Escape Plans
Ensemble 12
Act 2, Trio (Zia, Fran, Rosemary)

MM=50

Richard L. Rose

1

Zia: The town fa thers were not un hap py to see you go to col lege.

Frances: E ven a

Rosemary

Guitar

Grand Piano

Bass

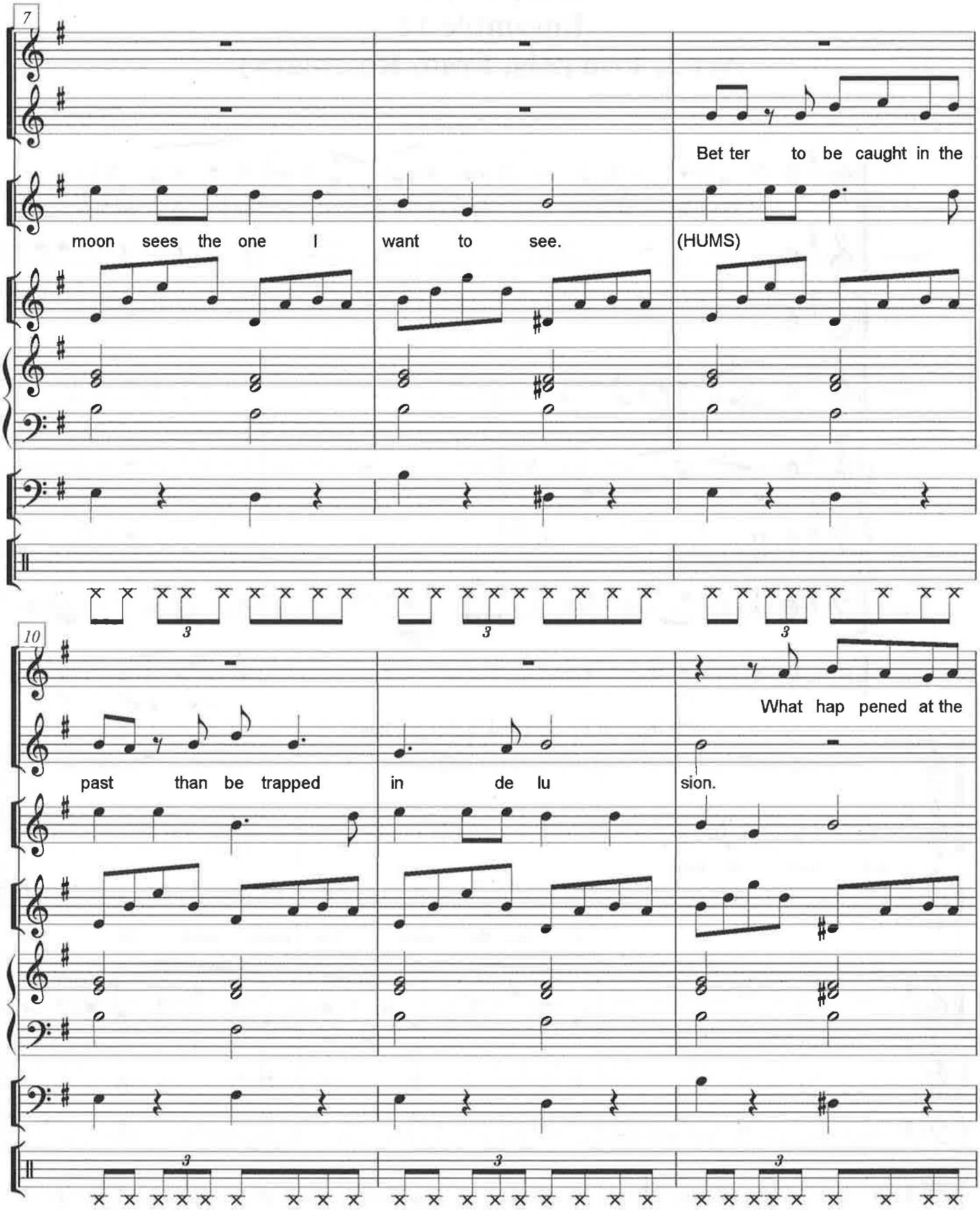
Drums

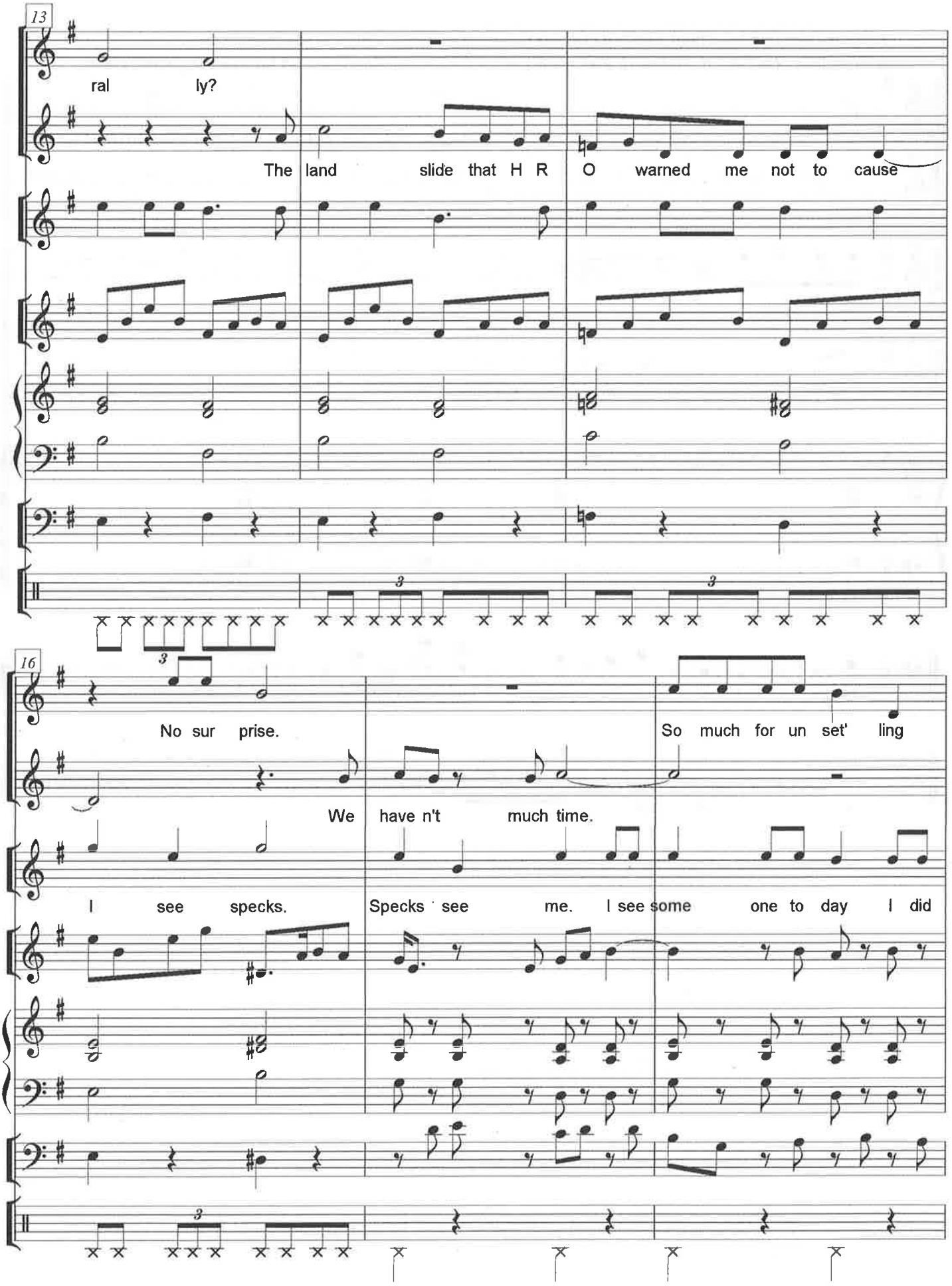
4

Zia looks at Frances and shakes her head.

god less col lege.

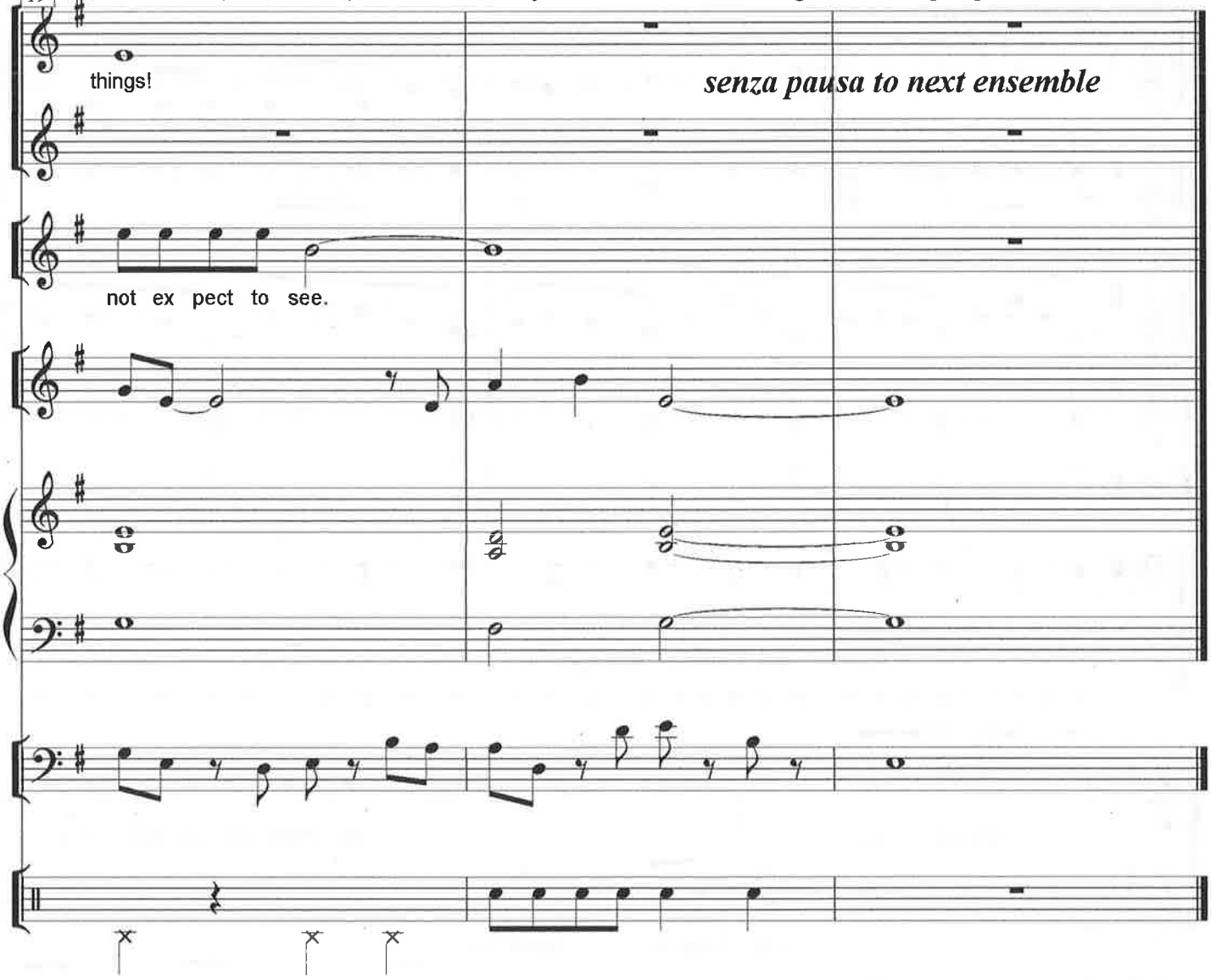
I see the .moon. The moon sees me. The


7
Bet ter to be caught in the
moon sees the one I want to see.
(HUMS)
10
What hap pened at the
past than be trapped in de lu
sion.


13
ral ly?
The land slide that H R O warned me not to cause
16
No sur prise.
So much for un set' ling
We have n't much time.
I see specks.
Specks see me. I see some one to day I did

They are startled by a loud knock at the door.

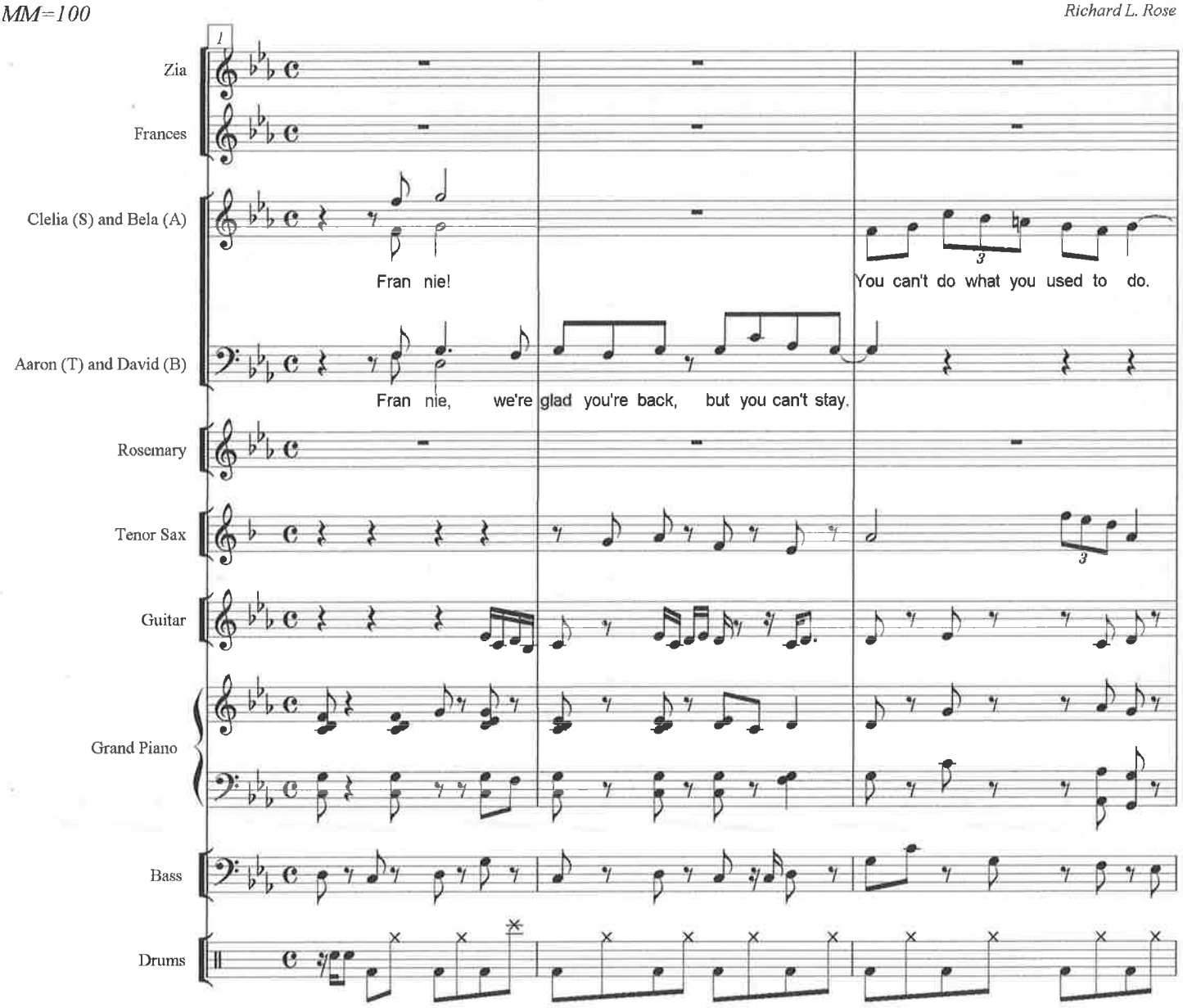
19 **The Dissenters (A,B,C, & D) knock and noisily enter the room, shouting and interrupting each other.**

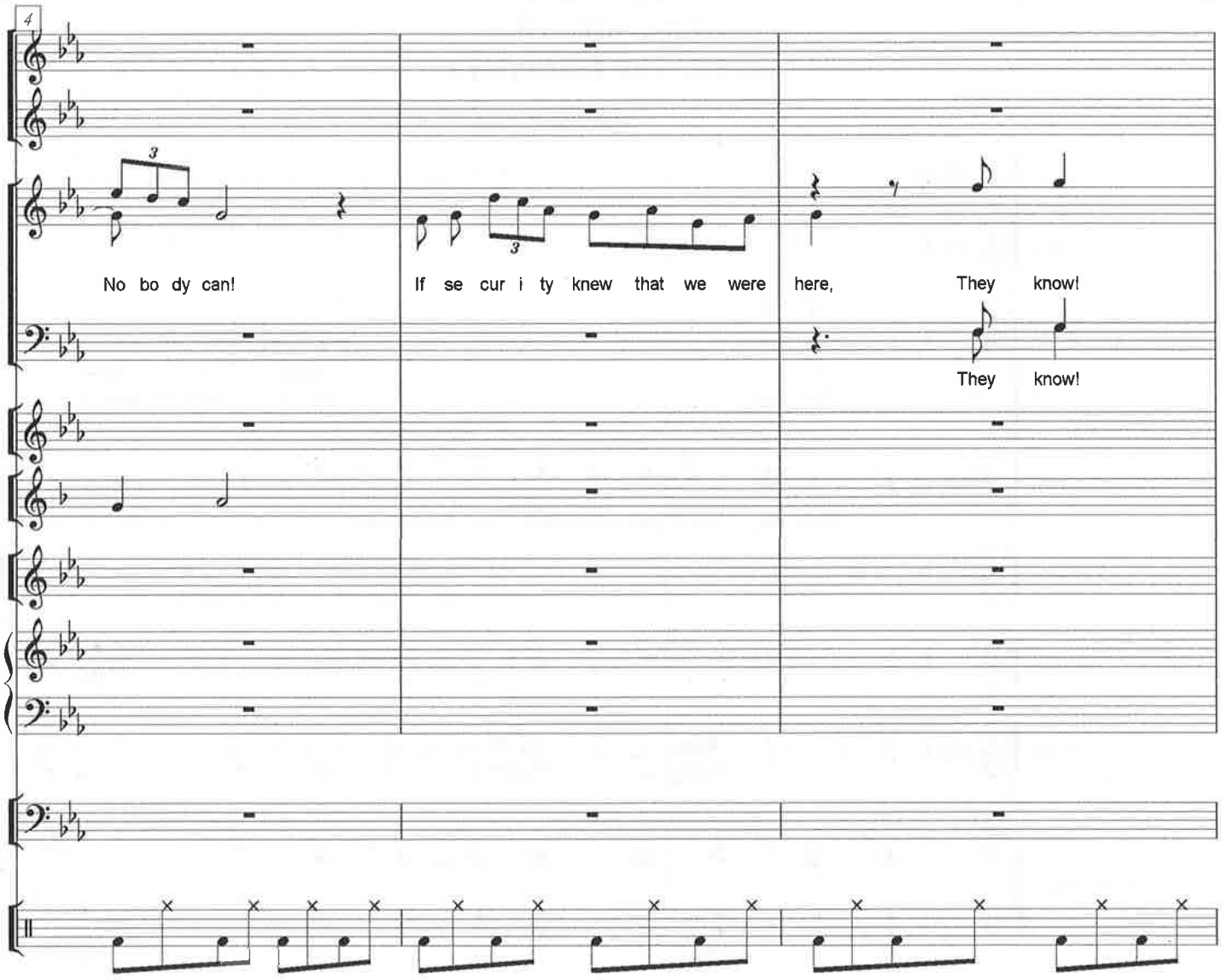


Escape Plans
Ensemble 13
Act 2, The Dissenters

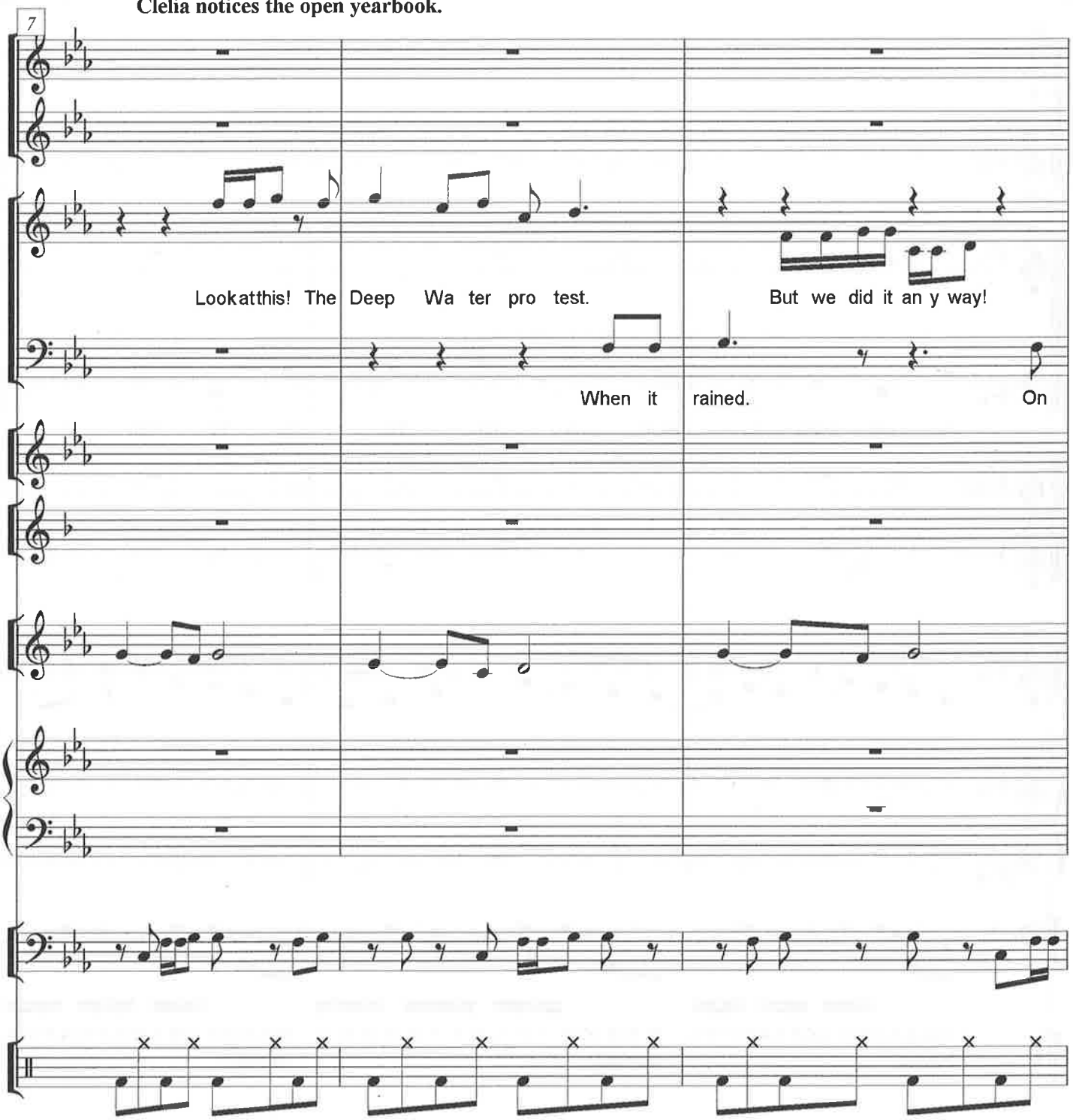
MM=100

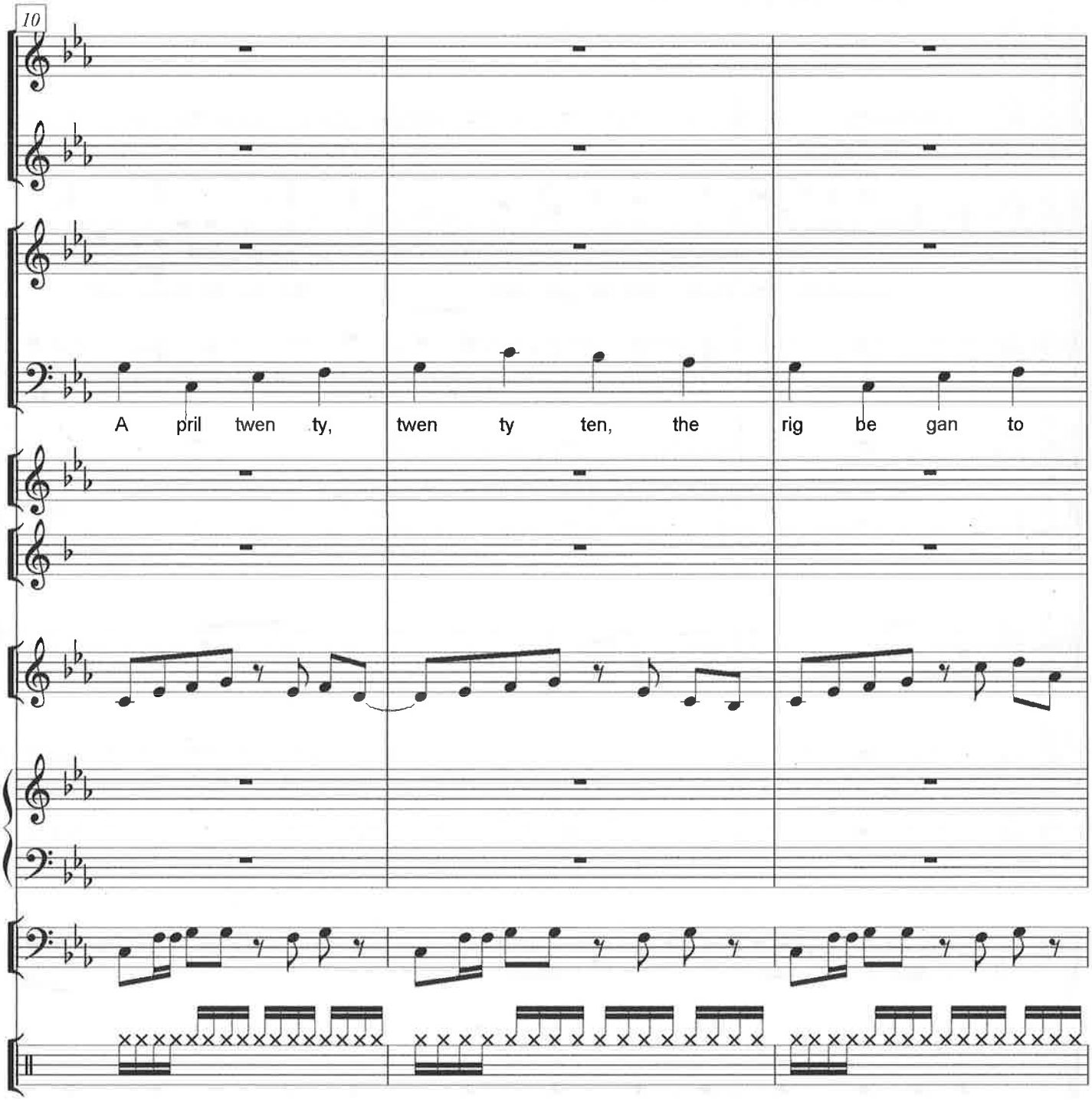
Richard L. Rose

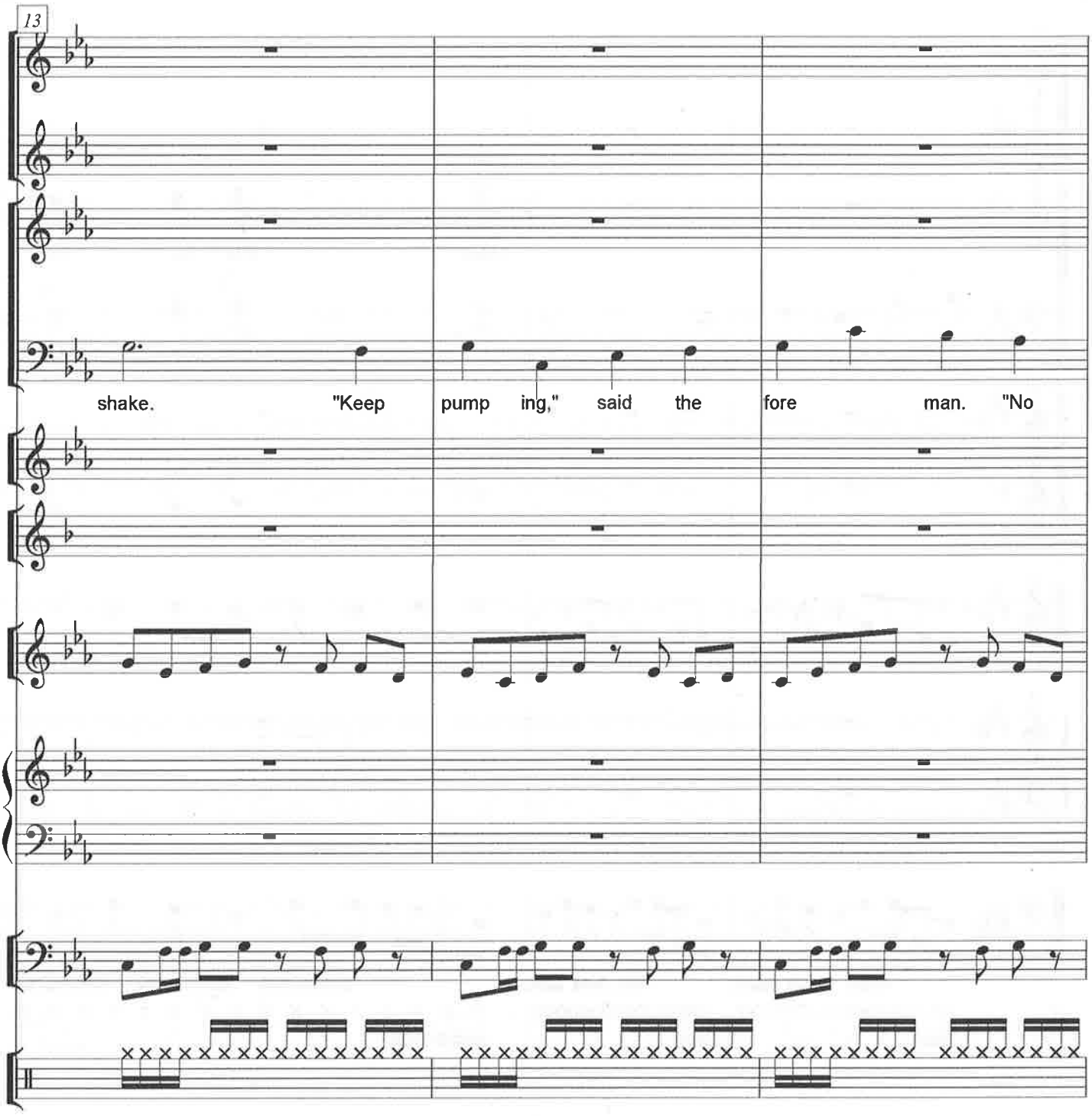


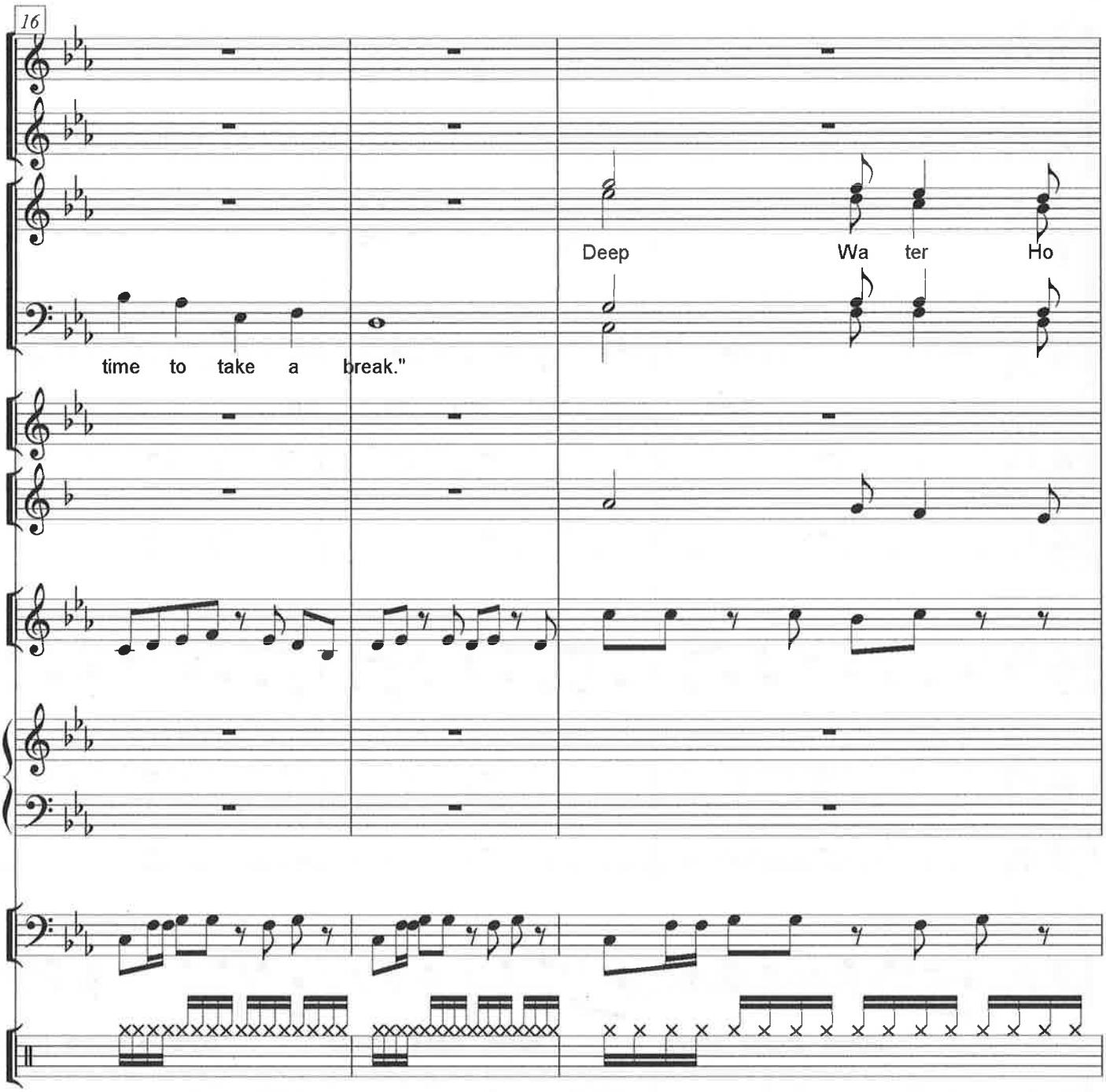

4
No bo dy can!
If se cur i ty knew that we were here,
They know!
They know!

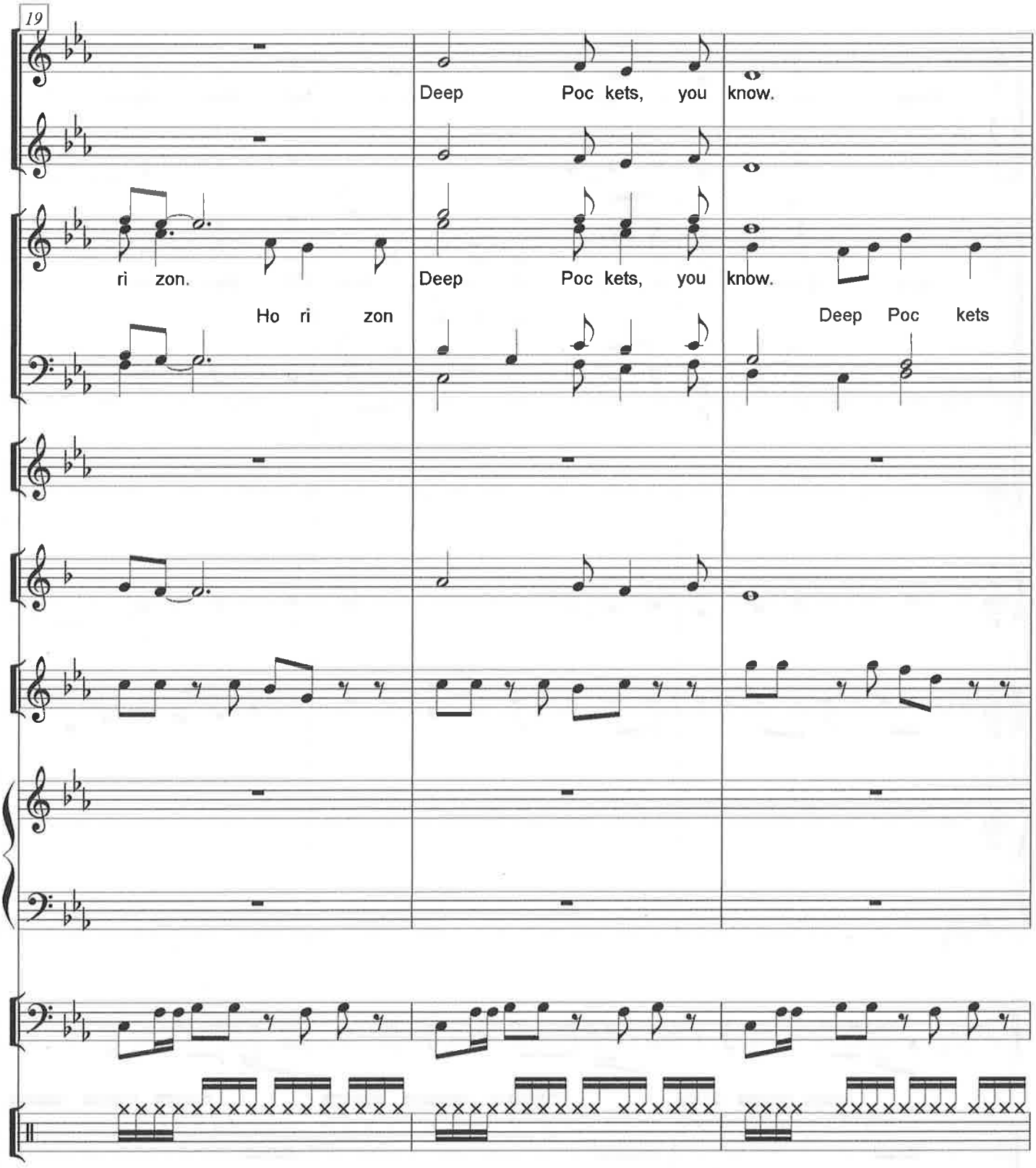
Clelia notices the open yearbook.

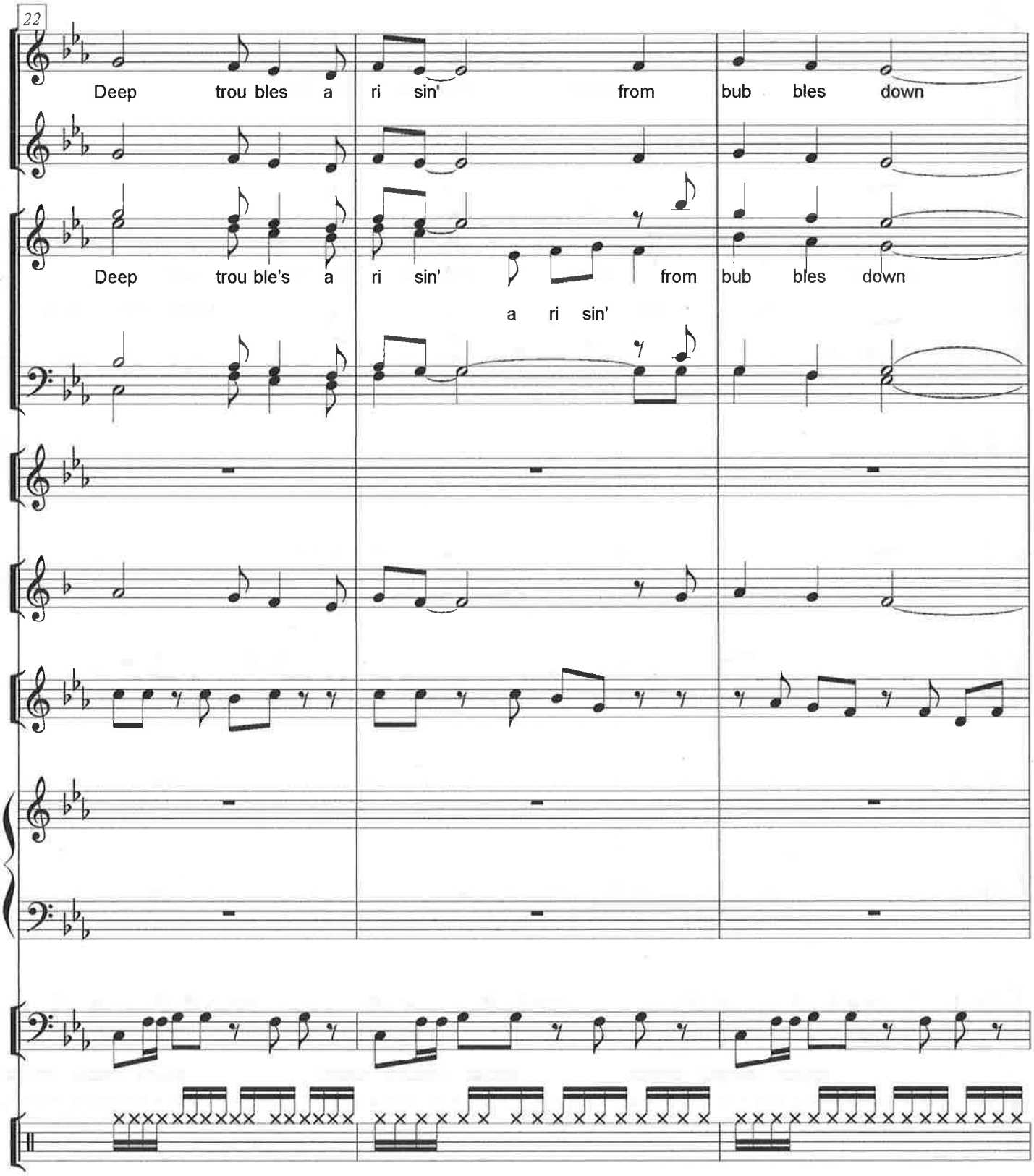


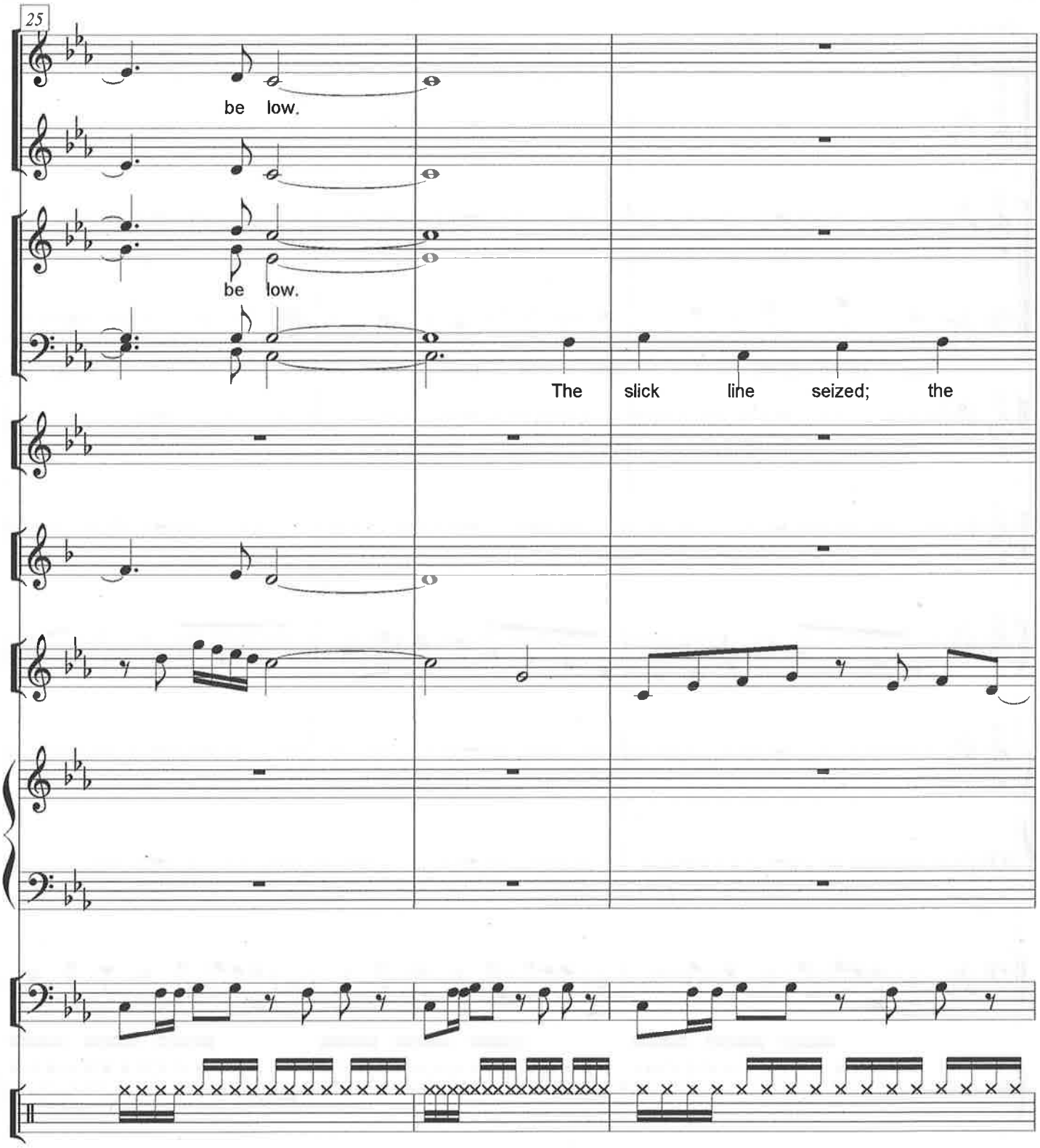

10
A pril twen ty, twen ty ten, the rig be gan to

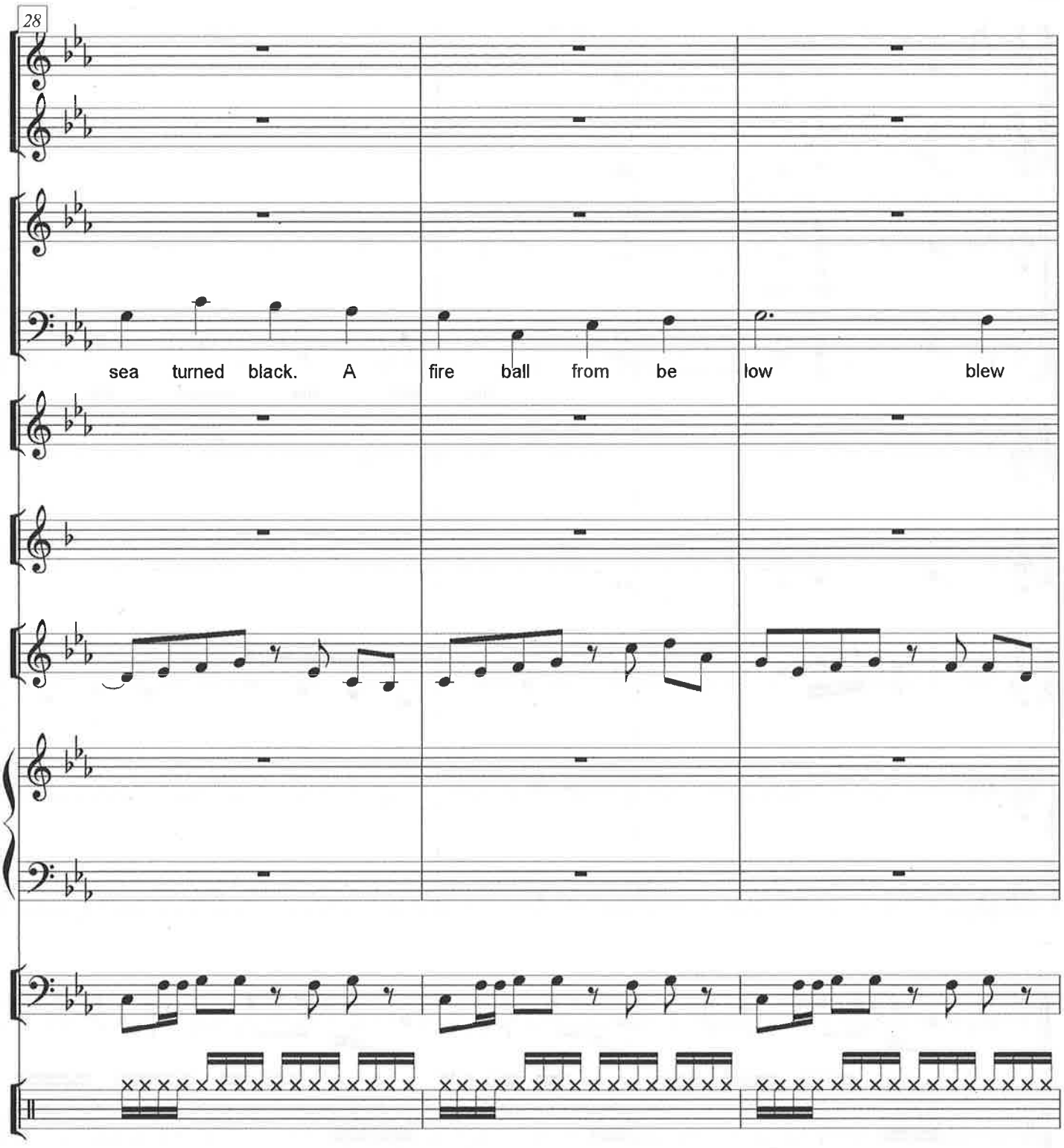

13
shake. "Keep pump ing," said the fore man. "No

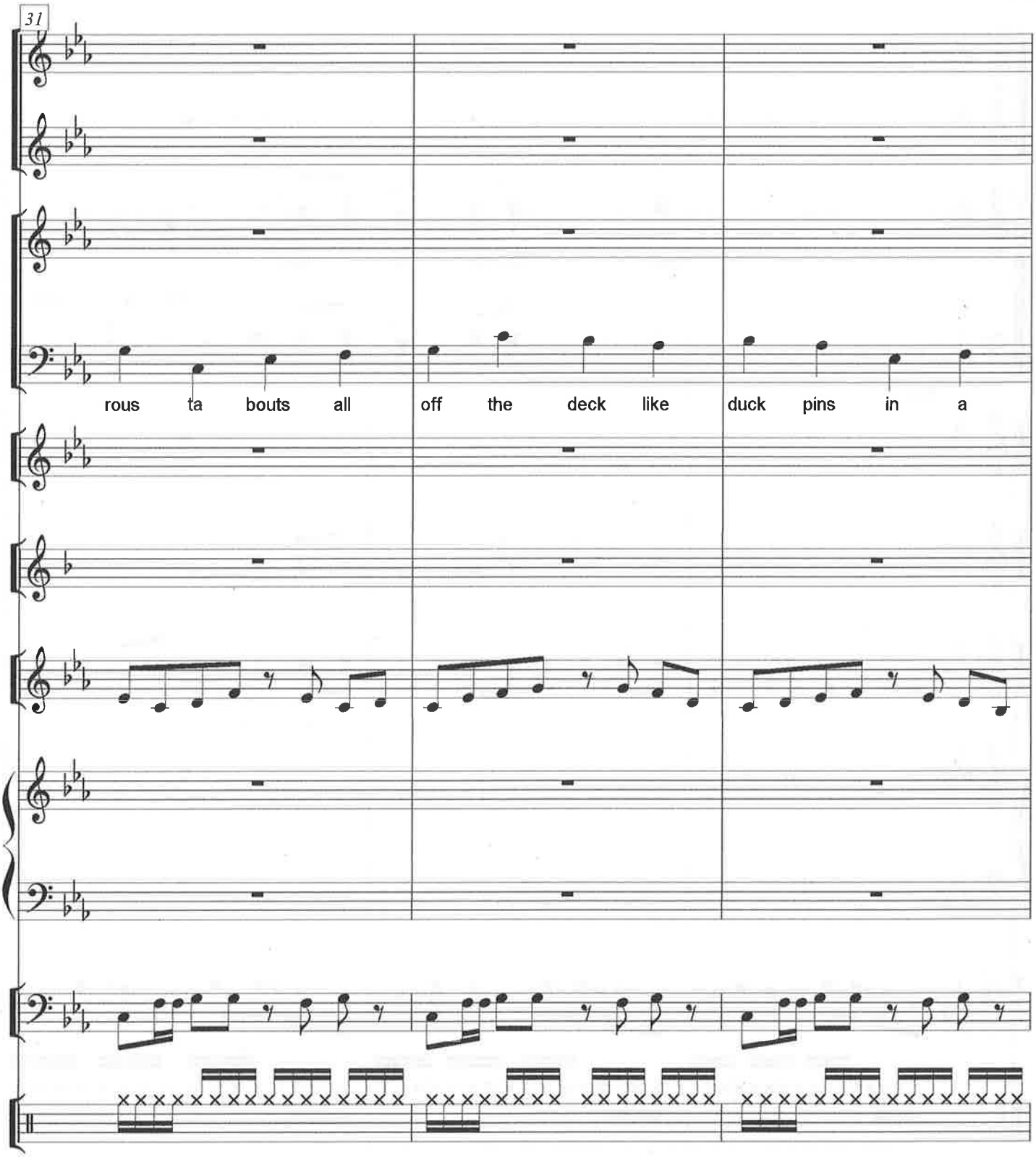

16
Deep
Wa
ter
Ho
time to take a break."

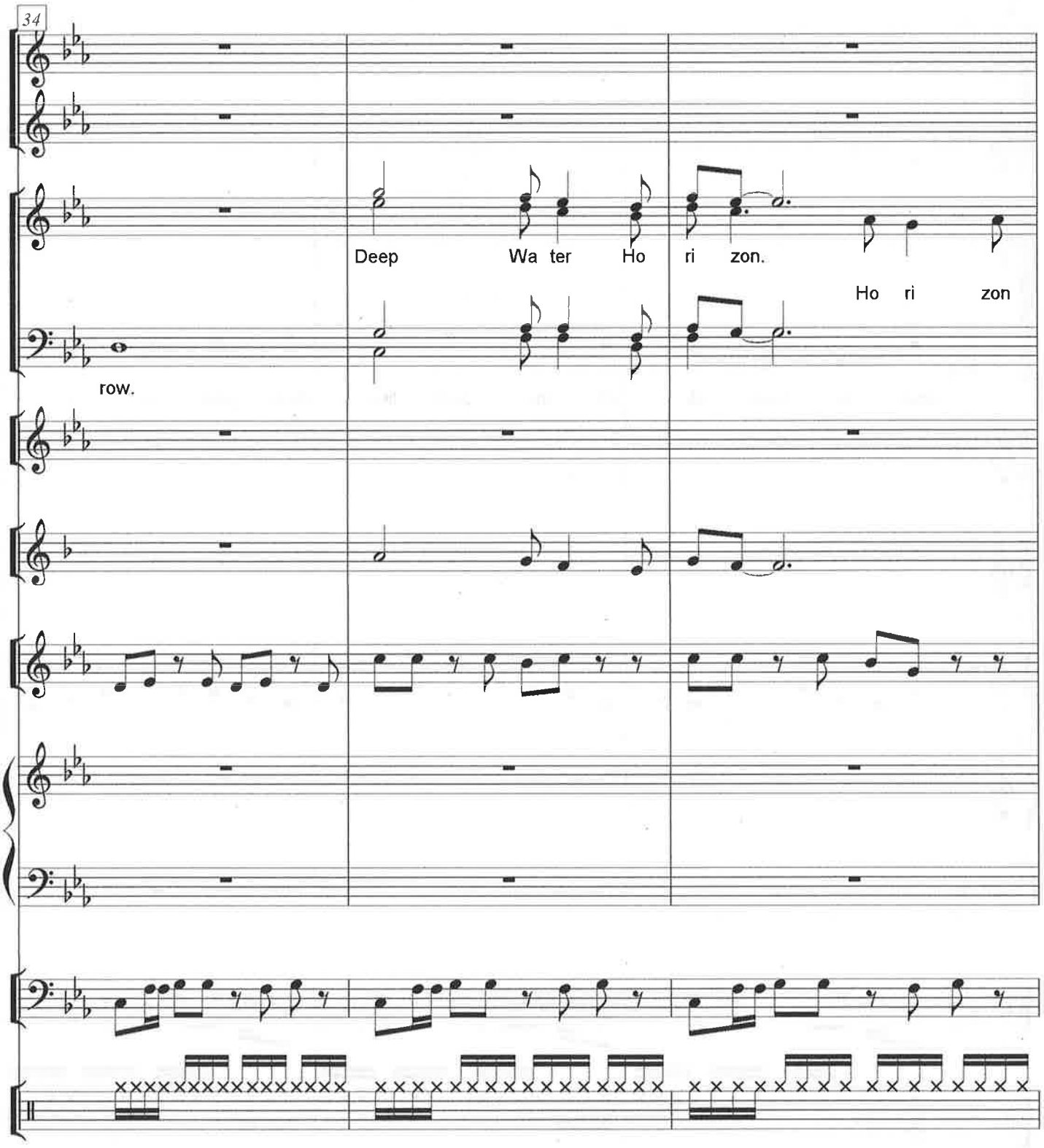

19
Deep Poc kets, you know.
ri zon.
Deep Poc kets, you know.
Ho ri zon
Deep Poc kets

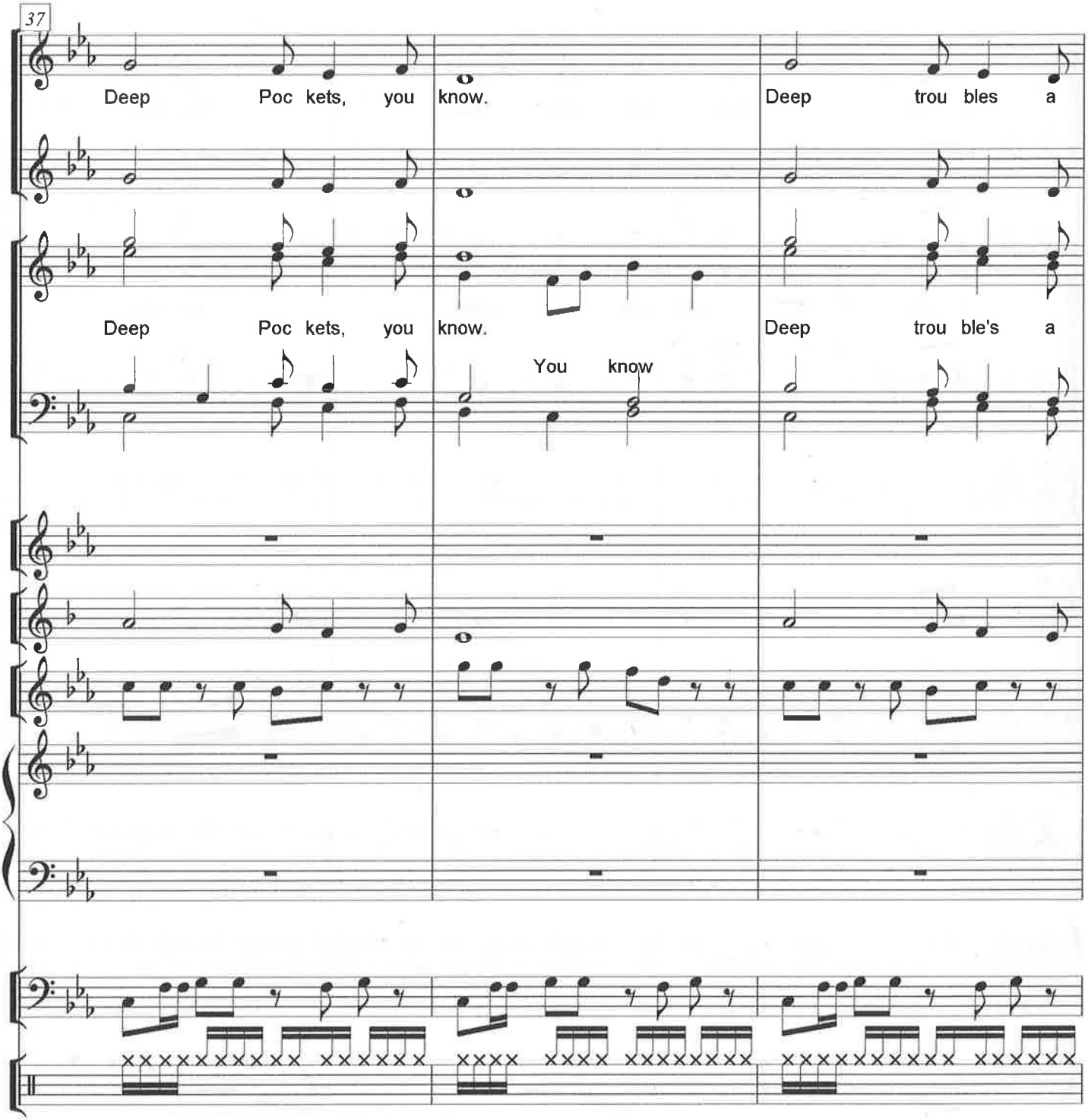

22
Deep trou bles a ri sin' from bub bles down
Deep trou ble's a ri sin' from bub bles down
a ri sin'

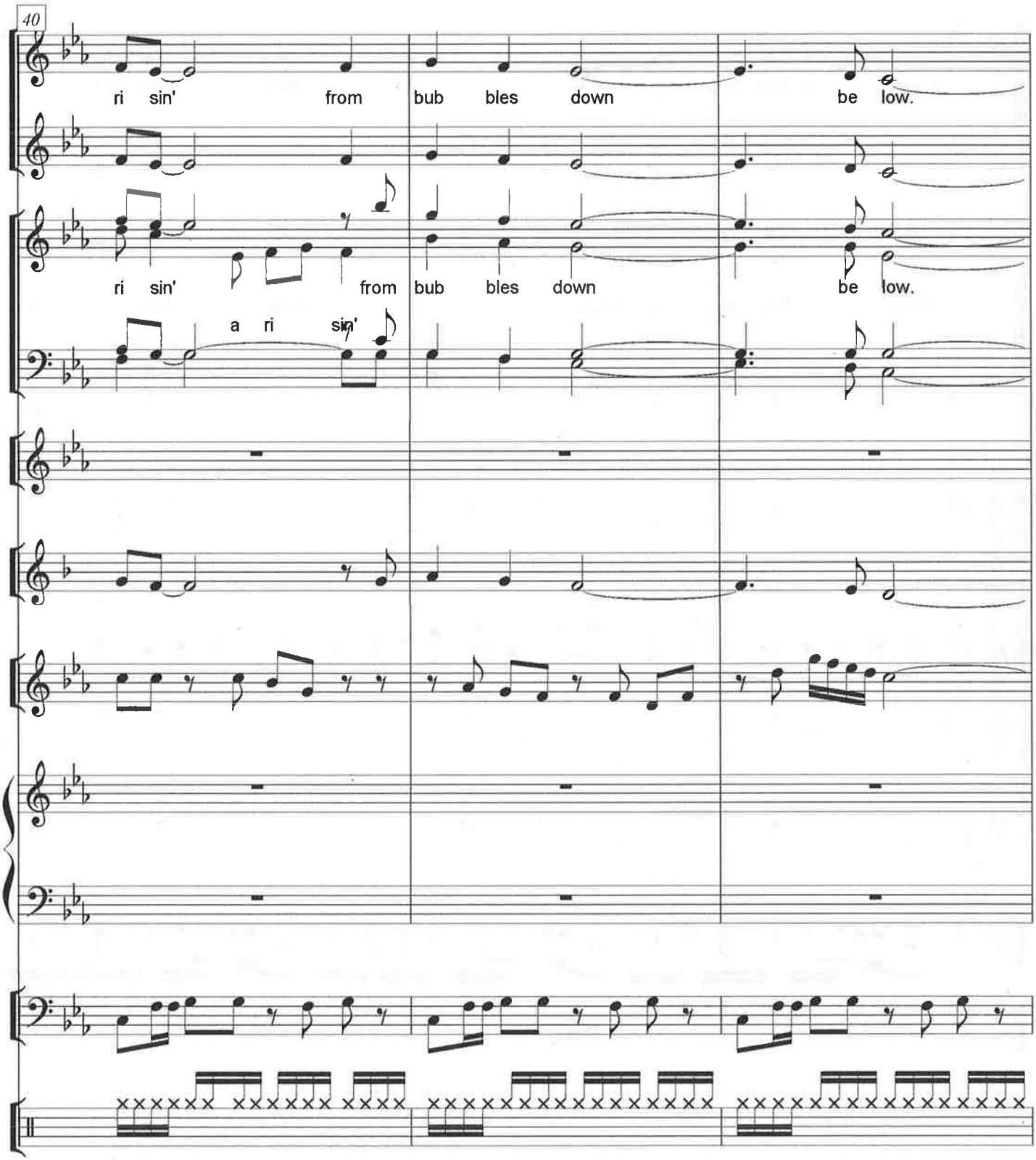

25
be low.
be low.
The slick line seized; the

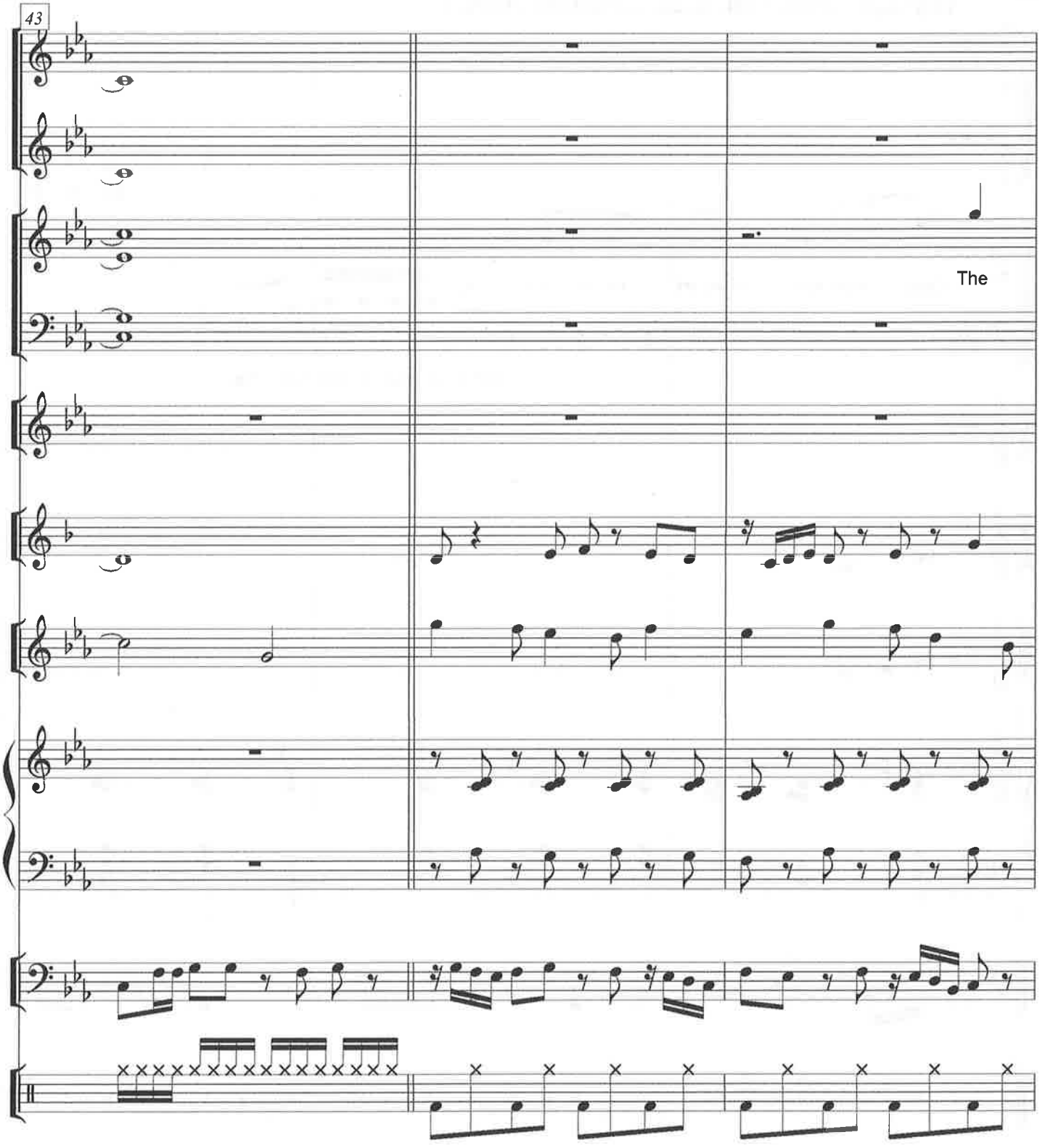

28
sea turned black. A fire ball from be low blew


31
rous ta bouts all off the deck like duck pins in a

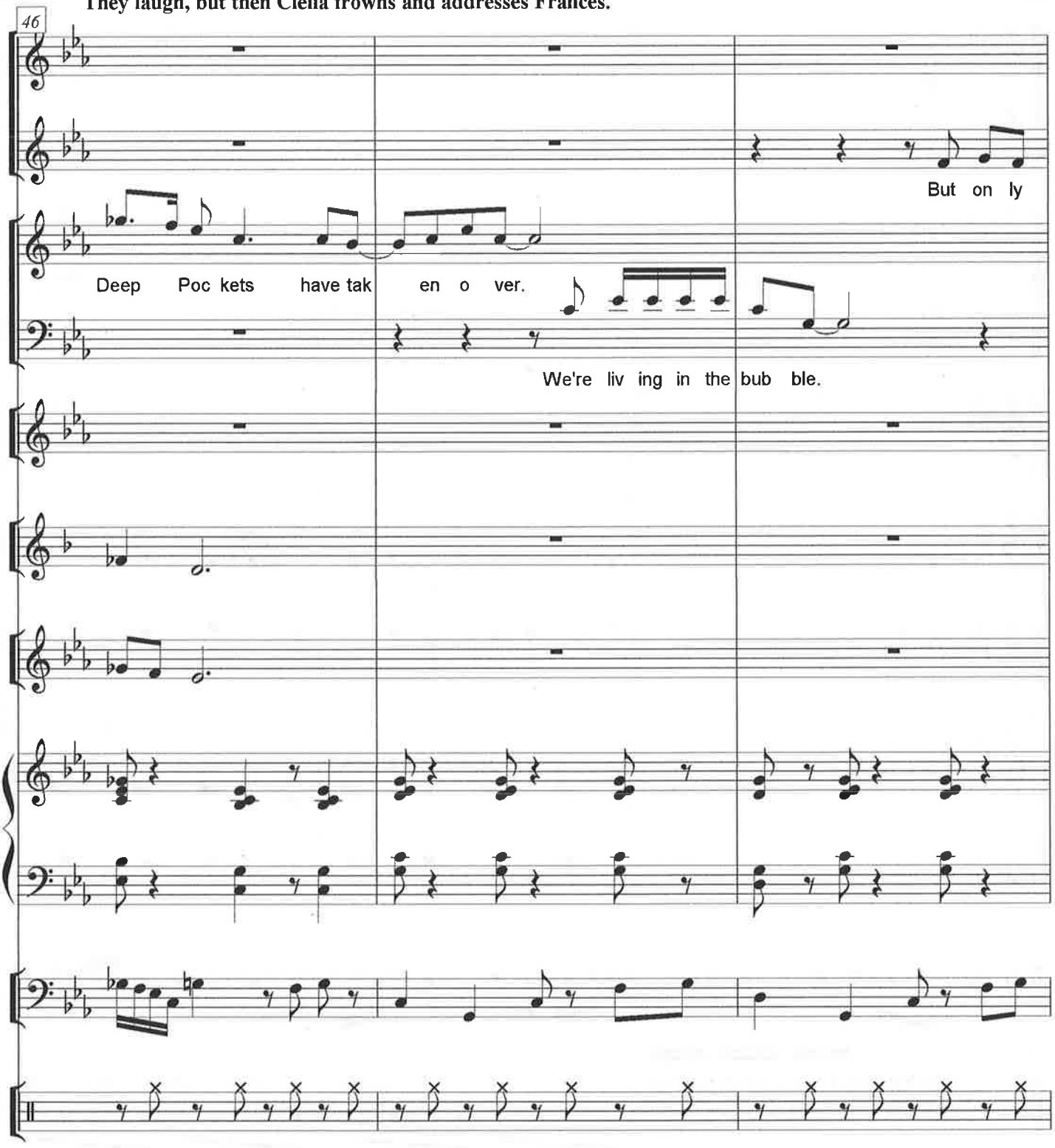

34
Deep Wa ter Ho ri zon.
Ho ri zon
row.

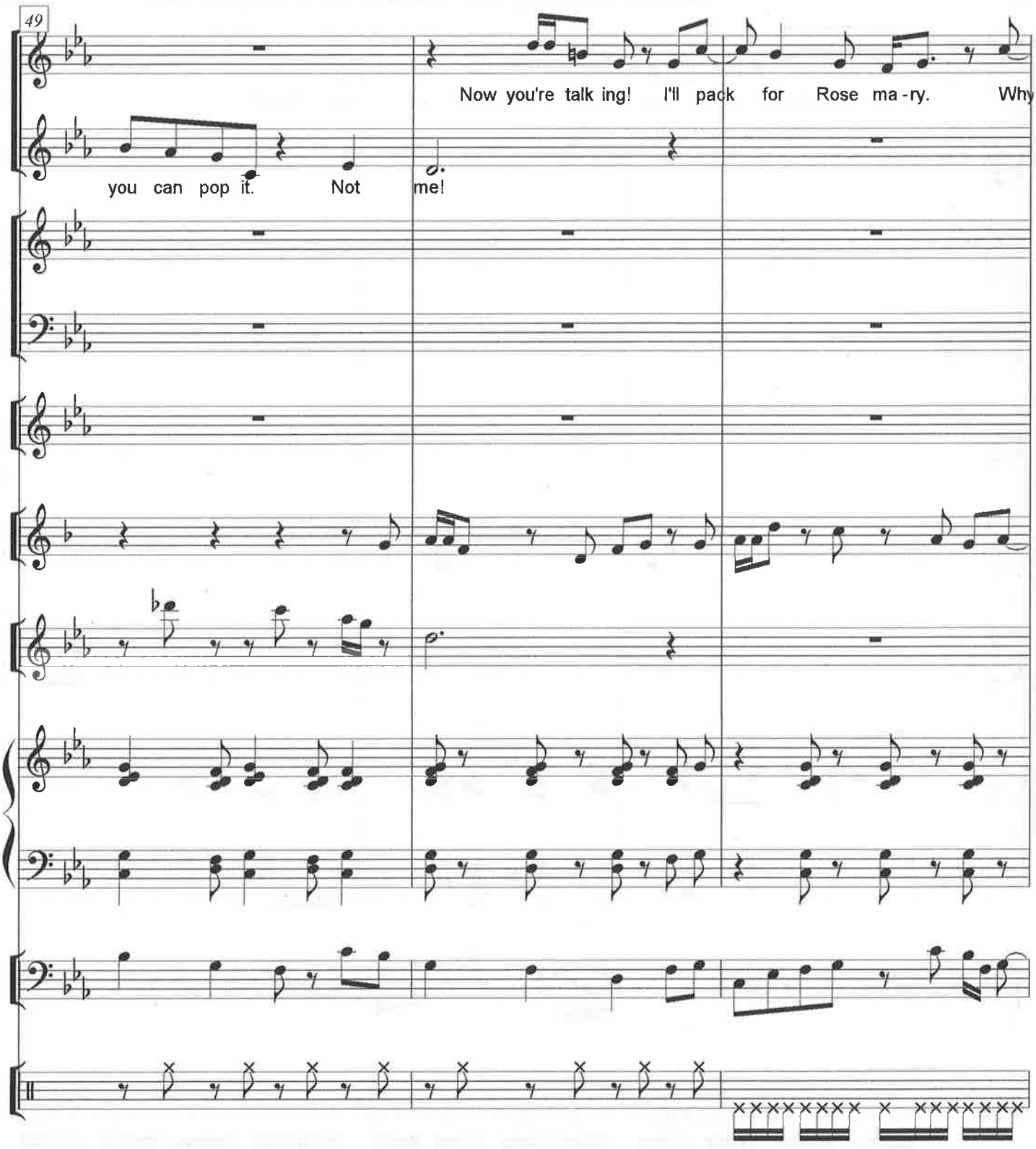

37
Deep Poc kets, you know.
Deep trou bles a
Deep Poc kets, you know.
Deep trou ble's a
You know


40
ri sin' from bub bles down be low.
ri sin' from bub bles down be low.
a ri sin'

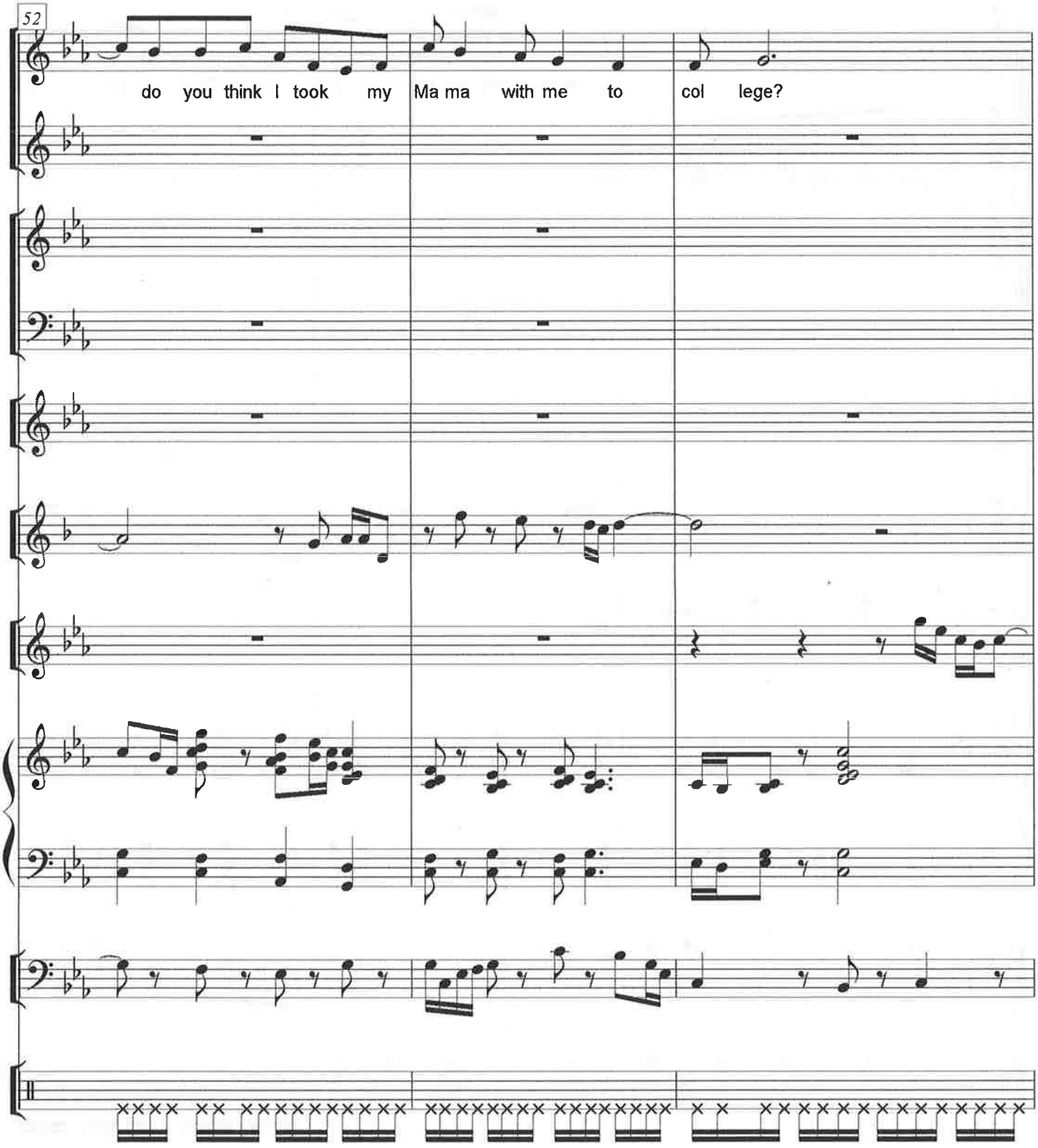

43
The

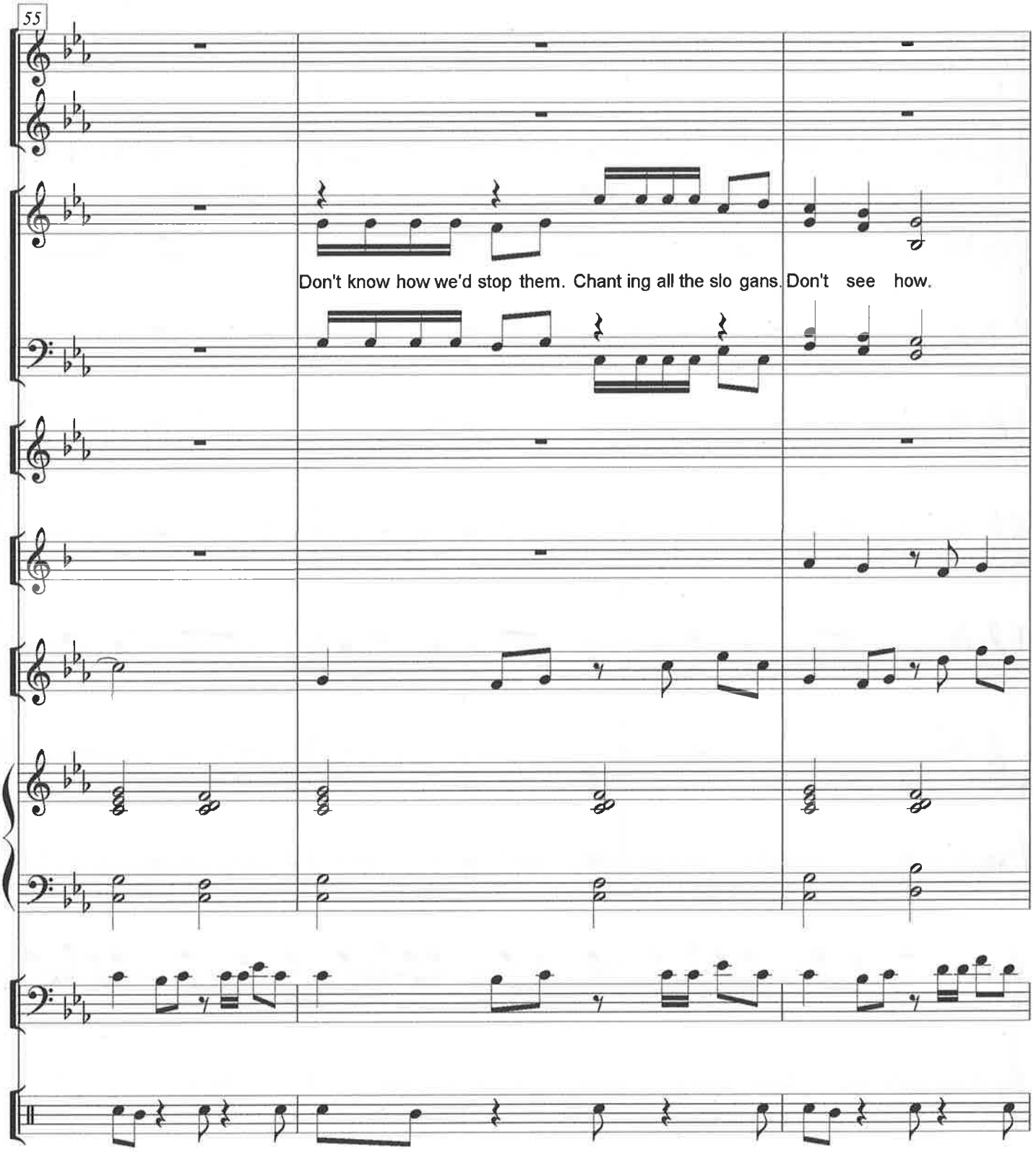
They laugh, but then Clelia frowns and addresses Frances.

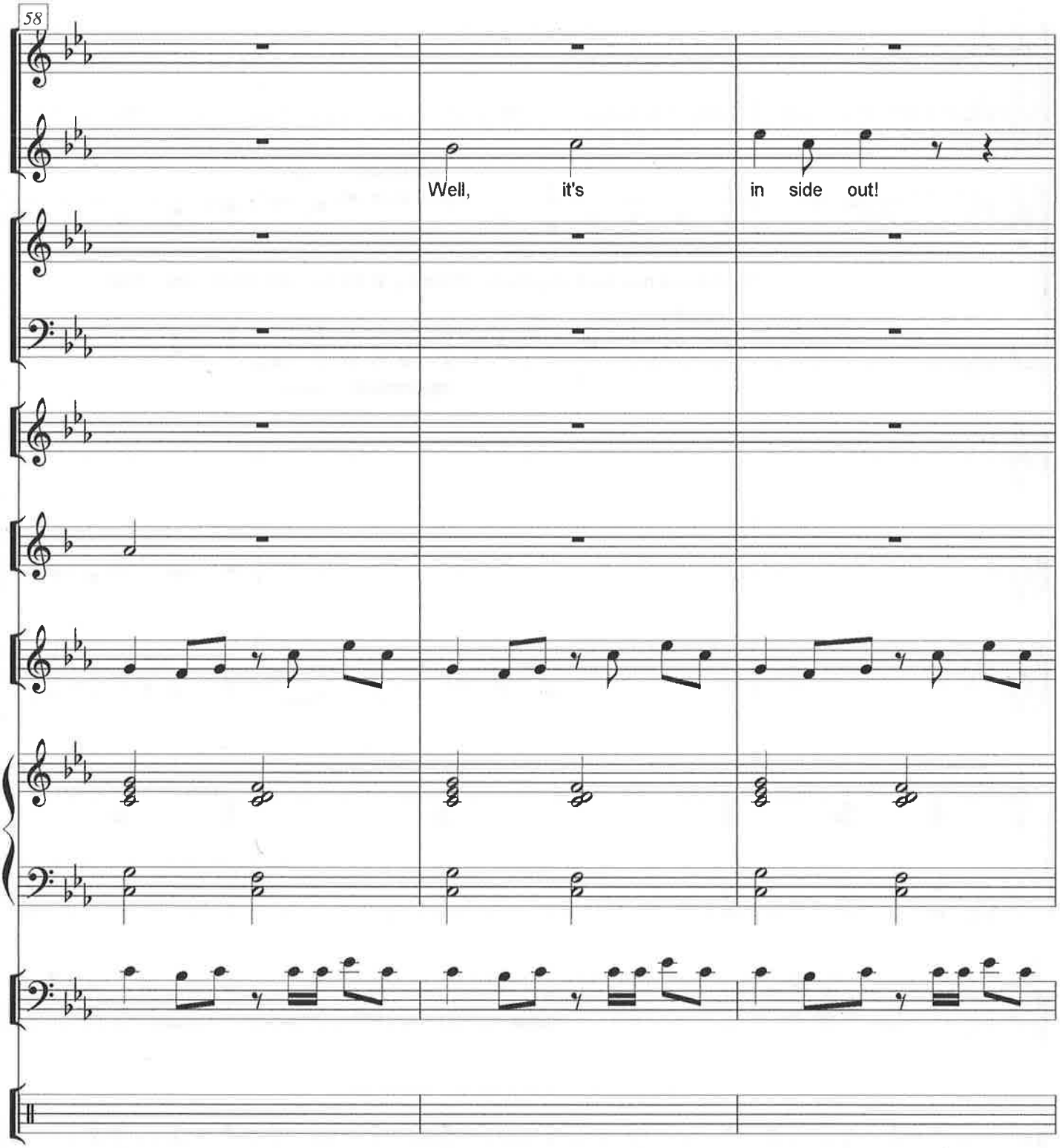


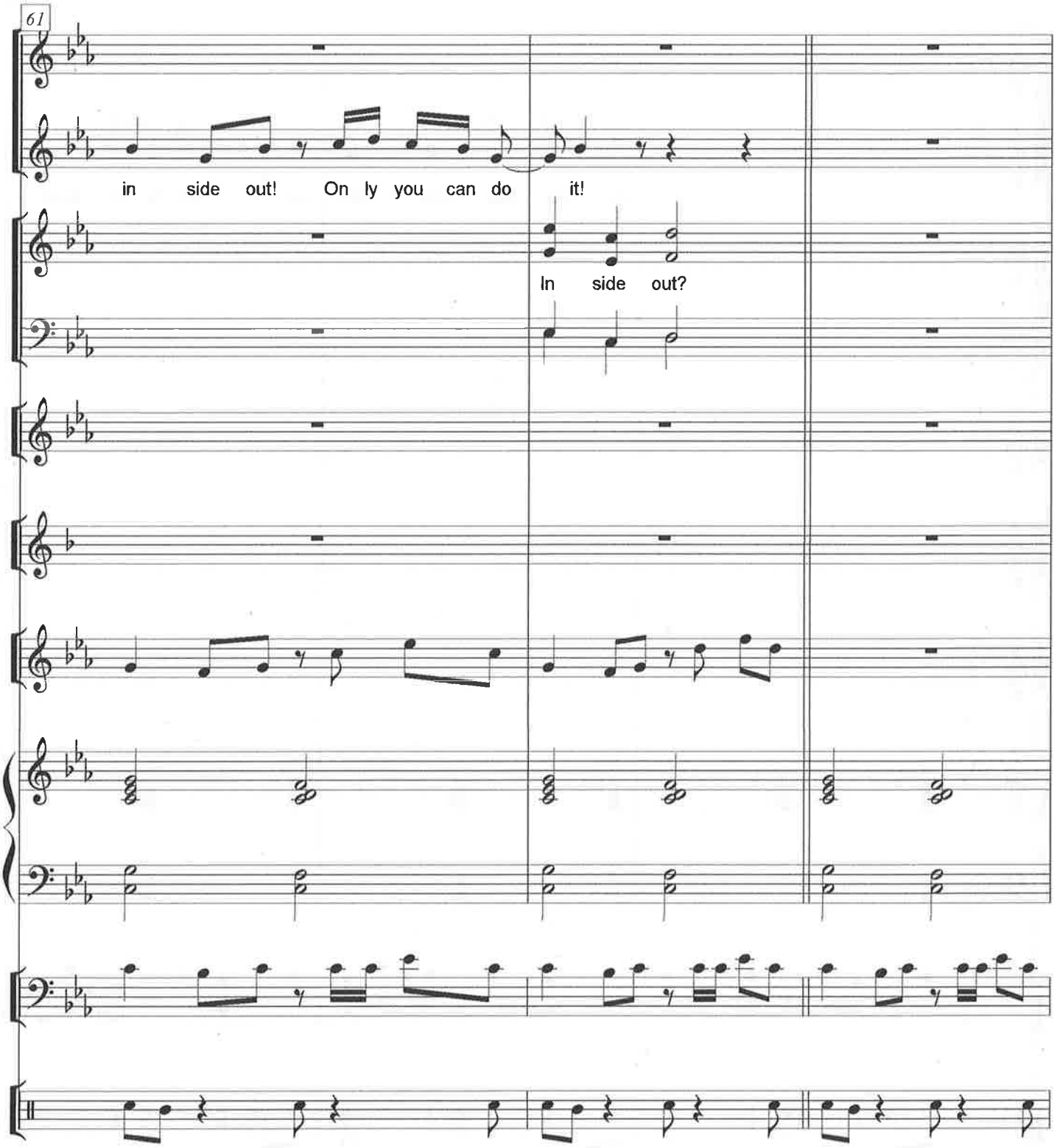

49
Now you're talk ing! I'll pack for Rose ma - ry. Why
you can pop it. Not me!

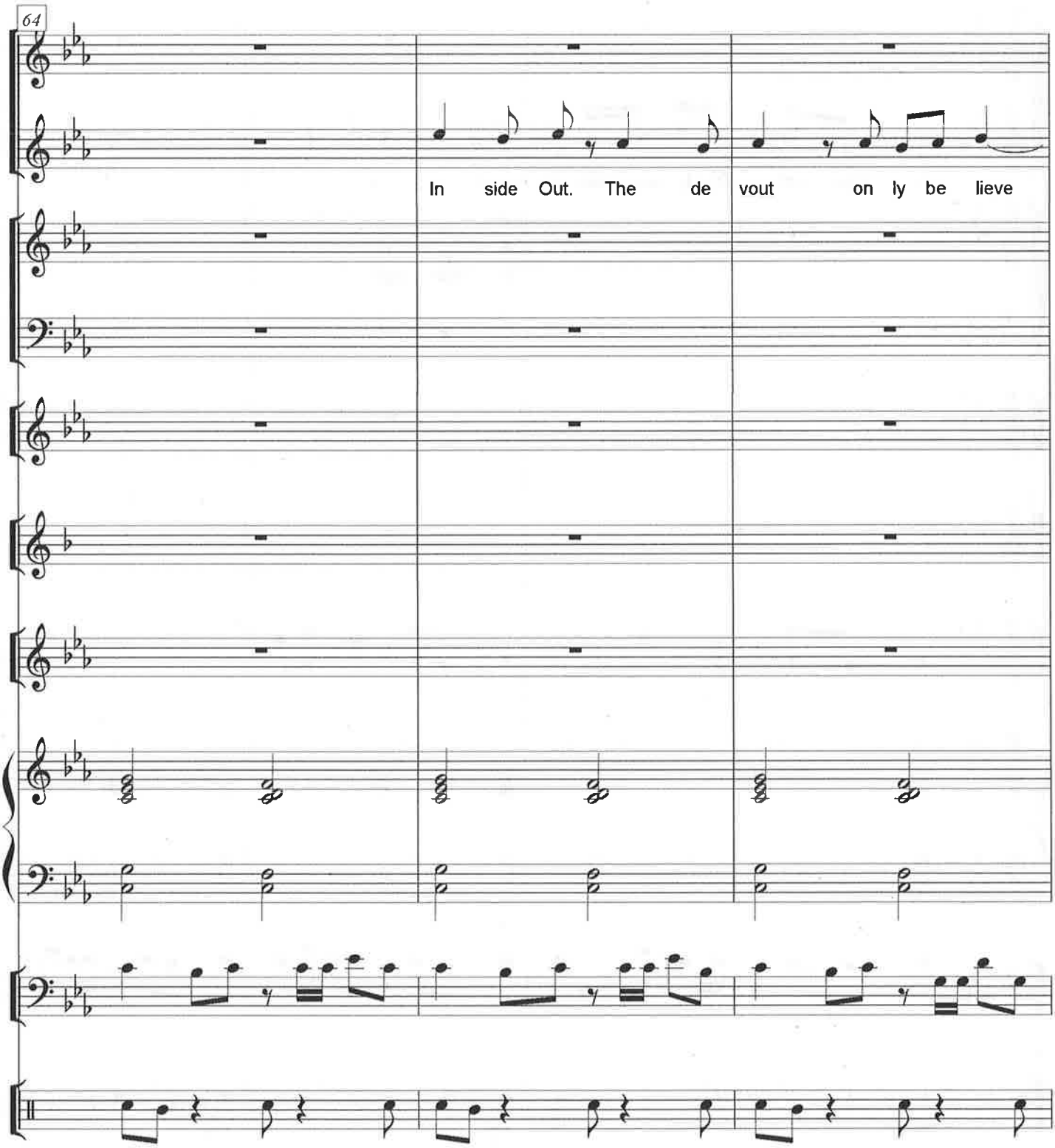
Zia exits. Rosemary is disturbed by her leaving the room.

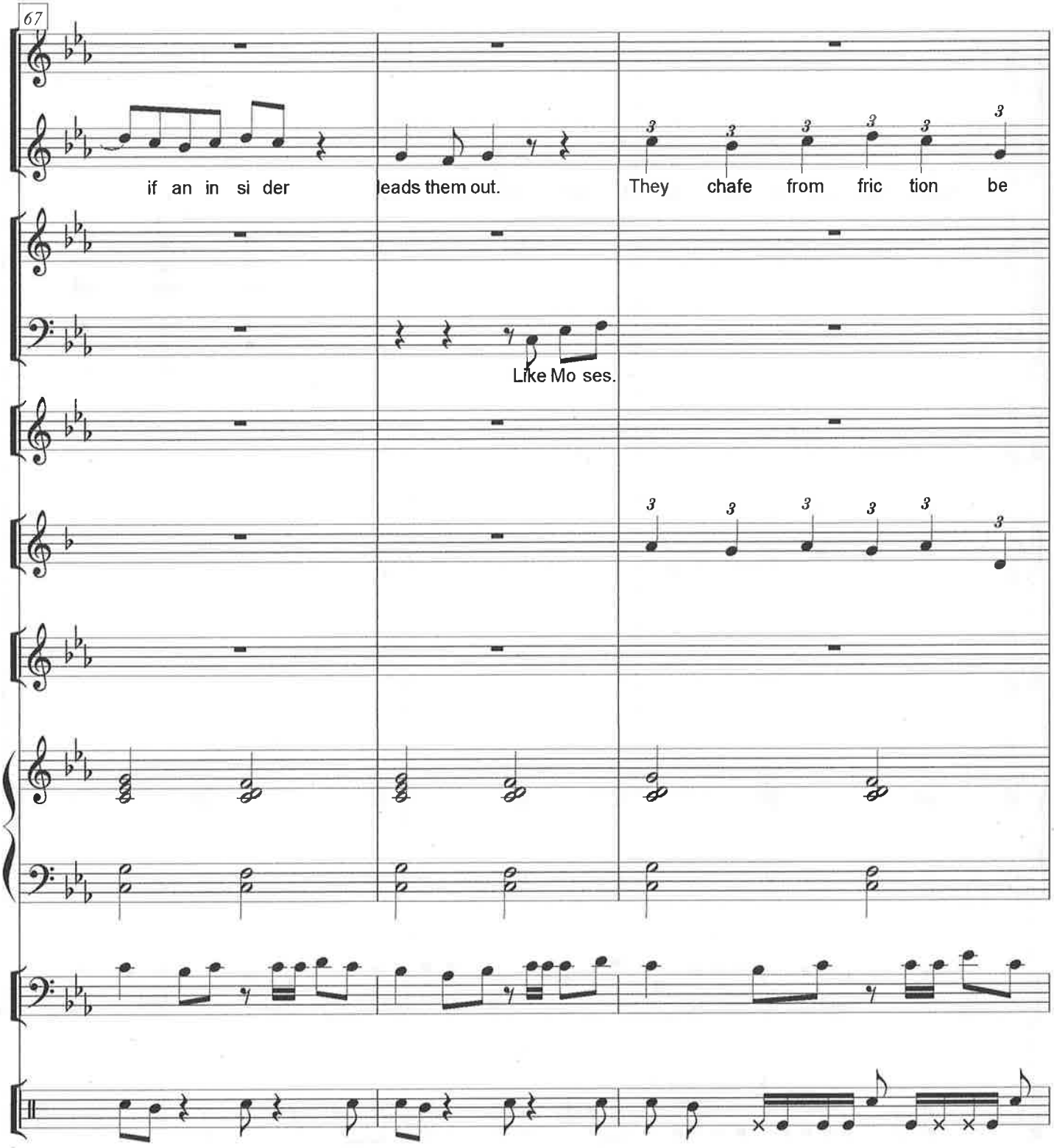


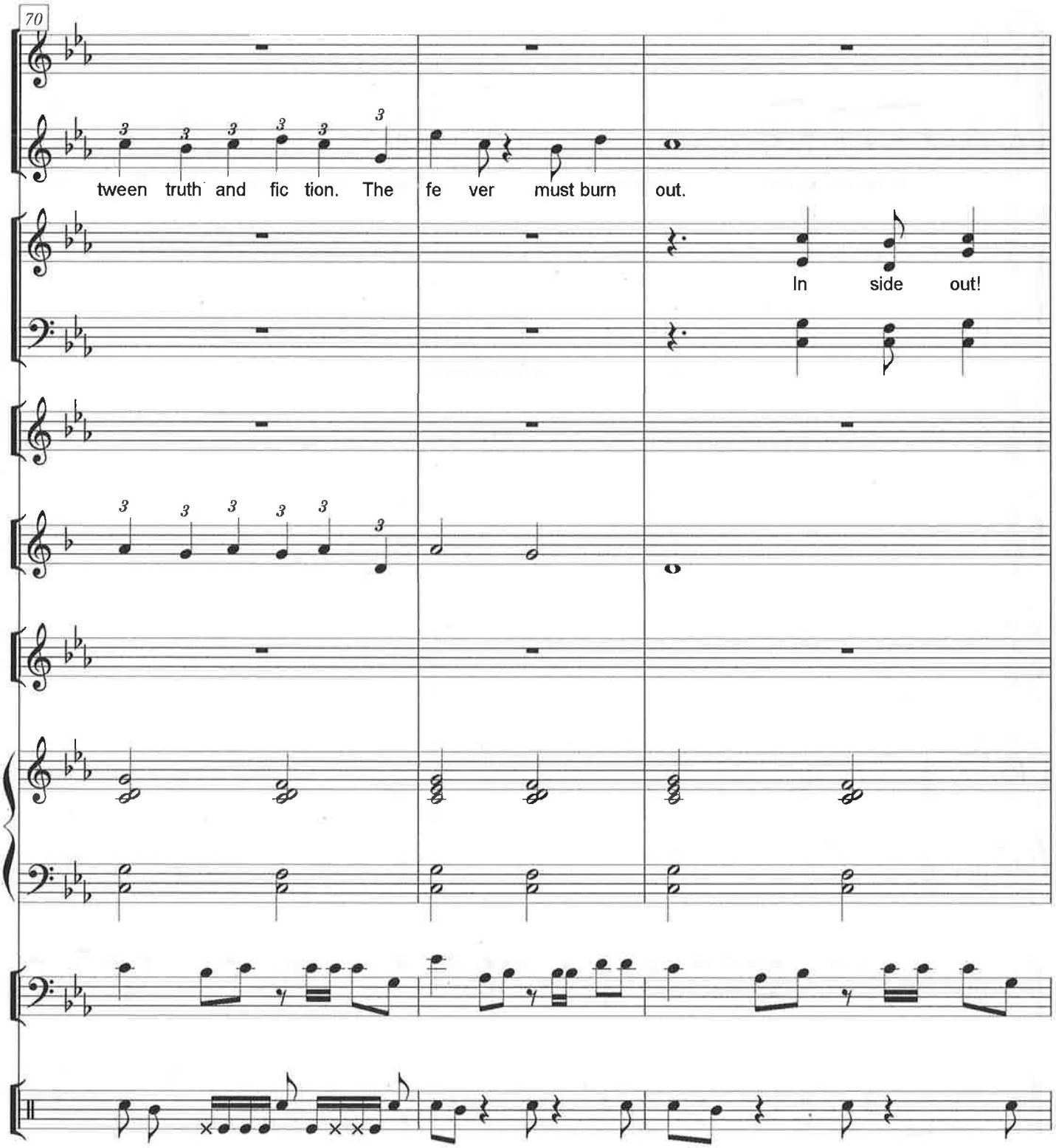

55
Don't know how we'd stop them. Chant ing all the slo gans. Don't see how.


58
Well, it's in side out!

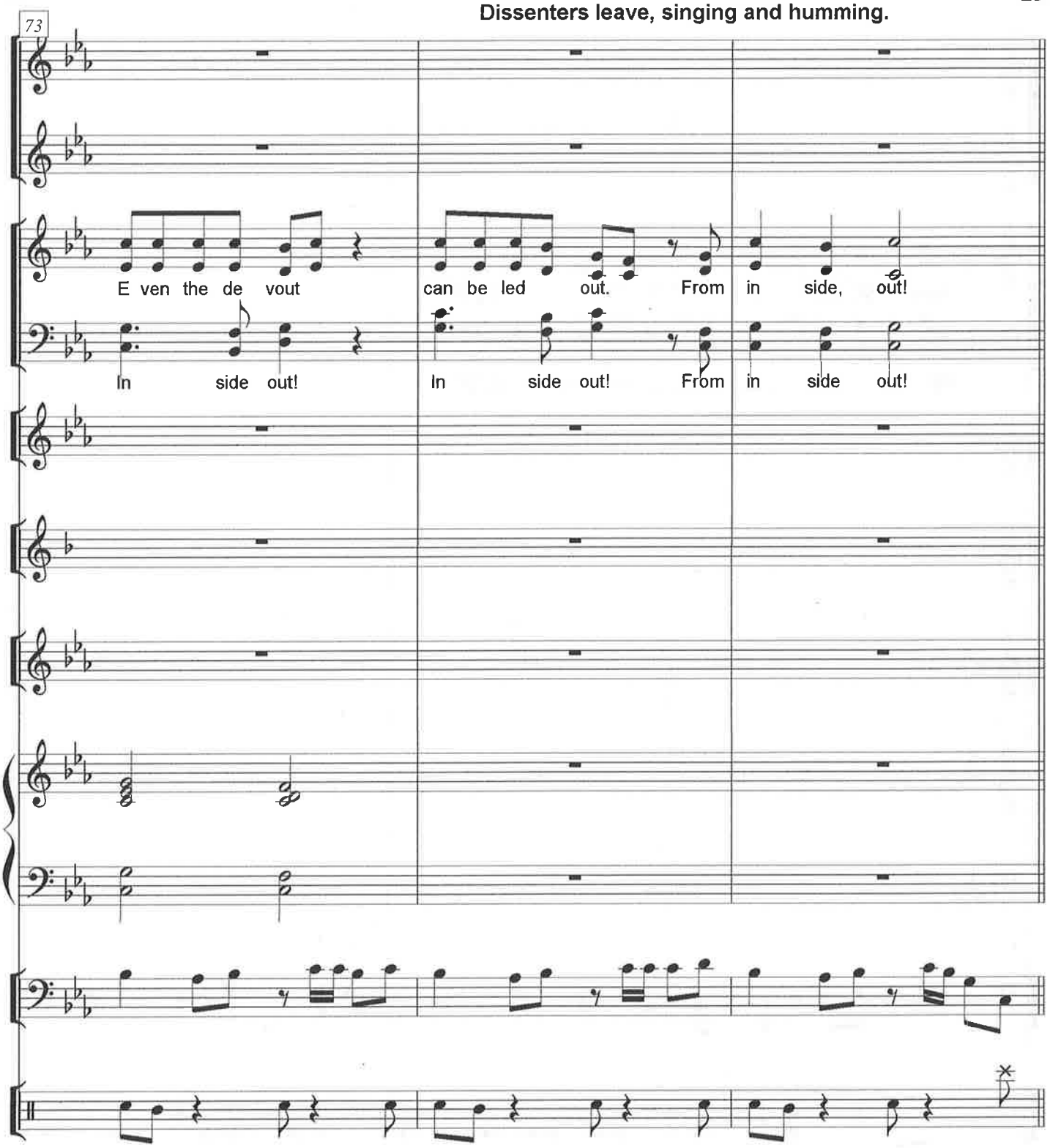

61
in side out! On ly you can do it!
In side out?

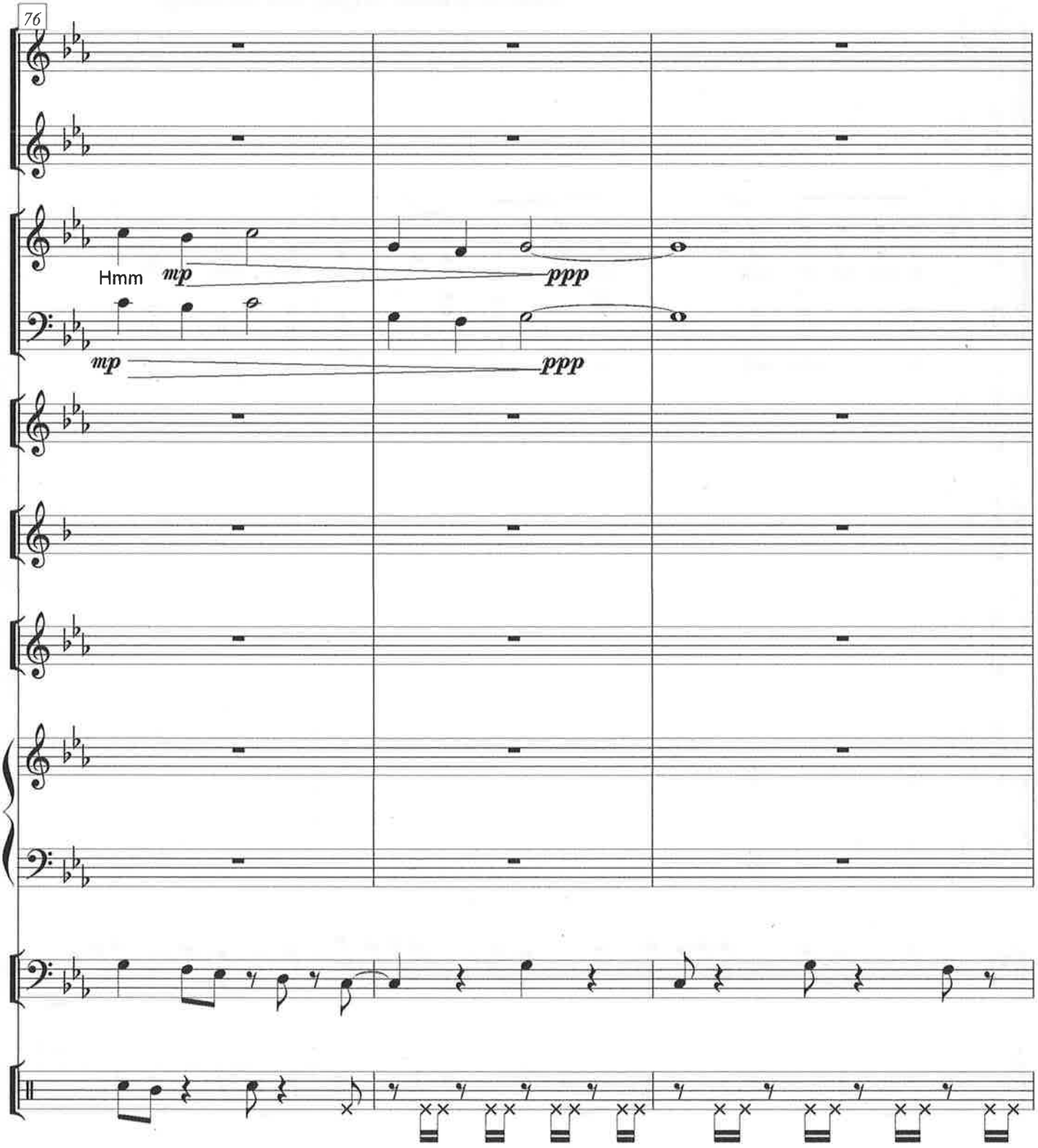

64
In side Out. The de vout on ly be lieve


67
if an in si der
leads them out.
They chafe from fric tion be
Like Mo ses.

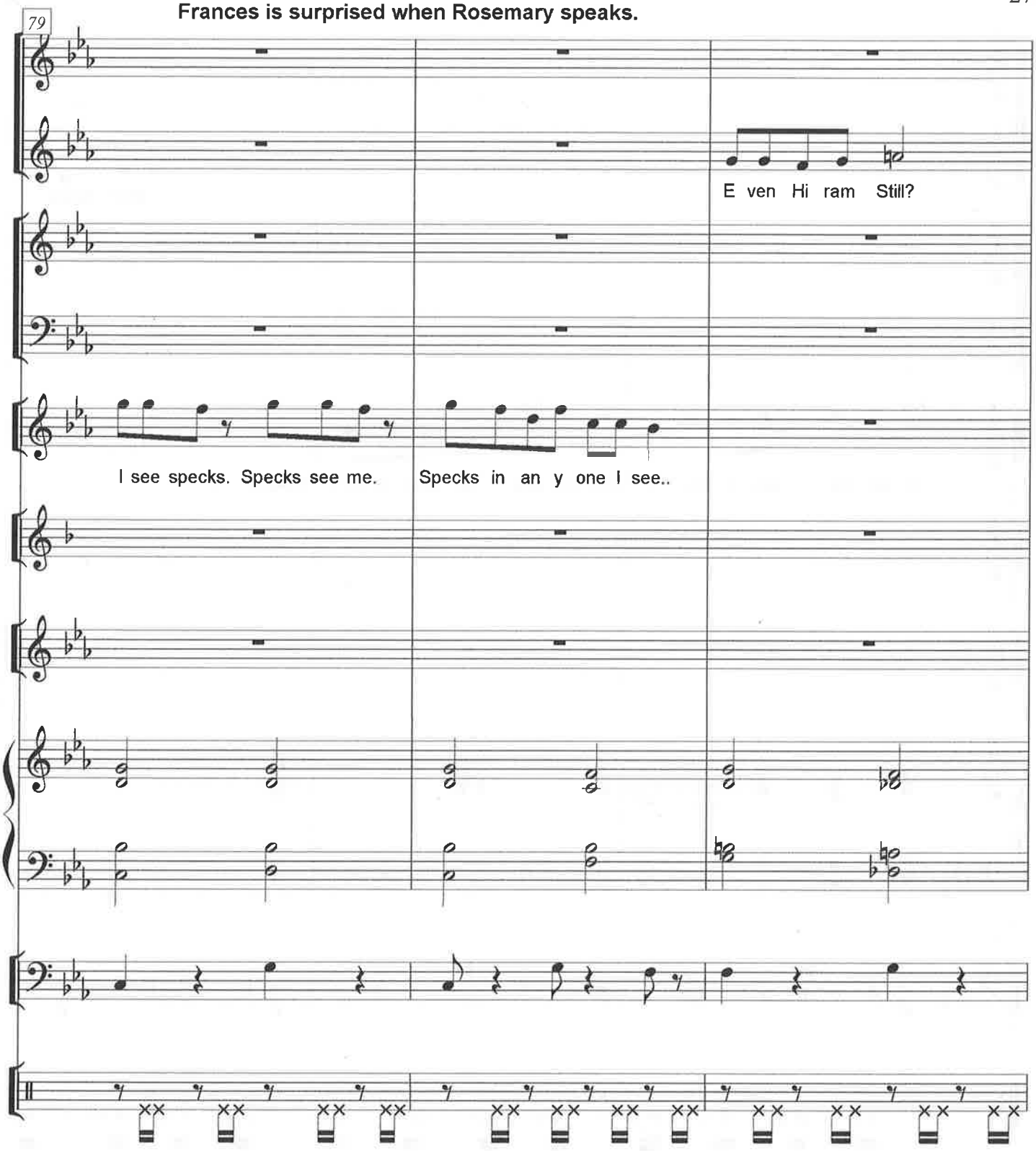

70
tween truth and fic tion. The fe ver must burn out.
In side out!

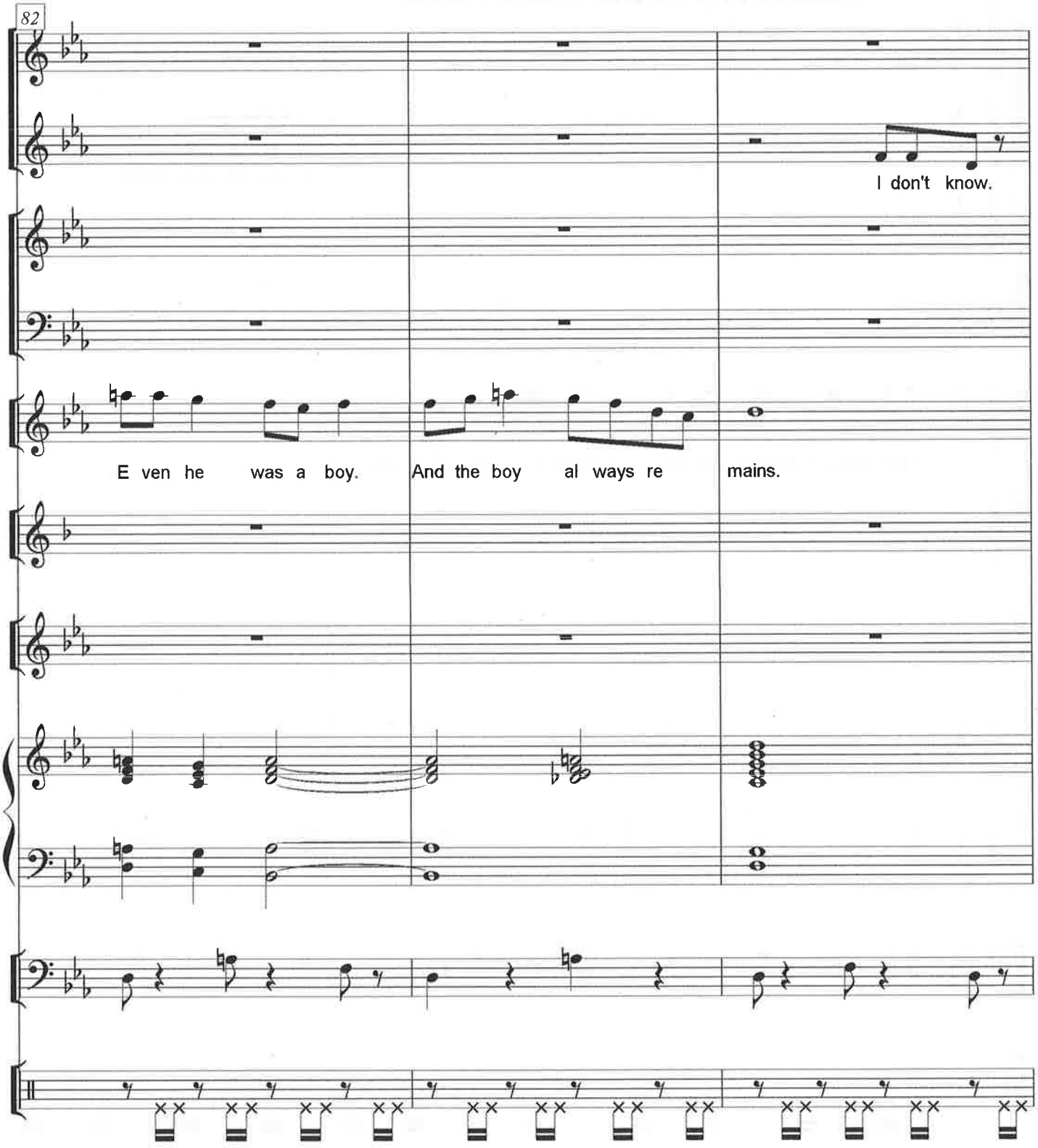
Dissenters leave, singing and humming.




76
Hmm
mp
ppp
mp
ppp

Frances is surprised when Rosemary speaks.




82
I don't know.
E ven he was a boy.
And the boy al ways re
mains.

85

Rosemary exits.

senza pausa to next scene

I see specks. Specks see me.

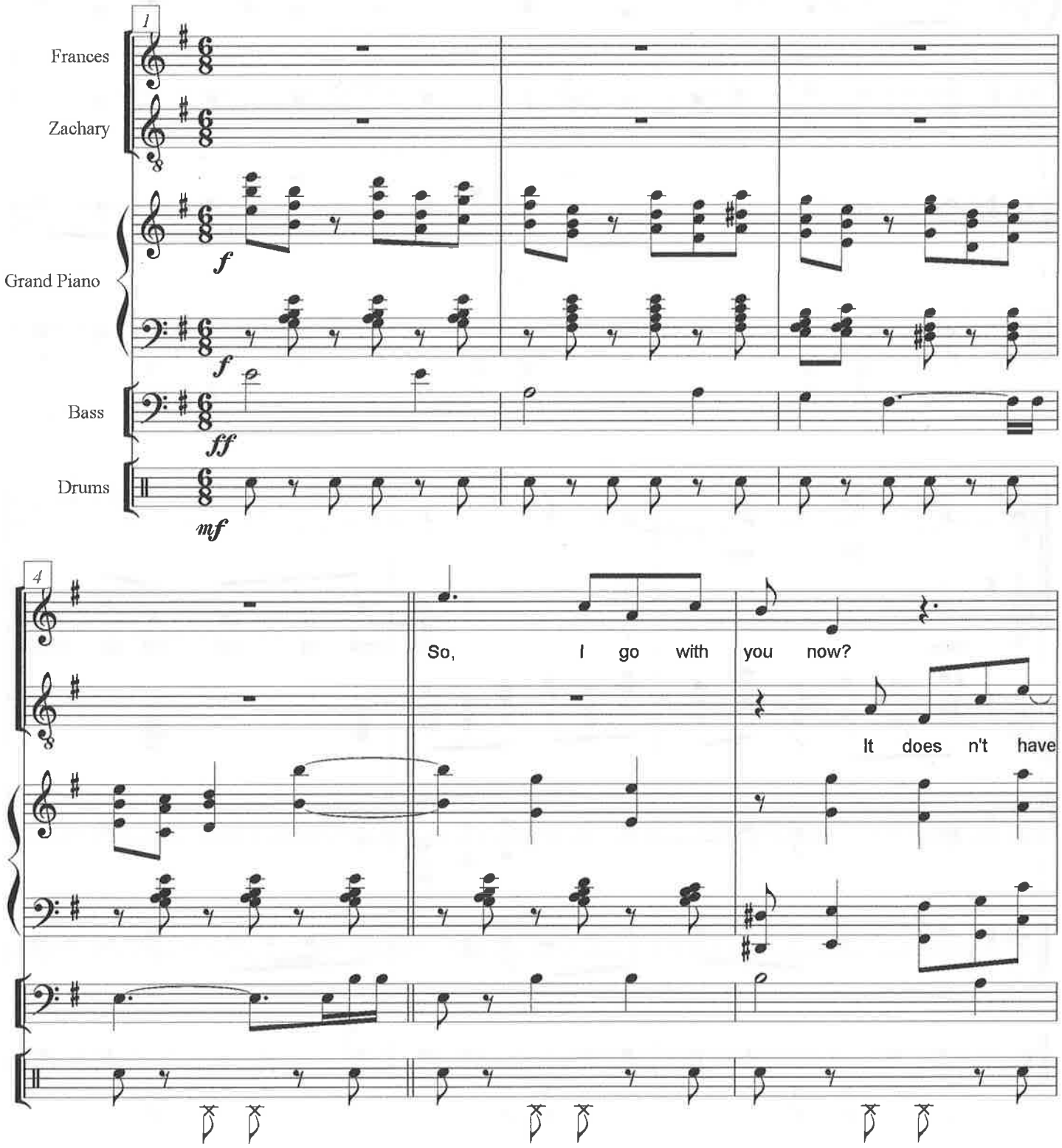
Some one com ing: Not for me.

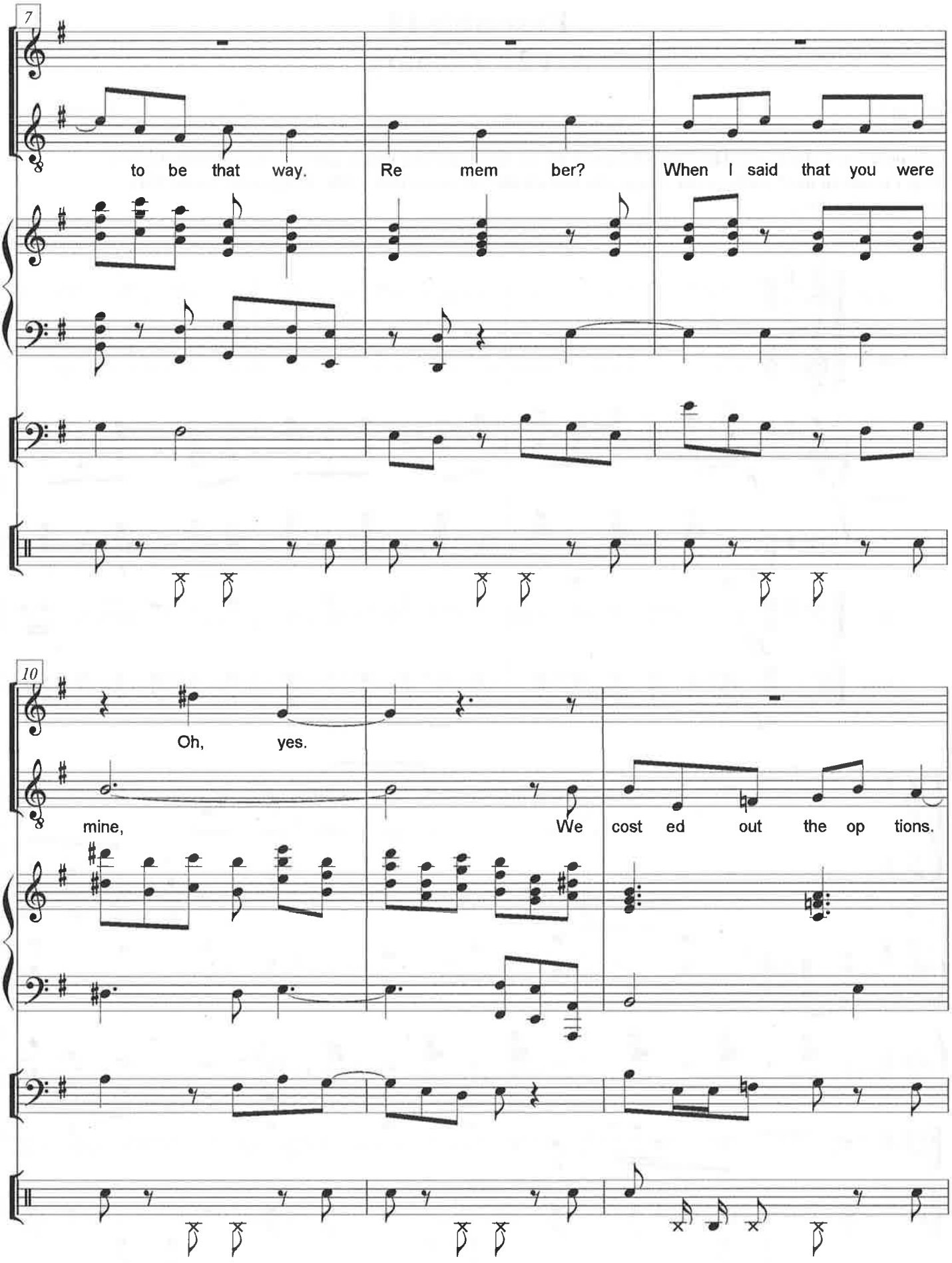
ESCAPE PLANS
Ensemble 14
Act 2: Zachary

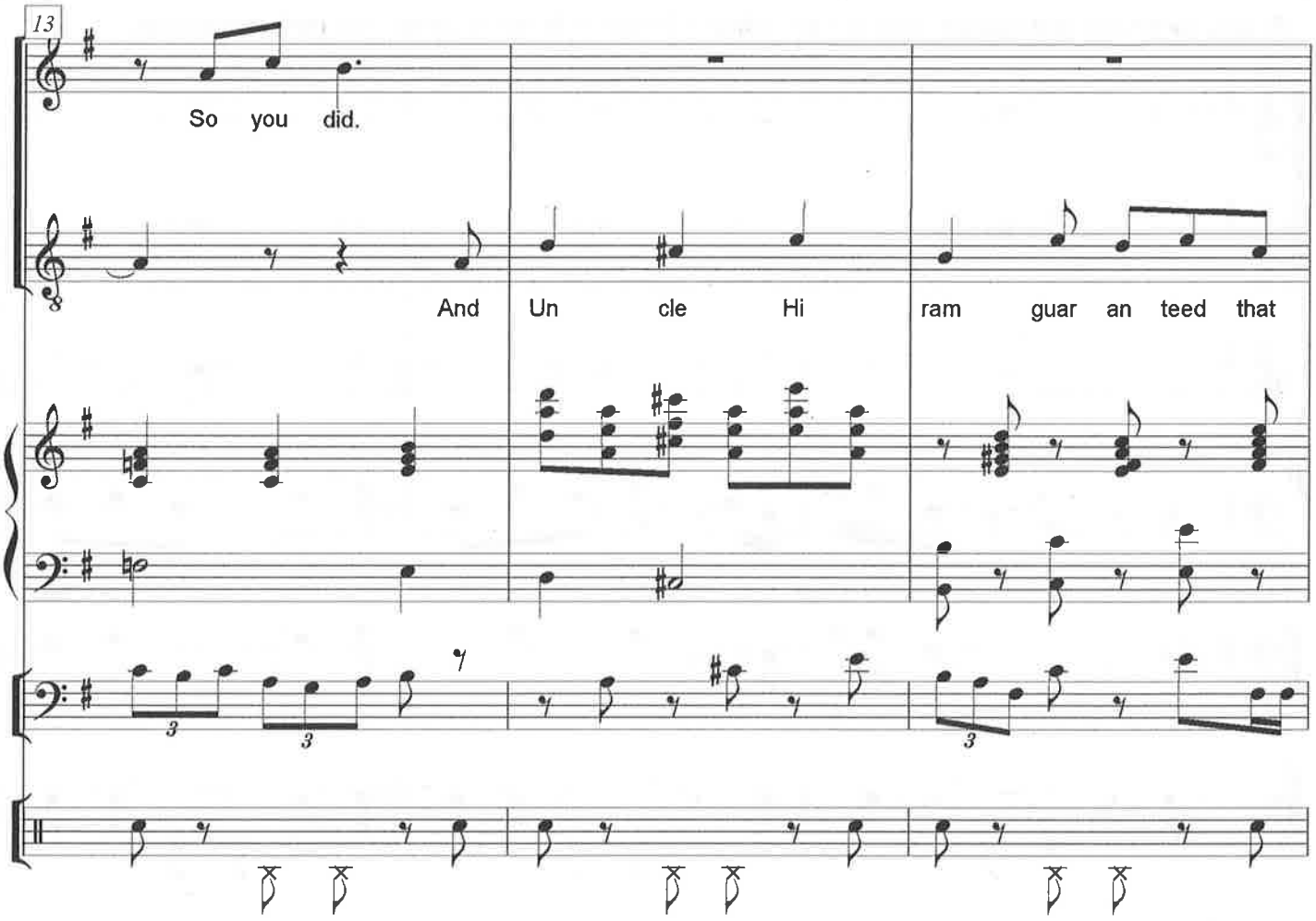
MM=67

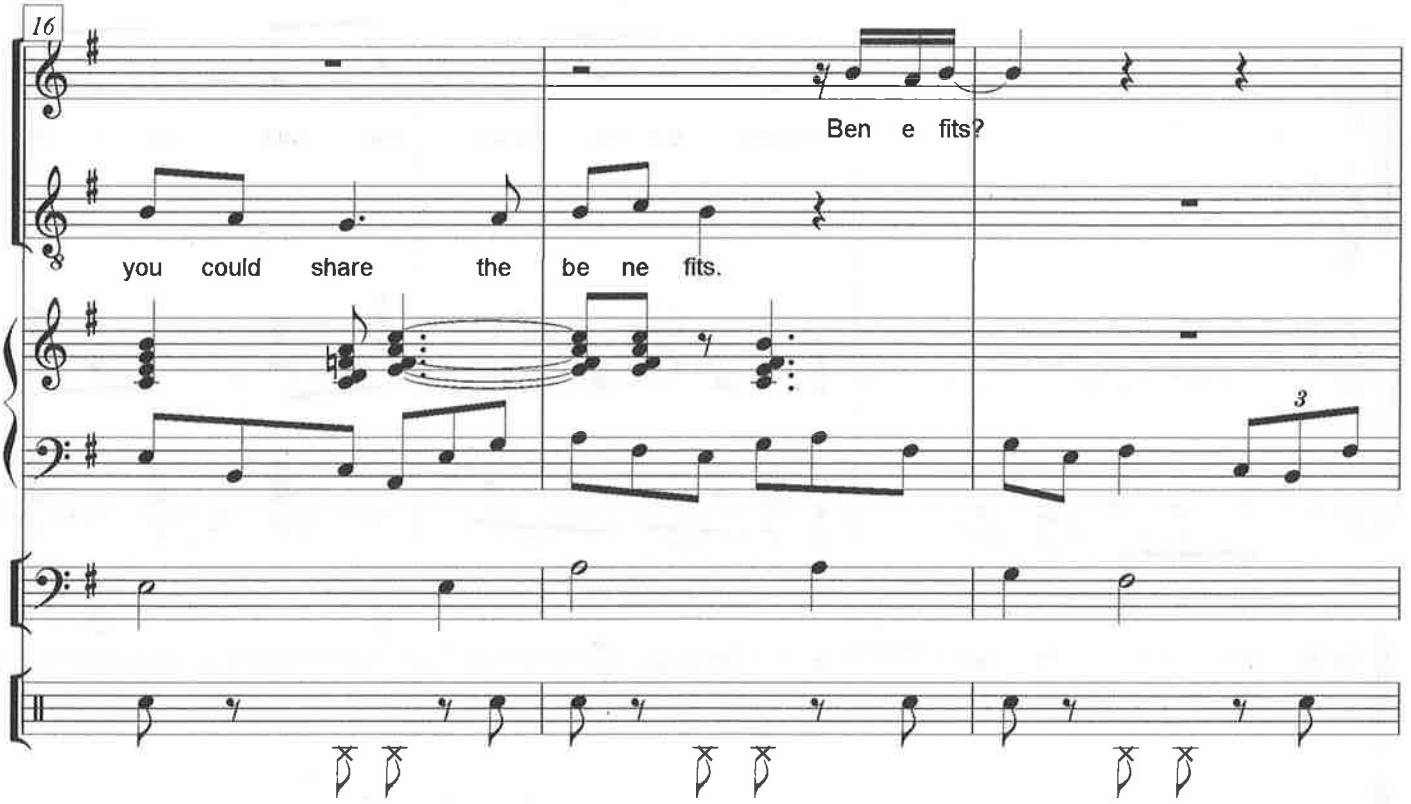
Richard L. Rose

Zachary enters, dressed in his camo uniform with the Sharpshooter badge and a prominent decal of the "Don't tread on me!" rattle-snake image. He has a knife, revolver, and a rifle slung on his back. They stare at each other.

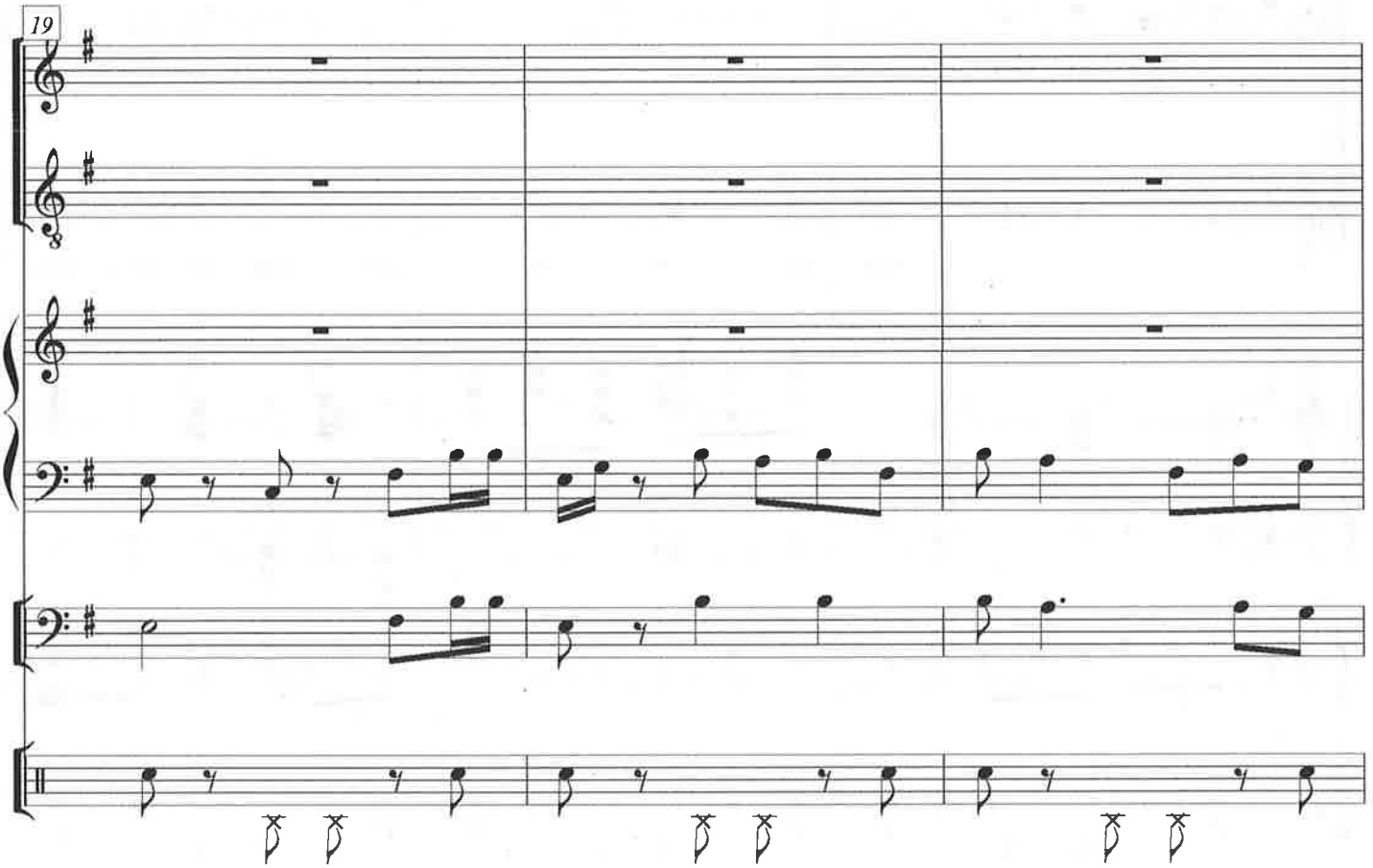


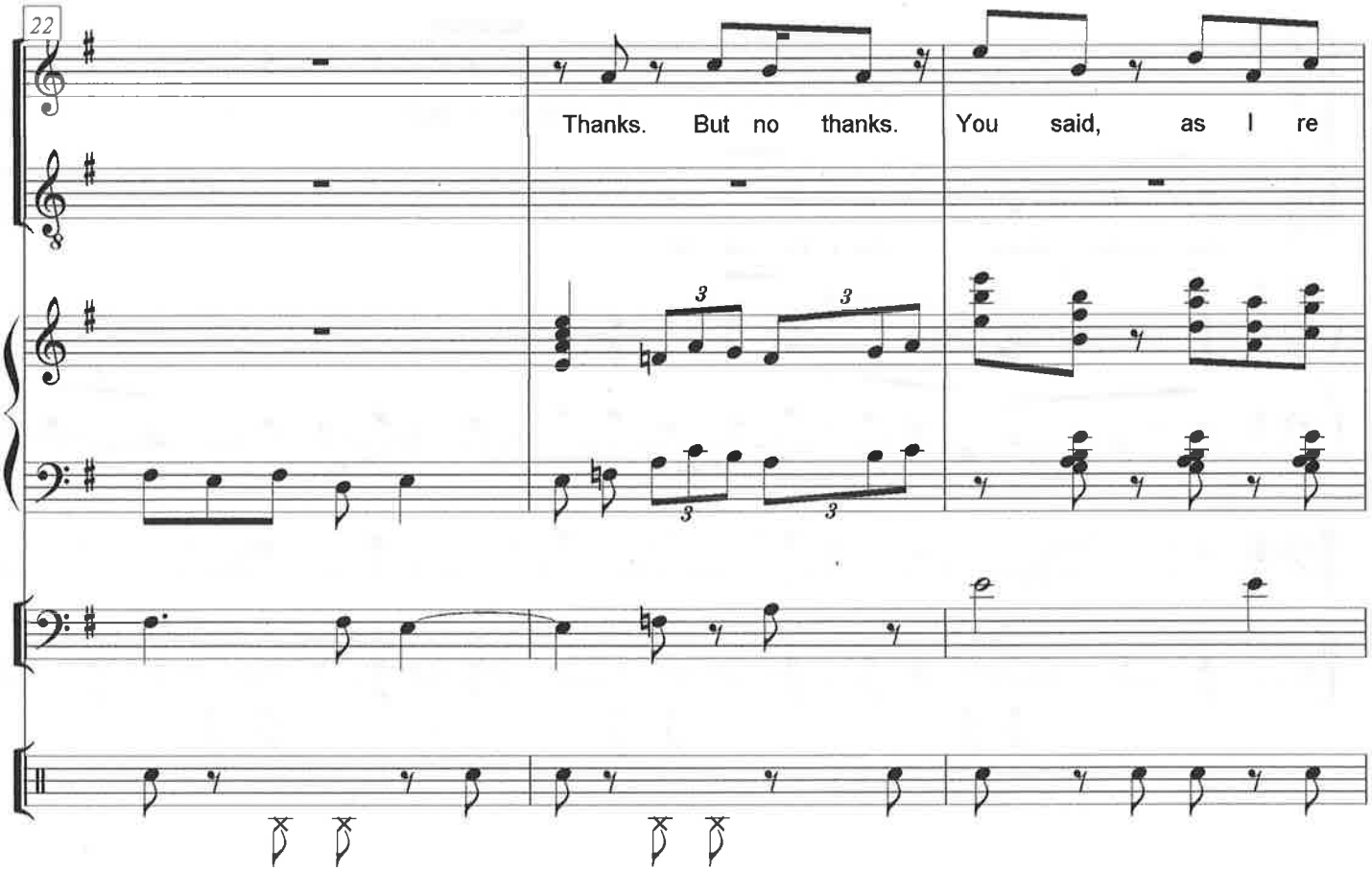

7
to be that way.
Re mem ber?
When I said that you were
10
Oh, yes.
mine,
We cost ed out the op tions.

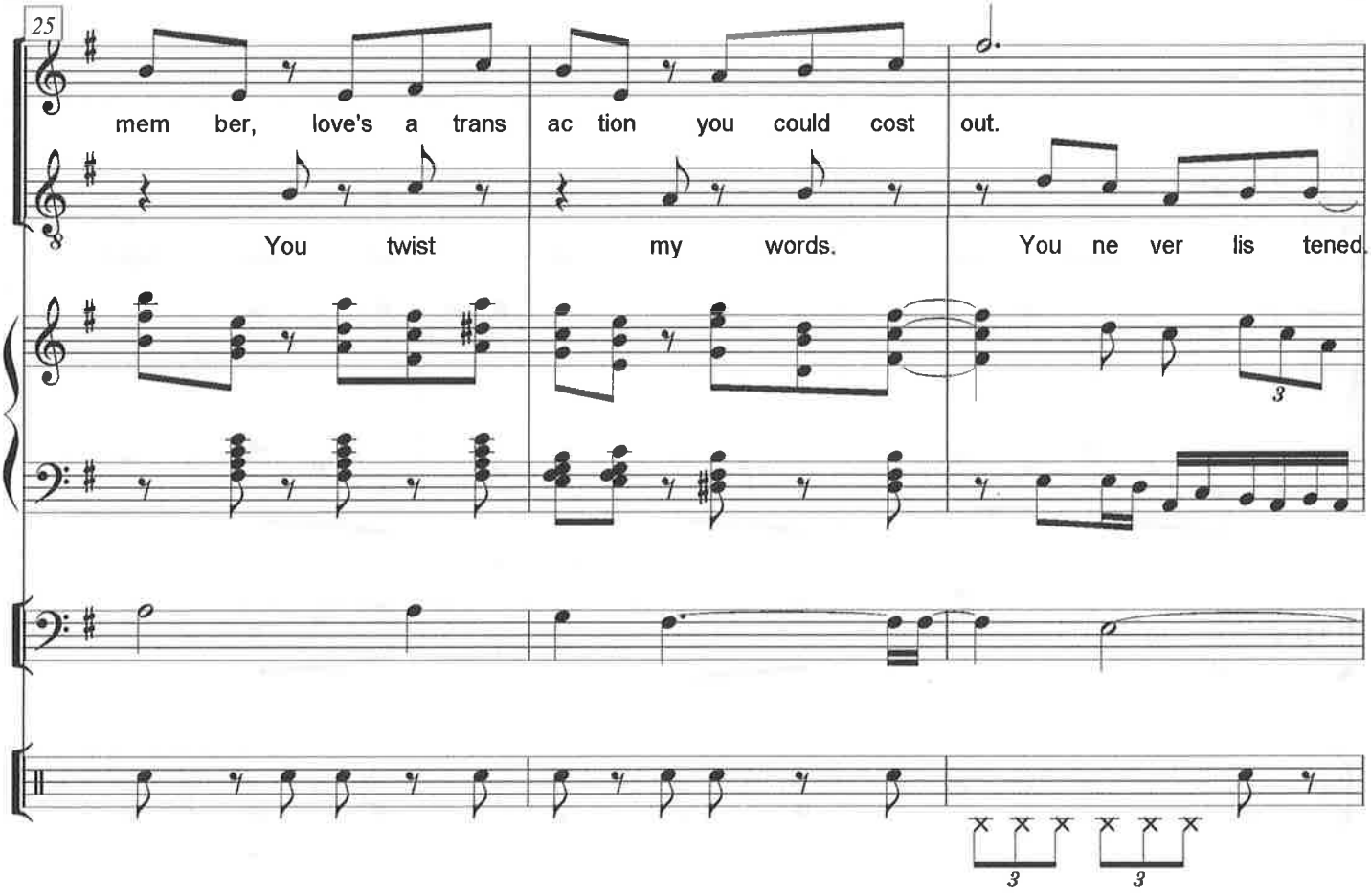

13
So you did.
And Un cle Hi ram guar an teed that

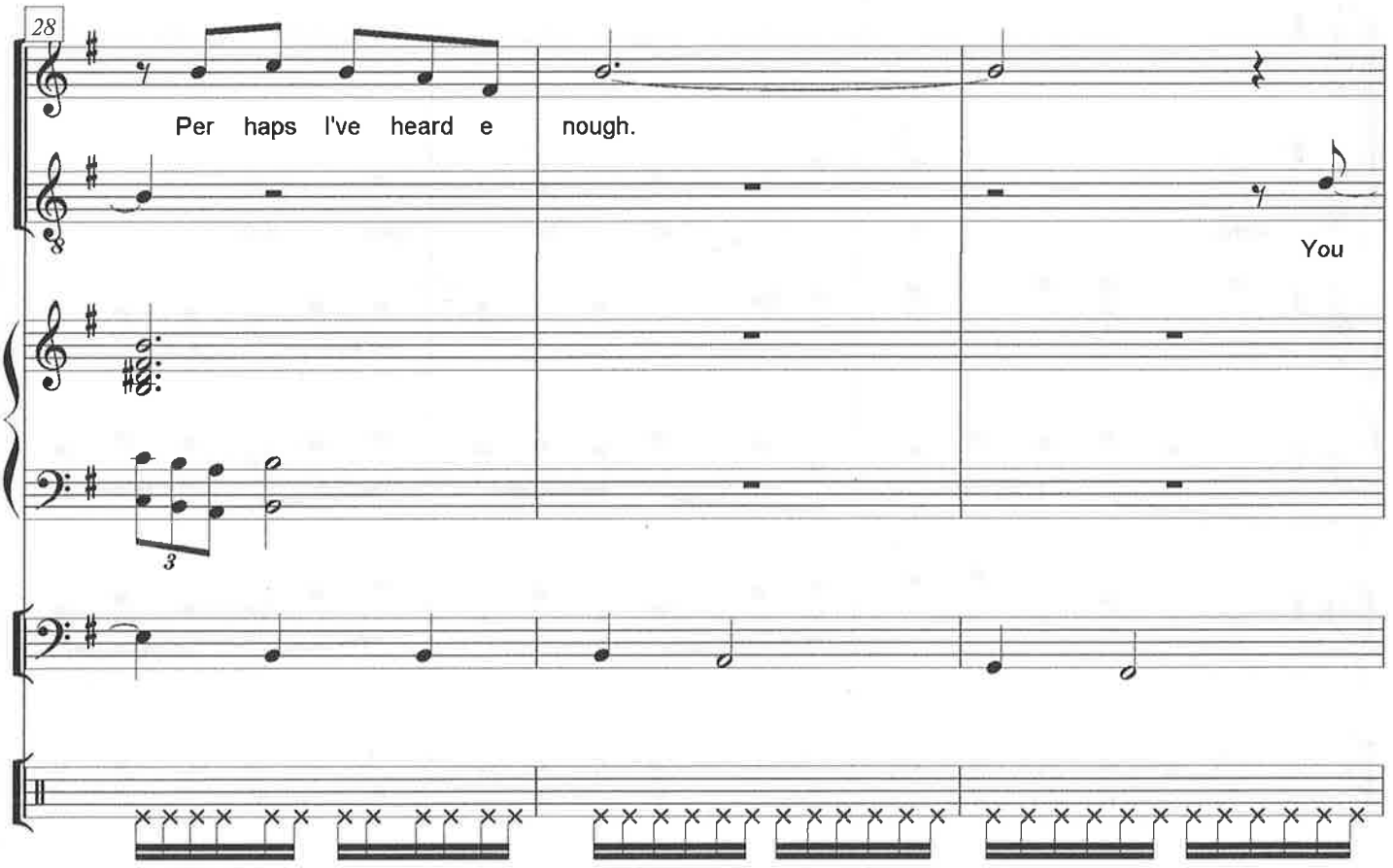

16
Ben e fits?
you could share the be ne fits.

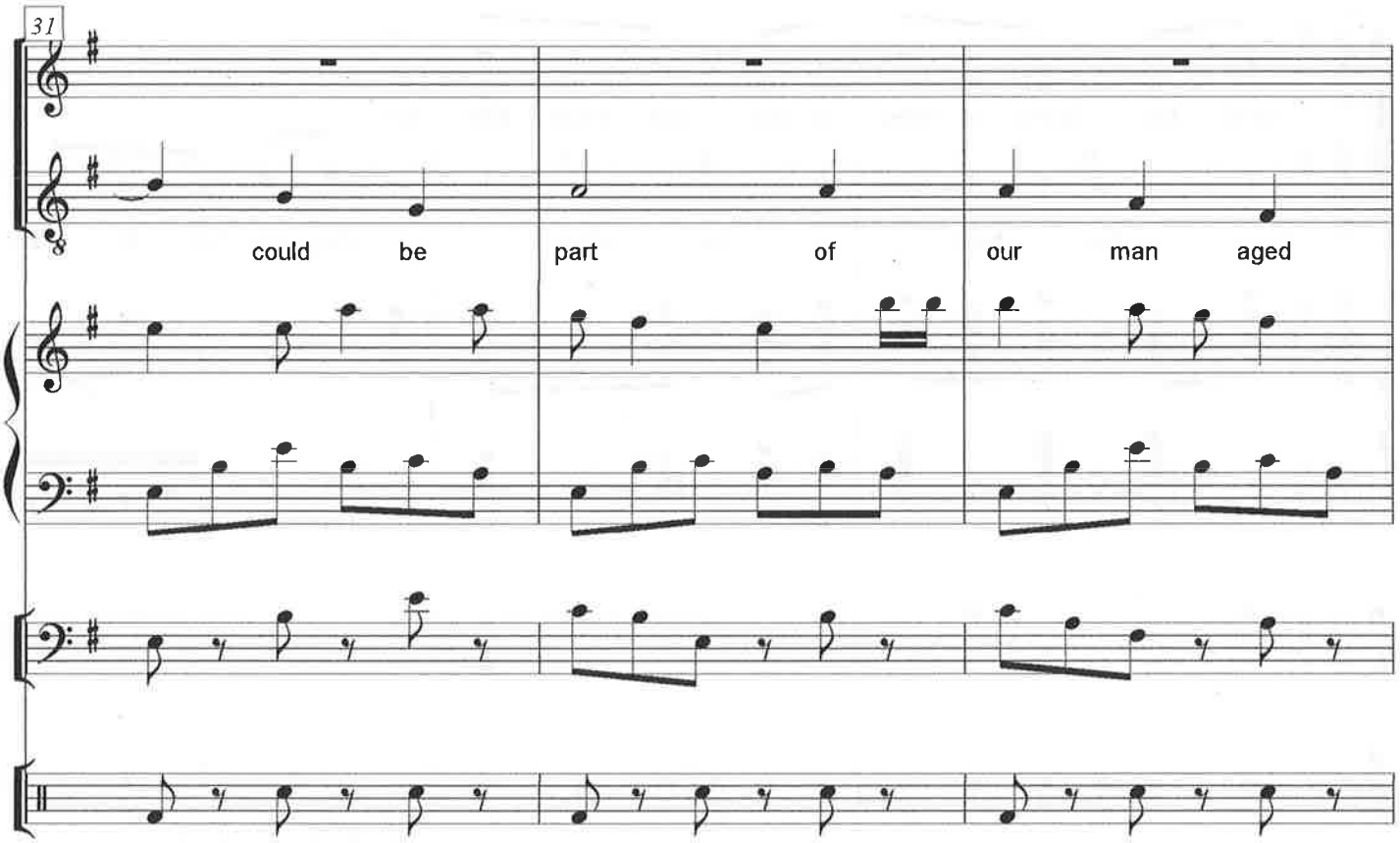
He approaches her and clumsily attempts an embrace, hindered by the weapons. She pushes him away.

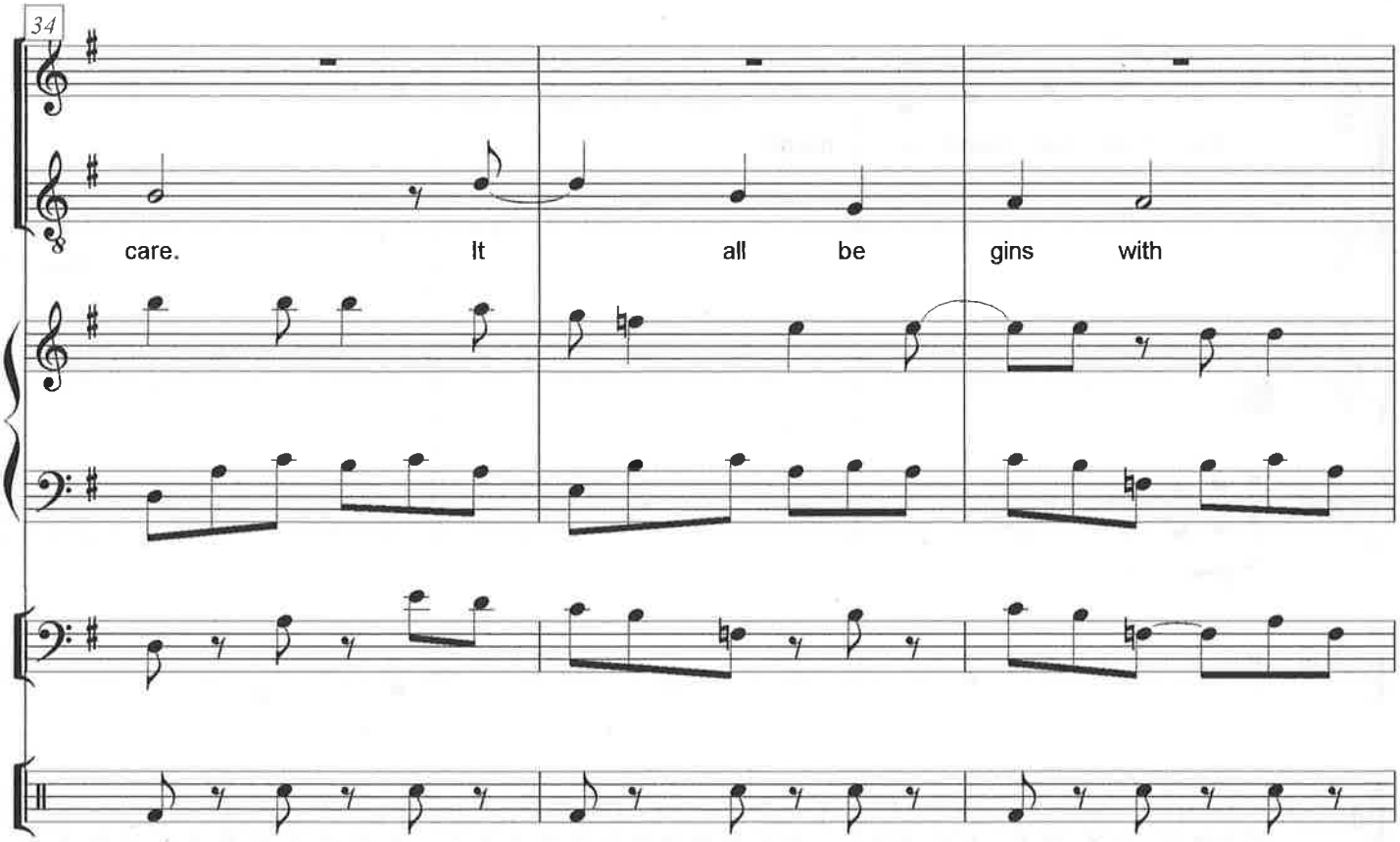


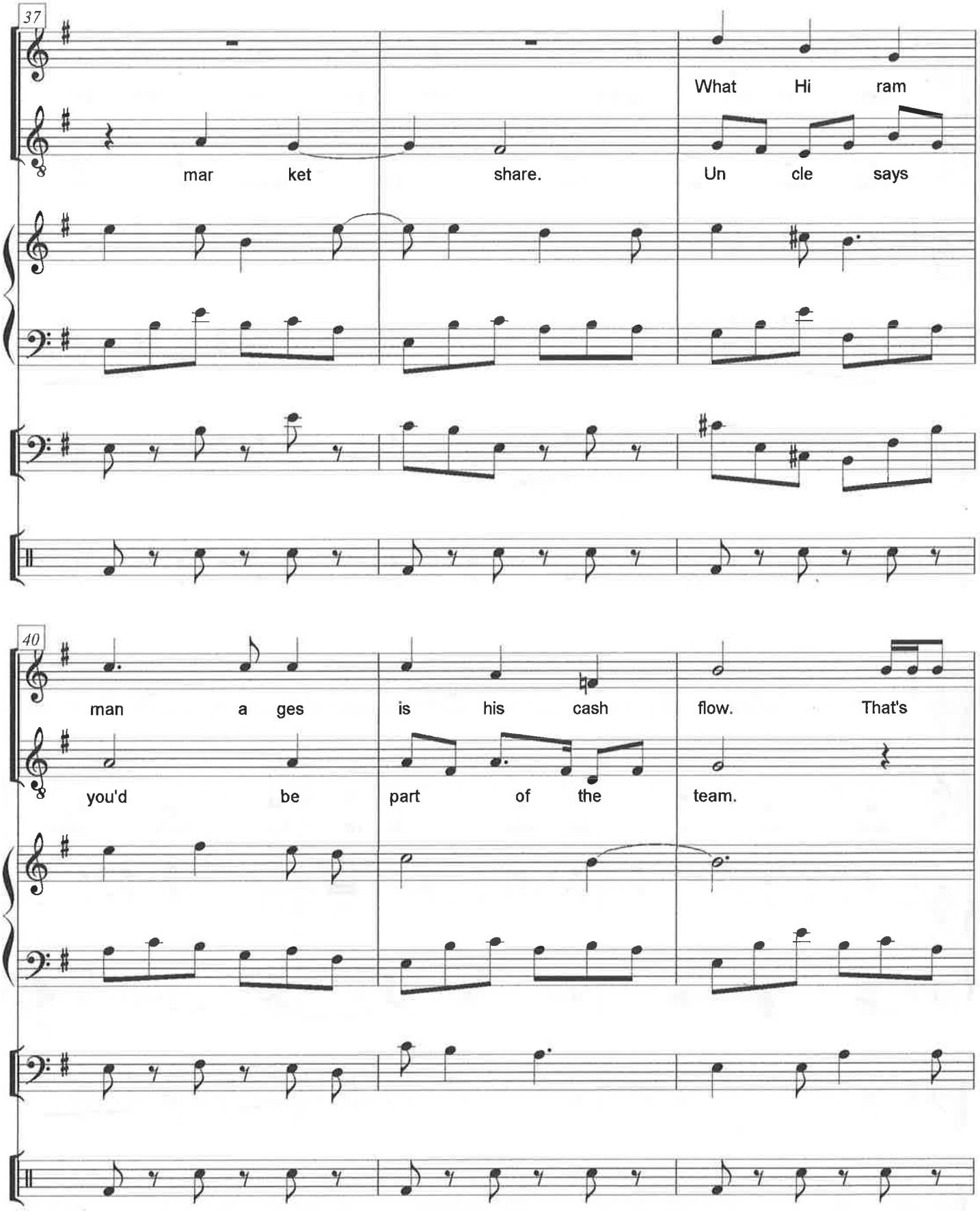


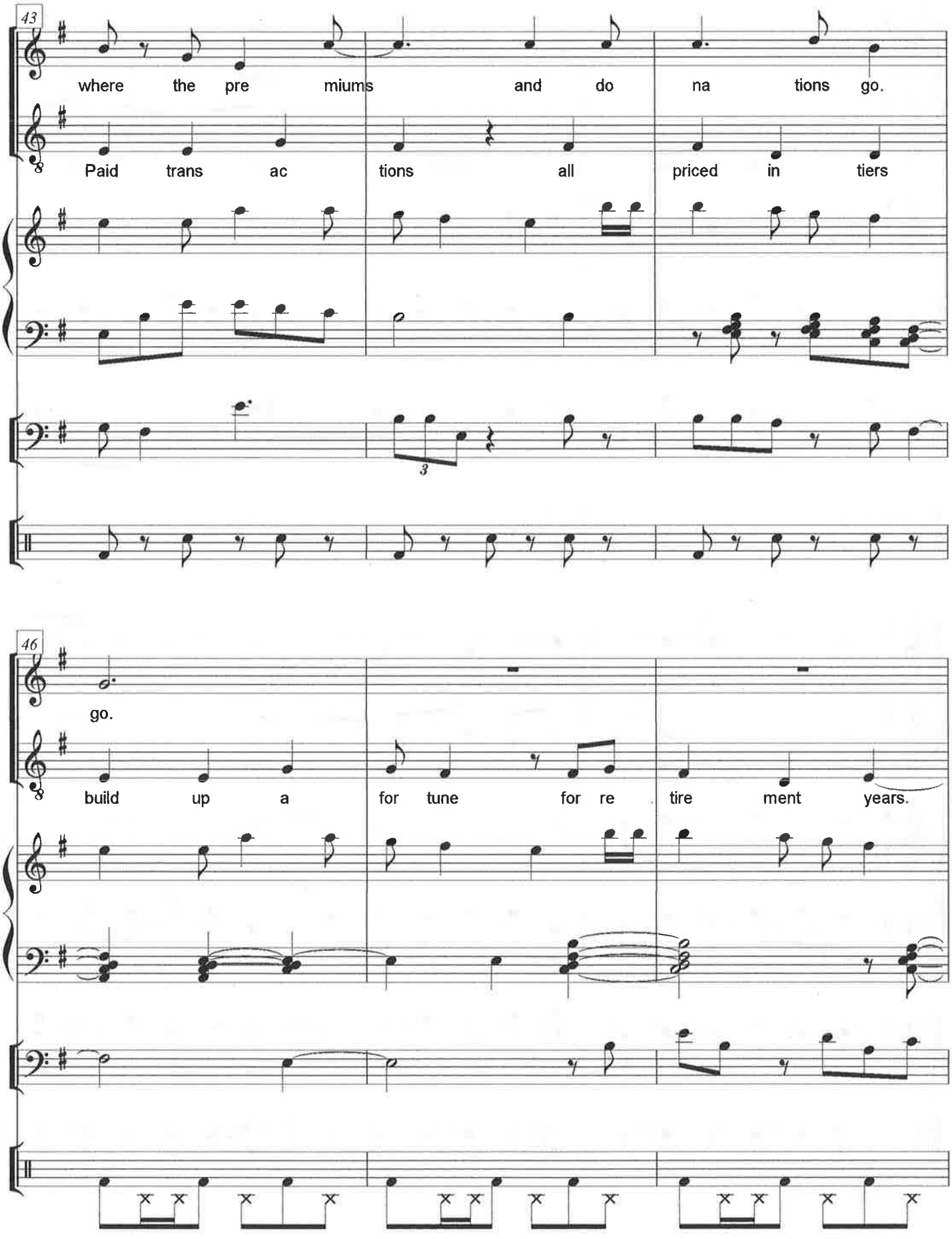

25
mem ber, love's a trans ac tion you could cost out.
You twist my words. You ne ver lis tened.

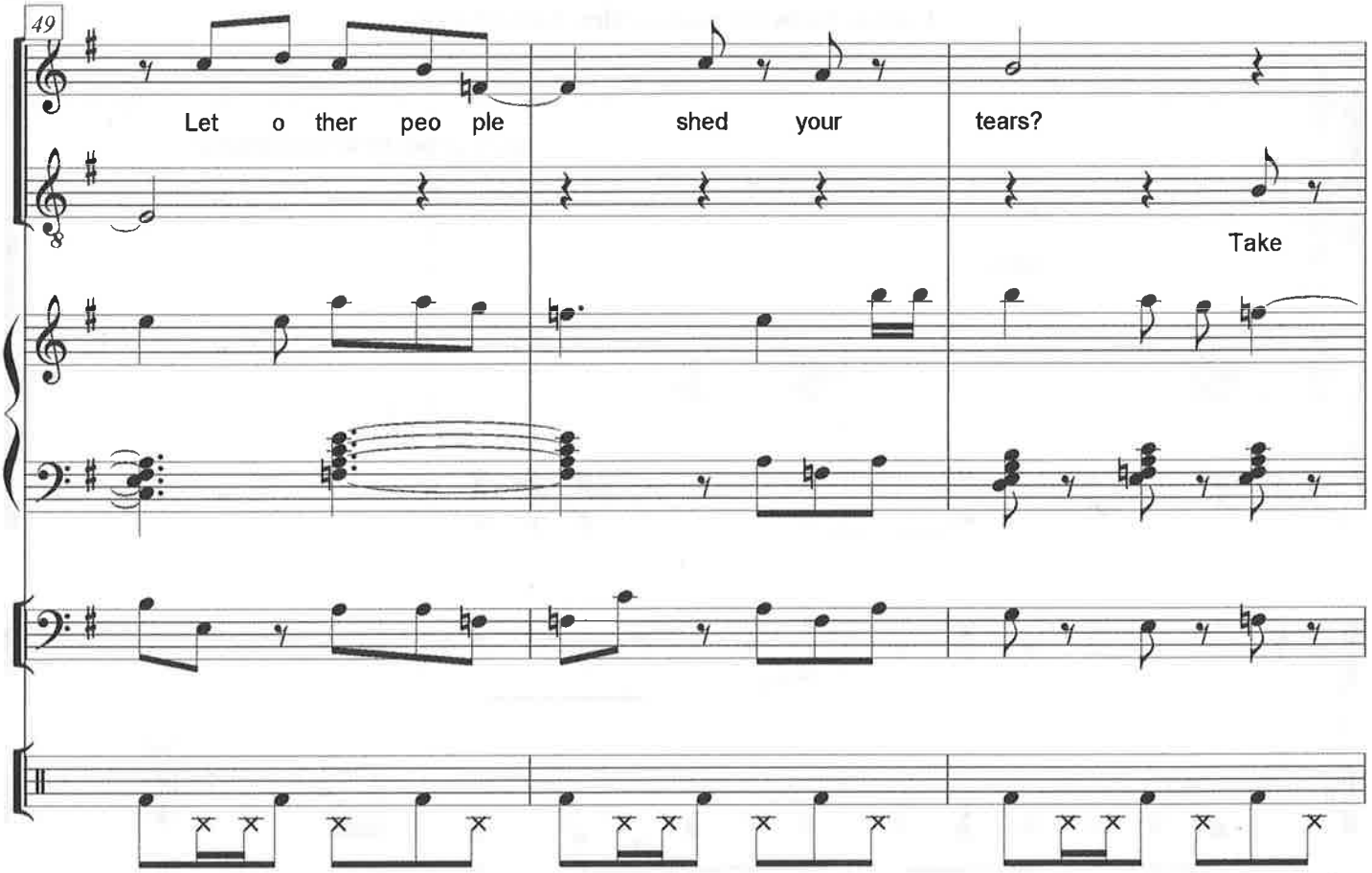

28
Per haps I've heard e nough.
You

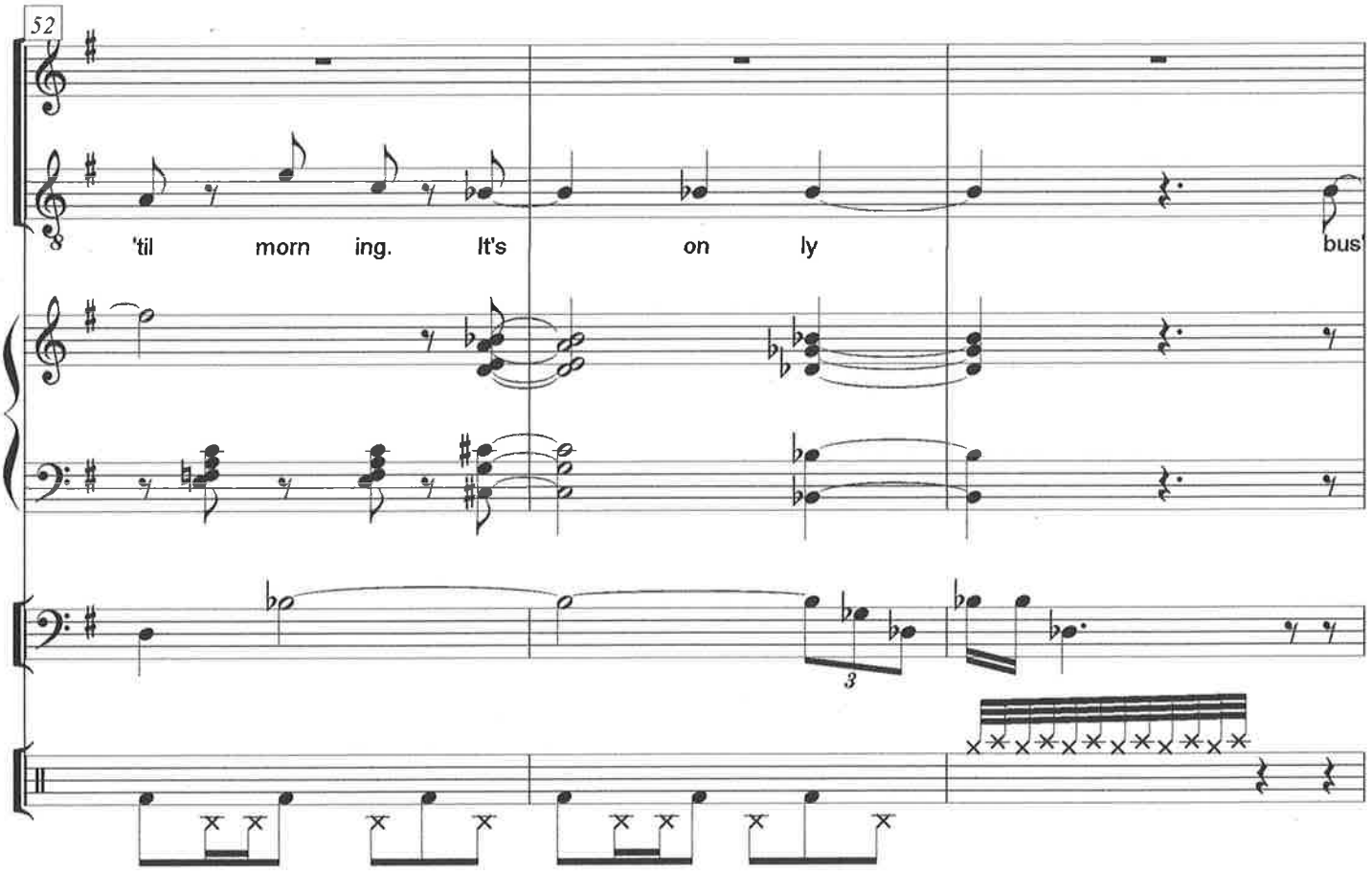

31
could be part of our man aged


34
care. It all be gins with

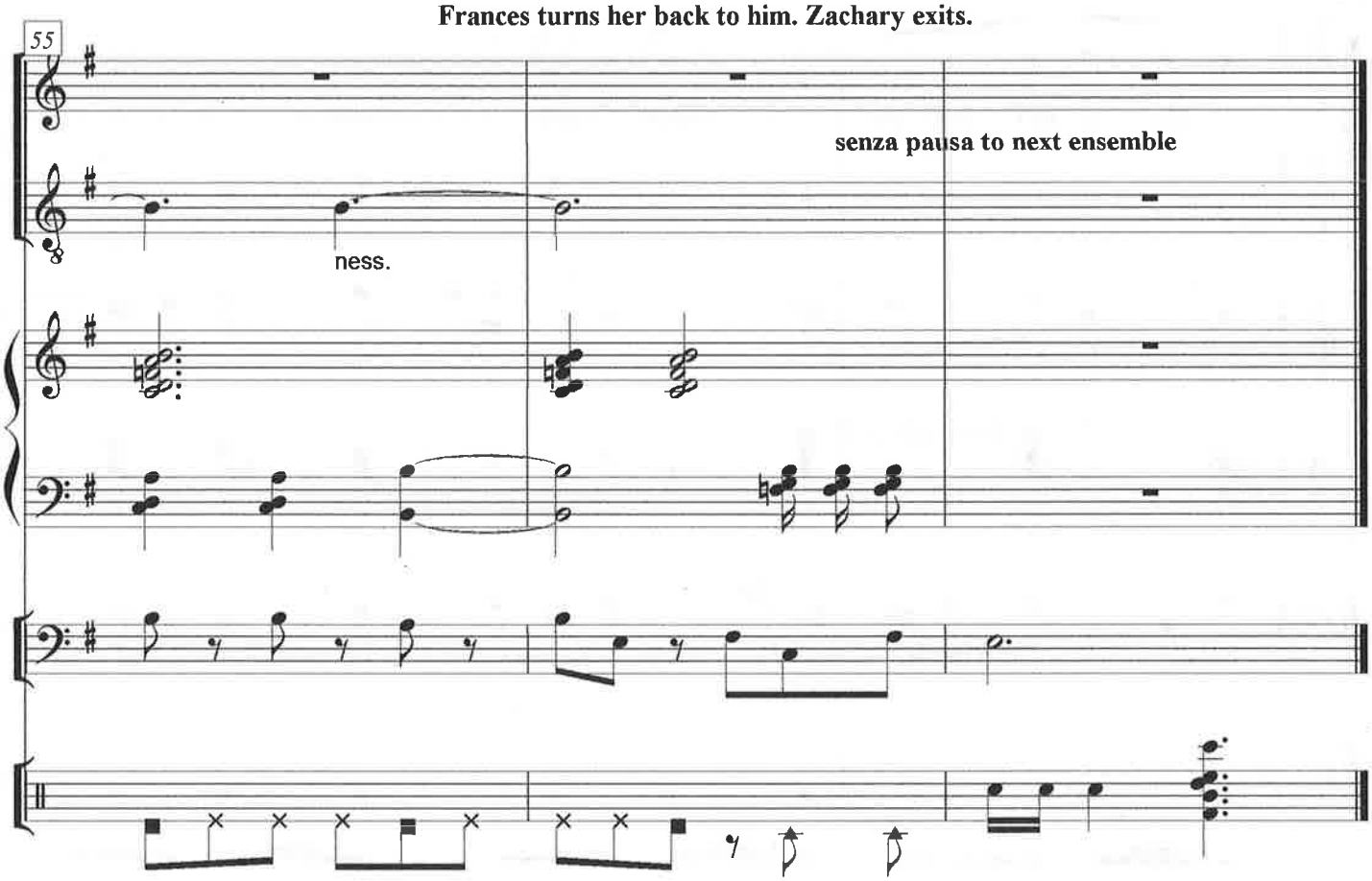

37
mar ket share.
What Hi ram
Un cle says
40
man a ges is his cash flow. That's
you'd be part of the team.


43
where the pre miums and do na tions go.
Paid trans ac tions all priced in tiers
3
46
go.
build up a for tune for re tire ment years.


49
Let o ther peo ple
shed your
tears?
Take


52
'til morn ing. It's on ly
bus'
3

Frances turns her back to him. Zachary exits.

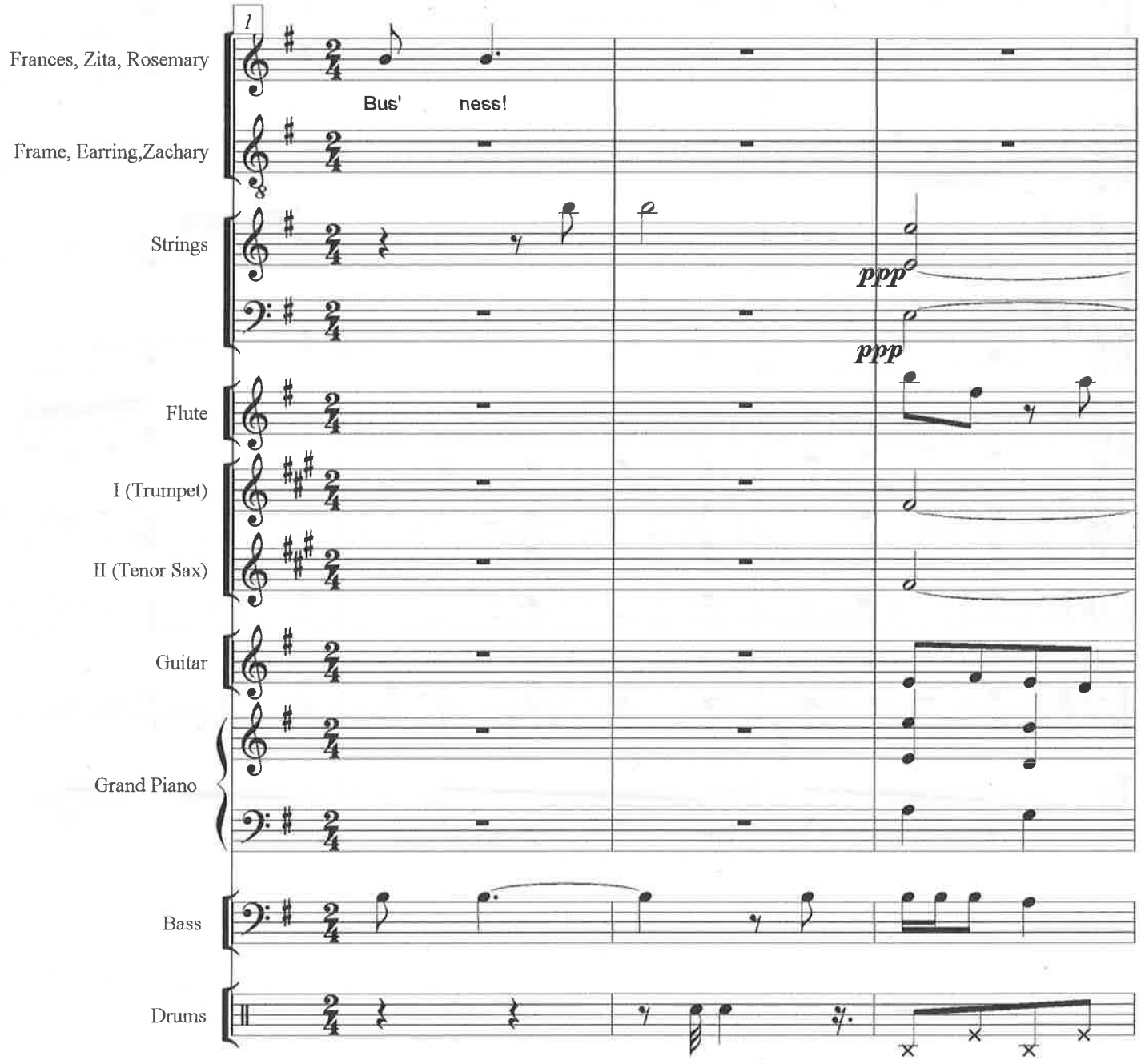


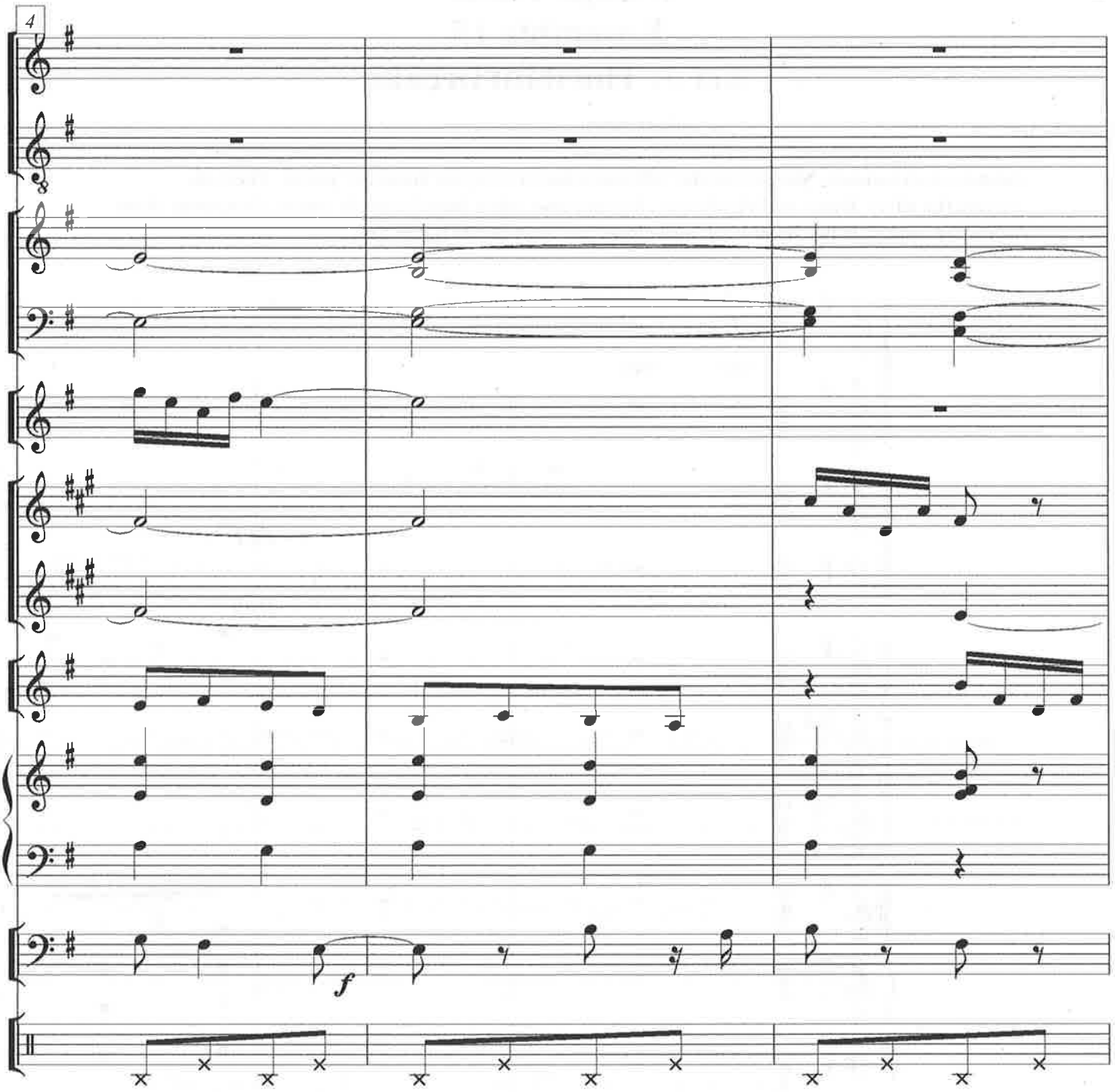
Escape Plans
Ensemble 15
Act 2, The dam breaks

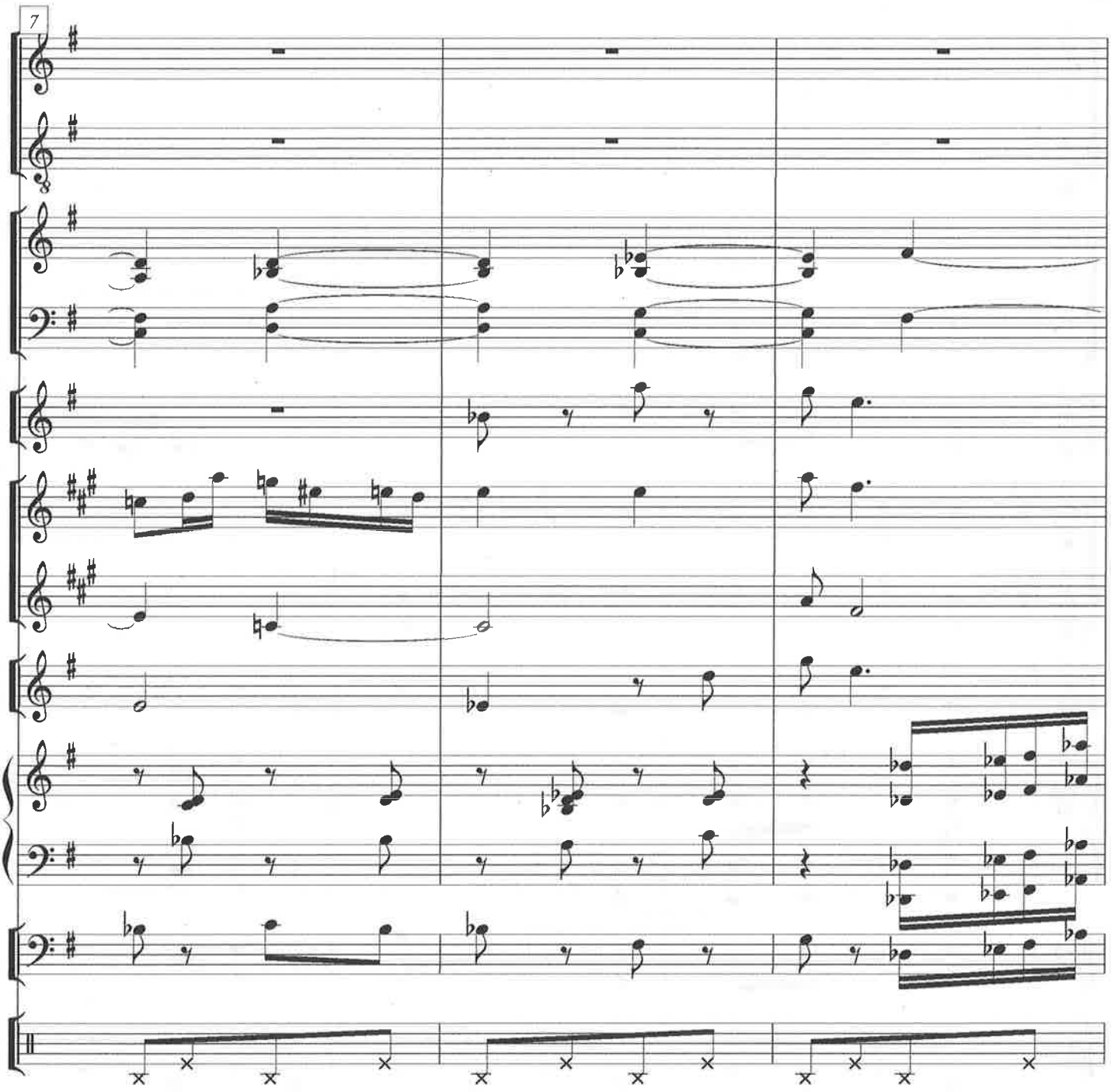
MM=100

Richard L. Rose

Frances is exhausted. She sits on the sofa and takes a compact from her purse. Then she notices the silver frame and cicada-earring and also takes them from the purse. Dropping them in her lap, she puts her head back and closes her eyes as the lights dim.




4
f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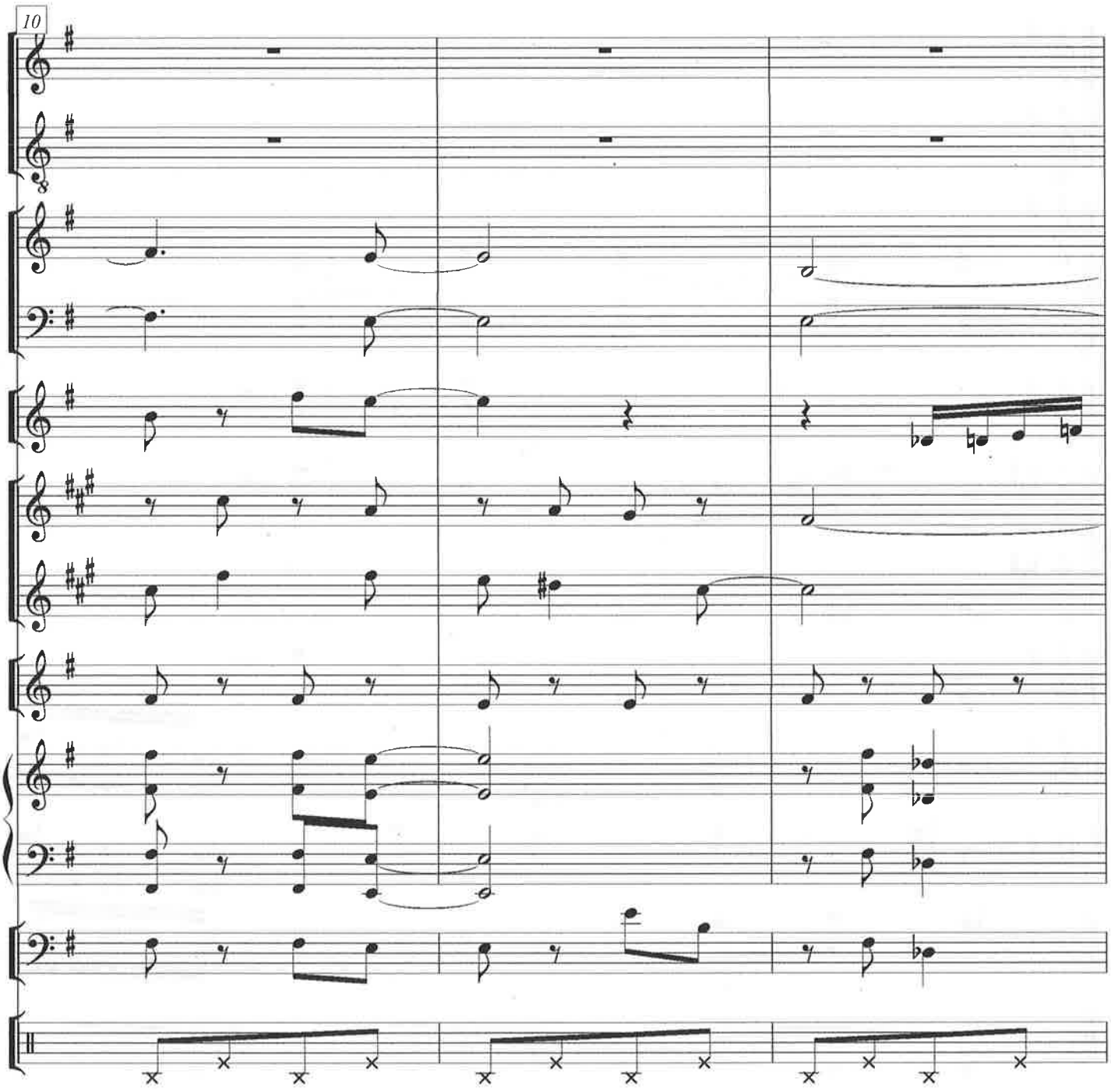
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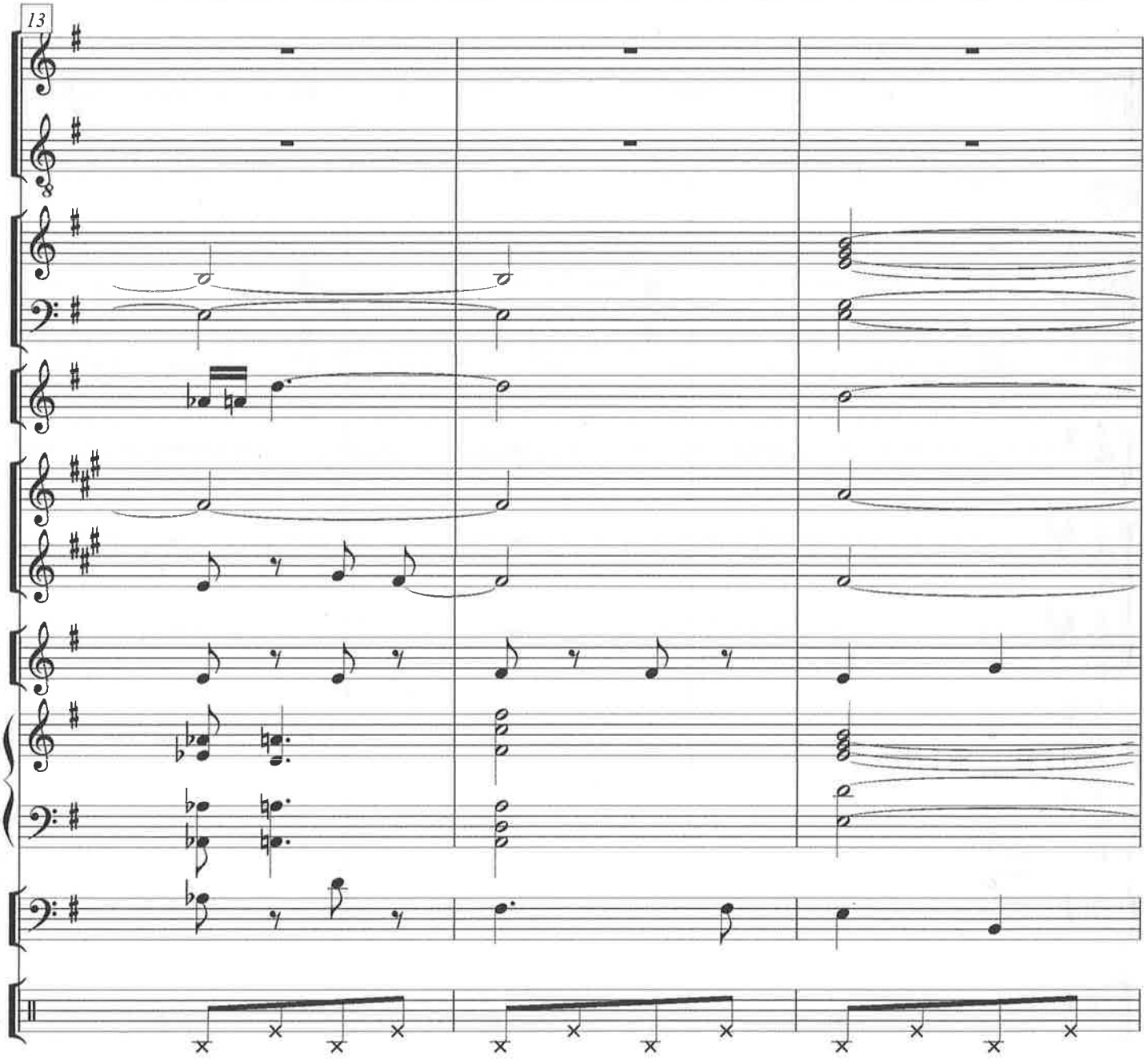
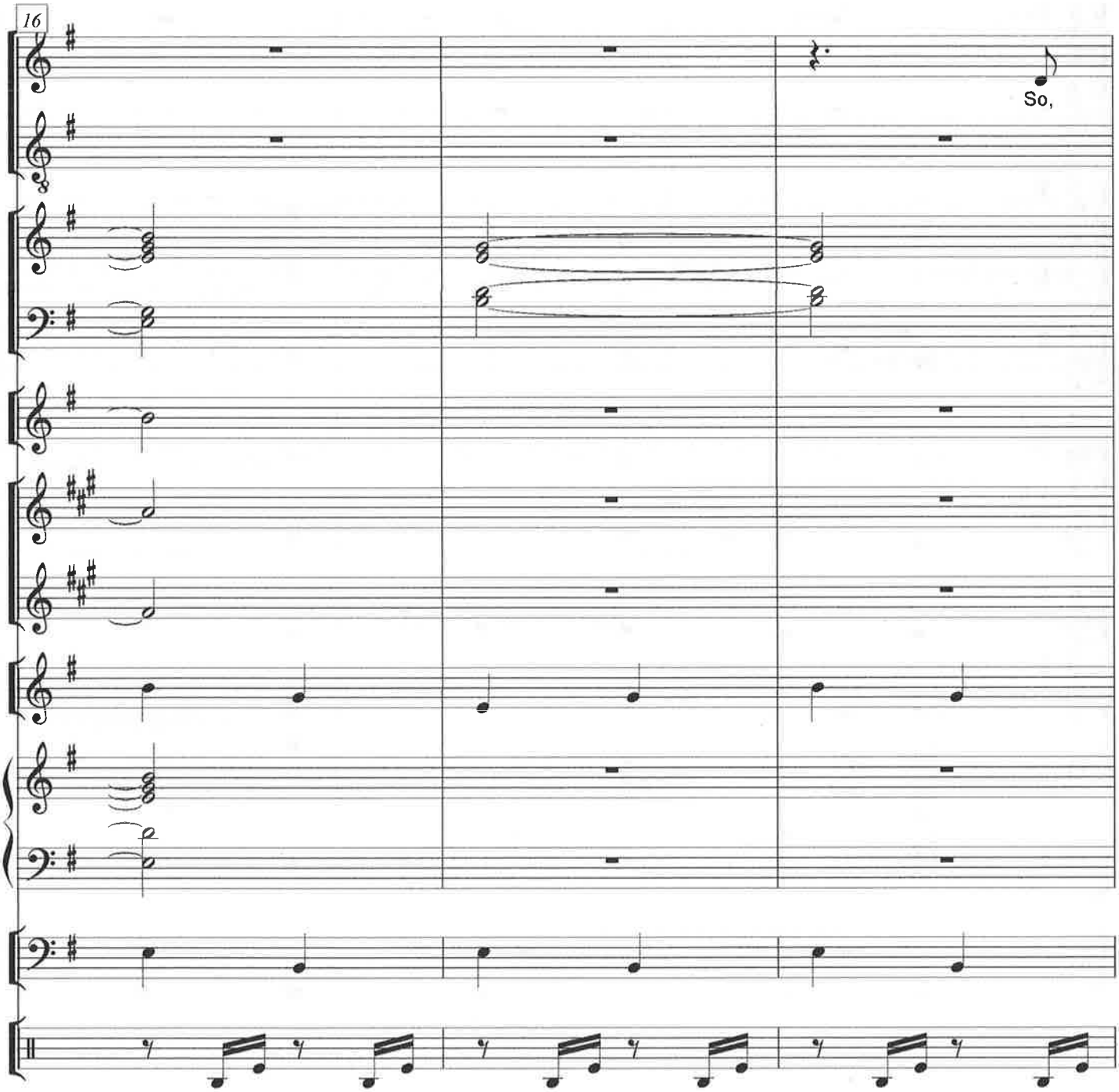
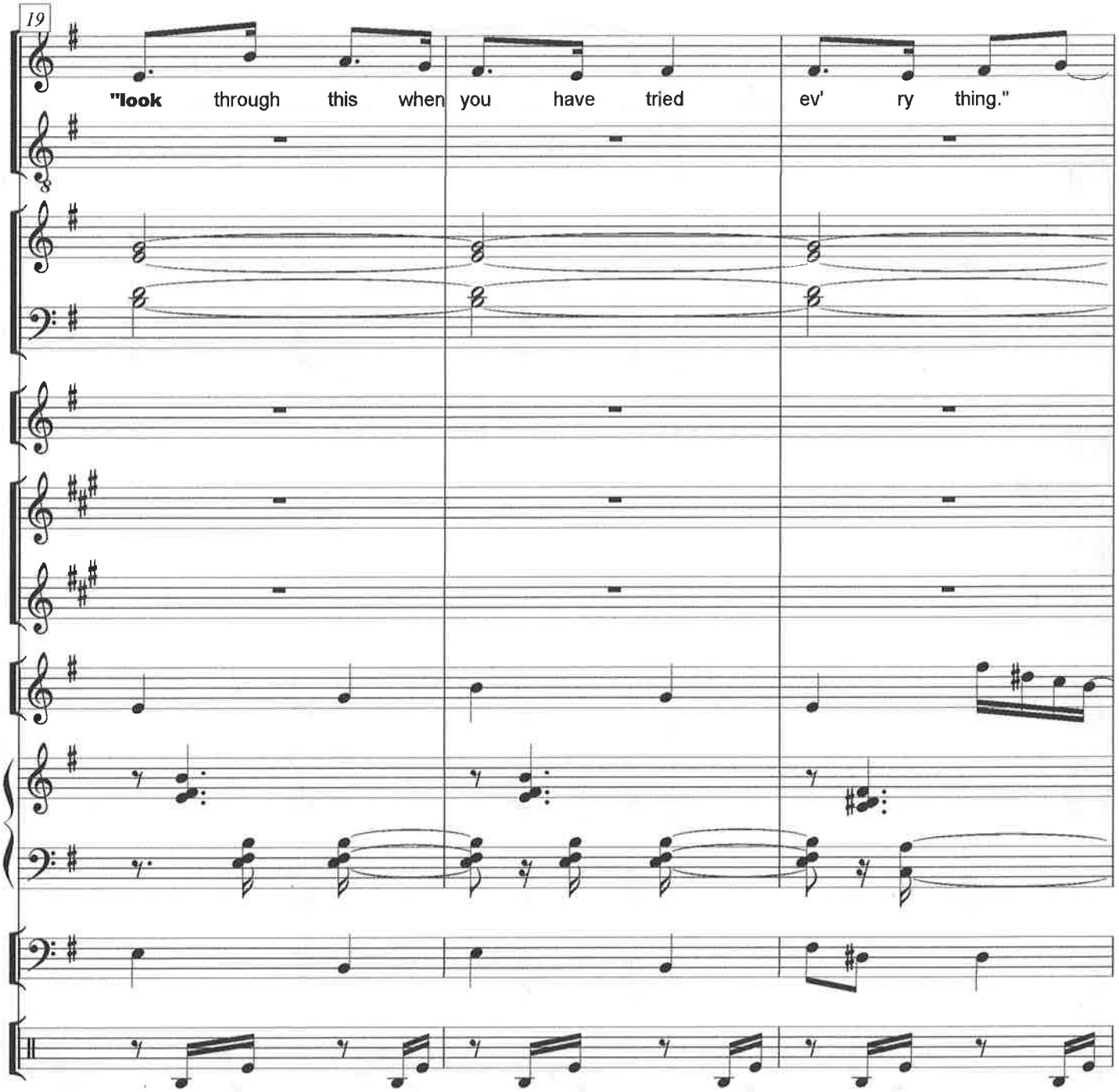
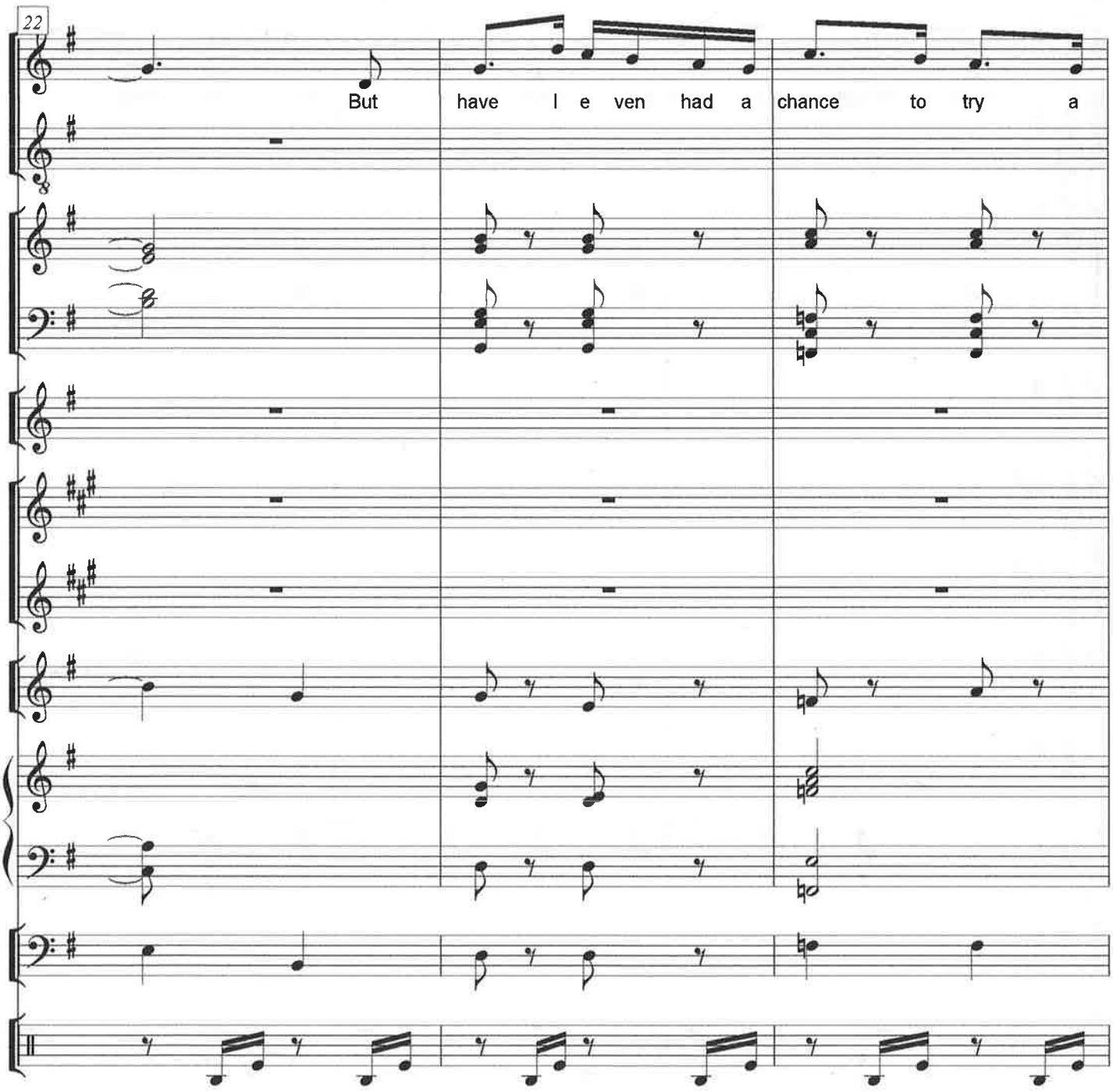

13

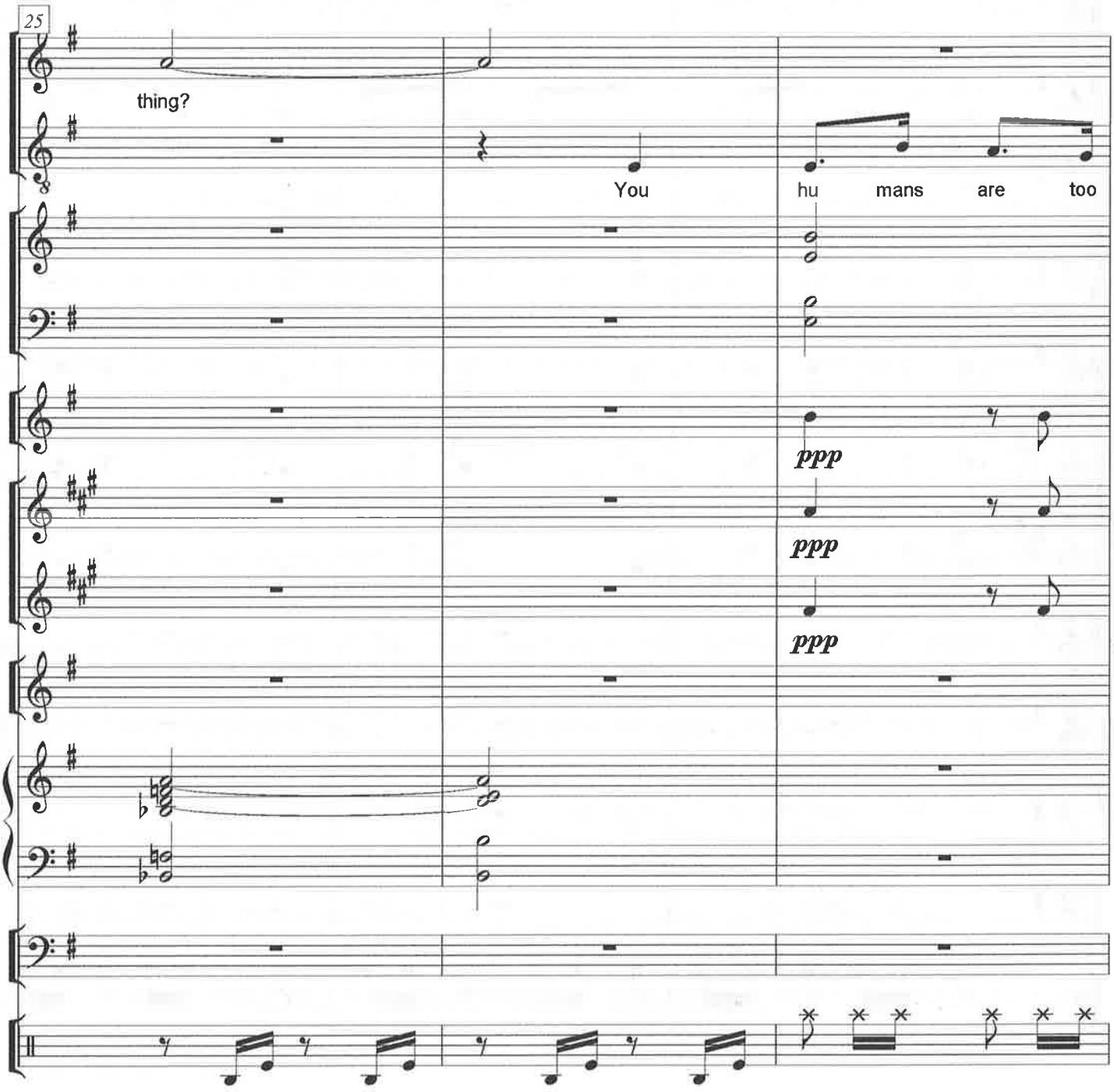
She rouses herself, picks up the Silver Frame, looks at it closely, and reads the summoning words.

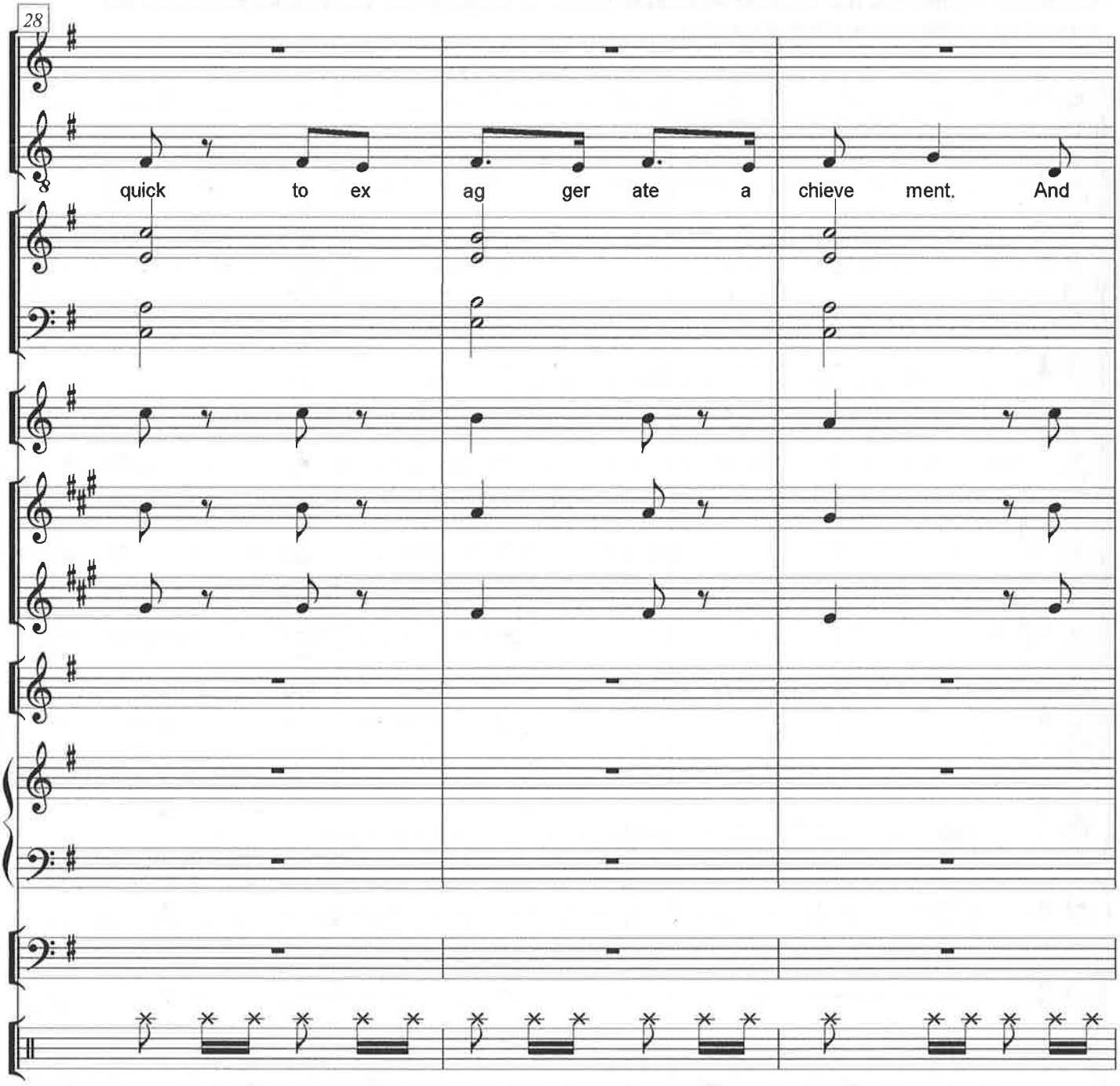


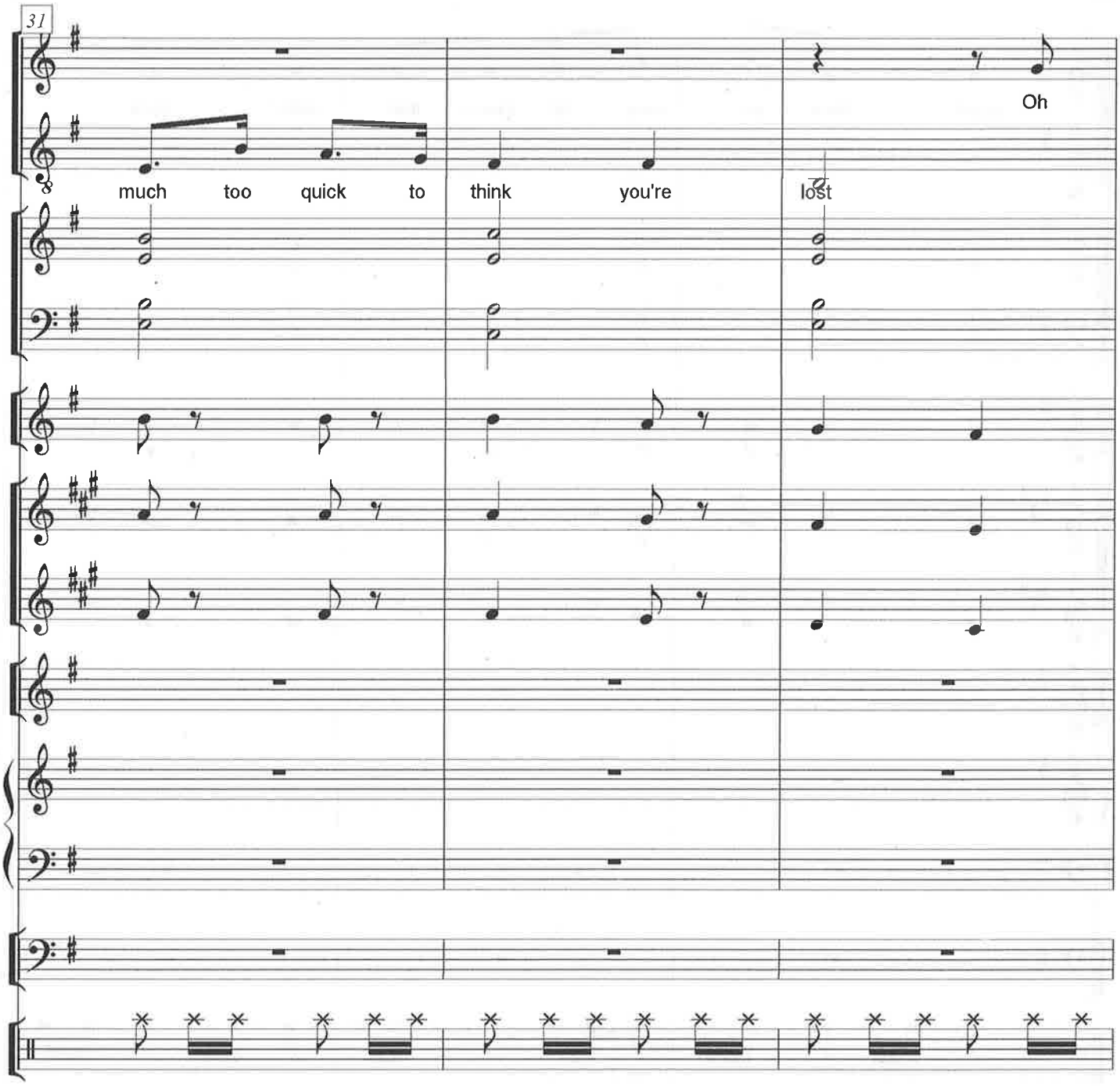

19
"look through this when you have tried ev' ry thing."

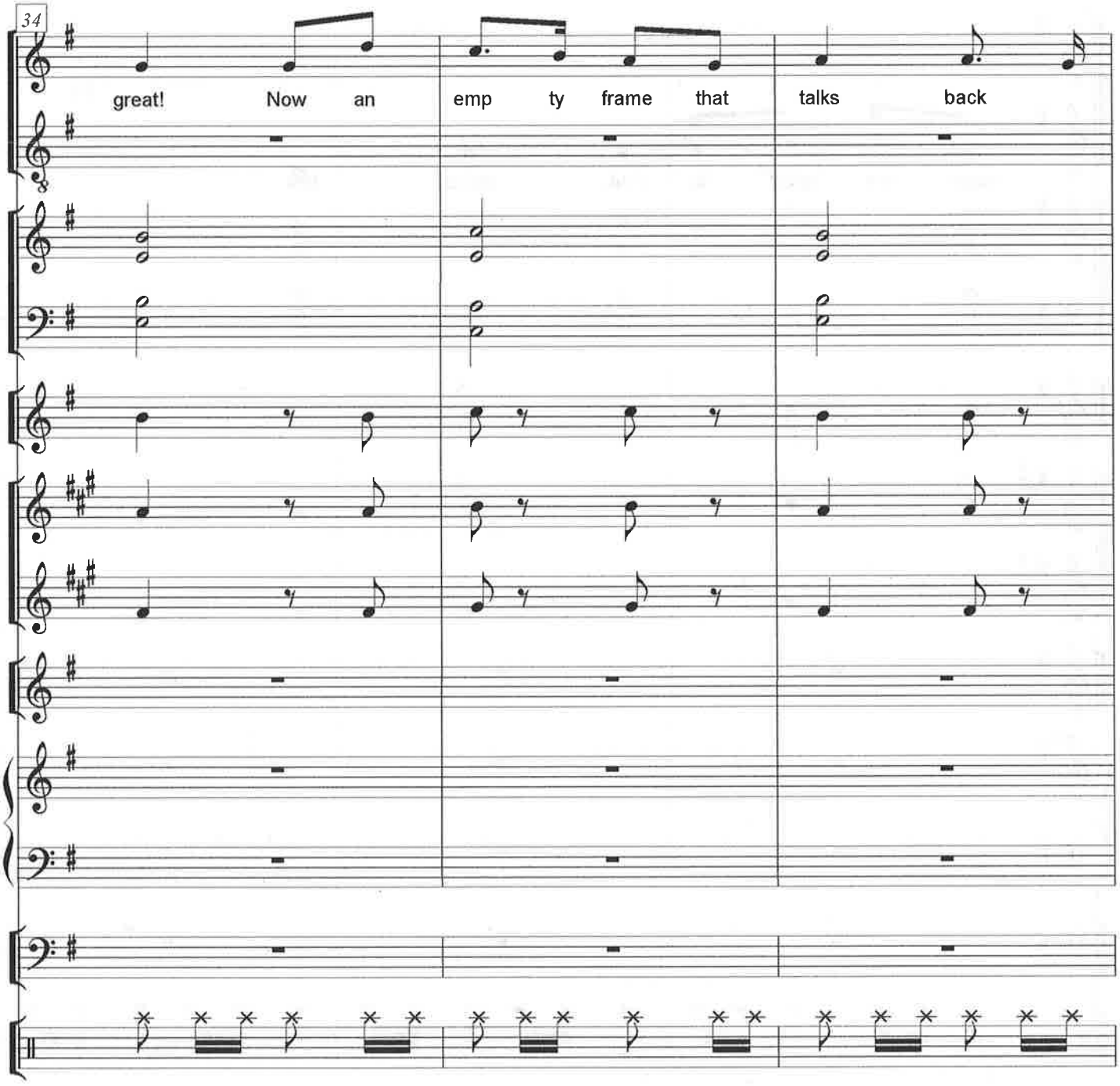

22
But have I e ven had a chance to try a

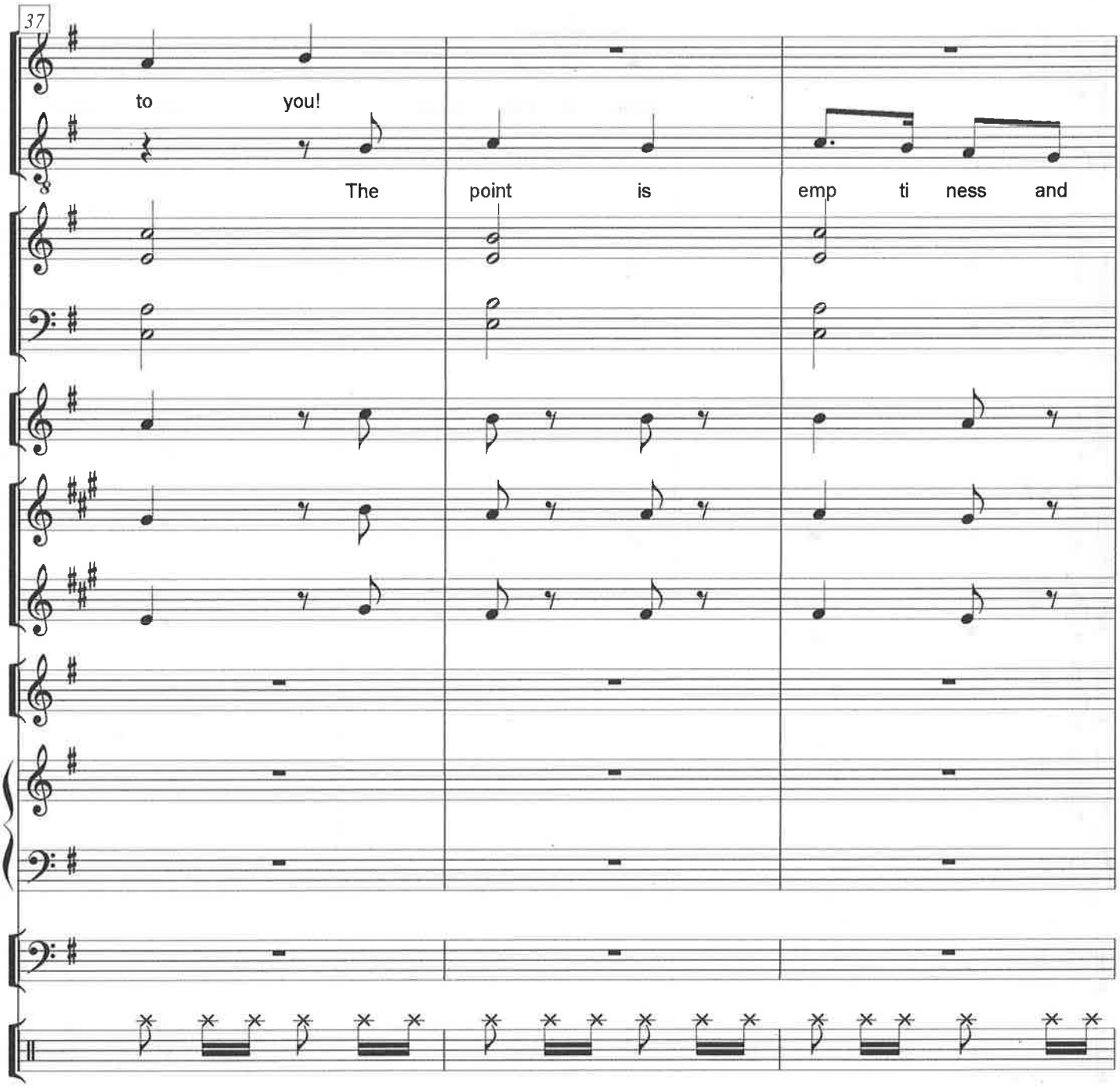
The Silver Frame has the voice of Professor Ricks. In staging this, both Ricks and Matta are spot-lit on a side-stage when they sing.

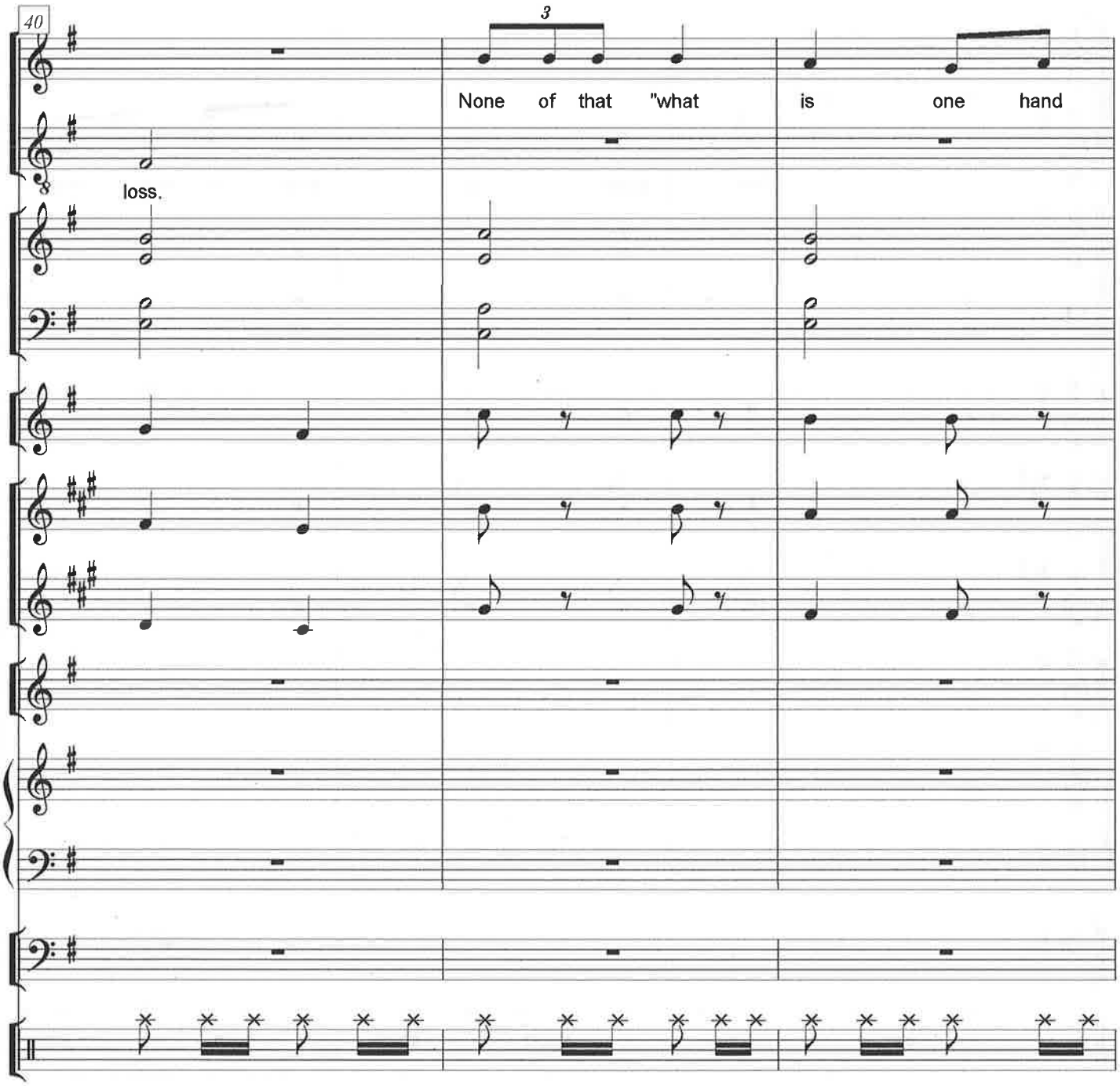


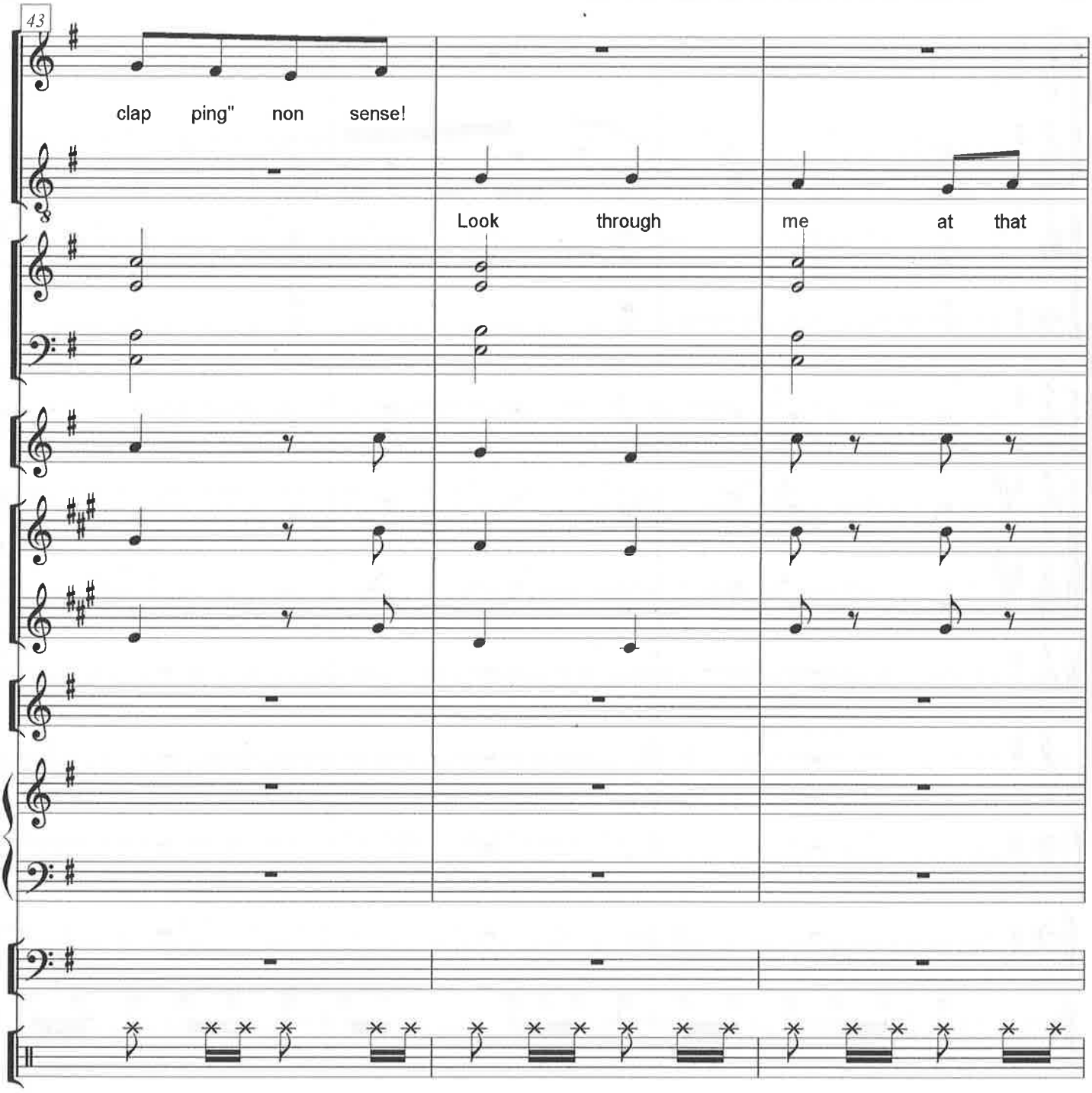

28
quick to ex ag ger ate a chieve ment. And

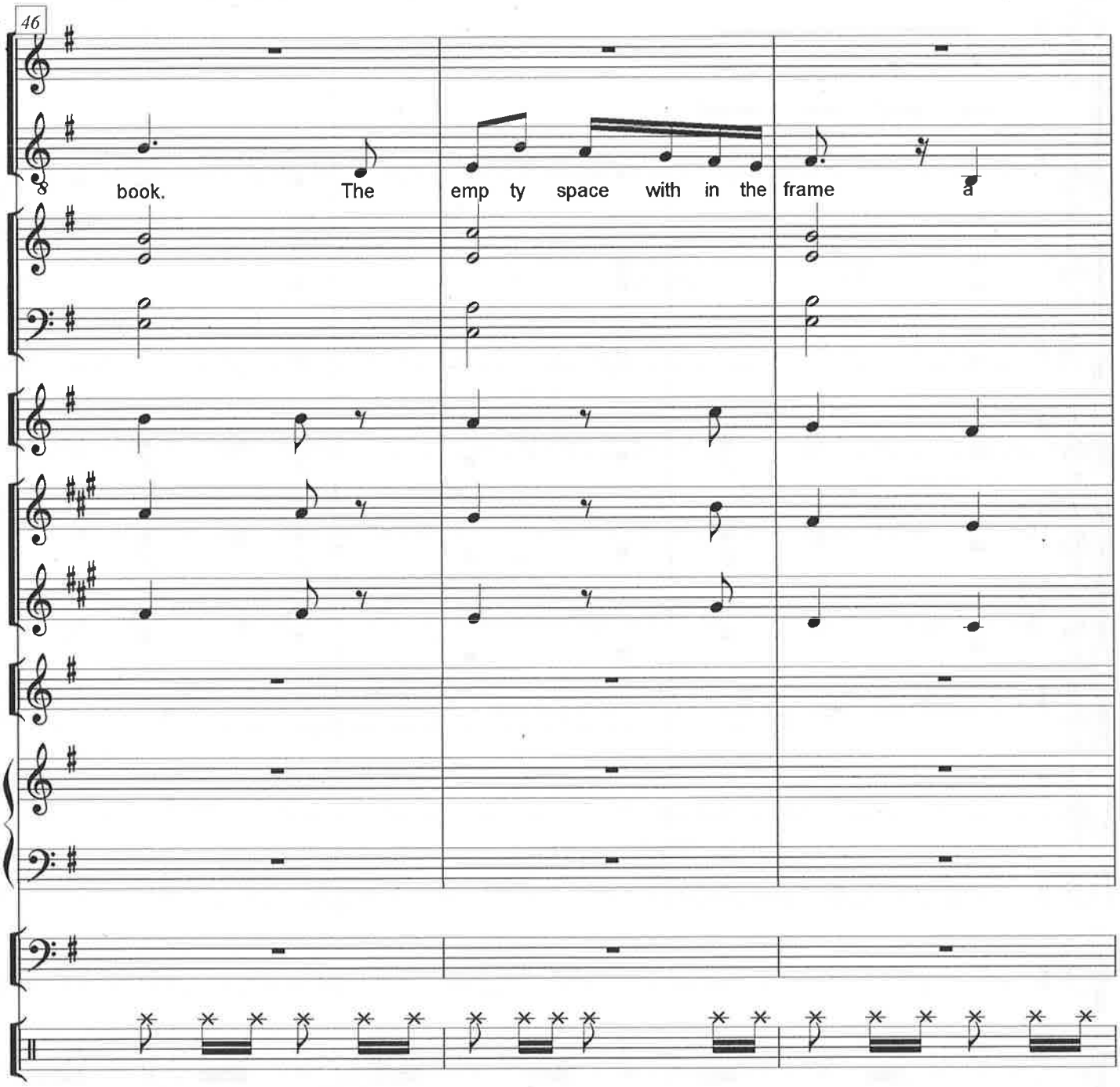

31
much too quick to think you're lost
Oh

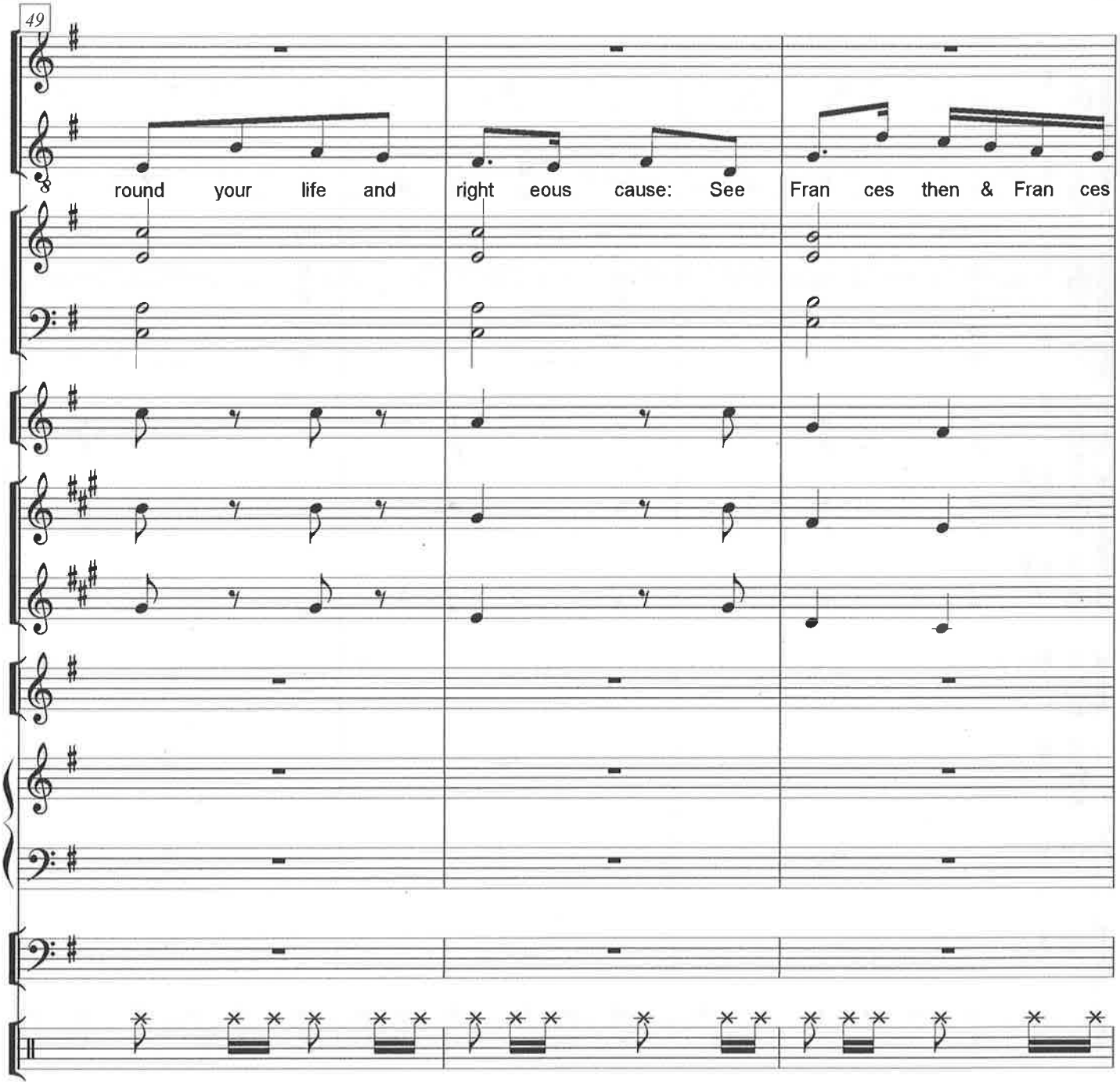

34
great! Now an emp ty frame that talks back

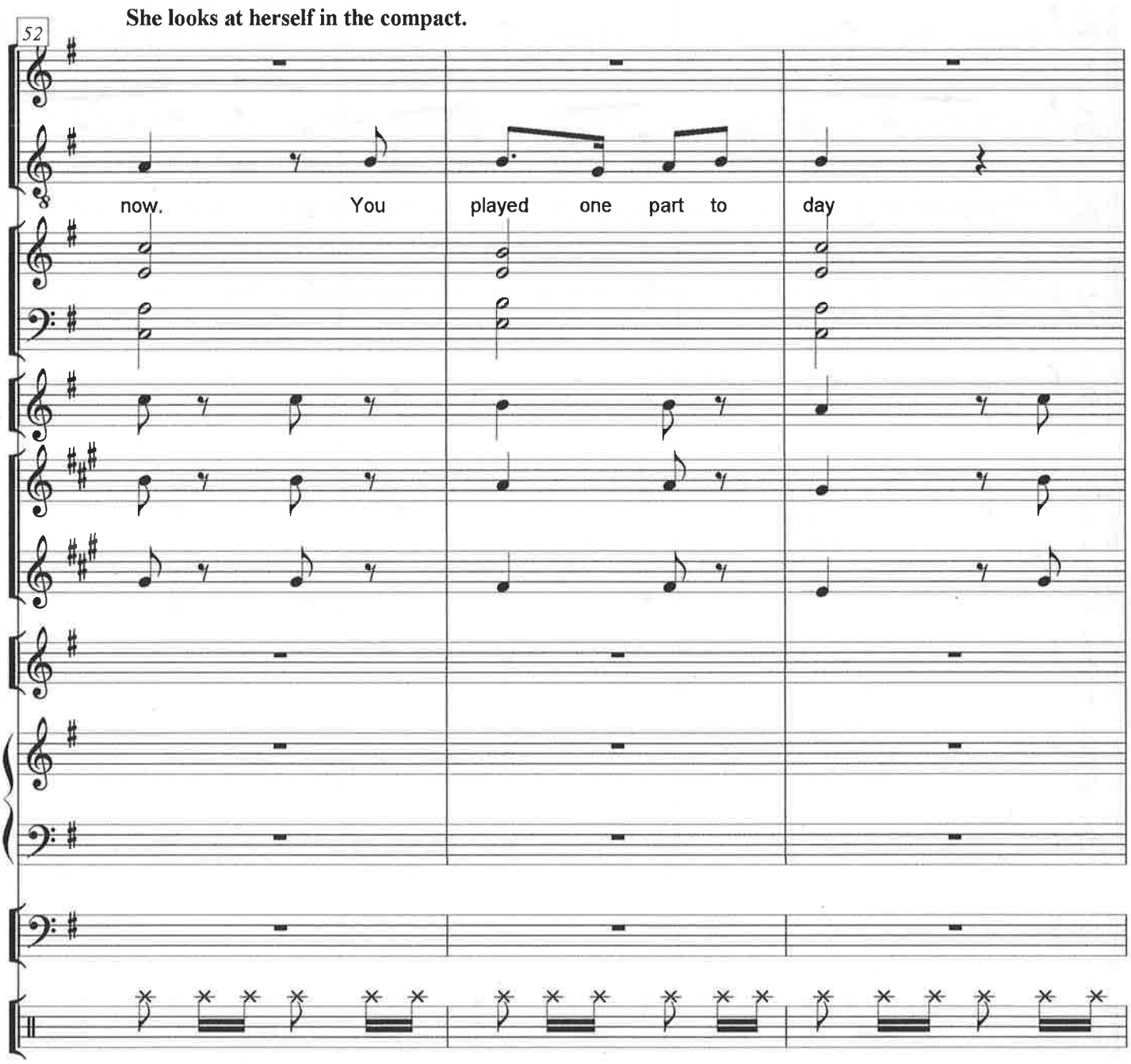

37
to you!
The point is emp ti ness and

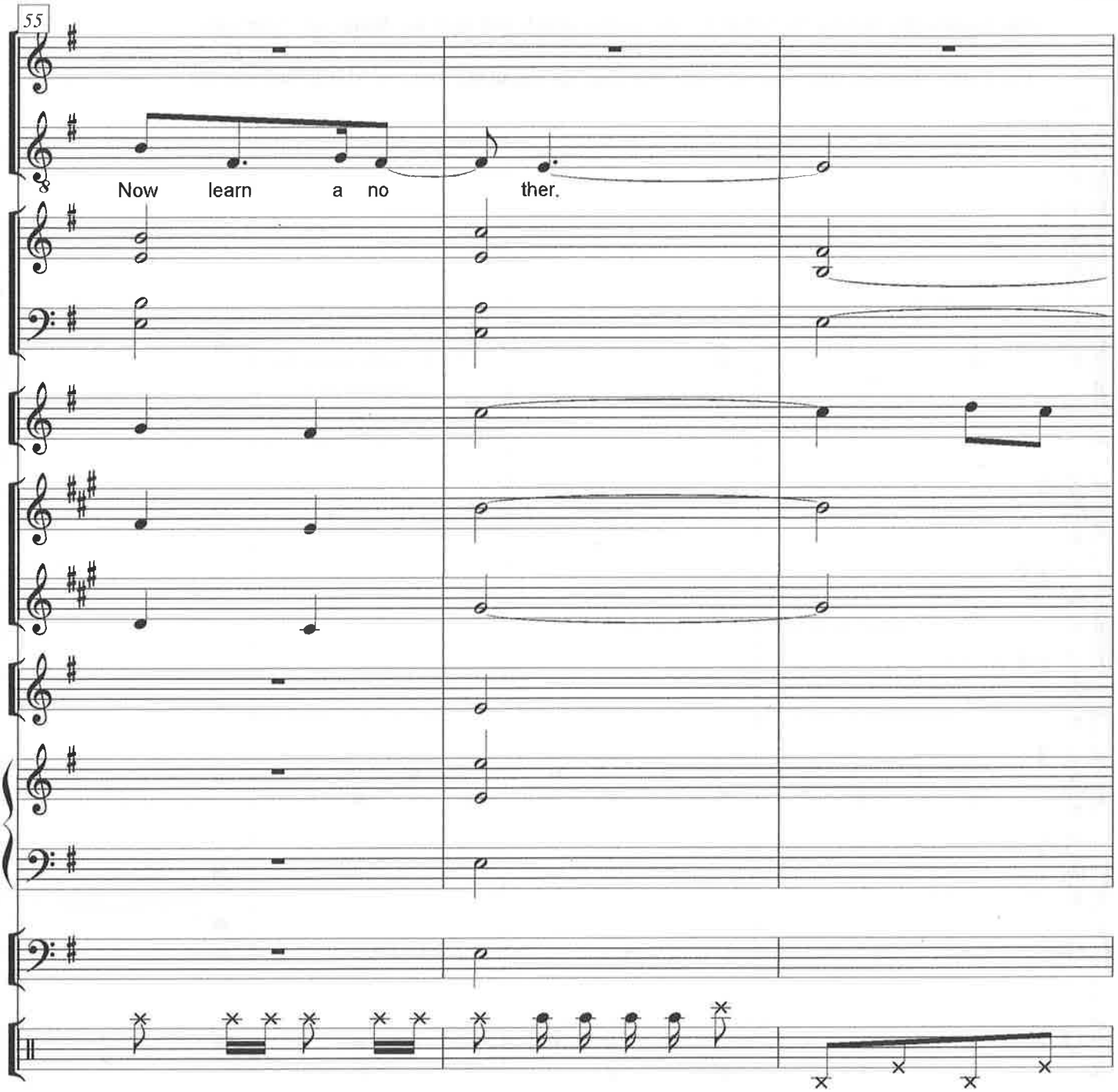

40
3
None of that "what is one hand
loss.


43
clap ping" non sense!
Look through me at that

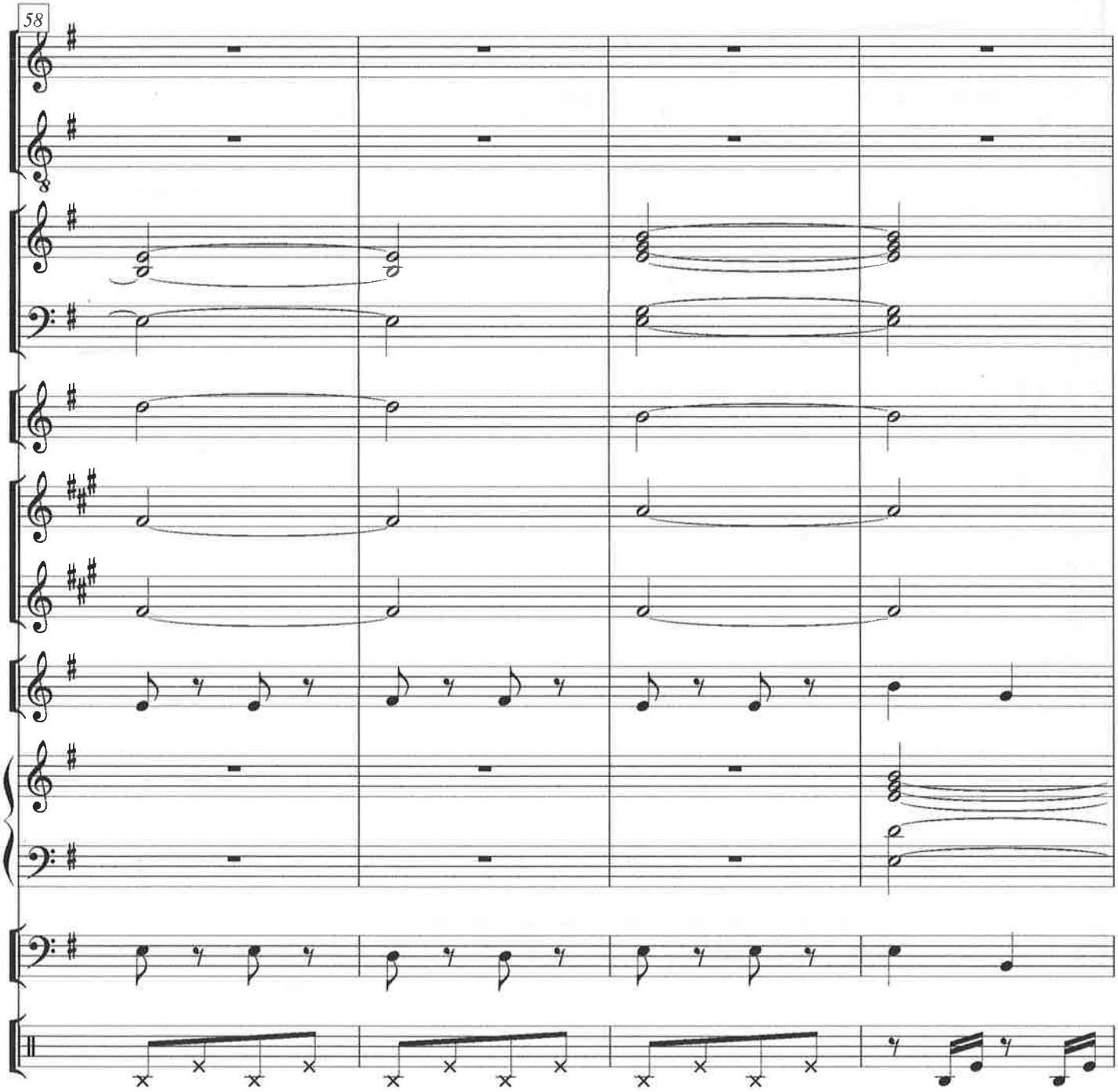

46
book.
The
emp ty space with in the frame
a

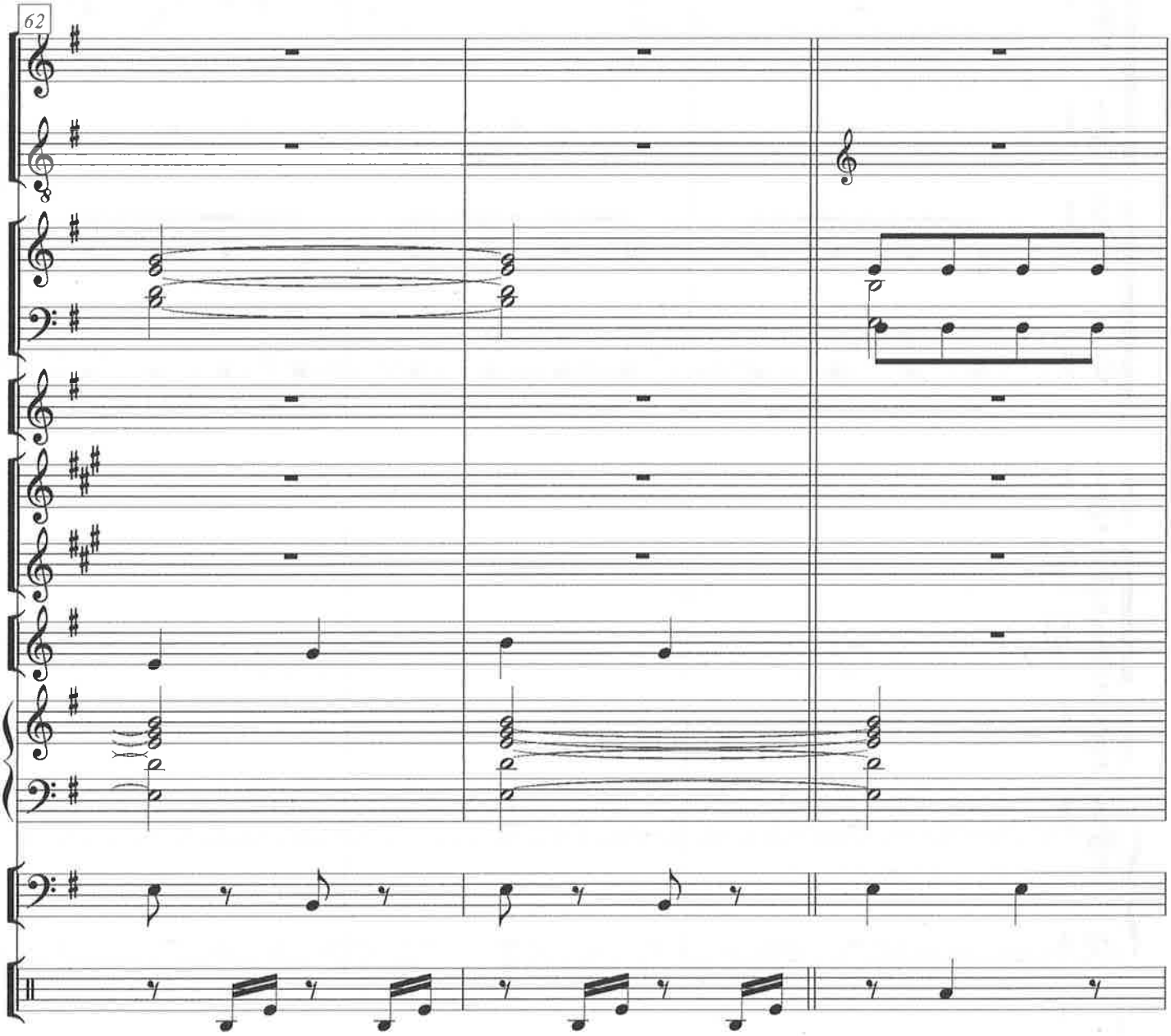

49
round your life and
right eous cause: See
Fran ces then & Fran ces

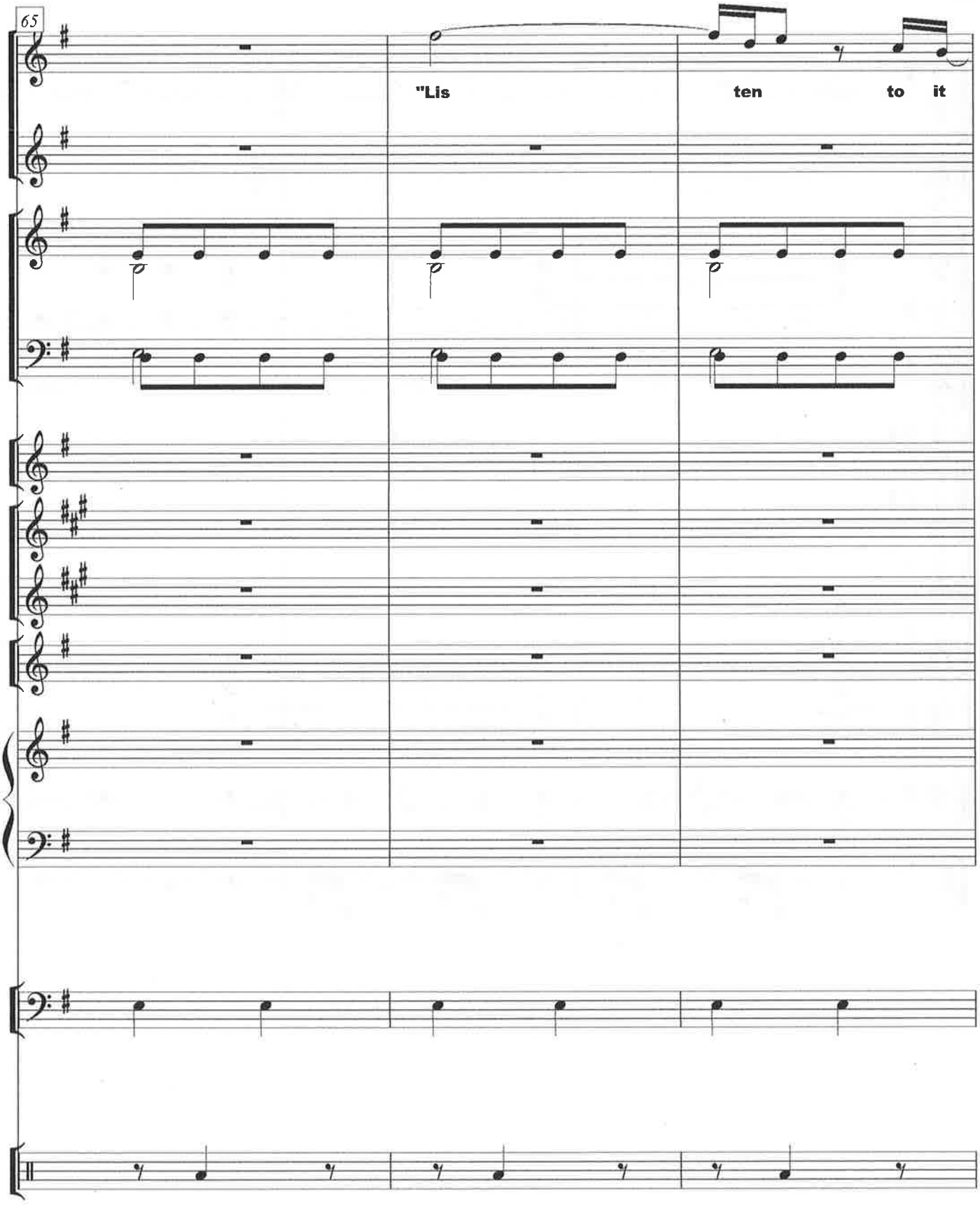

She looks at herself in the compact.
52
now.
You
played
one
part
to
day

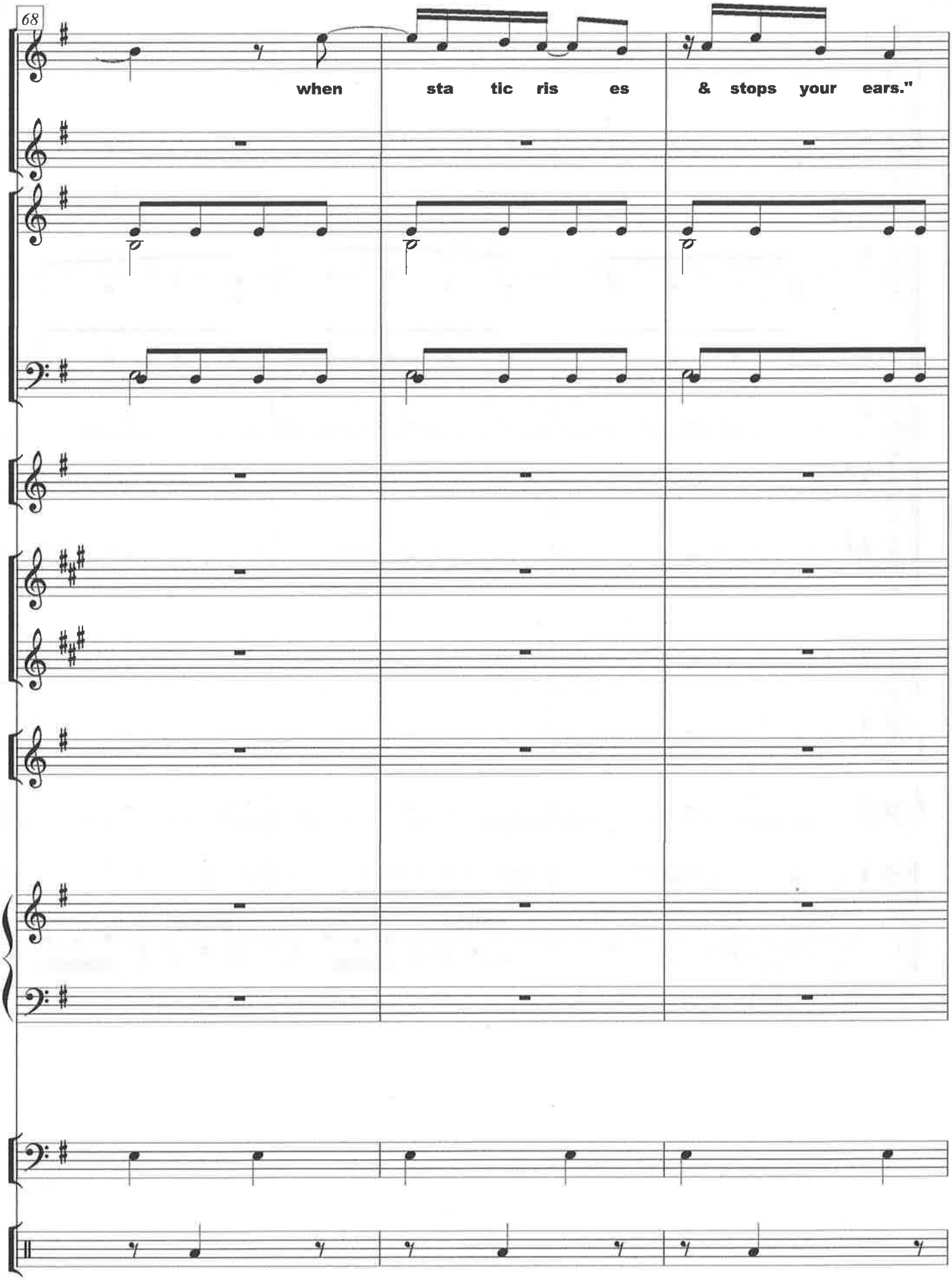

55
Now learn a no ther.

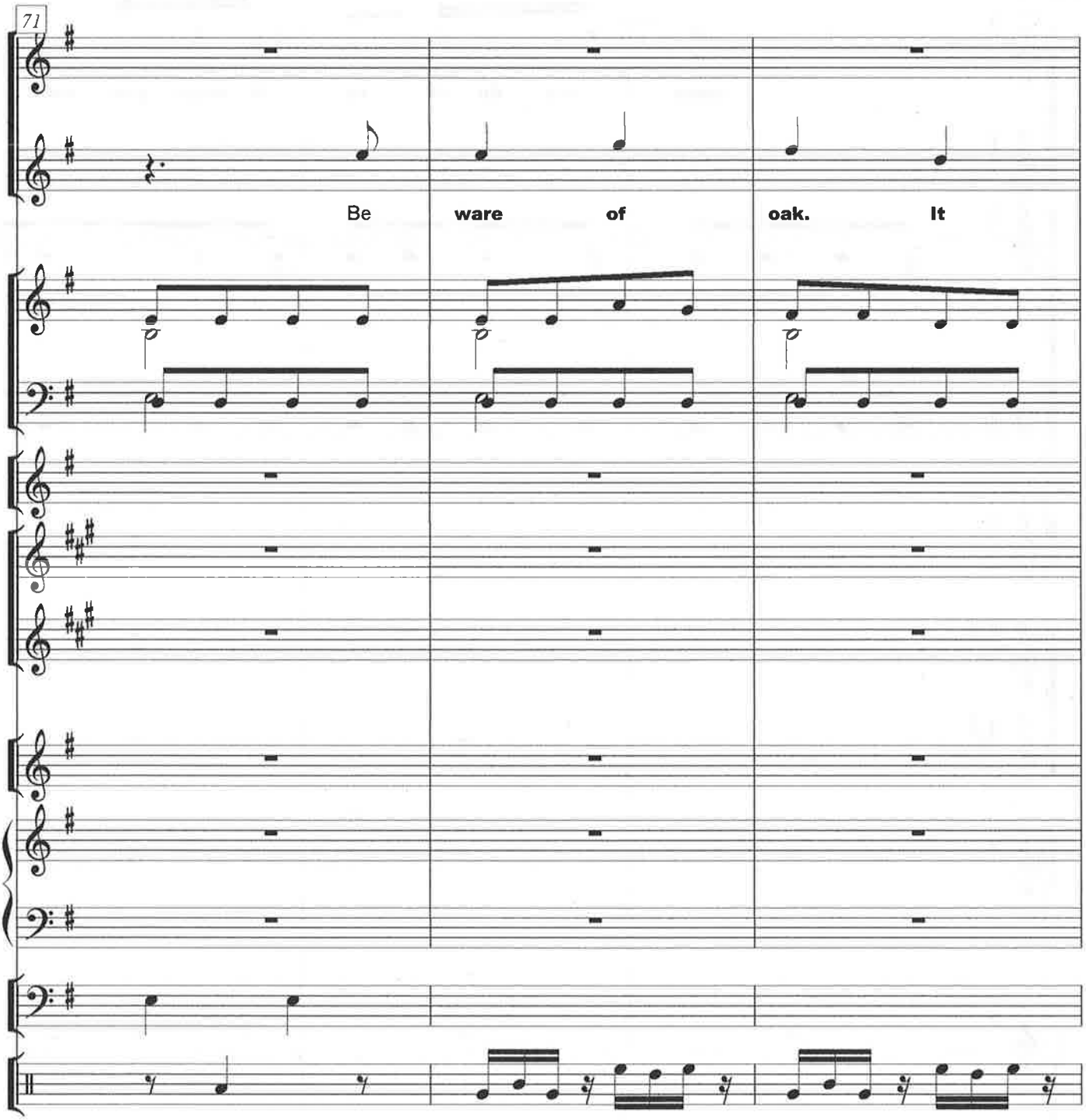
She impatiently throws the Silver Frame on the couch and puts her hands over her ears.
Then she picks up the Golden Cicada earring, called the Earth Witness, and reads the inscription.
The Earth Witness, summoned by this reading, speaks in the voice of Matta, her mentor.

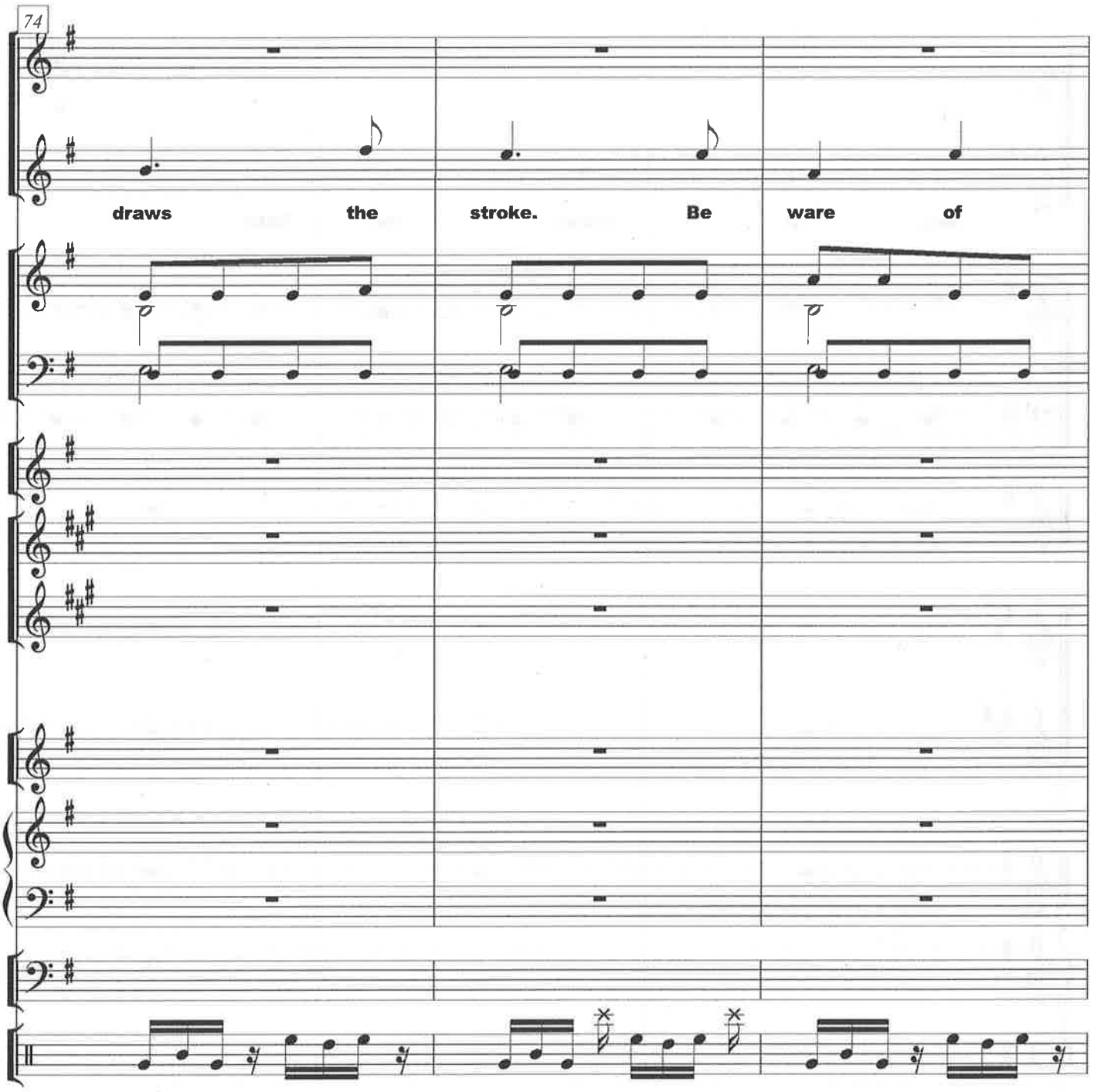


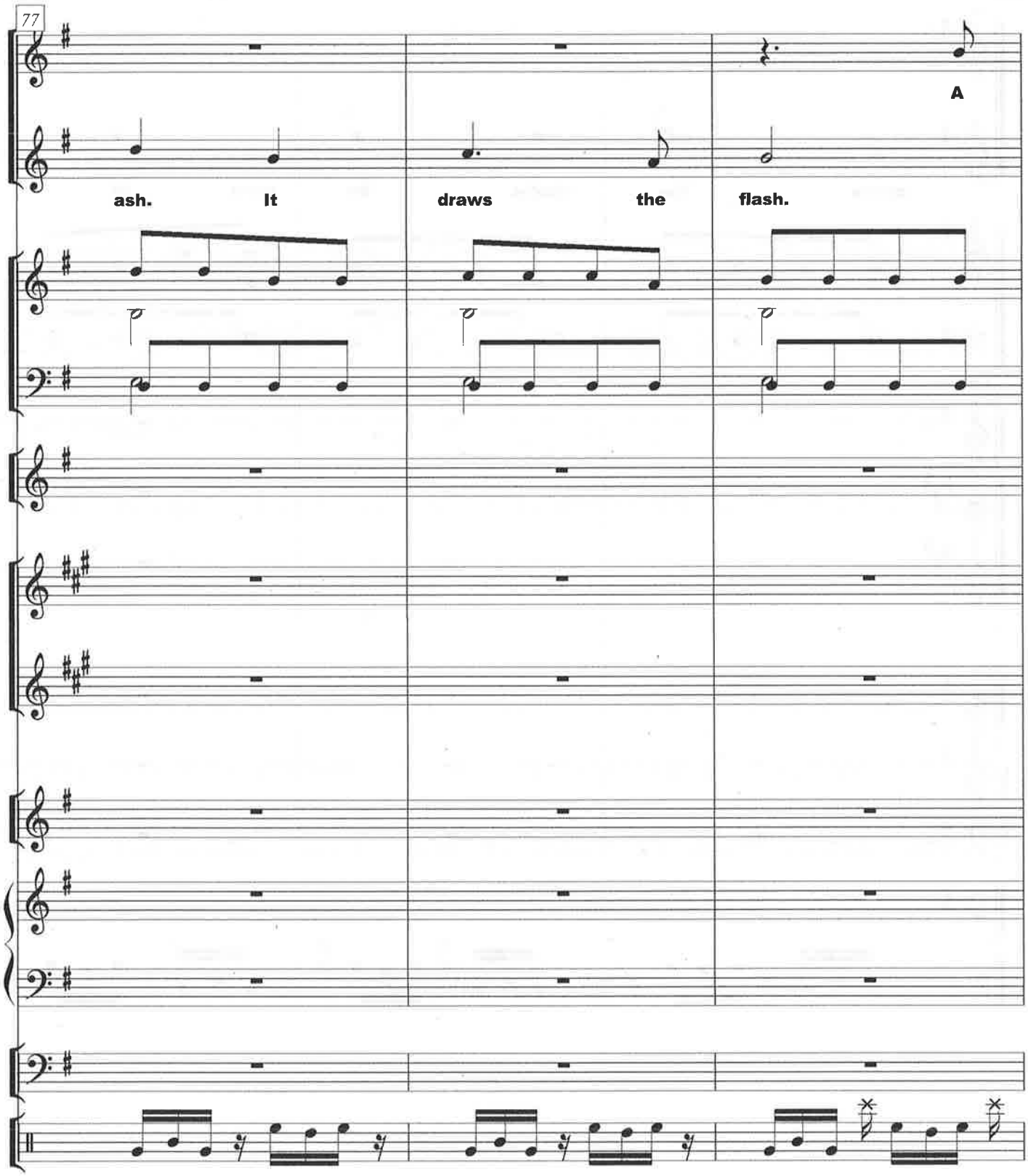

62

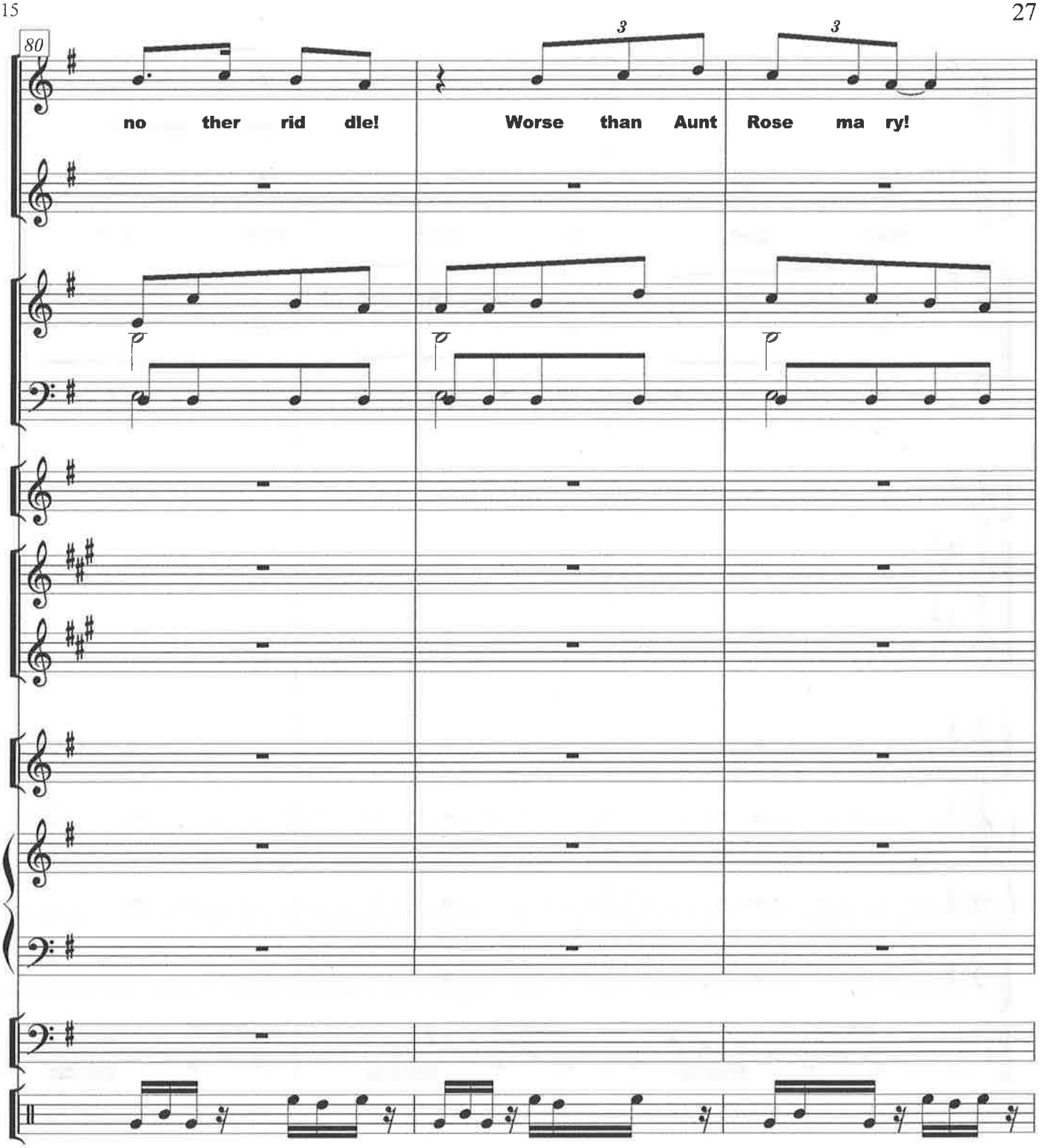

65
"Lis
ten
to
it

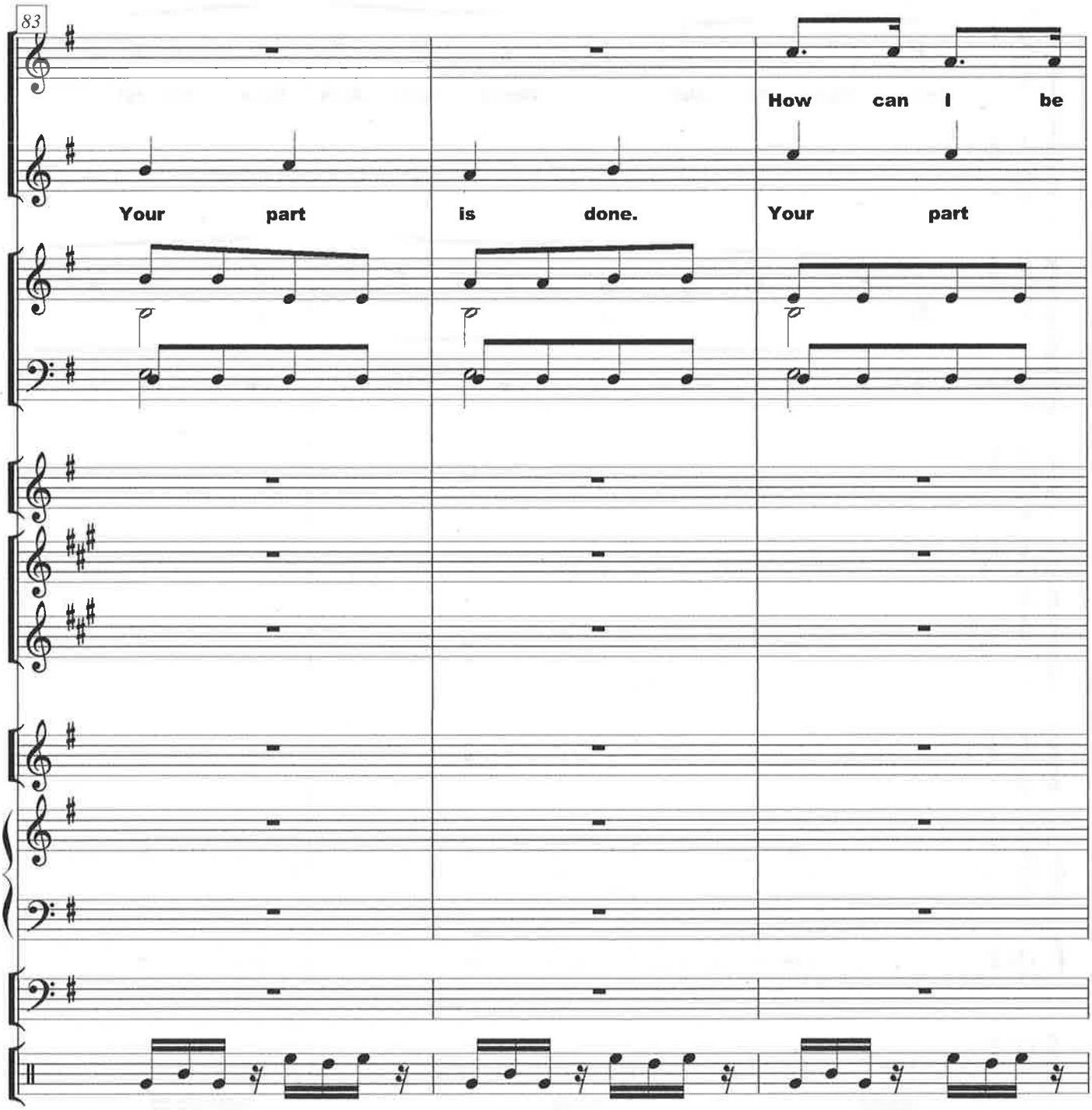

68
when sta tic ris es & stops your ears."

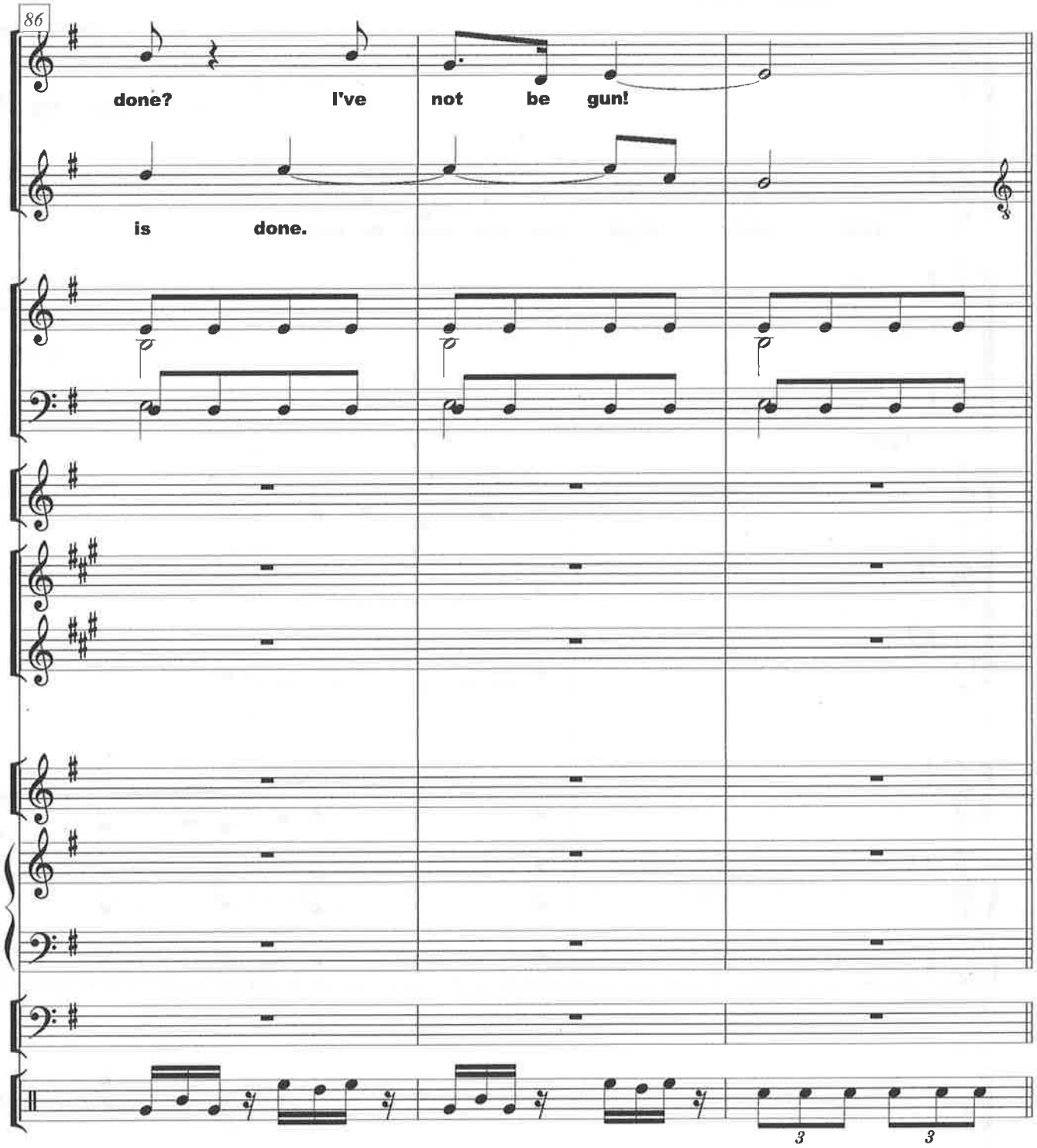

71
Be
ware
of
oak.
It

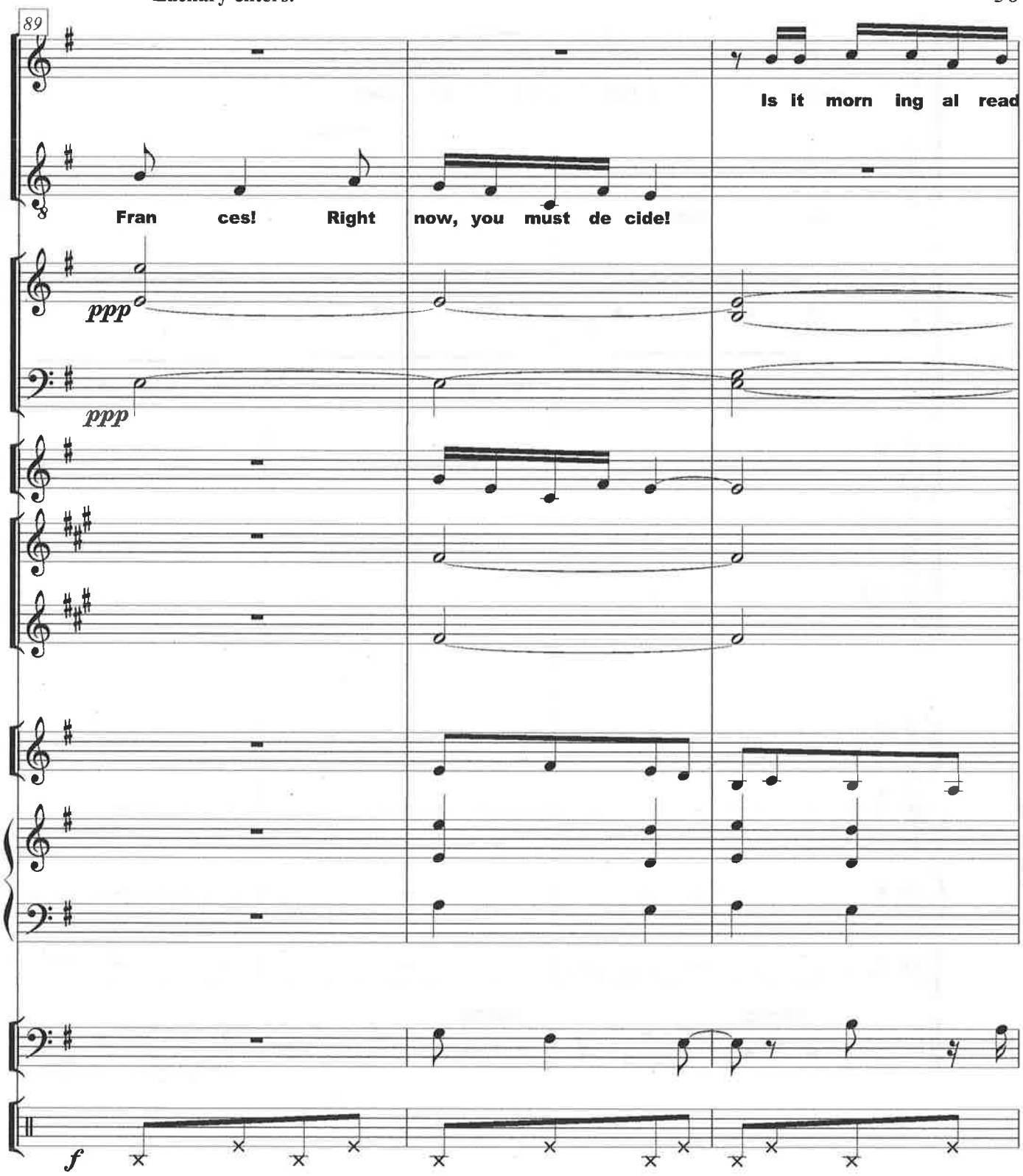

74
draws the stroke. Be ware of

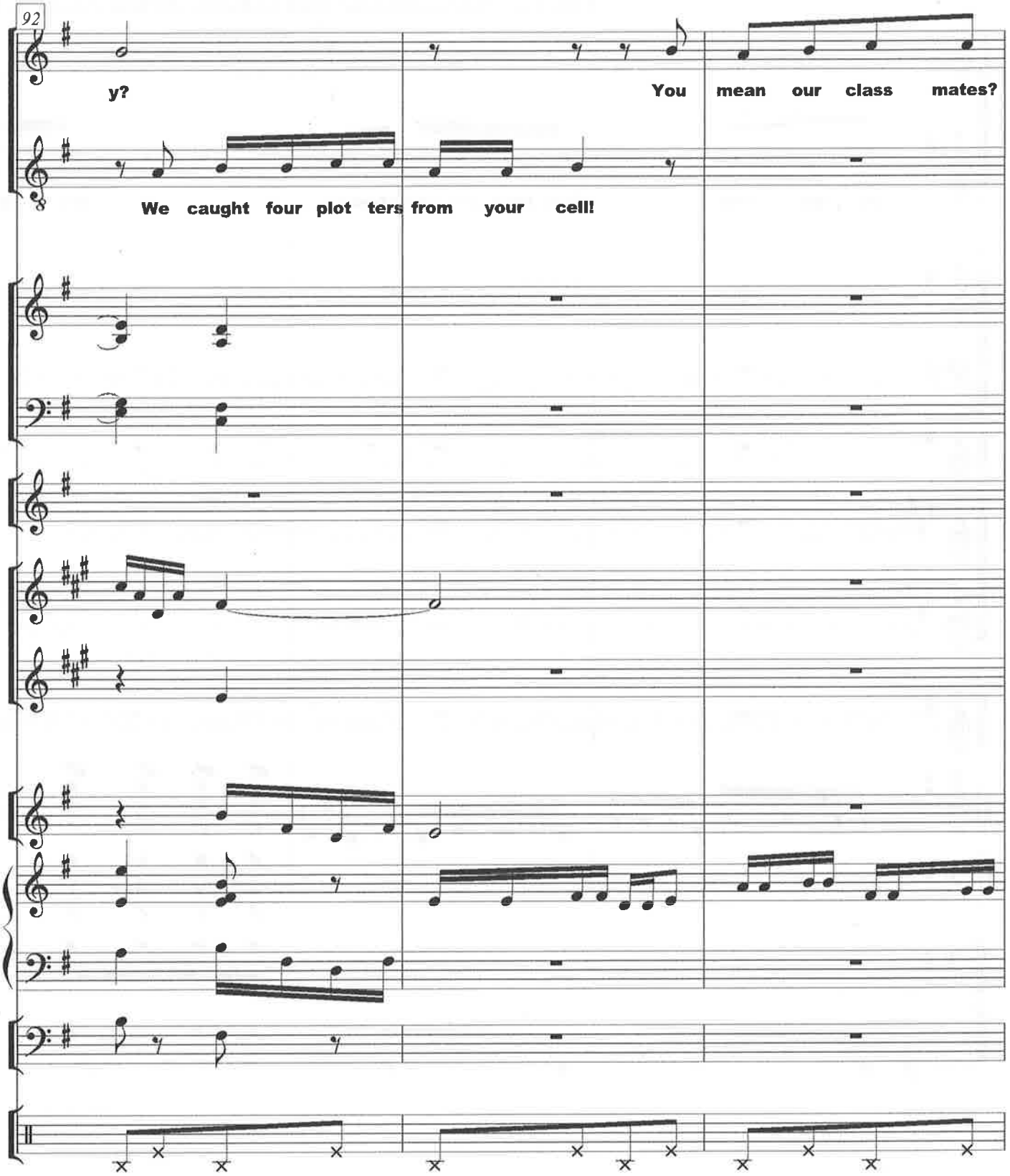

77
A
ash. It draws the flash.


80
no ther rid dle!
Worse than Aunt Rose ma ry!
3
3

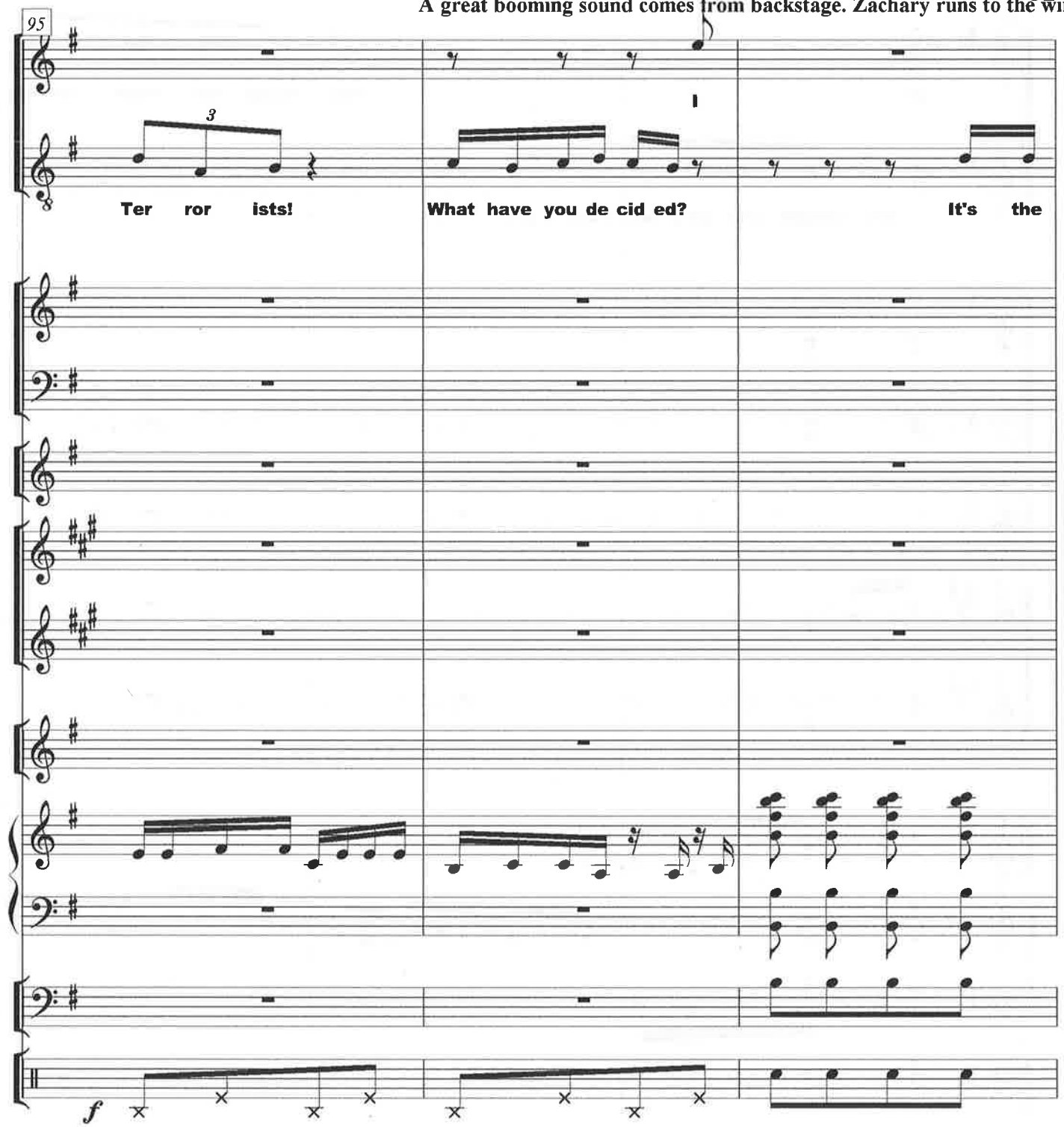

83
How can I be
Your part
is done.
Your part

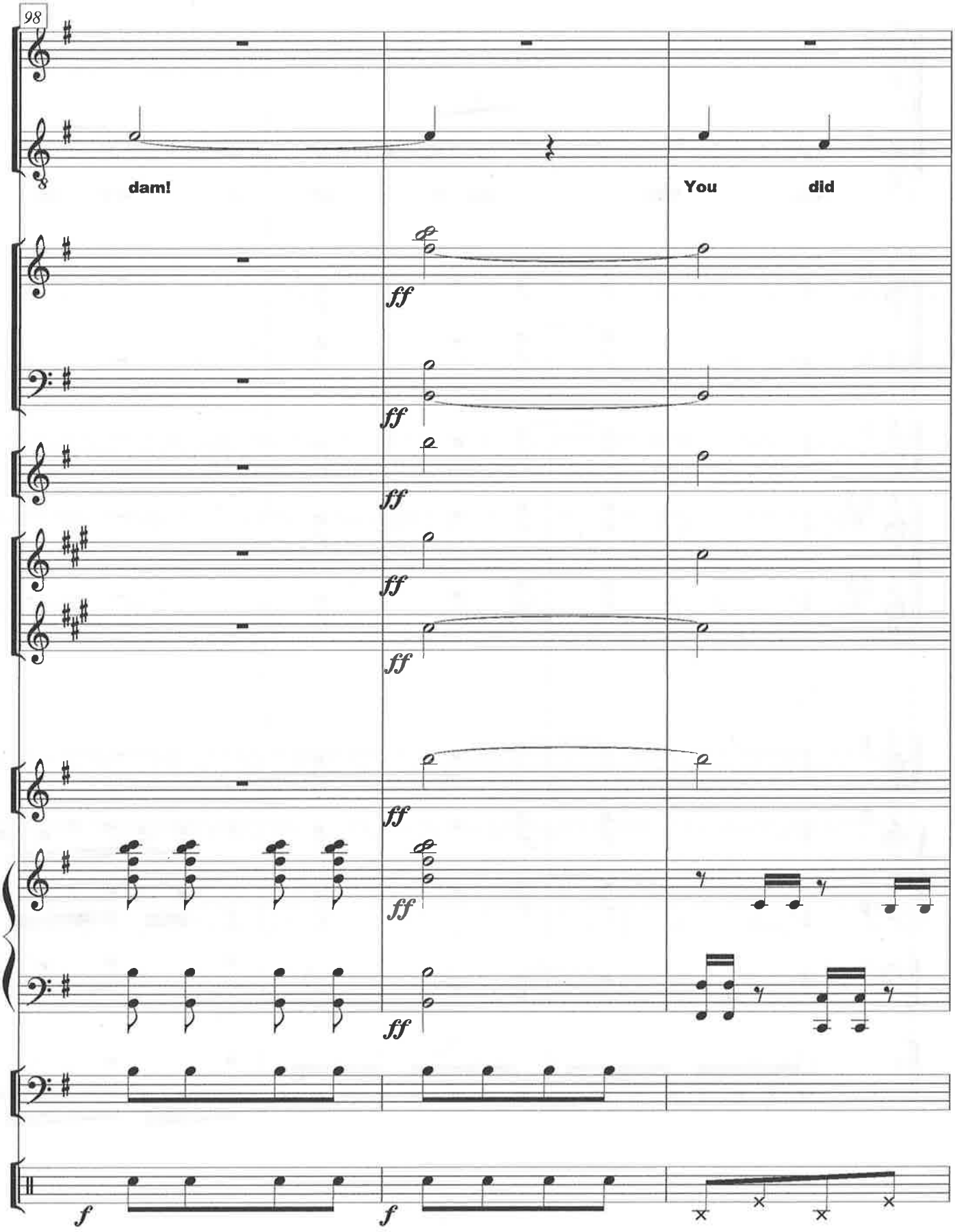

86
done?
I've
not
be
gun!
is
done.
3
3

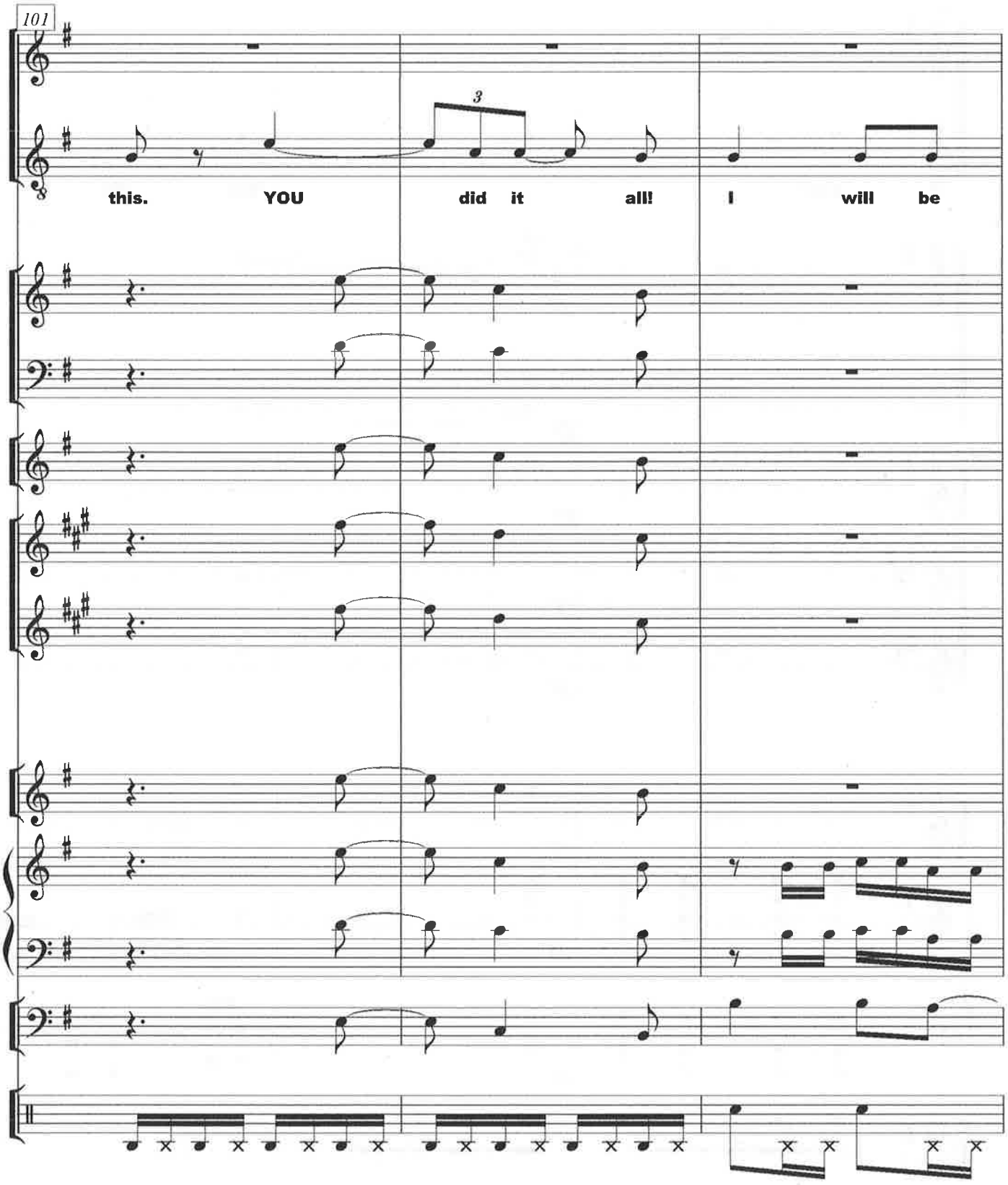

89
Is it morn ing al read
Fran ces! Right now, you must de cide!
ppp
ppp
f


92
y?
You mean our class mates?
We caught four plot ters from your cell!

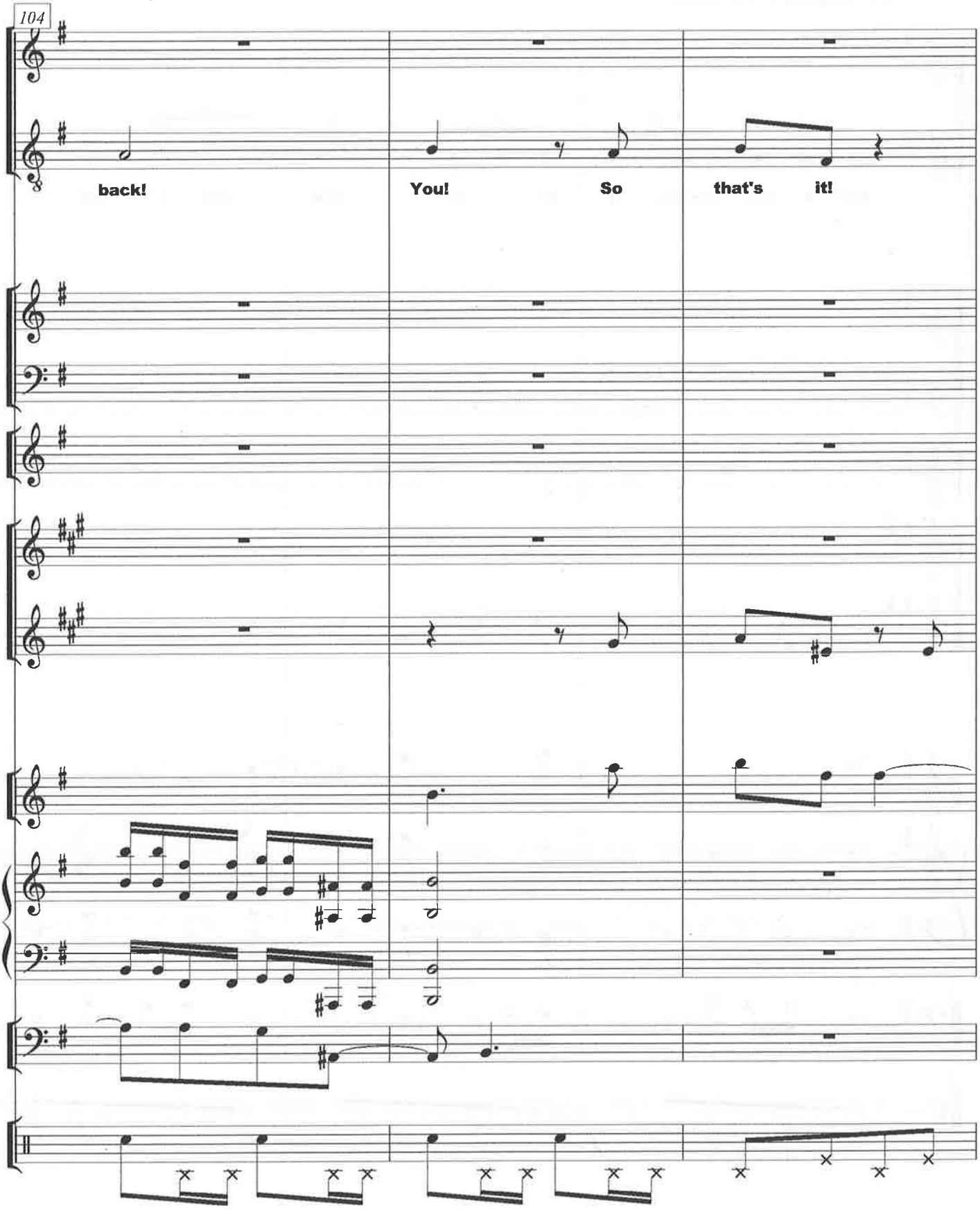
A great booming sound comes from backstage. Zachary runs to the window.



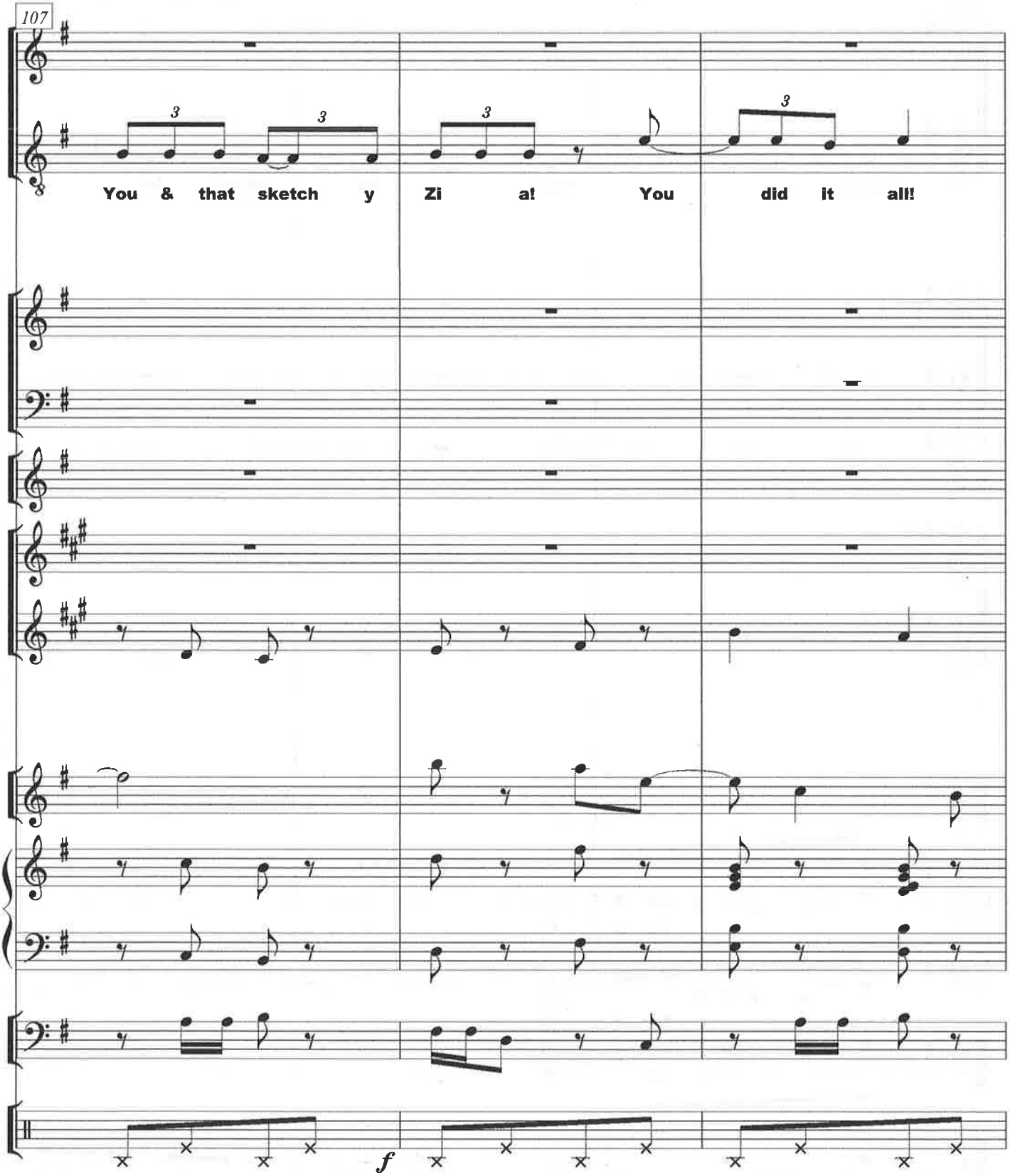

98
dam!
You
did
ff
ff
ff
ff
ff
ff
f
f

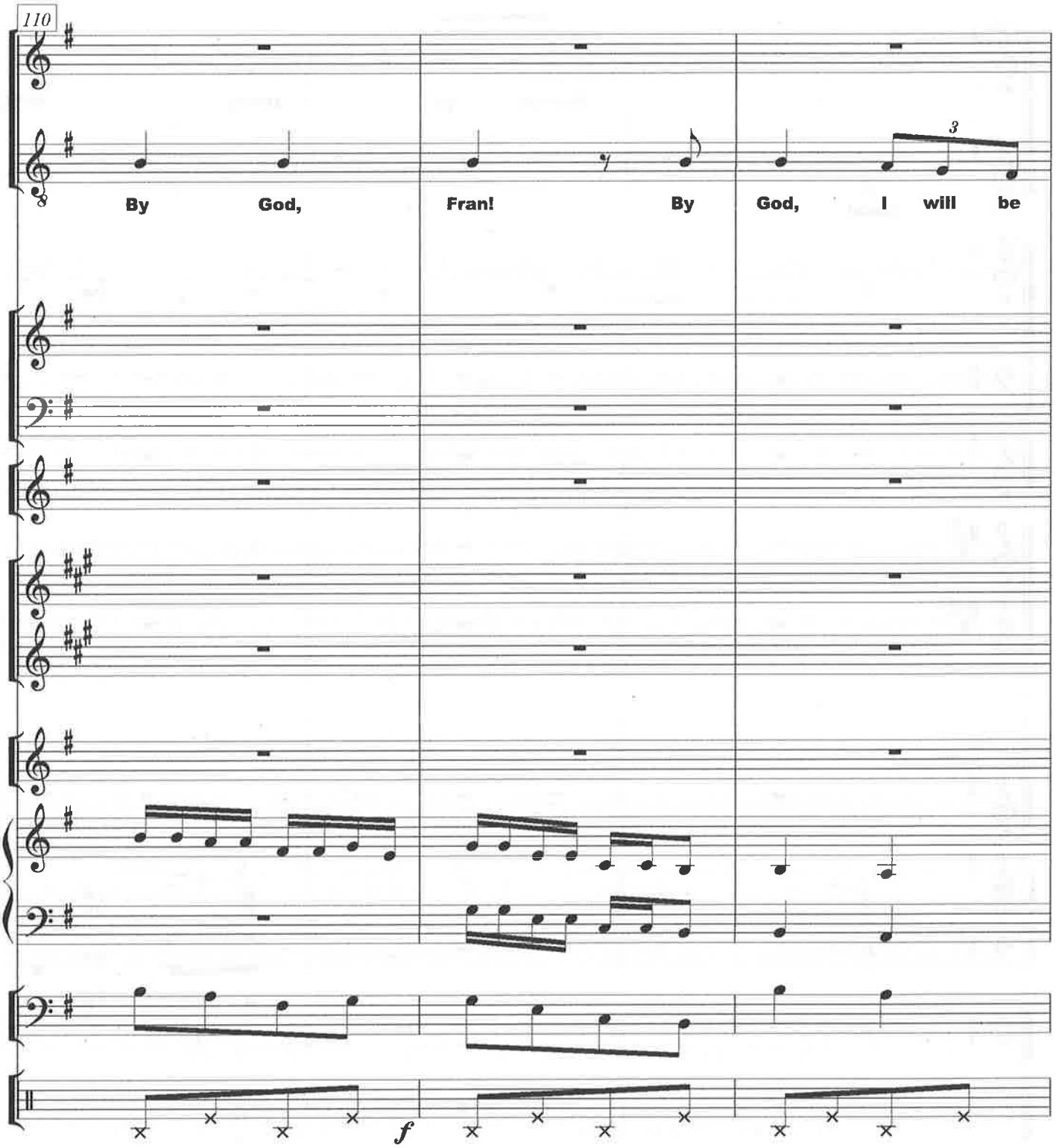

101
3
this.
YOU
did it all!
I will be

Zia enters, carrying a feather. Rosemary follows her. They each have a suitcase. Zachary stares at Zia.

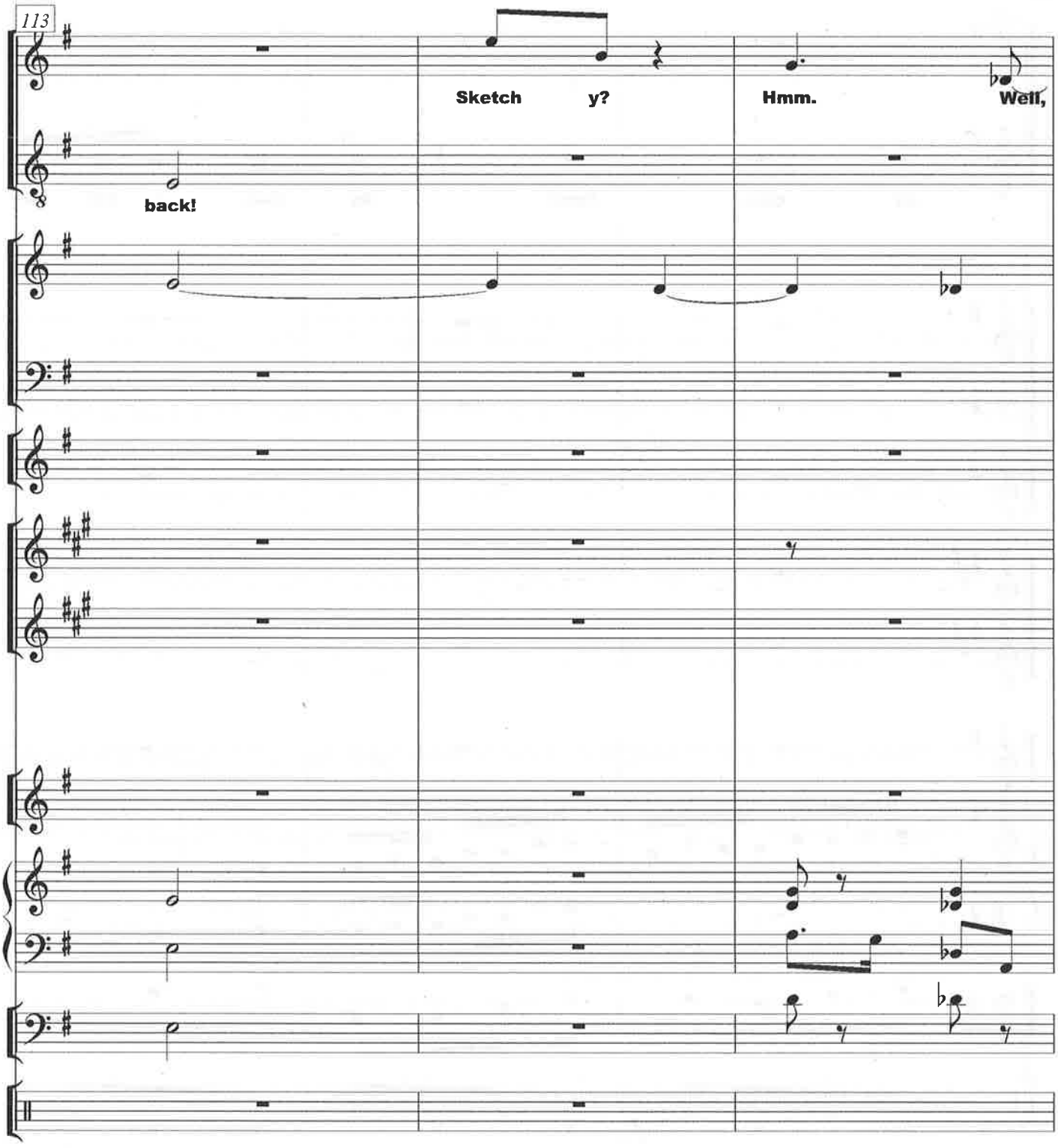


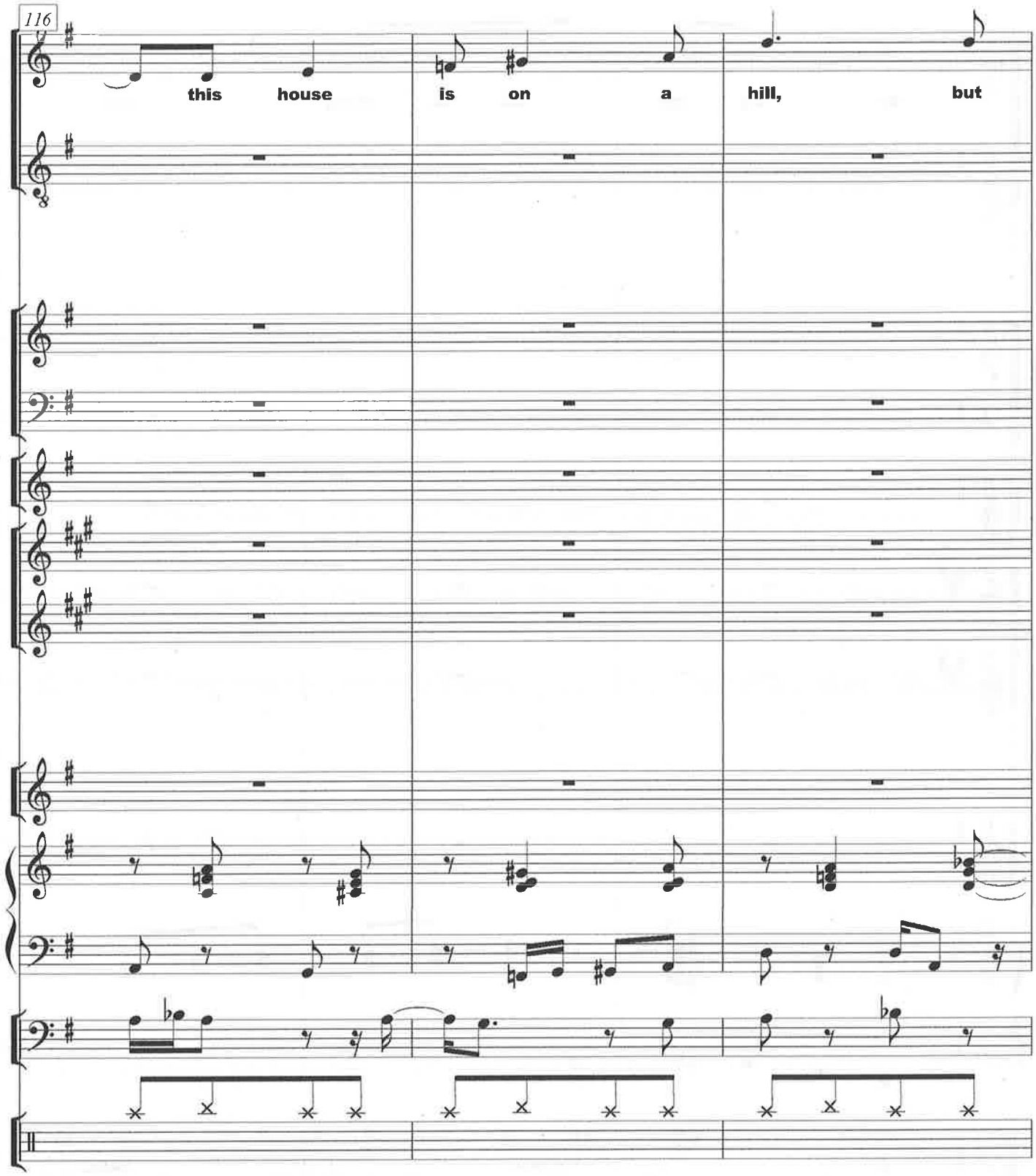
He looks back at Frances.

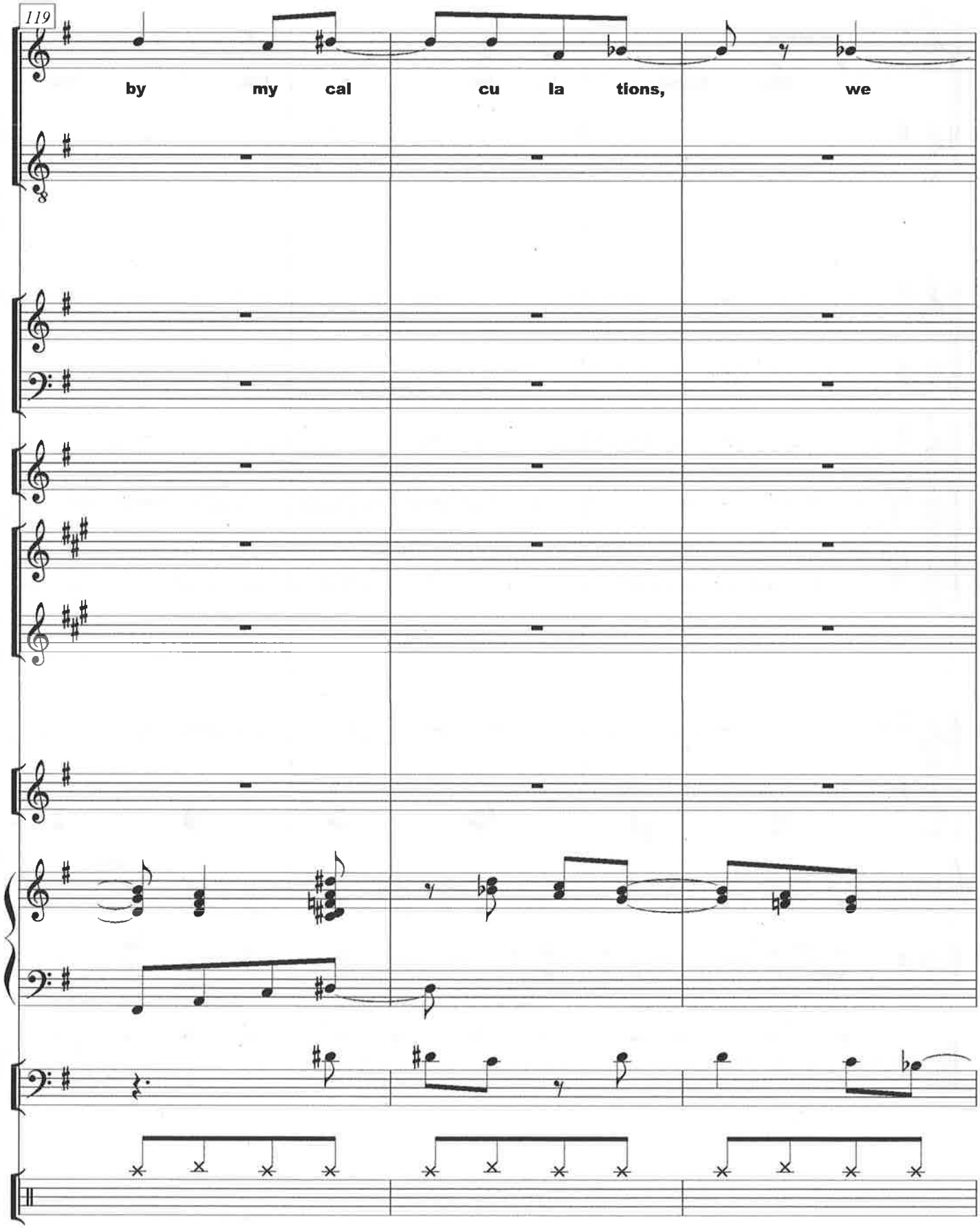



110
By God, Fran! By God, I will be
3
f

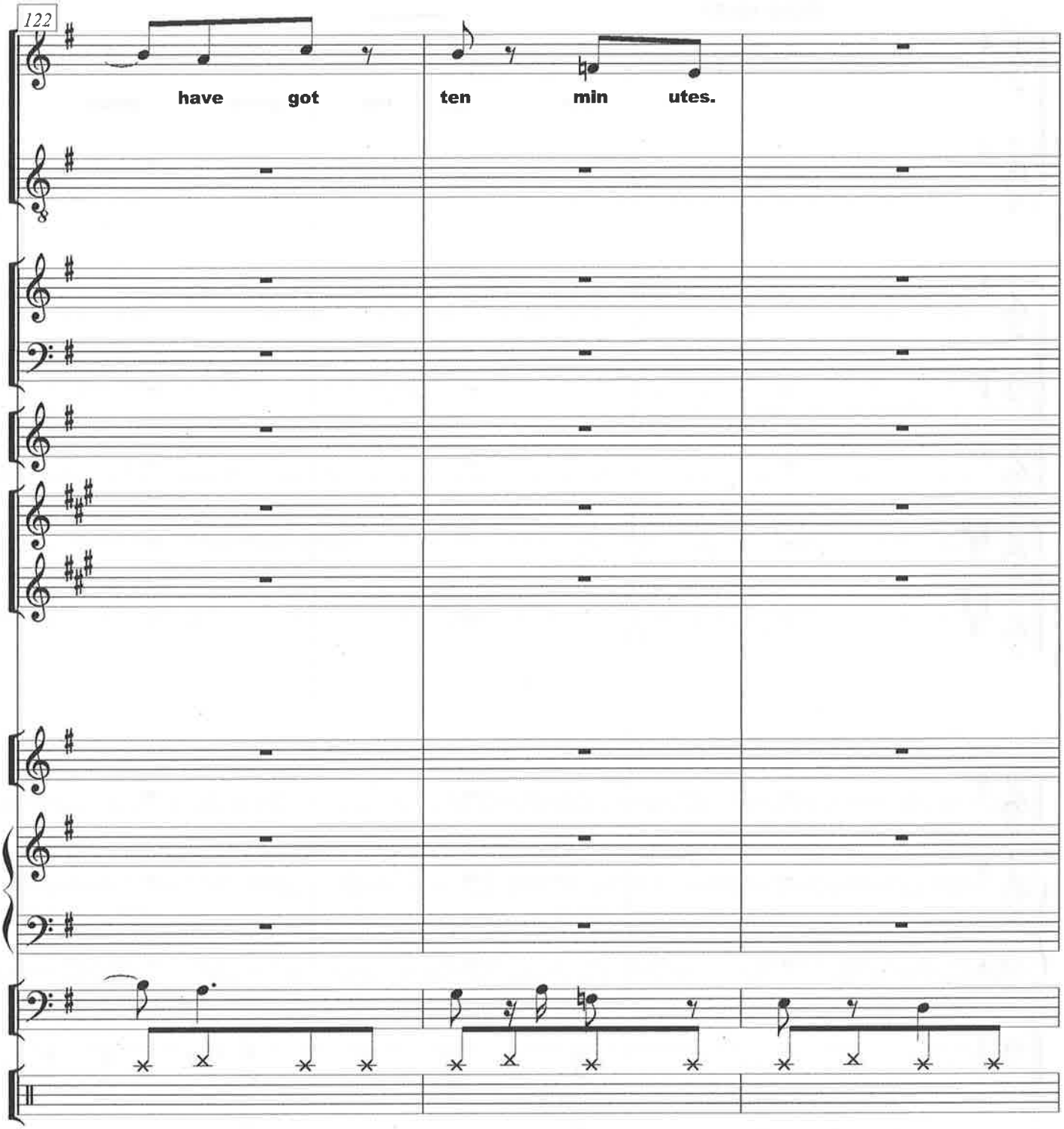
He rushes off. Zia hands the feather to Frances.

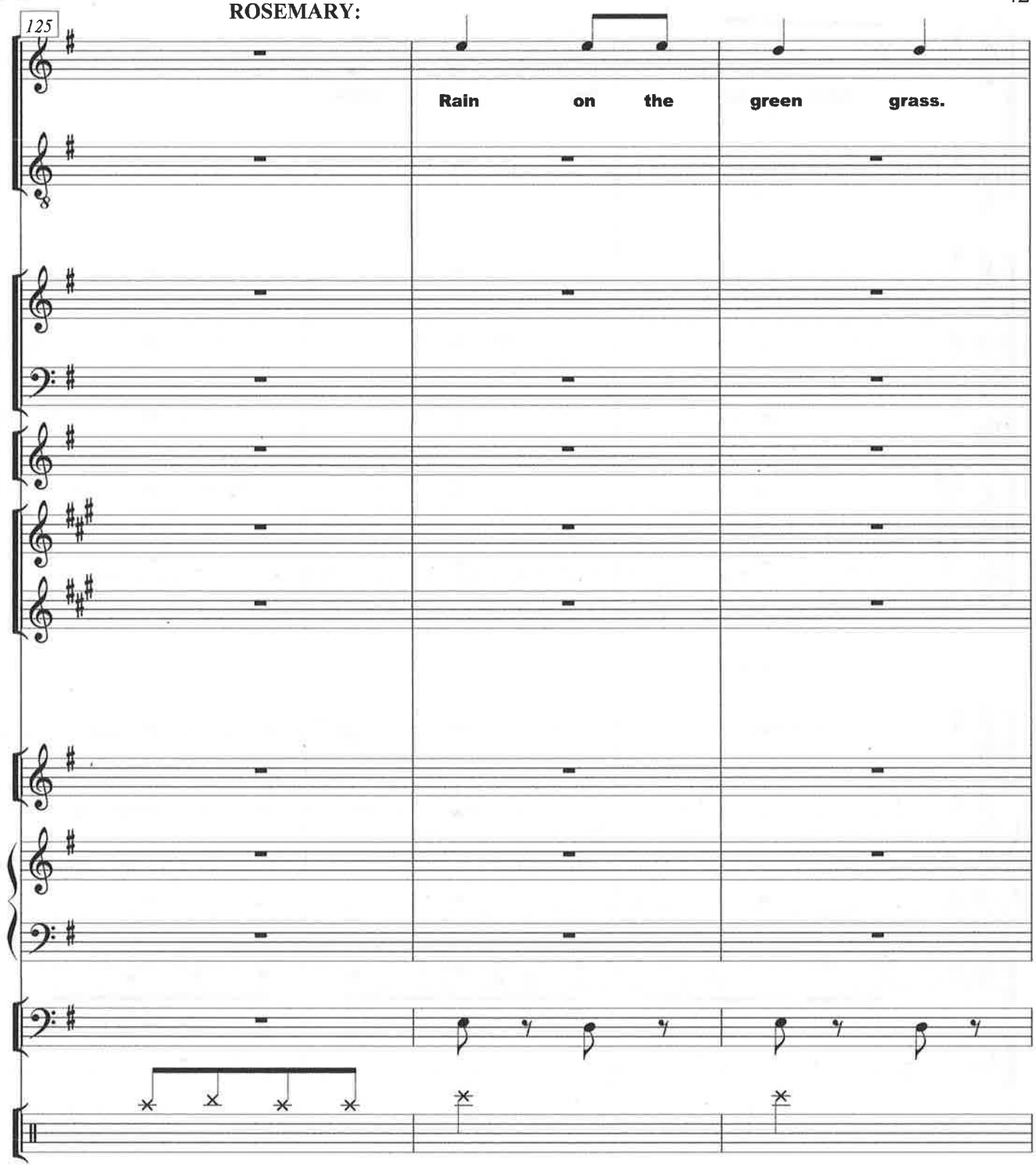


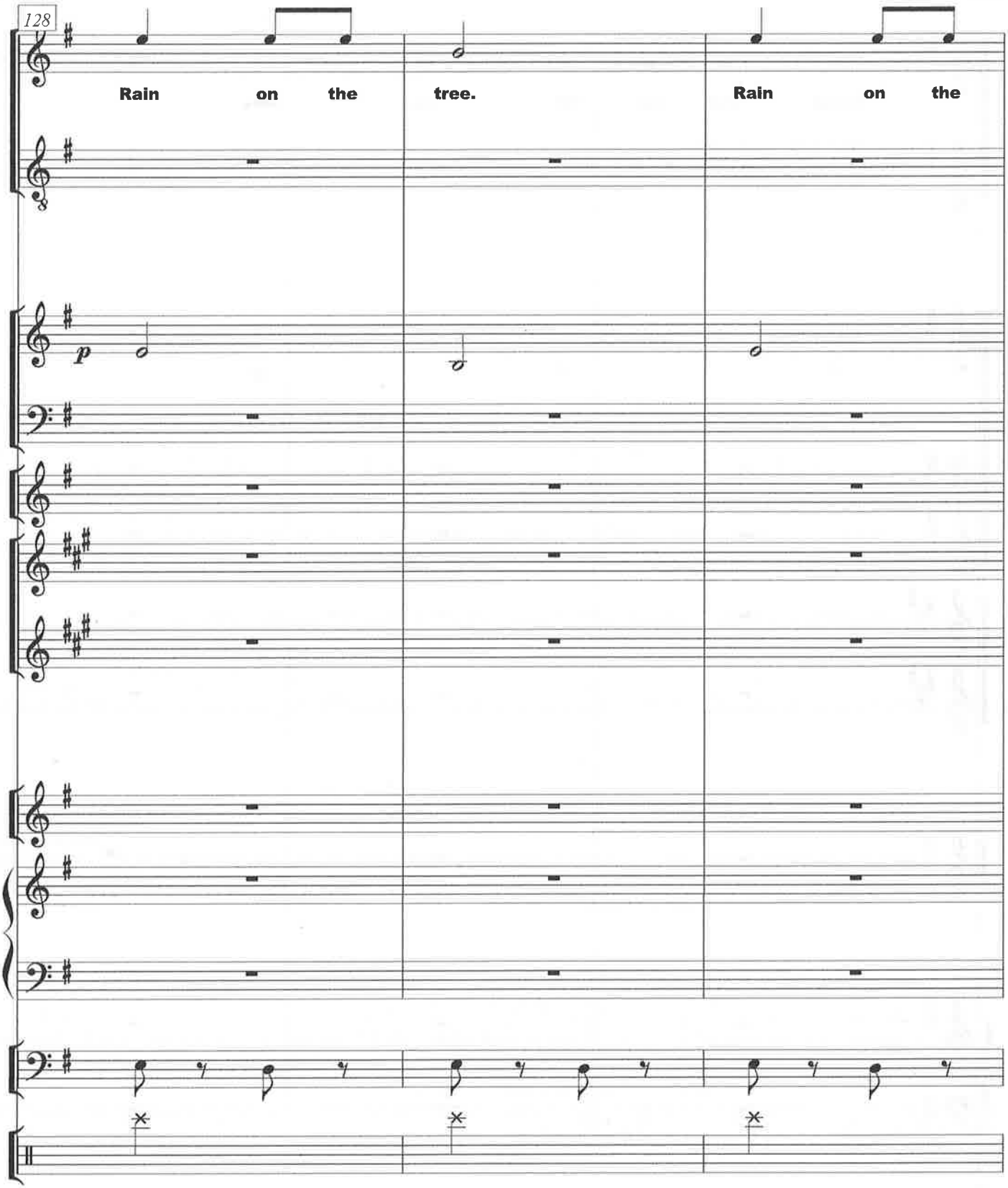

116
this house is on a hill, but

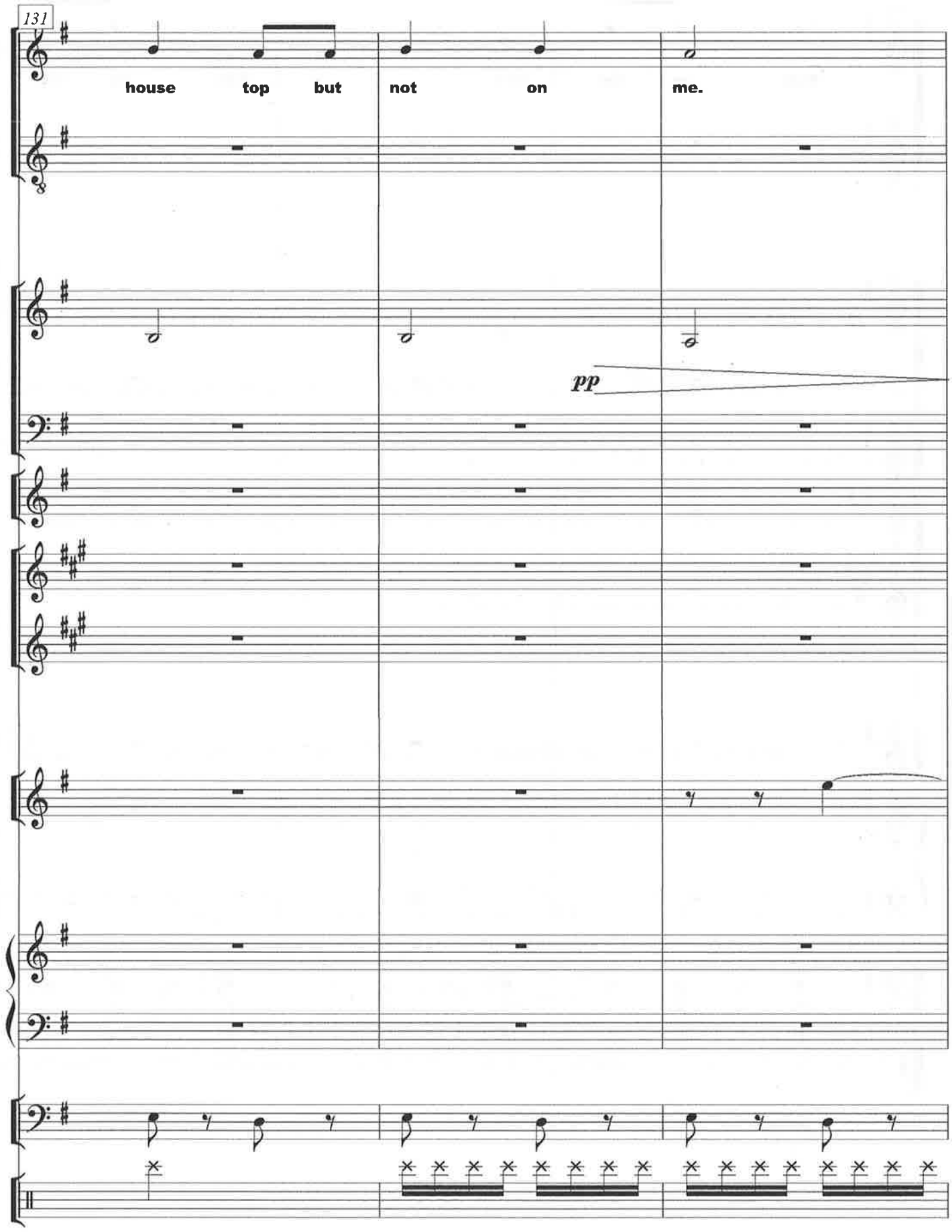

119
by my cal cu la tions, we

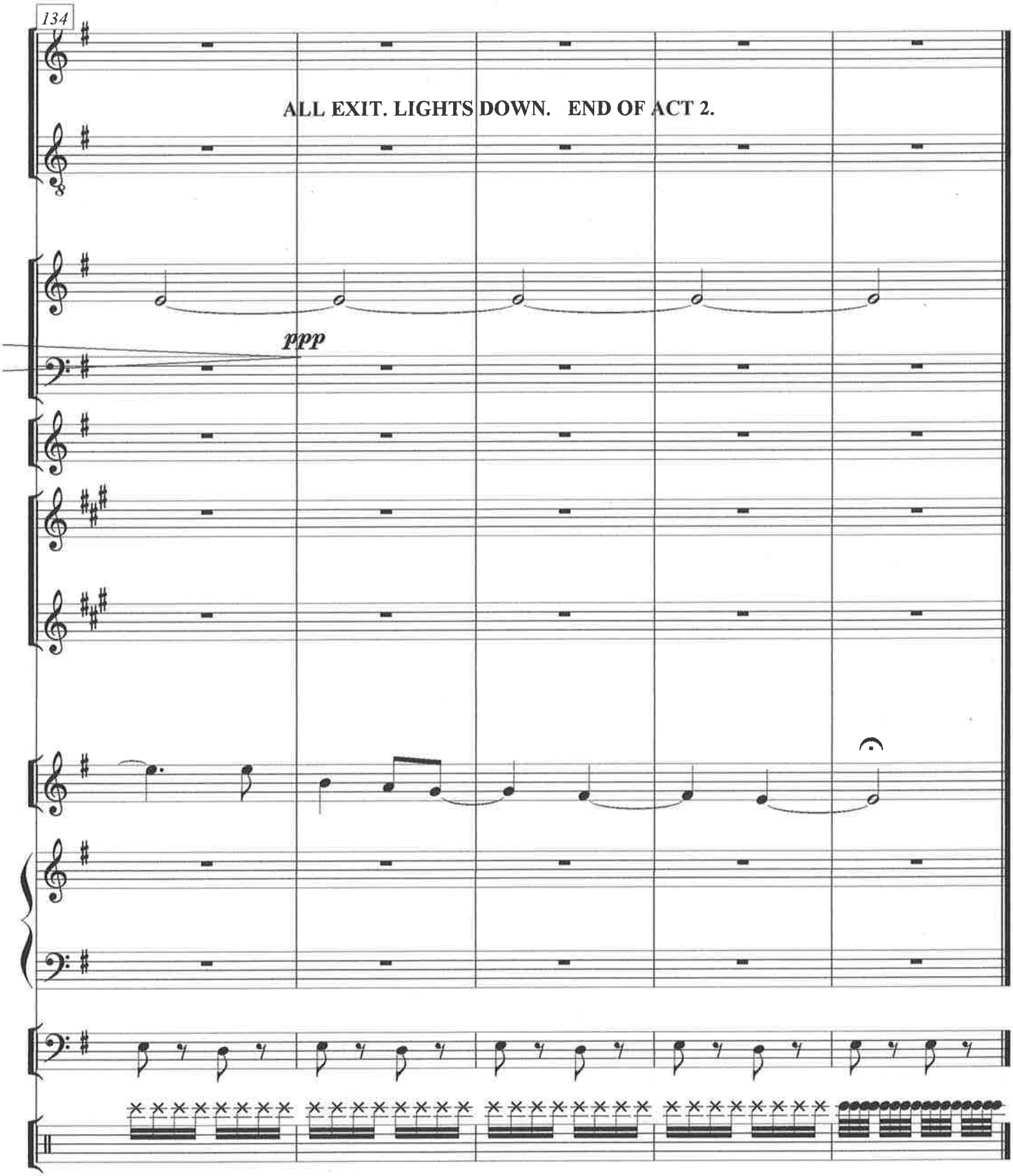
Rosemary carries her suitcase to the door.




ROSEMARY:
125
Rain on the green grass.


128
Rain on the tree.
Rain on the
p


131
house top but not on me.
pp

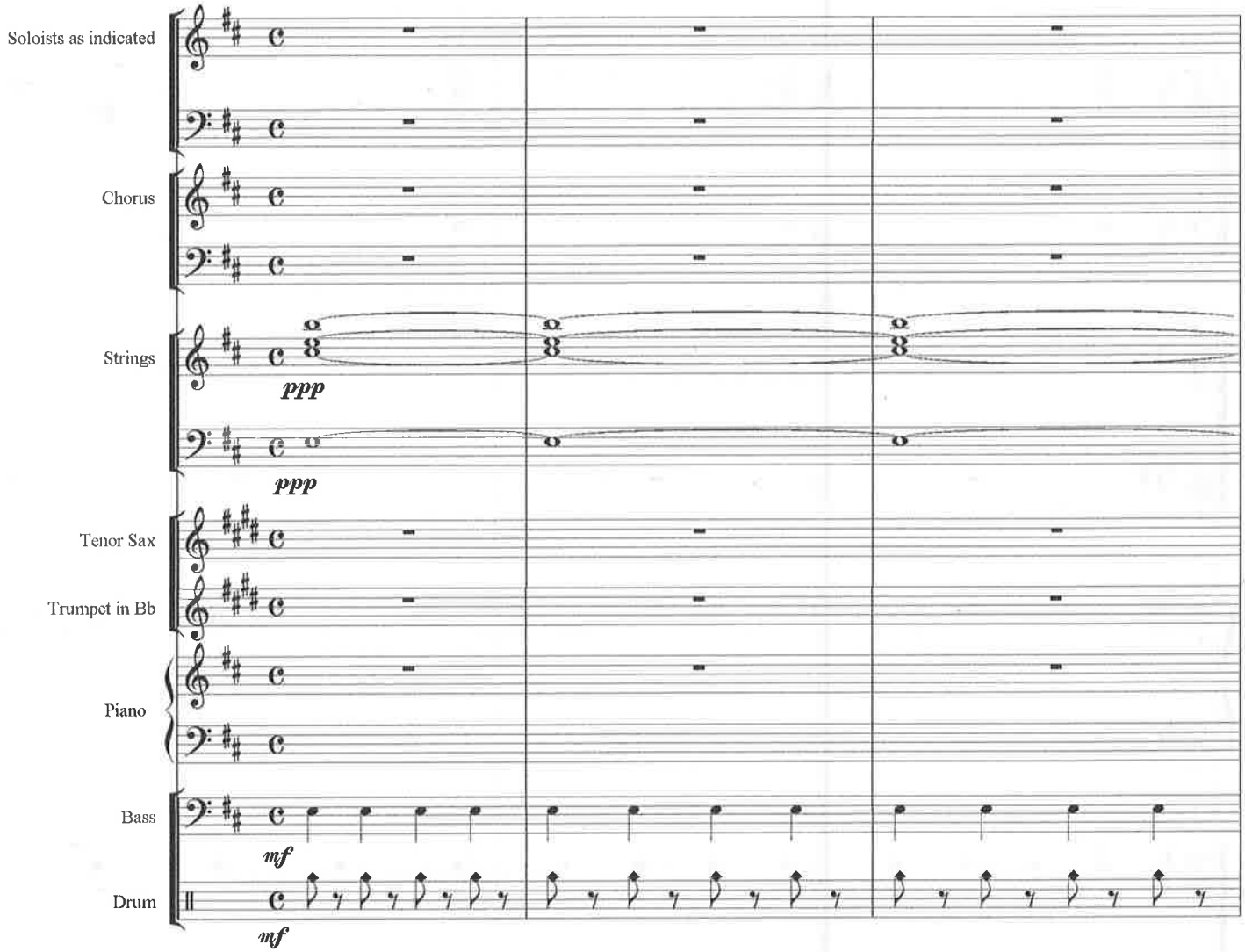

134
ALL EXIT. LIGHTS DOWN. END OF ACT 2.
ppp

ESCAPE PLANS
Ensemble 16
Act 3, After the flood

MM=65

Richard L. Rose

The Campus Center is now a triage site. Before the lights come up, the screen shows a flood scene of vast devastation. During the opening chorus, students and members of The Fellowship of the Attentive are preparing care-packages at tables along the walls. A few survivors, including the Dissenters, huddle at some of the tables, where they are being served. A few people seem to be starting a circle dance, but stop when a man is brought in on a gurney. Efforts to revive him fail and as the gurney is being taken out, Zachary enters, still wearing the camo uniform with the snake decal. He is disheveled, unshaven, and carrying an assault rifle. The others back away as he wanders around the room. Ricks, also wearing camo, has been handing out water bottles at the door. Ricks guides him to a table, engages him in conversation, and, with some Wake-Up Tea, de-escalates the potentially deadly situation. The scene and the musical close with another circle dance, this time with Zachary in the center of the circle.



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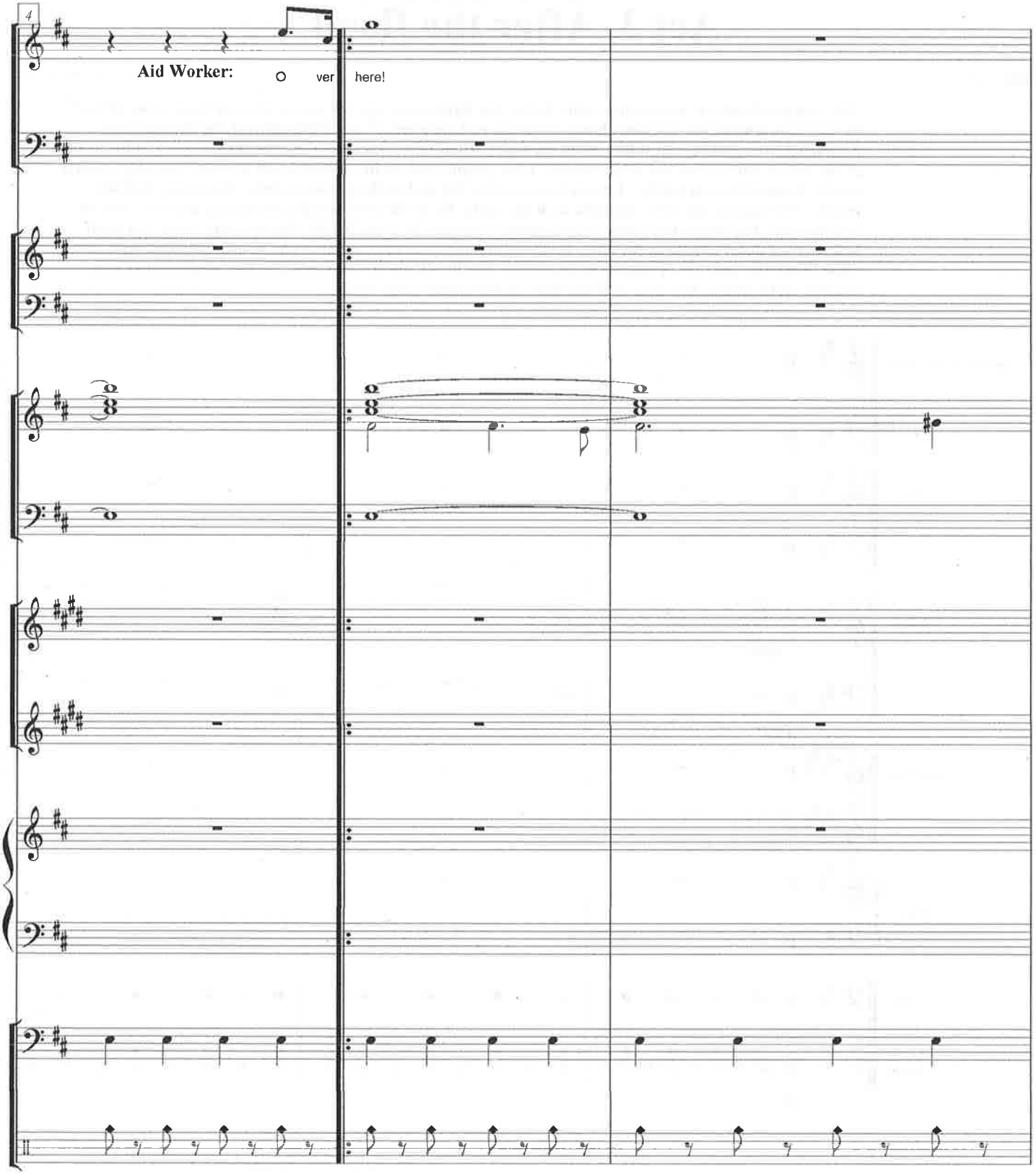
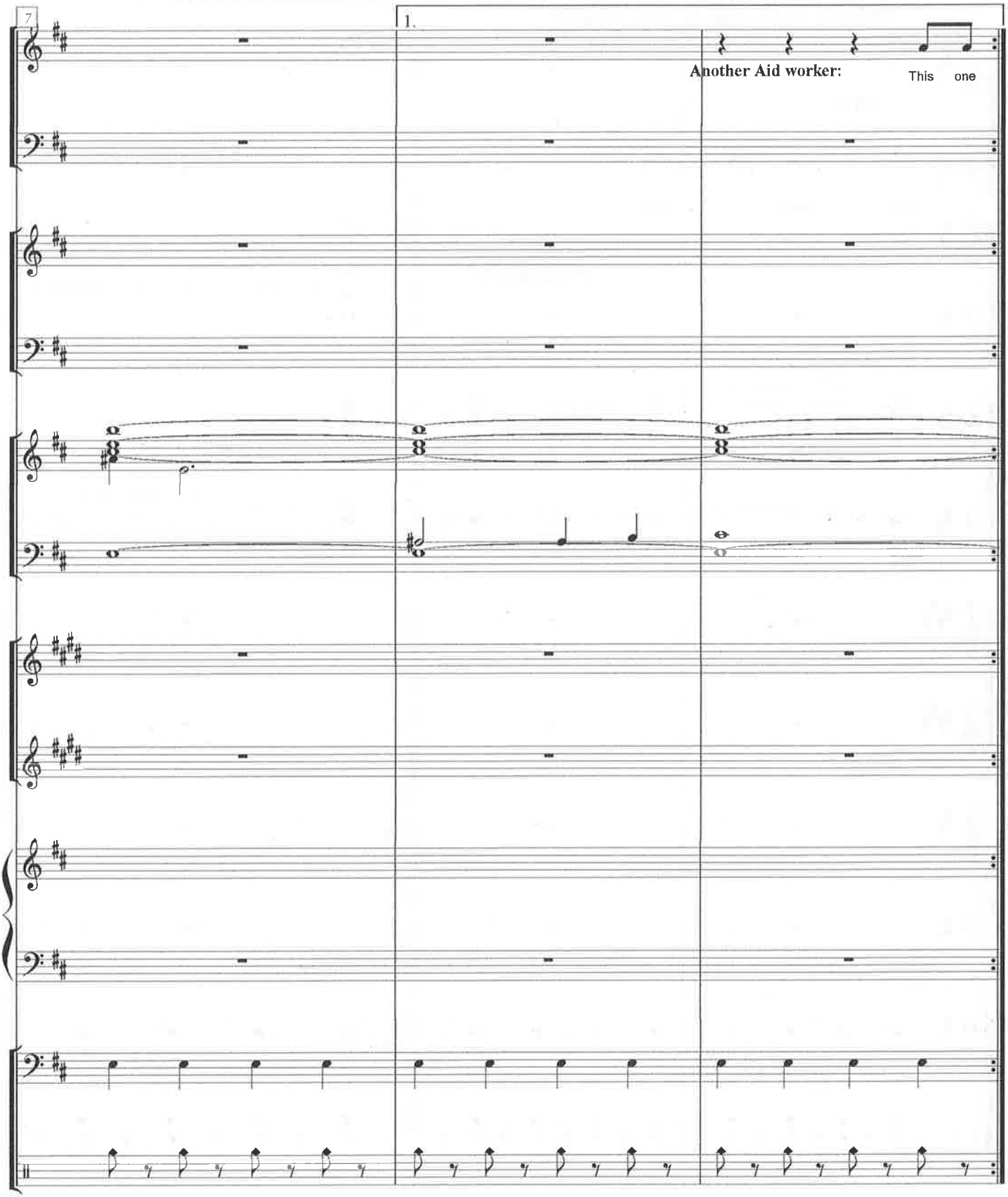
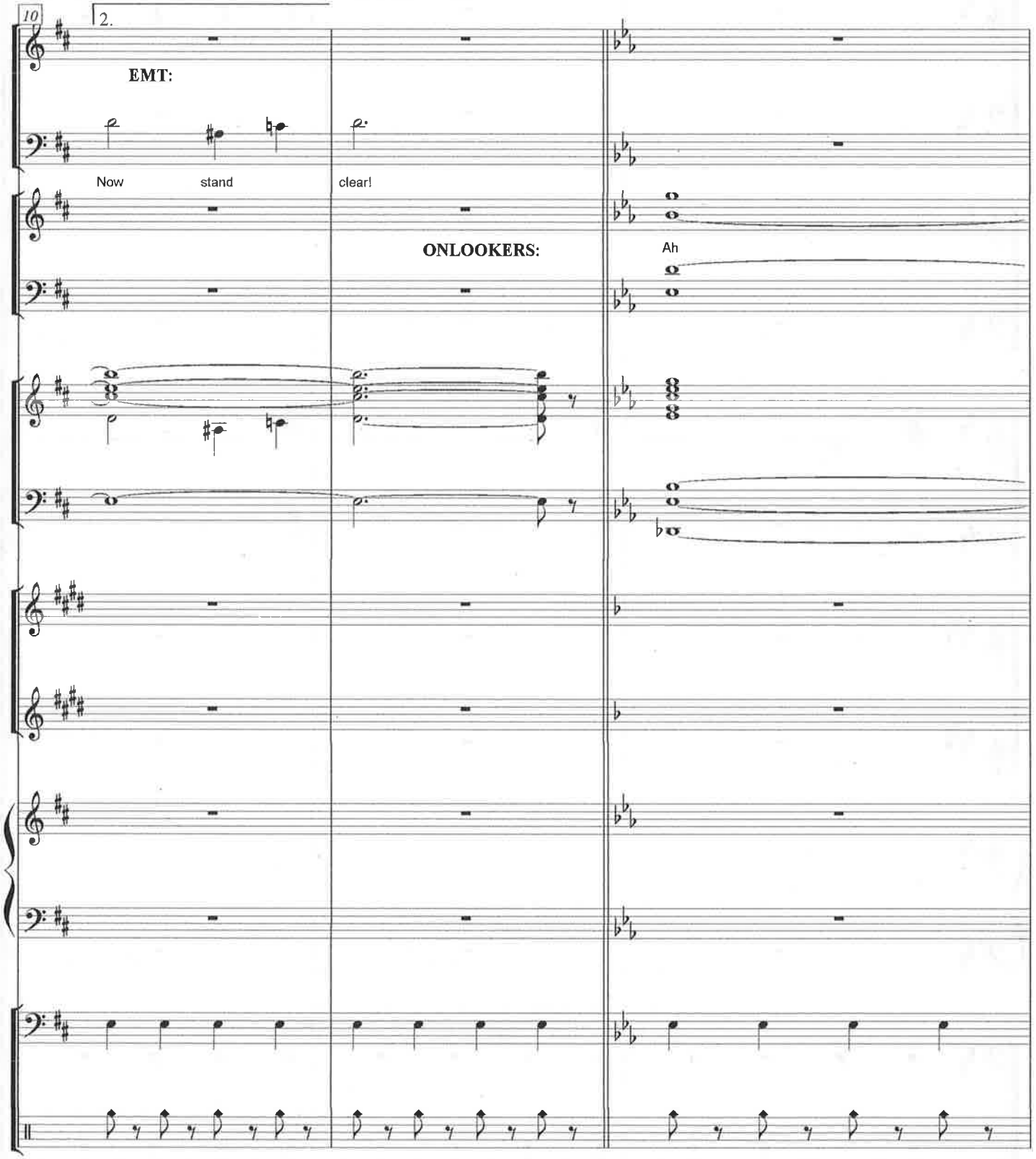
The chorus consists of everyone on stage—survivors, students, aid-workers—as they go about their tasks. The survivors include Rosemary, the Dissenters and a few other people from Fairall. An Aid worker calls for help for a woman who is staggering. She wears a choir robe from the Church of the Final Hour.



An EMT is called to attend to a victim on a gurney.

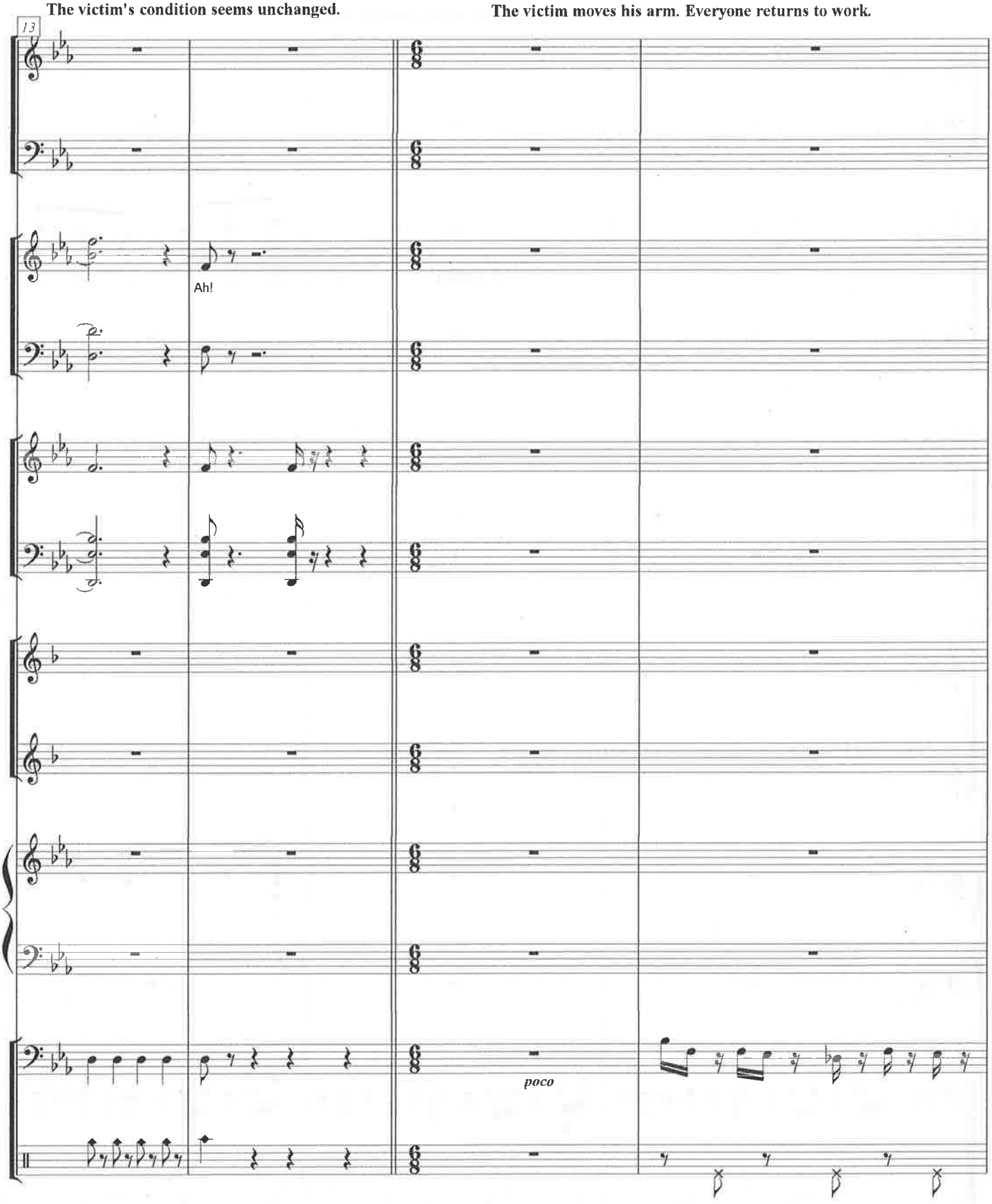


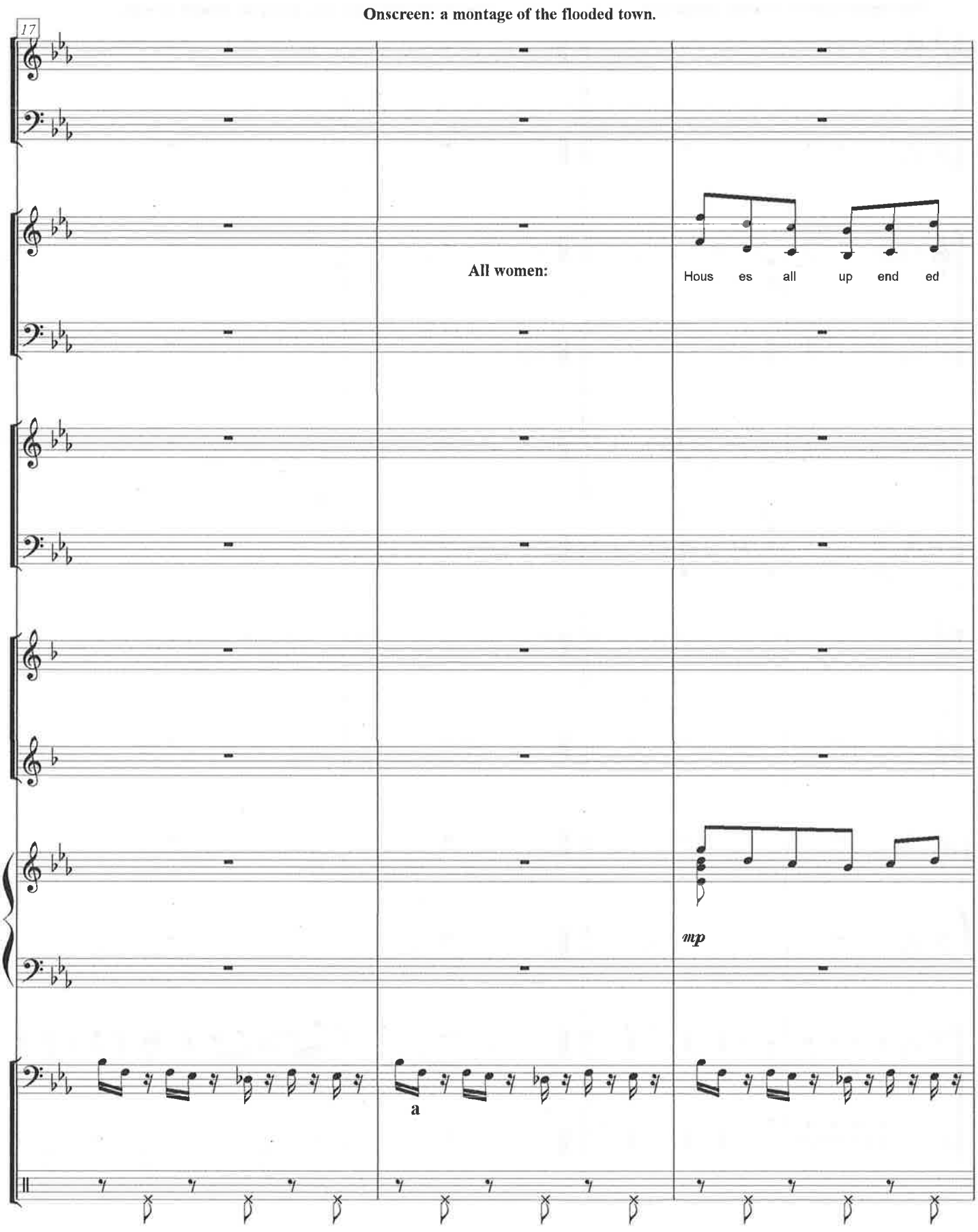
The EMT cautions everyone to stand back as he use an AED (automated external defibrillator). The onlookers watch the victim for a sign of recovery.

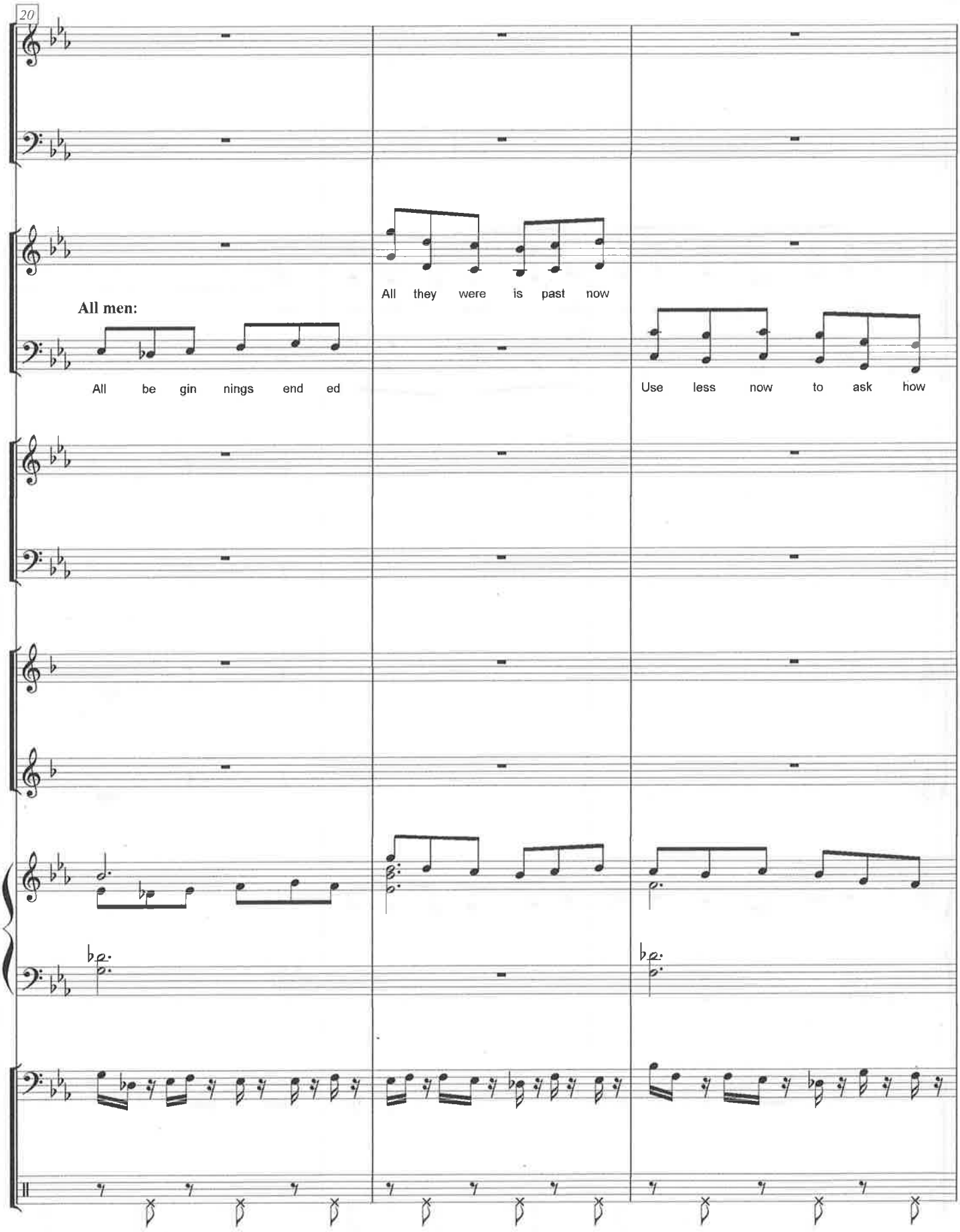


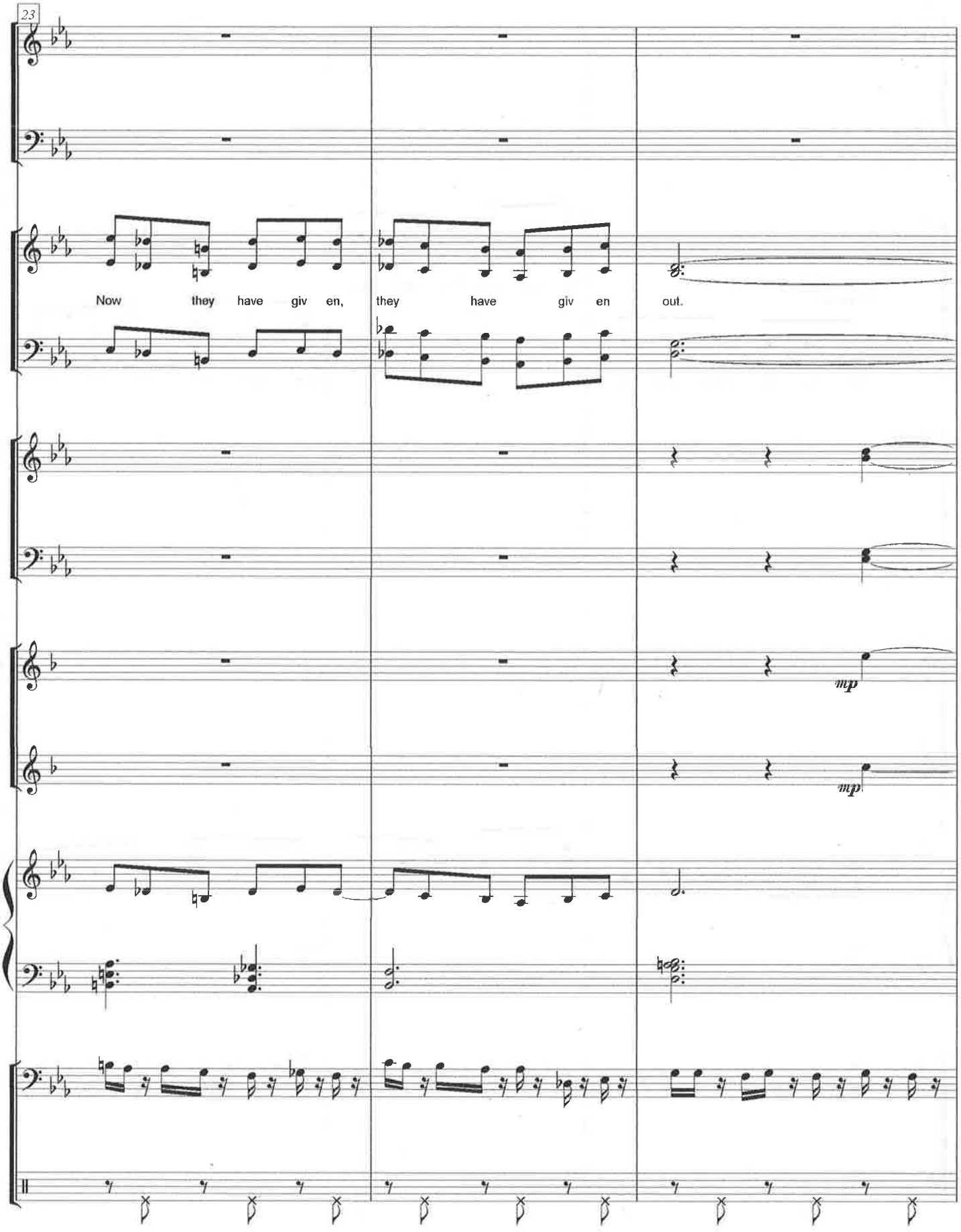
The victim's condition seems unchanged.

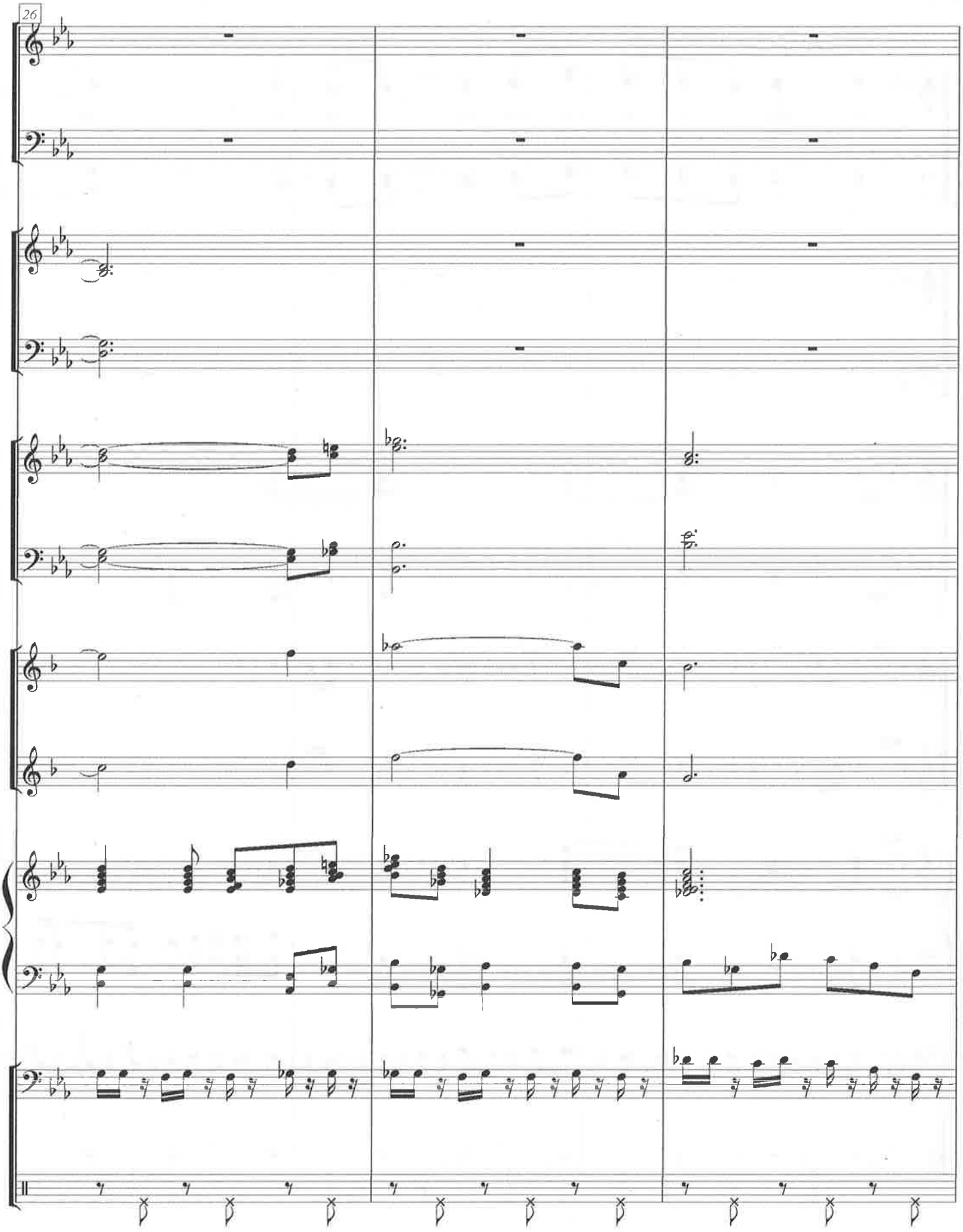
The victim moves his arm. Everyone returns to work.

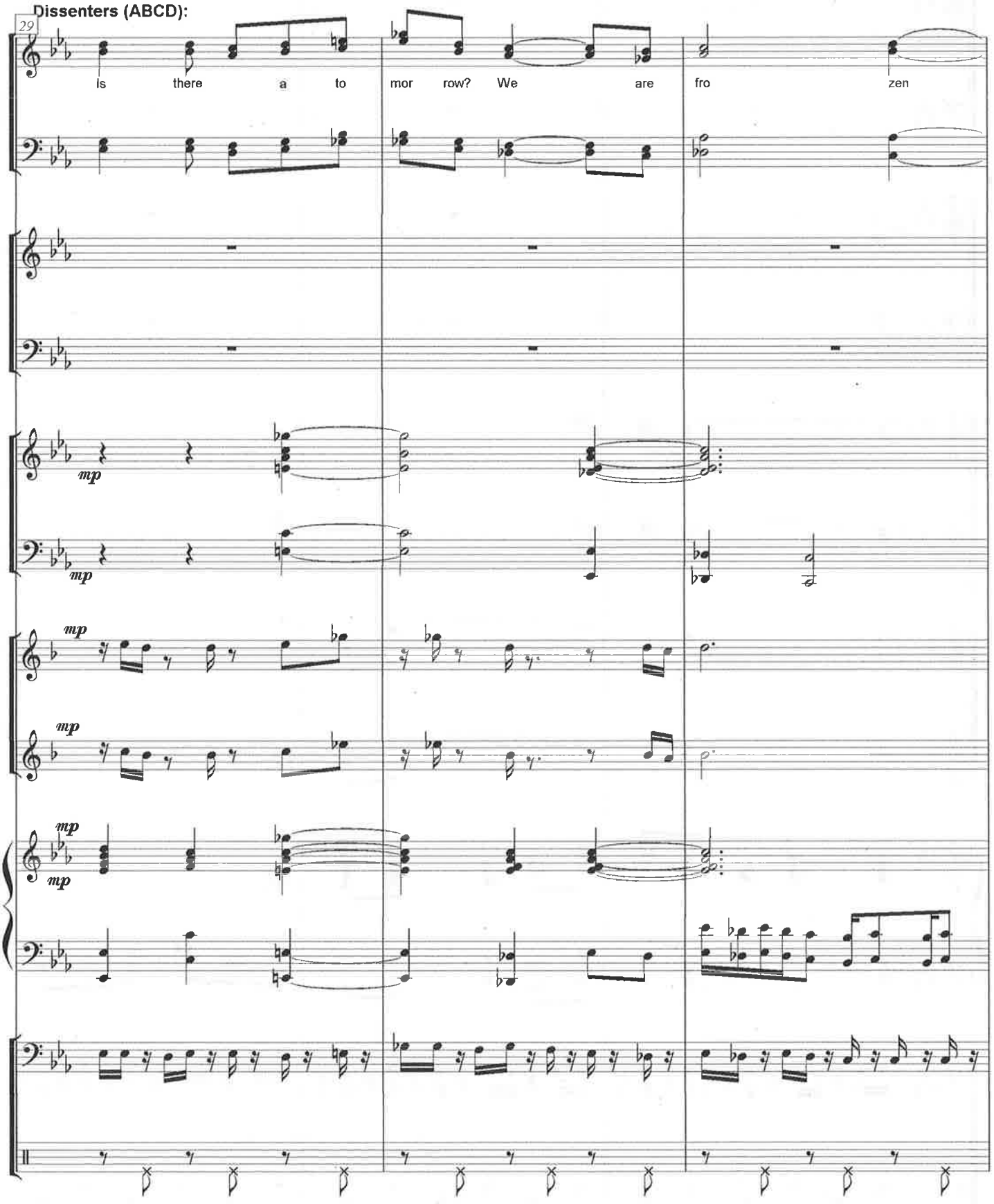


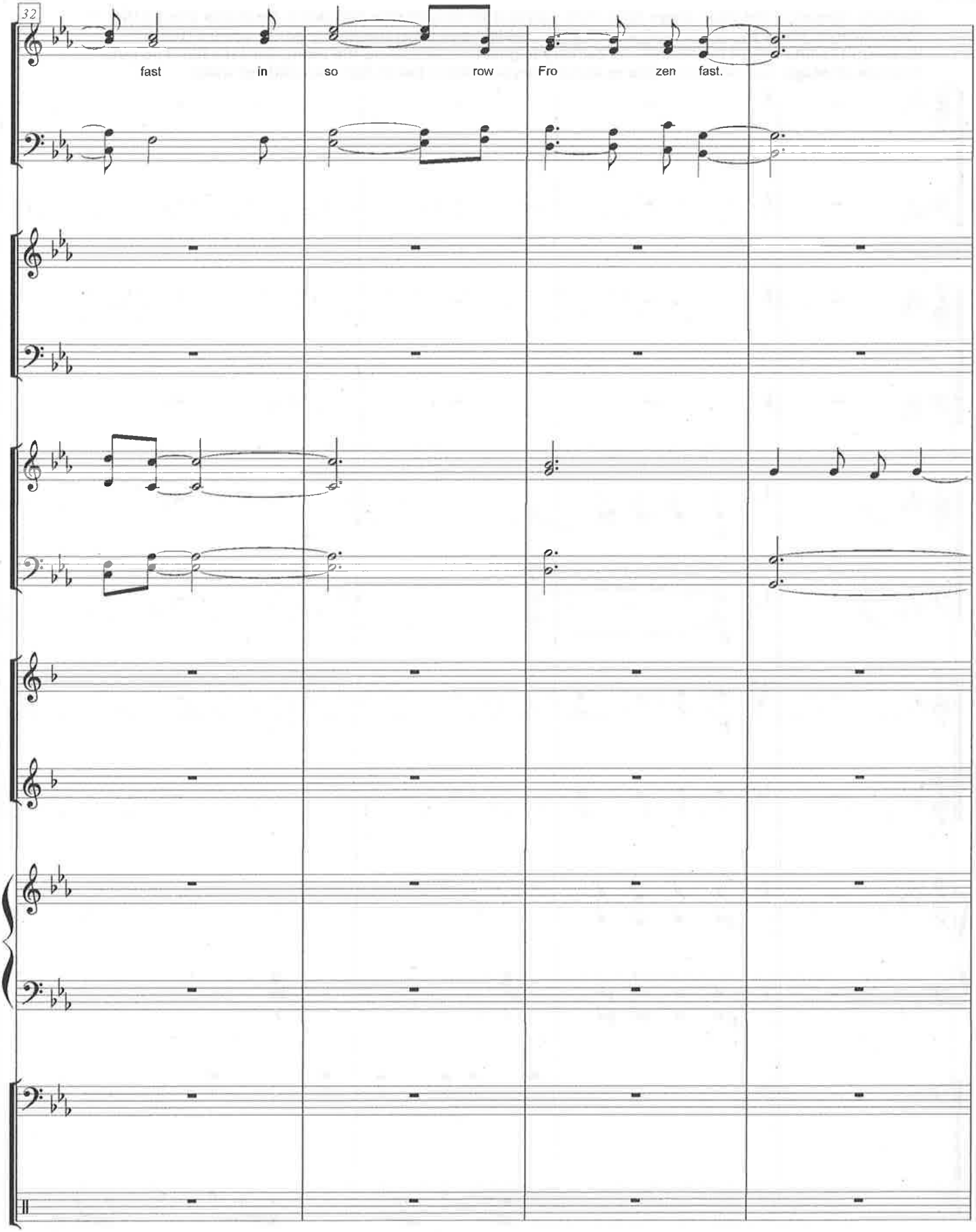

Onscreen: a montage of the flooded town.
17
All women:
Hous es all up end ed
mp
a


20
All men:
All be gin nings end ed
All they were is past now
Use less now to ask how


23
Now they have giv en, they have giv en out.
mp
mp

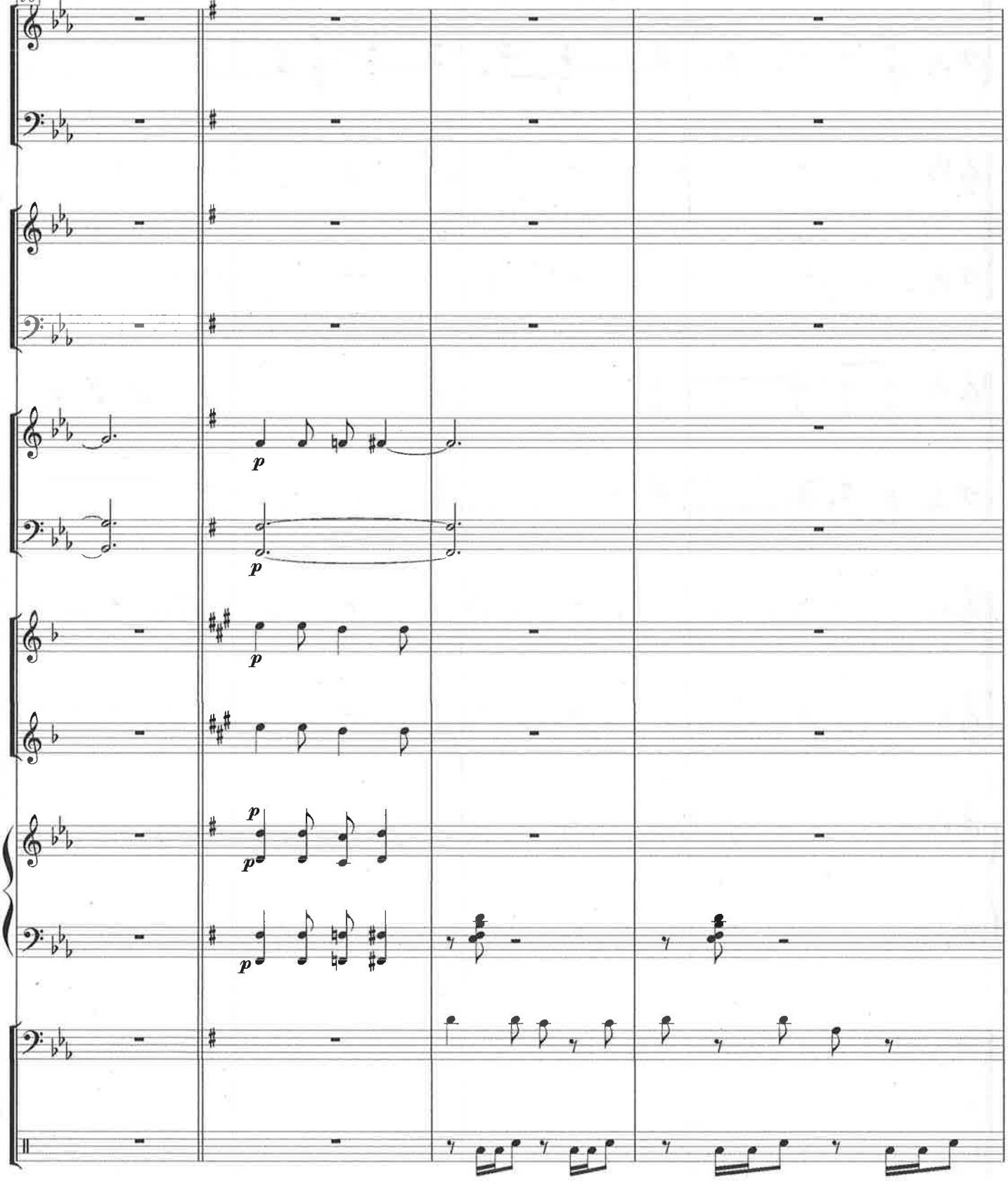

26

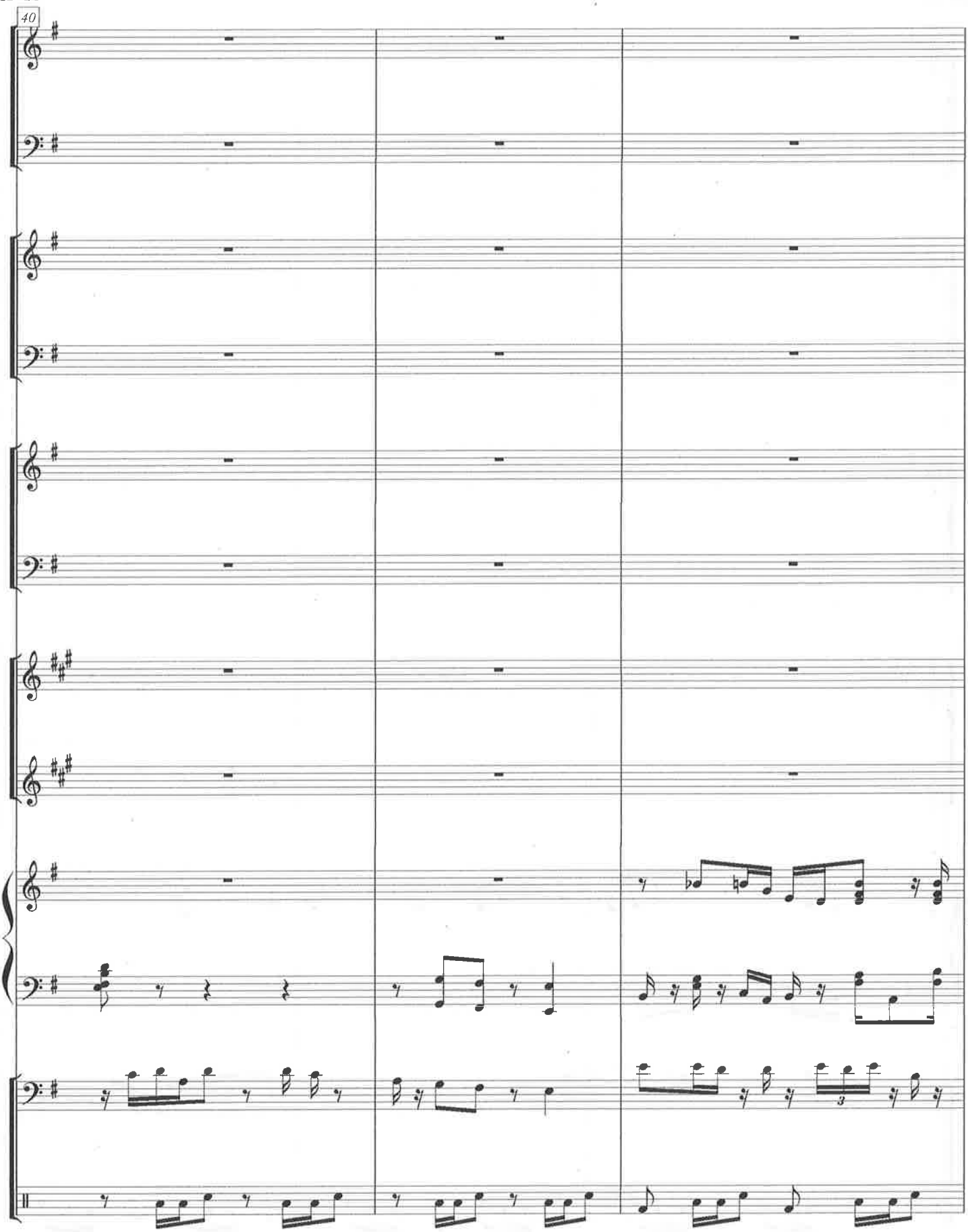

Dissenters (ABCD):
29
Is there a to mor row? We are fro zen
mp
mp
mp
mp
mp
mp

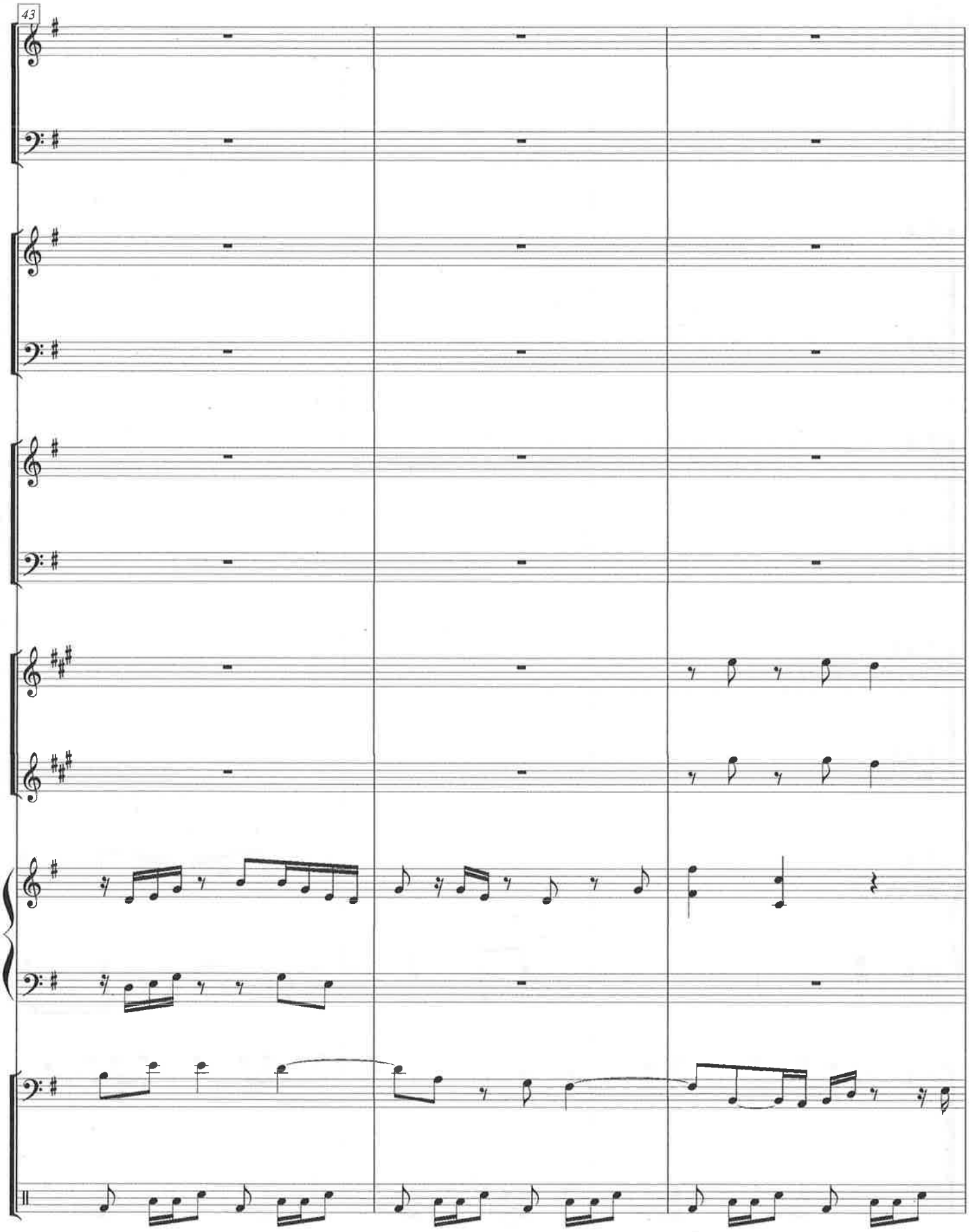

32
fast in so row Fro zen fast.

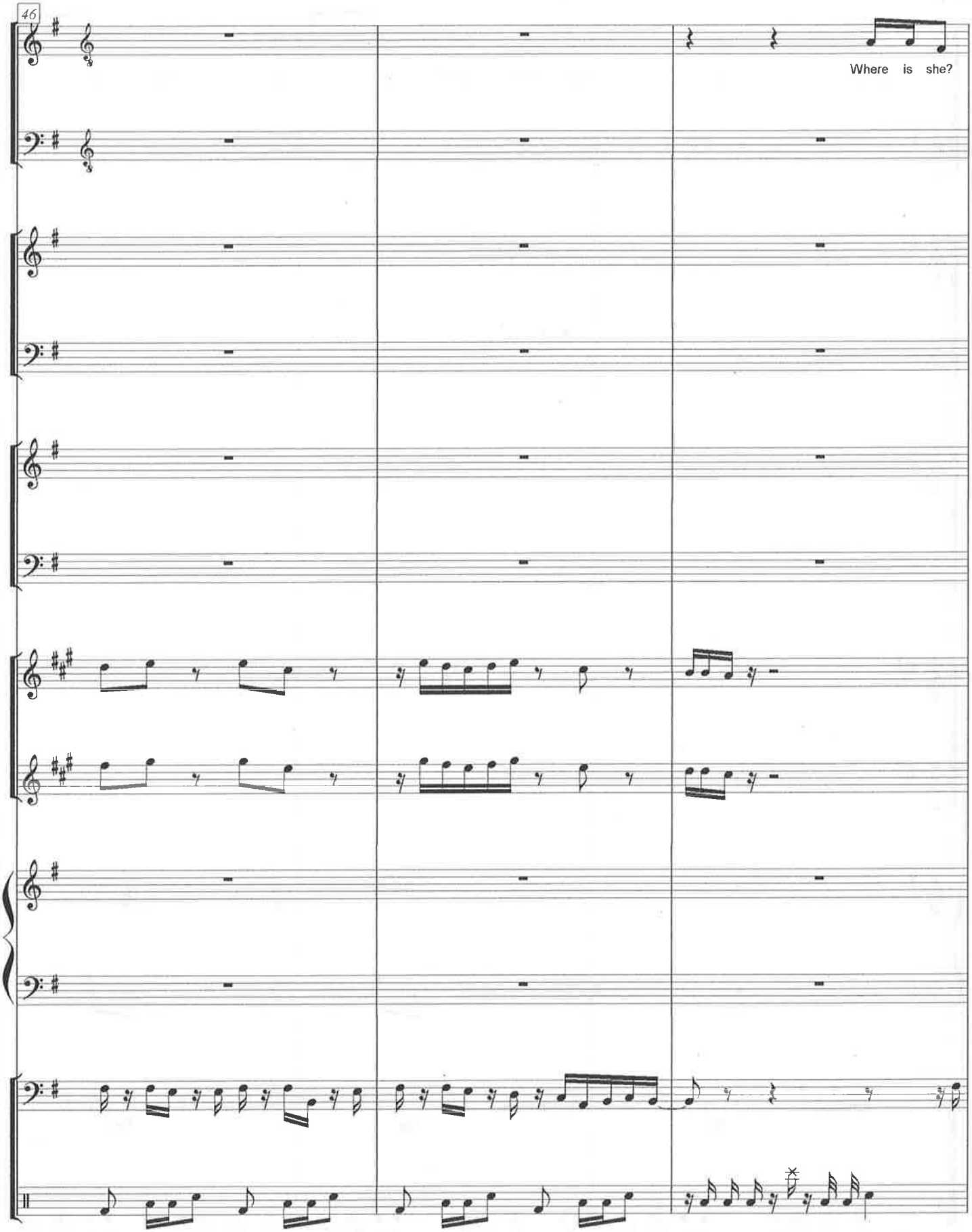
Zachary appears at the door, stage right. He's carrying an assault rifle port-arms. He stares around the room. Nearby, Ricks has been handing out water bottles and other drinks. He pours some of the Wake-Up Tea into one of the bottles. As Zachary begins to walk around the room, Zia sees him and pulls Frances off-stage. As Zachary begins to alarm everyone, Ricks hands him the bottle of water.

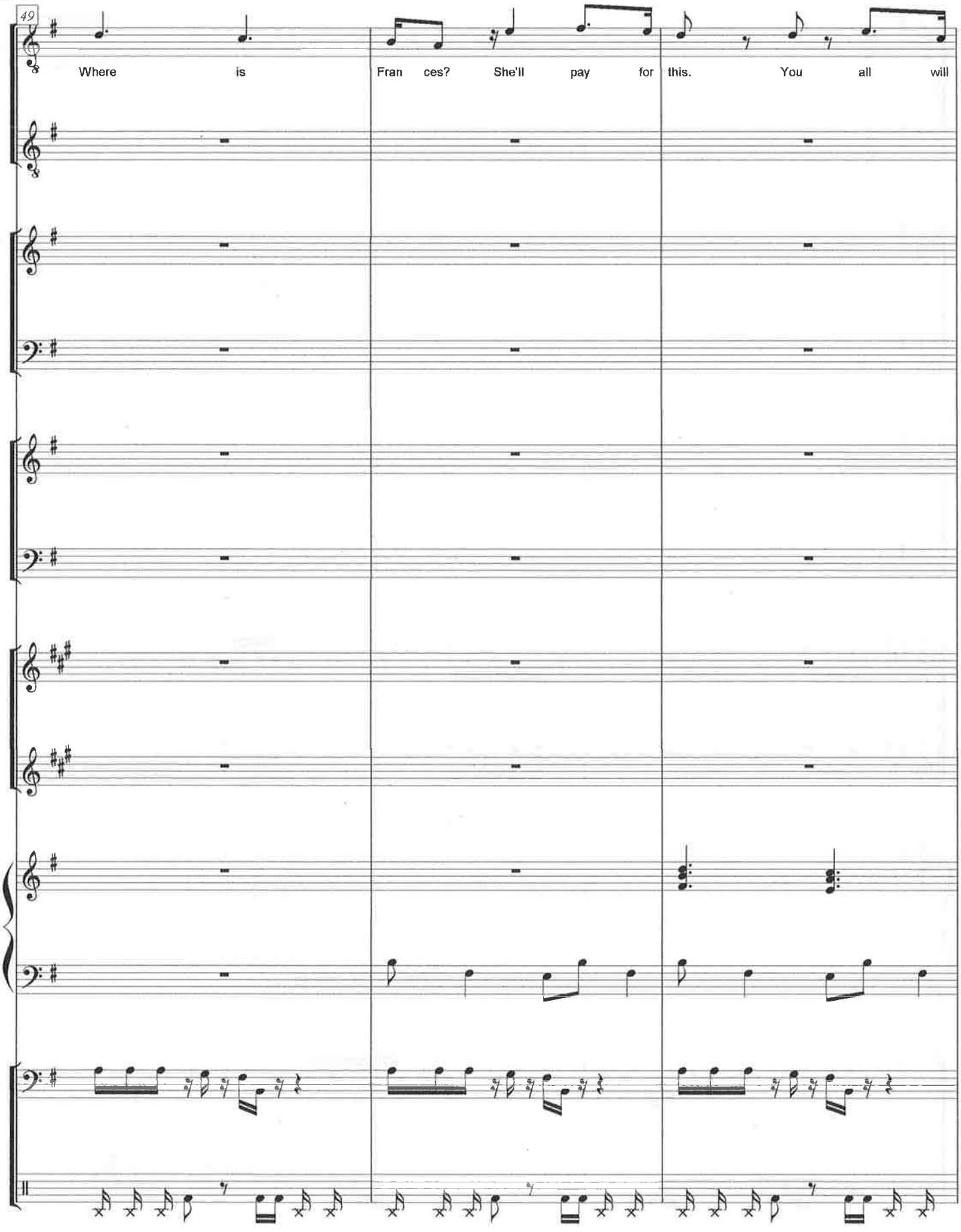
36

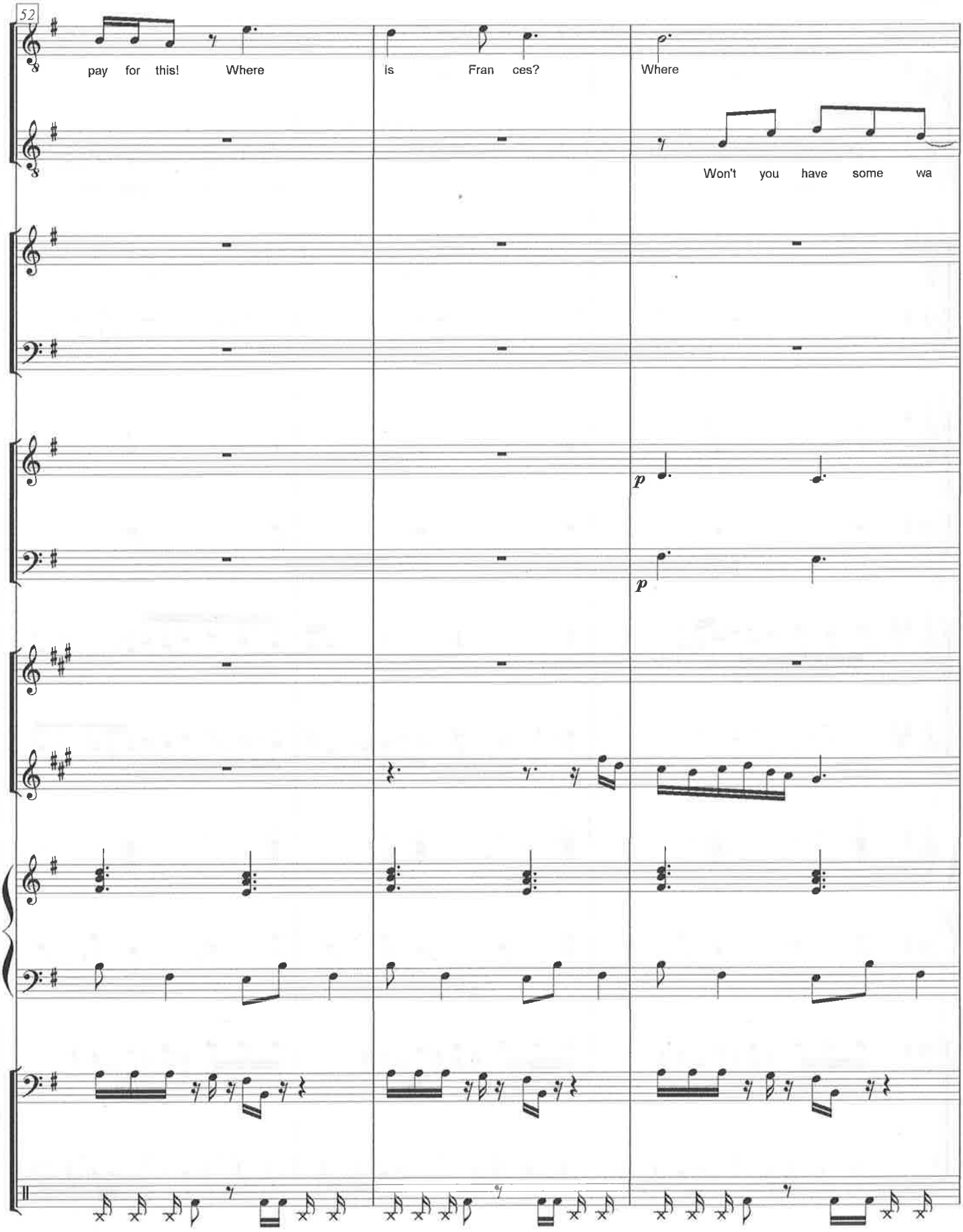



40
3

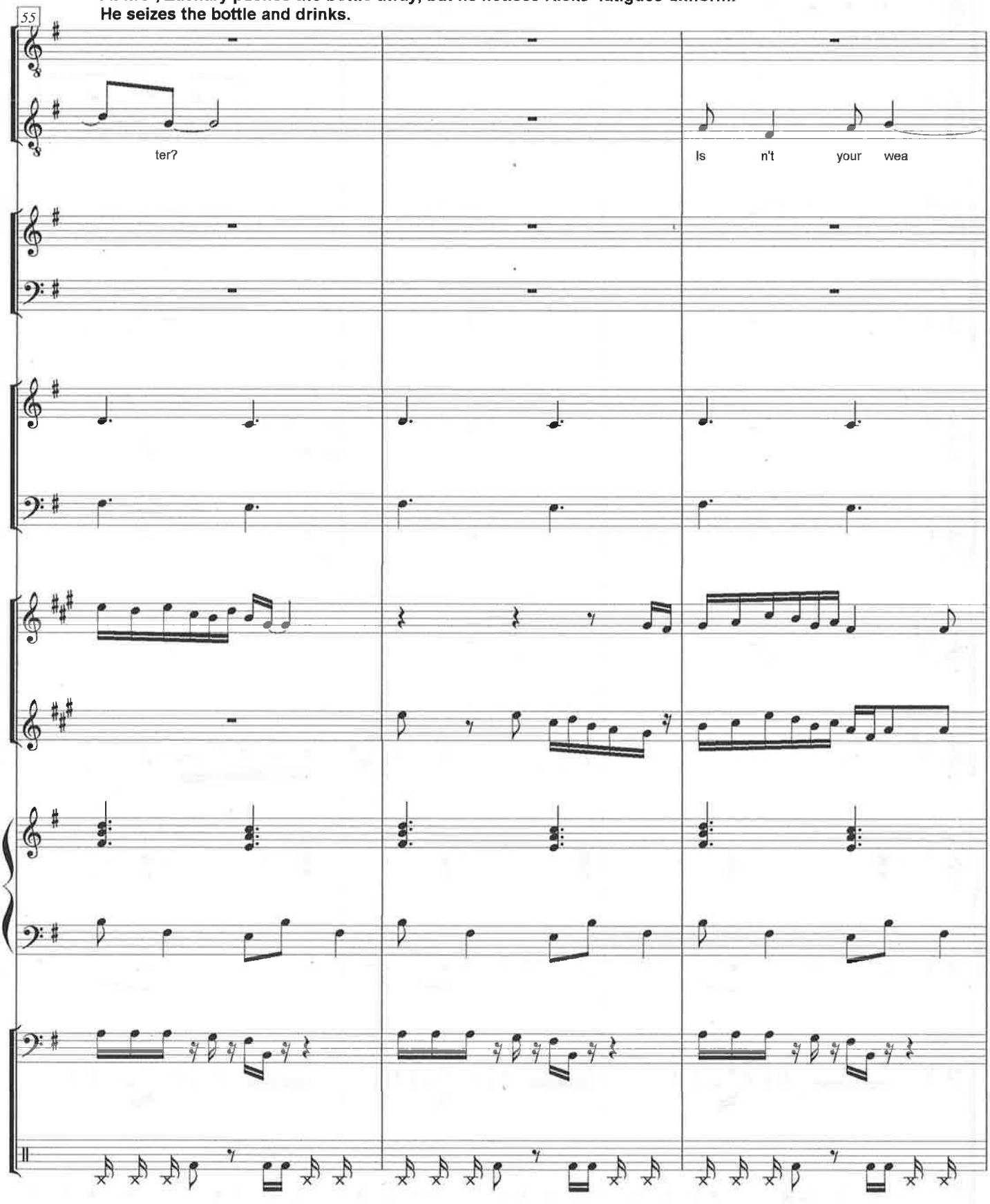

43

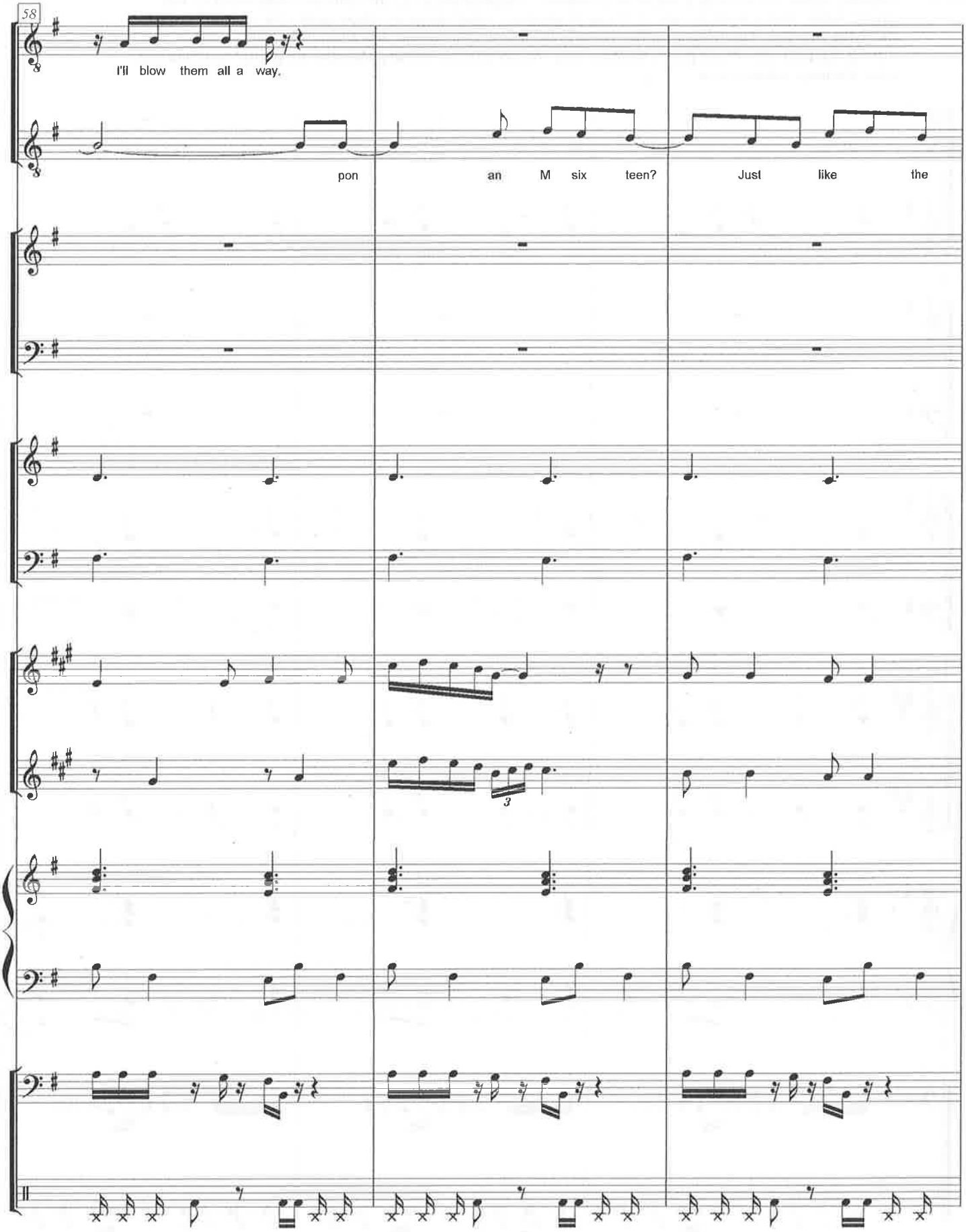

46
Where is she?


49
Where is Fran ces? She'll pay for this. You all will

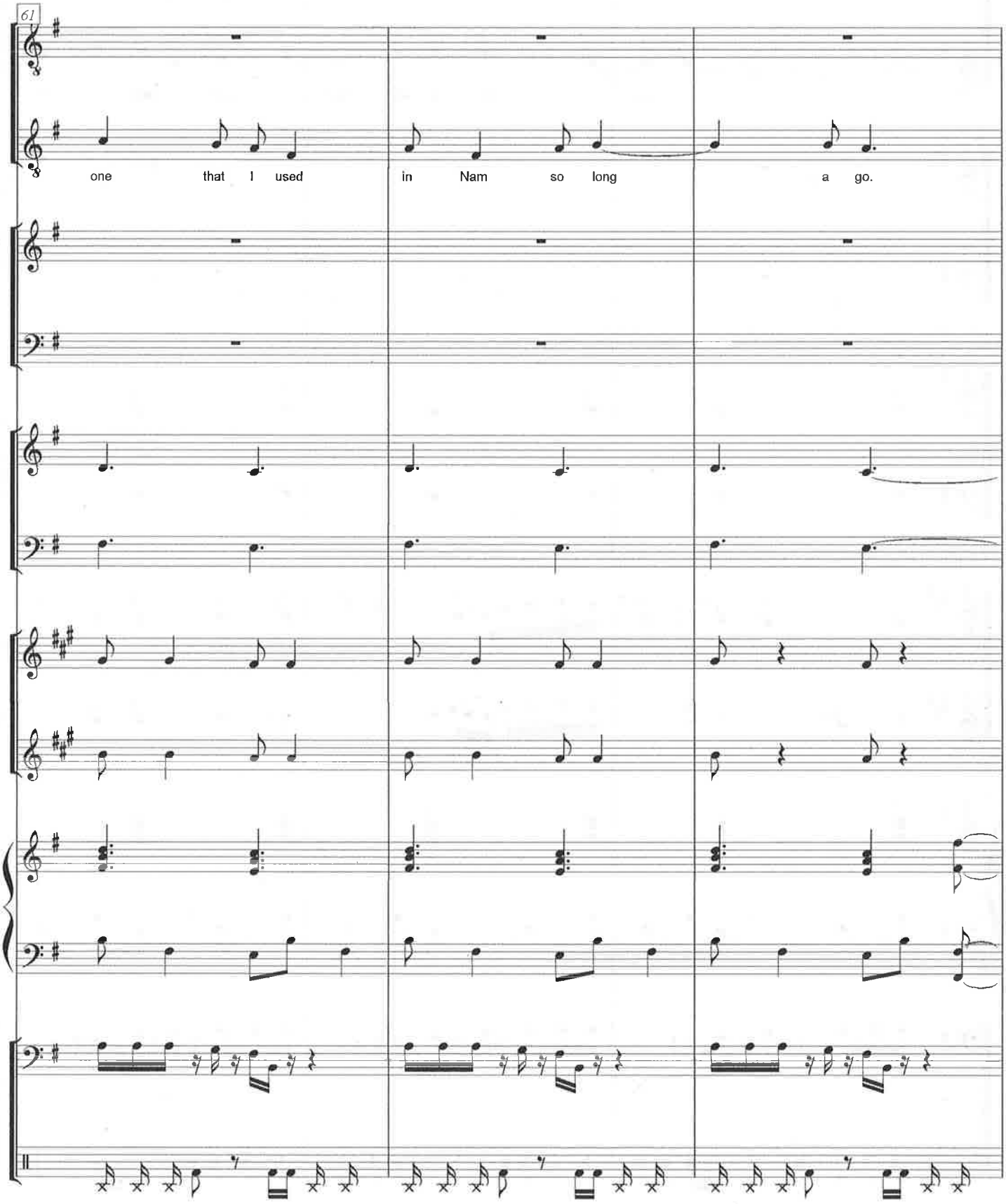

52
pay for this! Where
is Fran ces?
Where
Won't you have some wa
p
p

At first, Zachary pushes the bottle away, but he notices Ricks' fatigues uniform. He seizes the bottle and drinks.

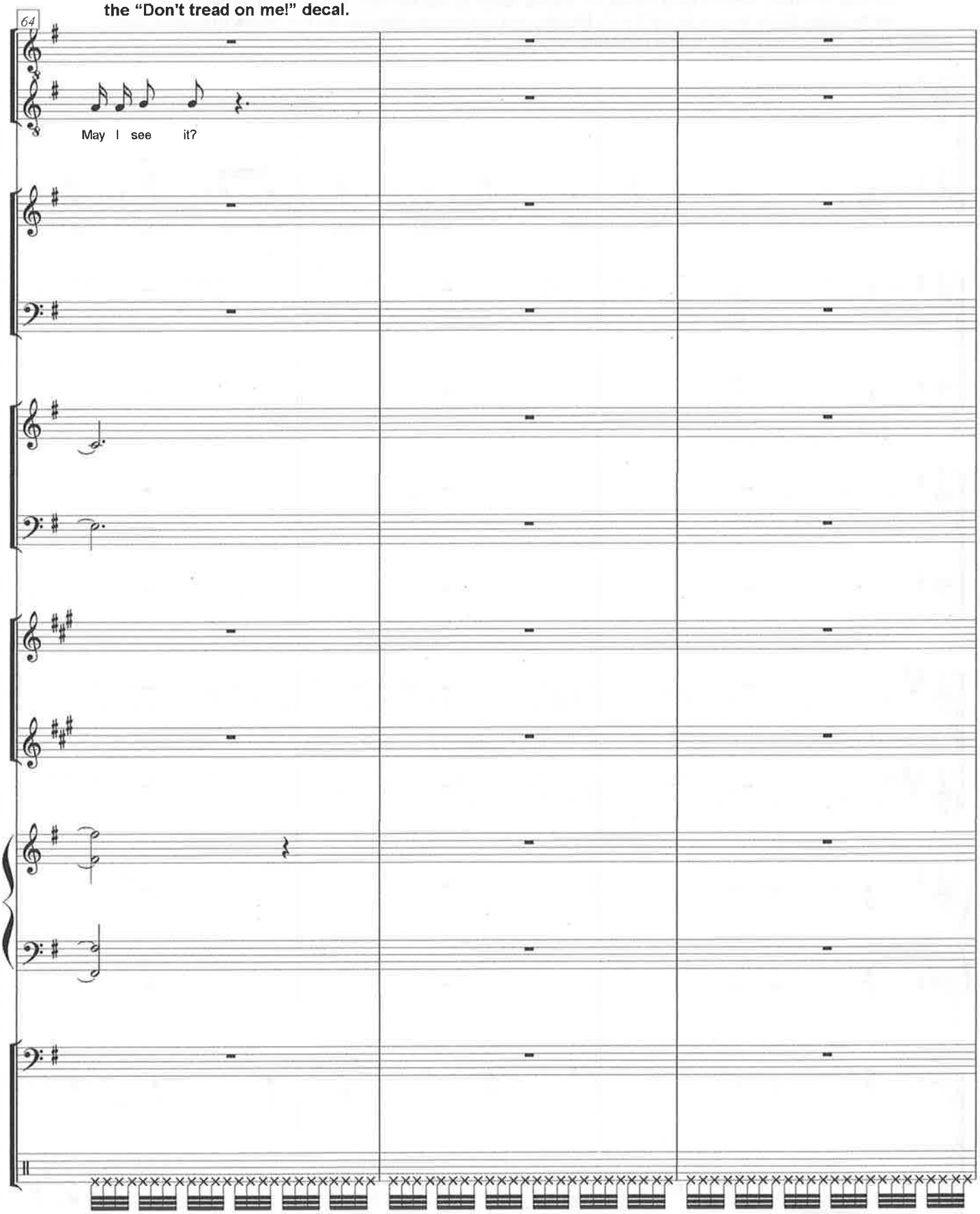



58
I'll blow them all a way.
pon
an M six teen?
Just like the
3

EP 16 **Zachary looks at him with a dazed expression, staggers slightly, and follows Ricks back to the drinks table. Ricks nods to one of the aids workers, who hangs a yellow umbrella on the back of one of the chairs. The teapot on the table is the same one previously seen in the HRO office during the first act. Ricks pours another cup. As he hands Zachary the cup, he gently touches the rifle. Zachary drinks more.**

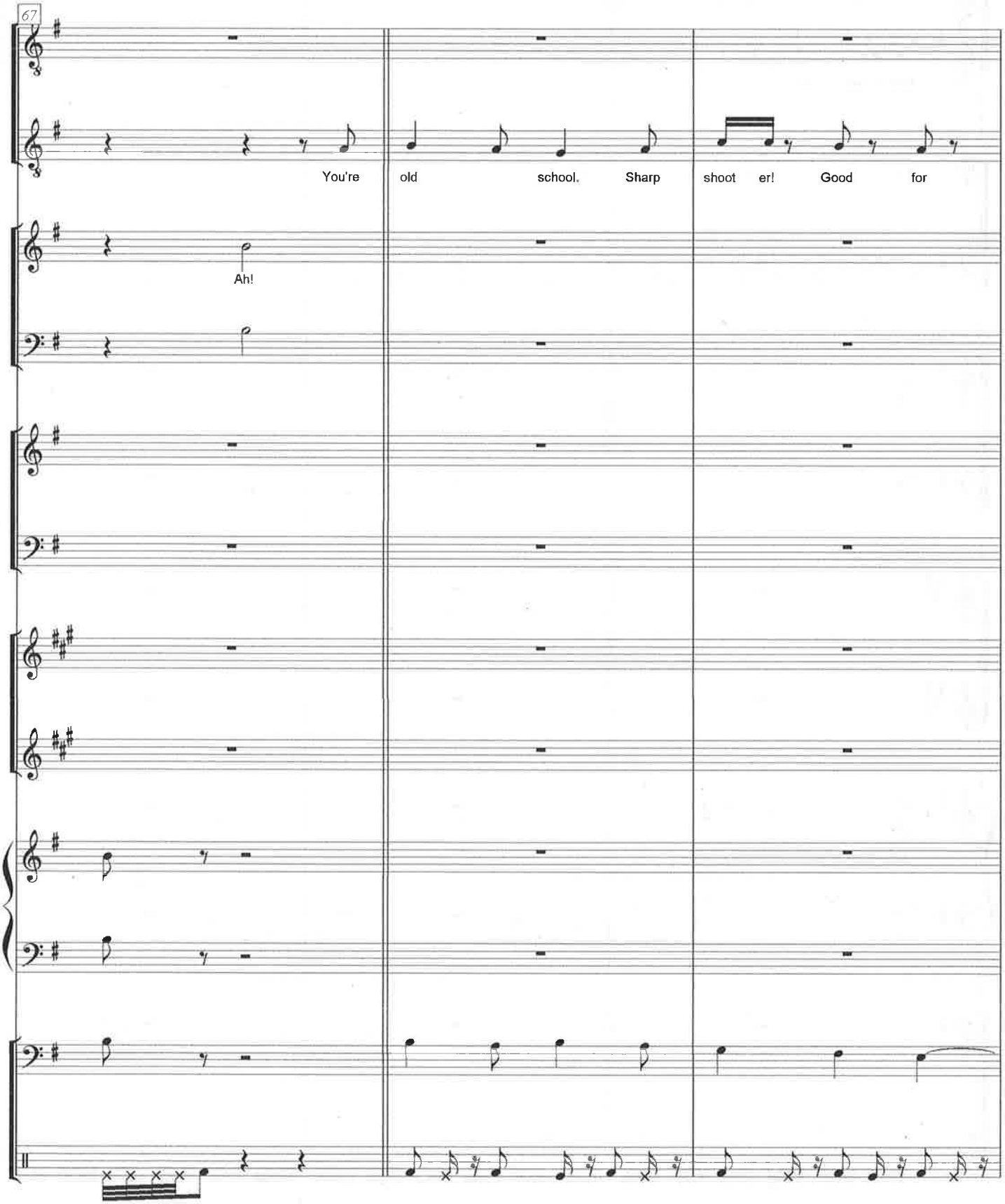


Zachary stares blankly at him. Everyone in the room is watching them. Onscreen is a close-up of the "Don't tread on me!" decal.

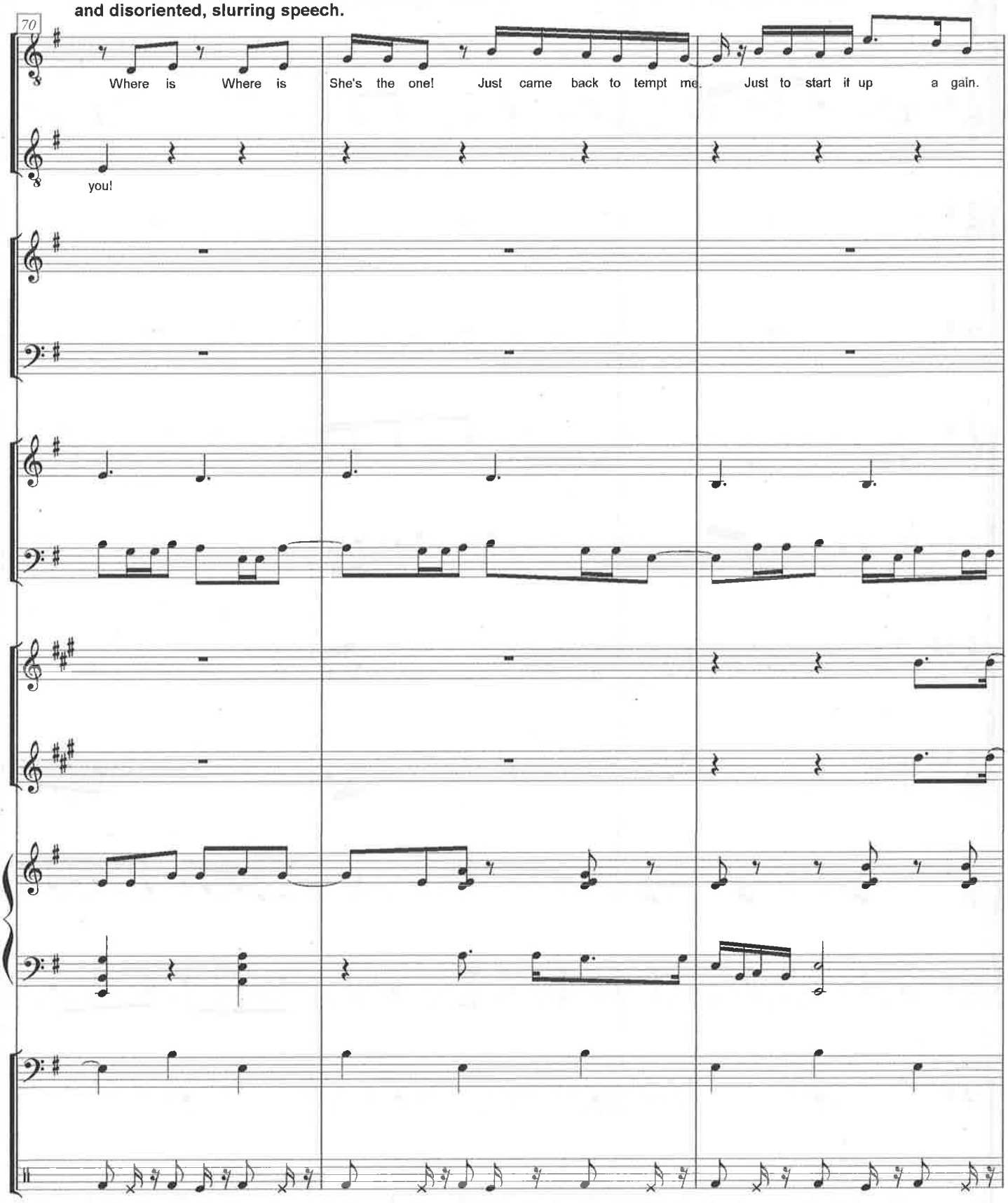


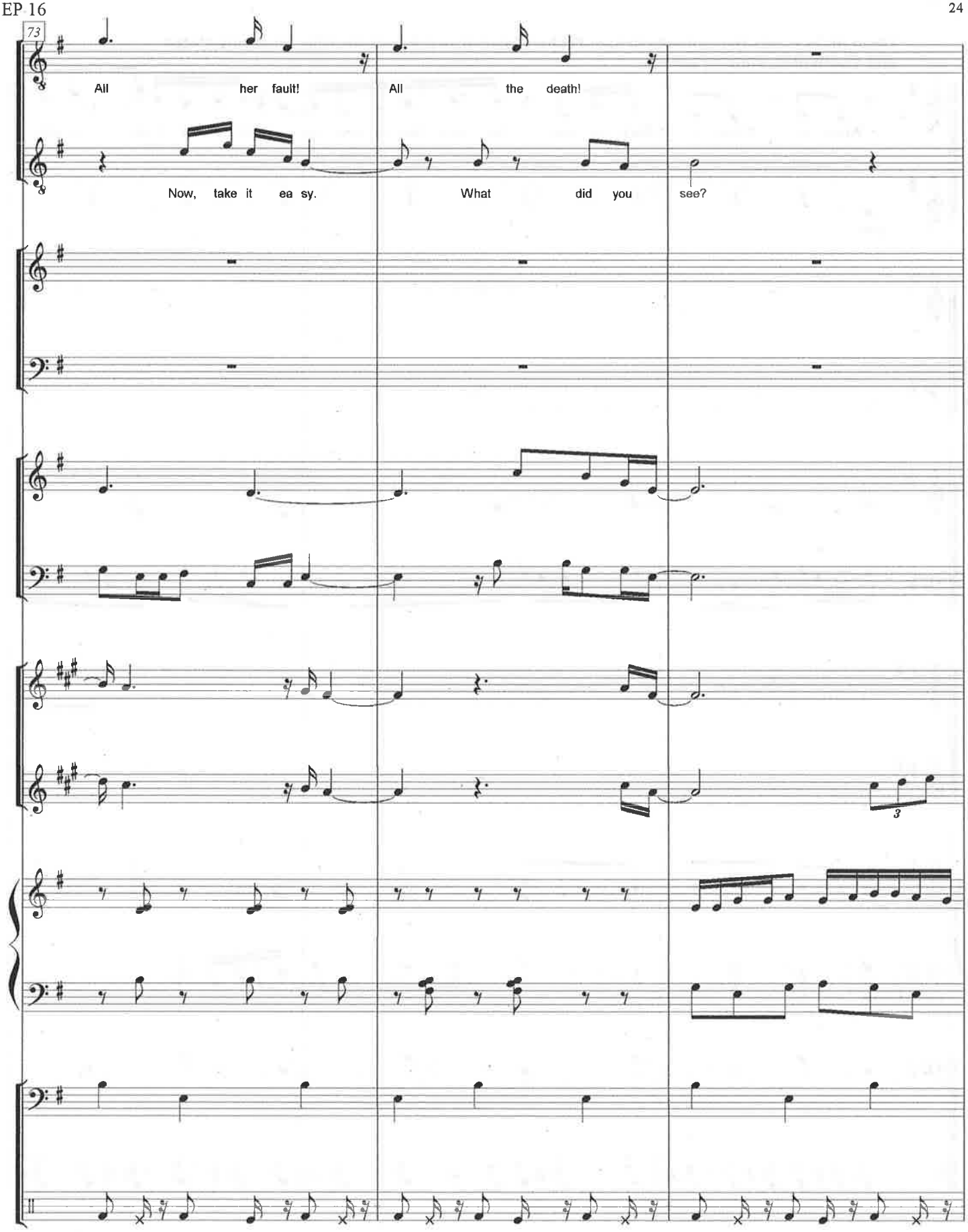
rlr

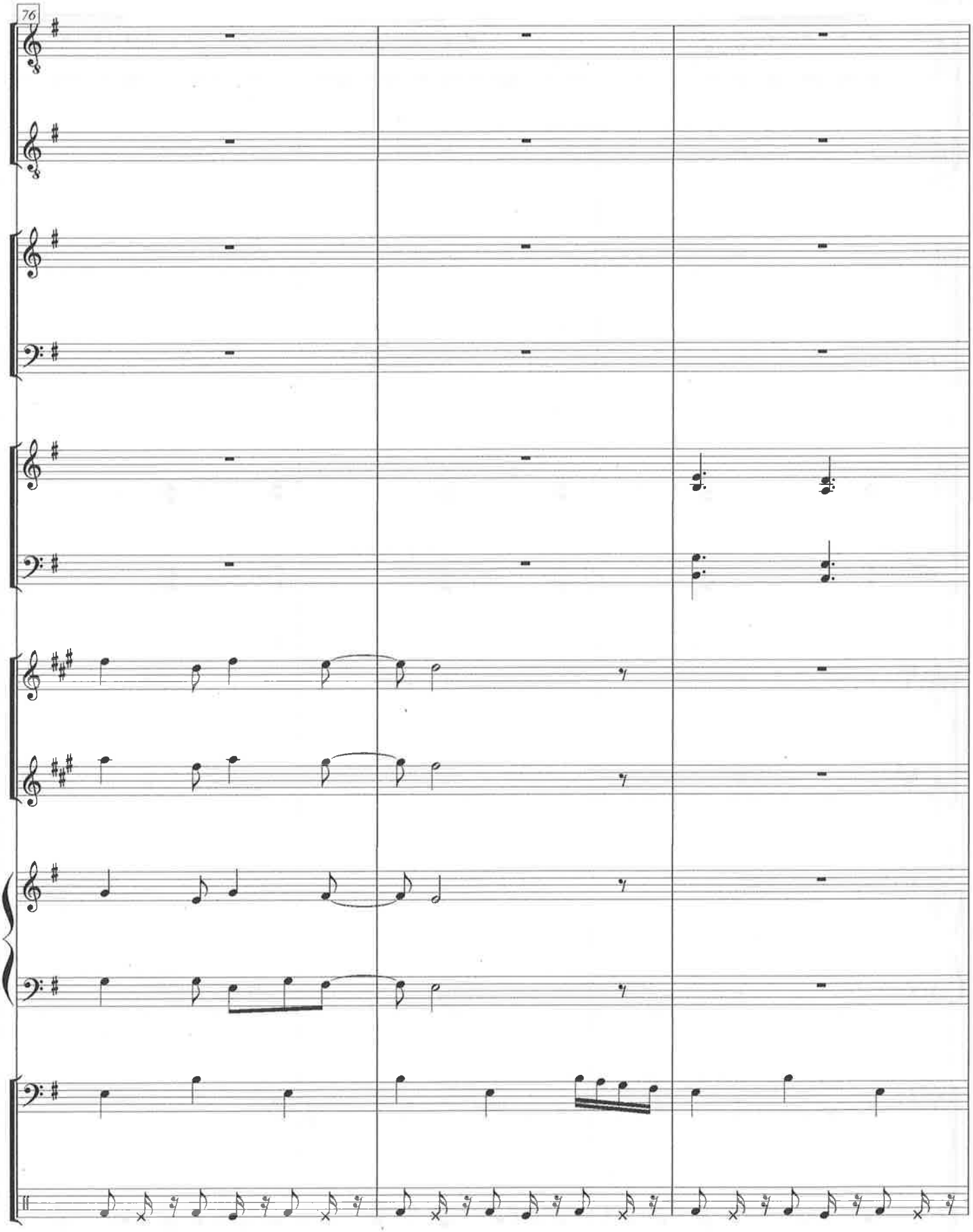
Zachary shakes his head, as if there were something in his ears. He seems more confused as the tea has its effect. After a long pause, he allows Ricks to see the rifle, to the relief of the on-lookers. As he talks, Ricks points to Zachary's badges and exchanges the rifle for the yellow umbrella. One of the onlookers takes the rifle offstage.

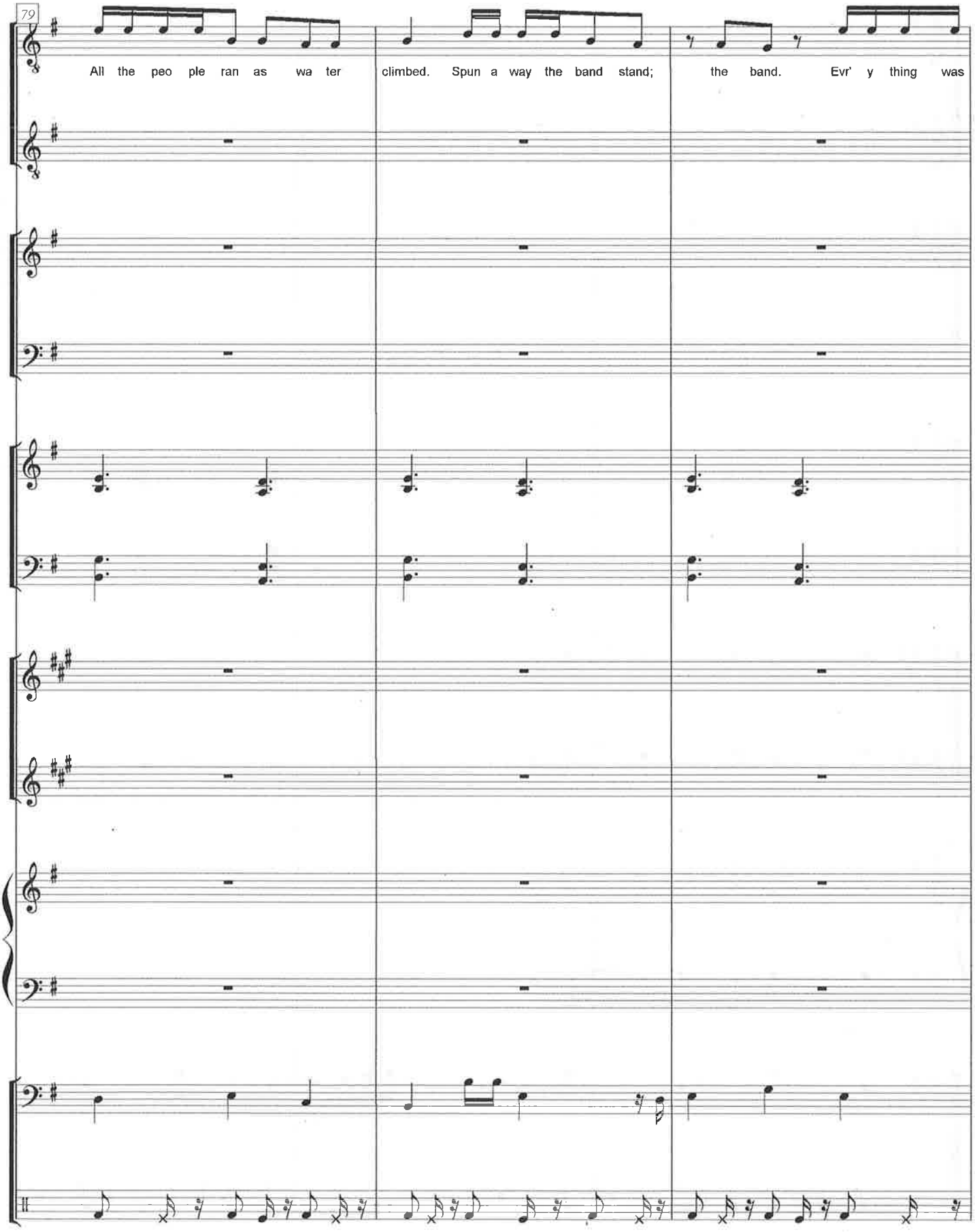


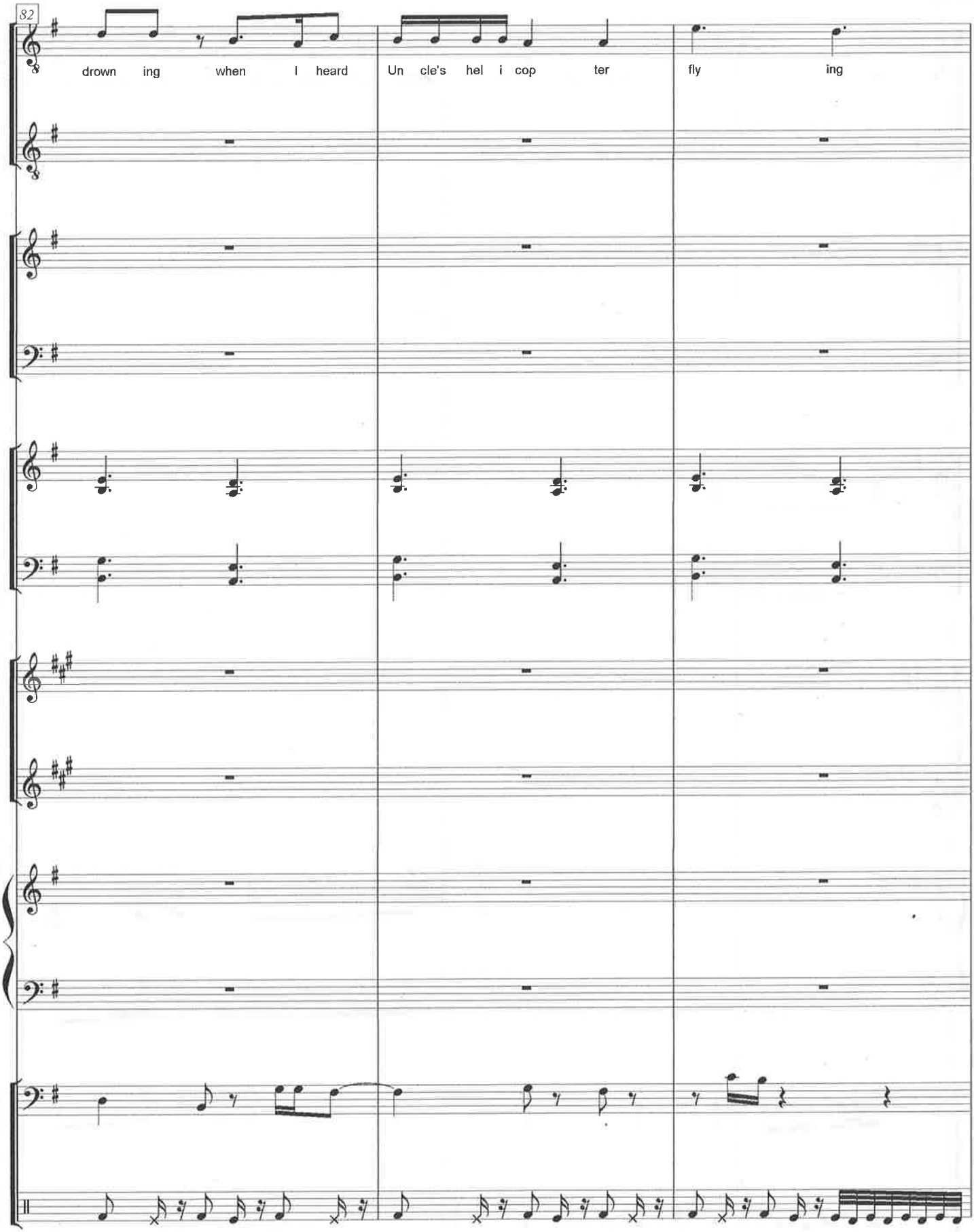
When Ricks hands the umbrella to him, Zachary takes it as if it were the rifle. He seems sleepy and disoriented, slurring speech.

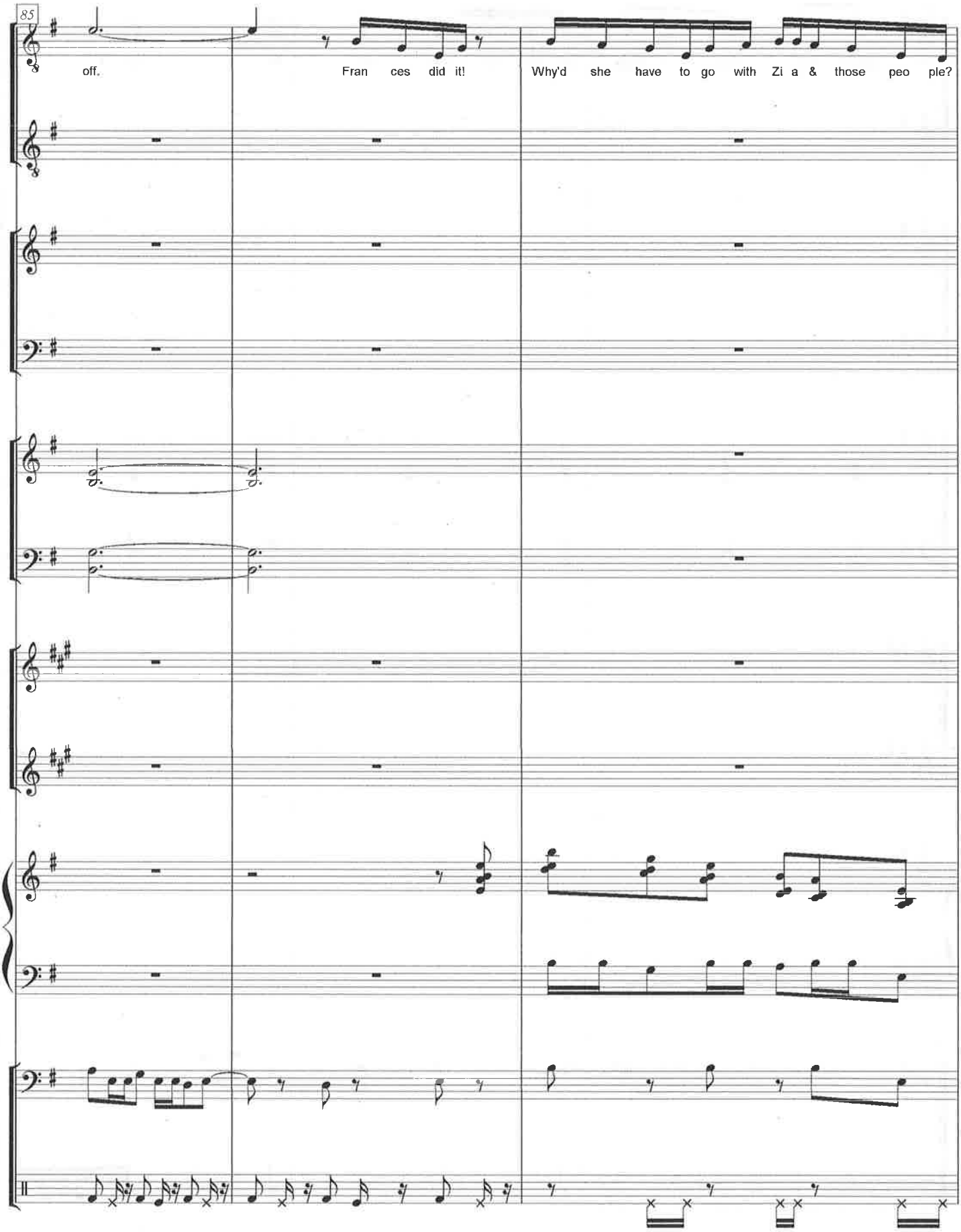


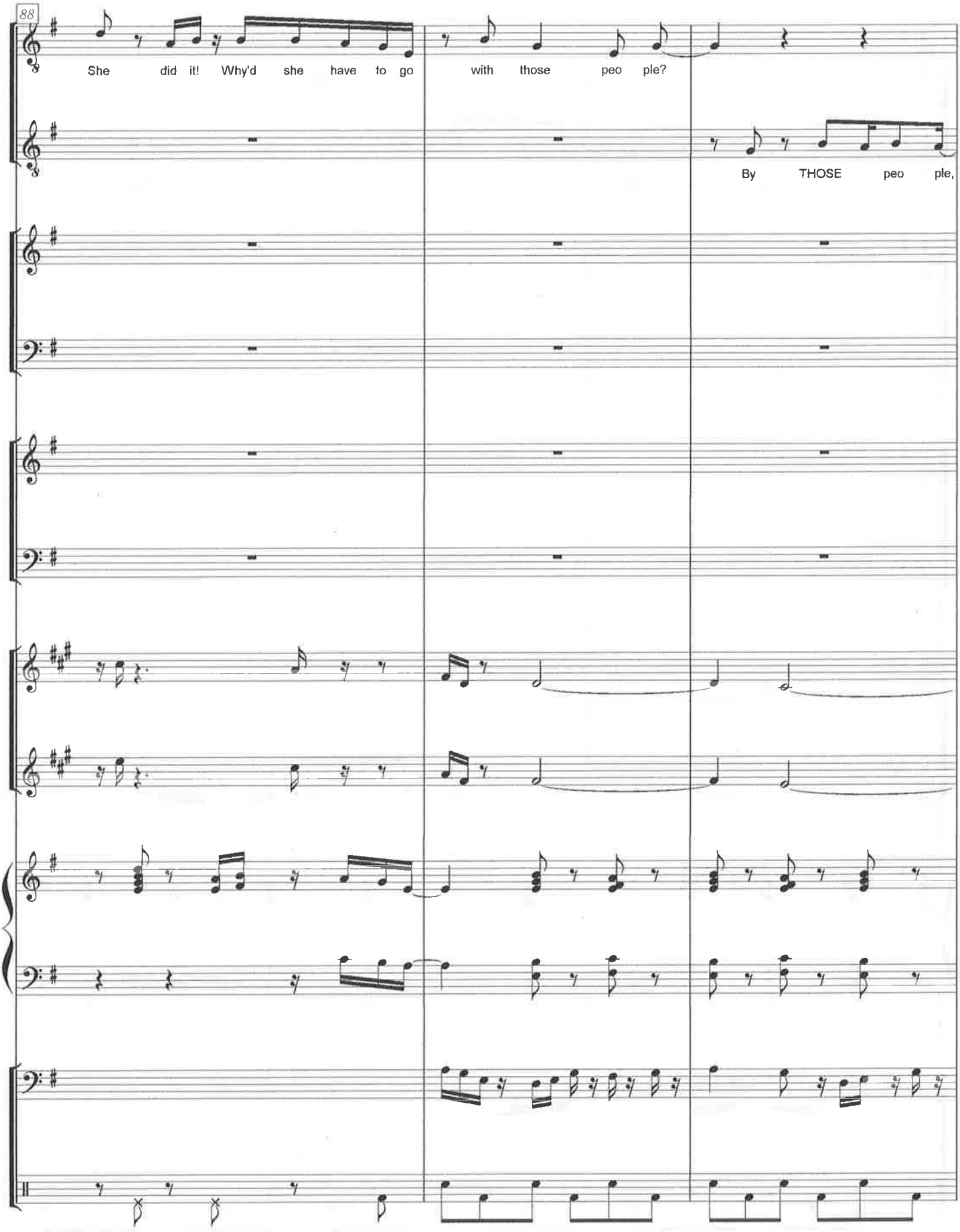

73
All her fault!
All the death!
Now, take it ea sy.
What did you see?
3

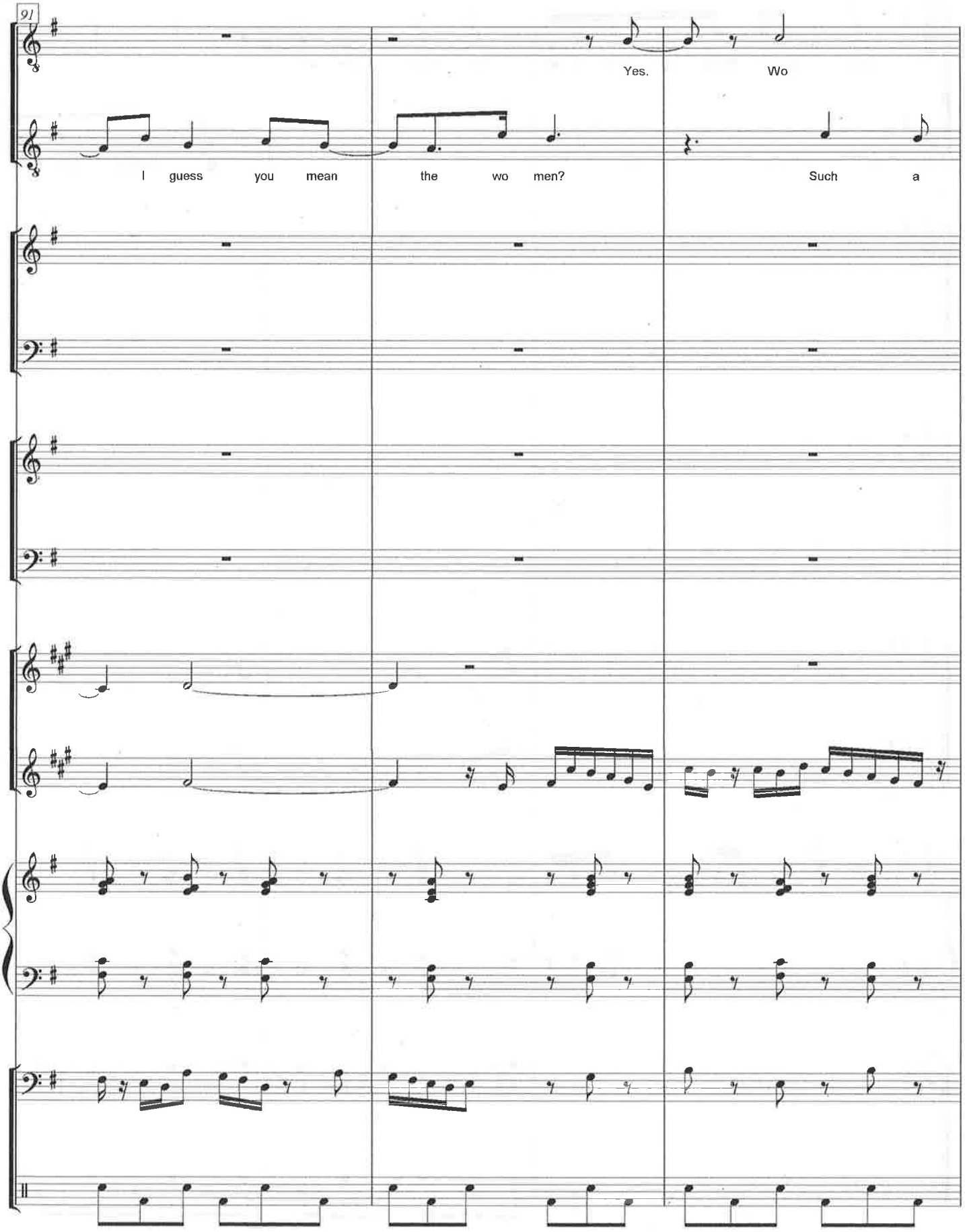

76


79
All the peo ple ran as wa ter
climbed. Spun a way the band stand;
the band. Evr' y thing was

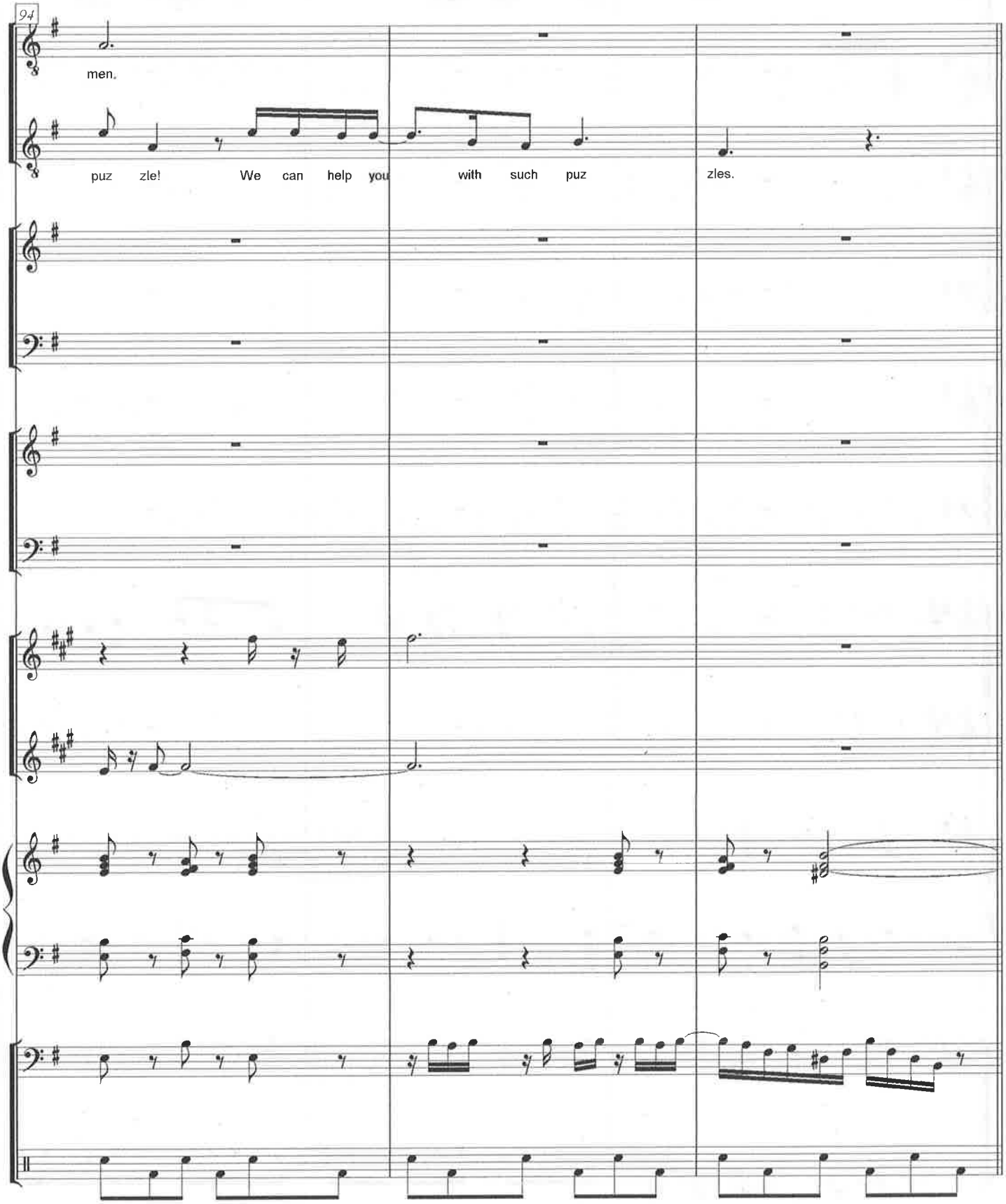

82
drown ing when I heard
Un cle's hel i cop ter
fly ing

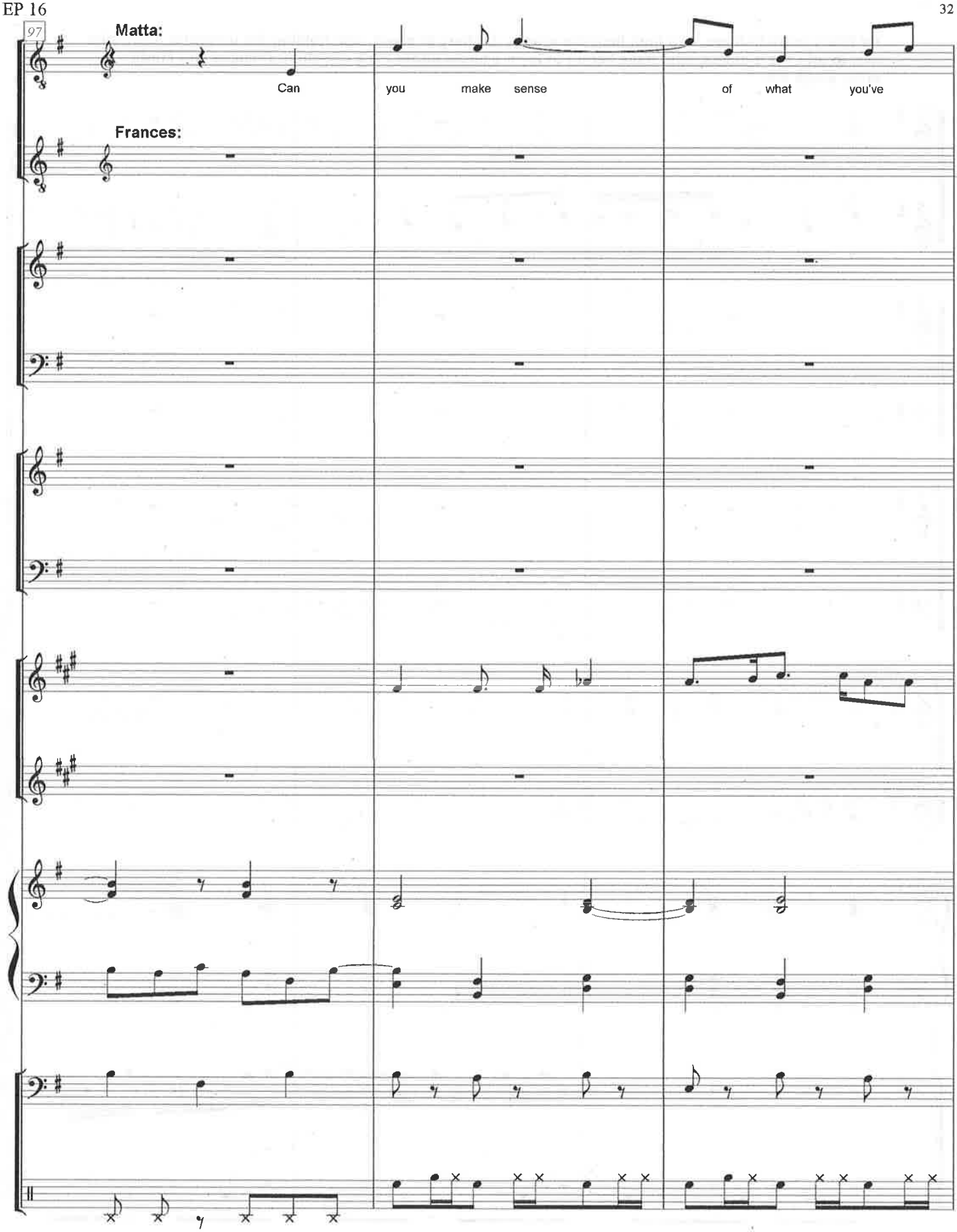

85
off.
Fran ces did it!
Why'd she have to go with Zi a & those peo ple?

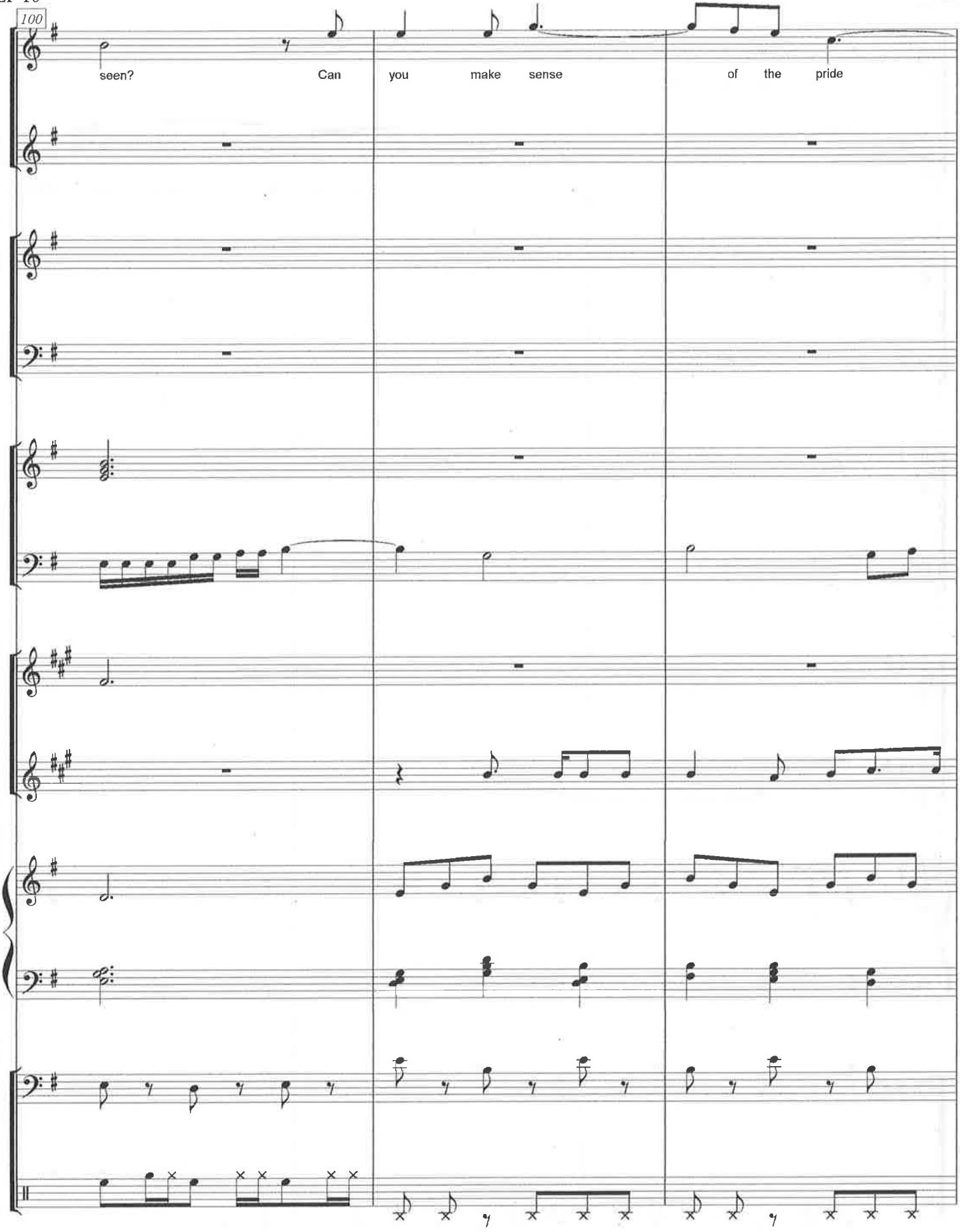

88
She did it! Why'd she have to go with those peo ple?
By THOSE peo ple,

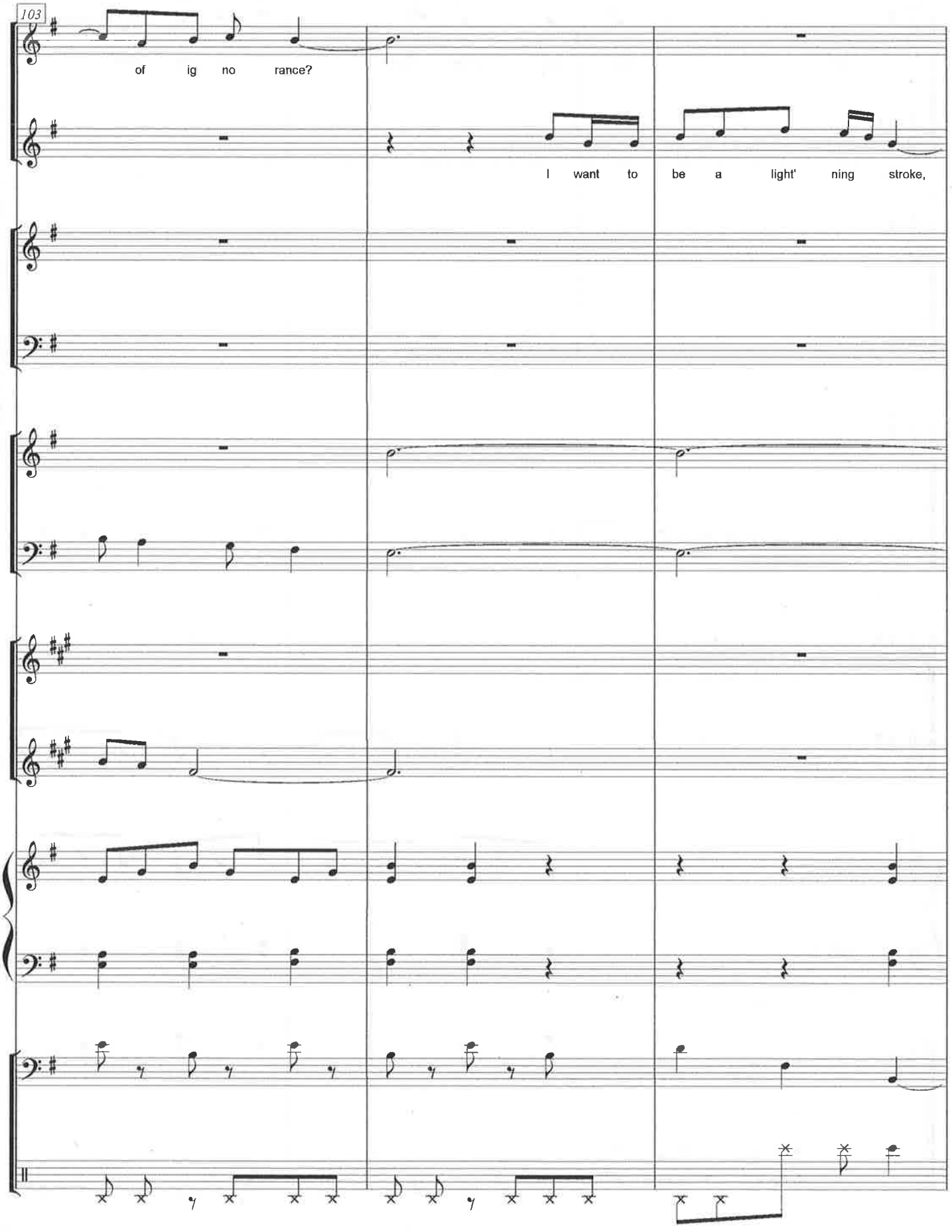

91
Yes.
Wo
I guess you mean the wo men?
Such a

As Ricks nods to them, two men help the groggy Zachary to stand, still holding the umbrella. They take him to join the dancers, who have begun to form a circle under Zia's direction. Frances and Matta enter stage left.

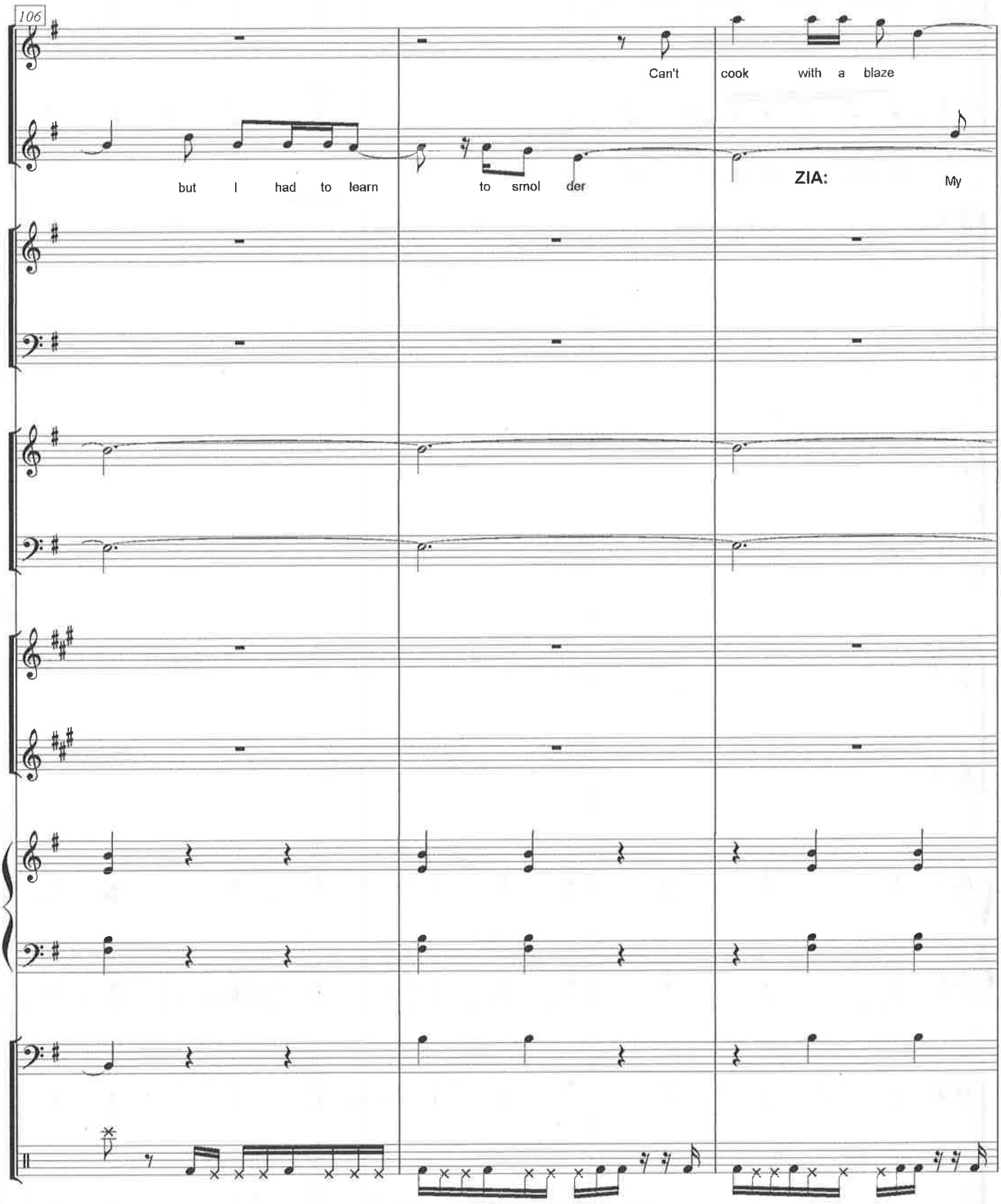


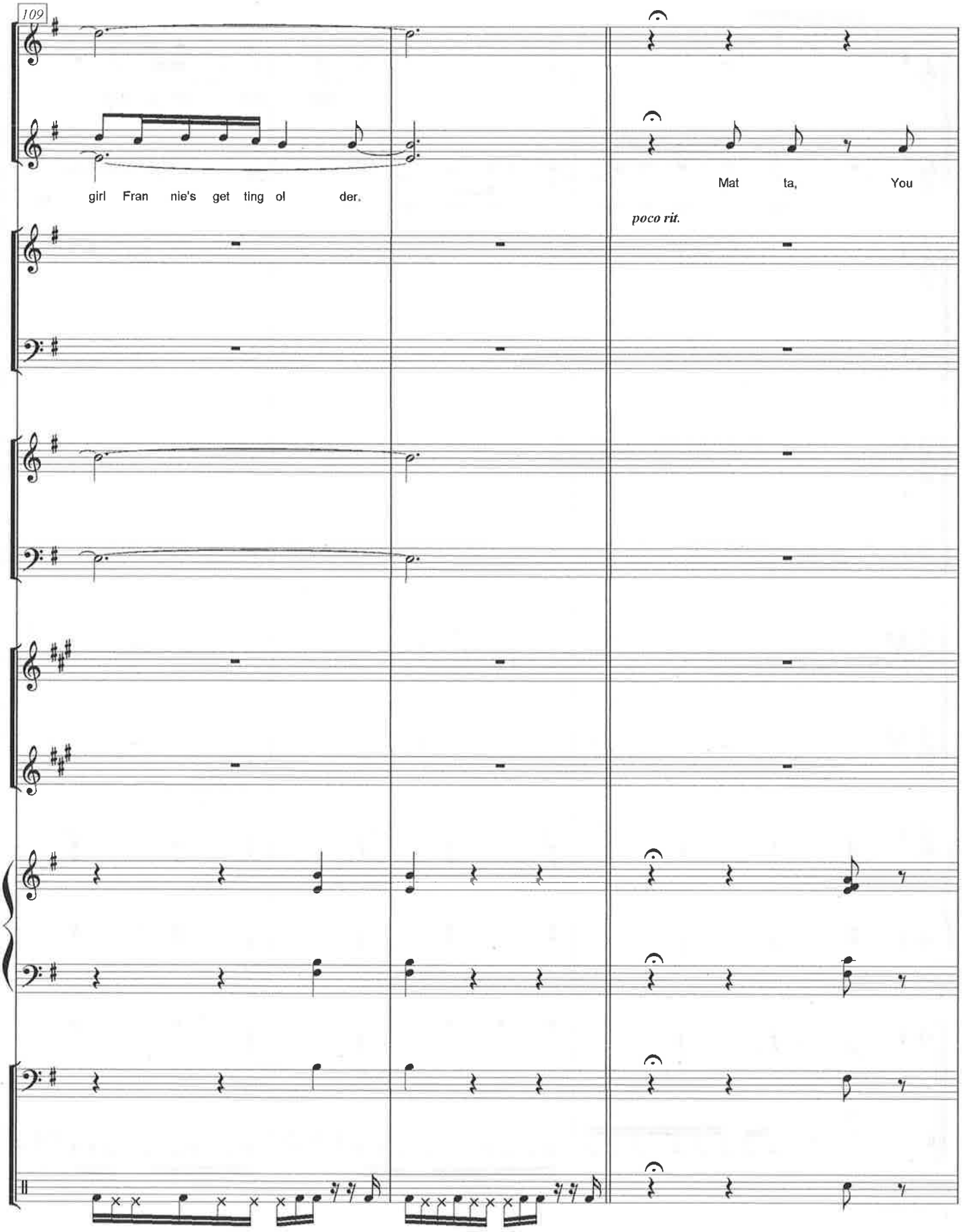

97
Matta:
Can you make sense of what you've
Frances:


100
seen?
Can
you
make
sense
of
the
pride

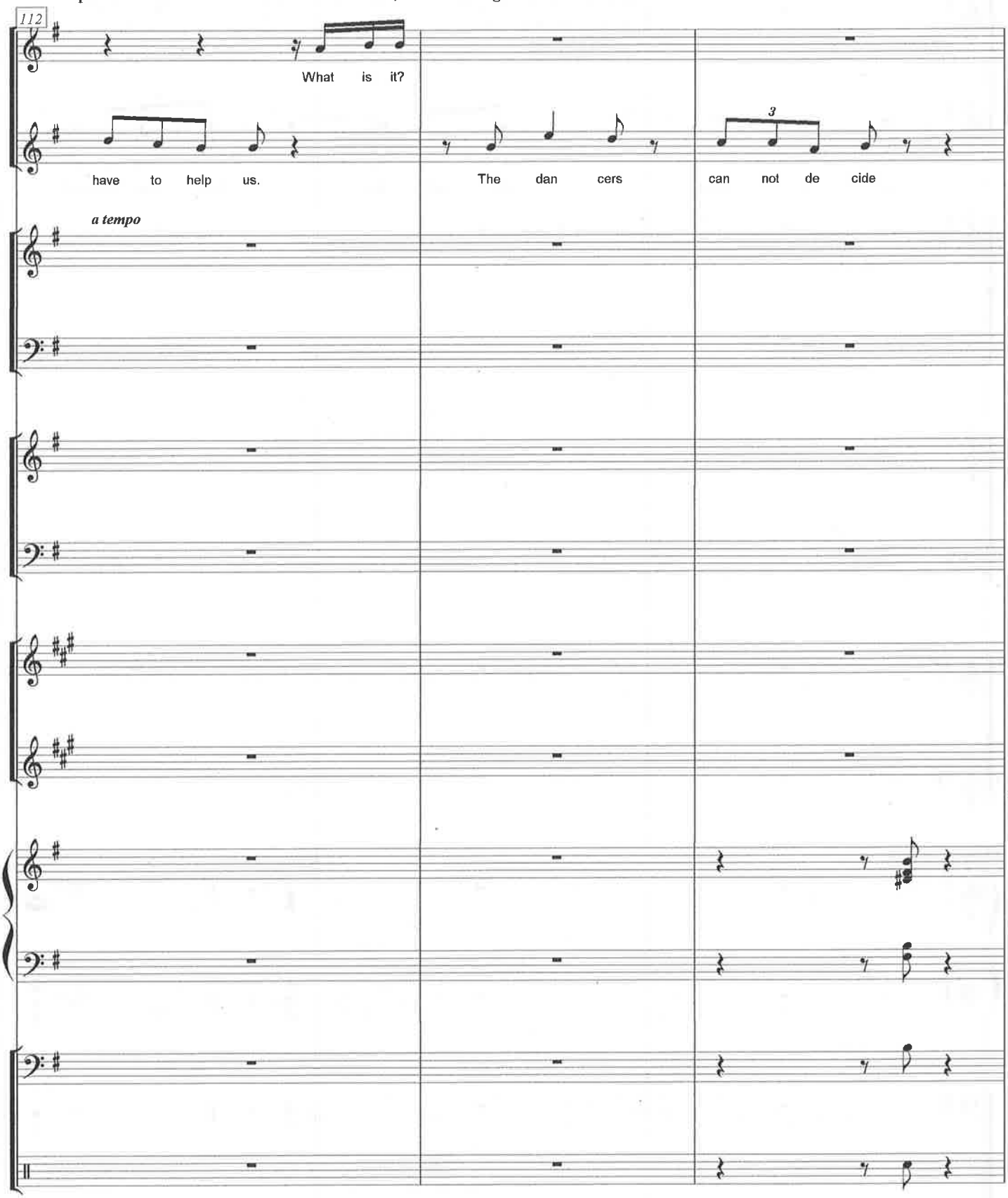

103
of ig no rance?
I want to be a light' ning stroke,

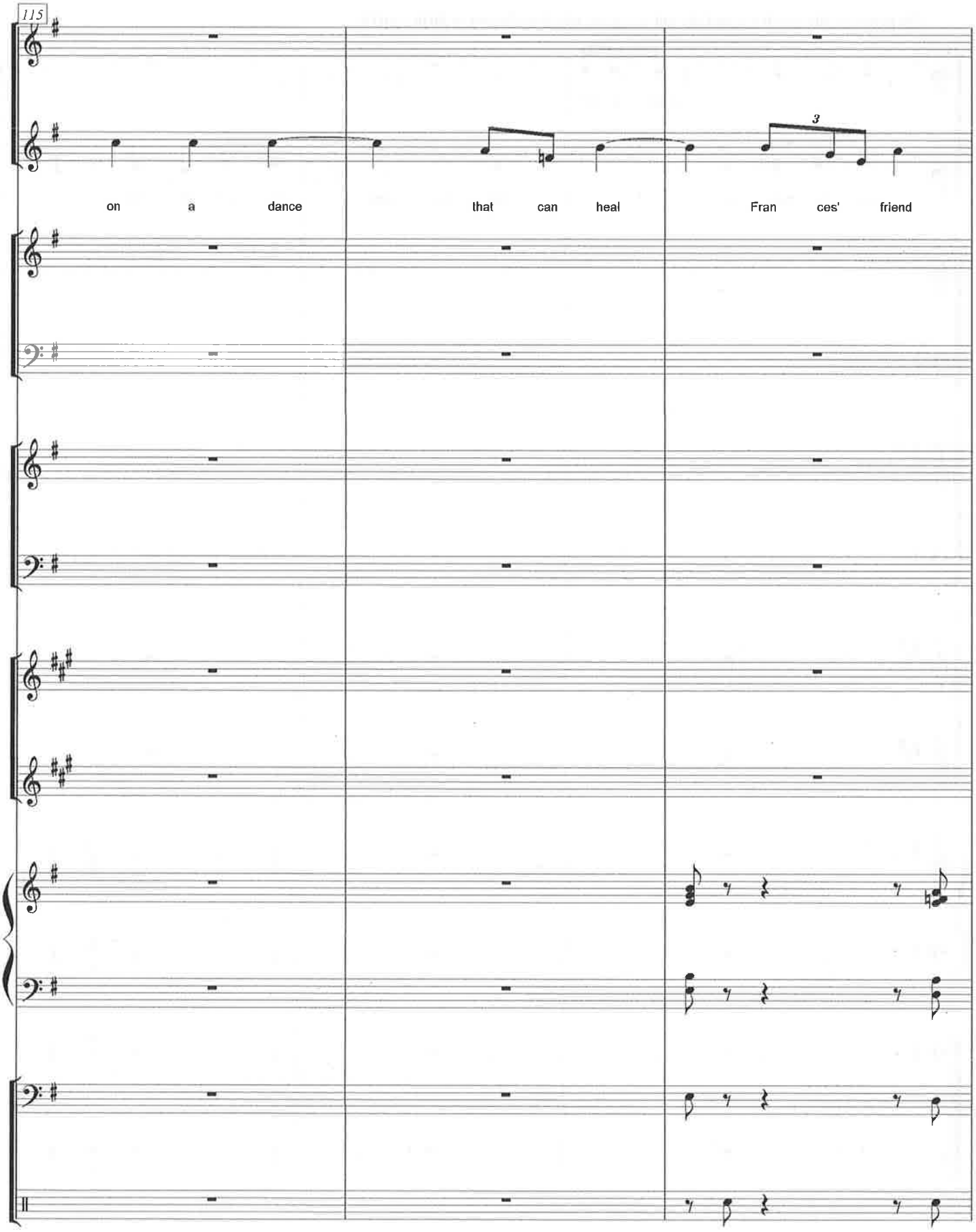
Zia joins them.

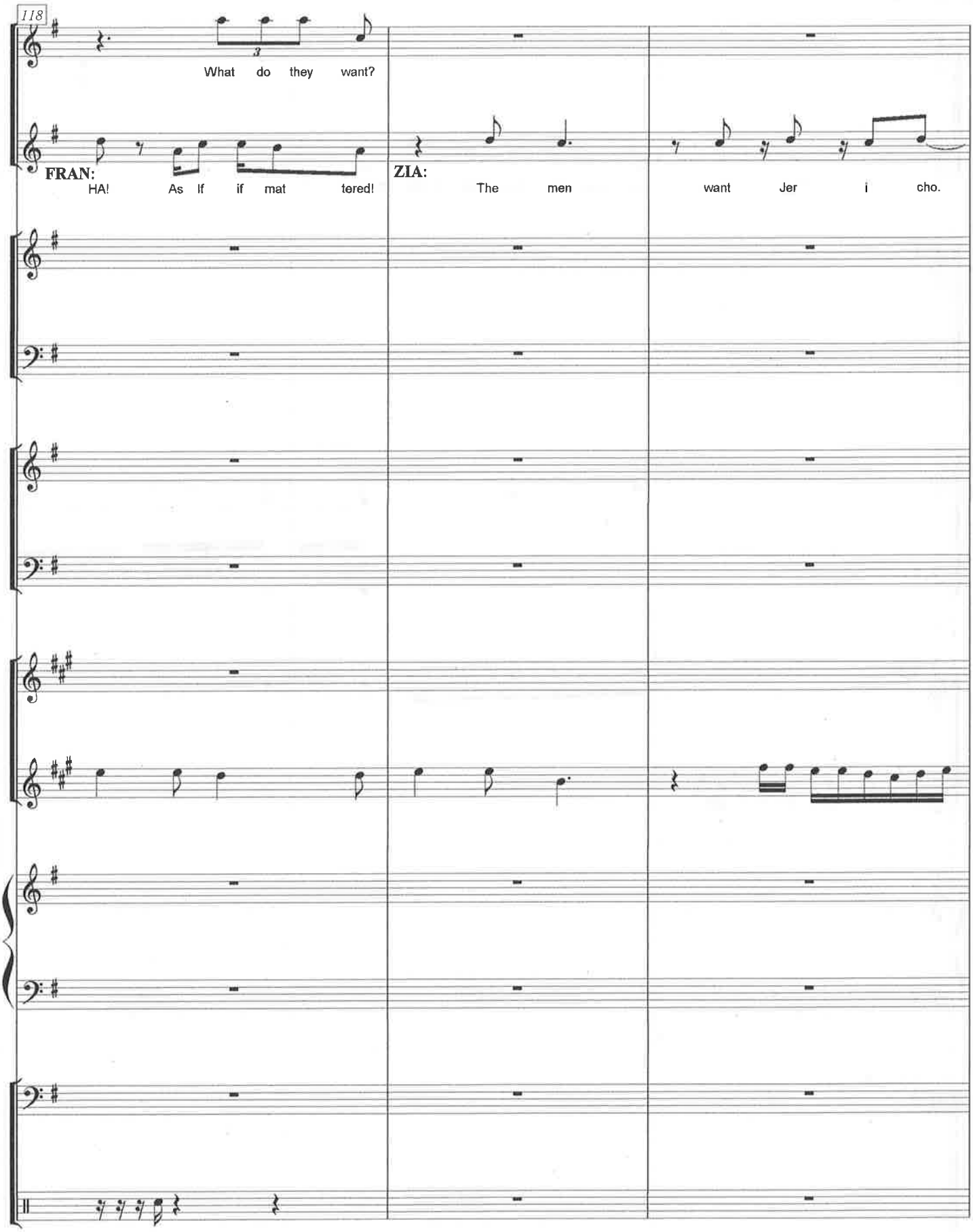


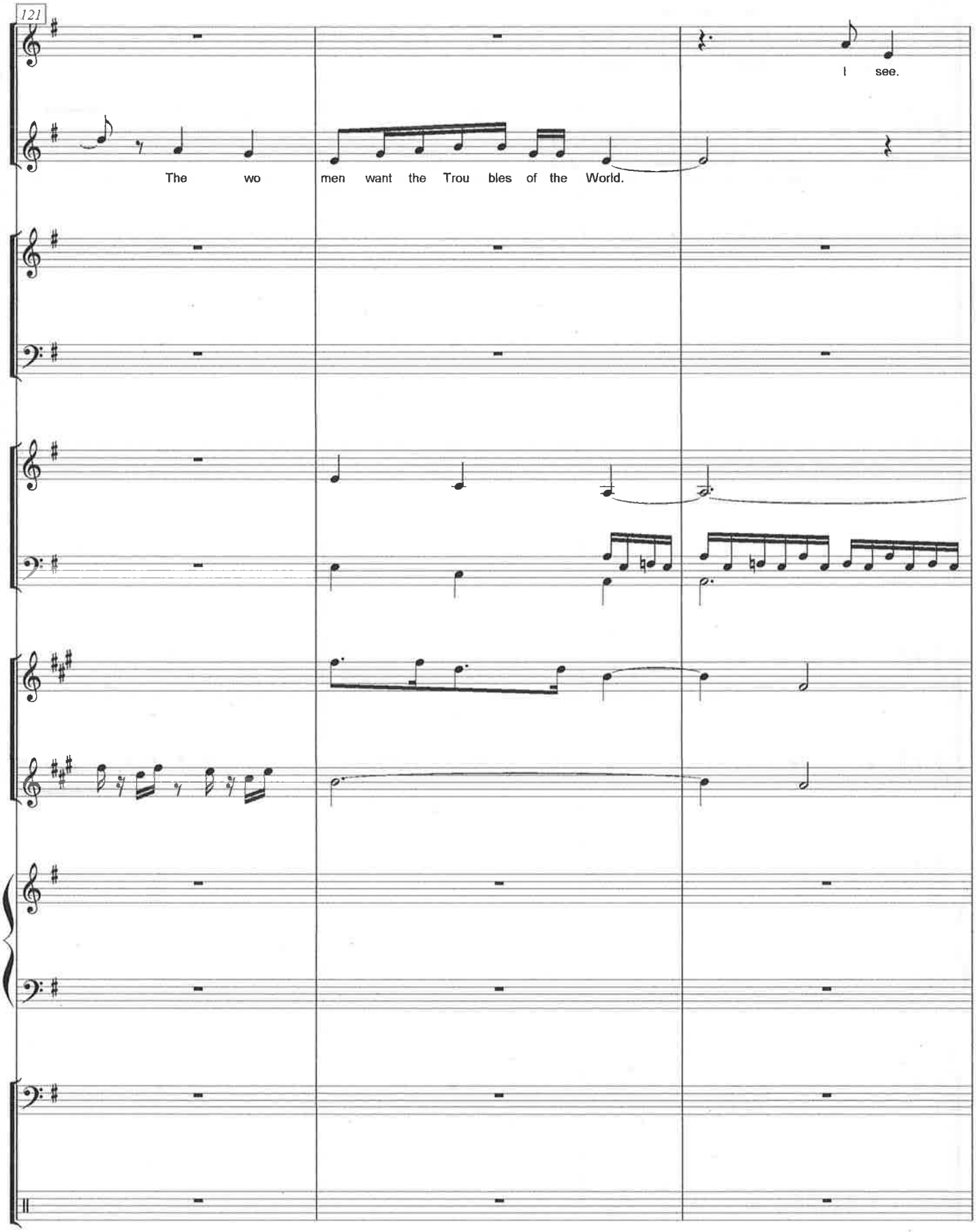

109
girl Fran nie's get ting ol der.
Mat ta, You
poco rit.

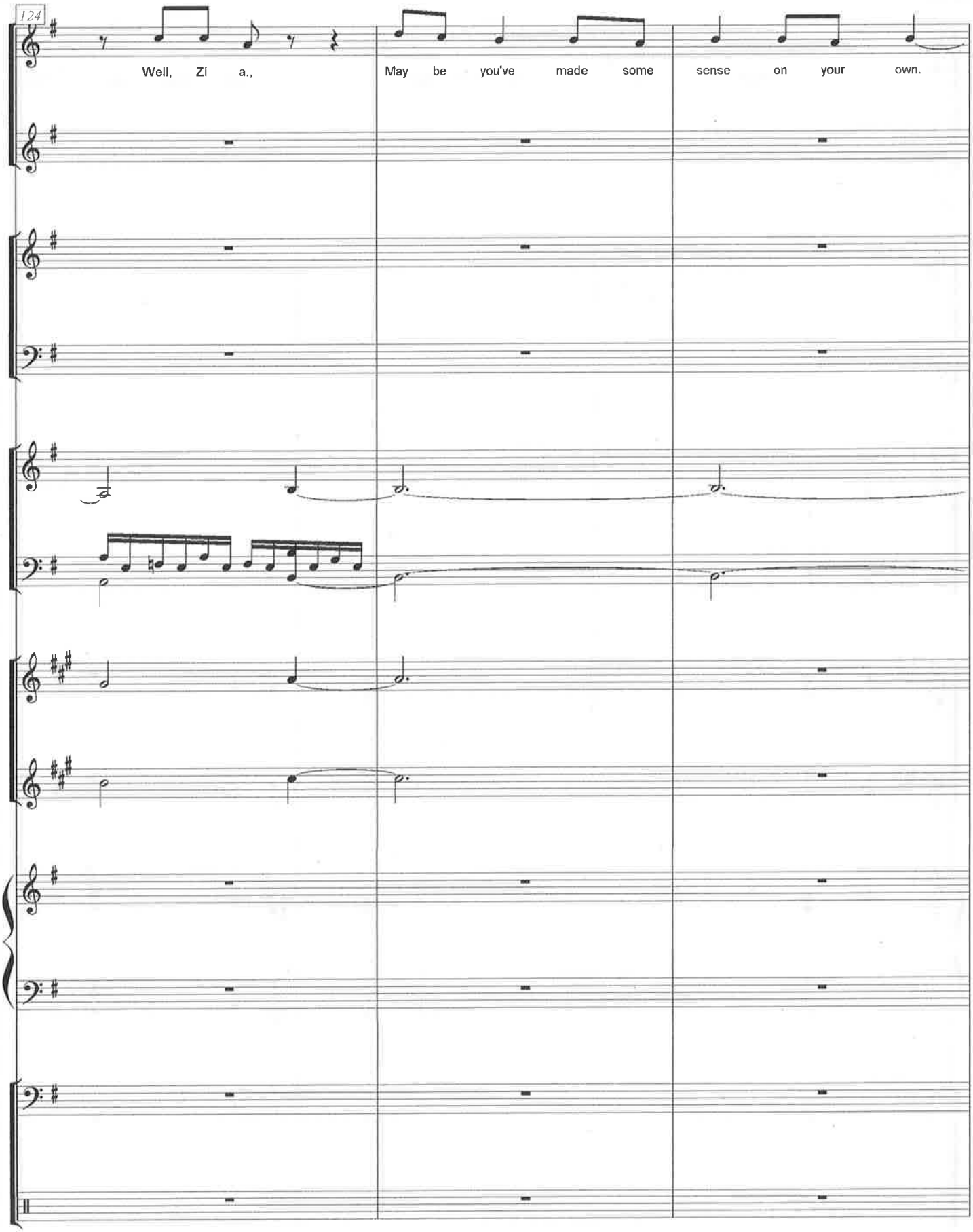
Zia points to the survivors and the aid-workers, who have begun to form a circle.

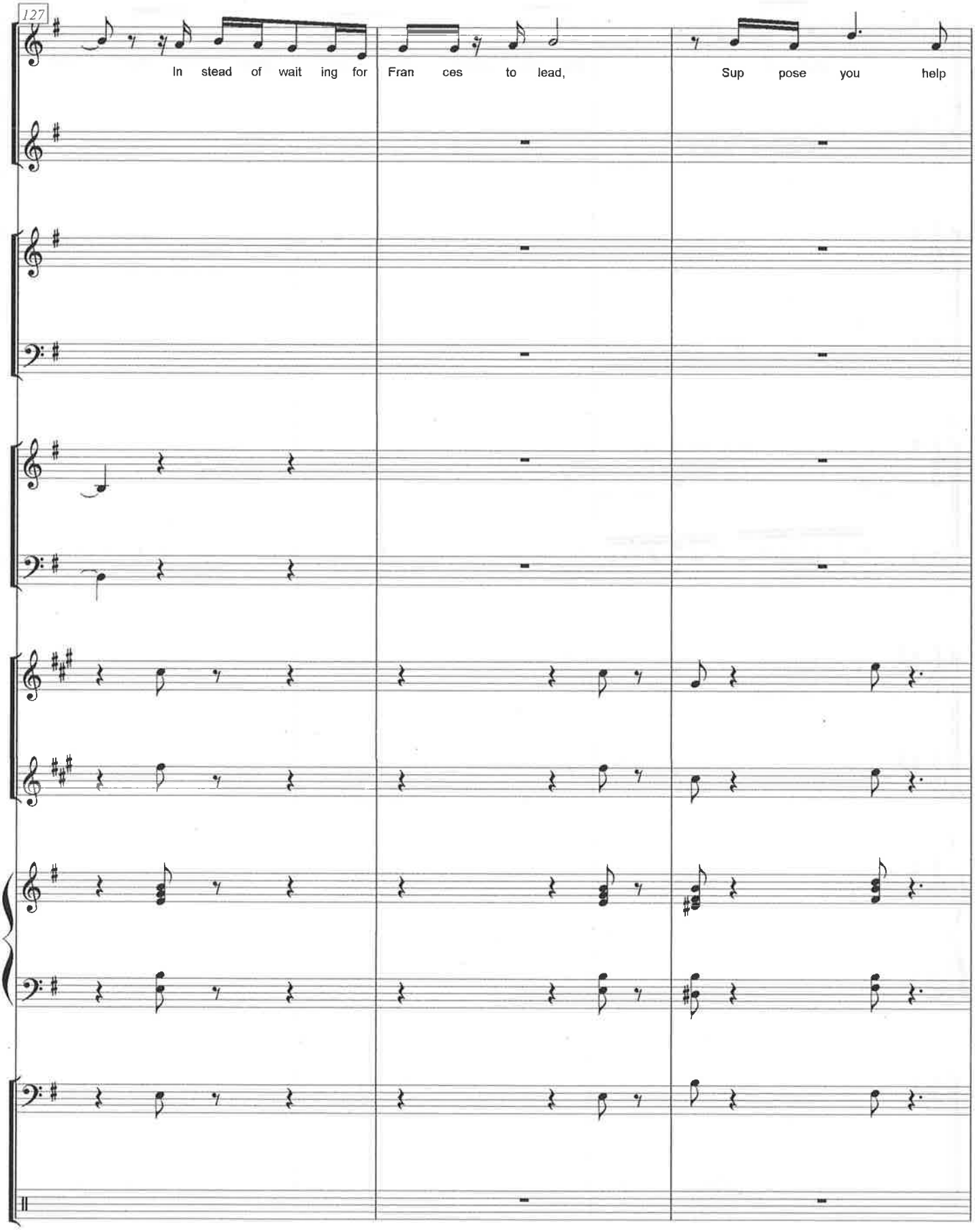



115
on a dance
that can heal
Fran ces' friend
3

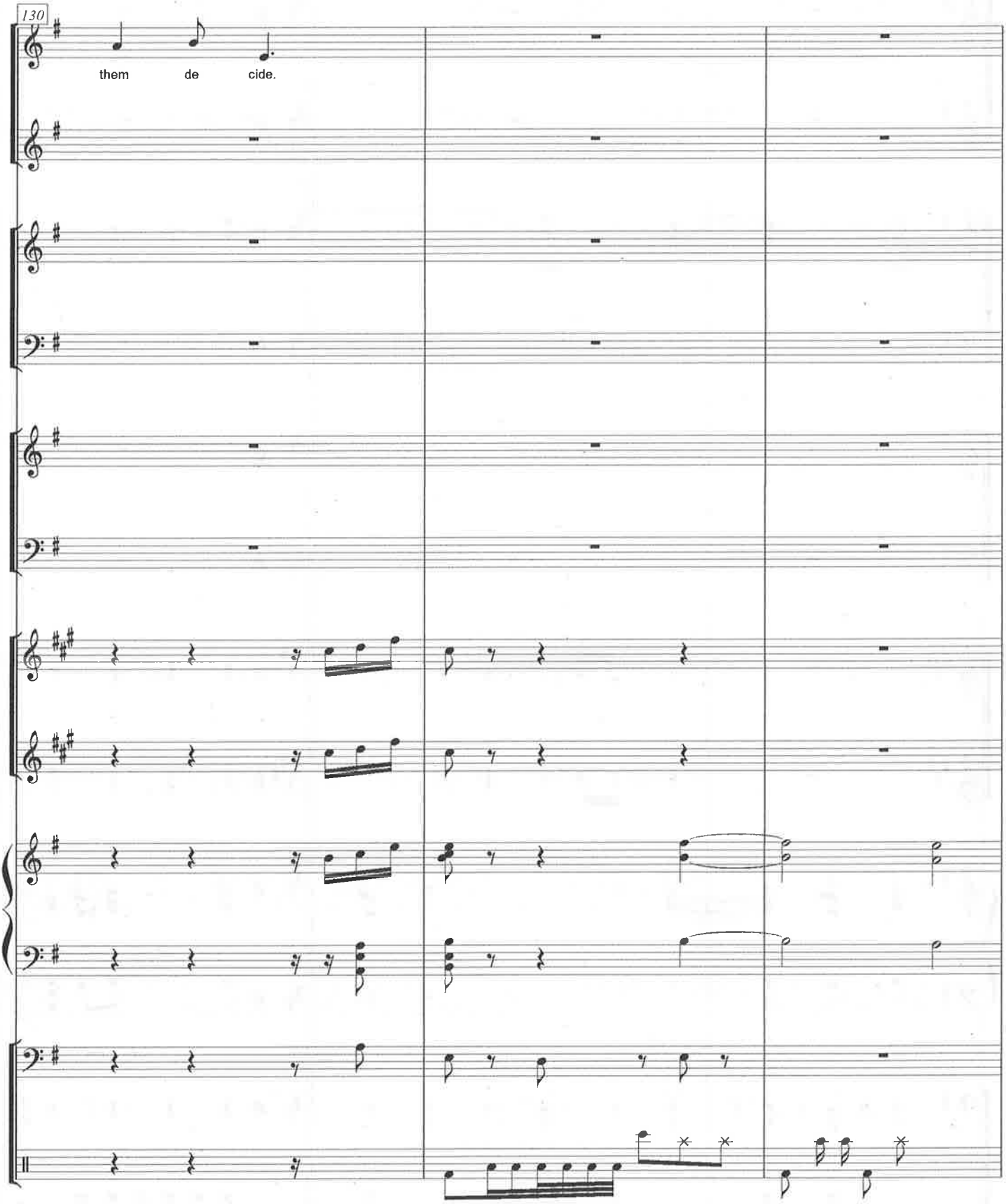

118
What do they want?
FRAN:
HA! As If if mat tered!
ZIA:
The men want Jer i cho.

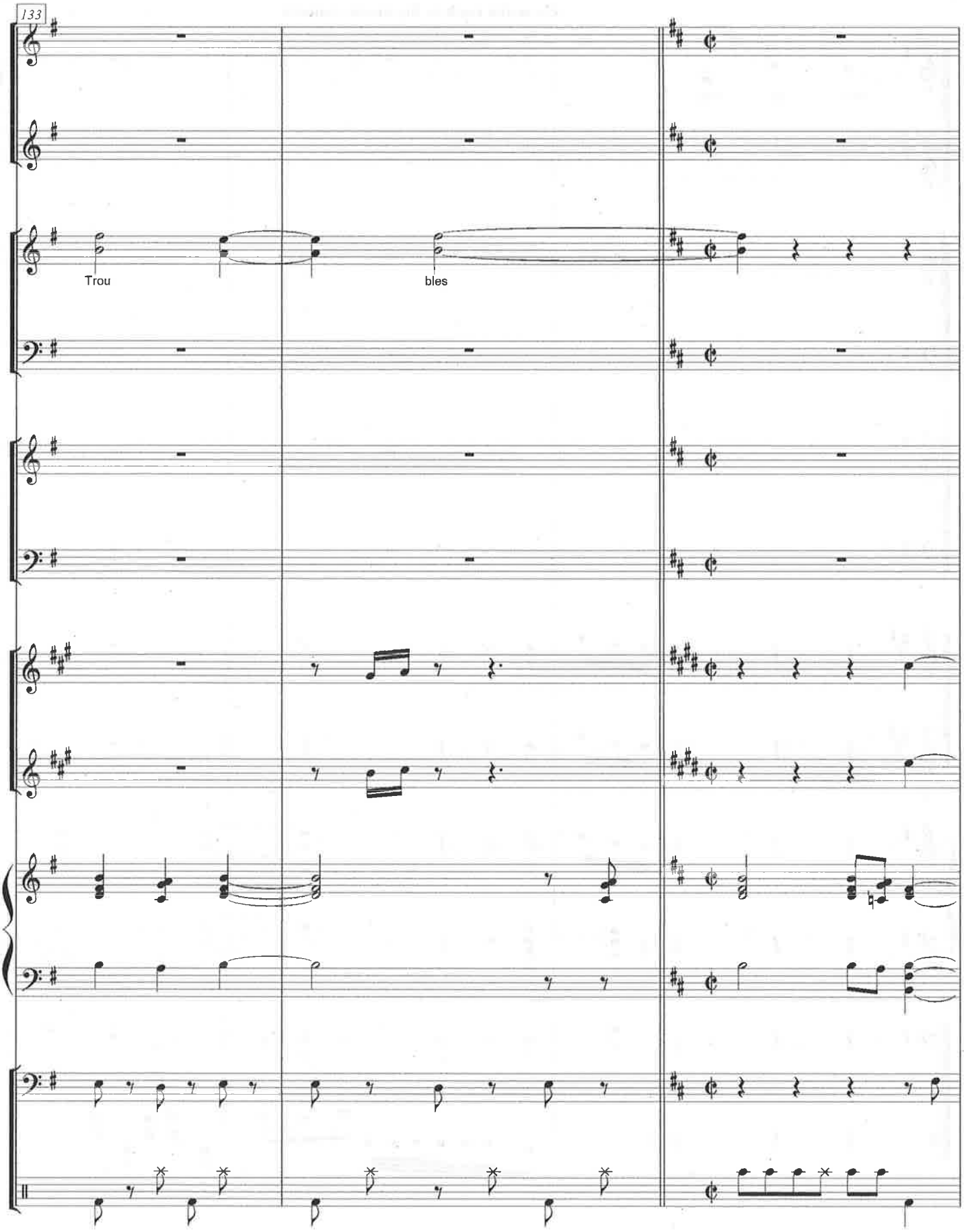

121
The wo
men want the Trou bles of the World.
I see.

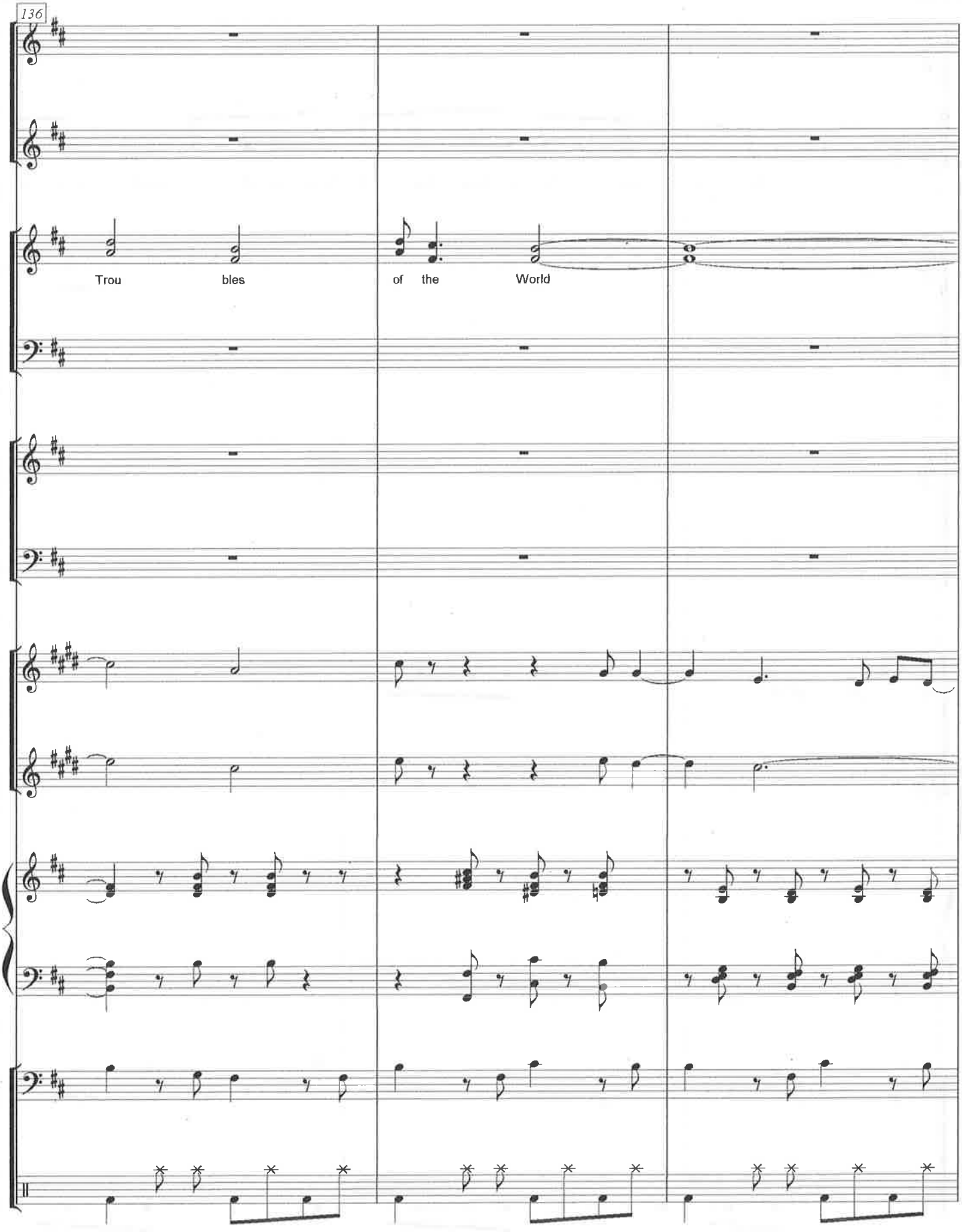

124
Well, Zi a.,
May be you've made some sense on your own.

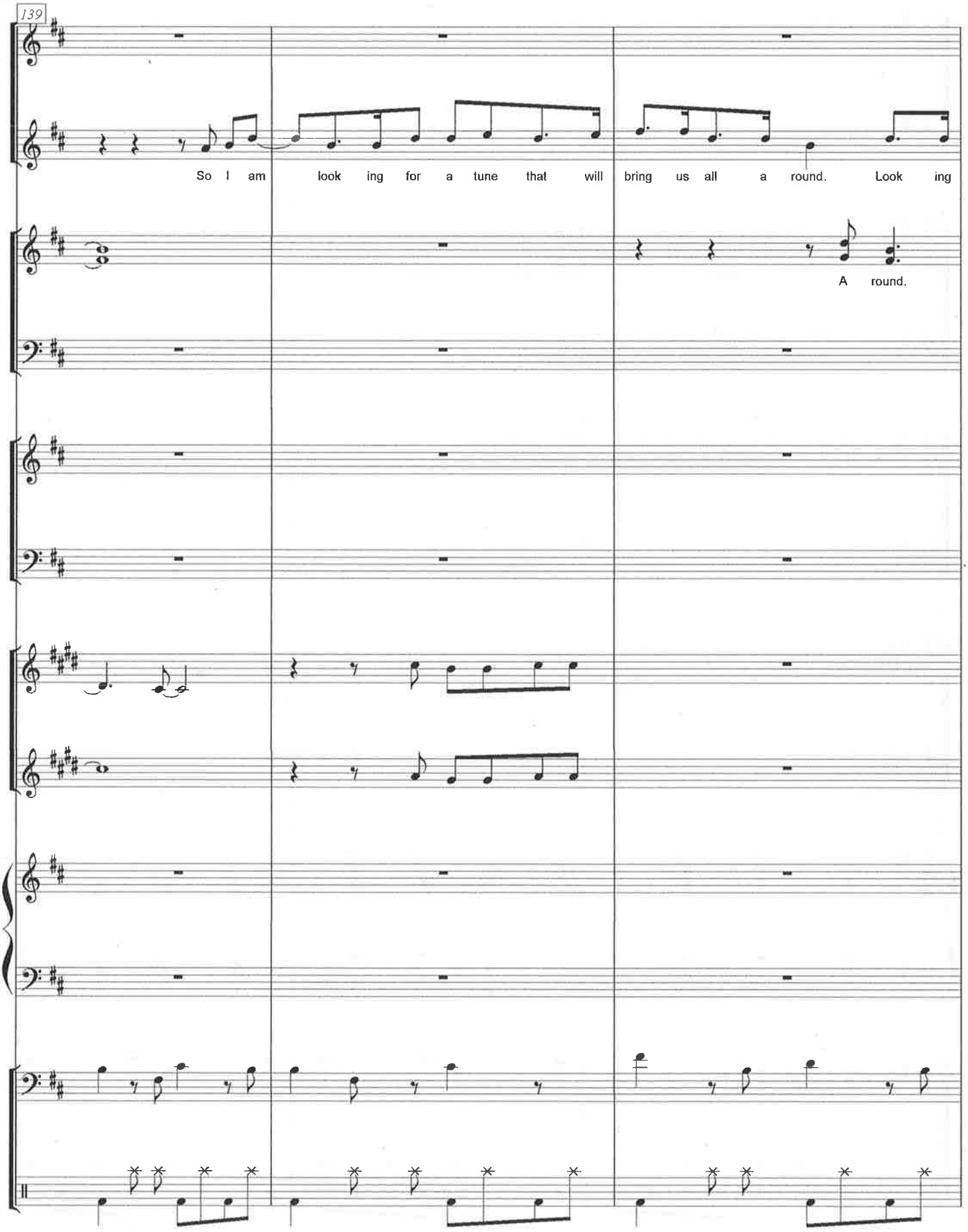

127
In stead of wait ing for Fran ces to lead,
Sup pose you help

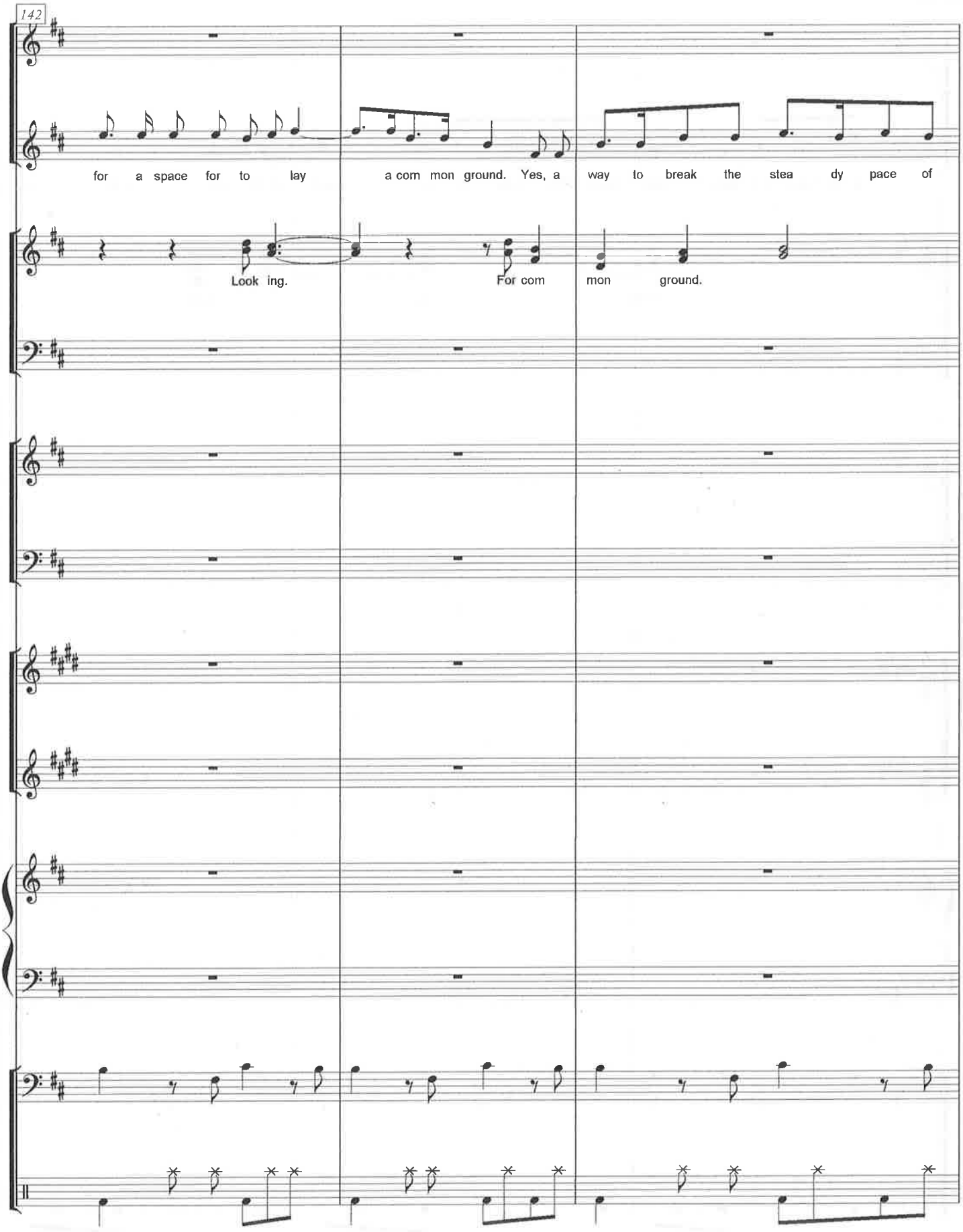
Zia walks back to the circle-dancers.

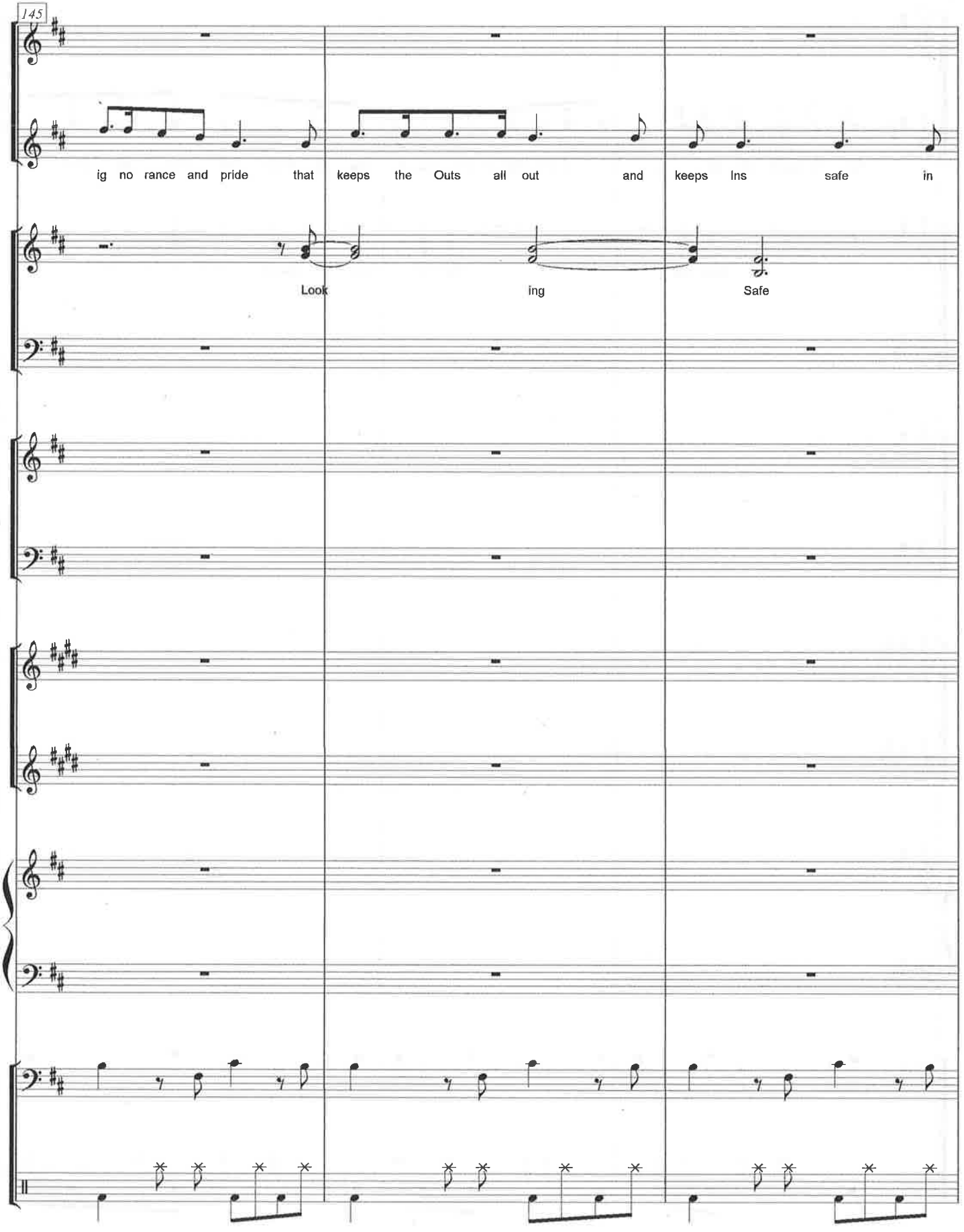


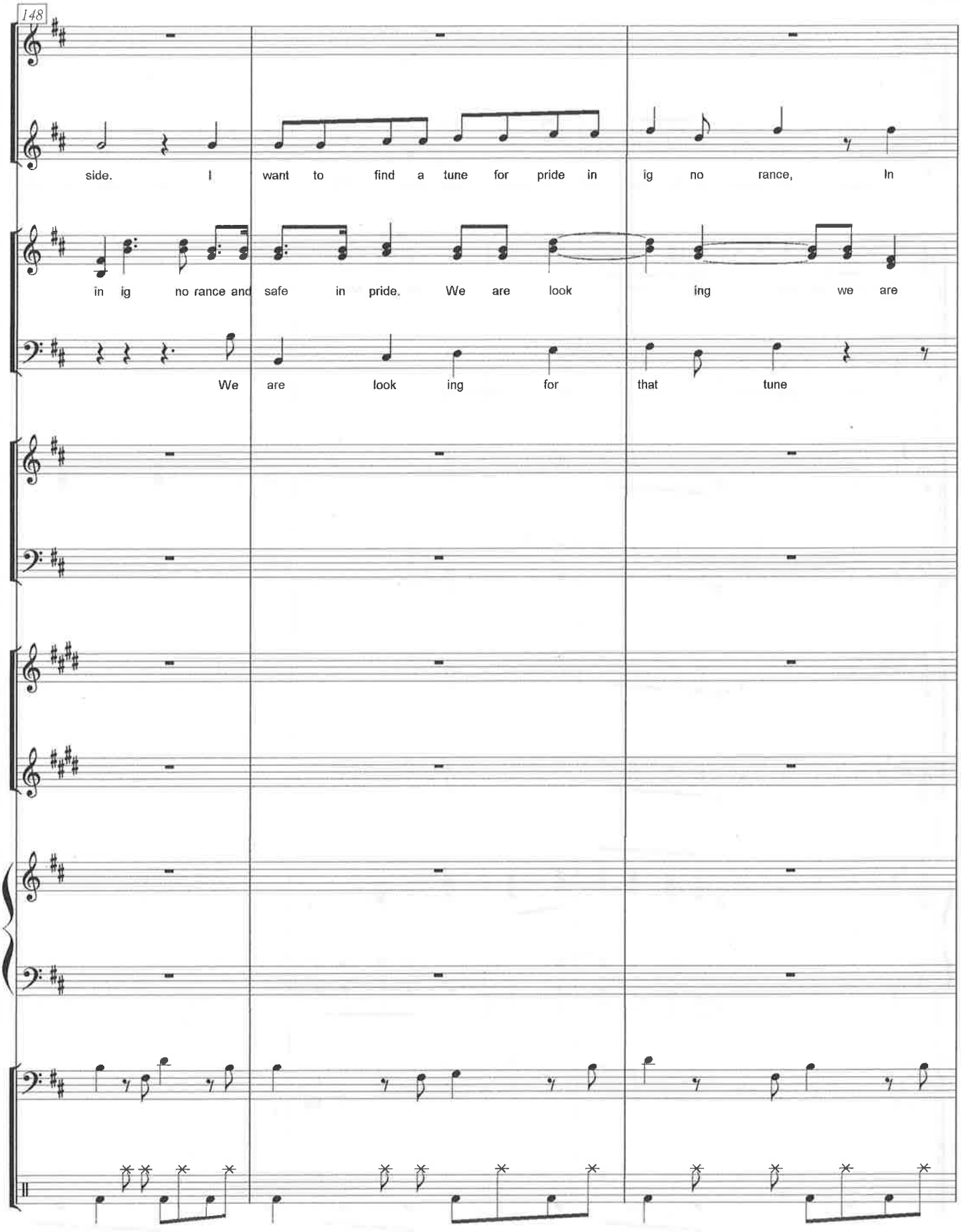

133
Trou
bles

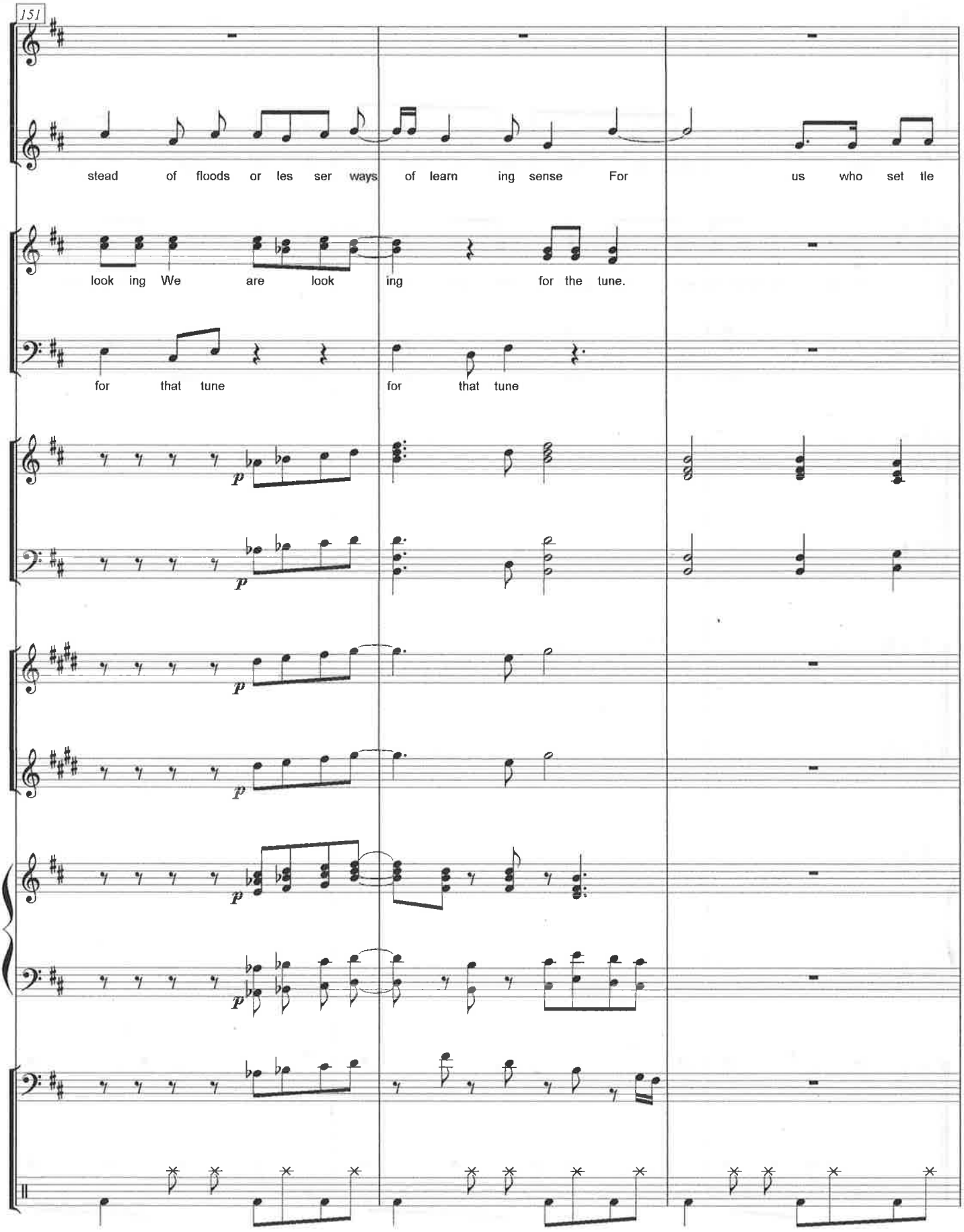

136
Trou
bles
of
the
World

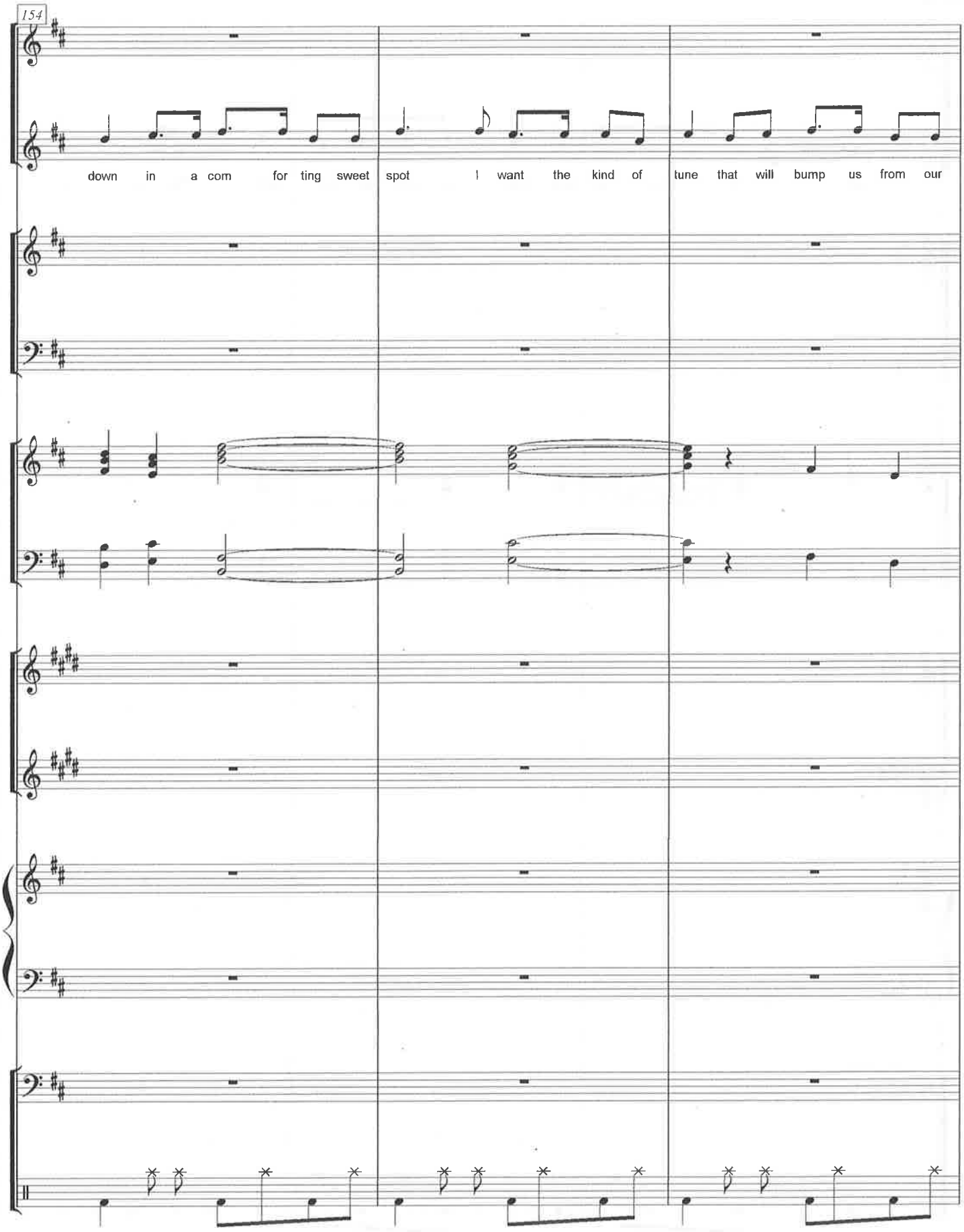

139
So I am look ing for a tune that will bring us all a round. Look ing
A round.

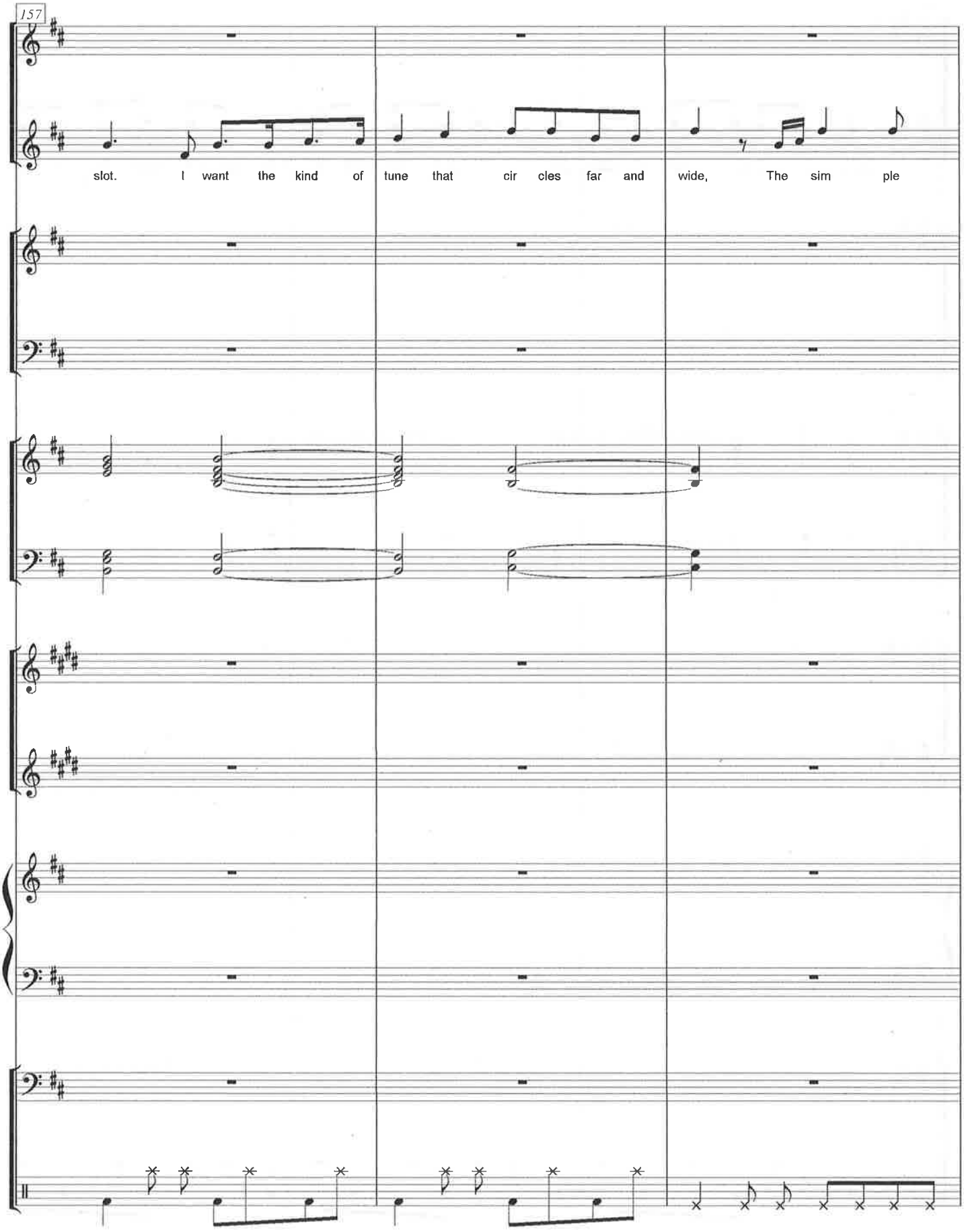

142
for a space for to lay a com mon ground. Yes, a way to break the stea dy pace of
Look ing. For com mon ground.

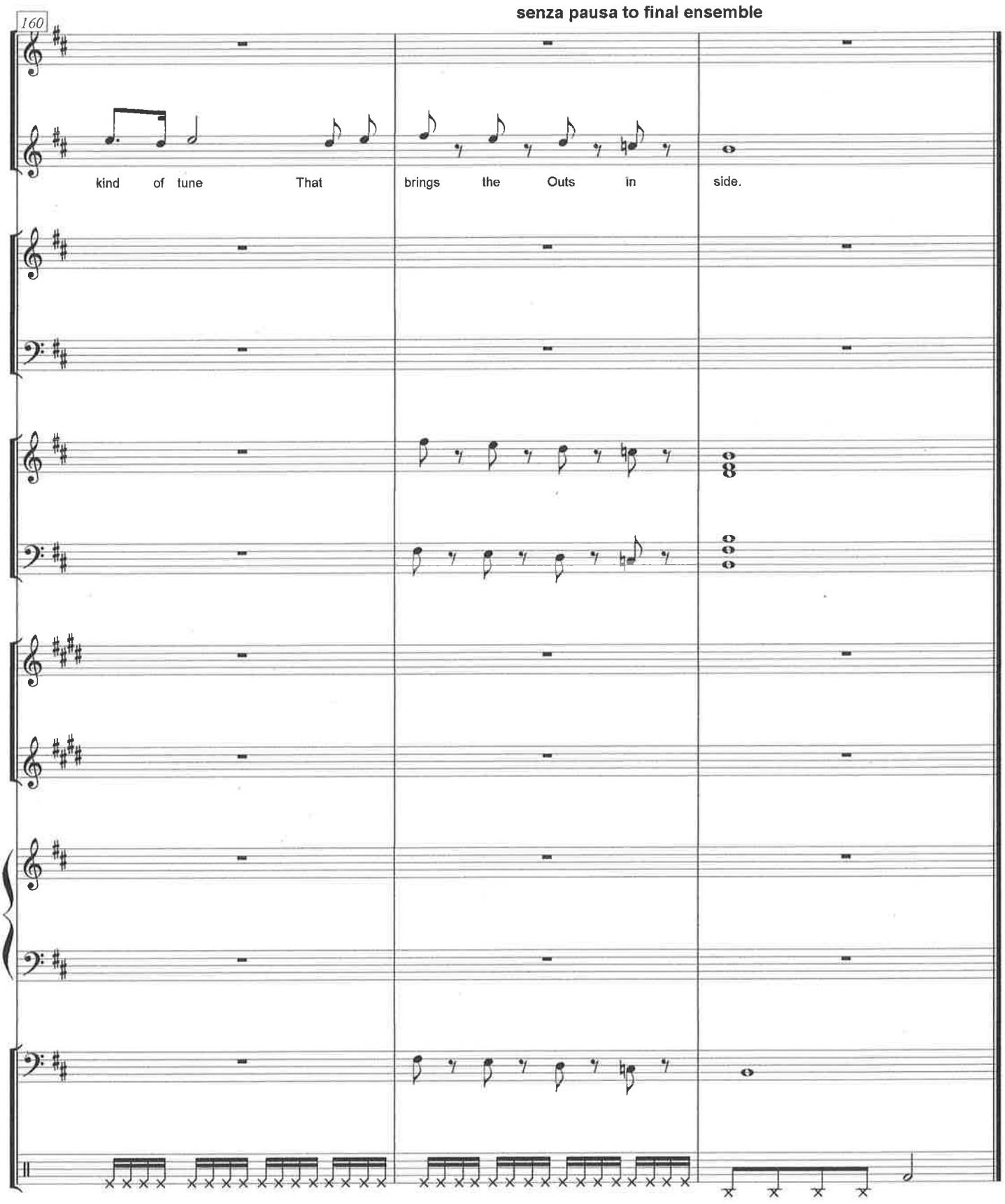

145
ig no rance and pride that keeps the Outs all out and keeps Ins safe in
Look ing Safe


148
side. I want to find a tune for pride in ig no rance, In
in ig no rance and safe in pride. We are look ing we are
We are look ing for that tune


151
stead of floods or les ser ways of learn ing sense For us who set tle
look ing We are look ing for the tune.
for that tune for that tune
p
p
p
p
p
p


154
down in a com for ting sweet spot I want the kind of tune that will bump us from our


157
slot. I want the kind of tune that cir cles far and wide, The sim ple

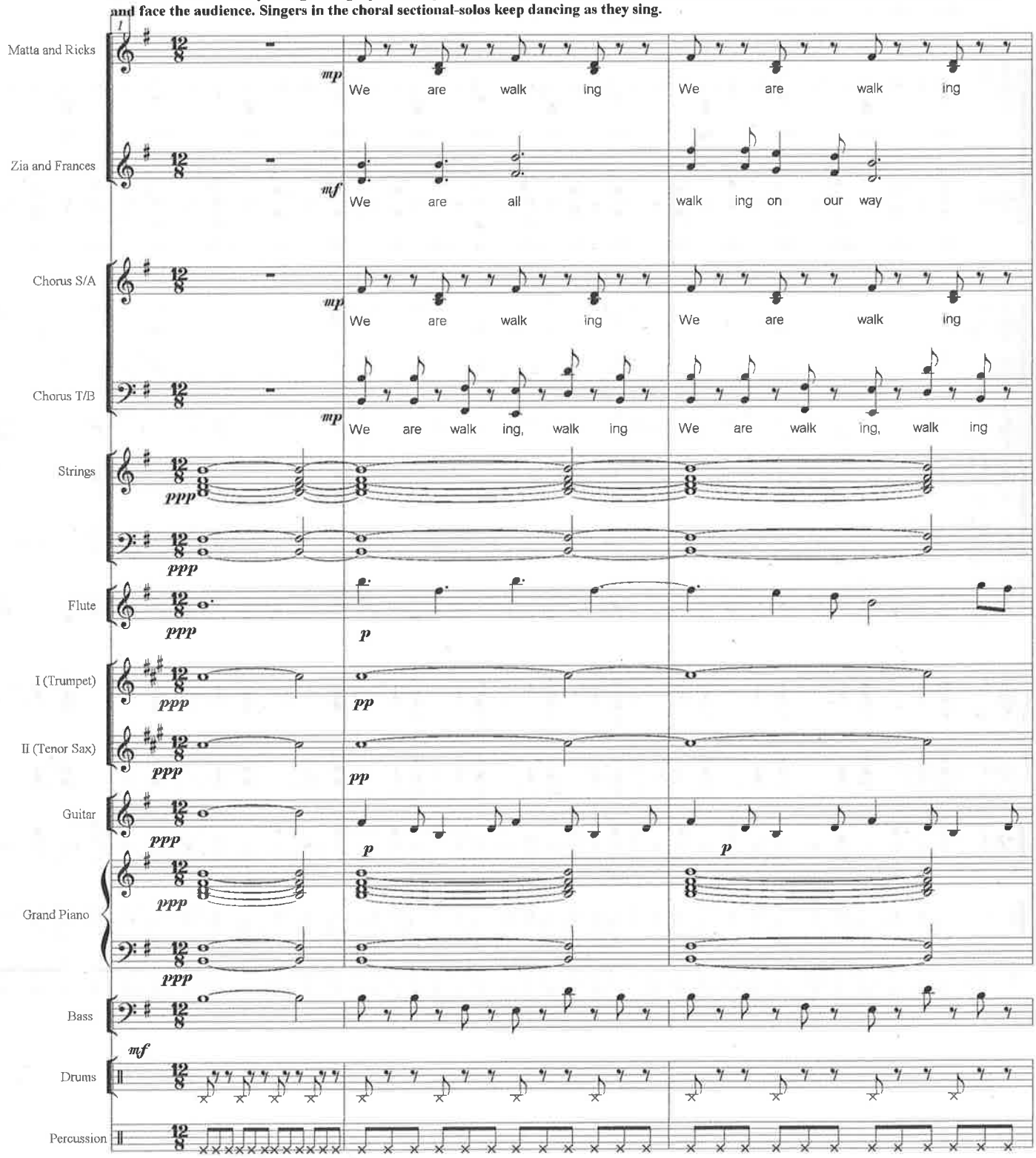

160
senza pausa to final ensemble
kind of tune That brings the Outs in side.

Escape Plans
Ensemble 17
Act 3, Dance & Finale

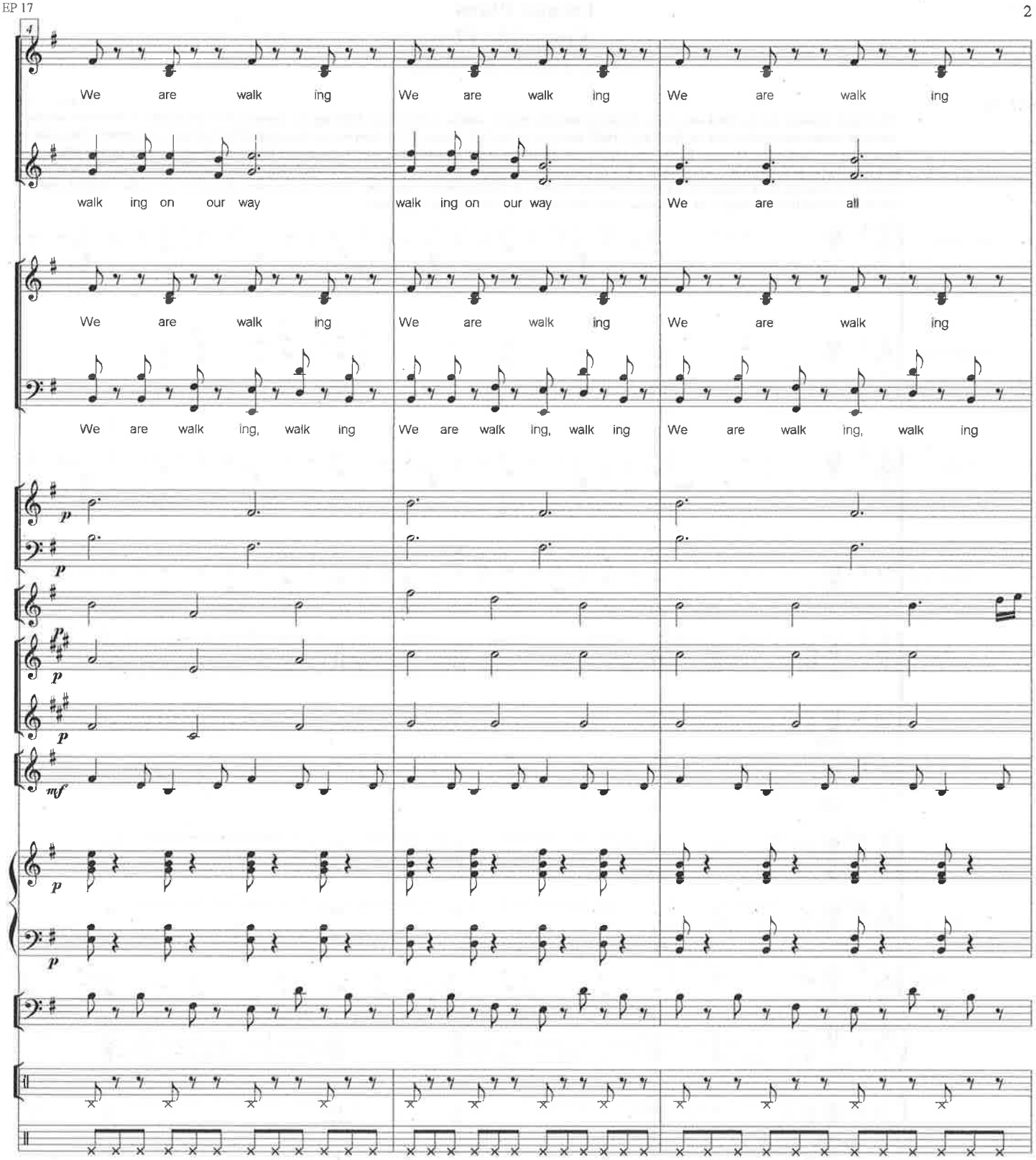
MM=90

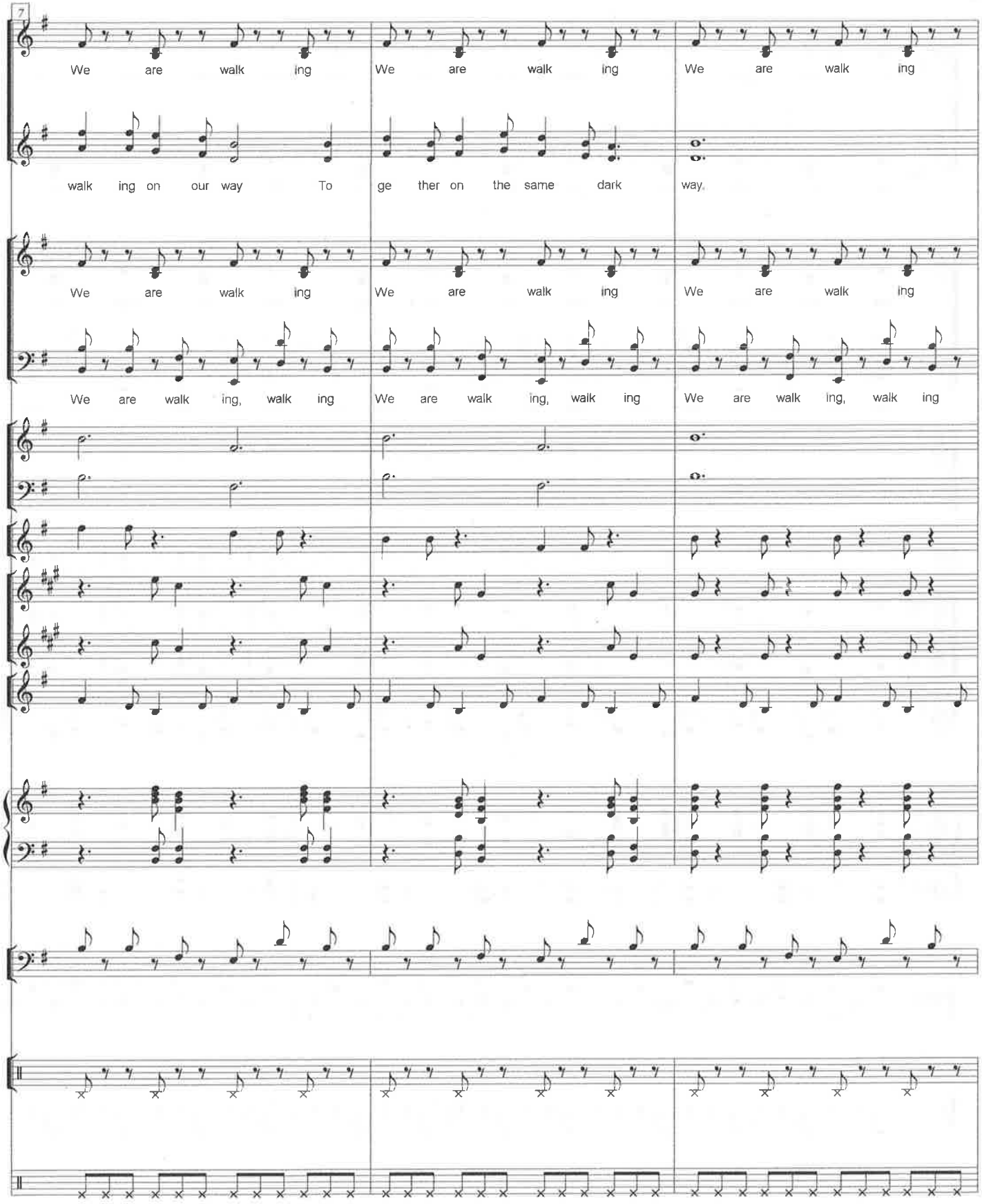
Richard L. Rose

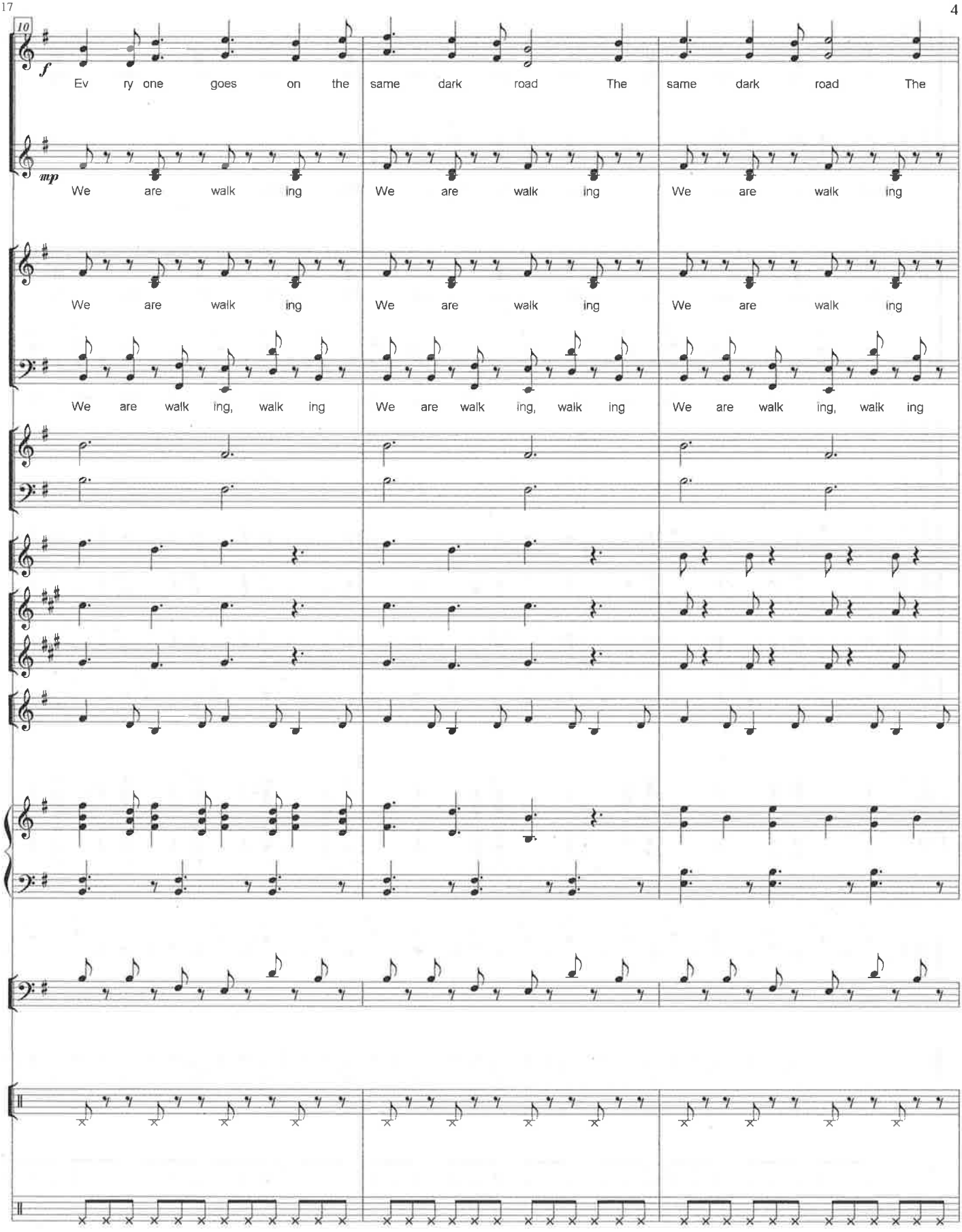
The Circle Dance: In the final sequence, Zachary, looking dazed, stands center stage, holding the closed yellow umbrella as if it were a rifle. The cast forms two circles, one on Zachary's right and one on his left. Some of the dancers are wearing yellow articles of clothing, the color matching the umbrella. Dancers in the two circles pat Zachary on the shoulders as they walk beside him. The shape of the dance is like the tail-wag dance of honeybees. At measures 52-55, Zachary is brought into the group, and the umbrella opened as the two circles become one circle. The dancers may change to a grapevine step. Whenever Matta, Ricks, Zia, and Frances have solos, they step out of the circle-dance and face the audience. Singers in the choral sectional-solos keep dancing as they sing.

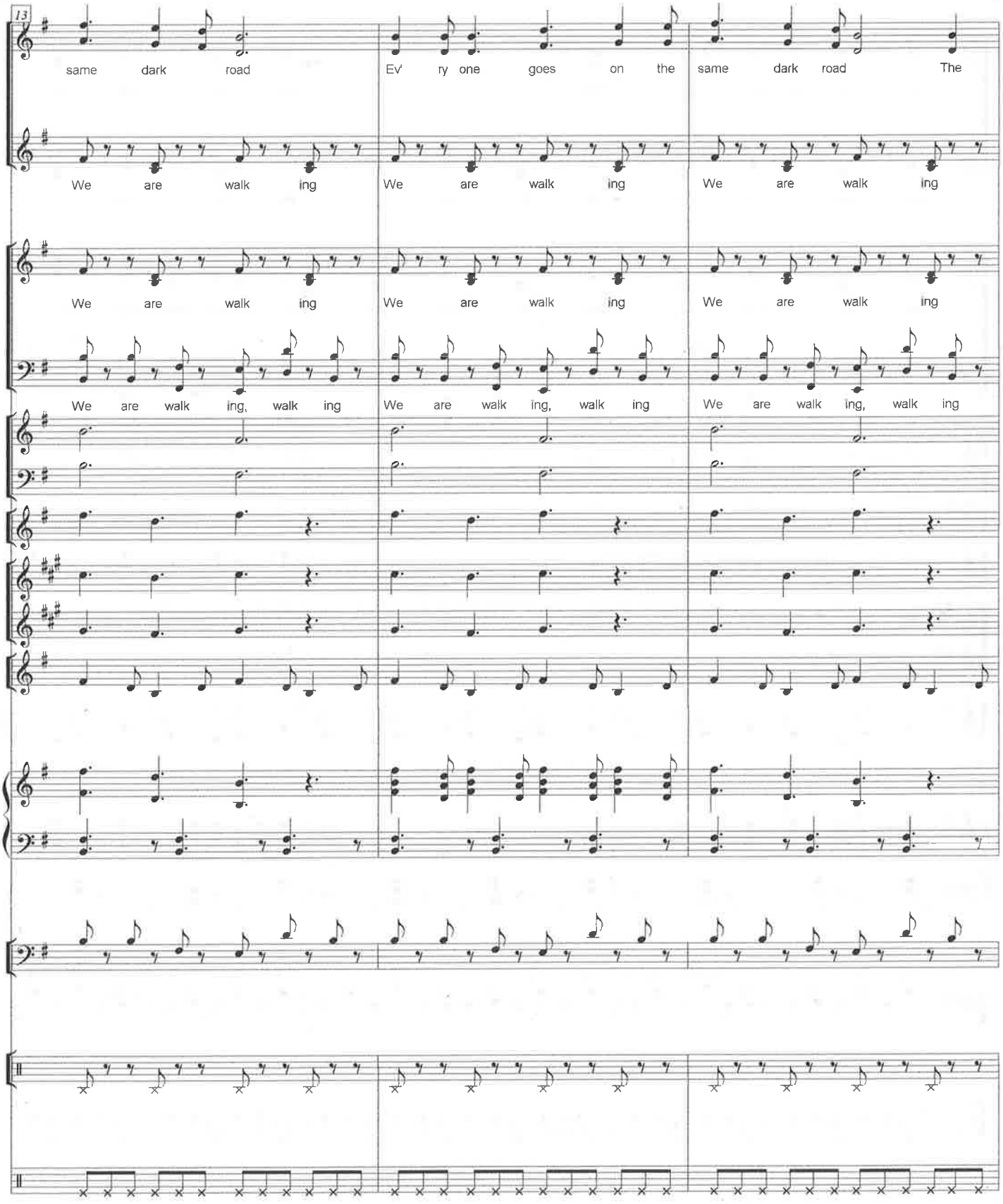


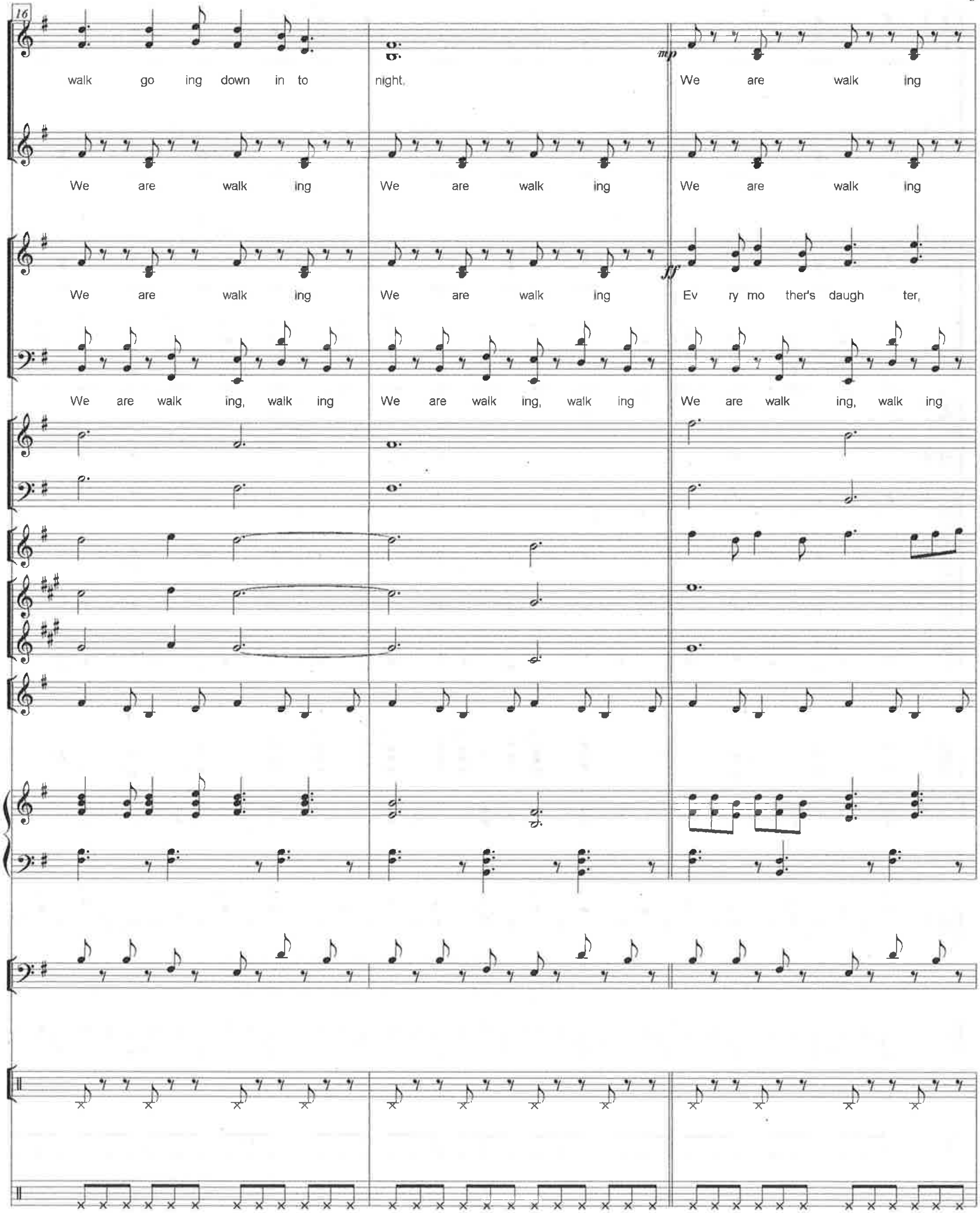
c R.L. Rose, 2021 Richmond, Va

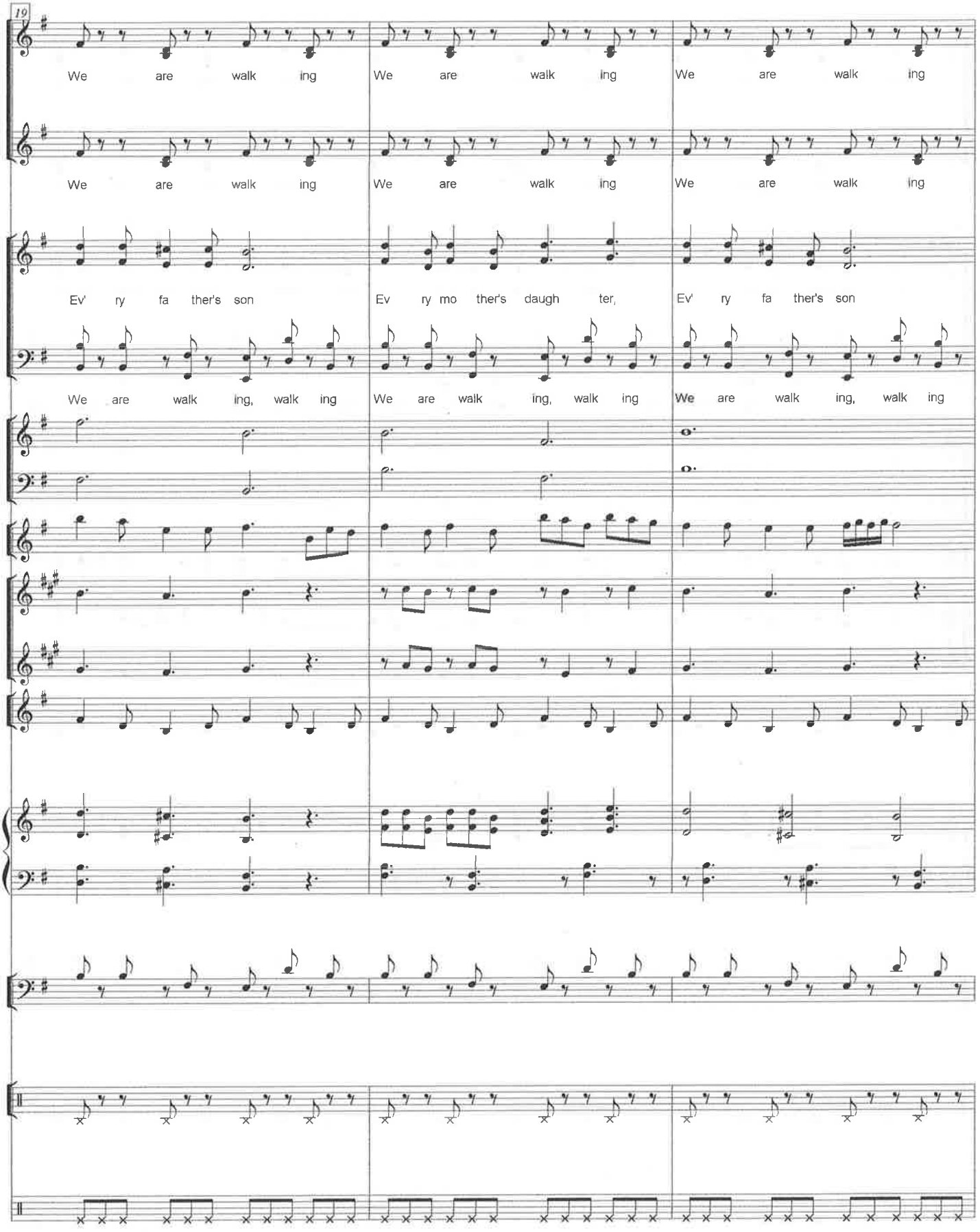

We are walk ing
We are walk ing
We are walk ing
walk ing on our way
walk ing on our way
We are all
We are walk ing
We are walk ing
We are walk ing
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing
p
p
p
p
mf
p
p

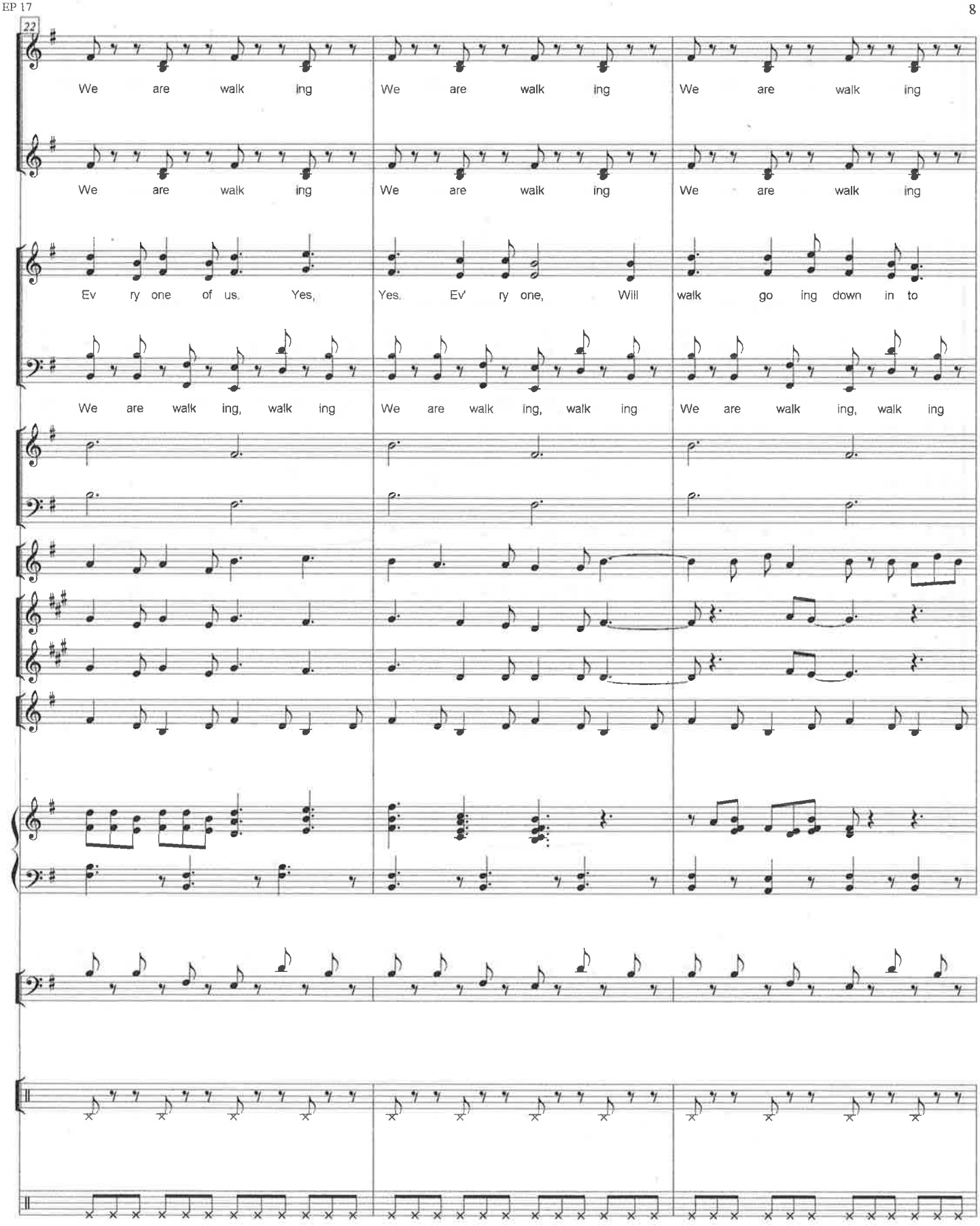

7
We are walk ing We are walk ing We are walk ing
walk ing on our way To ge ther on the same dark way.
We are walk ing We are walk ing We are walk ing
We are walk ing, walk ing We are walk ing, walk ing We are walk ing, walk ing

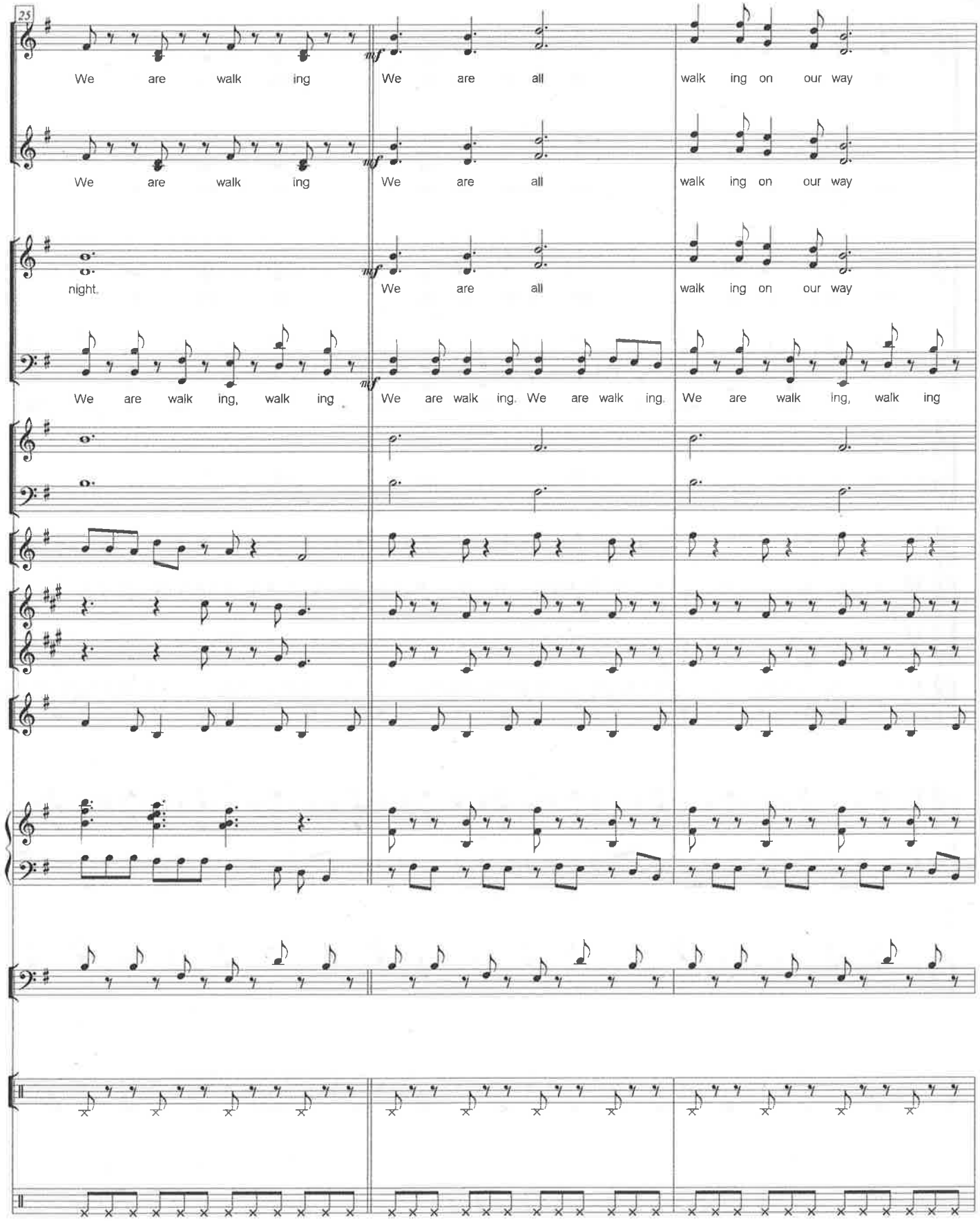

10
f
Ev ry one goes on the same dark road The same dark road The
mp
We are walk ing We are walk ing We are walk ing
We are walk ing We are walk ing We are walk ing
We are walk ing, walk ing We are walk ing, walk ing We are walk ing, walk ing

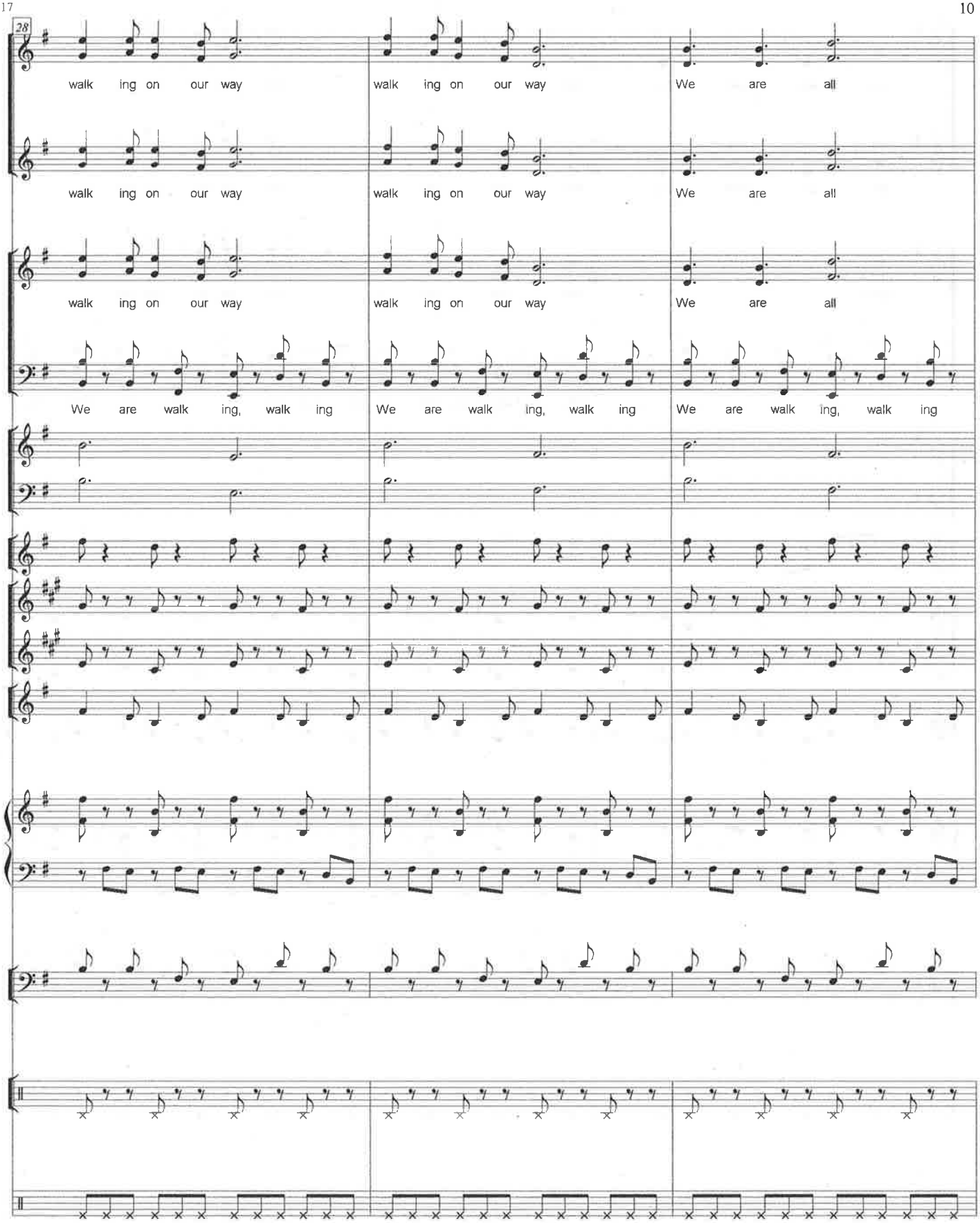

13
same dark road
Ev' ry one goes on the
same dark road
The
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing

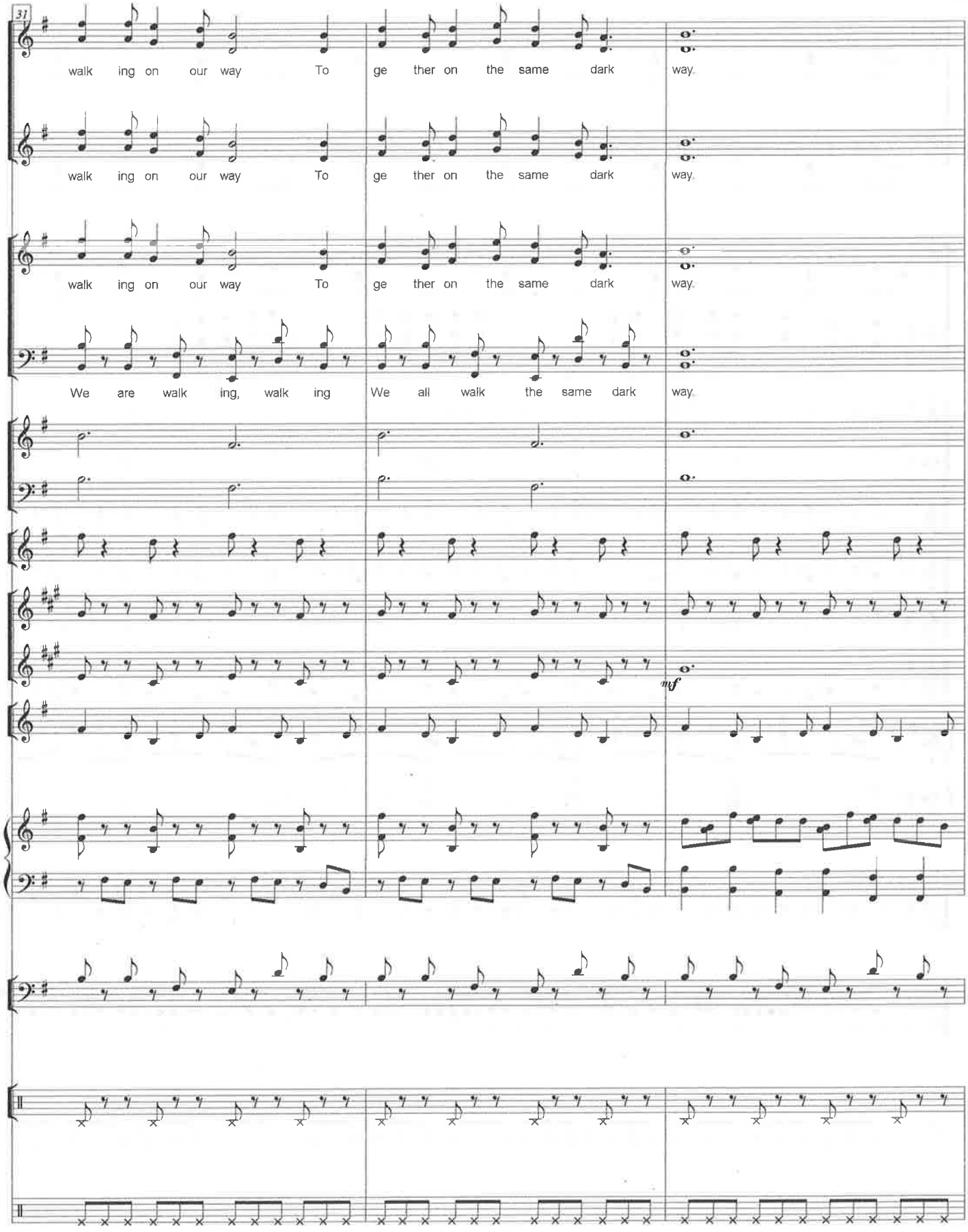

16
mp
walk go ing down in to night. We are walk ing
We are walk ing We are walk ing We are walk ing
ff
We are walk ing We are walk ing Ev ry mo ther's daugh ter,
We are walk ing, walk ing We are walk ing, walk ing We are walk ing, walk ing

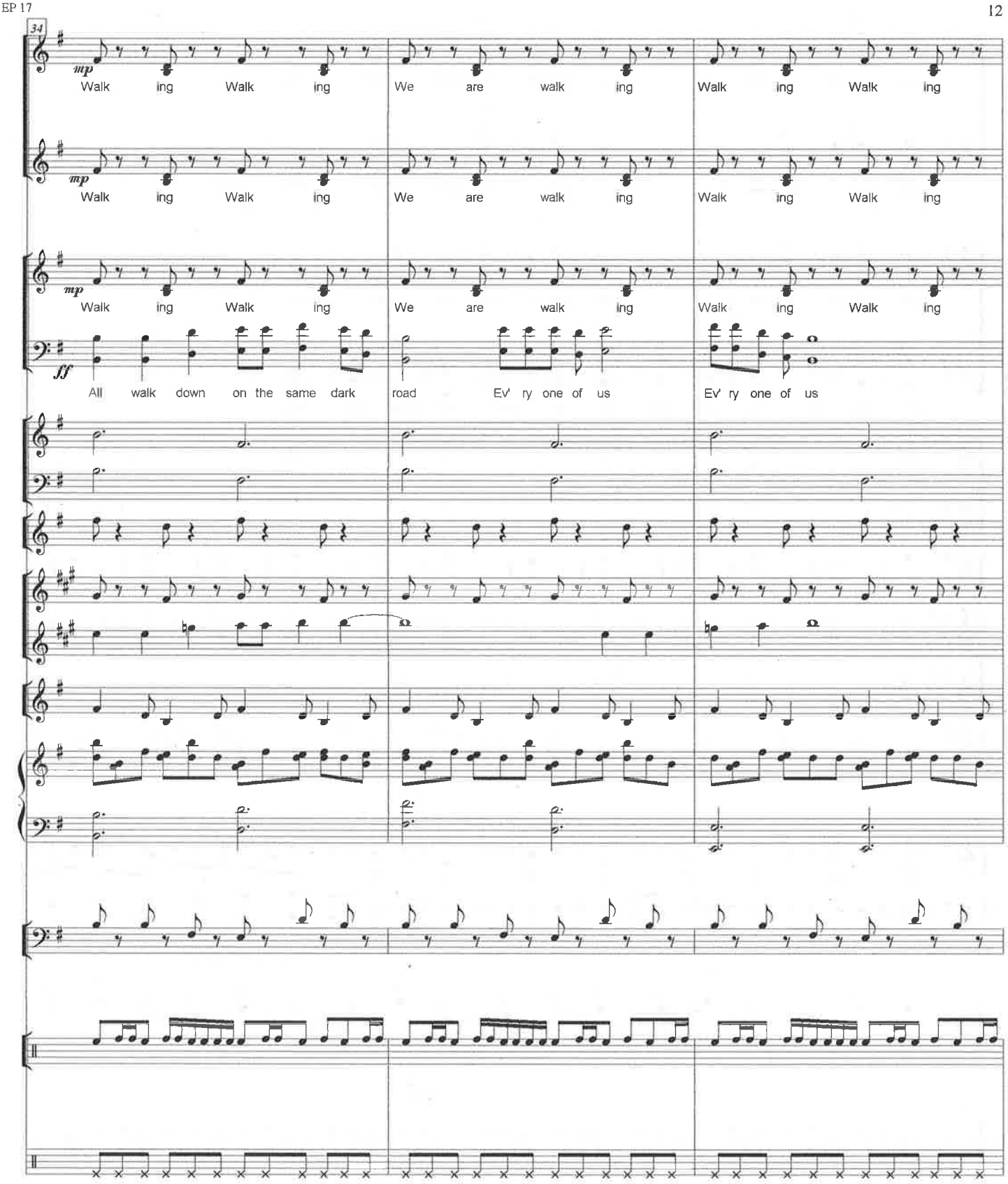

19
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
Ev' ry fa ther's son
Ev ry mo ther's daugh ter,
Ev' ry fa ther's son
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing

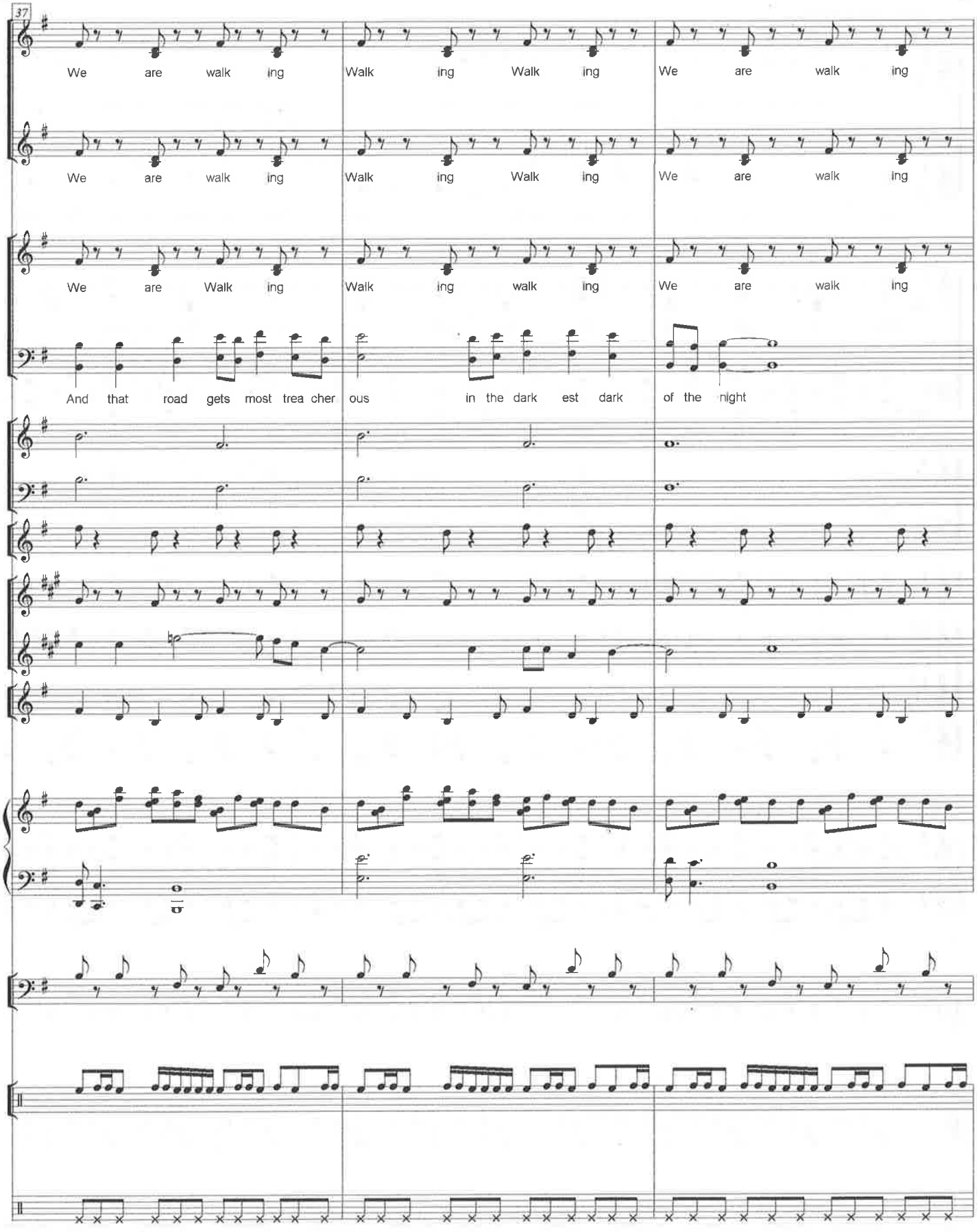

22
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
We are walk ing
Ev ry one of us. Yes,
Yes. Ev' ry one, Will
walk go ing down in to
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing


25
mf
We are walk ing We are all walk ing on our way
We are walk ing We are all walk ing on our way
night. We are all walk ing on our way
We are walk ing, walk ing We are walk ing. We are walk ing. We are walk ing, walk ing

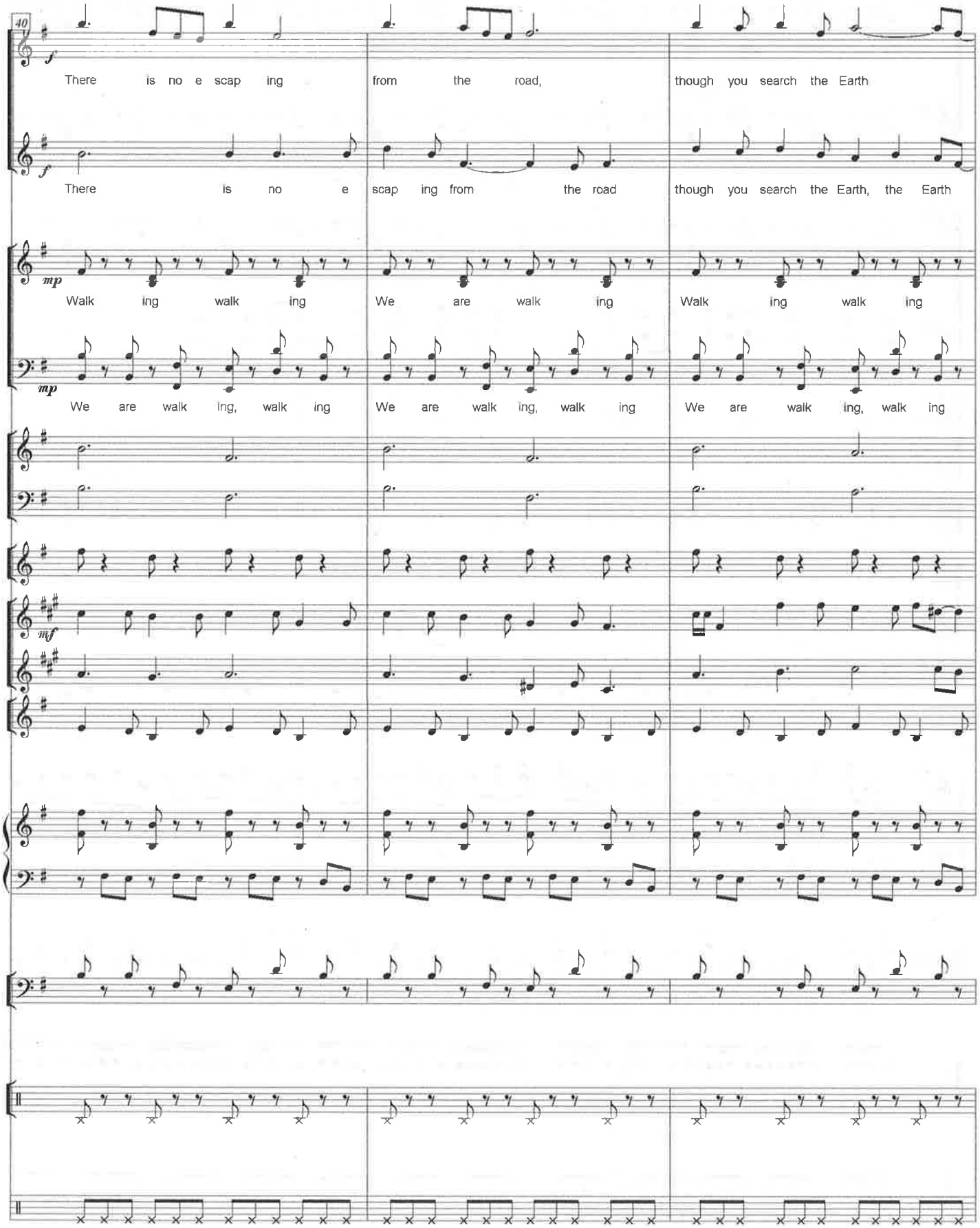

28
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing


31
walk ing on our way To ge ther on the same dark way.
walk ing on our way To ge ther on the same dark way.
walk ing on our way To ge ther on the same dark way.
We are walk ing, walk ing We all walk the same dark way.
mf

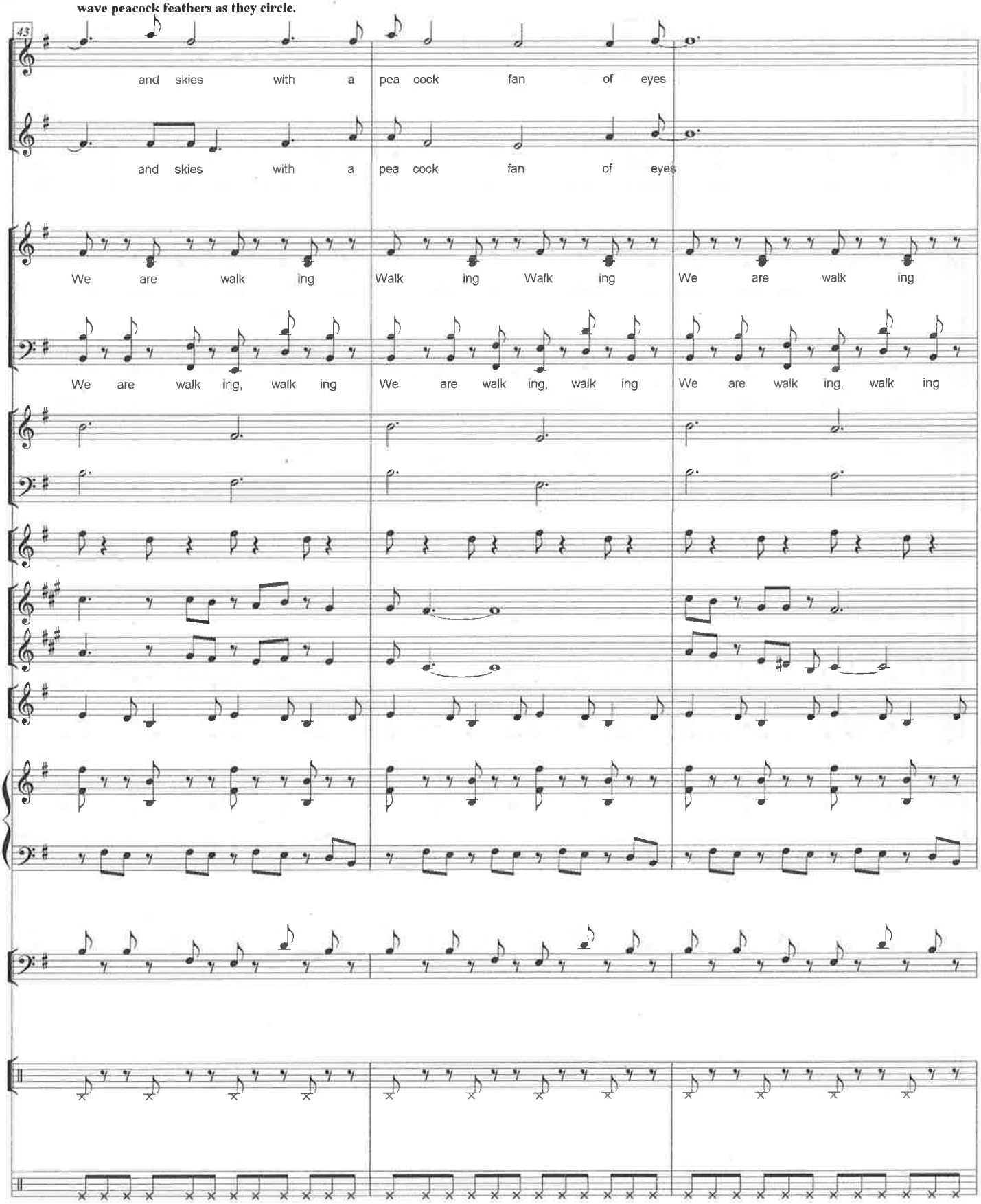

34
mp
Walk ing Walk ing
We are walk ing
Walk ing Walk ing
mp
Walk ing Walk ing
We are walk ing
Walk ing Walk ing
mp
Walk ing Walk ing
We are walk ing
Walk ing Walk ing
ff
All walk down on the same dark
road
Ev' ry one of us
Ev' ry one of us

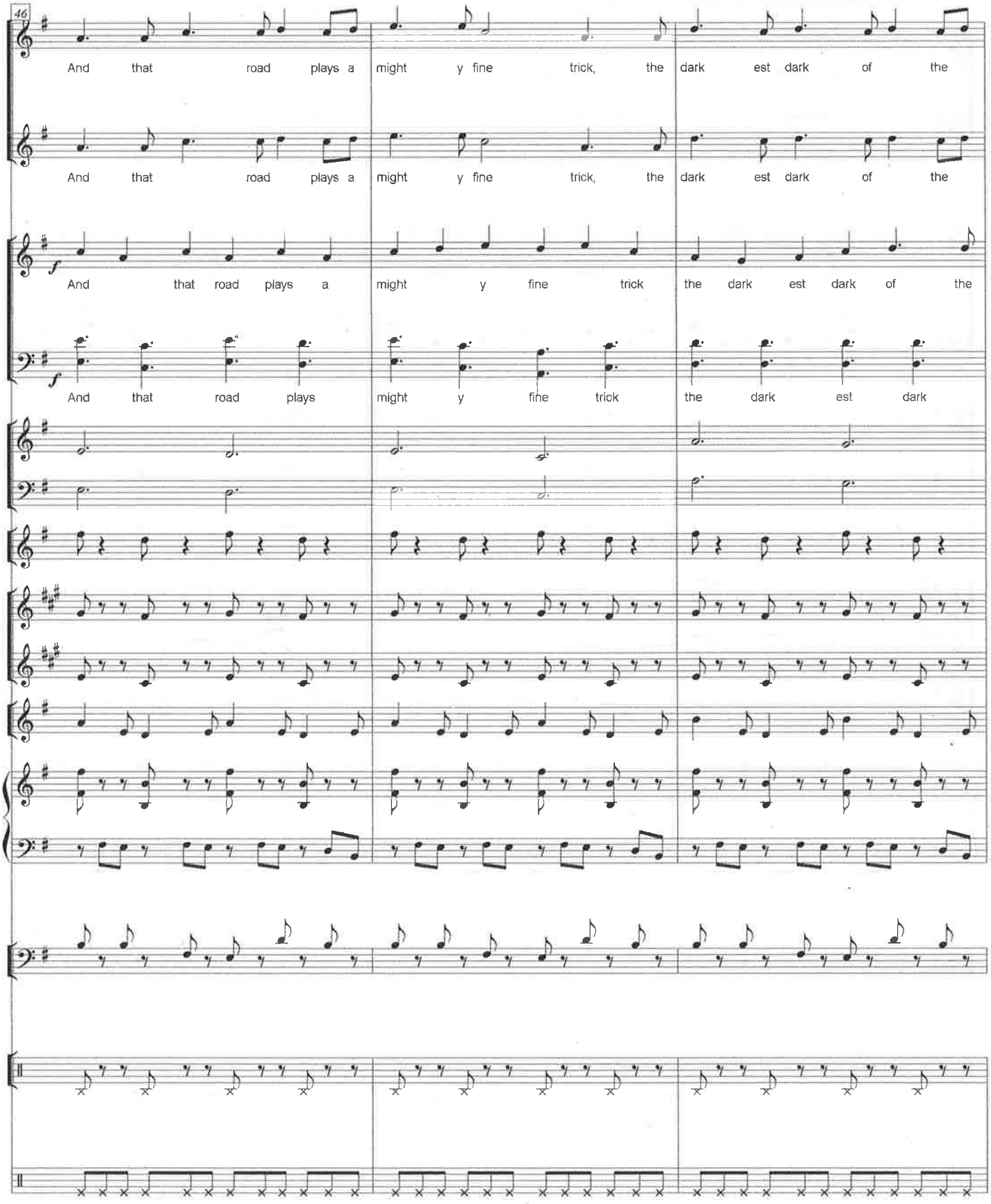

37
We are walk ing Walk ing Walk ing We are walk ing
We are walk ing Walk ing Walk ing We are walk ing
We are Walk ing Walk ing walk ing We are walk ing
And that road gets most trea cher ous in the dark est dark of the night

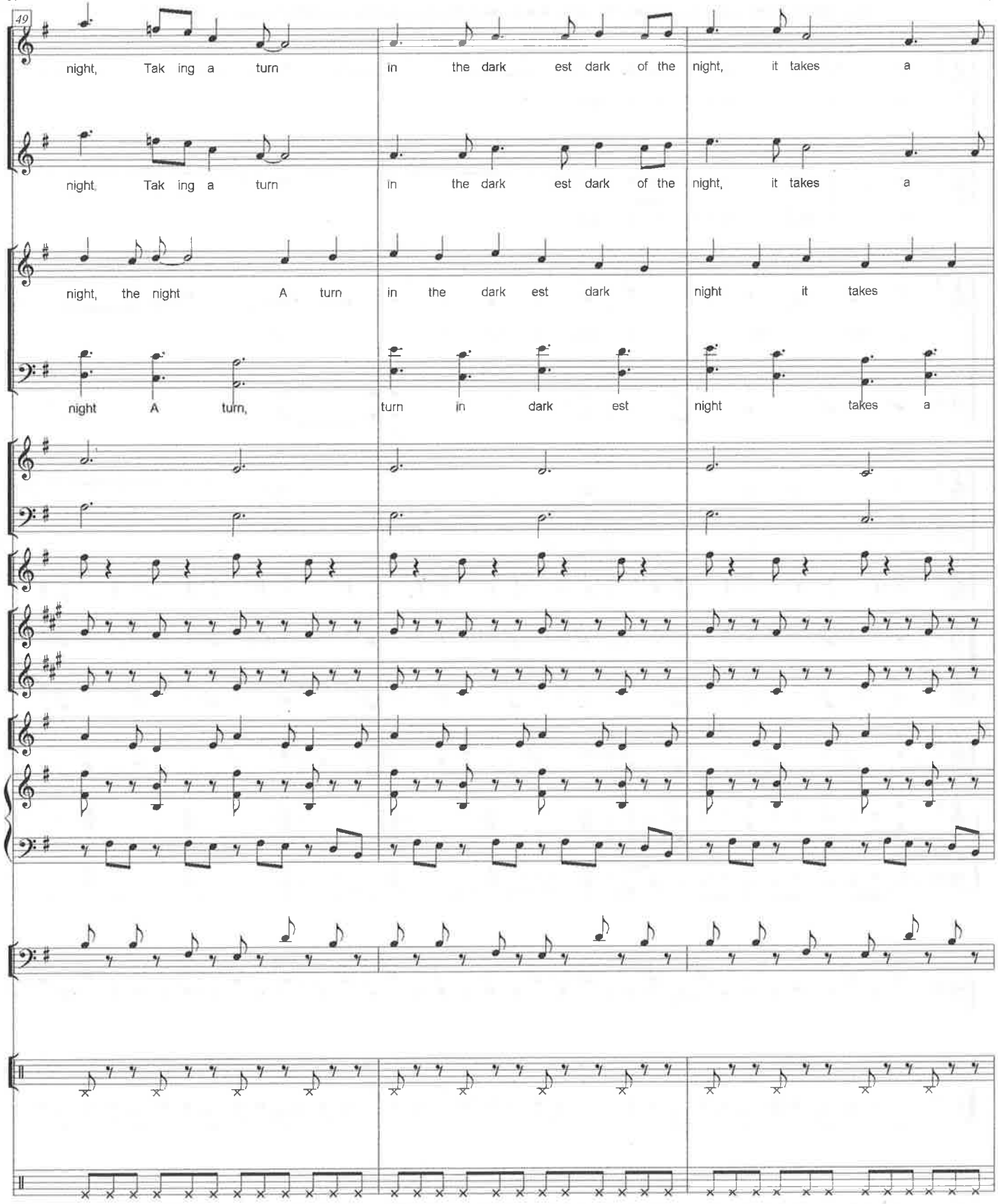
Matta, Zia, and Frances:



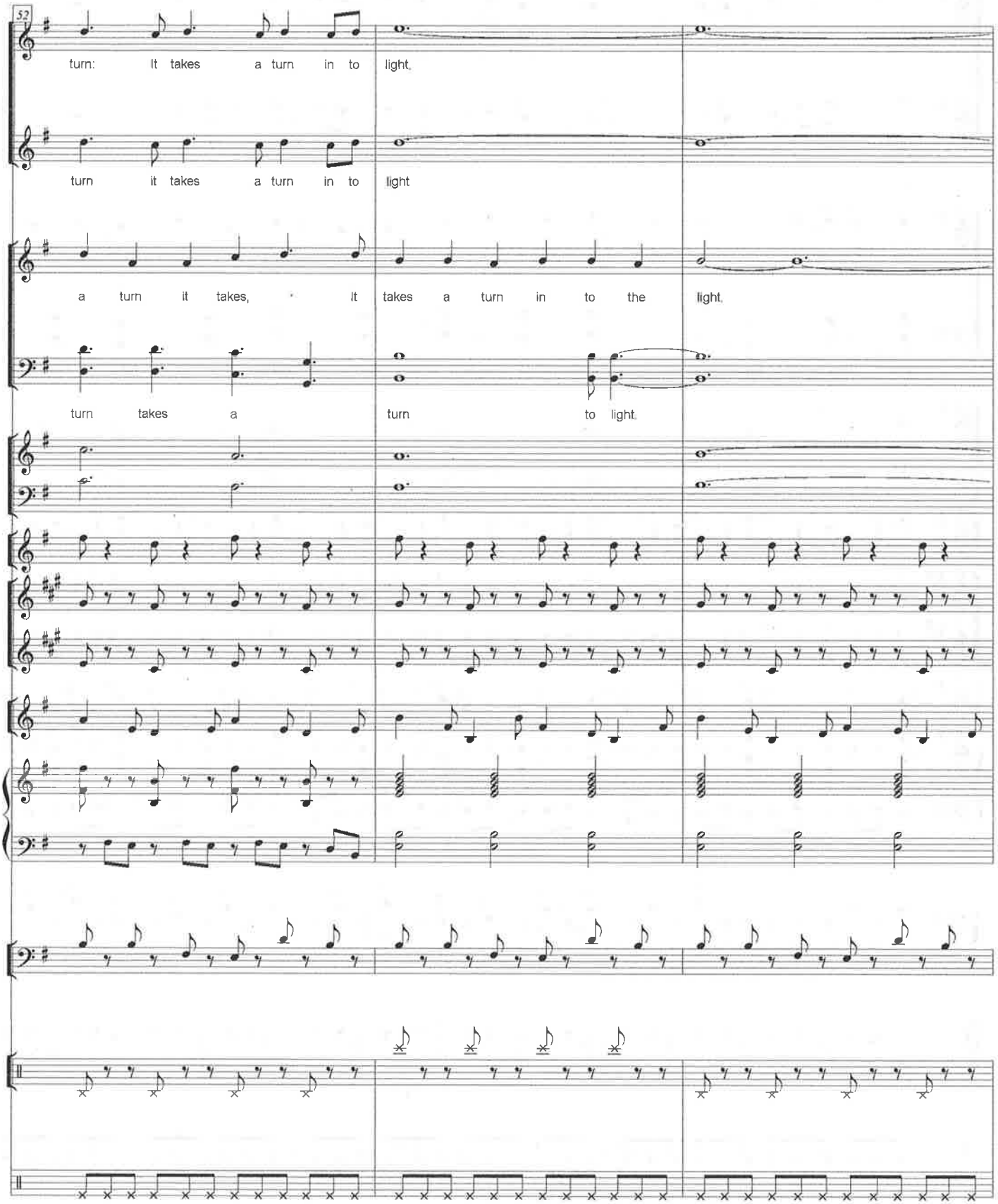
Onscreen: an antenna like Arecibo and an opened fan-tail of a peacock. Some of the dancers begin to wave peacock feathers as they circle.

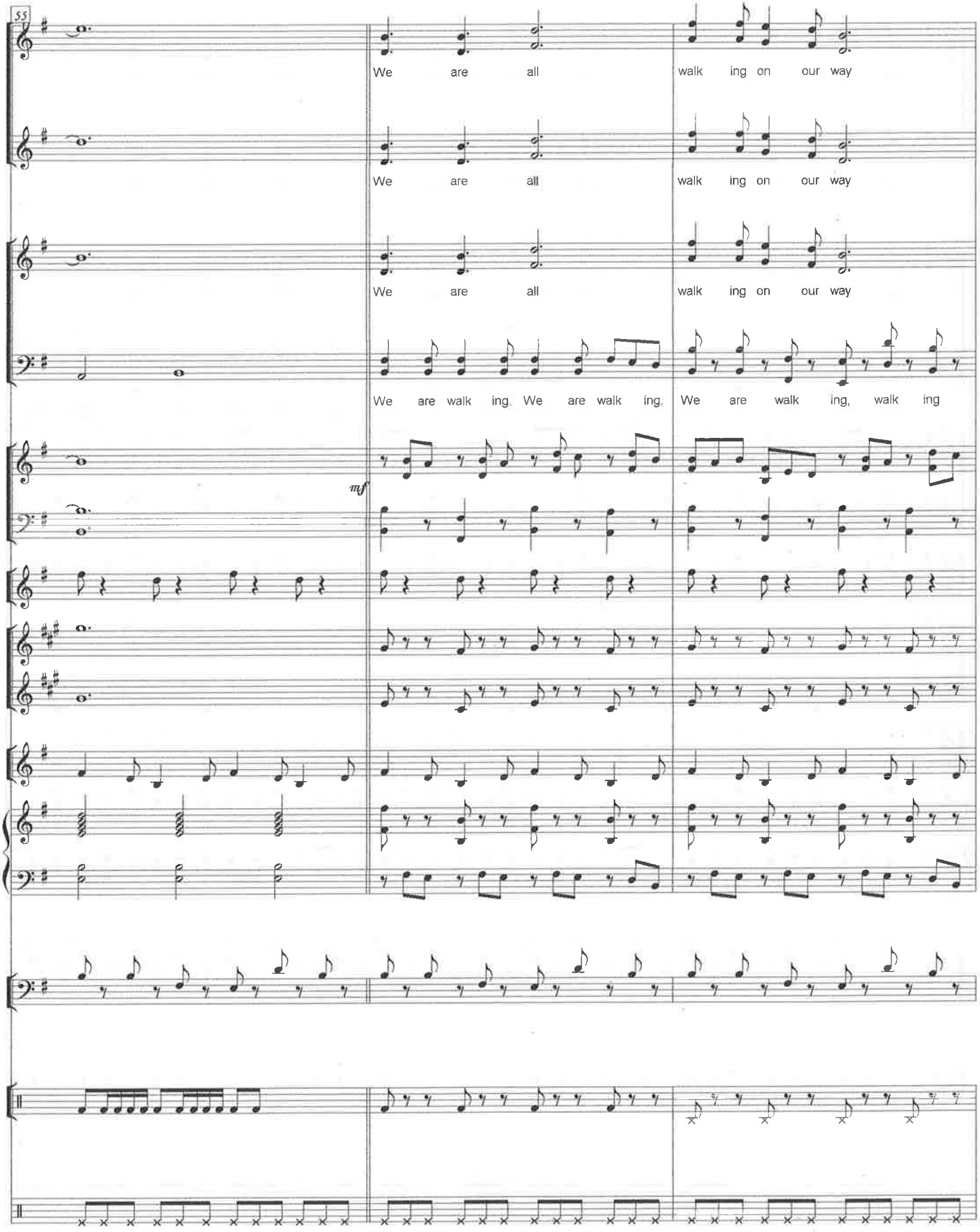


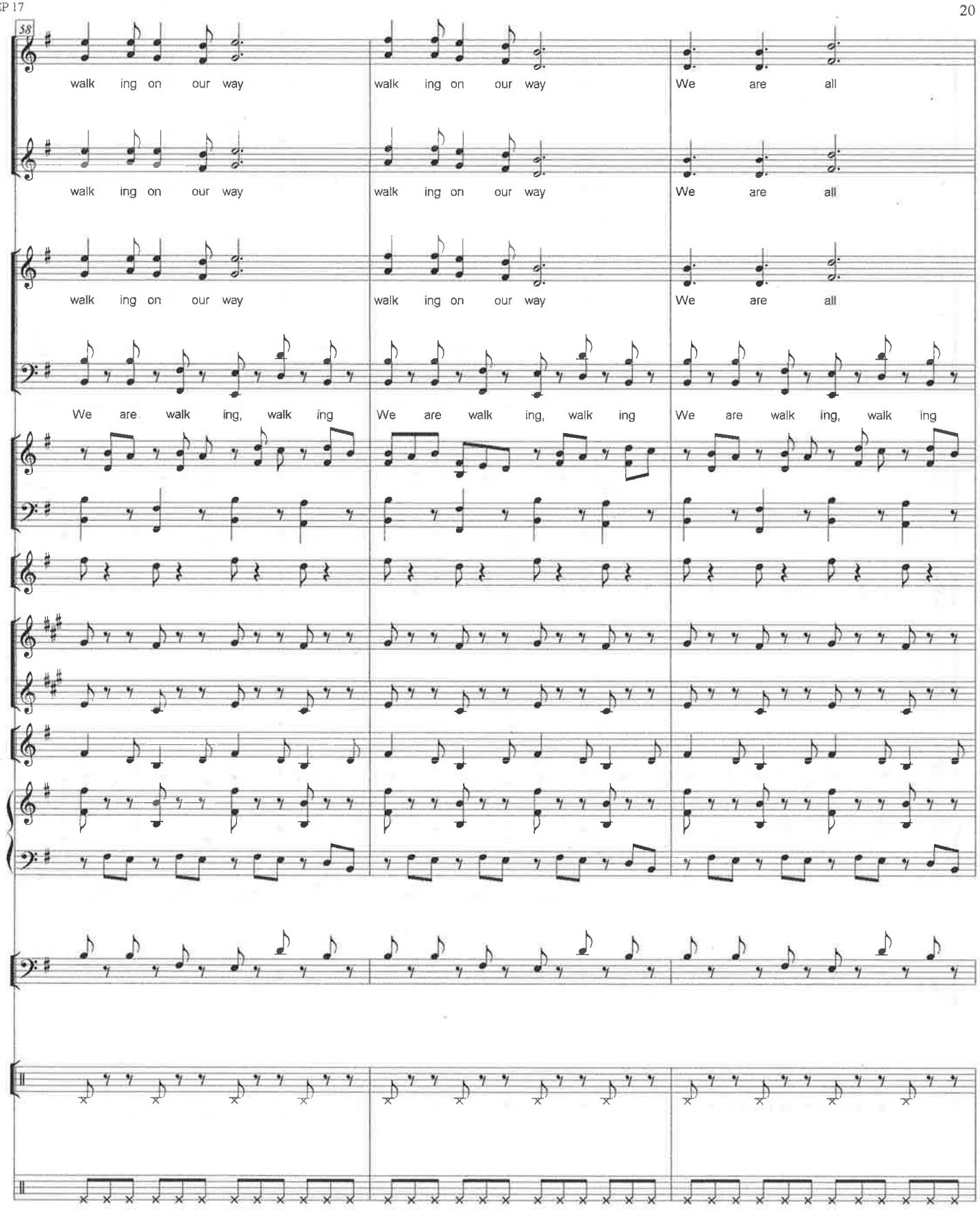

46
And that road plays a might y fine trick, the dark est dark of the
And that road plays a might y fine trick, the dark est dark of the
f
And that road plays a might y fine trick the dark est dark of the
f
And that road plays might y fine trick the dark est dark

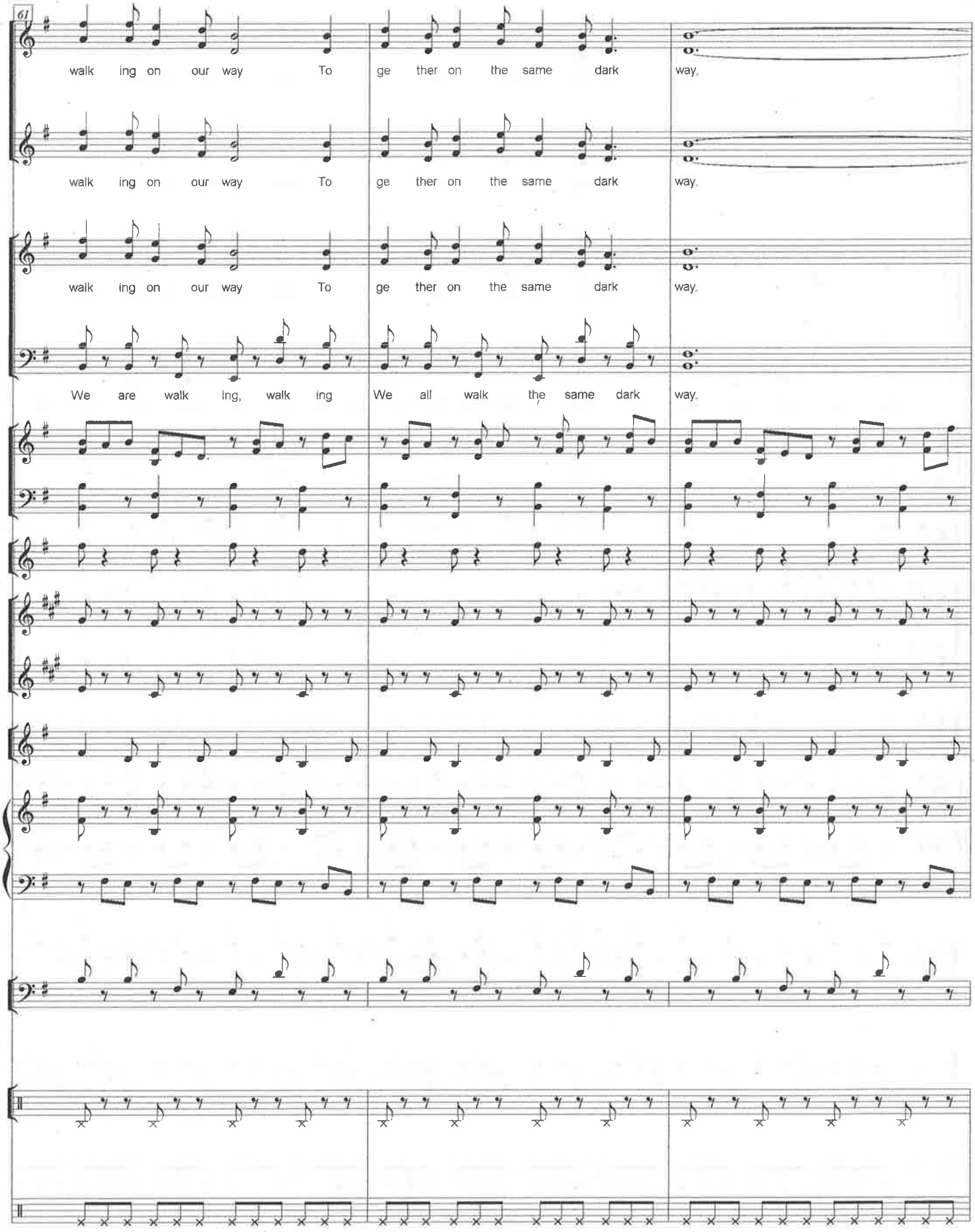

49
night, Tak ing a turn in the dark est dark of the night, it takes a
night, Tak ing a turn in the dark est dark of the night, it takes a
night, the night A turn in the dark est dark night it takes
night A turn, turn in dark est night takes a

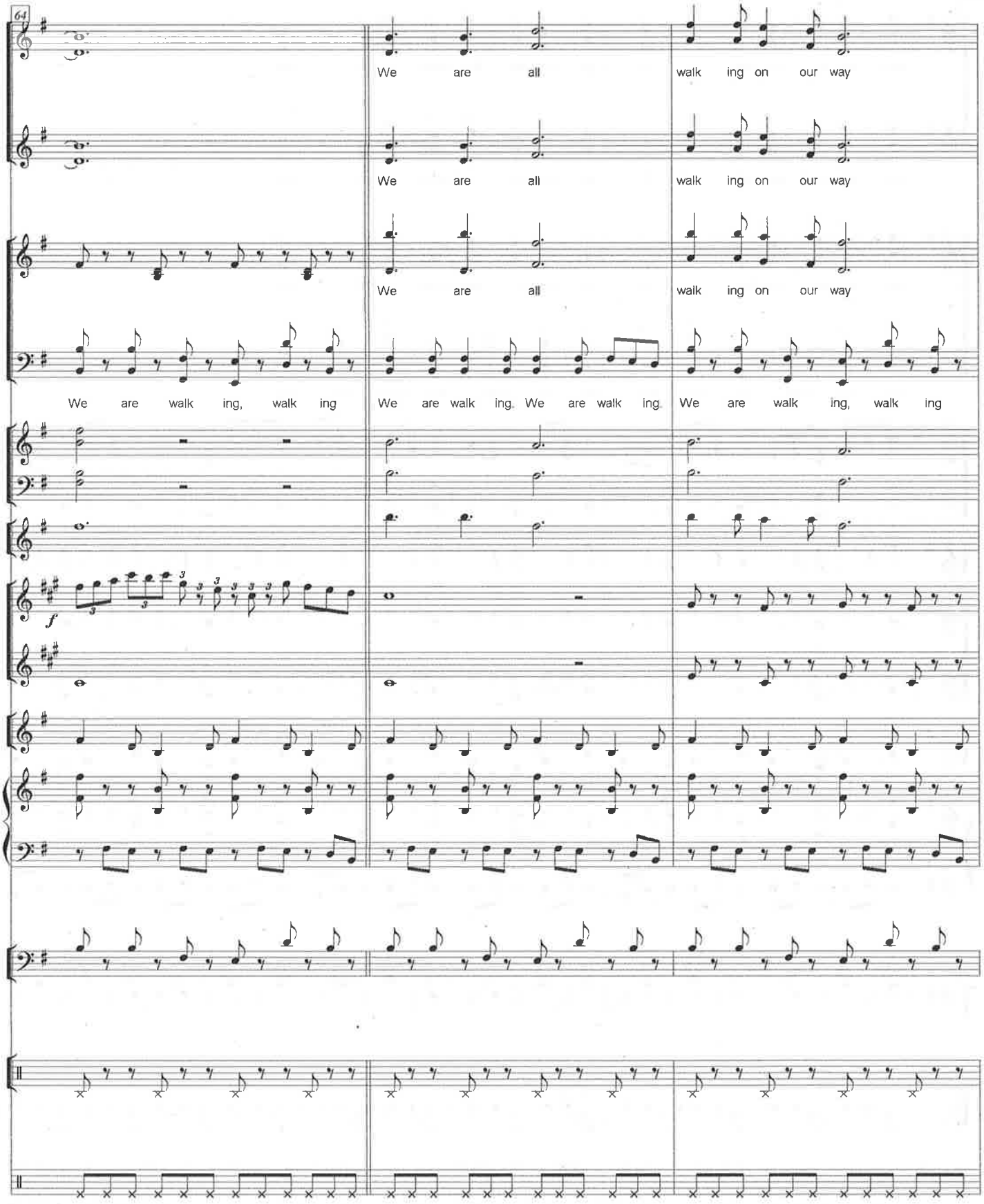
The yellow umbrella opens over Zachary. He carries it as he enters the dance and the two circles become one large circle.

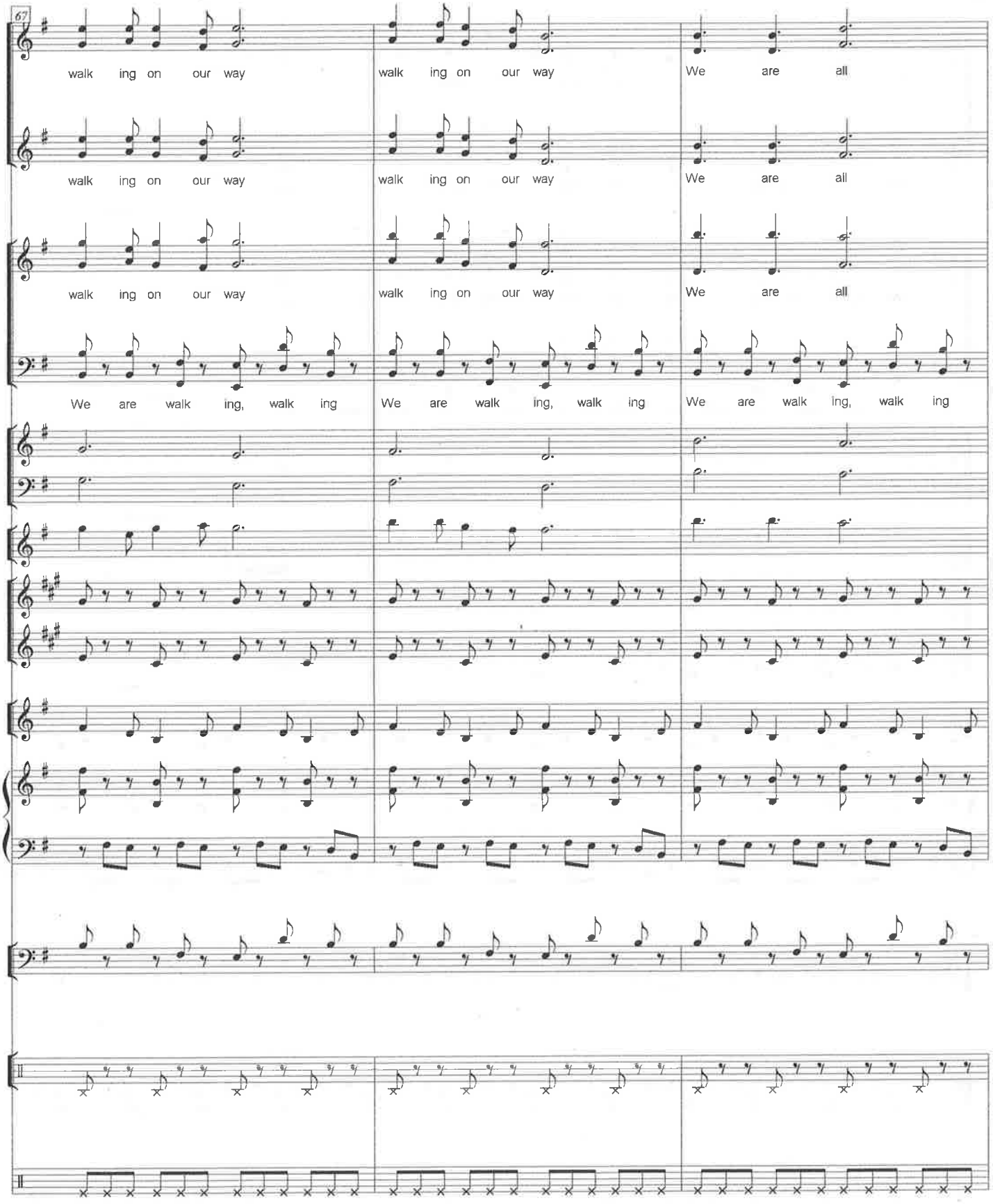


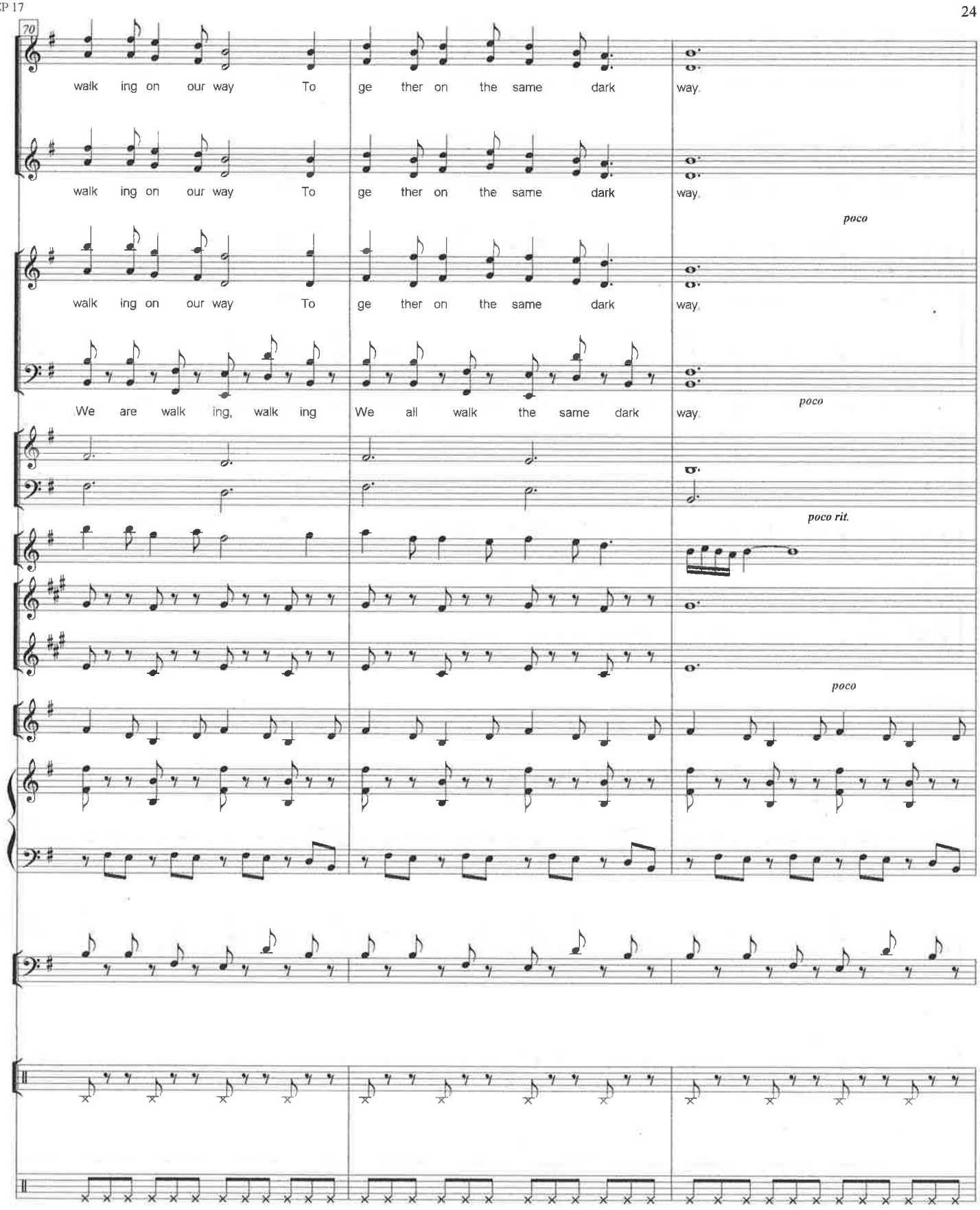

55
We are all walk ing on our way
We are all walk ing on our way
We are all walk ing on our way
We are walk ing. We are walk ing. We are walk ing, walk ing
mf

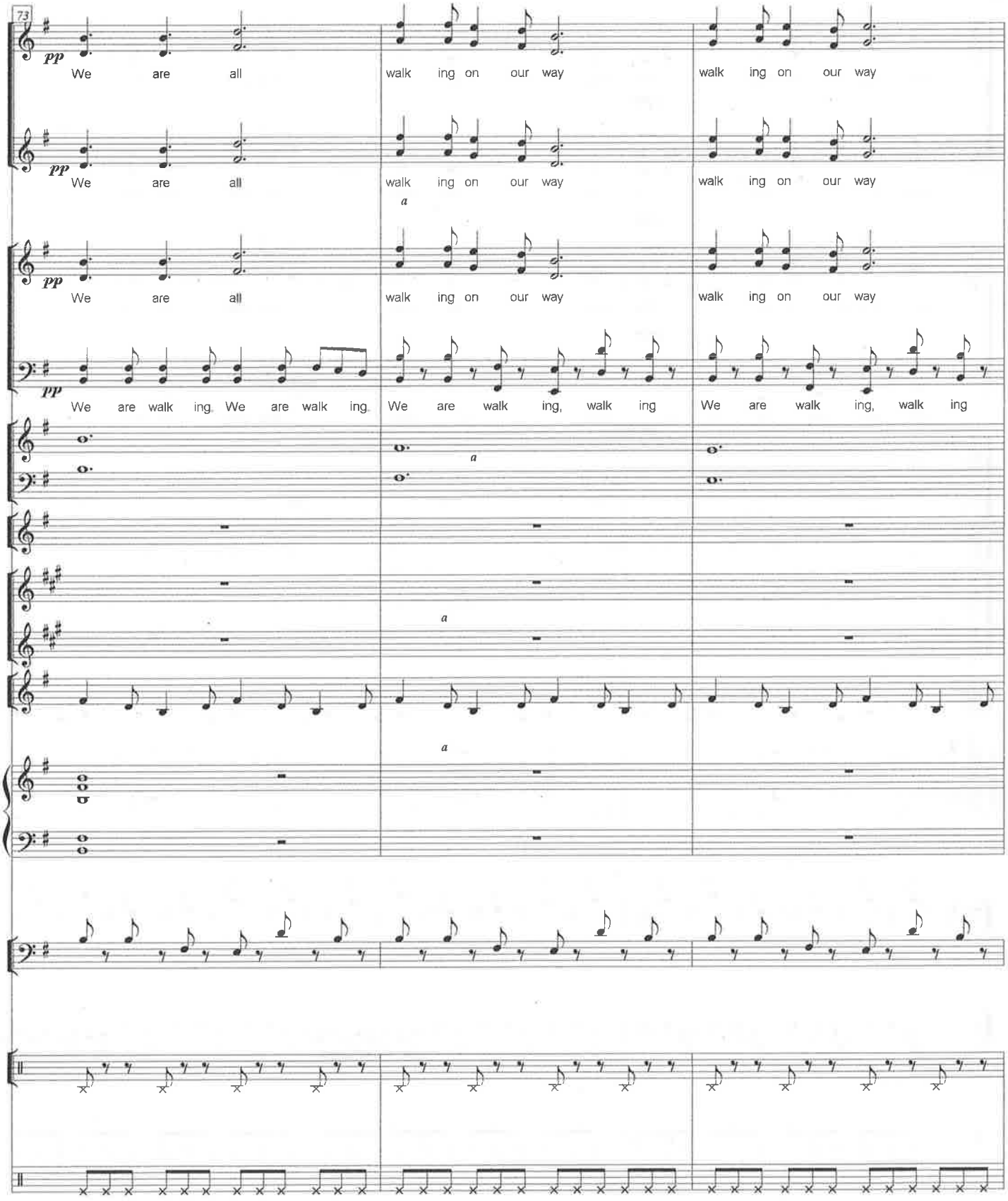

58
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing

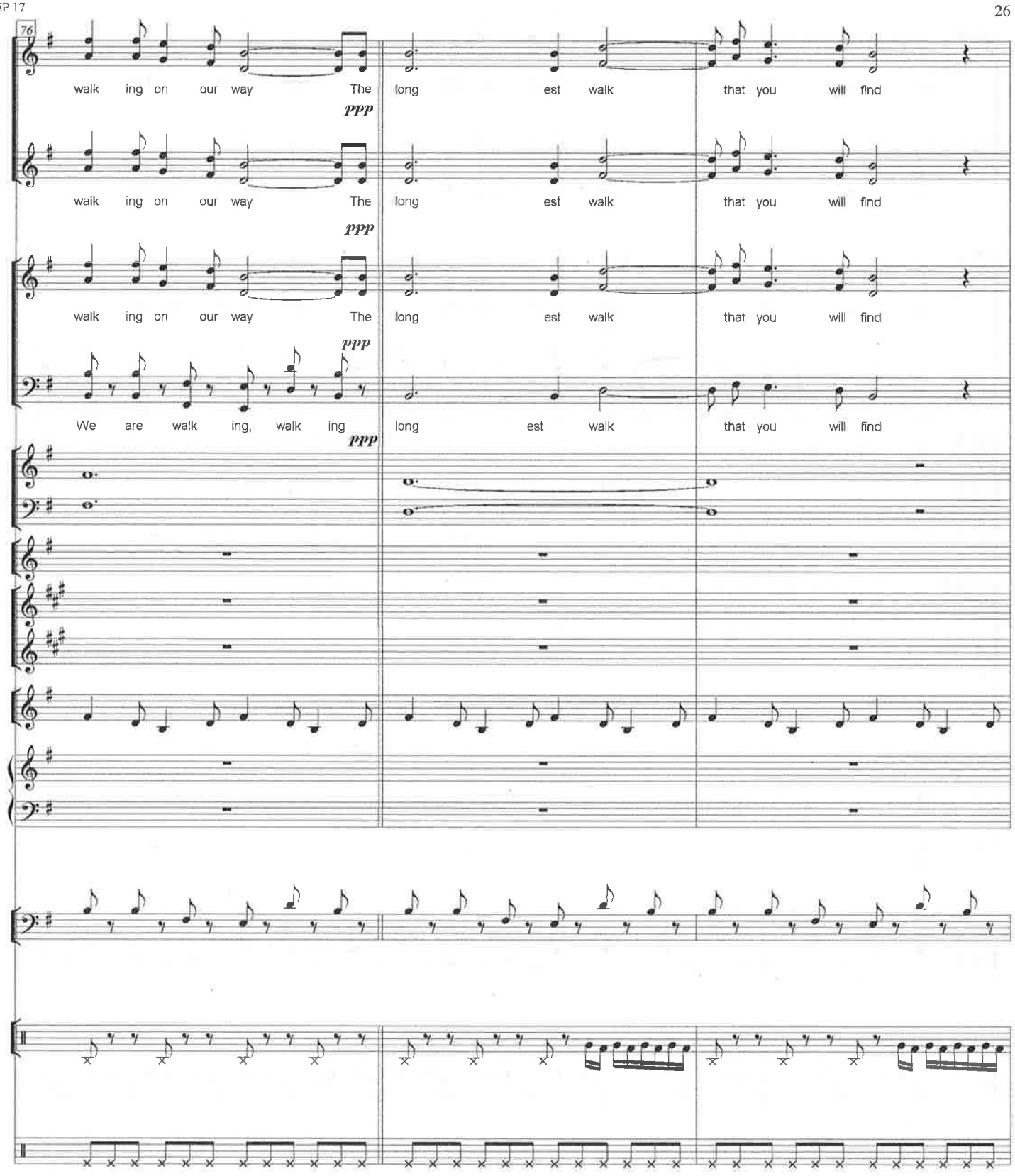

61
walk ing on our way To ge ther on the same dark way.
walk ing on our way To ge ther on the same dark way.
walk ing on our way To ge ther on the same dark way.
We are walk ing, walk ing We all walk the same dark way.

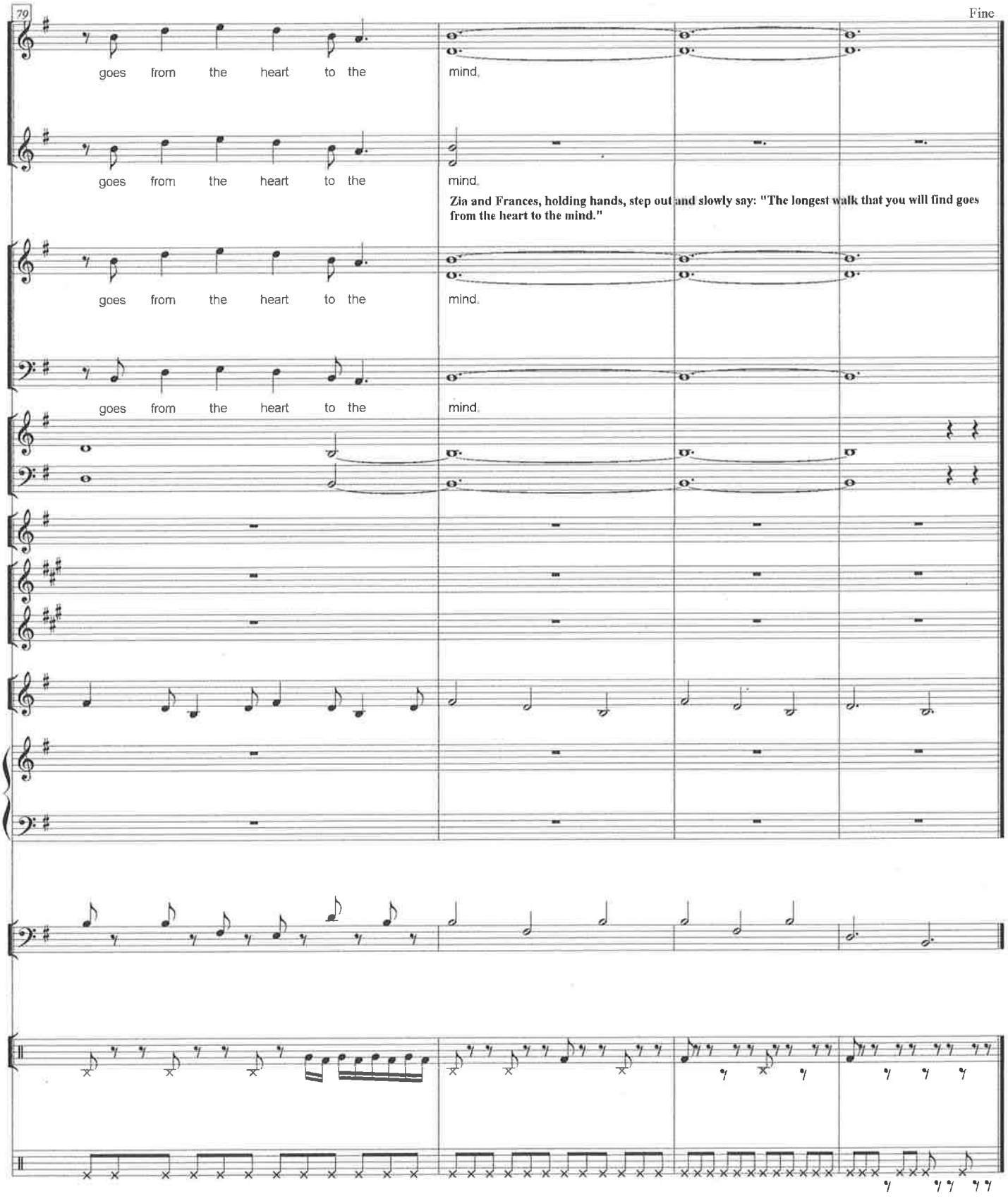

64
We are all walk ing on our way
We are all walk ing on our way
We are all walk ing on our way
We are walk ing, walk ing
We are walk ing. We are walk ing
We are walk ing, walk ing
f


67
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
walk ing on our way
walk ing on our way
We are all
We are walk ing, walk ing
We are walk ing, walk ing
We are walk ing, walk ing


70
walk ing on our way To ge ther on the same dark way.
walk ing on our way To ge ther on the same dark way.
poco
walk ing on our way To ge ther on the same dark way.
We are walk ing, walk ing We all walk the same dark way.
poco
poco rit.
poco


73
pp
We are all walk ing on our way walk ing on our way
pp
We are all walk ing on our way walk ing on our way
a
pp
We are all walk ing on our way walk ing on our way
pp
We are walk ing. We are walk ing. We are walk ing, walk ing We are walk ing, walk ing
a
a
a


76
walk ing on our way The long est walk that you will find
ppp
walk ing on our way The long est walk that you will find
ppp
walk ing on our way The long est walk that you will find
ppp
We are walk ing, walk ing long est walk that you will find
ppp


79
goes from the heart to the mind.
goes from the heart to the mind.
Zia and Frances, holding hands, step out and slowly say: "The longest walk that you will find goes from the heart to the mind."
goes from the heart to the mind.
goes from the heart to the mind.
Fine

ESCAPE PLANS

TWO SONGS

Extracted for stand-alone performance

GEOFFREY BLAND

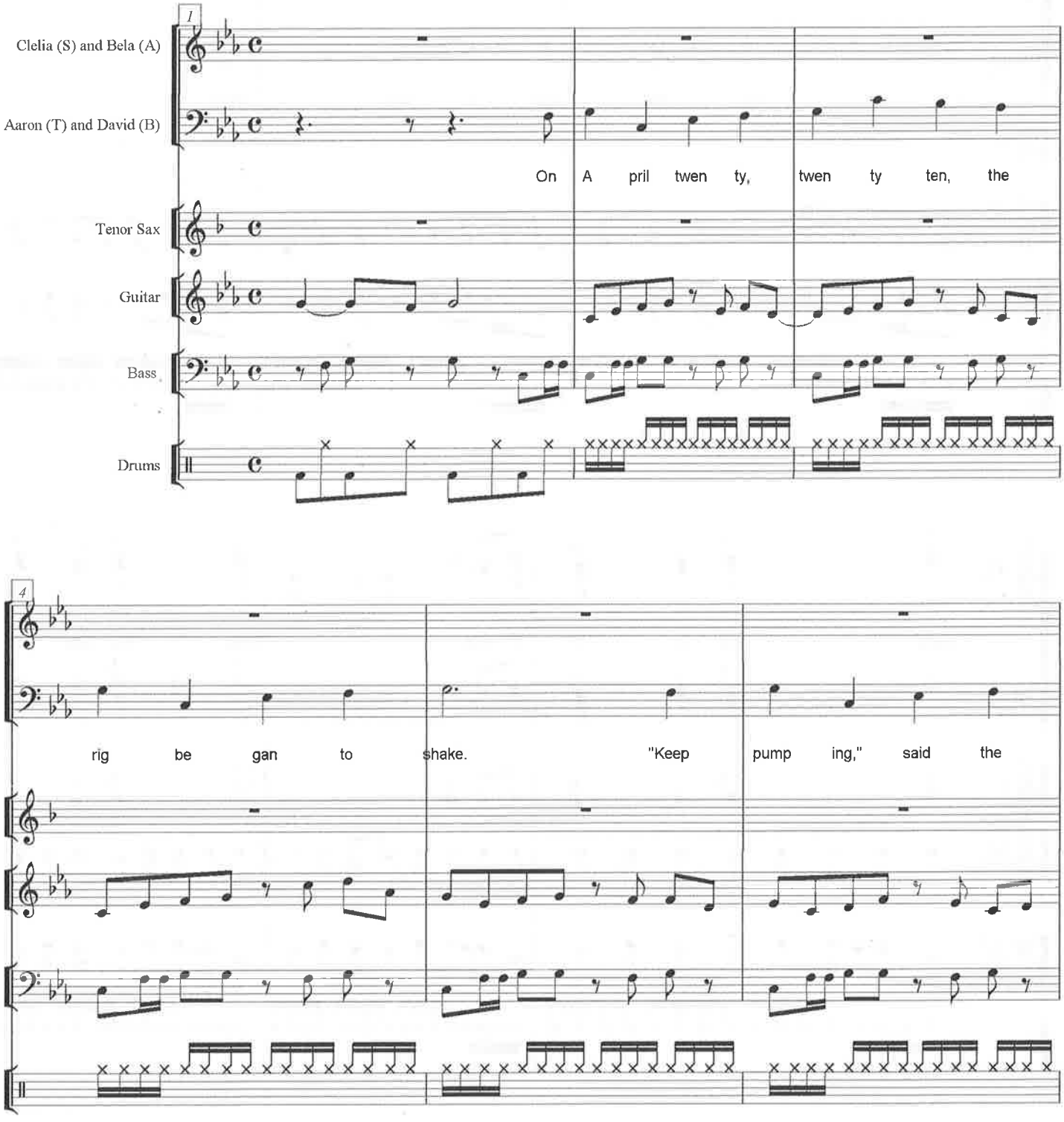
TWO SONGS

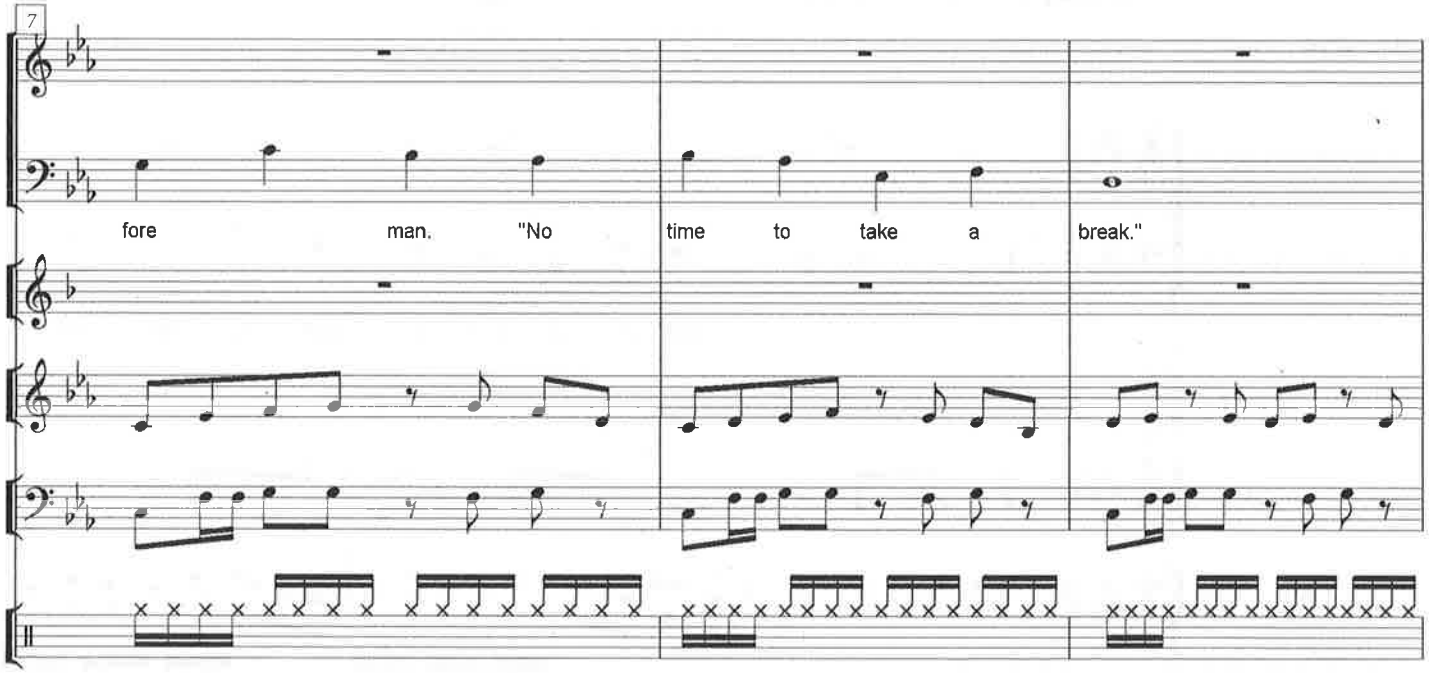
Extracted for stand-alone performance

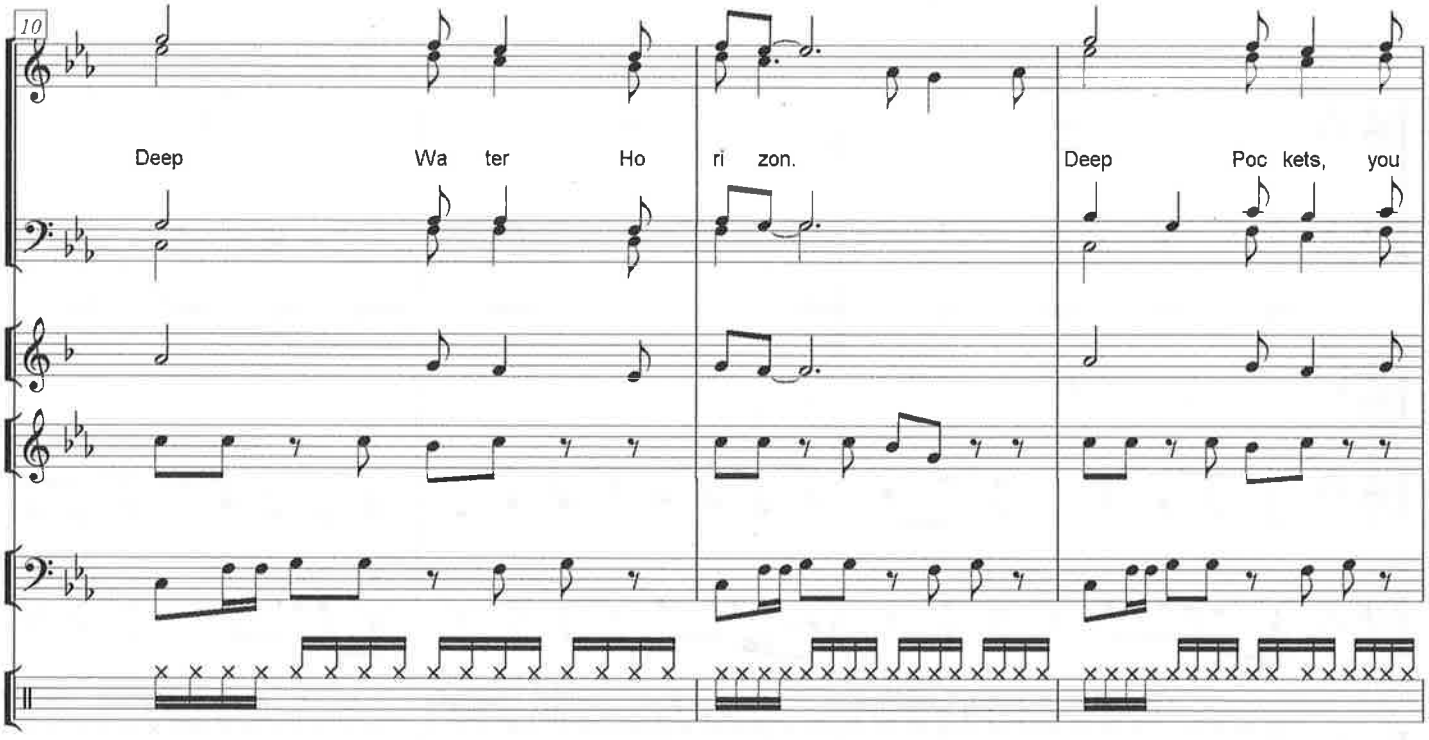
Escape Plans "DEEP WATER" song for Encore

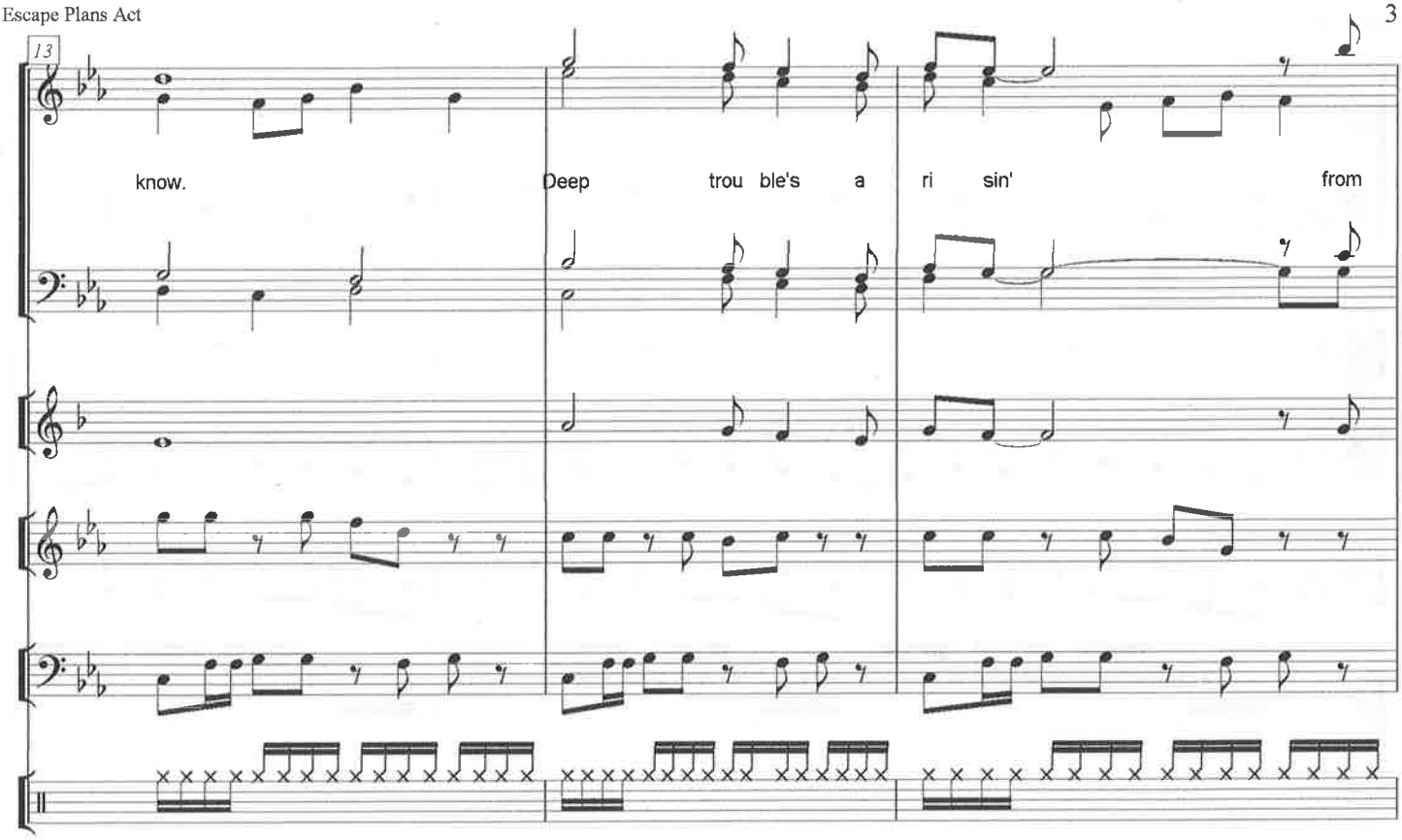
MM= 100

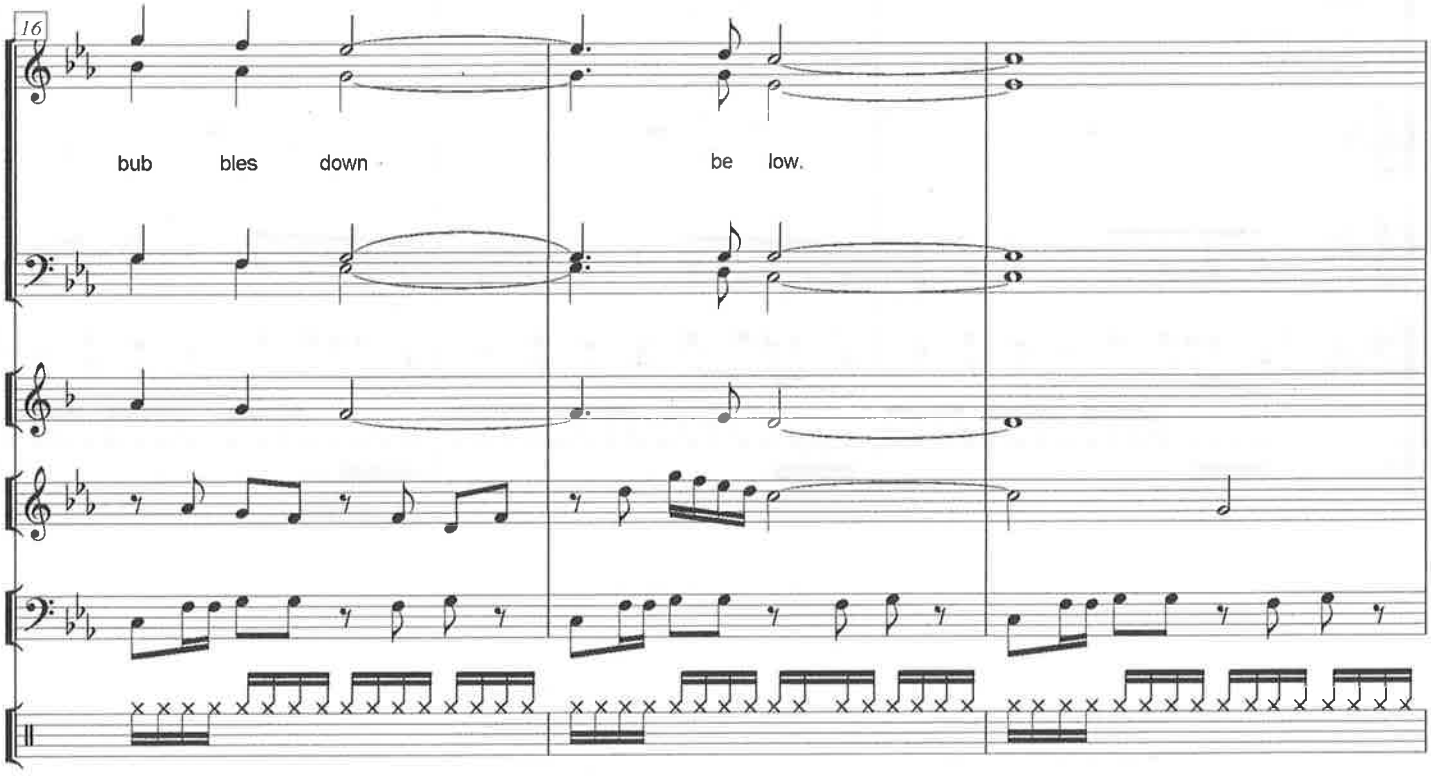
Richard L. Rose

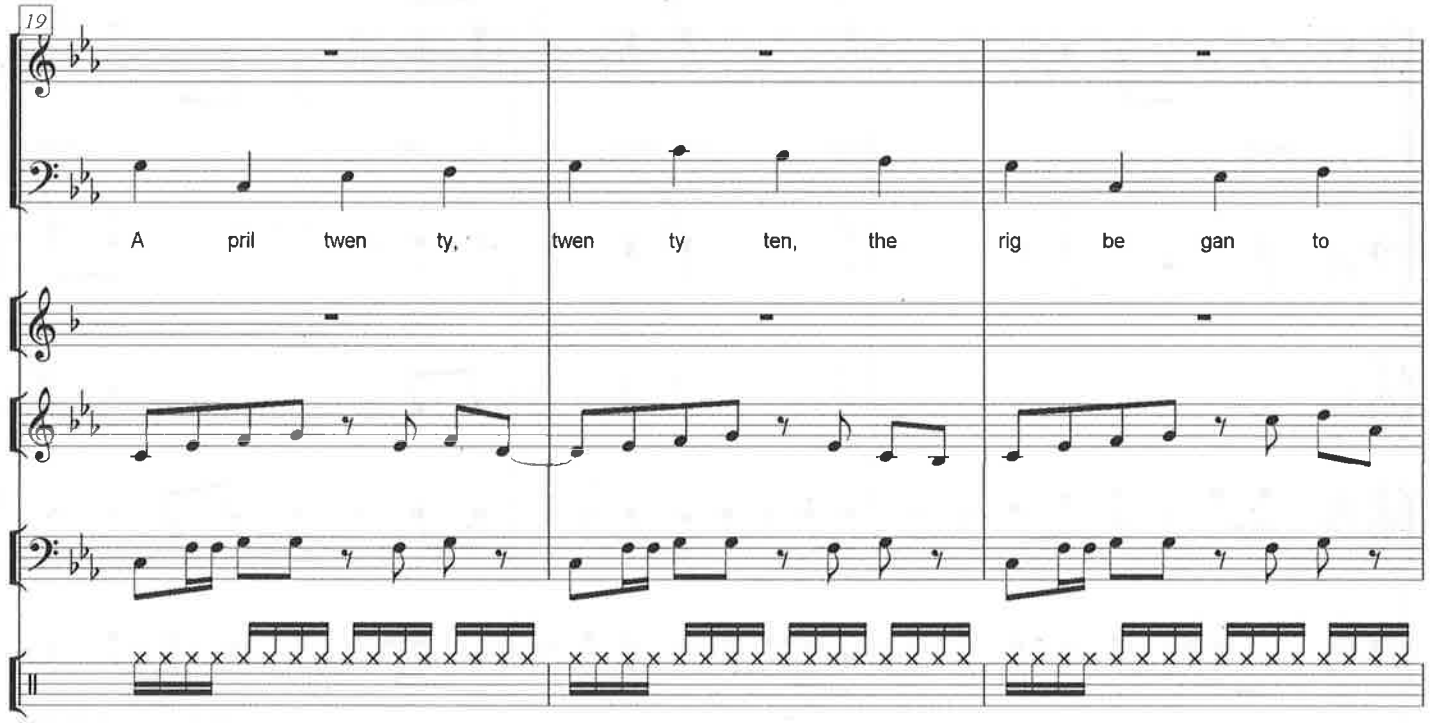


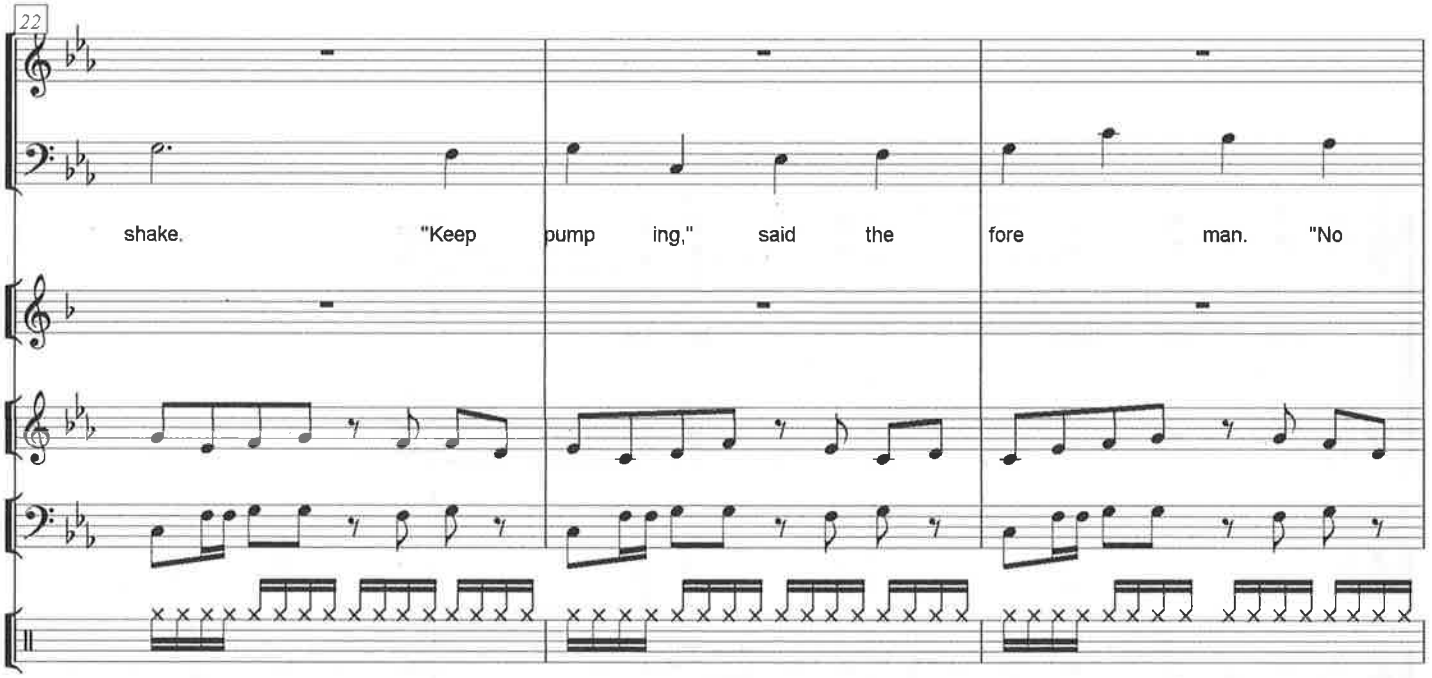

7
fore man. "No time to take a break."

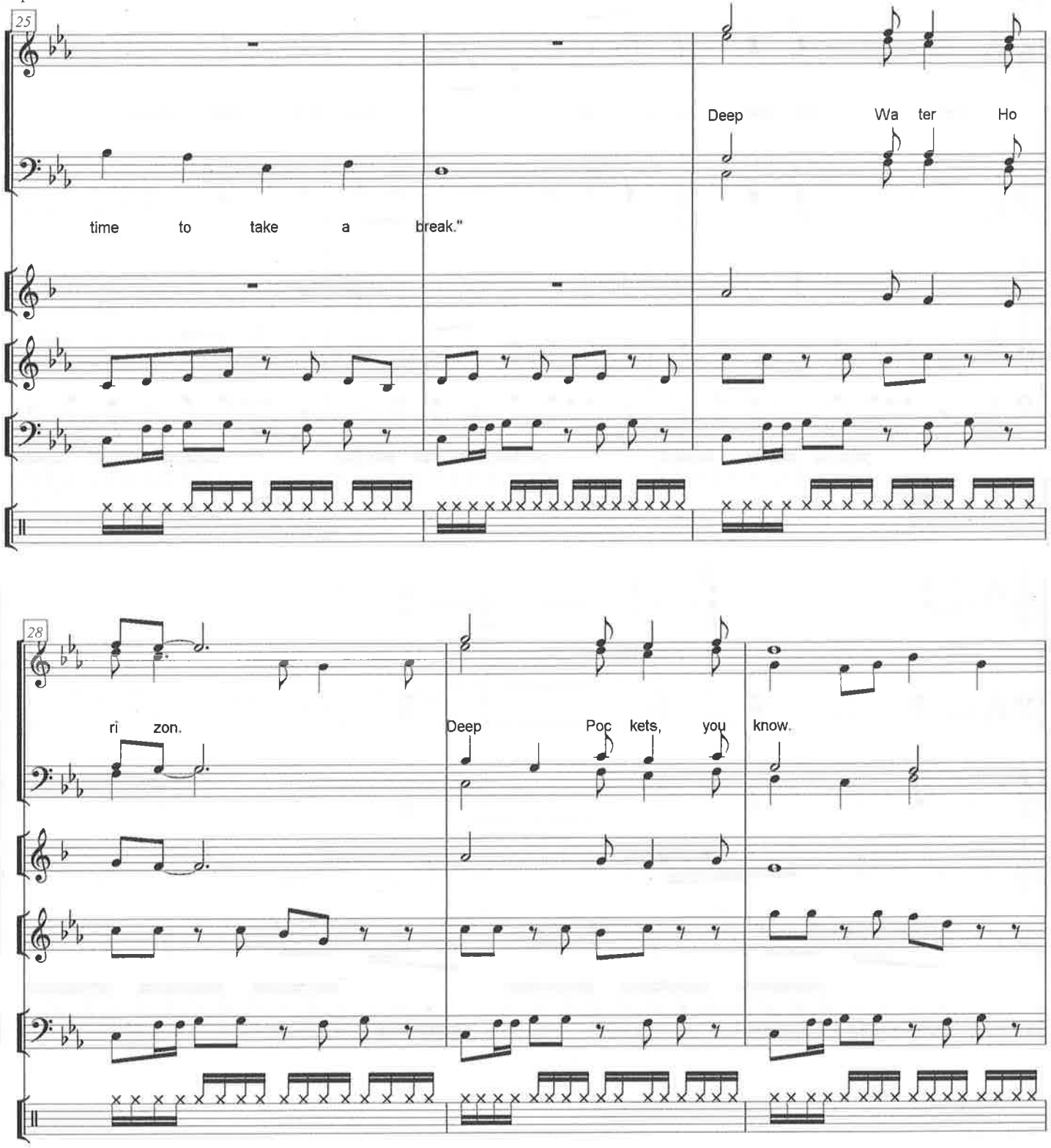

10
Deep Wa ter Ho ri zon. Deep Poc kets, you

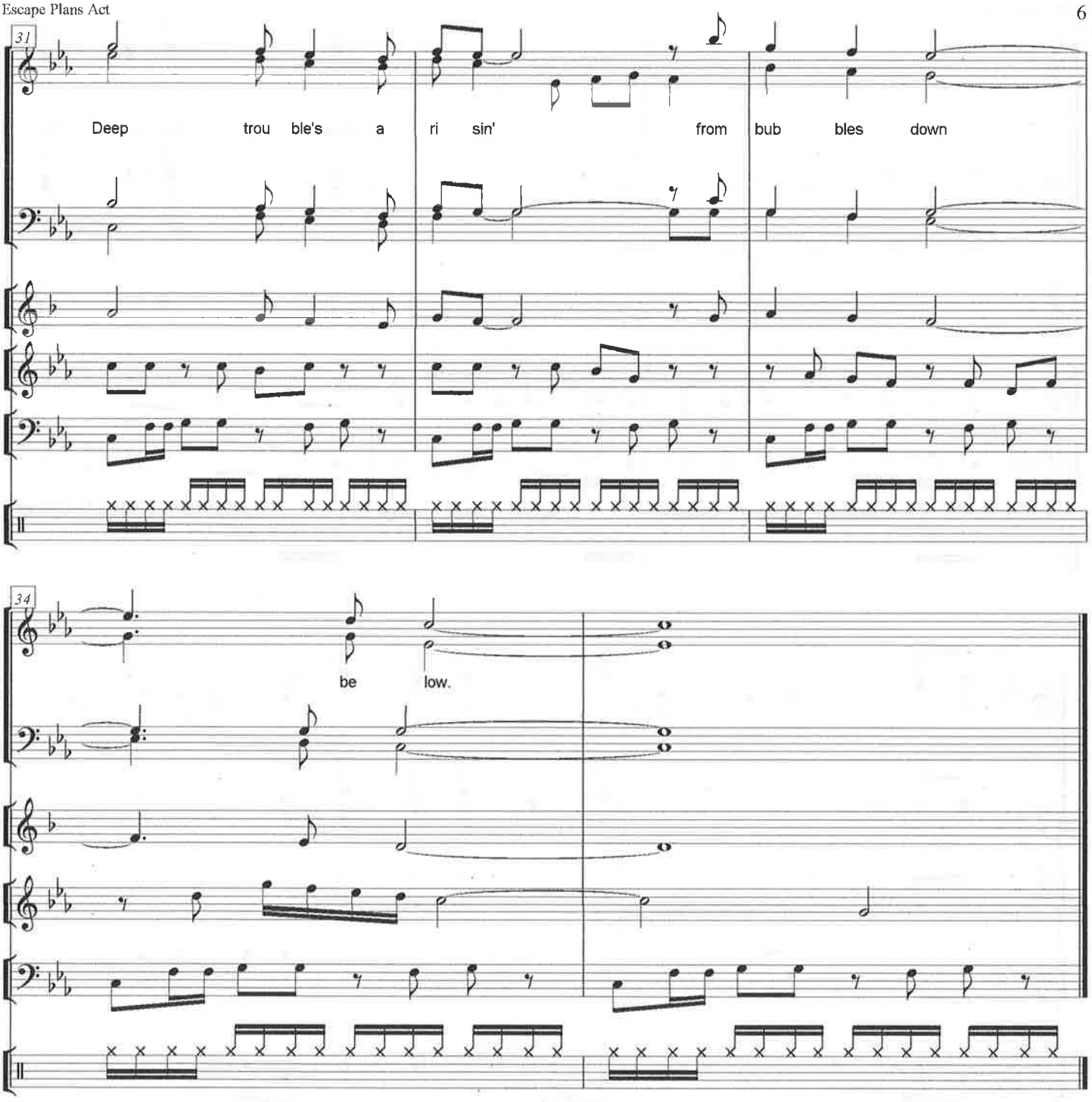

13
know.
Deep trou ble's a ri sin' from


16
bub bles down be low.

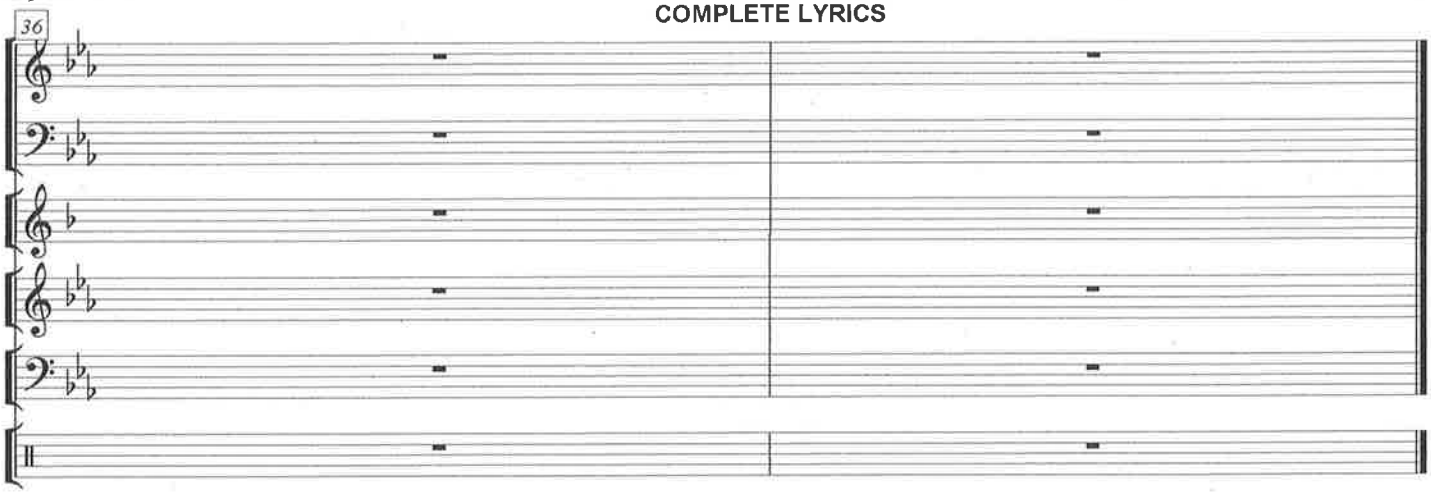

19
A pril twen ty, twen ty ten, the rig be gan to


22
shake. "Keep pump ing," said the fore man. "No


25
Deep Wa ter Ho
time to take a break."
28
ri zon.
Deep Poc kets, you know.


31
Deep trou ble's a ri sin' from bub bles down
34
be low.

COMPLETE LYRICS



In April twenty, twenty-ten,
the rig began to shake
"Keep pumping!" said the Foreman.
"No time to take a break."

CHORUS
Deep Water Horizon—
Deep pockets, you know.
Deep trouble's arisin'
From bubbles down below

The slick line seized, the sea turned black;
A fireball from below
Blew roustabouts all off the deck
Like duckpins in a row.

Five million barrels in twelve weeks,
the oil slick snaked its way
and coiled itself around our lives
and never goes away.

From Petite Anse to Plaquemines,
in hearts, bayous, and bays,
the swill backs up around our lives
and never goes away.

The Ruler of the School Board
(from Escape Plans)

Richard L. Rose

1

I'm the Chair man of the School Board and the O ceans
Be ing Ru ler of the School Board is such a grand
I'm al so un der se cre ta ry of the o ceans
When El Ni no whis tles in the south, I know just
My off hours I de vote to rais ing stan dards
I'm the un der se cre ta ry of the o ceans

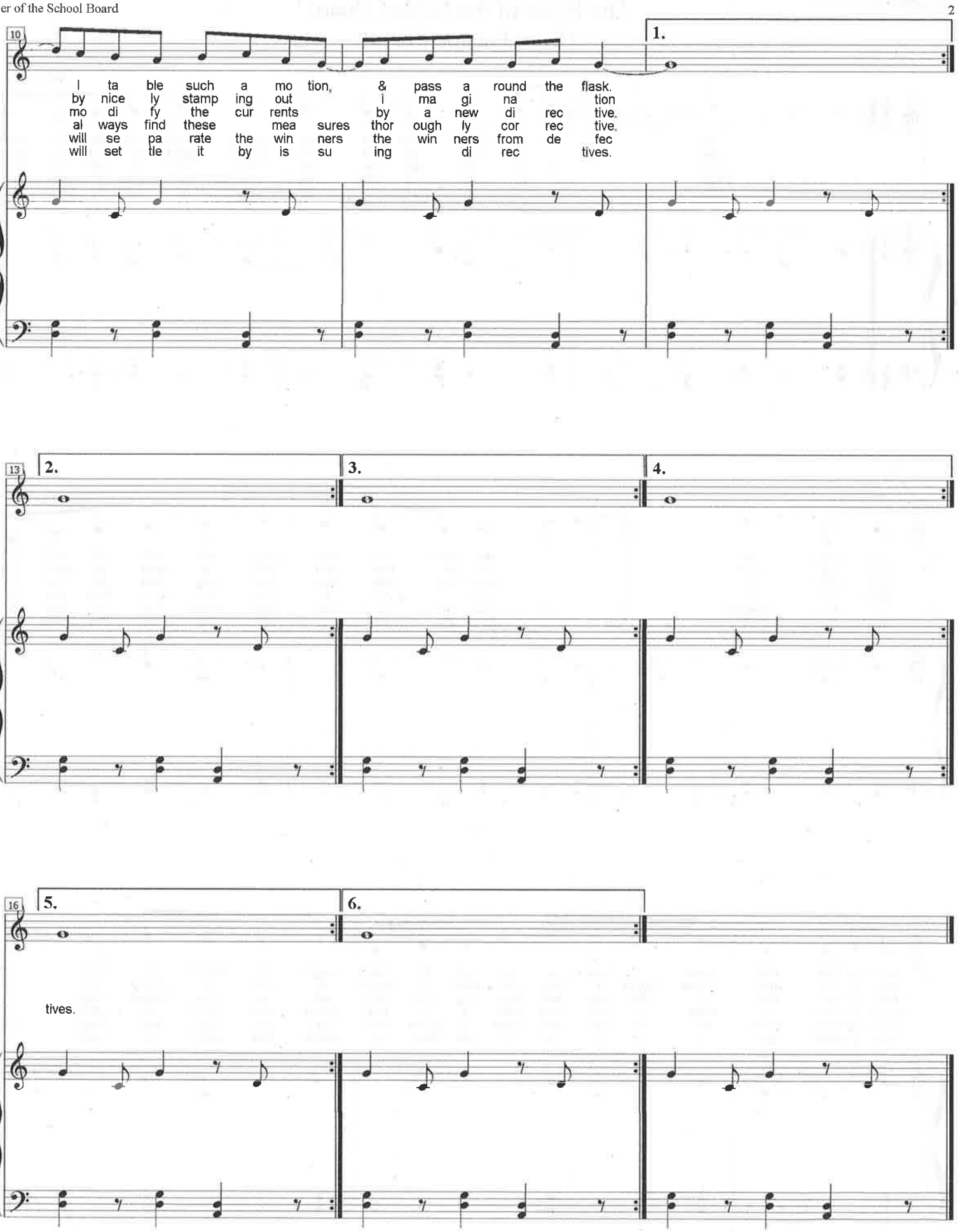
4

and the air. I pay back the com plain ers with ad mi ni
sen sa tion! I do mi nate and del e gate, ap point ing
and the air I keep the wea ther run ning, rain or sun ny,
what to do. I quick ly let o pin ion polls float out a
in the schools. A com man der of the stan dards can con trol by
and the air And quite an ed u ca tor in the time I

7

stra tive flair. And when I have a no tion I'll be caught & brought to task, Why,
my re la tions, choose books a long with what is thought by nice ly stamp ing out
foul or fair. And if the tides are leap ing with an un ac cus tomed flair, I
thought or two, I raise a ware ness with a fo cus group and count the votes &
mak ing rules. With ev' ry rule and head a ligned and run on high test fuels, we
have to spare. Be it a lit tle ti dal wave or minds that need re pair, I

2021 Richard L. Rose, Richmond, VA


10
1.
l ta ble such a mo tion, & pass a round the flask.
by nice ly stamp ing out i ma gi na tion
mo di fy the cur rents by a new di rec tive.
al ways find these mea sures thor ough ly cor rec tive.
will se pa rate the win ners the win ners from de fec
will set tle it by is su ing di rec tives.
13
2.
3.
4.
16
5.
6.
tives.