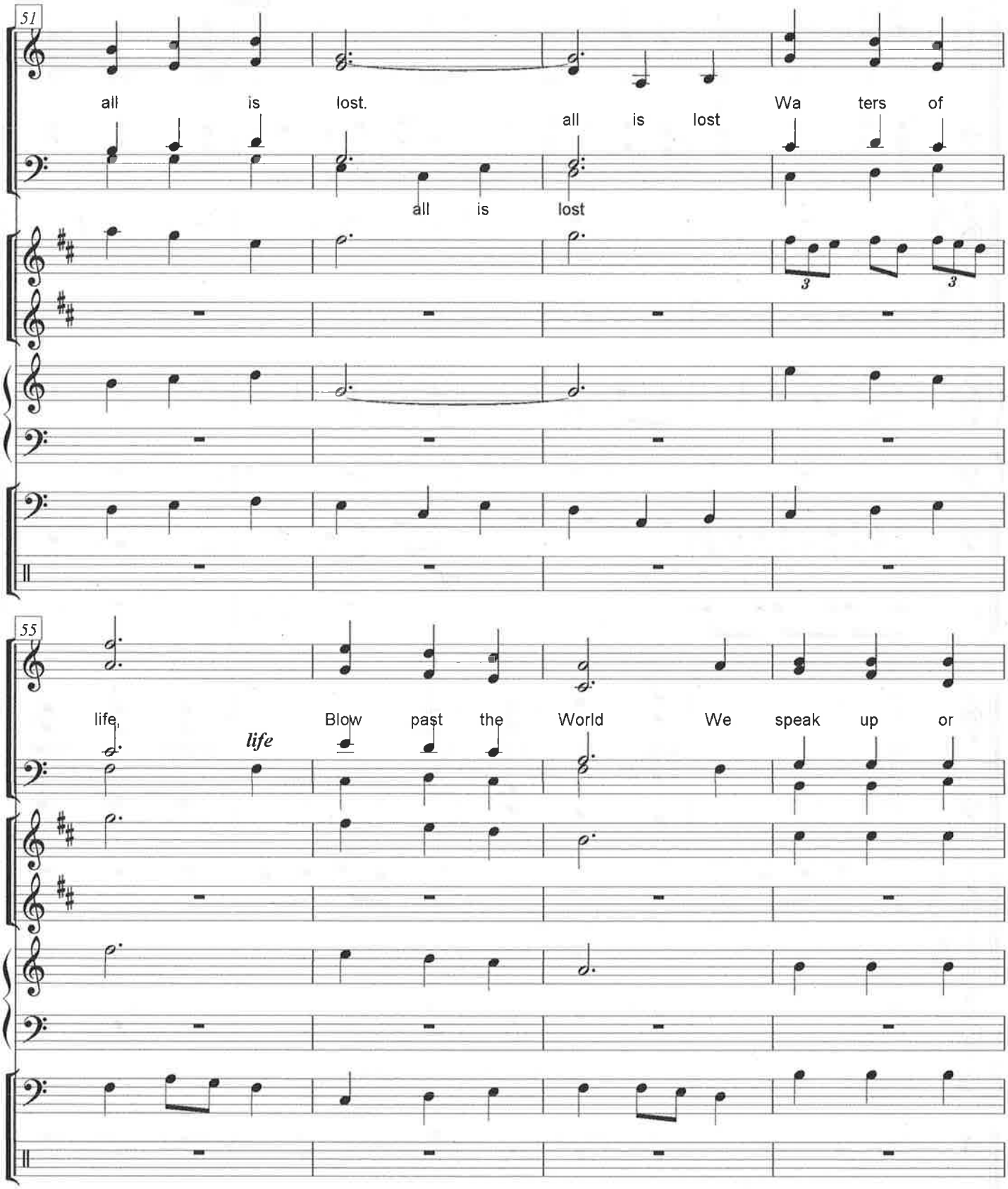


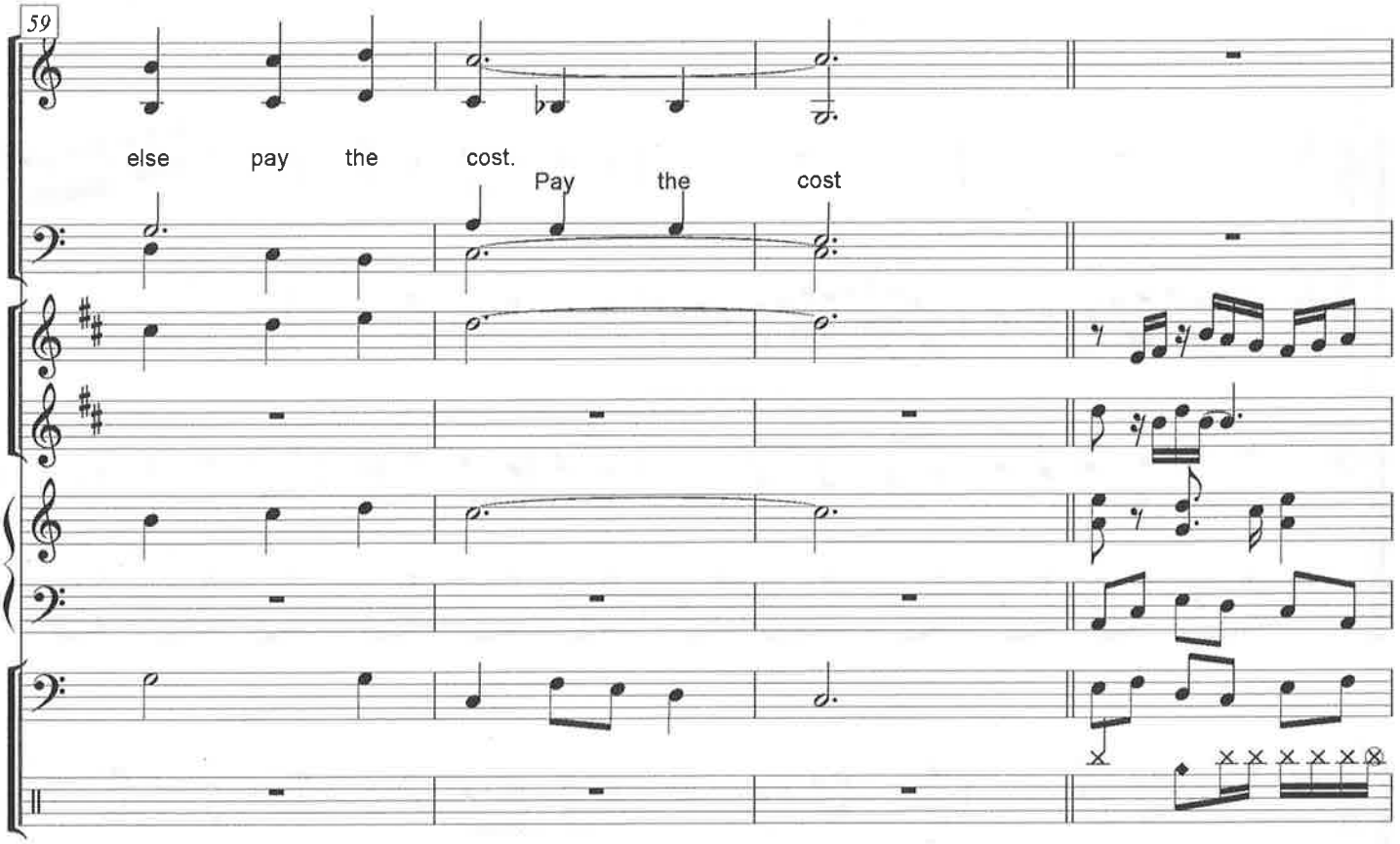
Hiram begins his pitch: partly sermon, partly barker's chant, partly auctioneer's spiel.



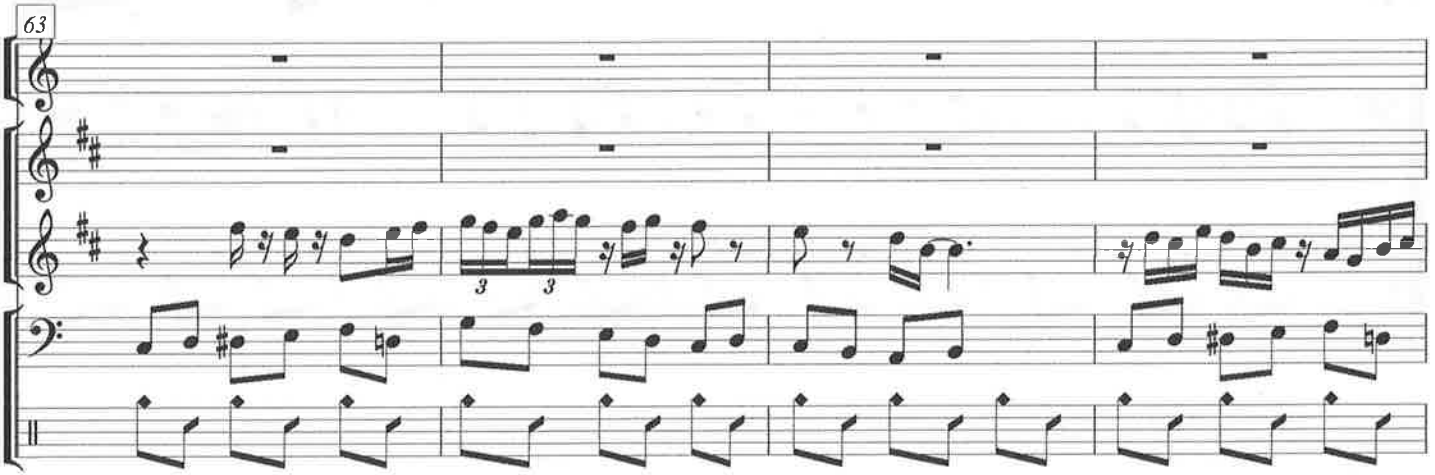

36
be rea dy on that day with A I P the A po ca lypse In sur ance Plan Se cure
Men hum:
40
seat ing, spe cial ac com ma da tions & ar range ments For your fam'

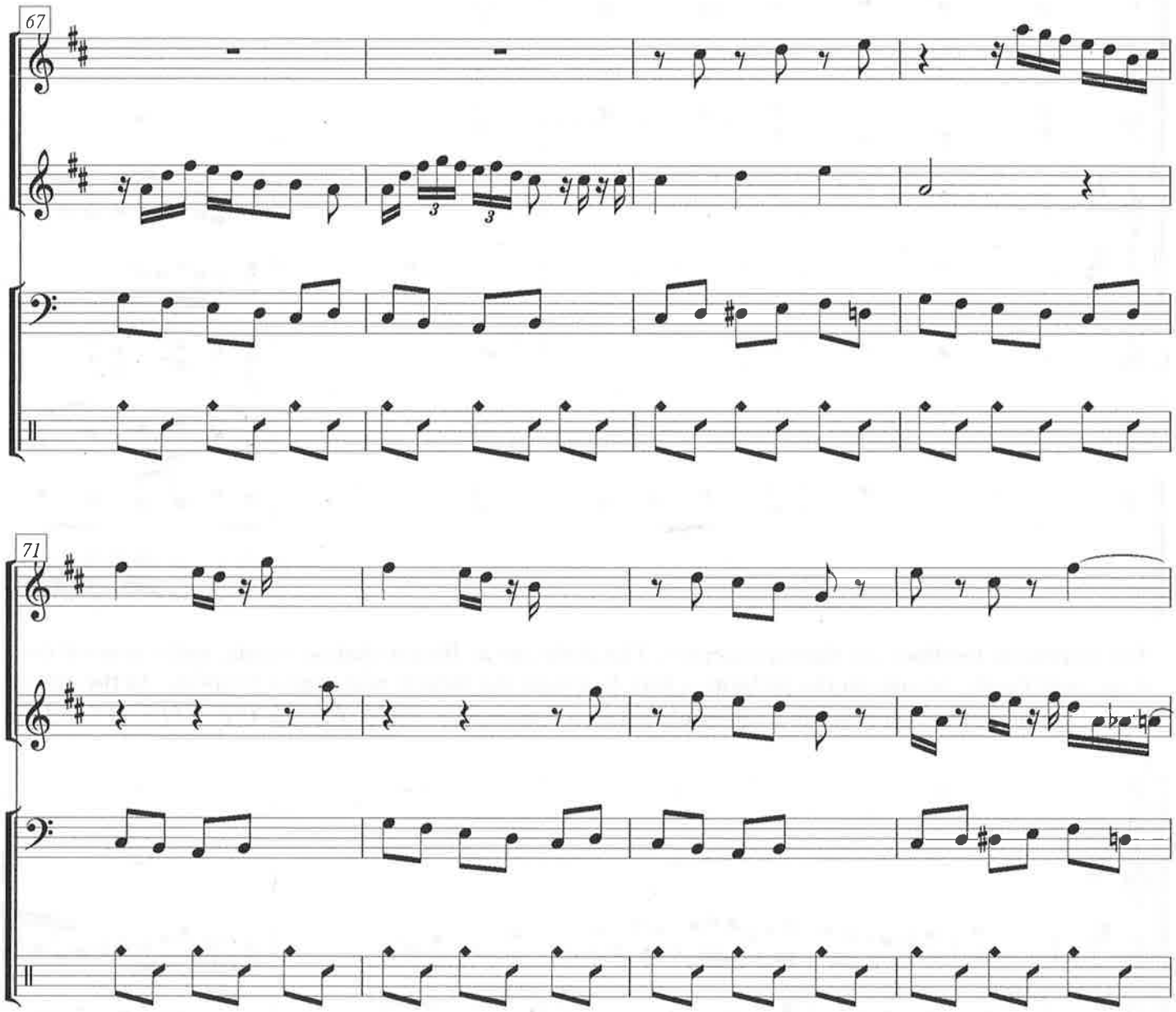

43
Choir:
ly in the Fi nal Hour Wa ters of
The fin al hour.
mf
47
life, swol len with love Snatch us when
love

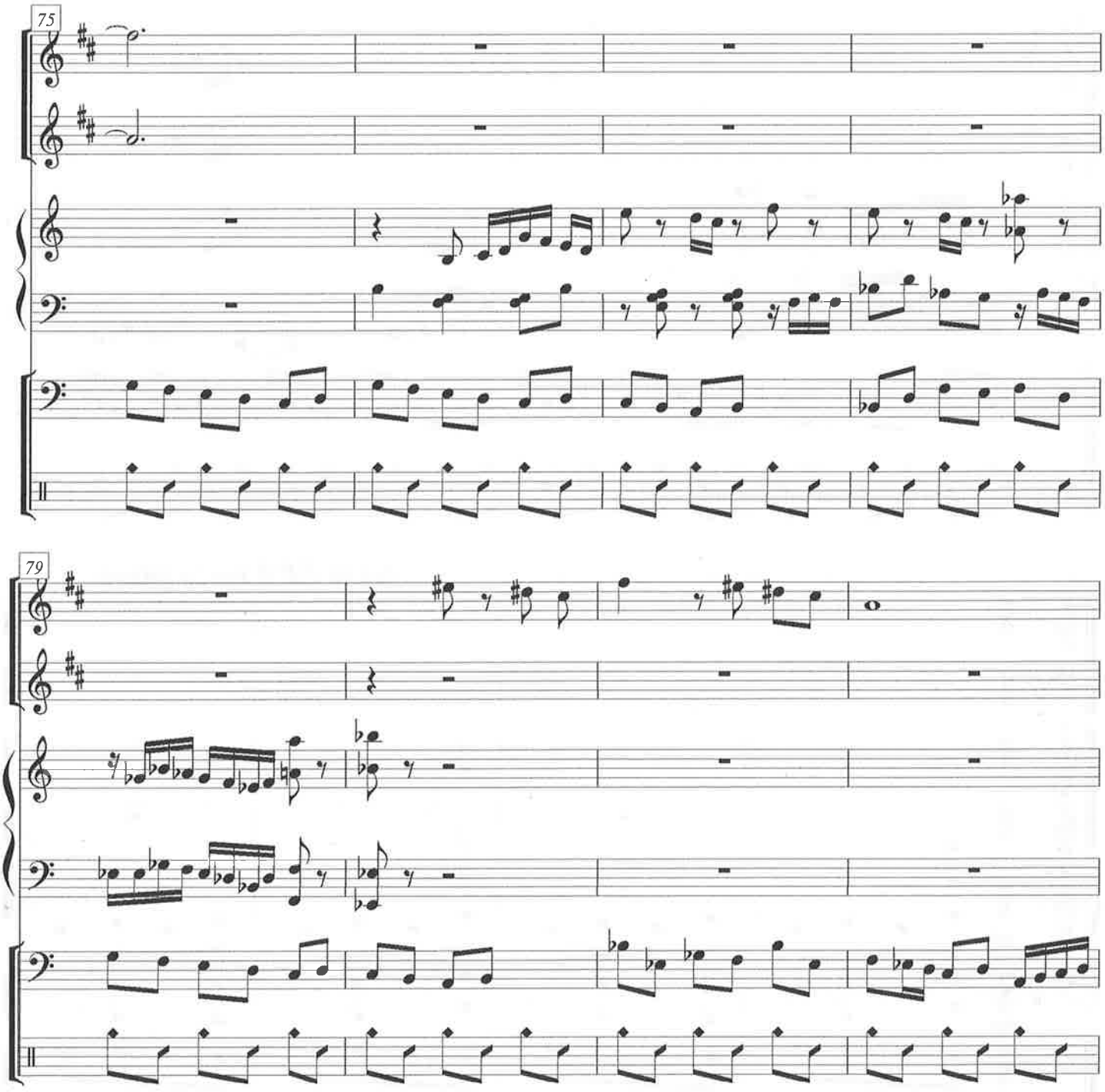

51
all is lost.
all is lost
Wa ters of
all is lost
3
3
55
life,
life
Blow past the World
We speak up or

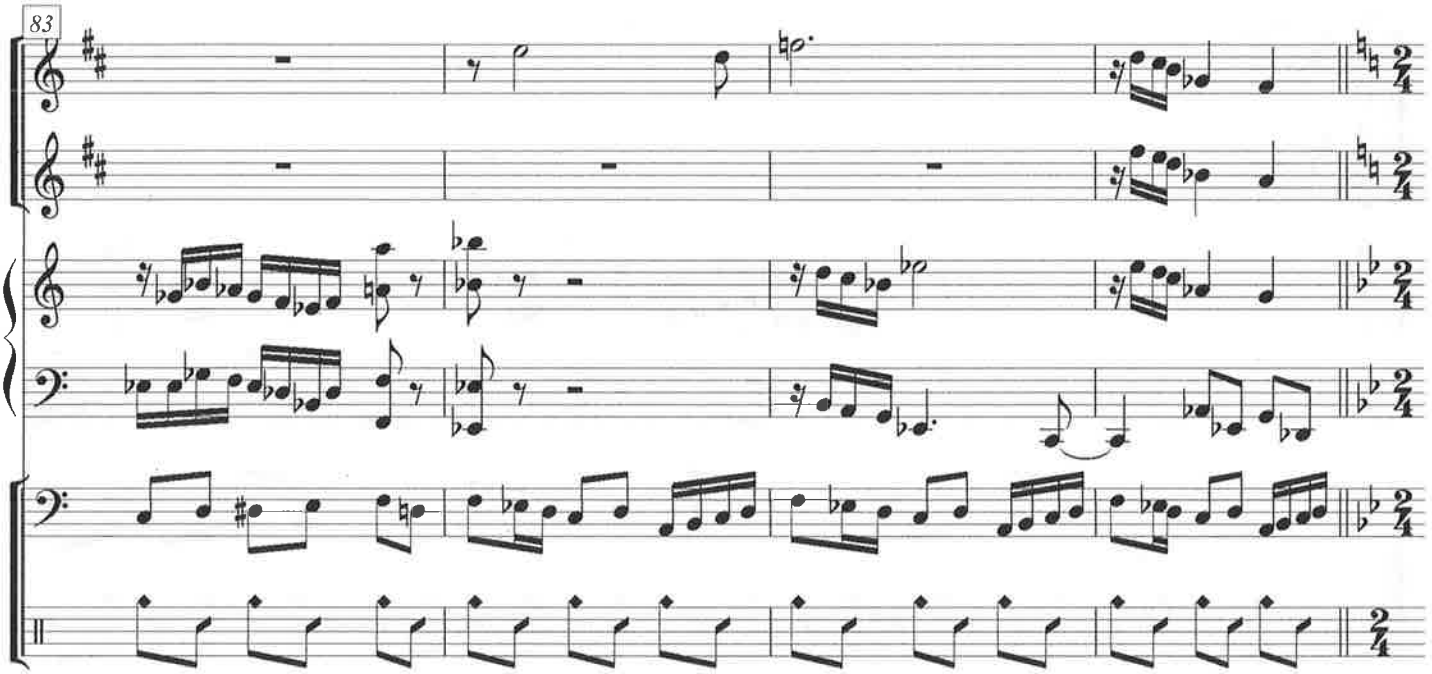


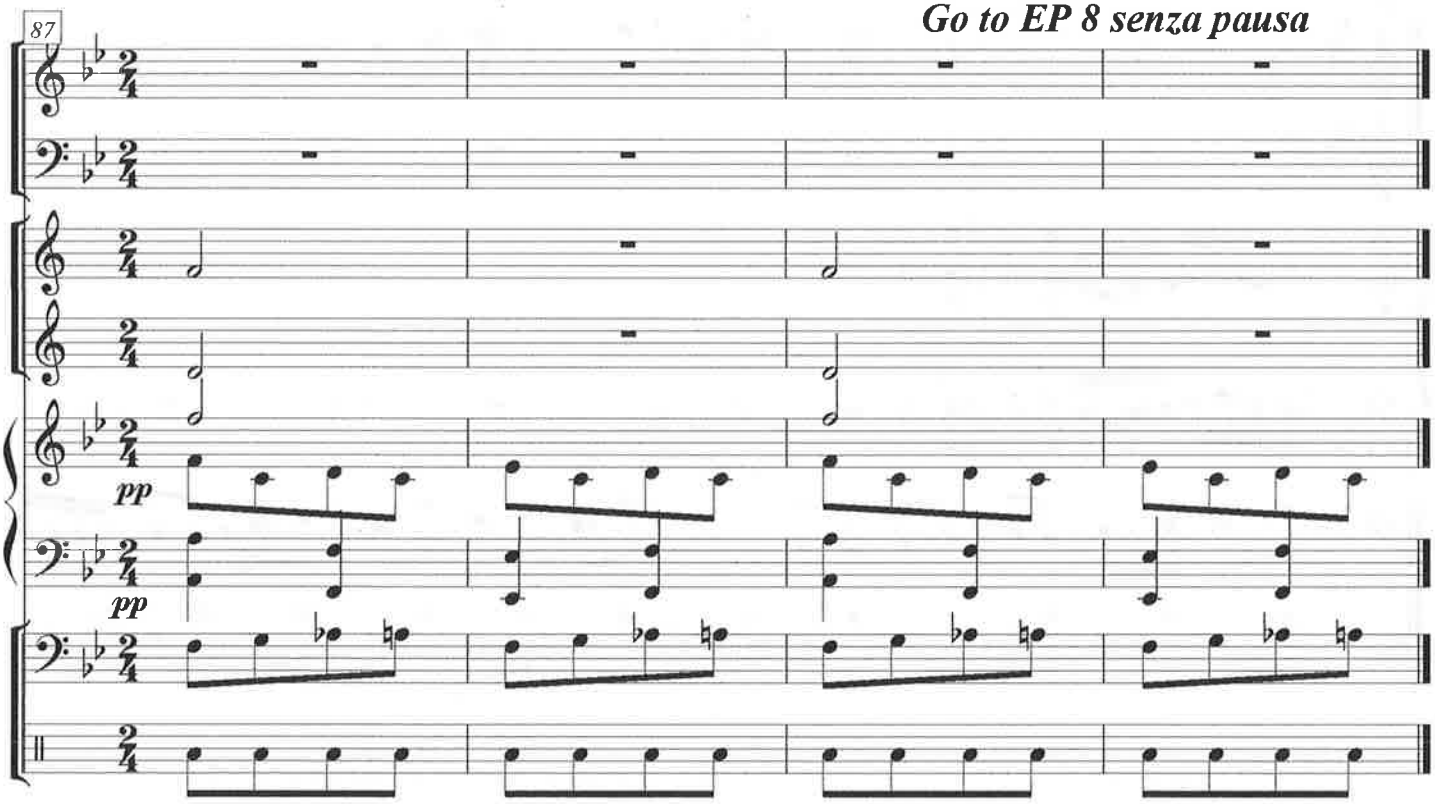
The slogans in boldface are shown onscreen. The choir sits as Hiram shakes, hands, walks around the stage, and finally returns to the podium, where he clasps the lectern and begins to speak. At the end of this section go to EP 8: Act 2 Scene 2 Hiram's Sermon. Onscreen: ***THE EYES OF THE WORLD***




67
71


75
79


83


87
Go to EP 8 senza pausa
pp
pp

ESCAPE PLANS

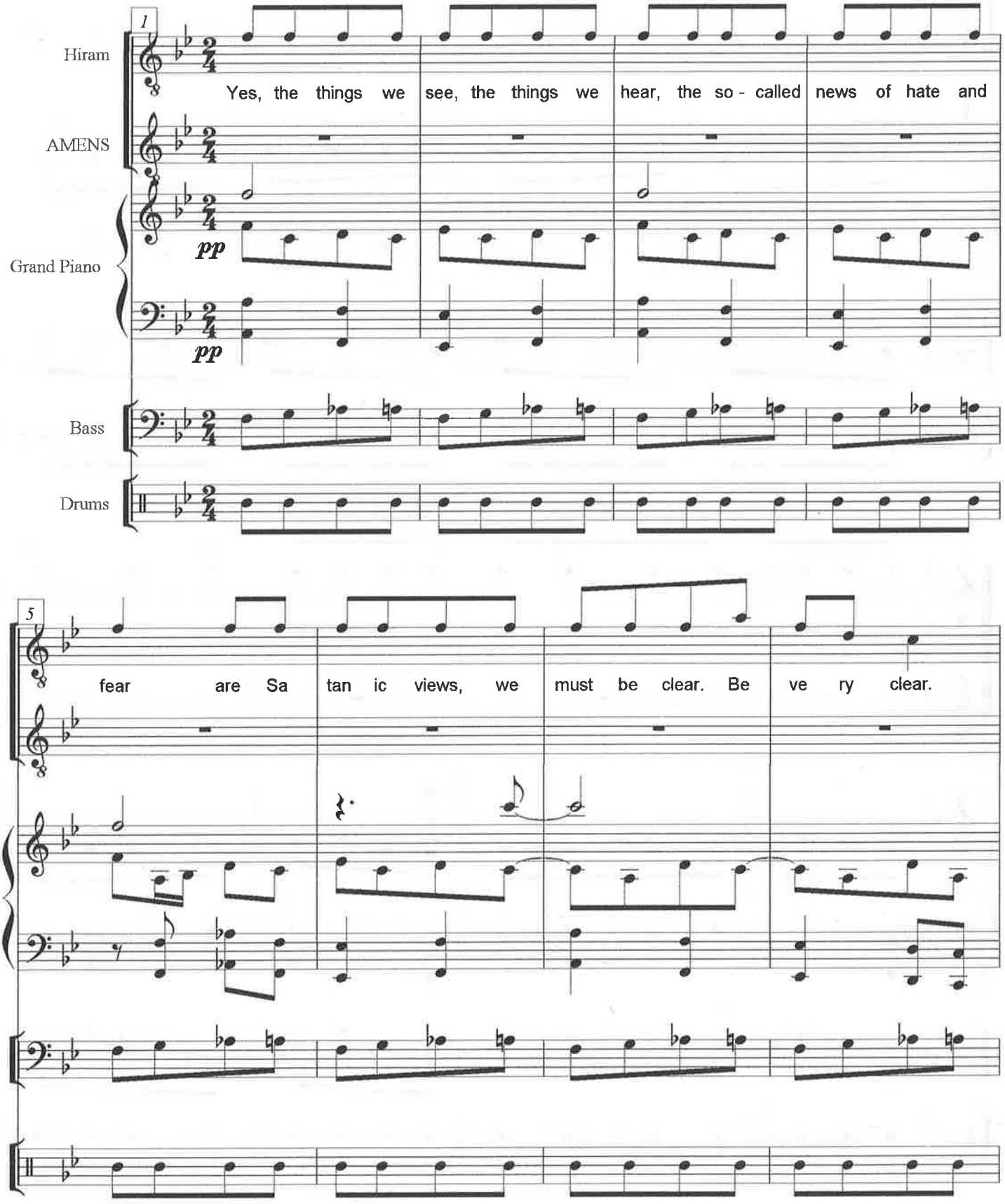
Ensemble 8

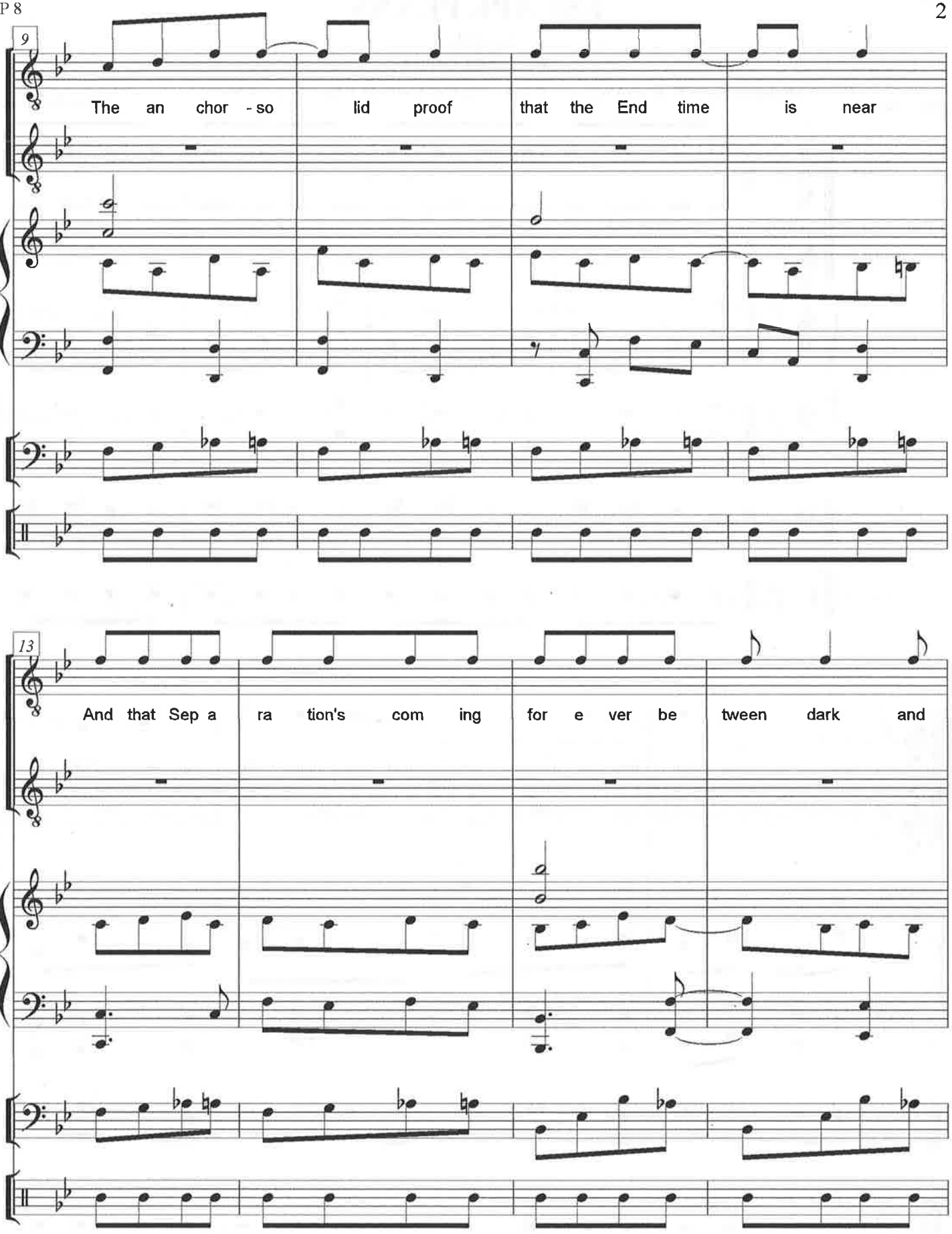
Act 2, Hiram's Sermon

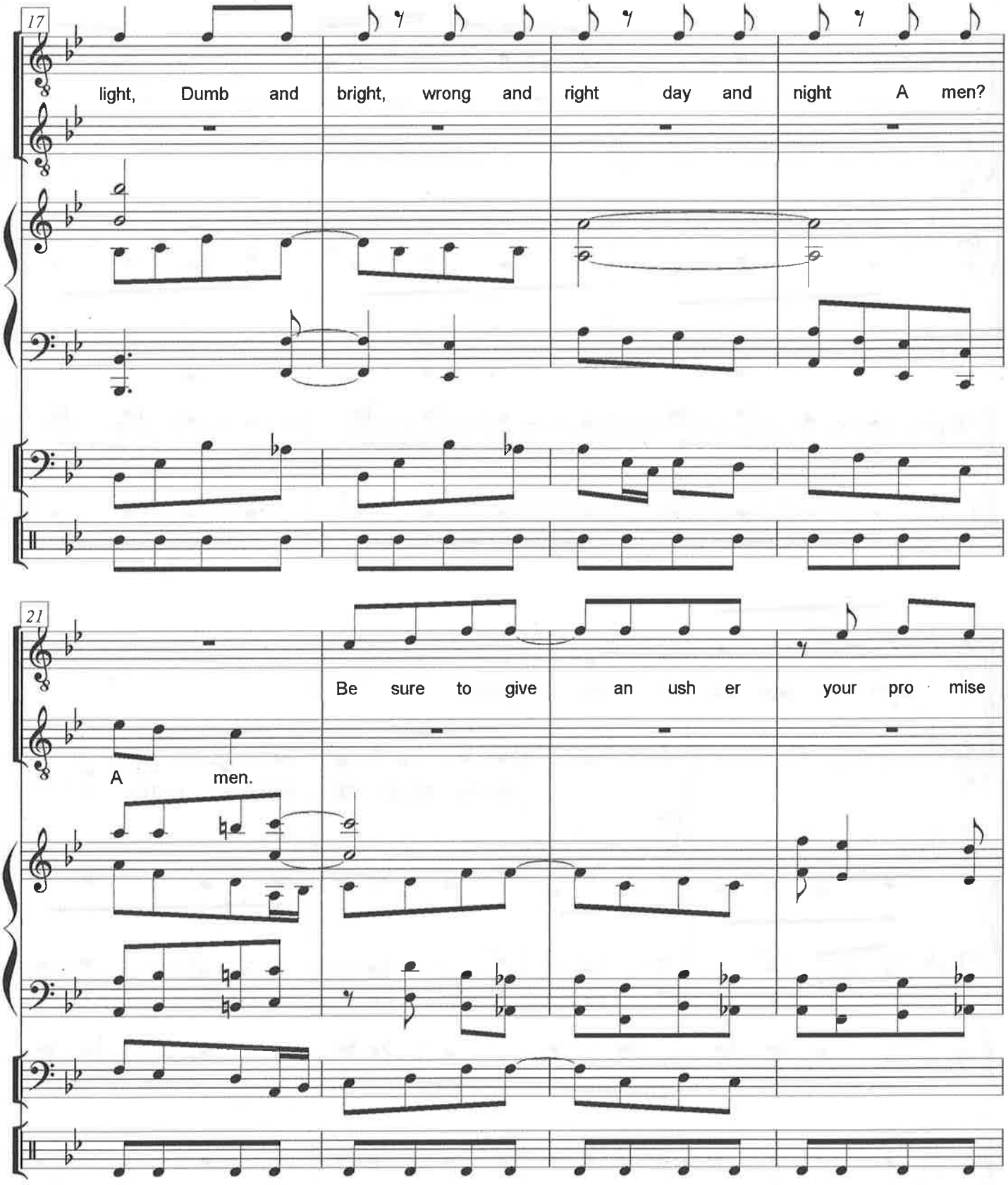
MM=90

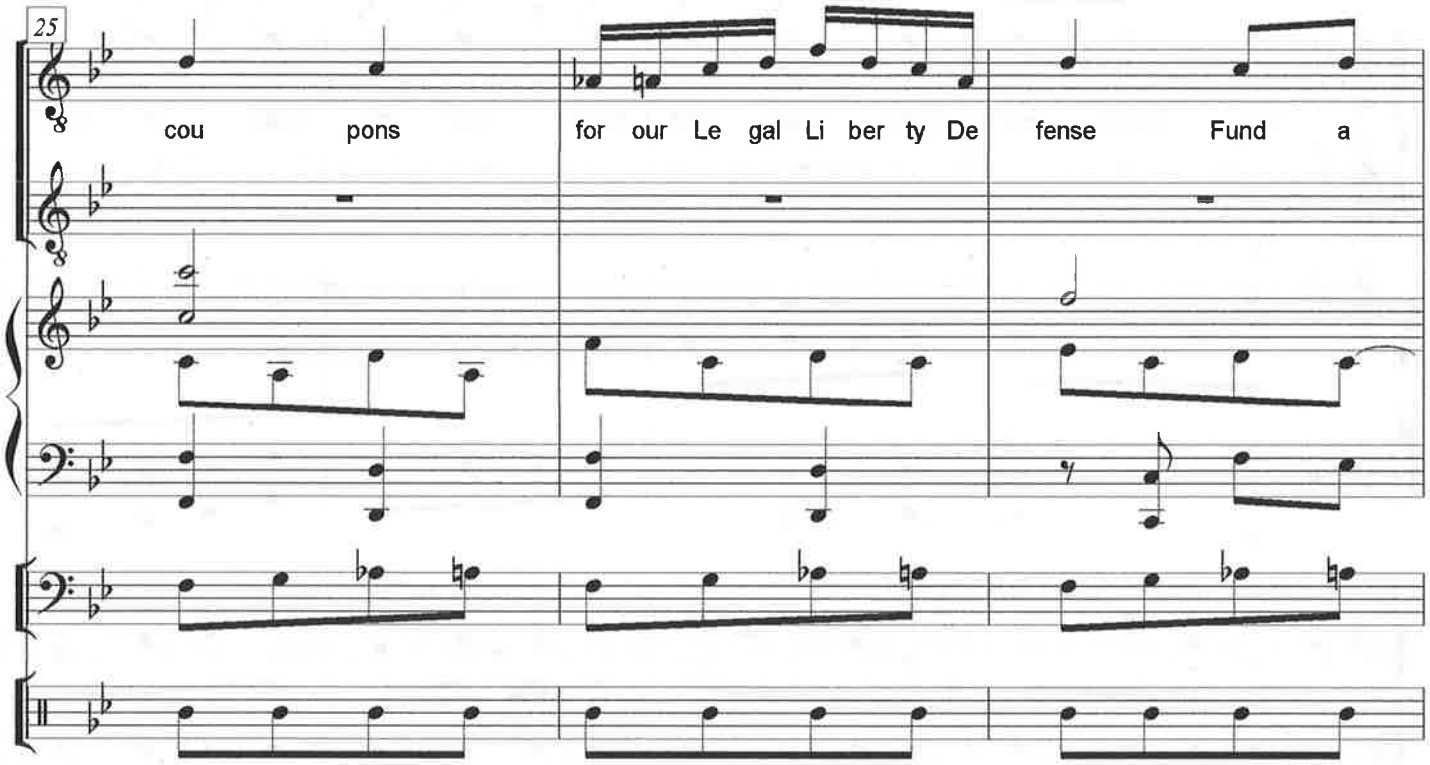
Hiram alternates speech, shown with cue notes, and chant, shown with normal notation.

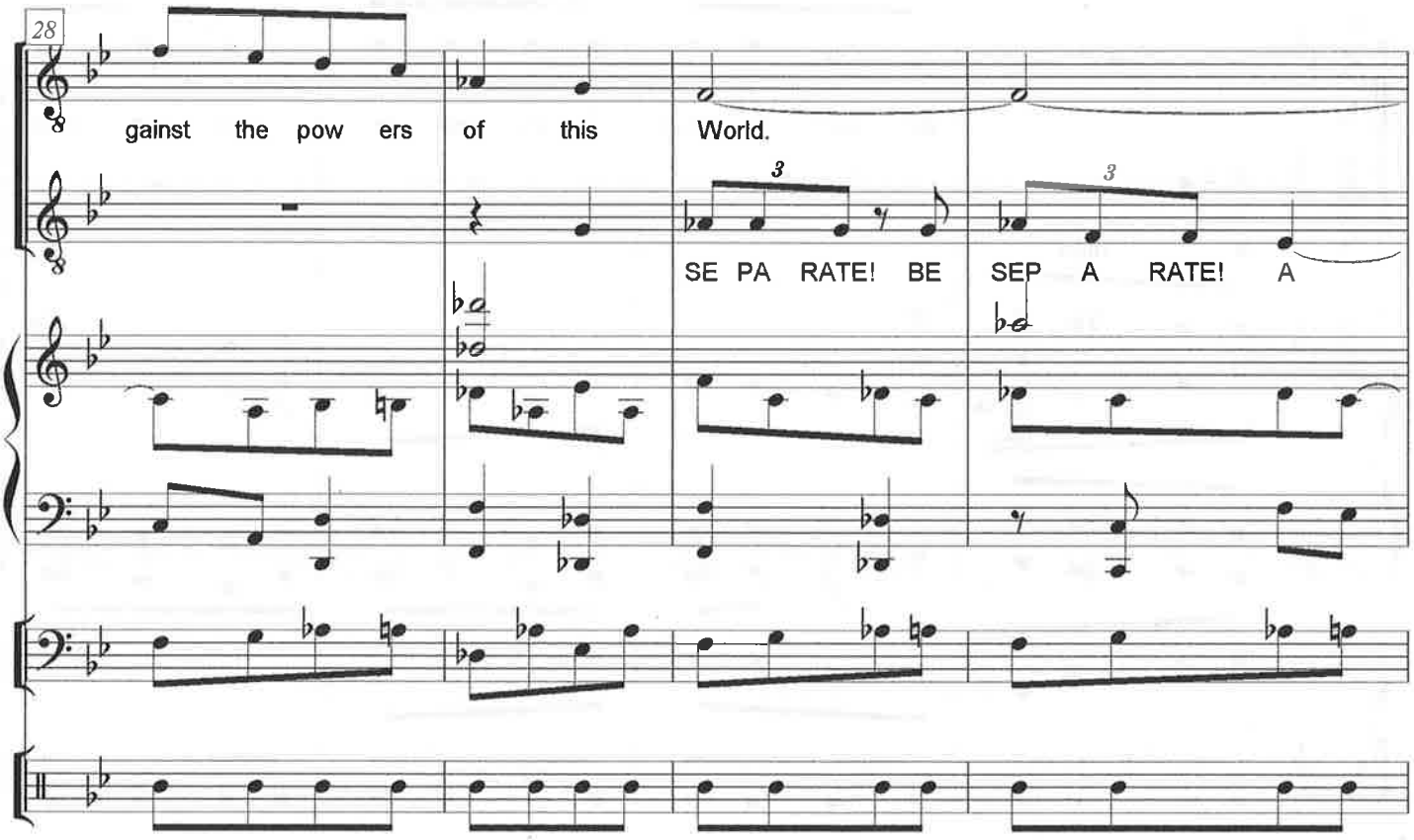
Richard L. Rose

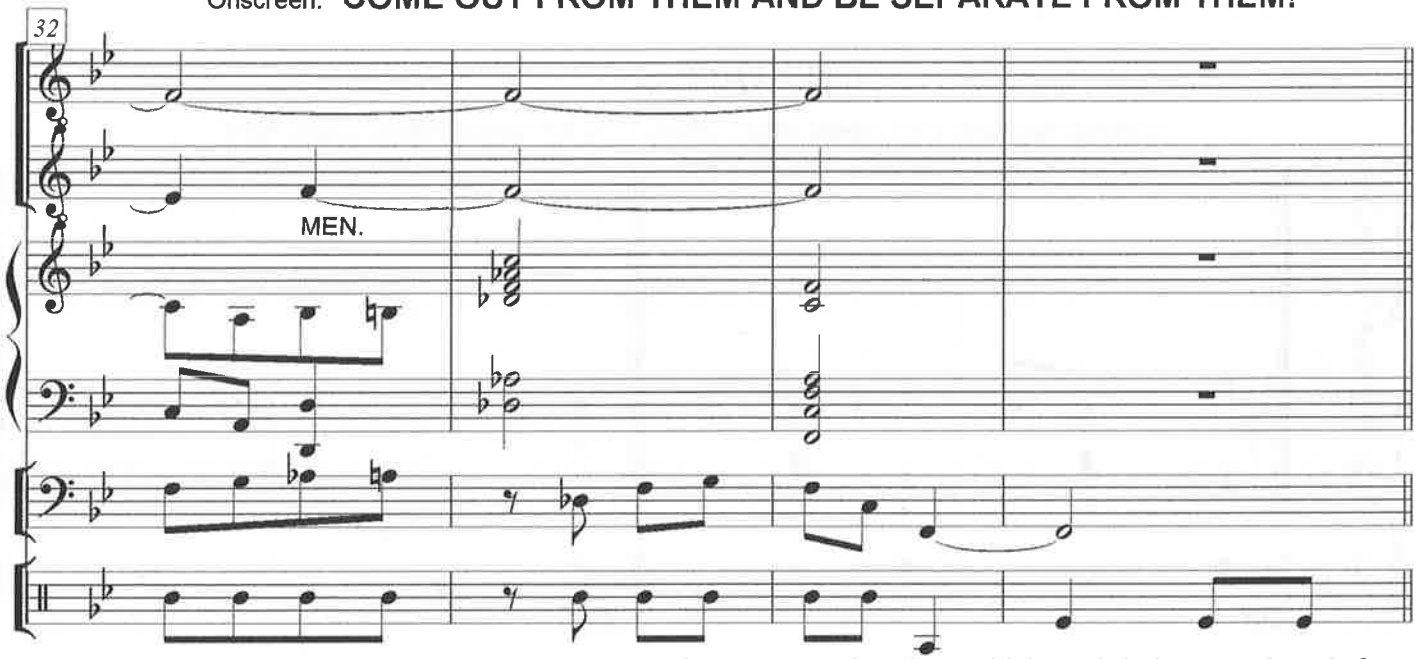



9
The an chor - so lid proof that the End time is near
13
And that Sep a ra tion's com ing for e ver be tween dark and


17
light, Dumb and bright, wrong and right day and night A men?
21
Be sure to give an ush er your pro mise
A men.


25
cou pons for our Le gal Li ber ty De fense Fund a


28
gainst the pow ers of this World.
SE PA RATE! BE SEP A RATE! A



The tempo is set by the chanting sequence at the beginning of the sermon and continues with hypnotic insistence to the end of the spoken portion of the sermon. Hiram always gets the desired response from his listeners, but the "Amens" shouted by the congregation evolve from enthusiastic to routine by the end of the sermon. The sermon is accompanied by changes in the projected slogans, occasional flashes of colored lights with cymbals, and the combo's variations on a repetitive riff, played pianissimo.
(Note to vocalist: It may be easier to read Hiram's part directly from the libretto.)

Onscreen: **THE EYES OF THE WORLD**

Hiram: The things that we see. The things that we hear,
the so-called news of our times are Satanic views.
So be very clear. These are the Very Last Times.
The Bible says to come out from them and be separate from them!i
It's the last chance for the Last In-gatheringii of the last prodigal sheep.
Like our returning prodigal girl, don't you know. Amen?

The congregation gives him Amens when he asks for them.

Yes, the things we see, the things we hear,
the so-called news of hate and fear,
are Satanic views—we must be clear, be very clear--
the anchor-solid proof that the End Time is near.
And that separation's coming forever between dark and light,
Dumb and bright, wrong and right, day and night. Amen?

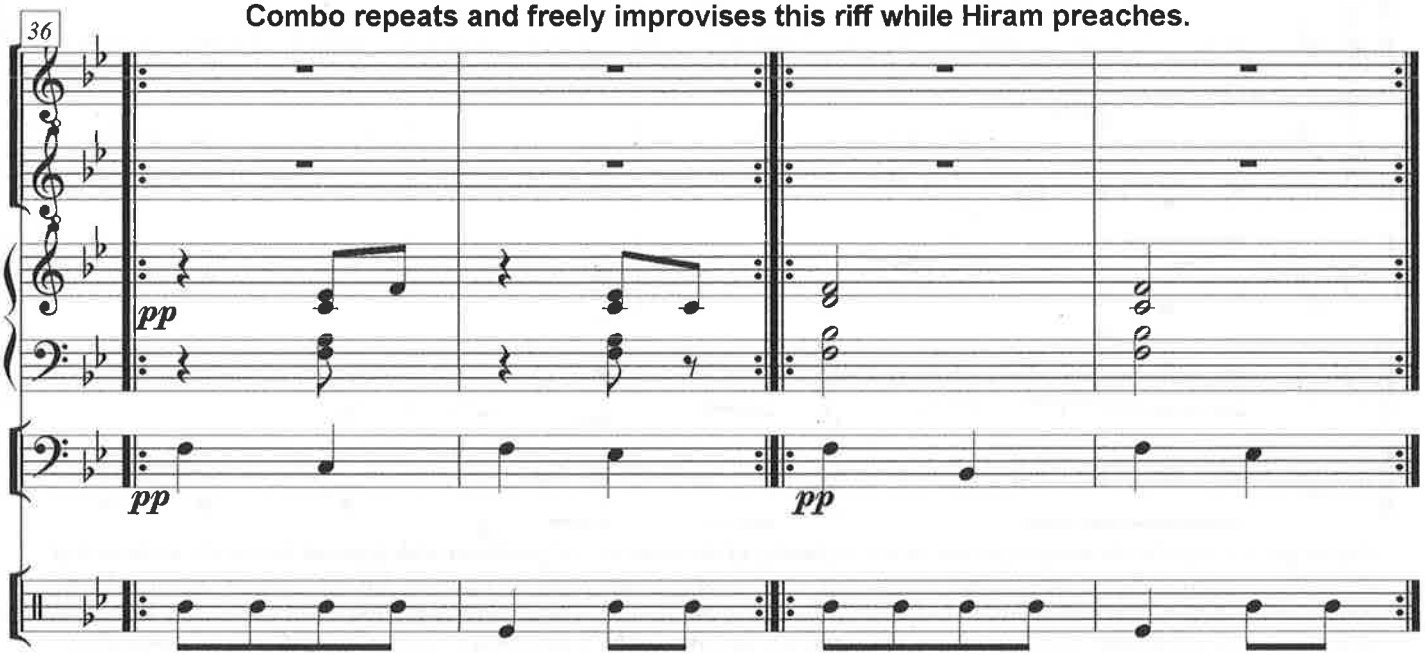
Onscreen: **GIVE YOUR PROMISE COUPONS FOR THE LIBERTY DEFENSE FUND**

Be sure to give an usher your Promise Coupons
for our Legal Liberty Defense Fund
against the powers of this present world

Congregation: Be separate! Be separate! Amen.
Hiram:
The Darkness masses against us.
But we know the life and lives that matter!
Keep standing on the promises!
Pass those cards to the center aisle!

THE RIFF

Combo repeats and freely improvises this riff while Hiram preaches.



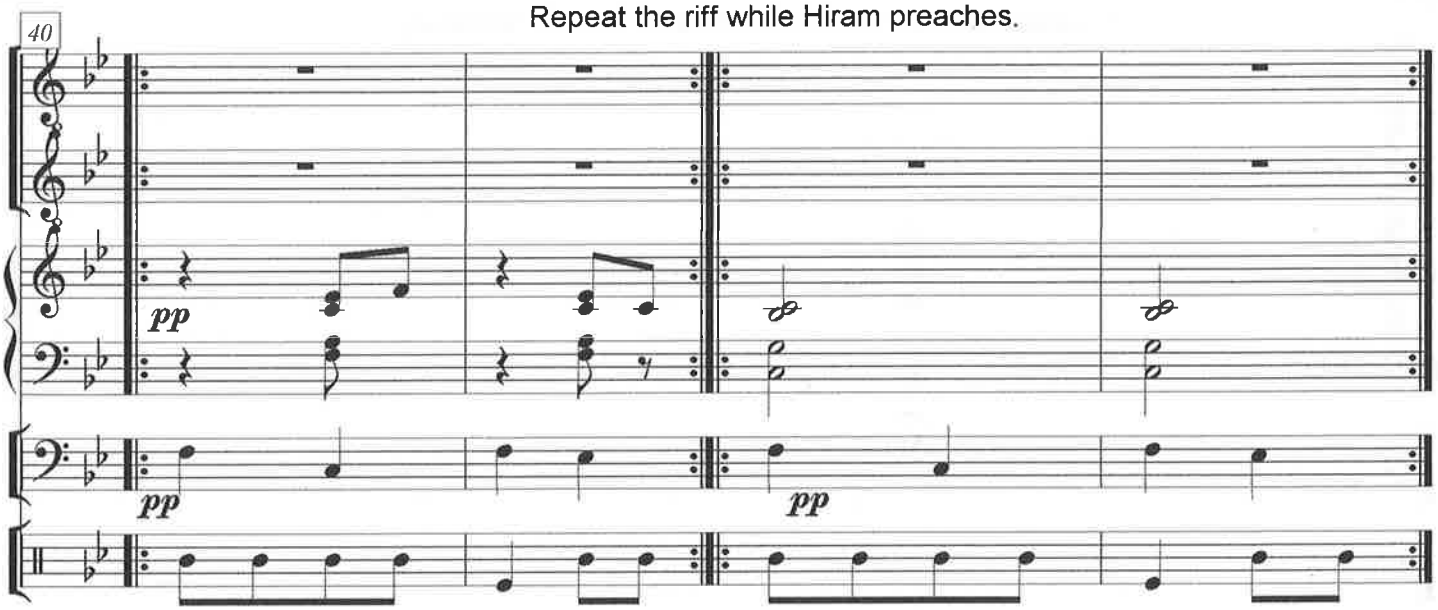
Onscreen: **COME OUT, AND BE SEPARATE FROM THEM!**

(All onscreen messages are shown in bold caps.)
Watch for the signs! Watch for the signs!
Watchman, tell us. What of the morning?
The End Time is near! The time has come to put your house in order.
That's why we removed the worldly town council.
Your Board of Faith and Practice wastes no time
to bring this town under the dominion of the Lord, in my stewardship,
and to complete our separation from the powers of this world.
Amen?

Don't forget the Box for the Bible Study Fund when you leave today!
We're still bringing senators and representatives together—
all the legislators we can find to bear witness,
to study the Word, and to update our Armory.
But for now, we use the weapons we have, "consecrated and useful
to the master of the house, ready for any good work."
Yes, even in the last week two vagrants were caught on the perimeter
by field officers of the Fairall Security Force.
Chief Zachary, stand where you are.
Let's show our thanks to our brave defenders!

Hiram leads applause.

Hiram's sermon continues on the next page.



You know, we have so many coming to us now for hand-outs
who don't meet our guidelines for compassion.
Where is their confession? Where are their offerings and contrite heart?
You be sure to make a love-offering for the munitions plant, weapons cache,
and this summer's Lock-and-Load camp for the kids.
Give your good-will gifts to one of the ushers.
Dominion of the Earth comes a square inch at a time
but we are closing in on the Enemy! We're in the final runoff! Amen?

THE F.I.E. PROJECT AND THE WATERFALL OF THE ELECT

Yes, independence from the powers of this world is coming!
Bring your families tomorrow for the cook-out and grand opening of F.I.E.
We'll cut the ribbon for the Fairall Independent Energy plant
and open the gates to the Waterfall of the Elect.
For early-arrivals, there's a special event at the Helipad of the Final Hour.
I will arrive with a Very Important Person to address the rally.
You will be surprised! I guarantee it. Standing room only:
So purchase tickets from the ushers.
Don't miss his landing here in the Lord's home town!

No, the City of God isn't in Hippo, or Geneva, or Bay Colony.
The Lord's last stand is right here in Fairall, the last stand for Freedom,
for all the things that freedom-lovers have worked and died for.
Here in Fairall, there is no place for vagrants, handouts, drugs, or deviants.
Here in the Nest of the Faithful, we're set on the rock above the world,
the Rock that is higher. Hither by your hand we've come!i

We save the last and the lost and put them to honest work:
prodigal girls and their babies now work in Reclamations and Revival,
deviants are sent outside the Nest and back into the world,
vagrants and incorrigibles serve time at the Slag and Tailings Plant—
Remember, if you hate baby-killers, dial 619 on your mobile
and vote with a special gift for STOP IT, JUST STOP IT.

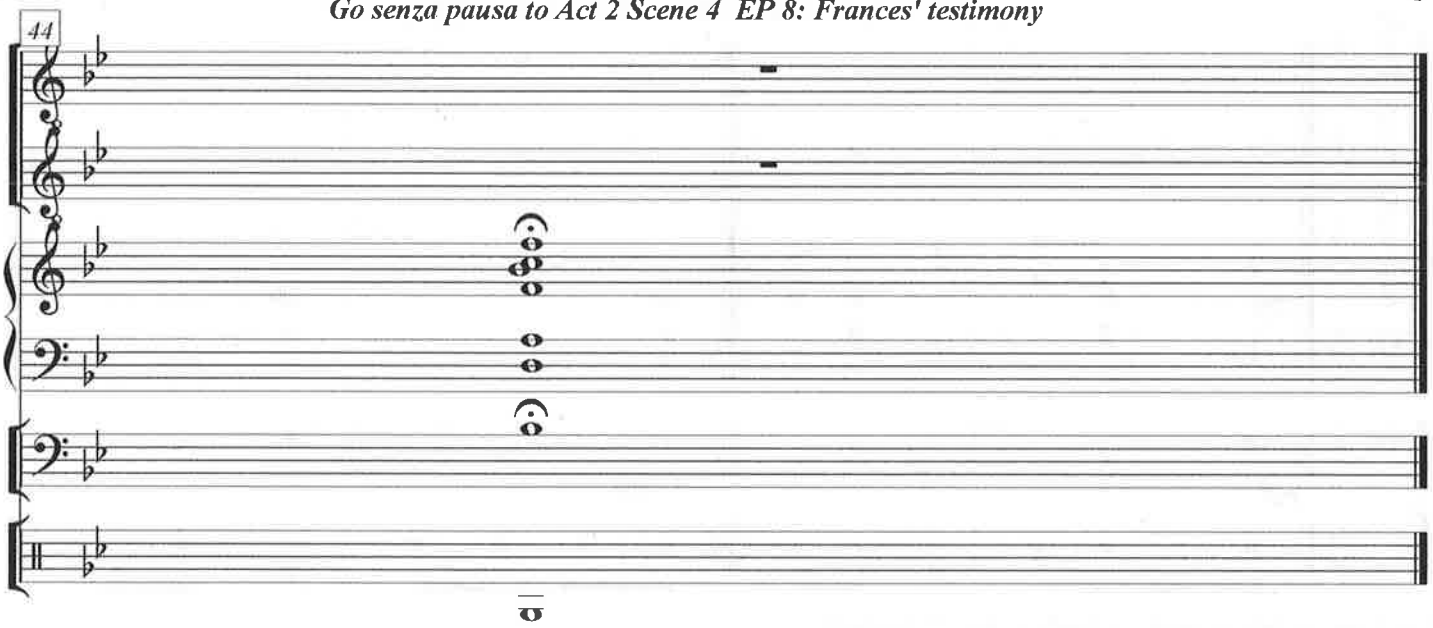
STOP IT, JUST STOP IT!

And because we know that in due season we shall reap if we do not lose heart,
we go on with our well-doing by saving any outsiders
who survive the mine-field on the perimeter of our Nest of the Faithful.

LET US NOT GROW WEARY IN WELL-DOING
FOR IN DUE SEASON WE SHALL REAP

Finish the riff with this measure after Hiram says "and testify."

Go senza pausa to Act 2 Scene 4 EP 8: Frances' testimony



In due season, we shall reap--by clearing ground
for the expansion of more bit coin plants,
And what about the local miscreants of the worldly mainstream news,
the vipers who formerly had so much to say?
Well, we regenerate them by the transformation of their minds
as we let them print The Fundamentals for worldwide distribution. Amen?
S.A.P.S. TODAY! SOLOMON'S ALLIES PLANNED SECURITY
For you and your loved ones, while there is still room,
for a few more people of great faith looking for great rewards,
be sure to invest before the F.I.E. comes on line tomorrow.
If you forget it, you'll regret it when you see others prosper.
Remember to renew automatically
with direct payment from your bitcoin account.
DOMINION OVER EVERY SQUARE INCH
Yes, the time is coming when the Lord will rule every square inch,
kept until then in my custody and safekeeping until the Final Day.
Now, you may have heard that Wando and other godless towns
have complained about the Fairall Bitcoin Mine, but Saint Paul said,
Envy, murder, lies, and deceit are all you can expect from unbelievers. Amen?
BITS FOR THE LORD
You just go on entering your Bits for the Lord
when you go to our website,
and the bread that you throw out on the waters
will in no wise return to you void. Amen?
MARTHA'S SAVERS
And you ladies, don't forget Martha's Savers!
What better way to invest your retirement savings!

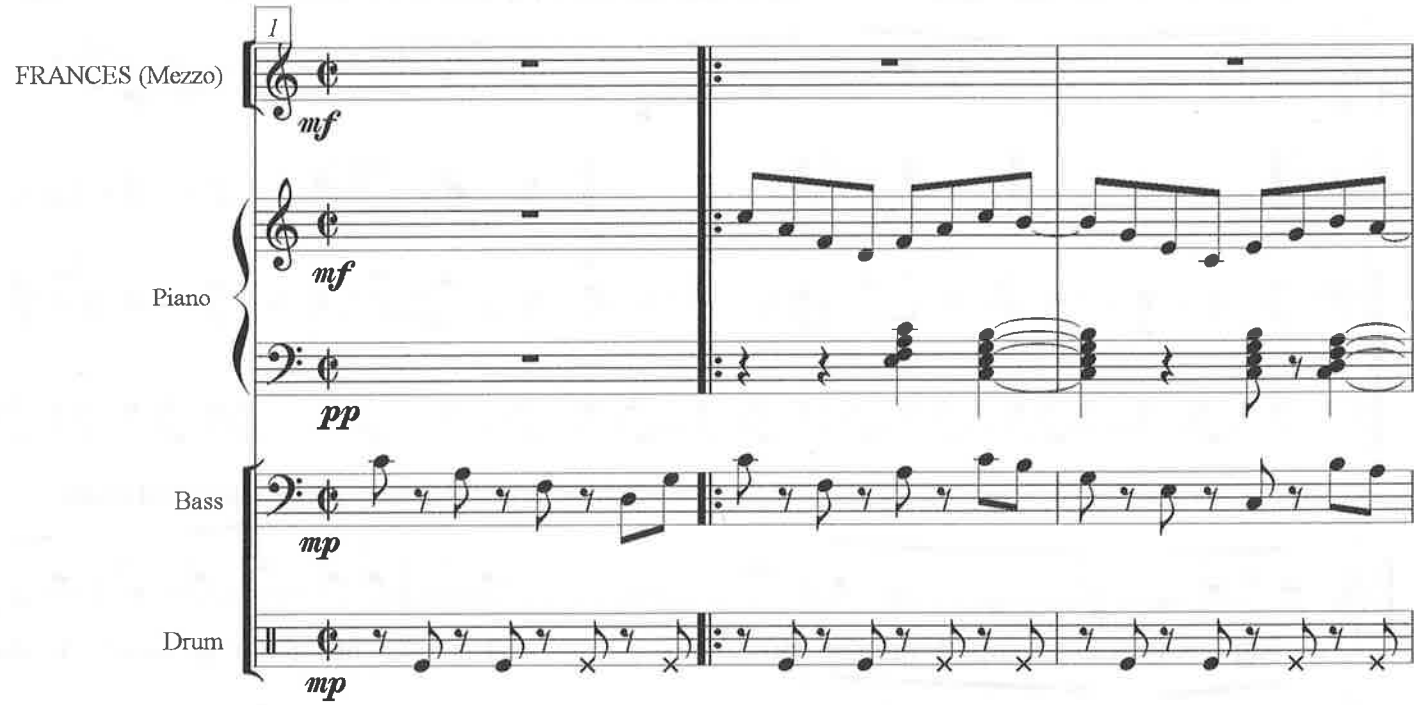
Now it's testimony time.
And today we want to hear from our prodigal girl,
young Frances Burns, who grew up among us,
but went out into the world,
into that godless university of worldliness
where pagaans dance in circles around the Devil.
Our prodigal girl went where they worship the Green Eco-Goddesse
of the Earth on the high places,
as the back-sliding children of Israel danced around blood-thirsty Baal.

She studied in the haven for so-called experts of worldly knowledge,
the dark sciences and perverted stories of godless creation.
She fell into the chaotic world of elites, & unbelievers, & the Great Beast,
the pig-sty of the powers and world rulers of the present darkness
But we know the Life and the Lives that matter! Praise God. Amen?
And she has returned! Safe at last! Back and safe in the nest of the faithful.
Come up, Sister Burns, and testify!

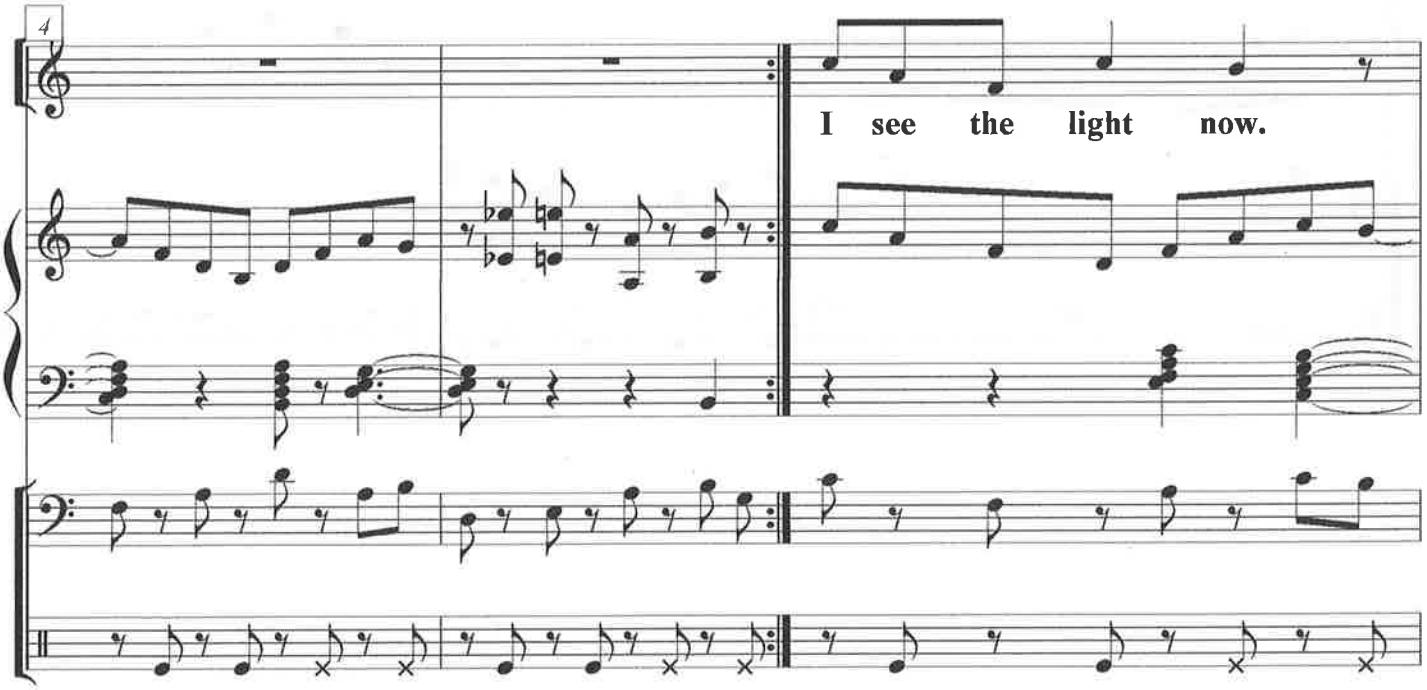
ESCAPE PLANS
Ensemble 9
Act 2, Frances' Witness

MM=72

Richard L. Rose



Hiram and the congregation initially give her "Amens," but their enthusiasm tapers off as she continues.



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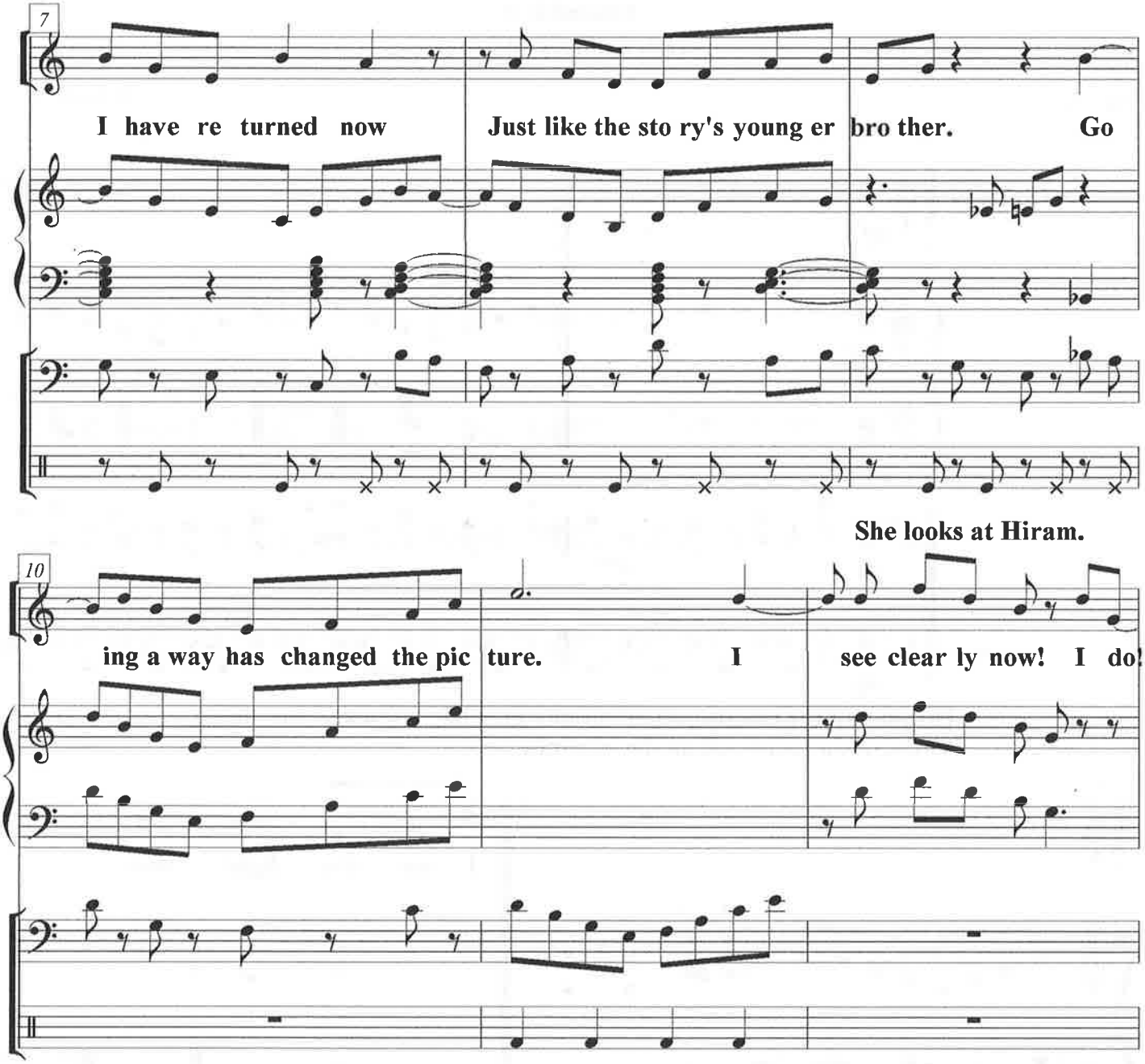
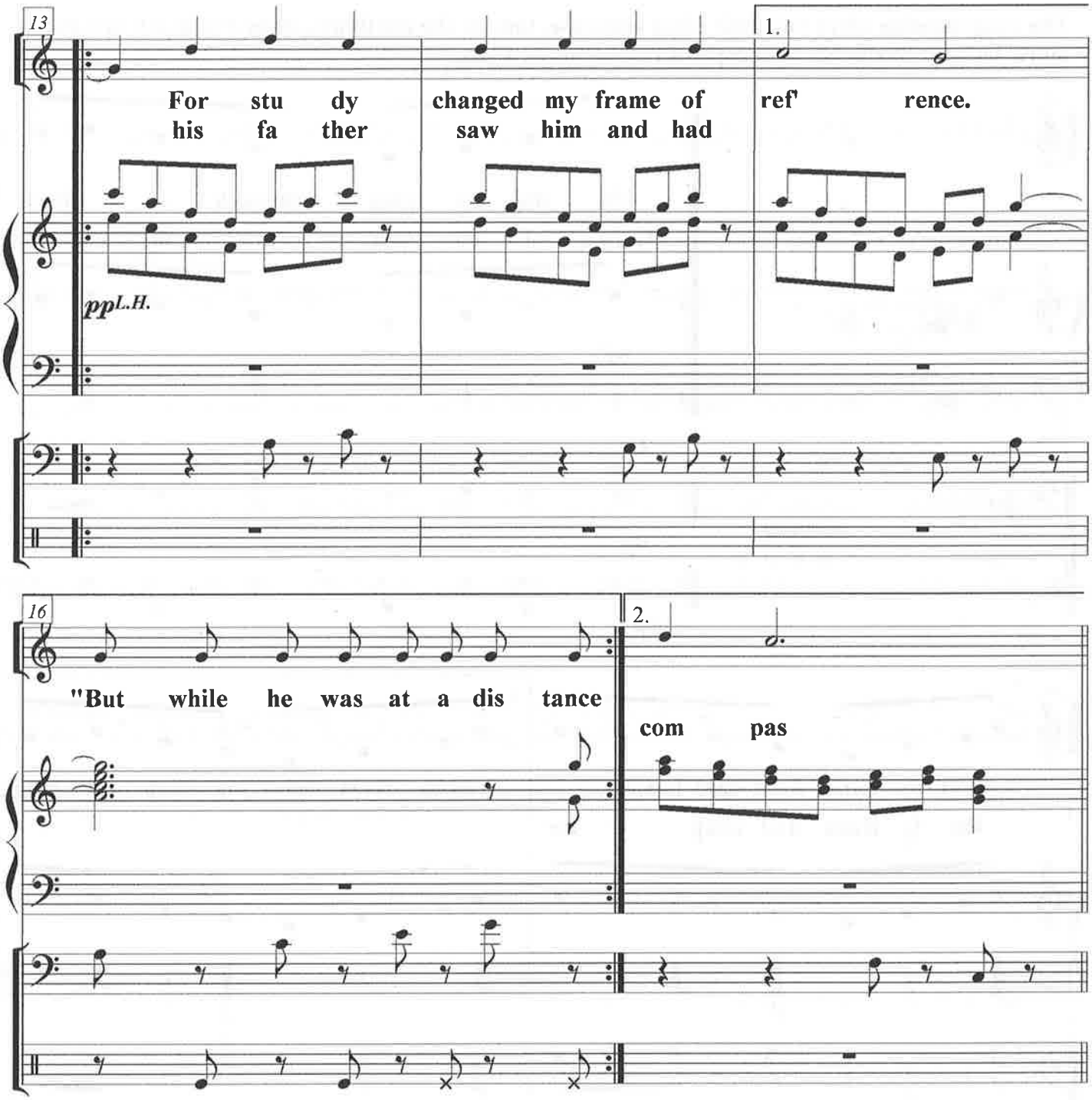
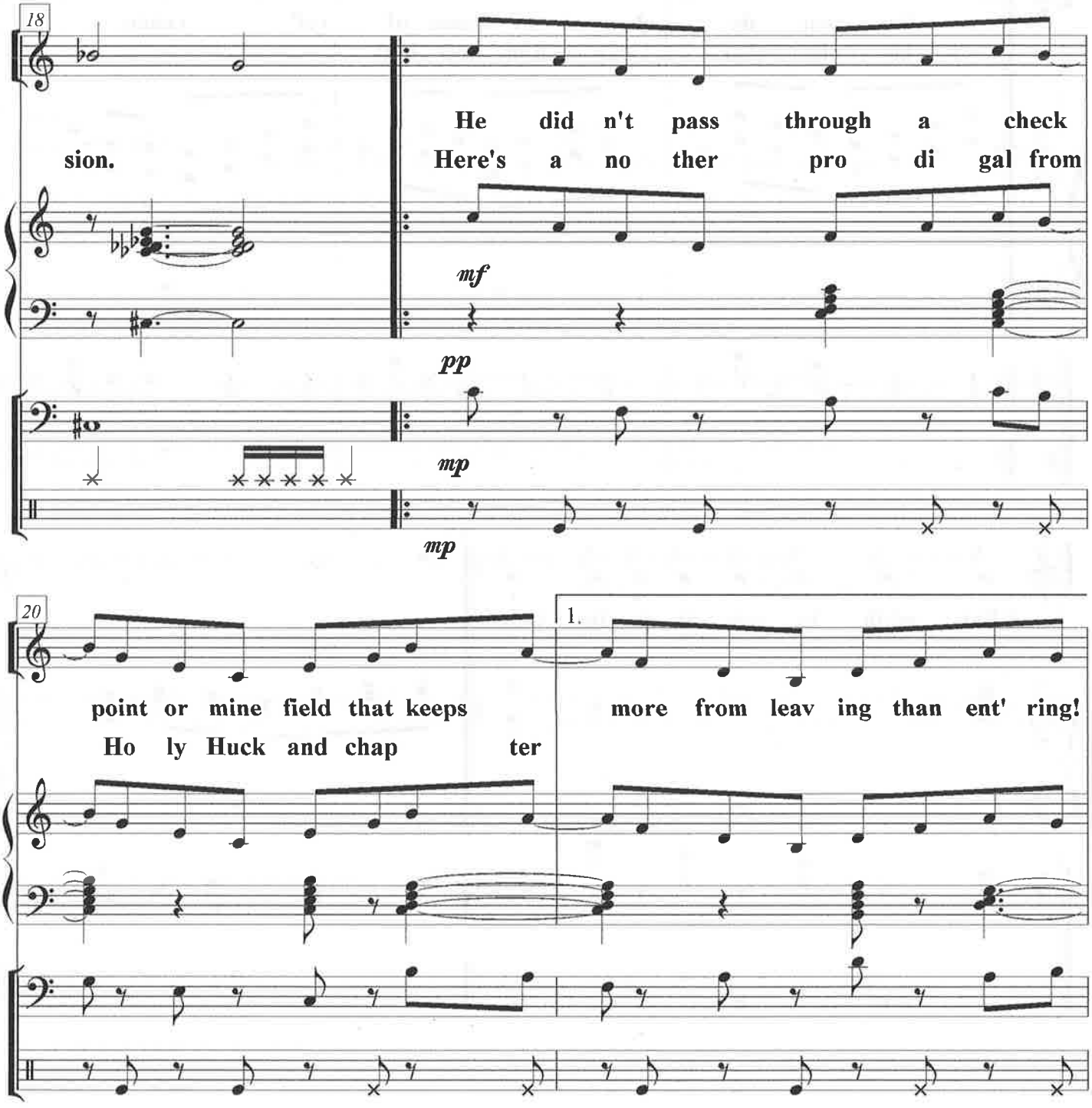
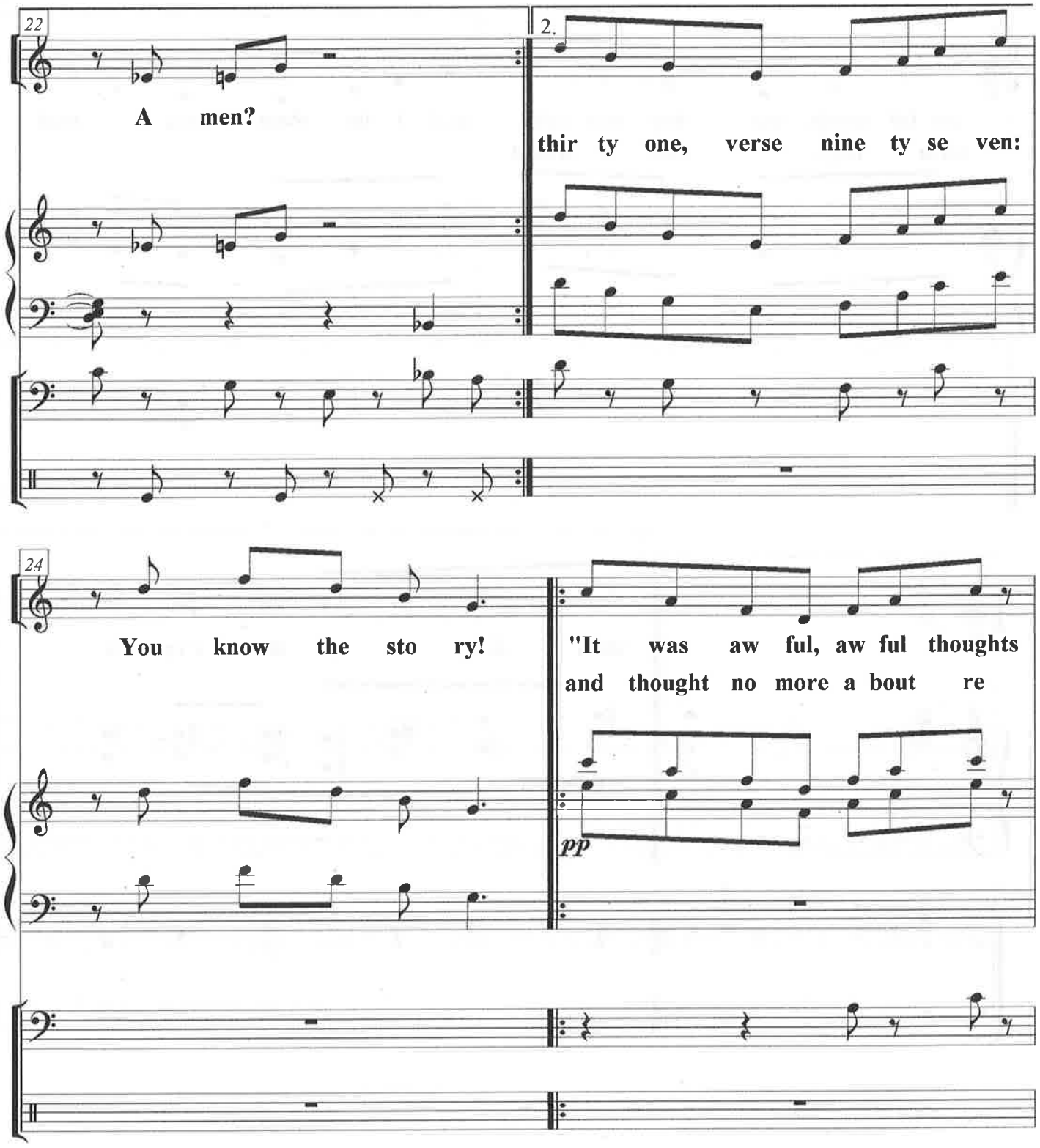
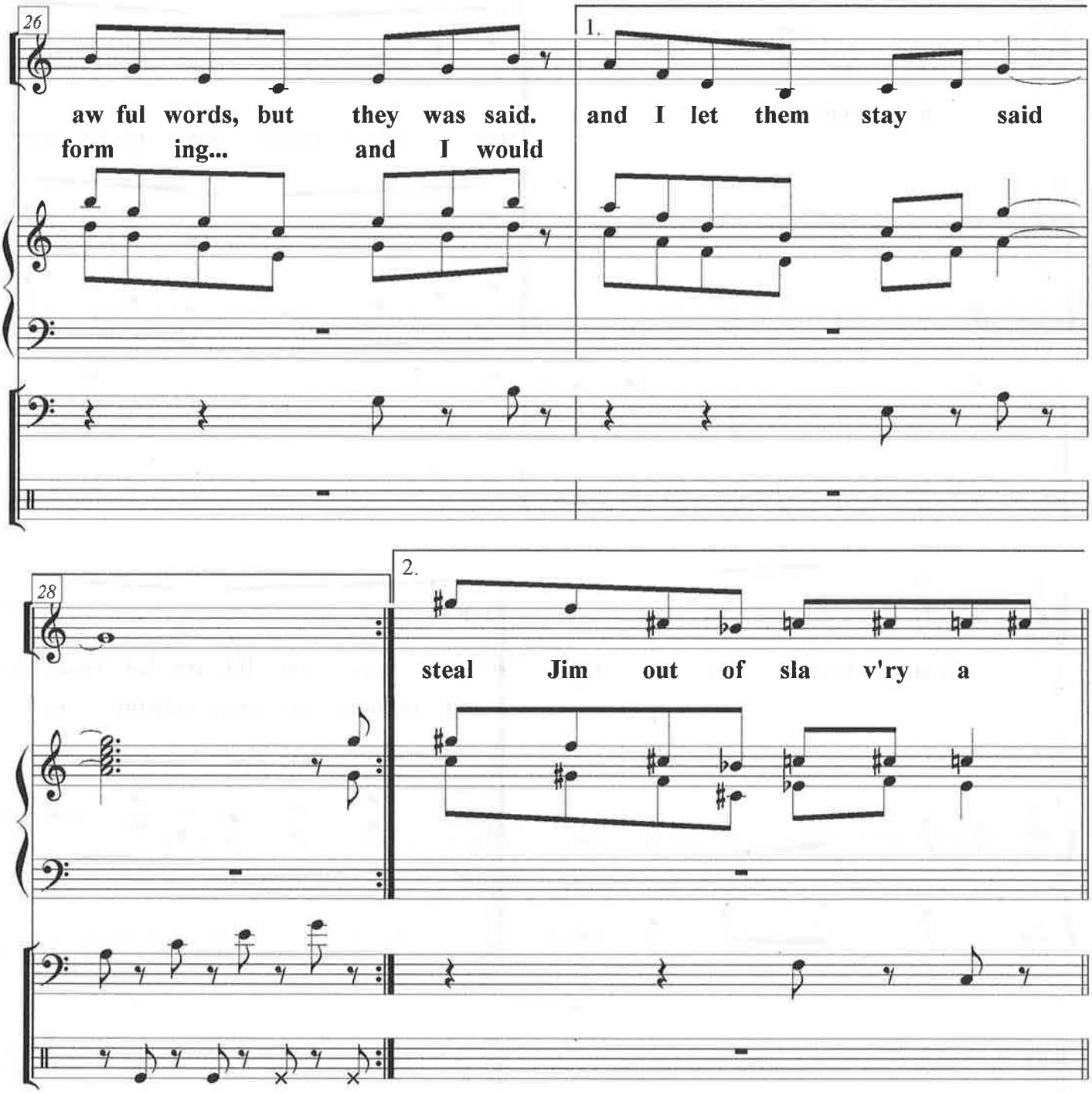

7
I have re turned now
Just like the sto ry's young er bro ther.
Go
She looks at Hiram.
10
ing a way has changed the pic ture.
I
see clear ly now!
I do!

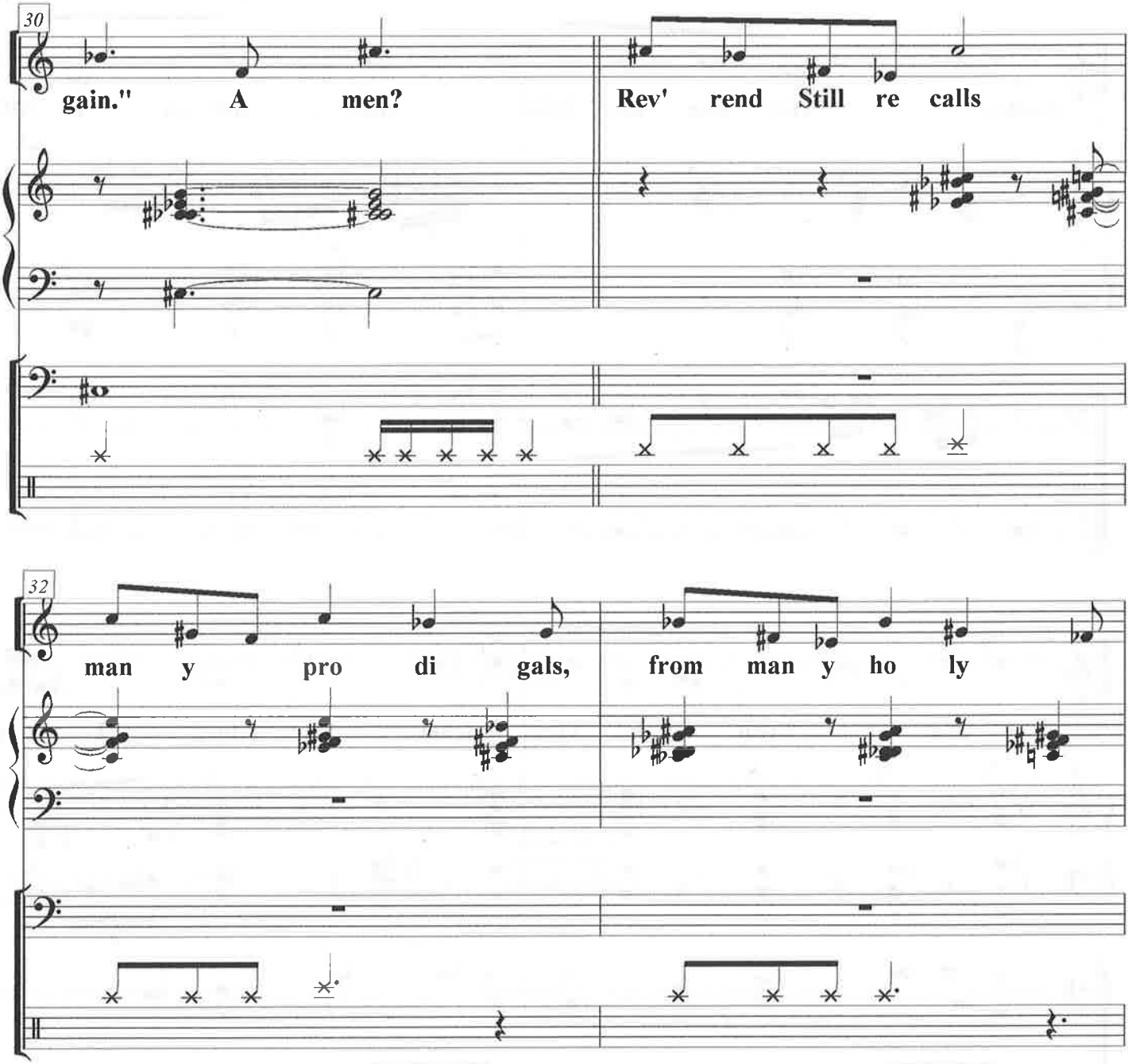

13
For stu dy
his fa ther
changed my frame of
saw him and had
1.
ref' rence.
pp L.H.
16
"But while he was at a dis tance
2.
com pas

The congregation gives an ambivalent response, but, as she continues, does not give Frances any more Amens. She holds up a copy of Huckleberry Finn.

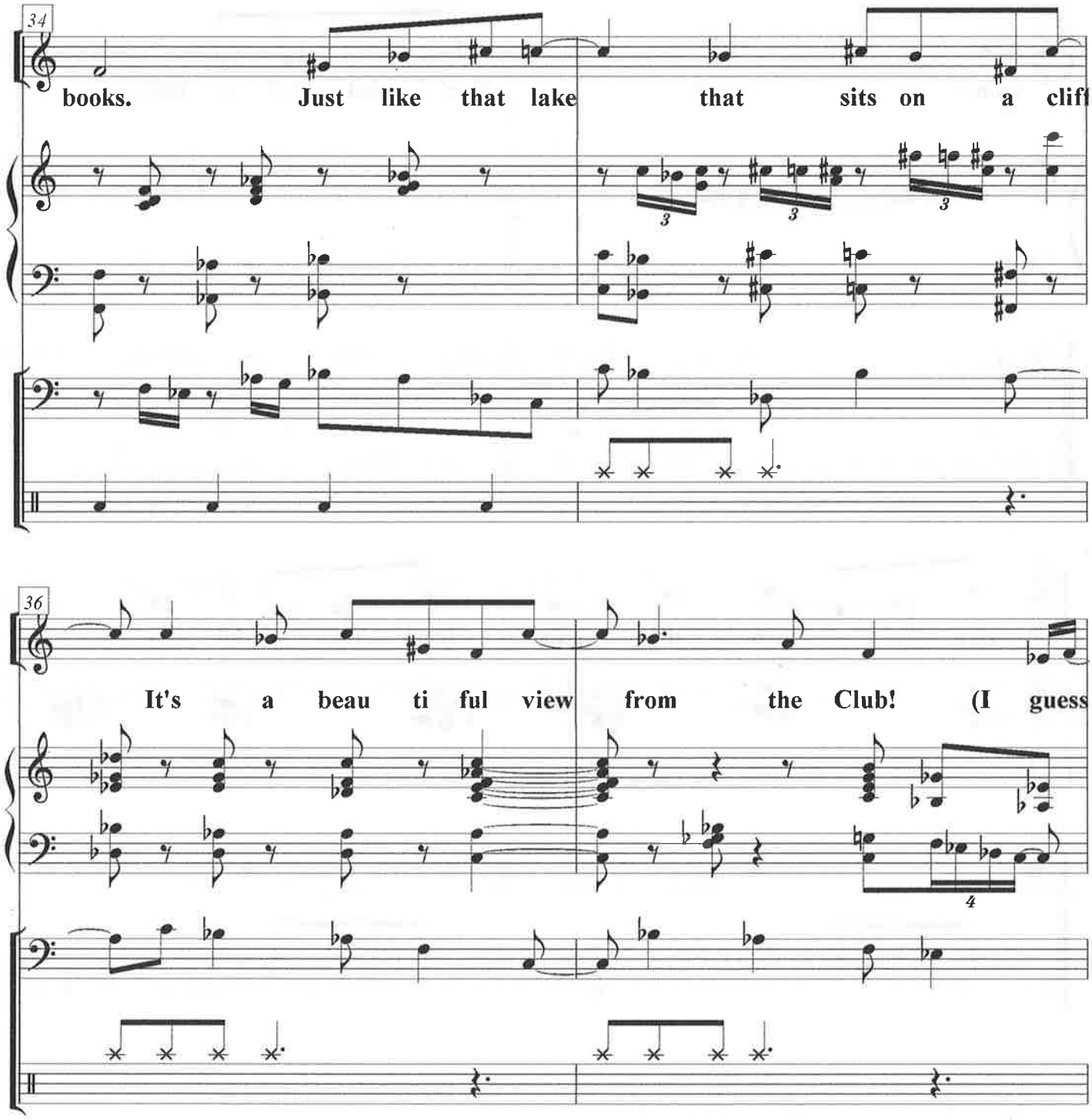


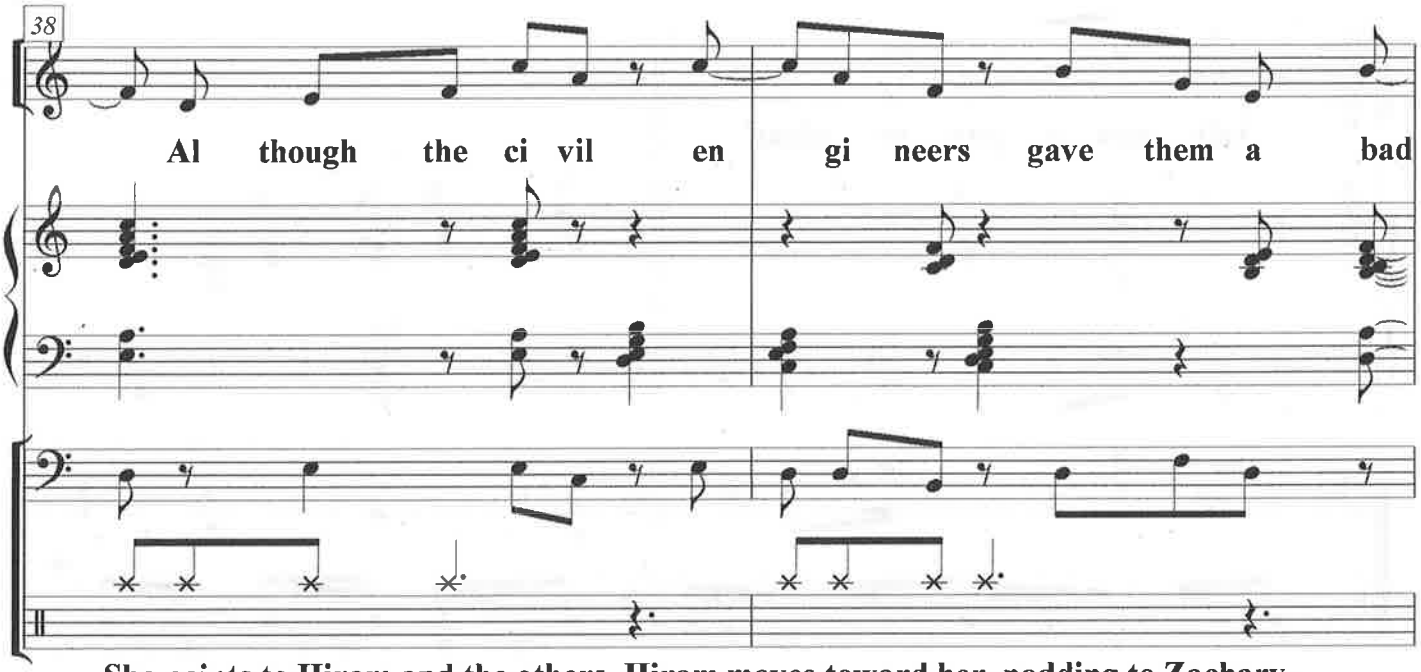

22
A men?
2.
thir ty one, verse nine ty se ven:
24
You know the sto ry!
"It was aw ful, aw ful thoughts
and thought no more a bout re
pp


26
aw ful words, but they was said.
form ing... and I would
1.
and I let them stay said
28
2.
steal Jim out of sla v'ry a


30
gain." A men? Rev' rend Still re calls
32
man y pro di gals, from man y ho ly

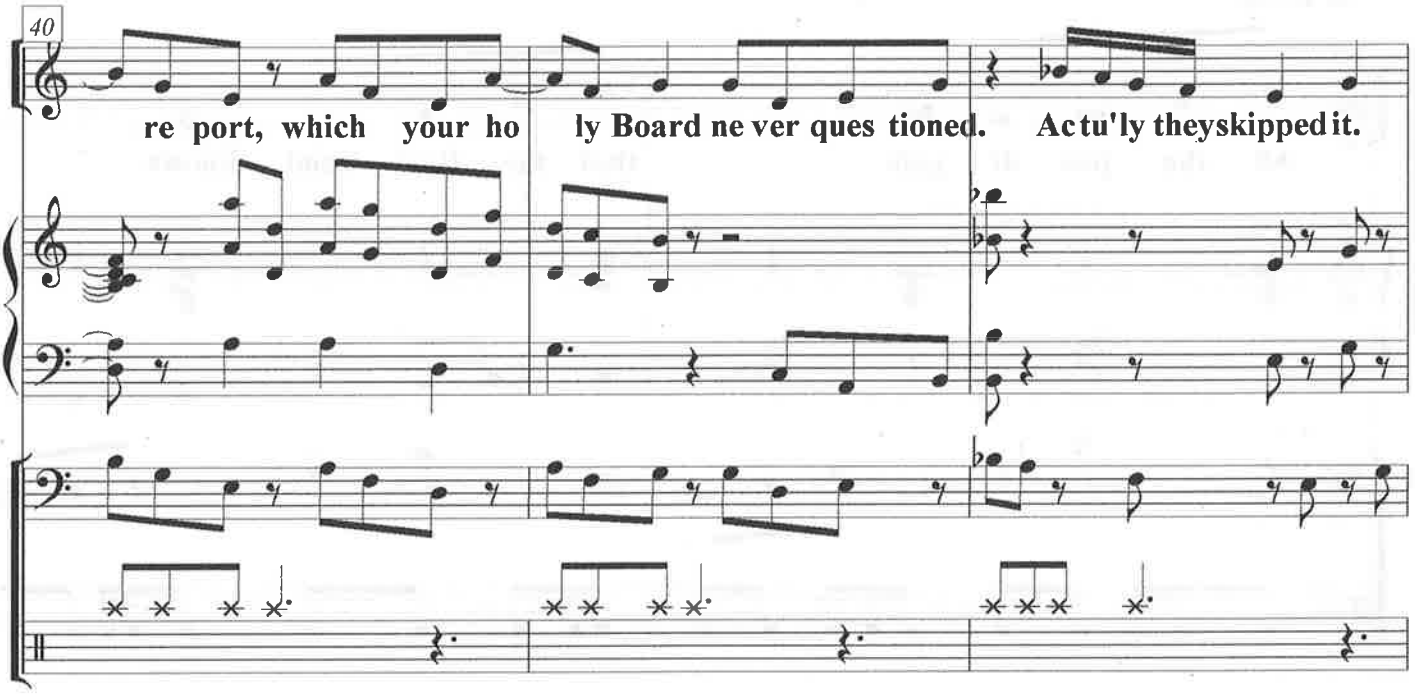
She points to the lake above the town

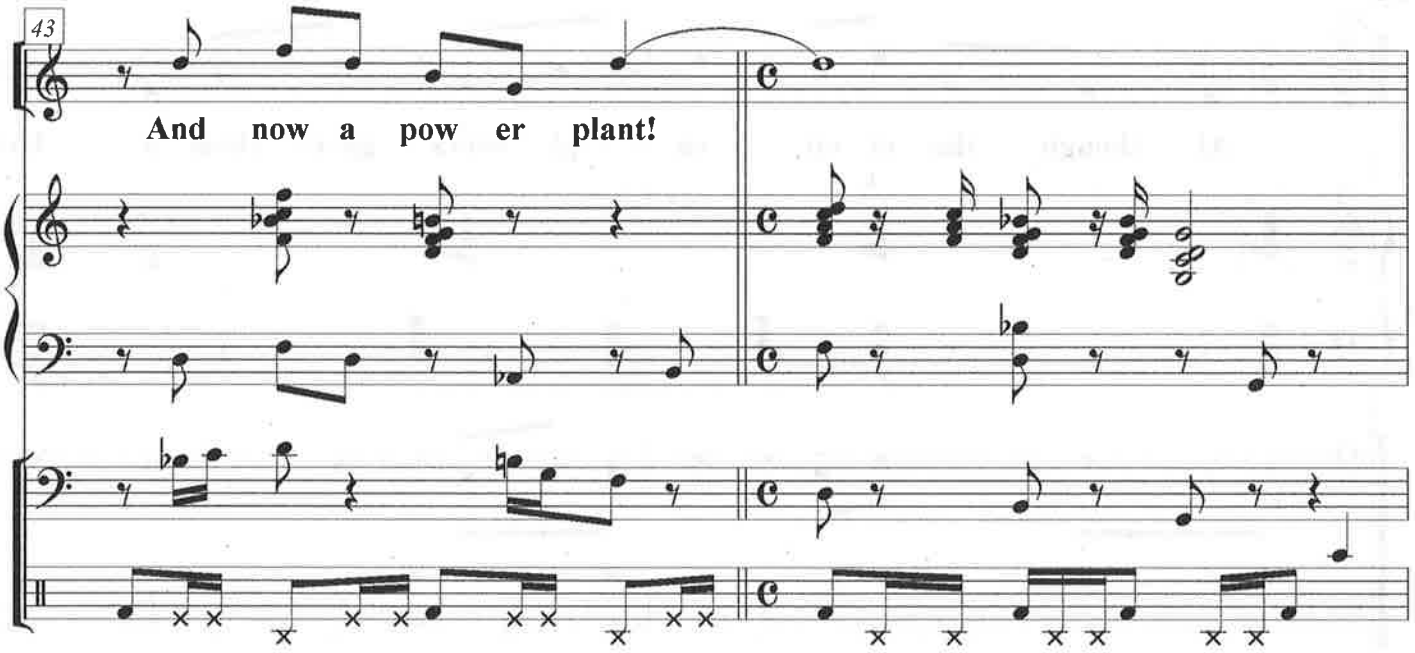




She points to Hiram and the others. Hiram moves toward her, nodding to Zachary, who stands.

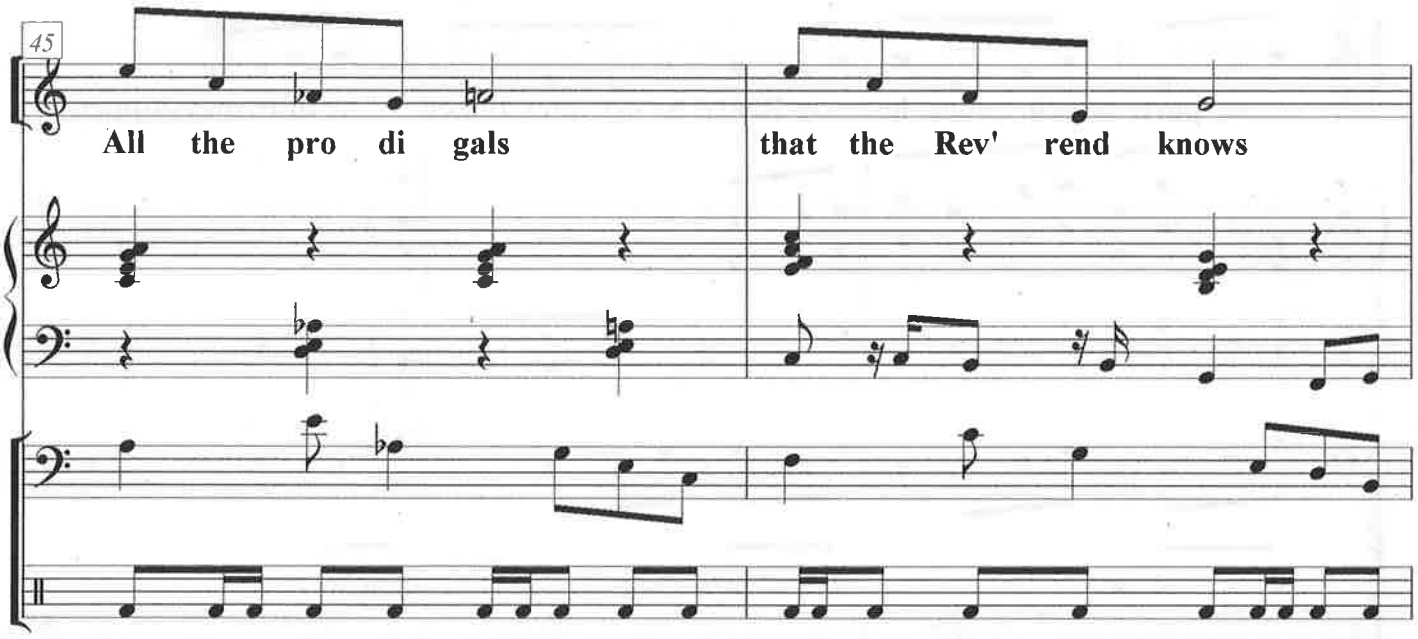
ritardando

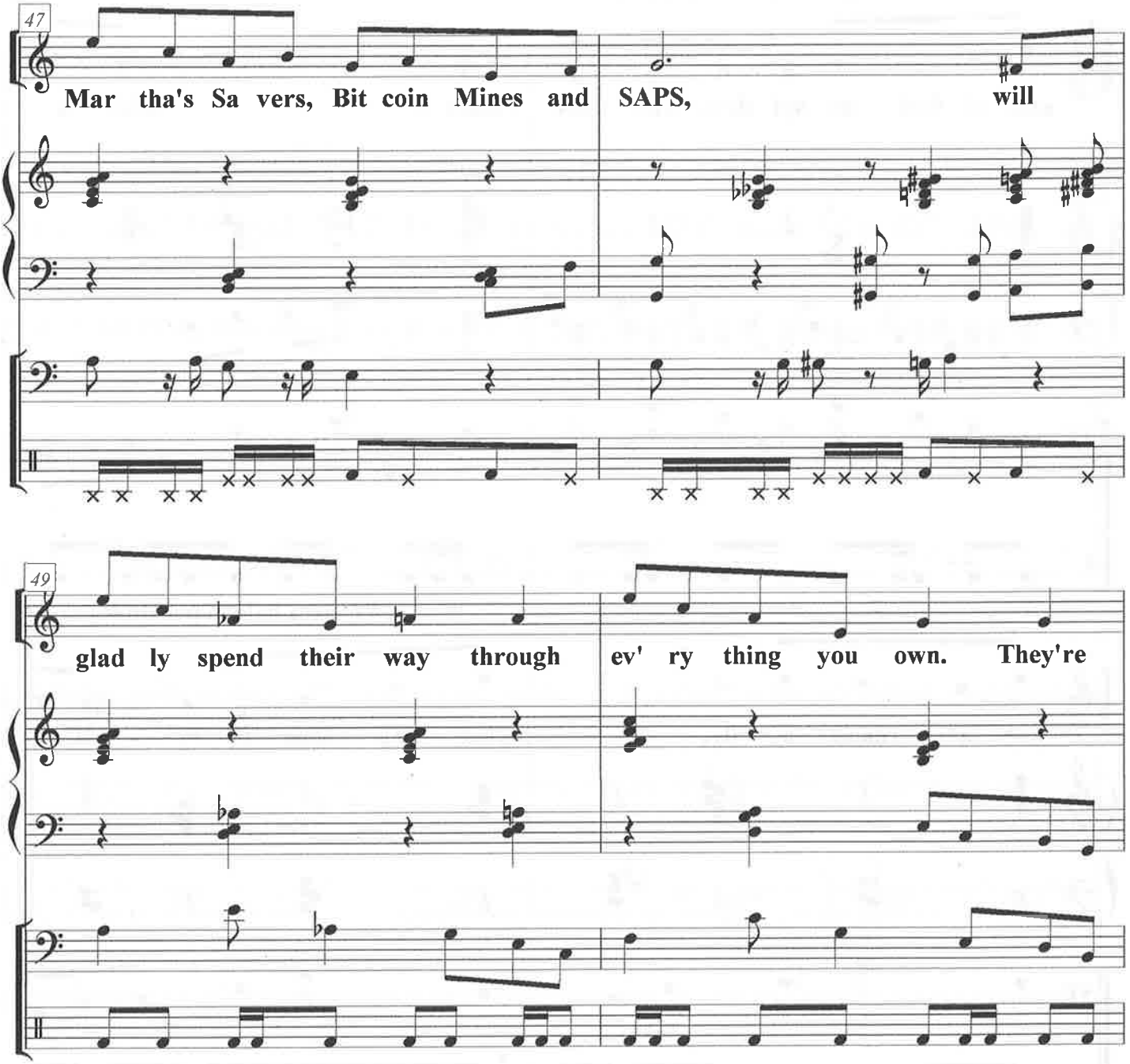


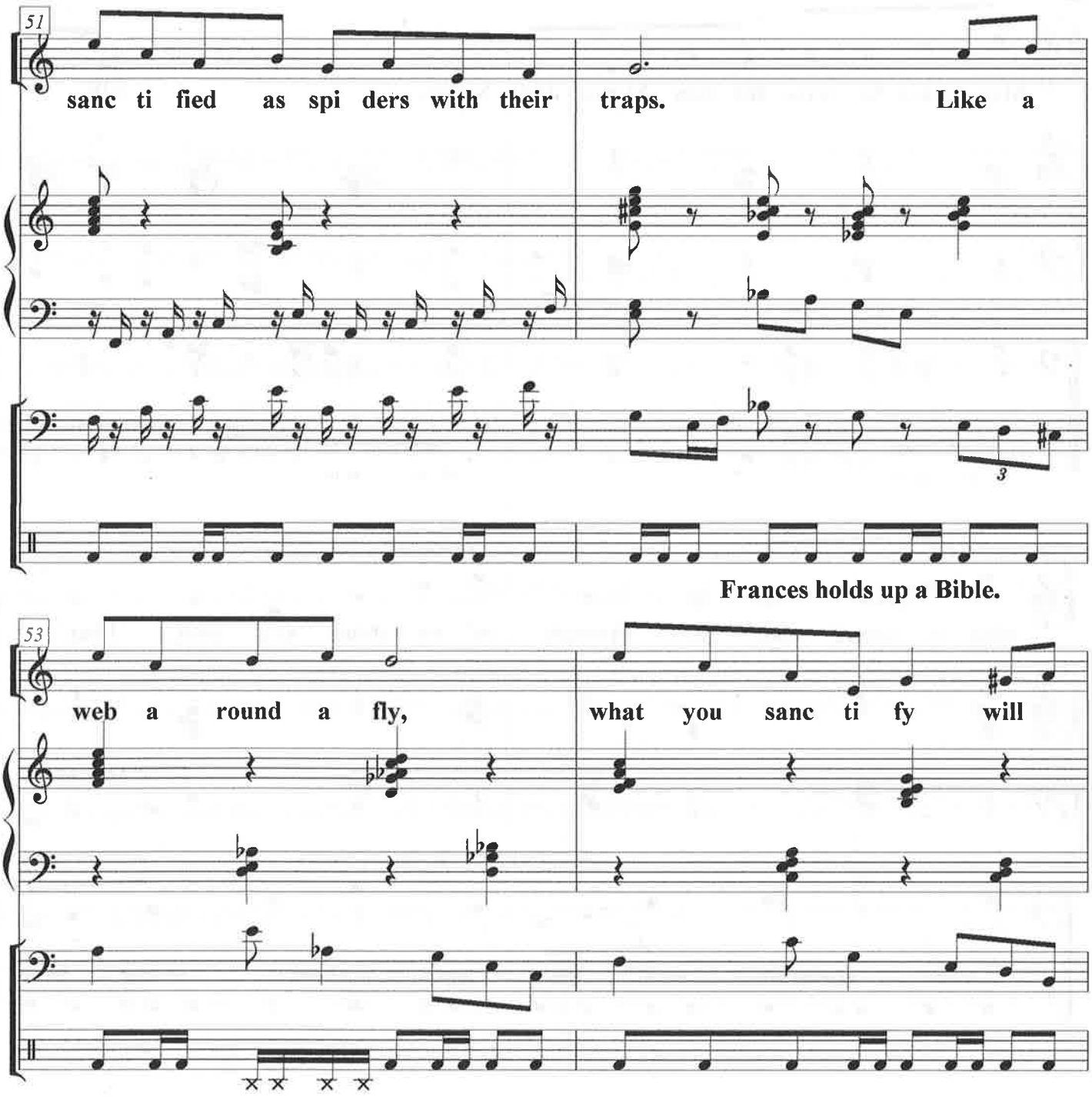


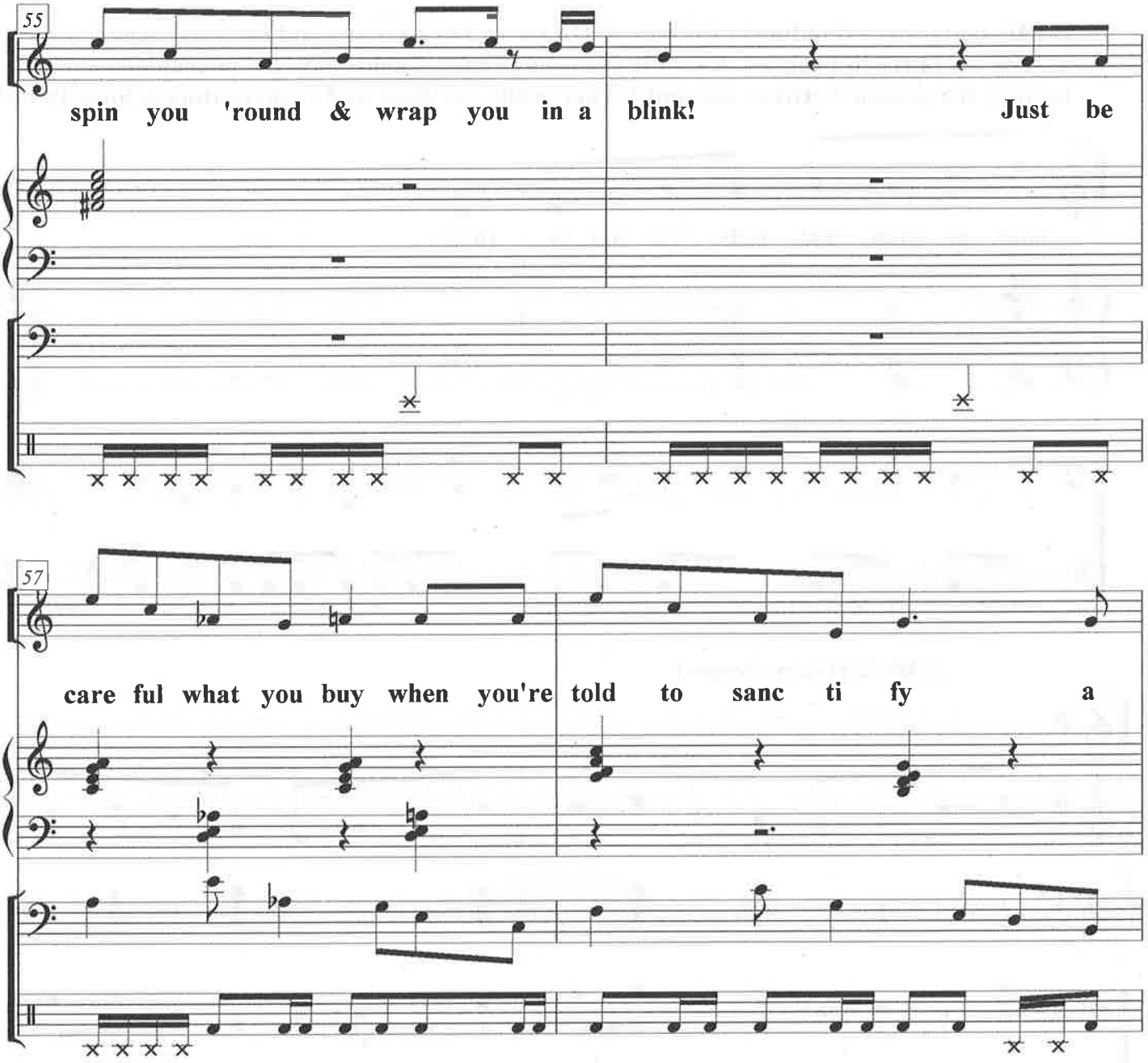
Frances moves around the podium away from Hiram, playing "keeps" with the microphone

MM=90

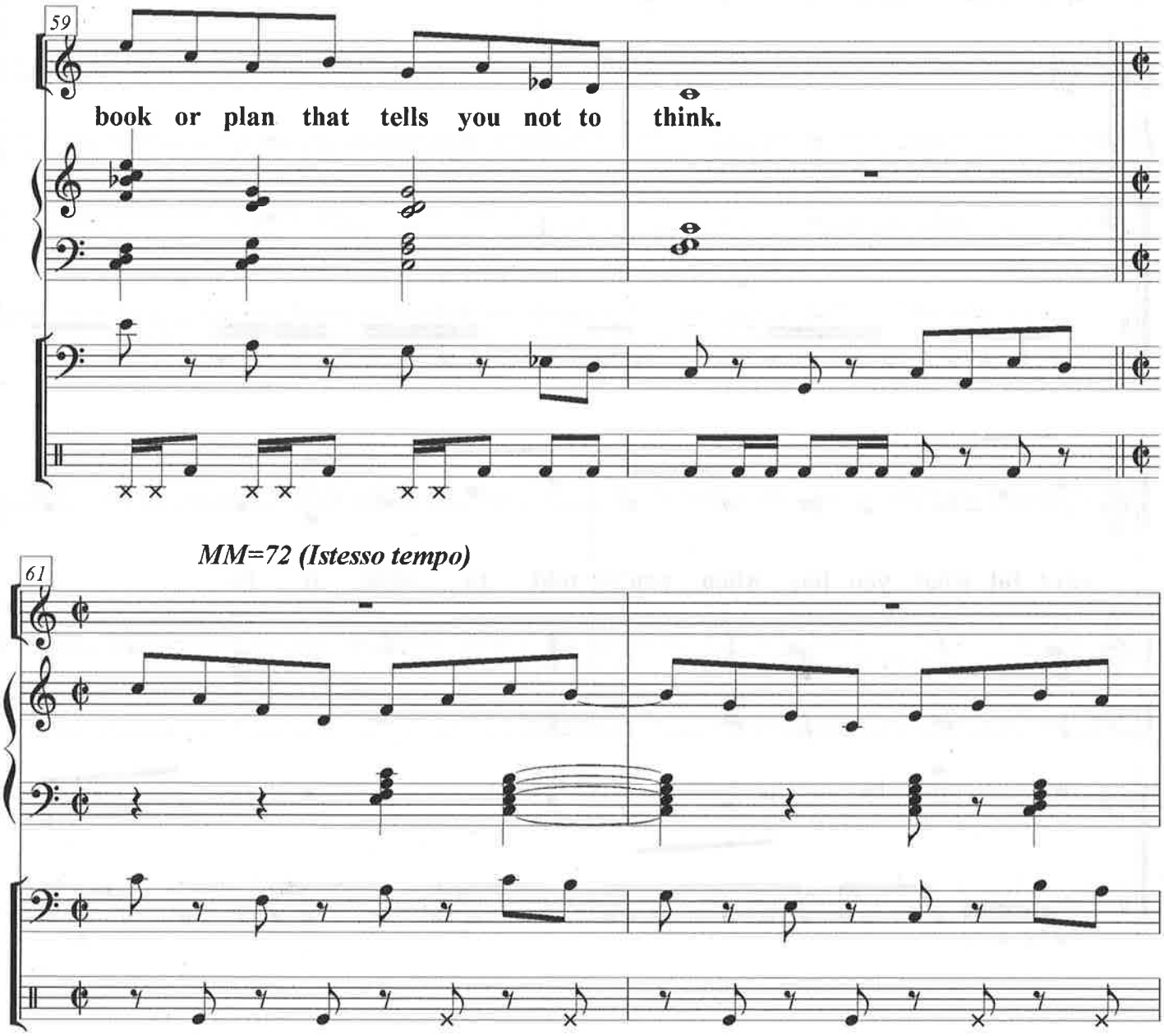


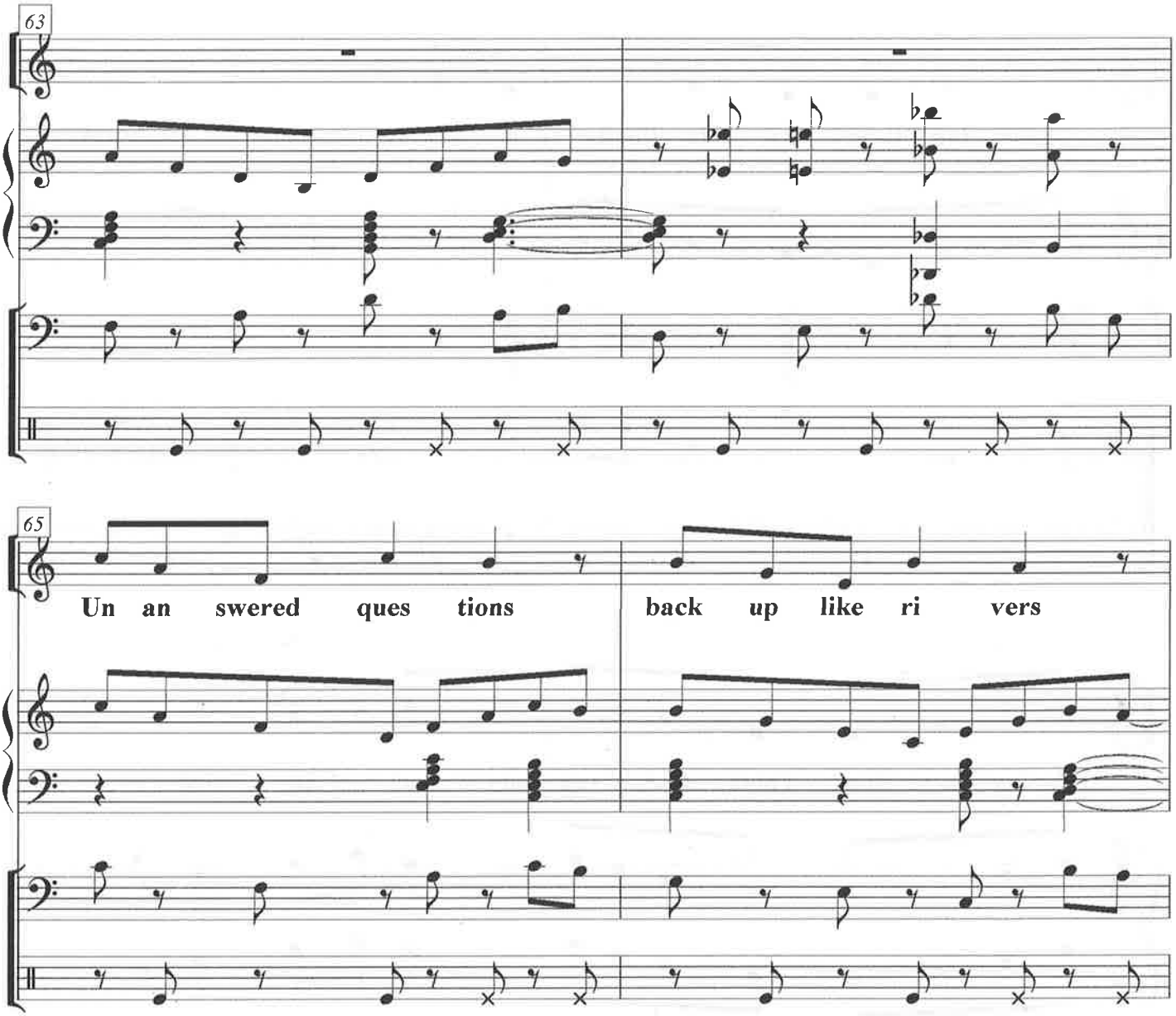

47
Mar tha's Sa vers, Bit coin Mines and SAPS, will
49
glad ly spend their way through ev' ry thing you own. They're

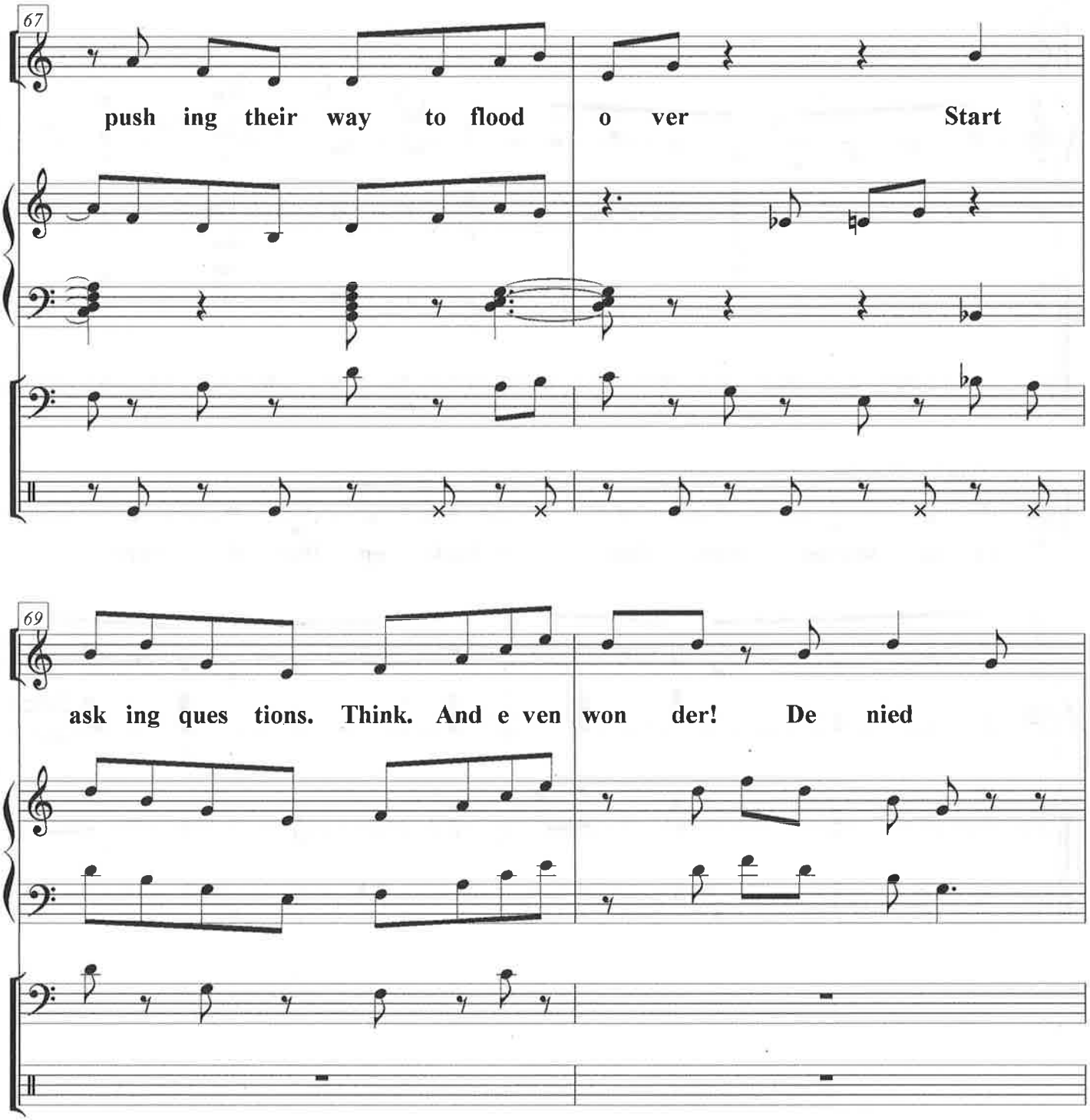

51
sanc ti fied as spi ders with their traps. Like a
3
Frances holds up a Bible.
53
web a round a fly, what you sanc ti fy will


55
spin you 'round & wrap you in a blink! Just be
57
care ful what you buy when you're told to sanc ti fy a

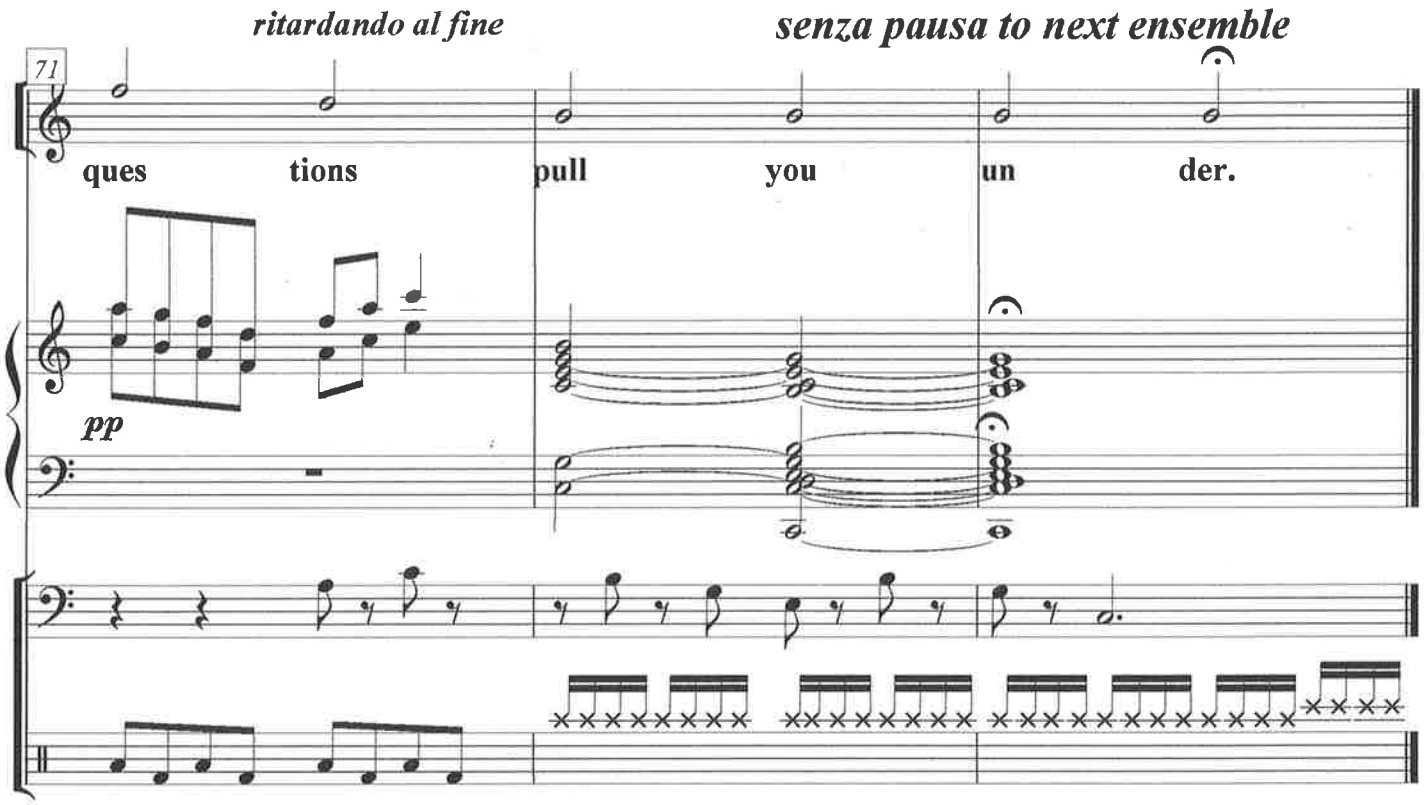
The Dissenters are standing in the way of Hiram and of Zachary and the other security officers as they try to reach Frances. A scuffle ensues as Frances holds onto the microphone, keeping the podium between her and Hiram, while the choir and congregation helplessly watch




63
65
Un an swered ques tions
back up like ri vers


67
push ing their way to flood o ver Start
69
ask ing ques tions. Think. And e ven won der! De nied

Most of the members of the congregation have stood. Hiram and Zachary move toward the pulpit. Frances' former school friends (the Dissenters, A,B,C, & D) crowd around to help her to exit quickly. Hiram hurries to the pulpit to regain control.



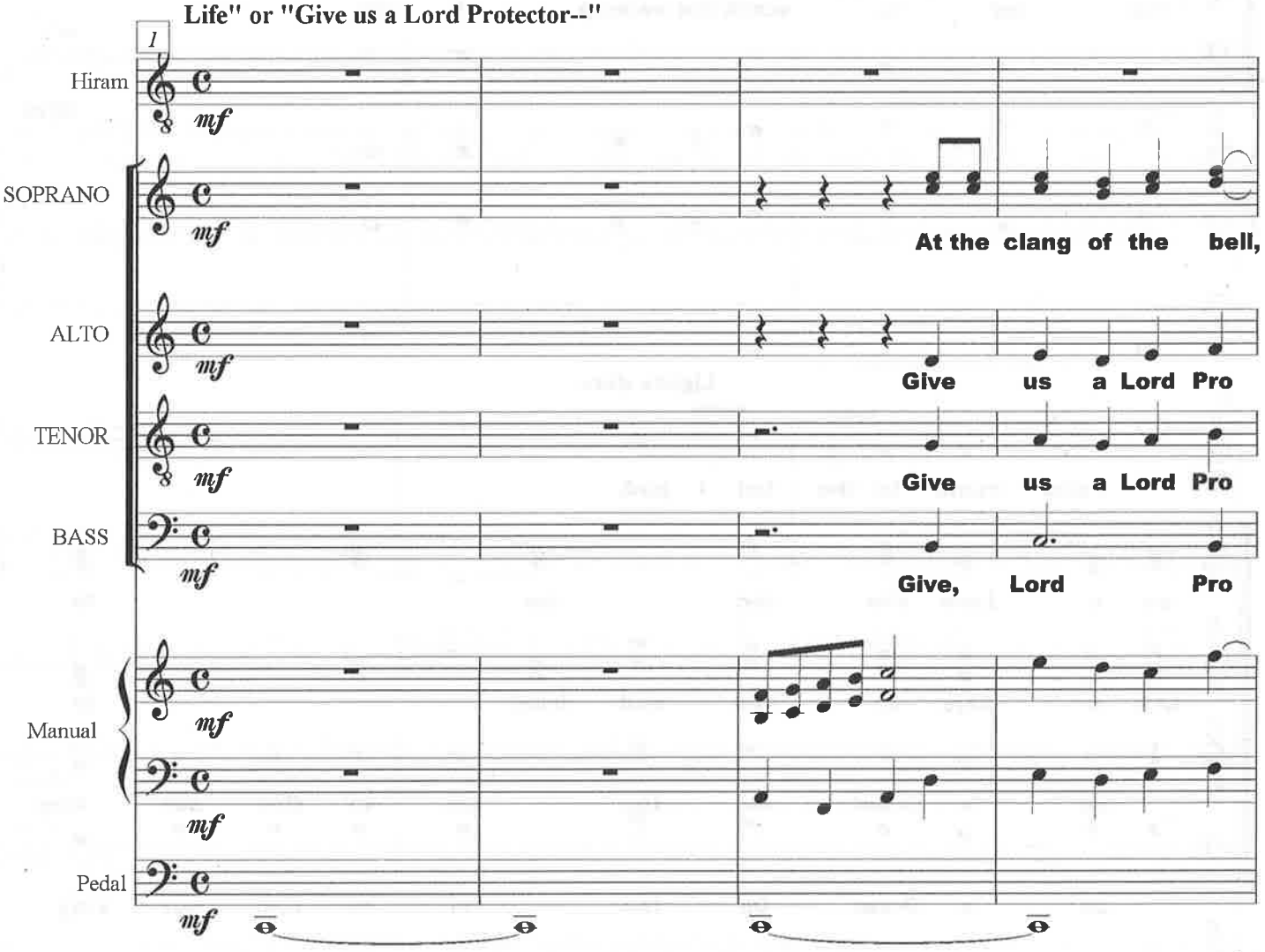
ESCAPE PLANS
Ensemble 10
Act 2, Close of the Service

MM=120

Richard L. Rose

Most of the members of the congregation have stood. Hiram and Zachary move toward the pulpit. Frances' f school friends (the Dissenters, A,B,C, & D) crowd around to help her exit quickly. Hiram hurries to the pulp regain control. Many of the congregation are leaving as the choir leaders attempt to repeat the praise song, v is difficult because Hiram has announced two different hymns. Some sing one hymn while others sing the oth and the effort peters out. Everyone is too disturbed and confused to finish. Most members have left before th music ends. Hiram points to Zachary and several other Security Force officers to follow Frances and the Dissenters.

Hiram: "Later we'll have a season of prayer for poor young Frances, but let's sing another verse of " Life" or "Give us a Lord Protector--"



Organ pedal under Hiram's comments. When he stops speaking, go to measure 3.

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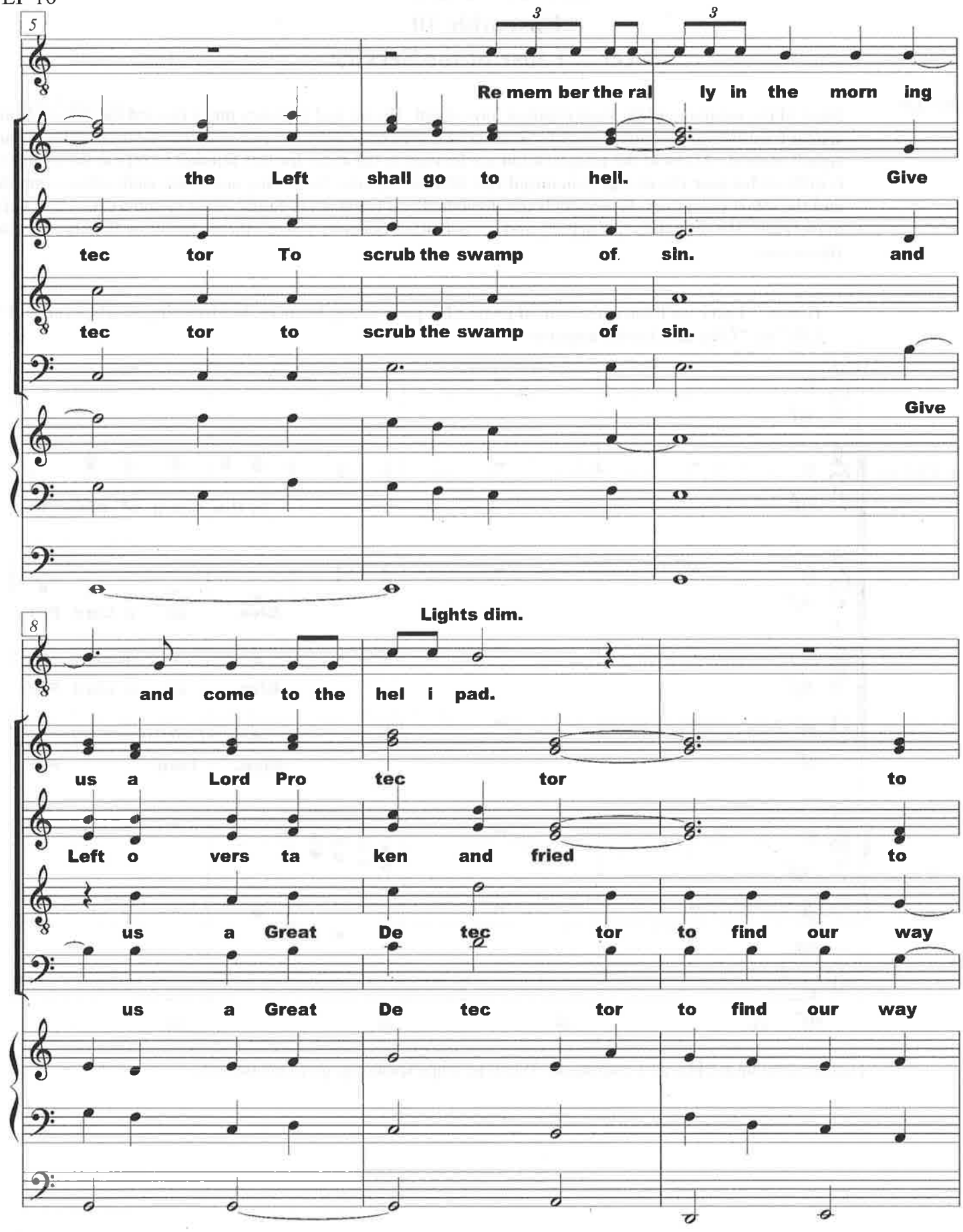
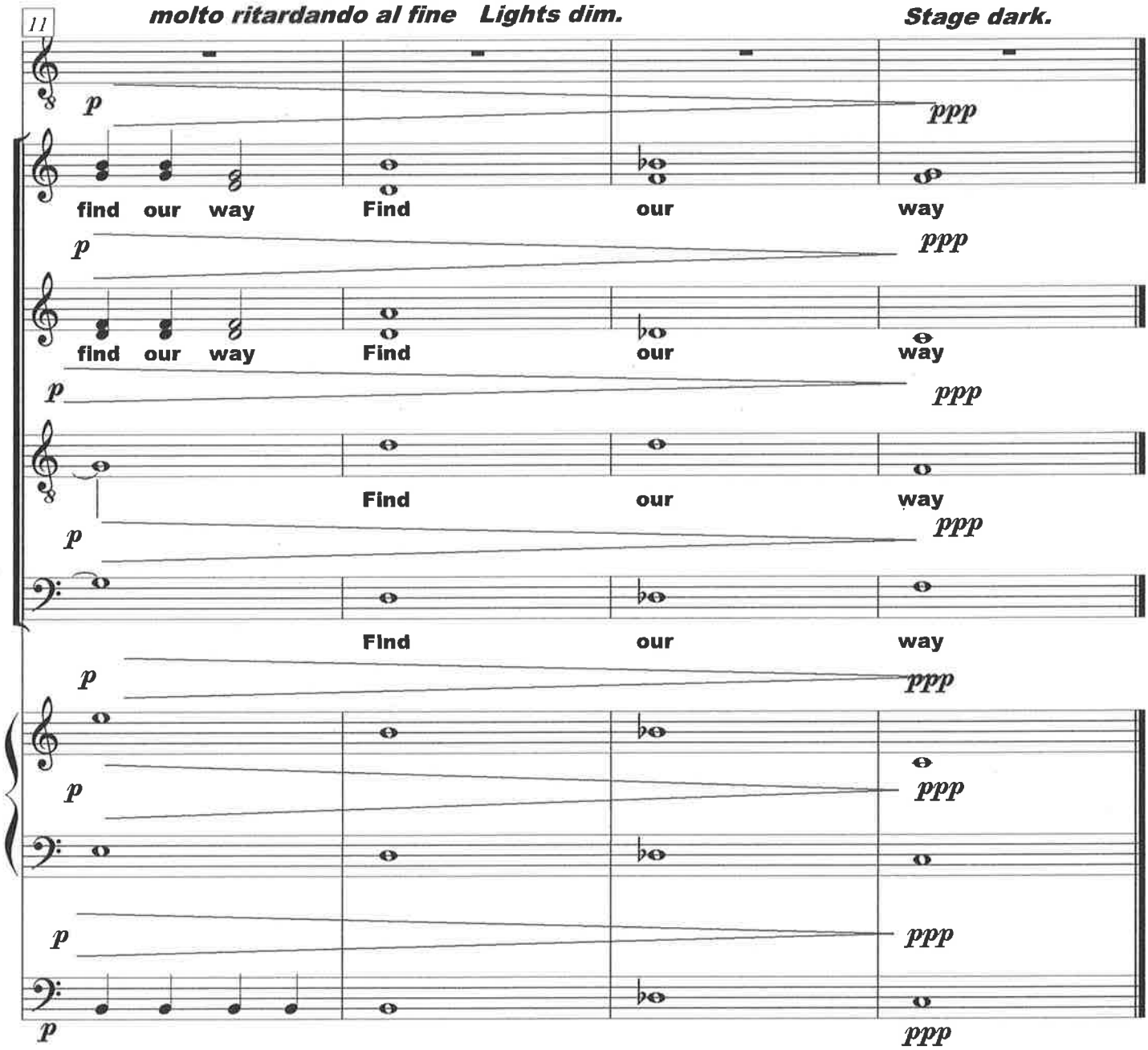

5
Re mem ber the ral ly in the morn ing
the Left shall go to hell. Give
tec tor To scrub the swamp of sin. and
tec tor to scrub the swamp of sin.
Give
Lights dim.
8
and come to the hel i pad.
us a Lord Pro tec tor to
Left o vers ta ken and fried to
us a Great De tec tor to find our way
us a Great De tec tor to find our way

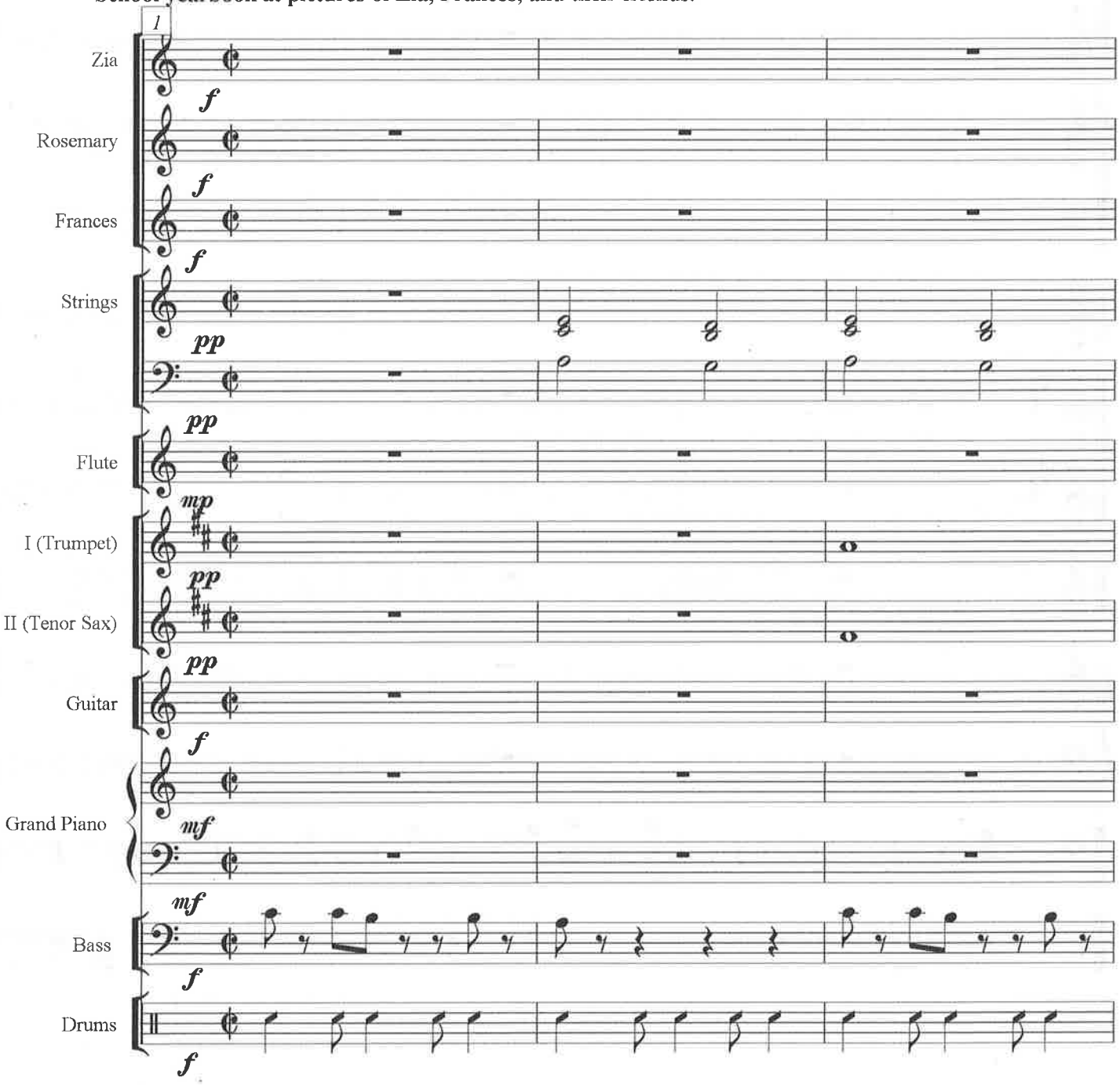

11
molto ritardando al fine
Lights dim.
Stage dark.
p
ppp
find our way
Find
our
way
Find
our
way
Find
our
way
Find
our
way

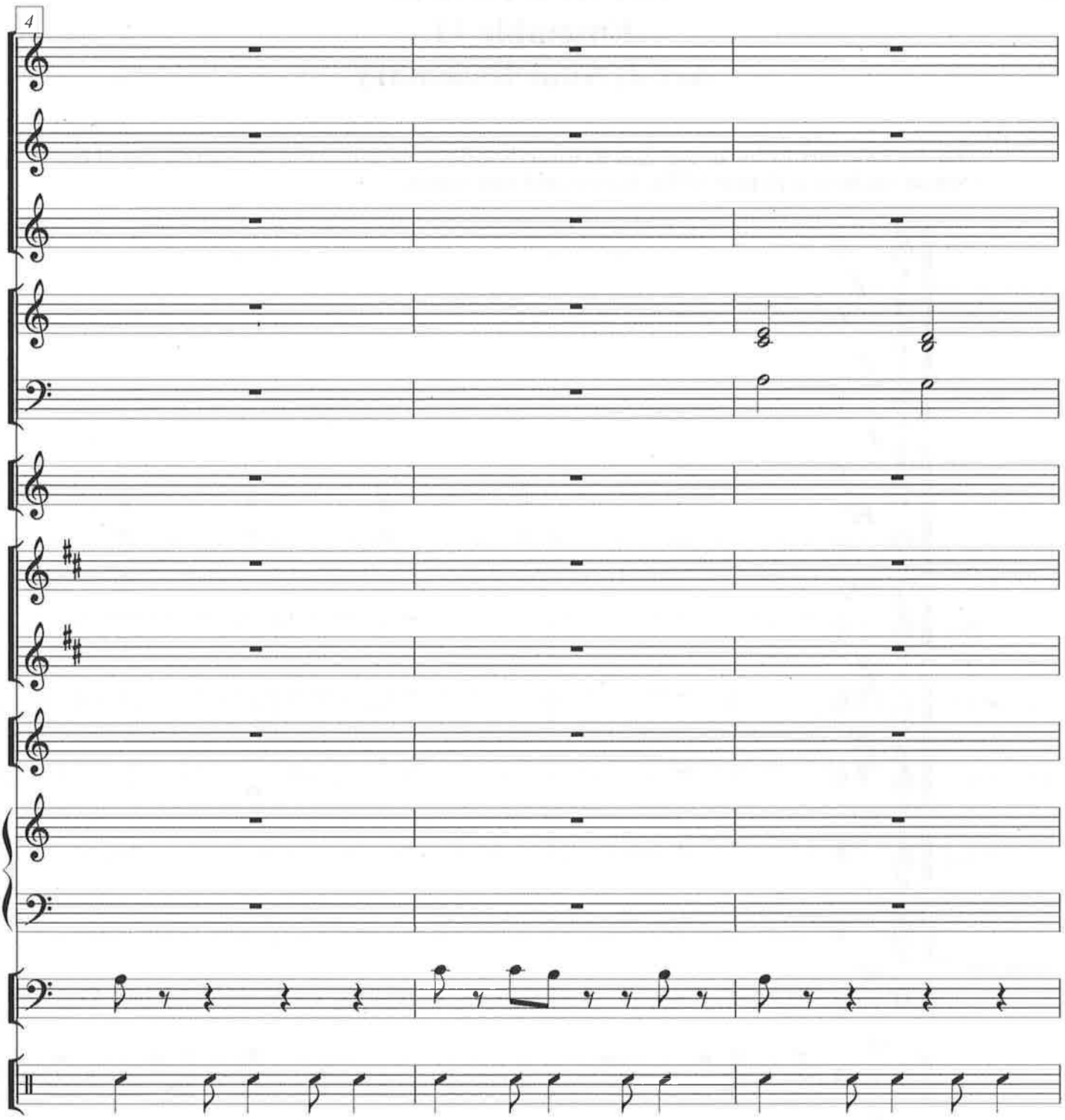
ESCAPE PLANS
Ensemble 11
Act 2, Aunt Rosemary

MM=55

Richard L. Rose

Zia and Rosemary Lyons are sitting in Rosemary's living room as they look through the Fairall High School yearbook at pictures of Zia, Frances, and their friends.

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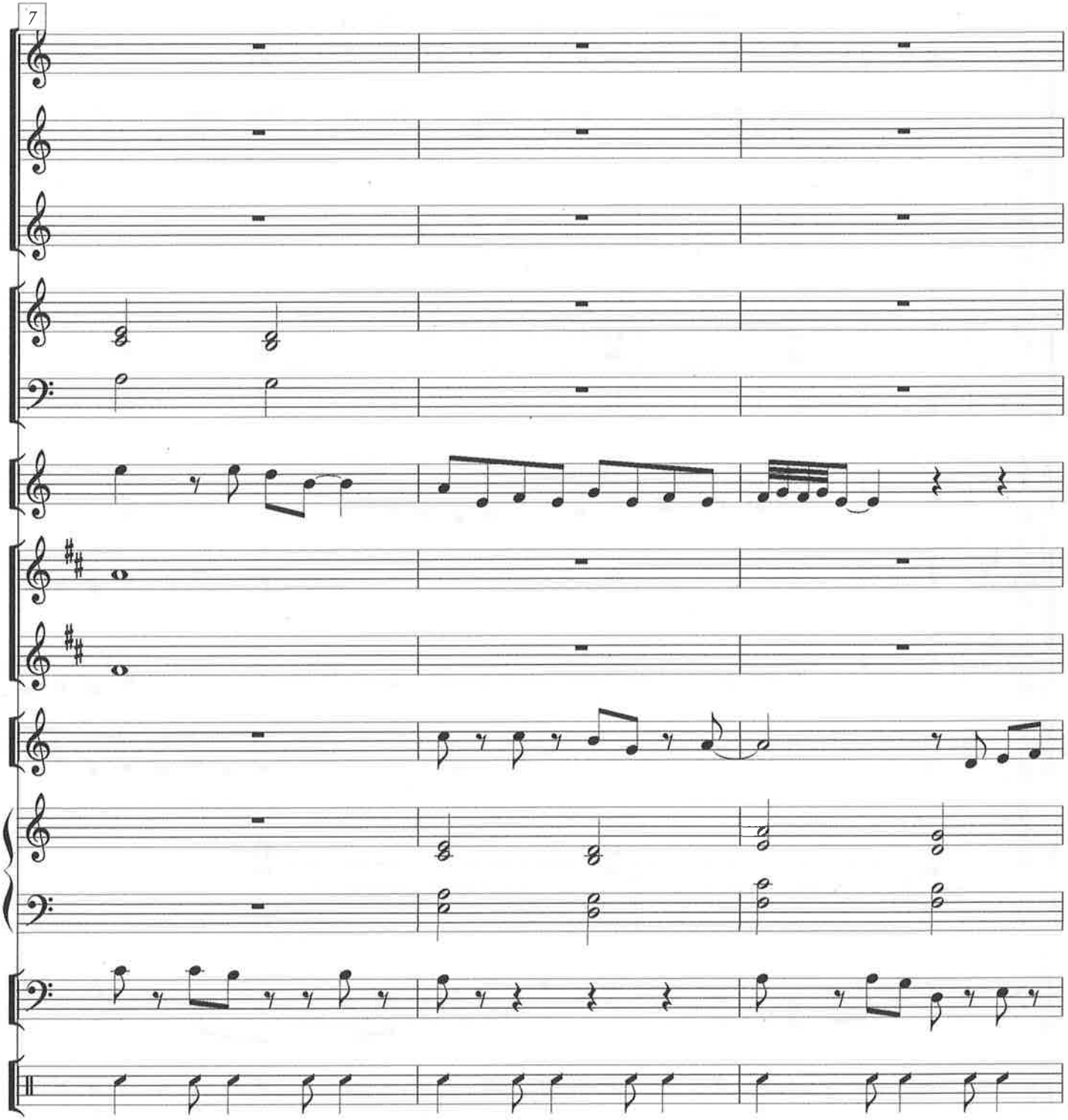
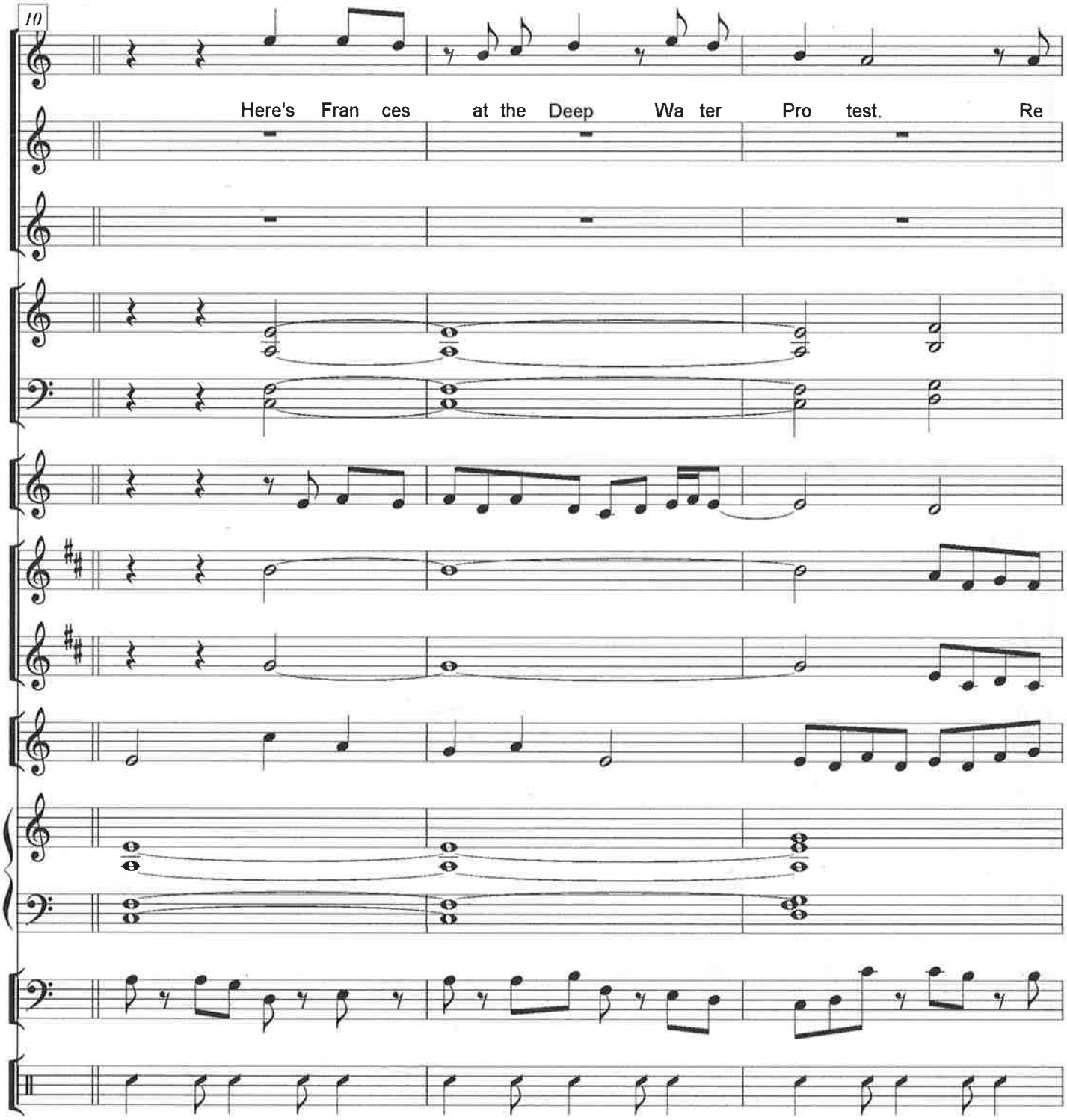
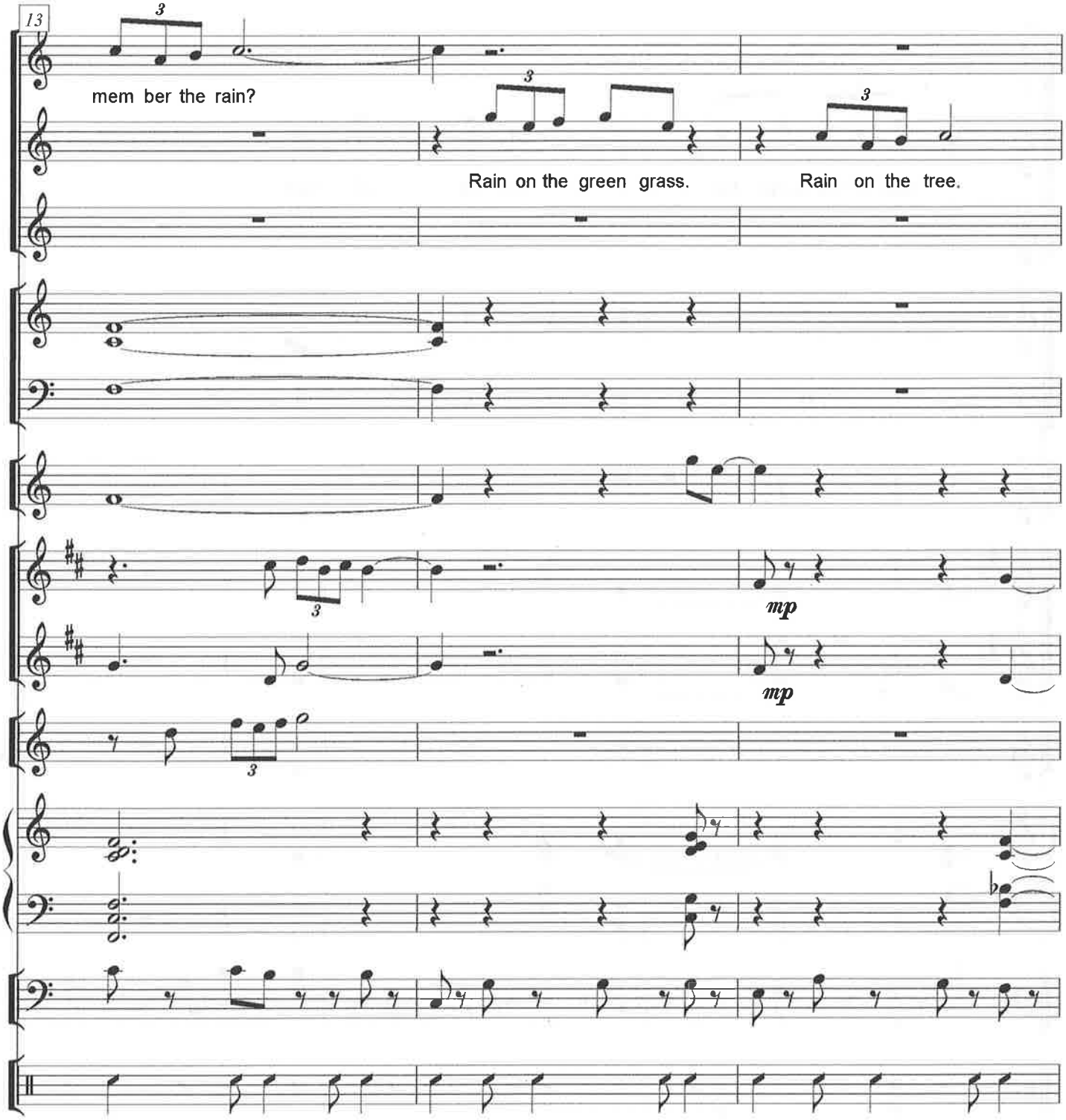
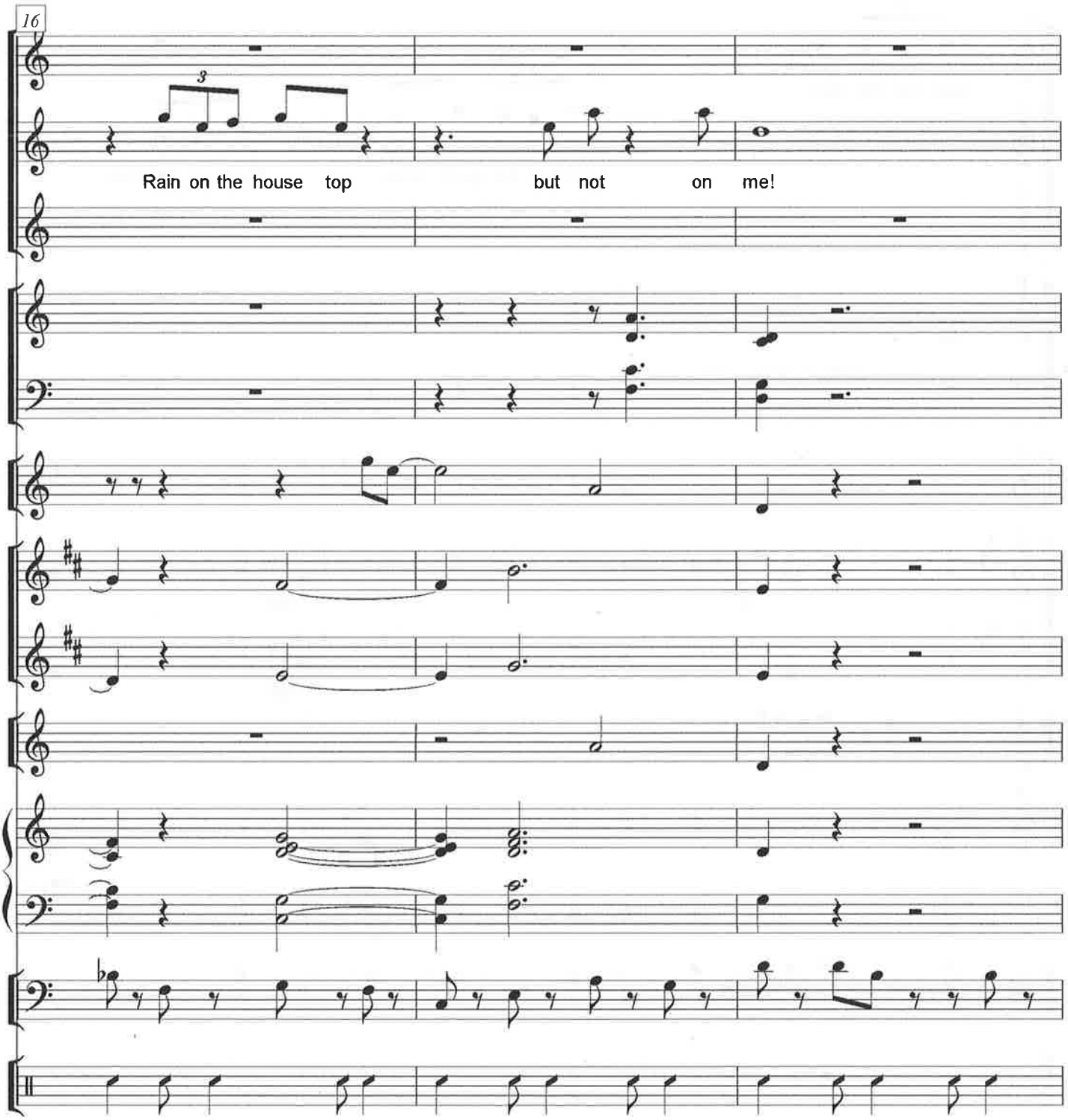
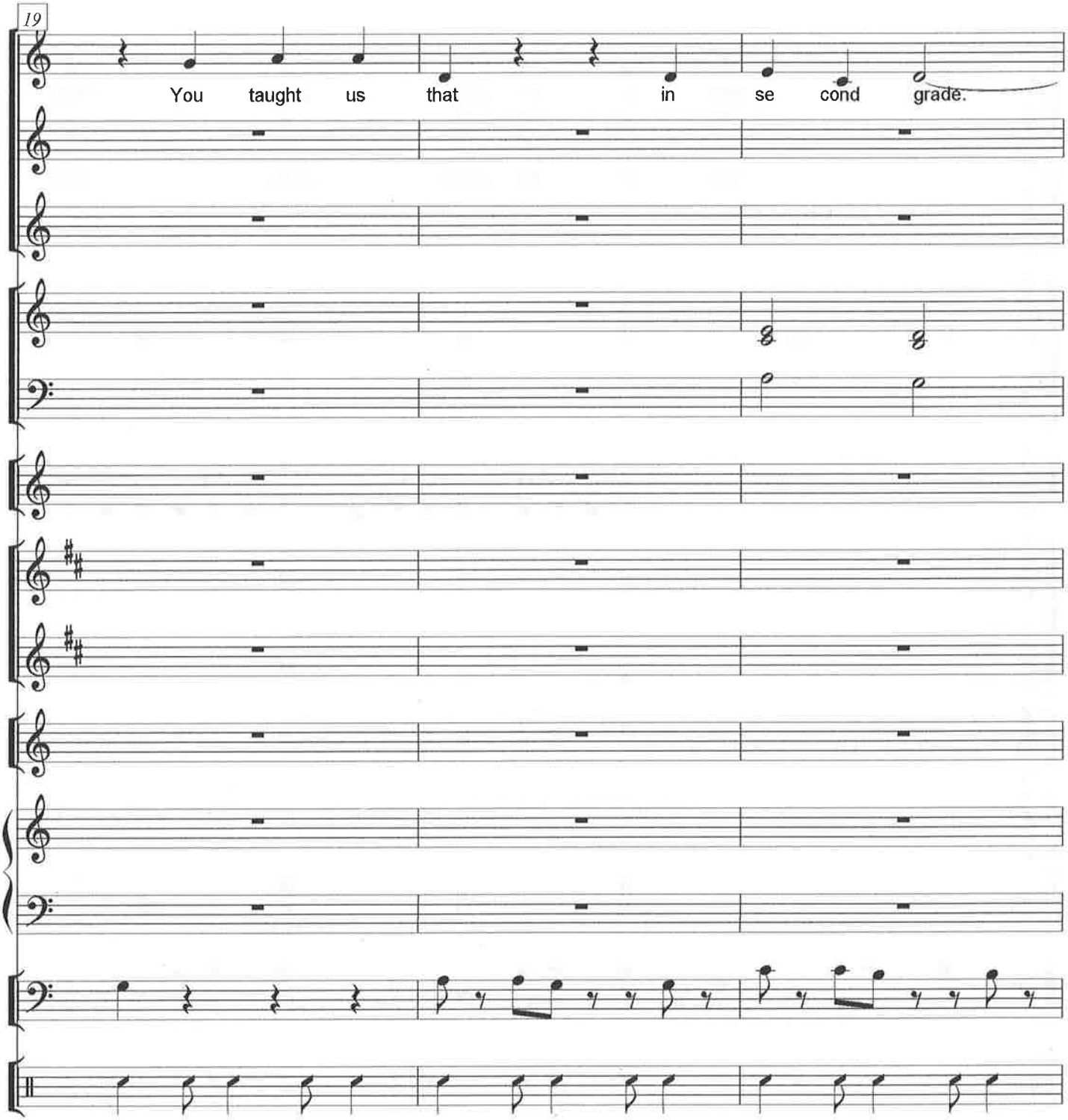
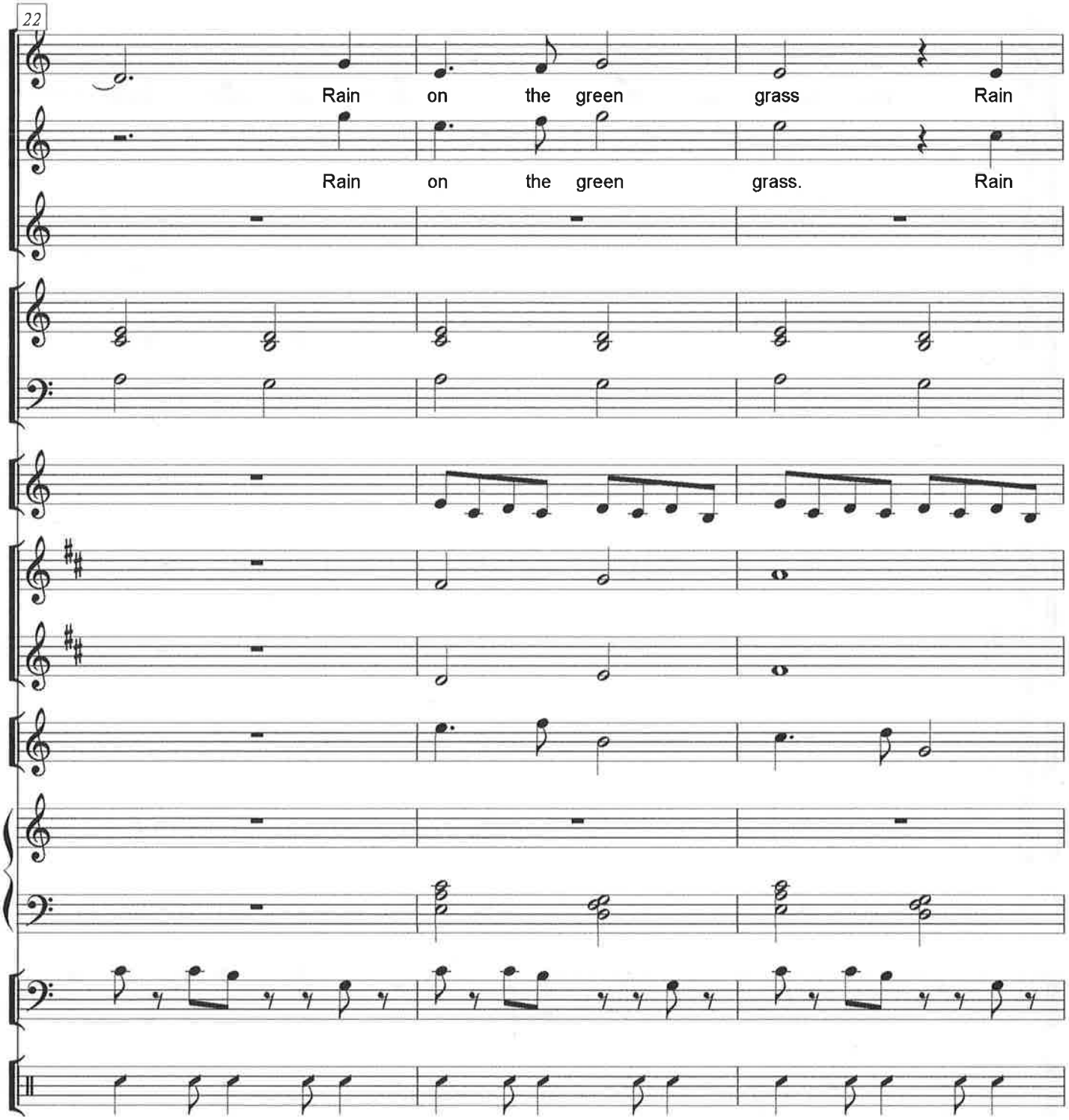

7

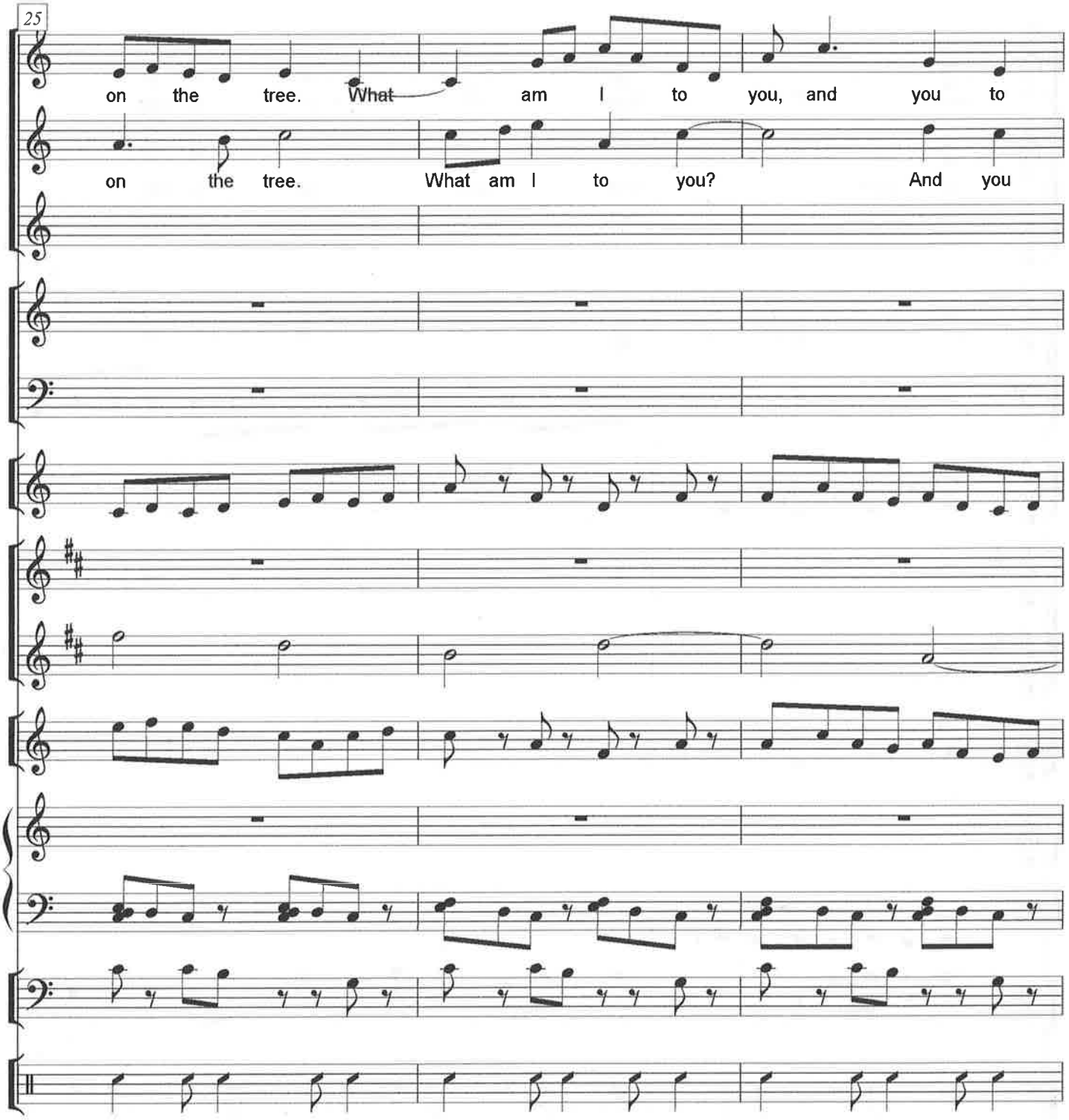

10
Here's Fran ces at the Deep Wa ter Pro test. Re

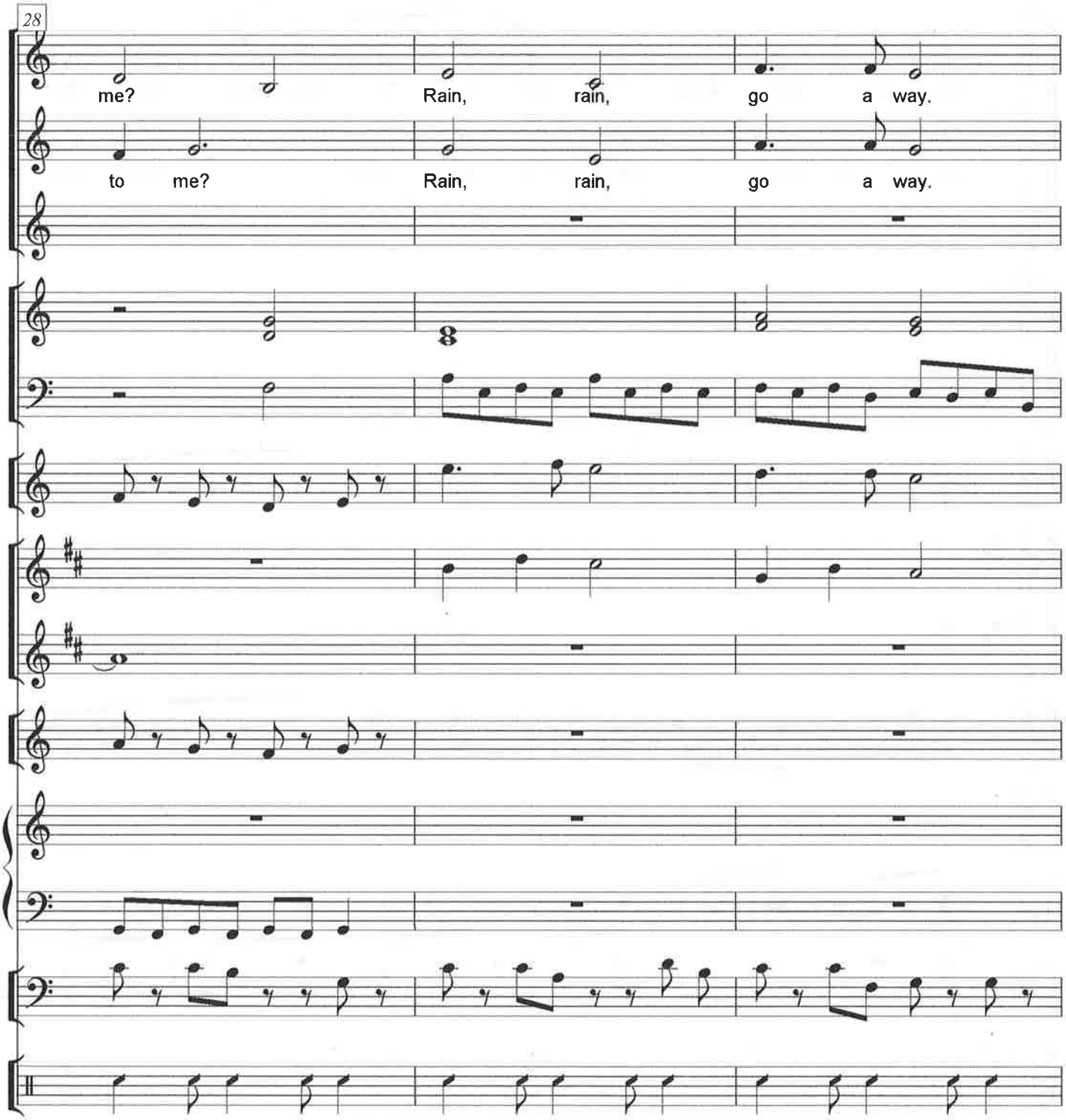

13
mem ber the rain?
Rain on the green grass.
Rain on the tree.
mp
mp

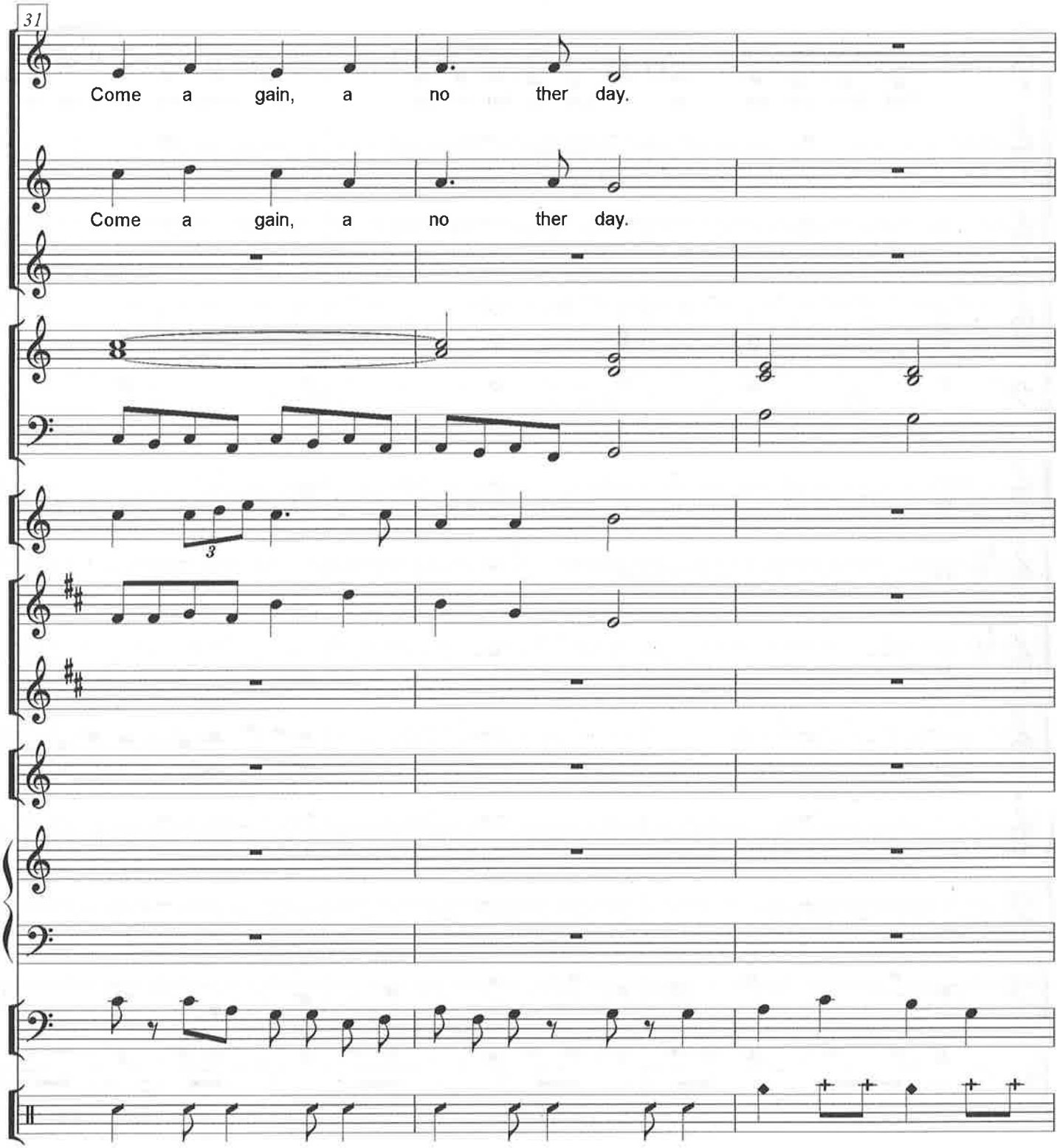

16
3
Rain on the house top but not on me!

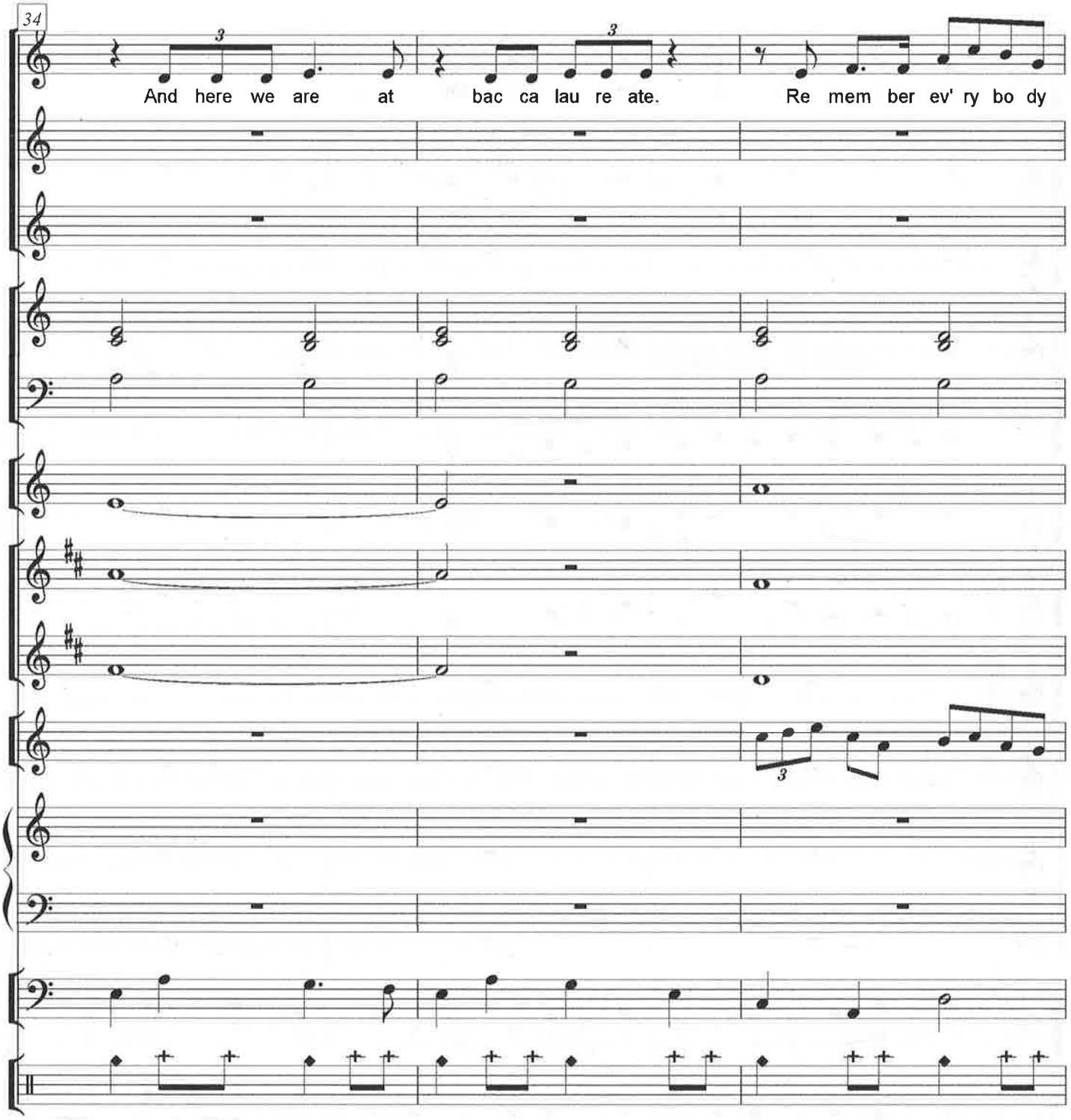

19
You taught us that in se cond grade.


22
Rain on the green grass Rain
Rain on the green grass. Rain

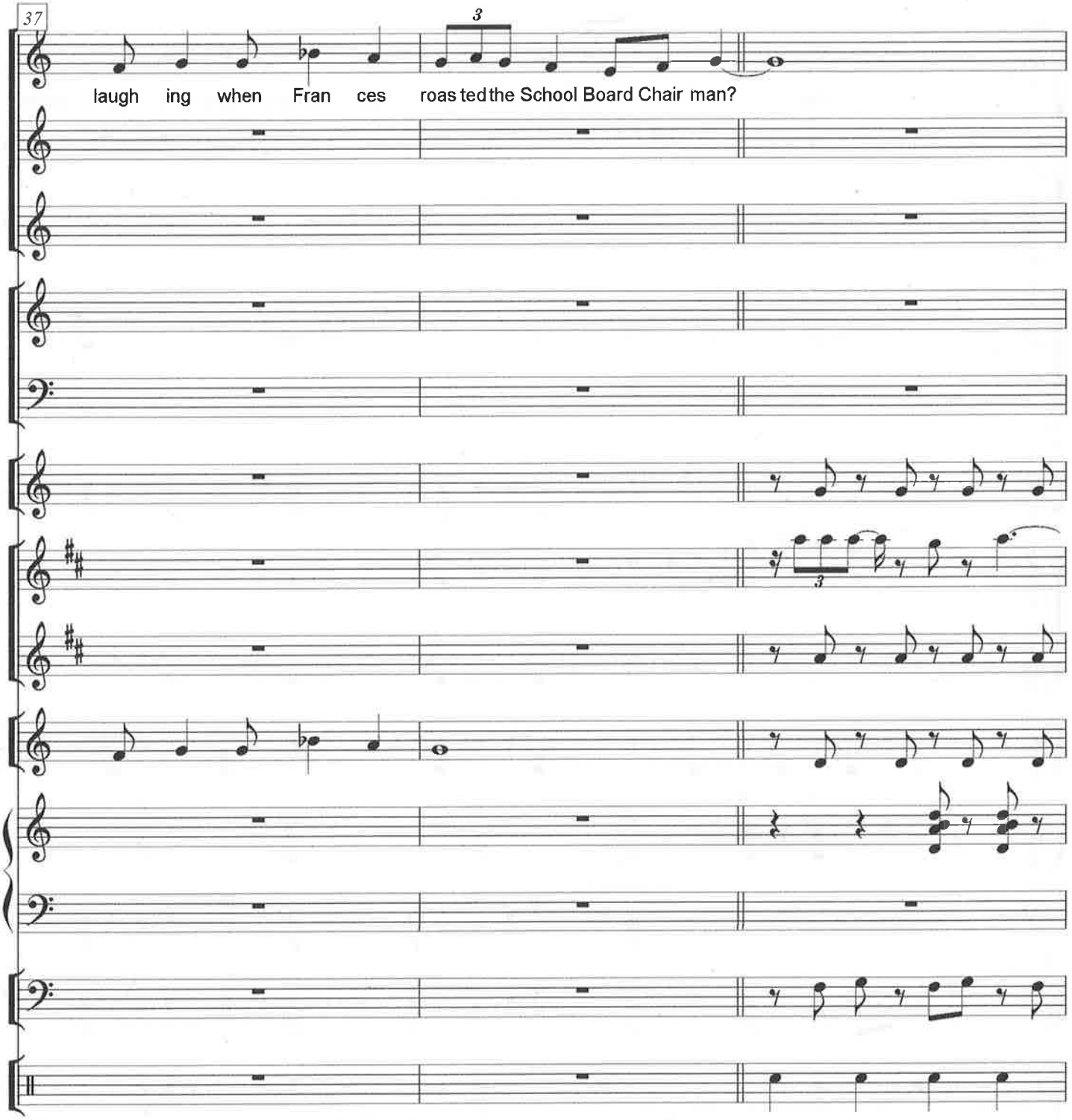

25
on the tree. What am I to you, and you to
on the tree. What am I to you? And you

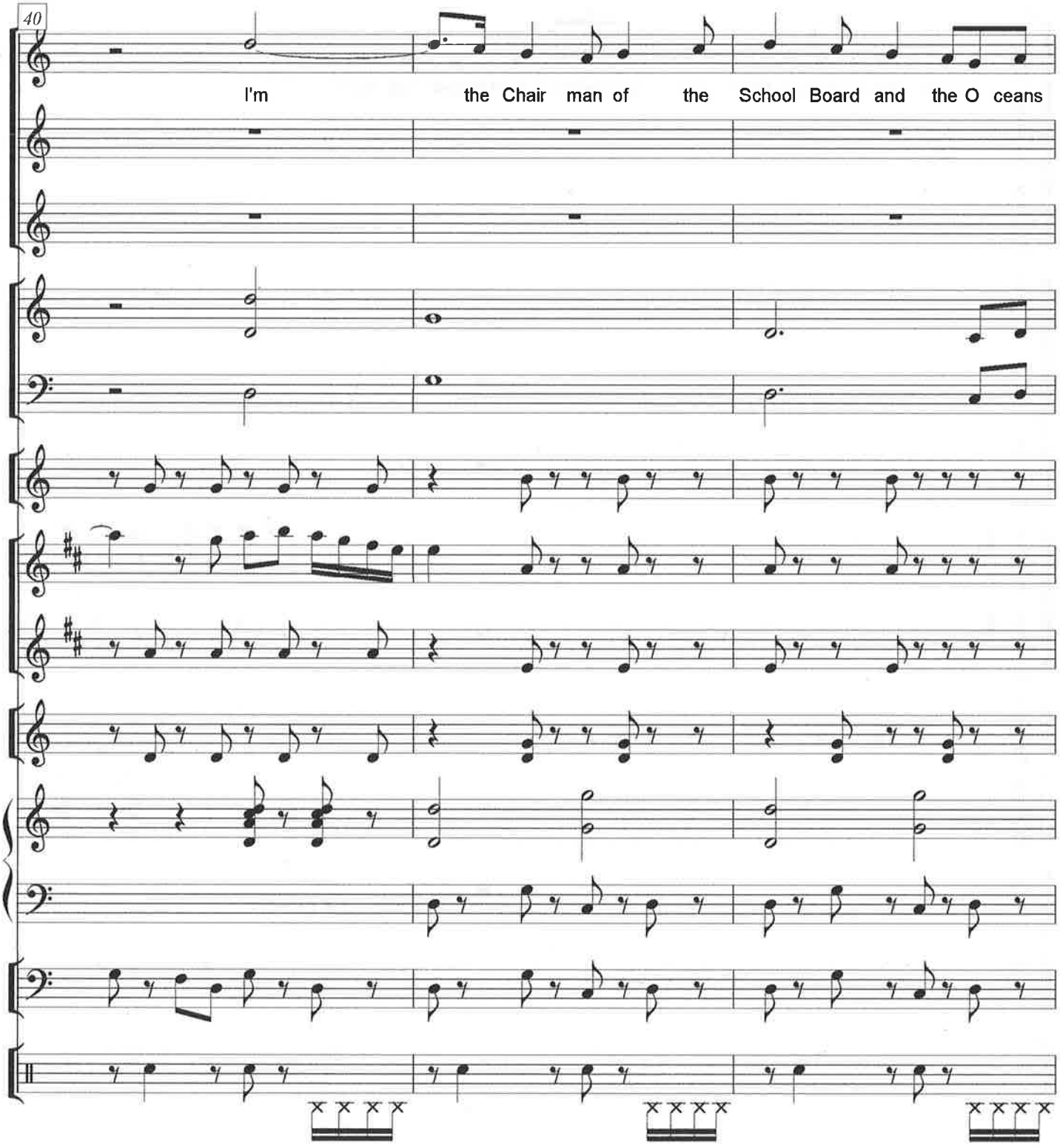

28
me?
Rain, rain, go a way.
to me?
Rain, rain, go a way.

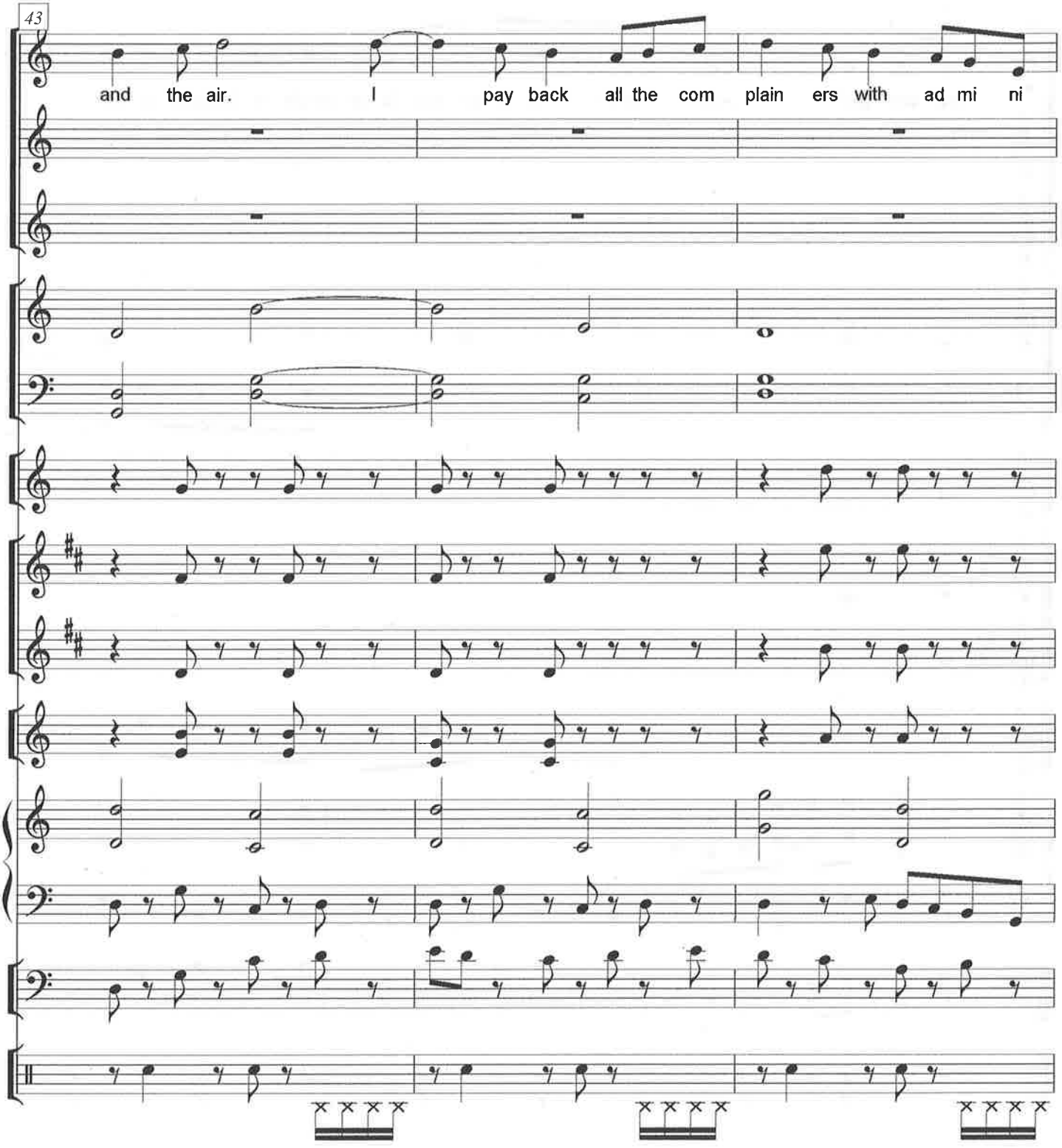

31
Come a gain, a no ther day.
Come a gain, a no ther day.
3

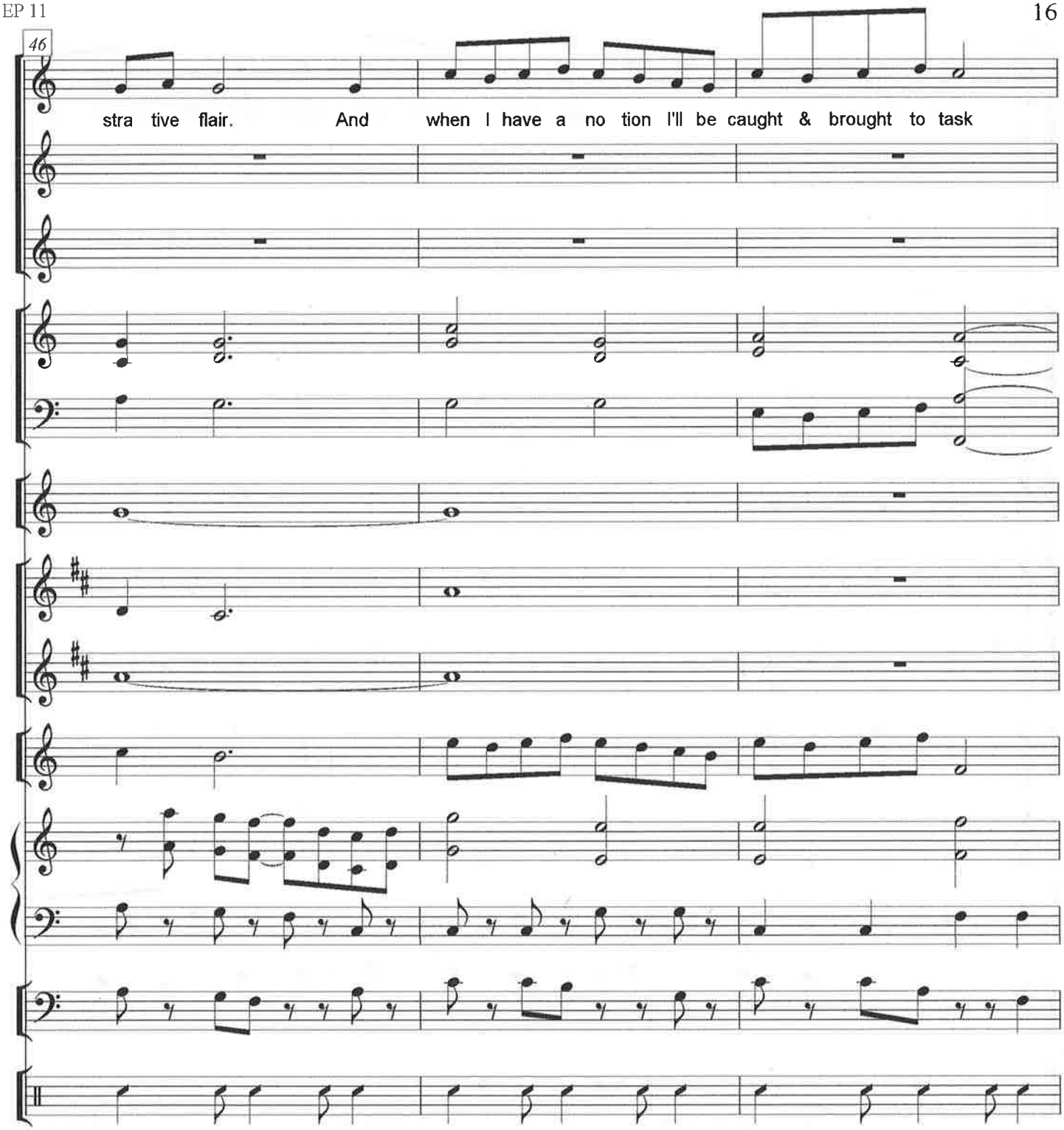

34
And here we are at bac ca lau re ate.
Re mem ber ev' ry bo dy

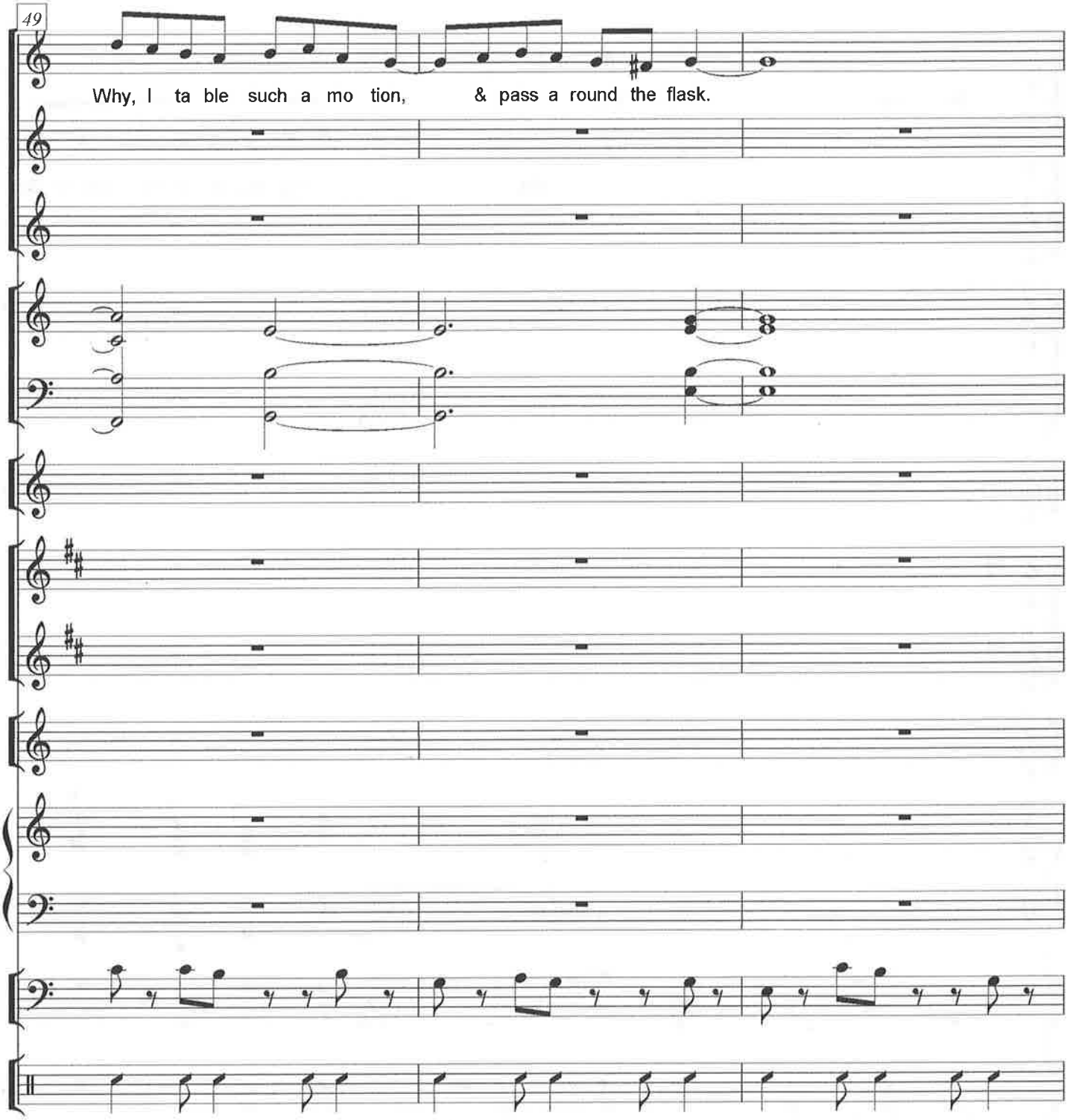
Zia imitates Frances.

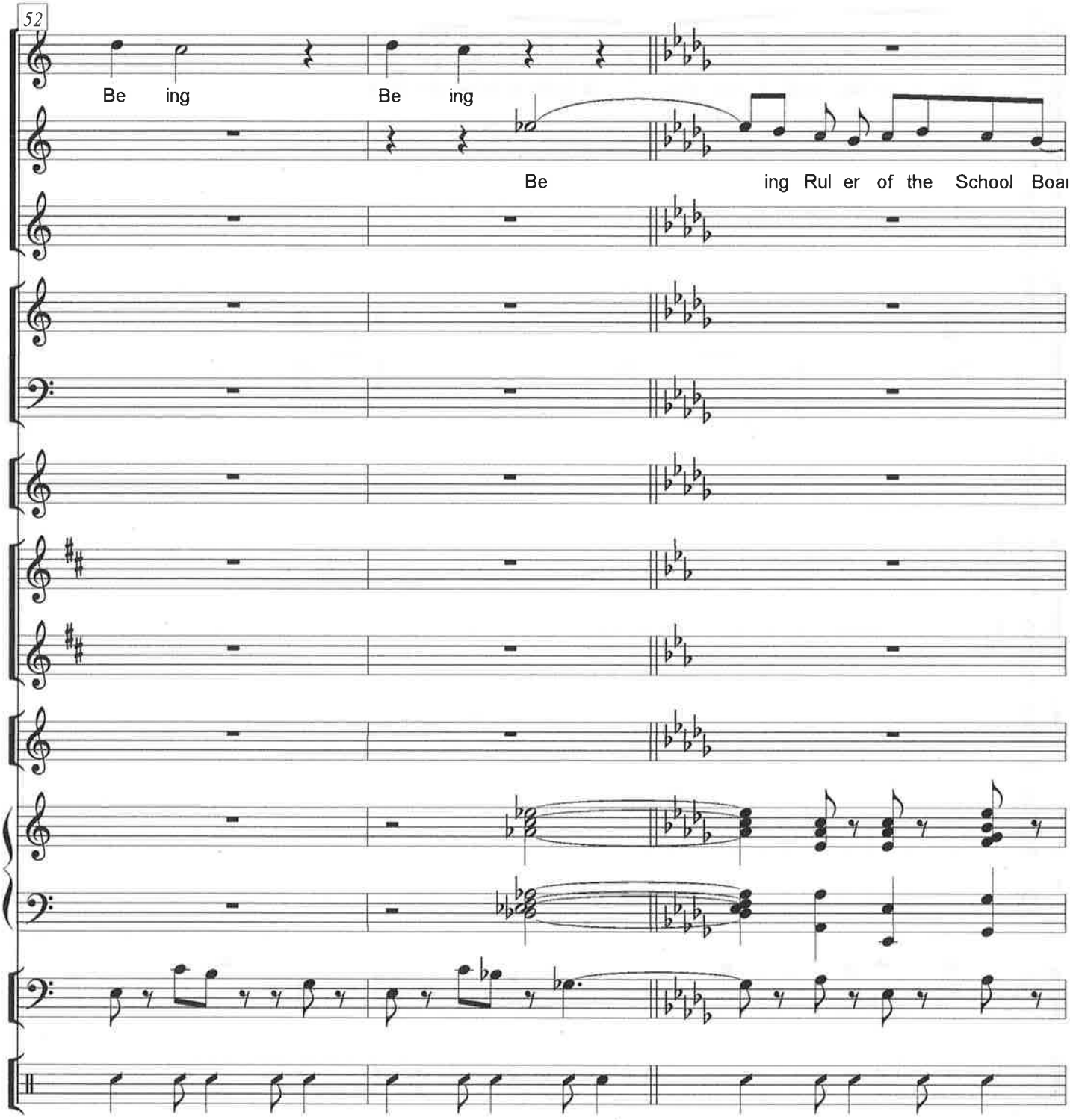



40
I'm the Chair man of the School Board and the O ceans


43
and the air. I pay back all the com plain ers with ad mi ni


46
stra tive flair. And when I have a no tion I'll be caught & brought to task


49
Why, I ta ble such a mo tion, & pass a round the flask.


52
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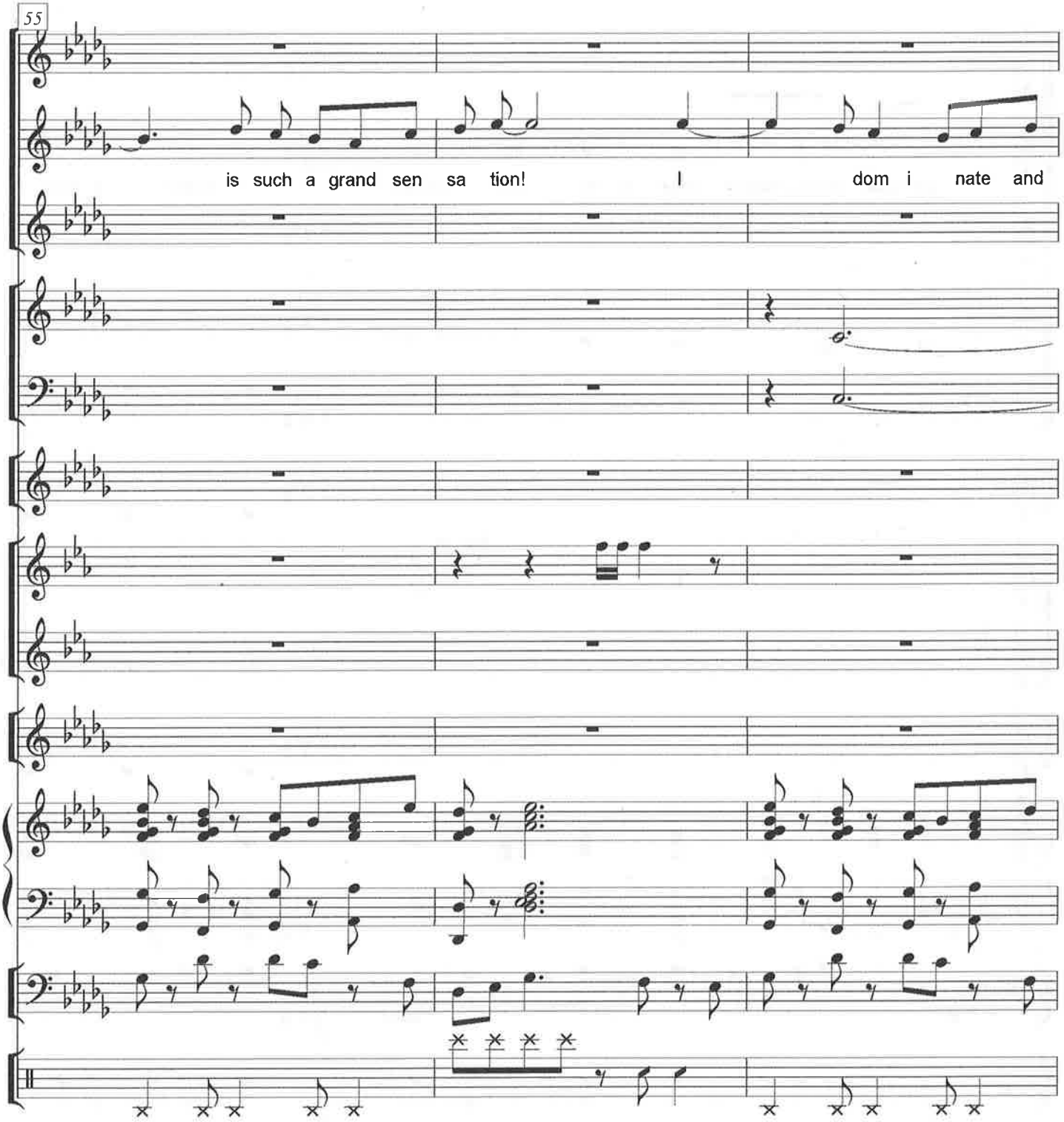
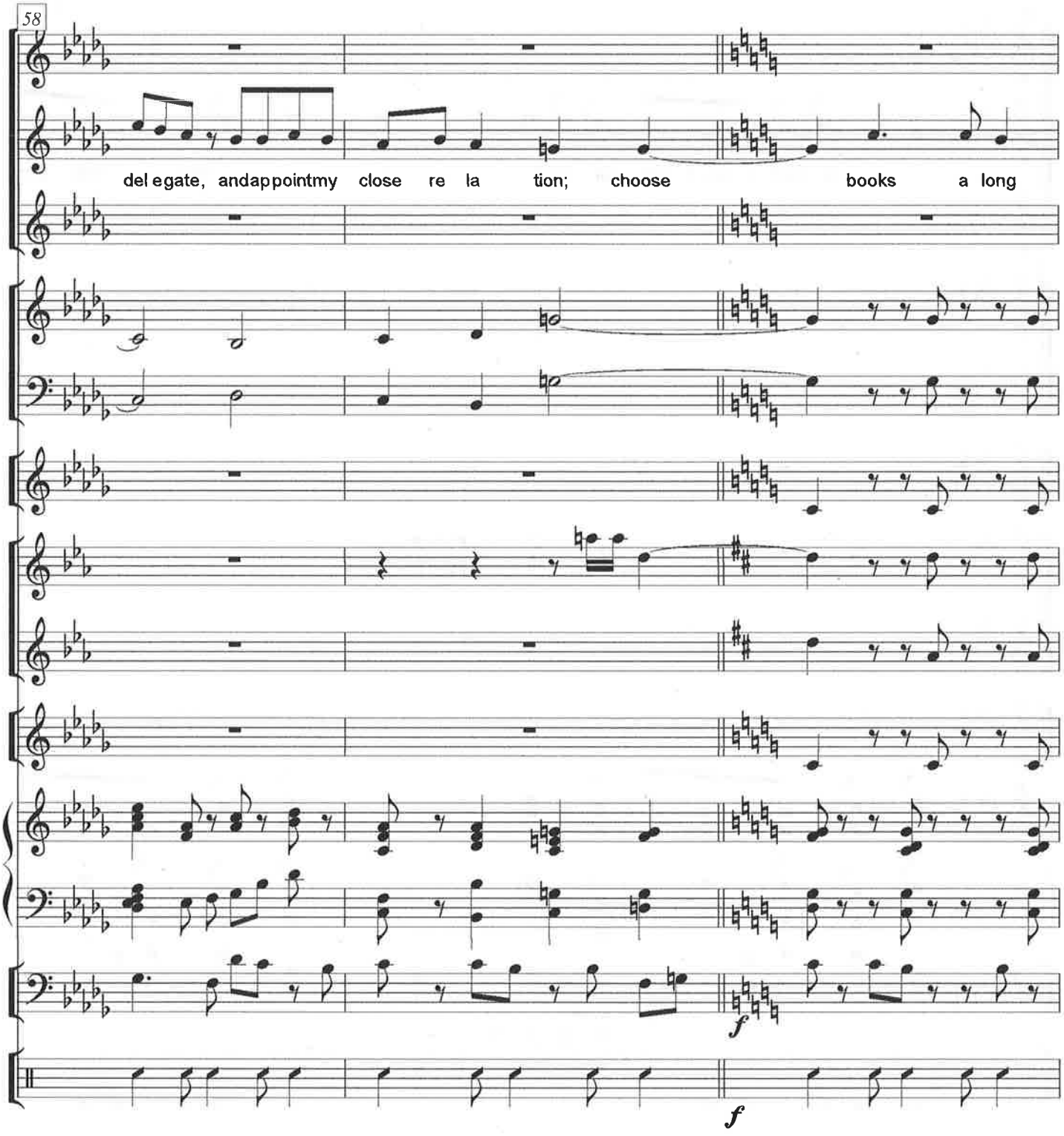

55
is such a grand sen sa tion! I dom i nate and


58
del egate, andappointmy close re la tion; choose books a long
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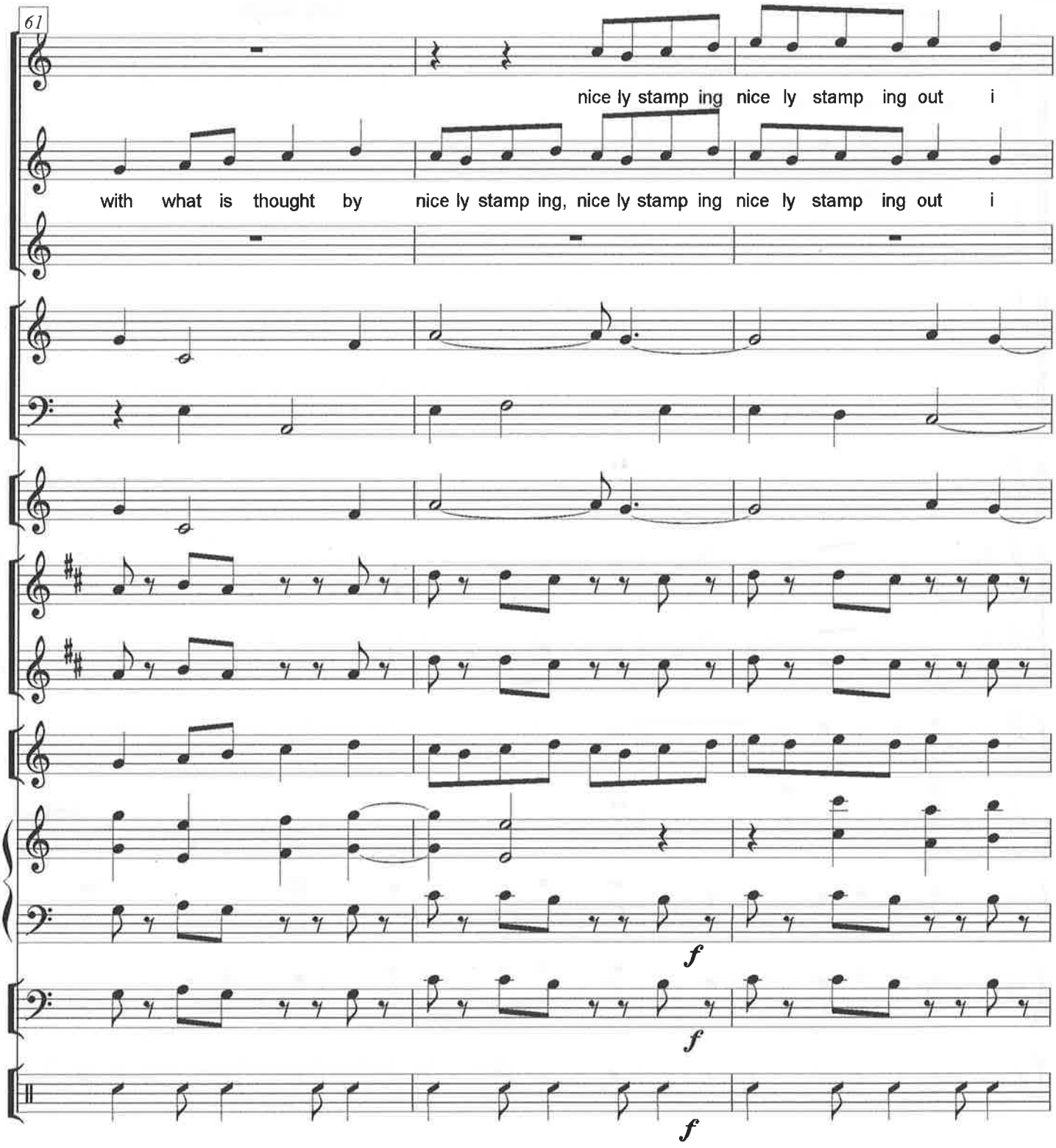
61
nice ly stamp ing nice ly stamp ing out i
with what is thought by nice ly stamp ing, nice ly stamp ing nice ly stamp ing out i
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64

They laugh.

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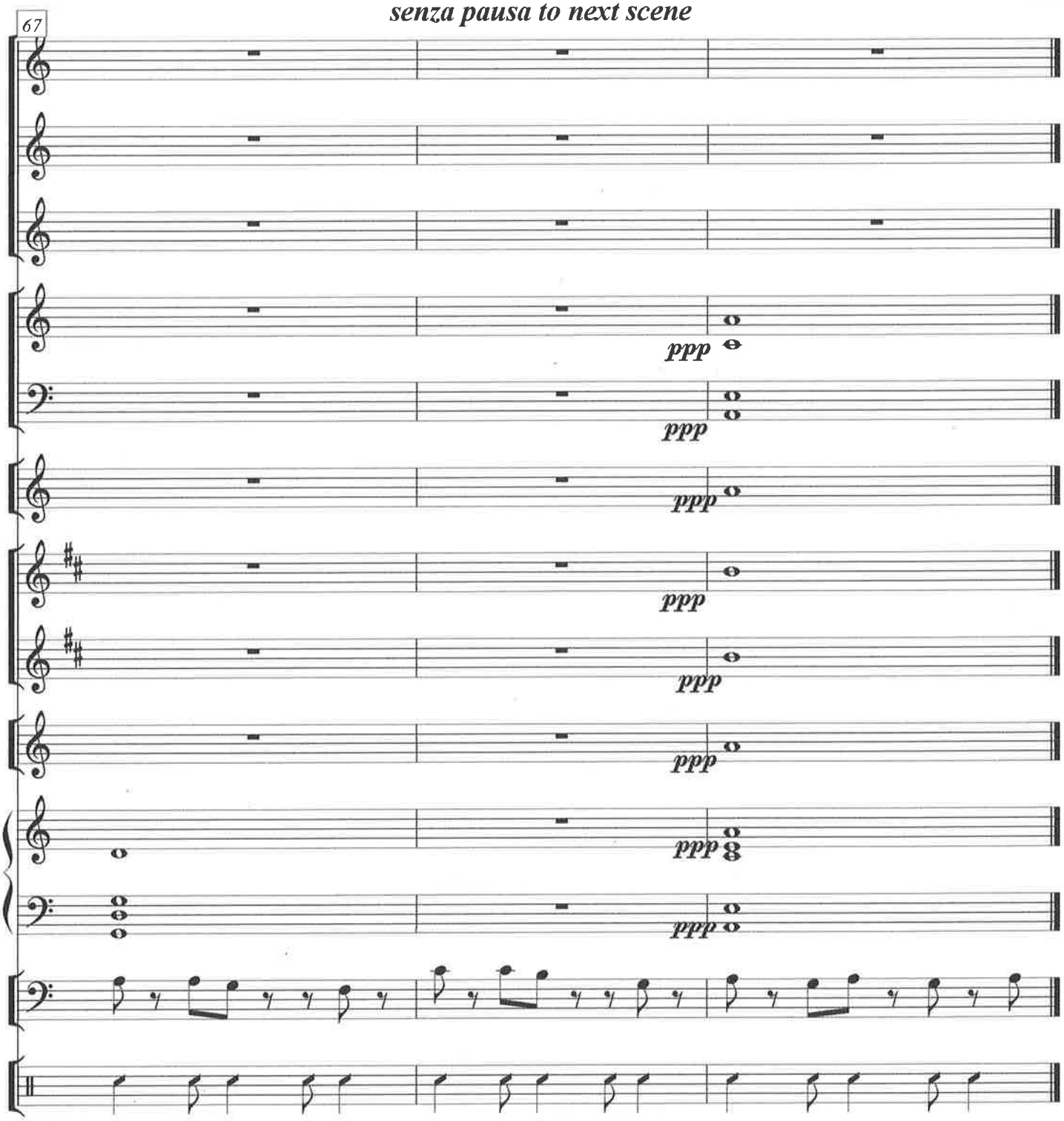
senza pausa to next scene