

**ESCAPE PLANS**

**VOCAL PARTS**



**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.

ZIA (Mezzo)

5

Here's a story that we know.

but we need to hear a gain.

Let it set tle in our minds.

Let it sink in to our skin.

4

When Pro me the us brought fire;

When the ser pent of fered fruit,

We were sud den ly a ware

That we had to fol low suit.

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

44

4

Zia slowly walks to center stage.

51

that we know. but we need to

55

hear a gain. Let it set tle

59

in our minds. Let it sink in

63

to our skin. 5

71

And our ex pec ta tions grew,

75

And our as pir a tions too,

79

And I think you know the rest.

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

83

But the end ing's up to you.

7

3

**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.

Various Singers

**1**

*mf* Come in to the circle dance.

**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 wanting what you do not need, No, but - No, - but No,

22

but turn ing in the 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

4

Fine

MM=72

Richard L. Rose

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.

|               |   |   |   |
|---------------|---|---|---|
|               | 1 | 2 | 6 |
| Mentor        | — | — | — |
| Zia           | — | 2 | 6 |
| Frances       | — | 2 | 6 |
| Chorus and    | — | 2 | 6 |
| various solos | — | 2 | 6 |

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.

You know there's a po si tion for you

in the de part ment.

Yeah, nod! You & your

Frances nod

22

I will on ly turn a lathe.

You know there's a po si tion for you

in the de part ment.

Yeah, nod! You & your

Frances nod

25

righteous cause!

I'll stay in the machine 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

Things have grown much worse there

back to Fair all

34

With Hi ram Still. The Reverend Chair man Hi ram RE HO BO AM Still

37

elect 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

43

Dramatically: in volved Be still my heart! Zia sips her coffee and tastes the salt. a tempo

46

Shush, you two! Give it a rest.

Why, Zia, are you feeling ill?

49

Fran, whom will Zia need le if you go?

52

And don't mention Za chary 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

R O!

I'll come a long to fill them in on your per so nal life!

**Cue notes indicate spoken lines.**

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

61

Cue notes indicate spoken lines.

We'll pack a lunch!

You'll pack off! Ew!

64

No thing's gained by ma king fa ces, La dies.

67

Luc ky Fran! H R O will bat ter her,

70

And the Re vo rend Chair man Hi ram Re ho bo am Still will drop her in the deep

73

try

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 ready with her the sis

82

and her or als done. She may think be cause she's cer  
and her or als done.

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 3 3 3 3

Eva nods in agreement:

TABLE 3 Wilbur: She may even think her special ther

96

can o ver come a chil dish frame of mind: Un

a py can o ver come a chil dish frame of Chang

99

hinge the frame & o pen doors for all the old un set tied scores & grie vance un avenged will

frames of ref rence ve ry simp ly, ve ry quick ly,

102

soft ly drift a way. All the stu dy, All the test ing

ver y eas y. All her lo gic & sweet learn ing, All the hours spent dis cern ing

105

Do not de feat con fu sion; Do not dis arm de lu sion

Do not de feat con fu sion; Do not dis arm de lu sion

108

Chorus tutti:

For most of what you know is wrong.  
For most of what you know is wrong.

111

And she will argue ev'ry day

Like a sad

114

re peat ing song,  
She'll try to open just one door

117

We were the team to save the world

To find one mind she can re store. We were the team to save the world with our ad

120

our ex per tise      But some how, cli ents      did n't un der stand

vanced de grees

123

that we knew      it all, And that they should yield      to rea son,

126

& a ban don fear. But ev'ry one sees on ly what they want to see  
(Read part above the notes)  
find ing just what they ex pect. Ev'ryone sees what they want, ne ver pick ing clues  
ne ver giv ing truth re spect. Chorus tutti: But most of what we

135

know is wrong      Yet we go from day to day Like a sad, re

138

peat ing song, that will not end or go a way.

141

Seek ing on ly what we want, Find ing just what we ex pect, Sel dom pick ing up a

144

clue, Sel dom giv ing truth re 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

To me,

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

163

of set tled id e o lo gy, Fear & stub born cer tain ty What

166

would do Is shift the frame....

*senza*



## Escape Plans

Ensemble 5

Act 1, Duet of Ricks and Zia

MM=58

Richard L. Rose

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.

Zia

Ricks

1 Well, Fran cis, You see, See. Lay ers &

4 lay ers be neath the crust

7 of what we know, or think we

10 OR think we know or be lieve is true are

13 bones and dust.

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:

16 In class, when e ver his

lec ture wan ders a way from the

air foils and drag co ef fl clients

he won ders how the planes, so beau

ti ful Dart ing & glid ing,

were simp ly used to kill. Shot

down in his plane, then home less on

EP 5

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

<img alt="Musical score for a single voice part, page 5. The score consists of six staves of music with lyrics underneath. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4. Measure 36 starts with a quarter note 'the', followed by a eighth note 'streets', a half note 'A', a quarter note 'one', a eighth note 'leg', a eighth note 'ged', a quarter note 'black', and a eighth note 'man,'. Measure 39 starts with a eighth note 'And', followed by a eighth note 'there', a eighth note 'fore', a eighth note 'sus', a eighth note 'pi', a eighth note 'cious', a eighth note 'Un', a eighth note 'til', a eighth note 'that', a eighth note 'day,' and a eighth note 'that'. Measure 42 starts with a eighth note 'day', followed by a eighth note 'so', a eighth note 'aus', a eighth note 'pi', a eighth note 'cious', a eighth note 'The', and a eighth note 'The'. Measure 45 starts with a eighth note 'oc', followed by a eighth note 'ca', a eighth note 'sion', a eighth note 'of', a eighth note 'oc', a eighth note 'ca', a eighth note 'sions', a eighth note 'when', a eighth note 'he', a eighth note 're', a eighth note 'turned', a eighth note 'oc', a eighth note 'ca', a eighth note 'sion', a eighth note 'of', a eighth note 'oc', a eighth note 'ca', a eighth note 'sions', a eighth note 'when', a eighth note 'I', a eighth note 're', a eighth note 'turned'. Measure 48 starts with a eighth note 'to', followed by a eighth note 'his', a eighth note 'e', a eighth note 'qua', a eighth note 'tions.', a eighth note 'Lay', a eighth note 'ers', a eighth note 'be', a eighth note 'low', and a eighth note 'of'. Measure 51 starts with a eighth note 'to', followed by a eighth note 'my', a eighth note 'e', a eighth note 'qua', a eighth note 'tions.', a eighth note 'Lay', a eighth note 'ers', a eighth note 'be', a eighth note 'low', and a eighth note 'of'.</p>

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

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

The musical score consists of three staves. The top two staves are for piano, showing right-hand melodic lines and left-hand harmonic chords. The bottom staff is for voice. The vocal line is rhythmic, using eighth and sixteenth notes. Measure 72 contains three groups of three measures each, with lyrics "we make what we can" and "of bones and dust." Measure 75 begins with a piano melodic line and ends with a vocal line that includes a rhythmic pattern and the lyrics "Bones & dust! There's a cheer y send off for you, Fran ces!" Measure numbers 72 and 75 are in the top left corner of their respective staves.



## Escape Plans

Ensemble 6

Act 1, The HRO

MM=65-68

Richard L. Rose

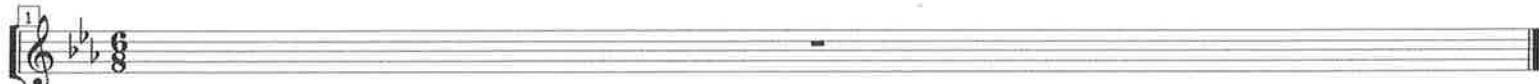
**Act 1 Scene 4 :** Frances is seated in front of a desk. On the side of the desk is a clerk who silently moves the paper-work from one side to the other as the HRO speak. In the background, just visible behind a dark scrim, the HRO have a vague, unworldly appearance, shown only as the back-lit outline 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 / ZIA

1

We ex a mine the cer ti fi

Frances squirms in her chair.

## I. A. THESIS COMMITTEE REPORT

ca tions The The sis

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

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

**I.B. Personal Profile and Scholarship Application**

11

Per son nal Pro file, Ap pli ca tion for the scho lar ship, and a

13

wai ver re quest from one Zi a Fran klin to be re lieved

**I.C. ESSAYS AND AFFIDAVITS**

16

of her Am bas sa dor ser vice, Es says & affi da vits,

**I.D. Personal Relations**

19

As sur ran ces on per son al re la tions,

22

The tea!

Li mi ted clear ance for the chem i cal as sist.

## I. F. PERSONAL ISSUES

25

No pro blem.

There was one Za char y Still

You will re side with

HRO in unison, male voices an octave lower.

## I.G. RESIDENCE during sponsored Ambassadorship

28

My aunt. My on ly rel a tive, She's

Rose ma ry Ly ons.

31

nur sing care. It has been ver i fied. Your

## I. H. INTERNSHIP PROPOSAL?

Fran hands jacket to clerk.

34

I have it here.

jac ket is mis sing the re vised In tern ship Pro po sal.

The

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

37

ex tra hand book that you pre pared is not need ed:

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.

46

Pro pa gan da & Ex plo i ta tion

*ff* WE KNOW!

50

Such a plan may not be jus ti fied in a

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

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

53

What? Im pact Zone?

Mass Hy ster i a zone, and High Im pact Zone: the

56

Fair all Dam and Pow er Plant. A de

59

fi cien t 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

65

Zi a? Zi a!

partner was no ti fied. The en gi neer. To such an

Im pact zone, we would not

Frances frowns at this and tries to ask a question.

send an Am bas sa dor in a lone. And now we

## II. AFFIRMATIONS OF C.U. AND F.O.T.A. POLICIES AND OF THE PROTOCOLS ON UNSETTLEMENT

turn to the Af fir ma tions.

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

At C. U. we ne ver close a

## IN SOCIAL THERAPY, NO CASE IS EVER SETTLED.

82

case. Not our bus' ness:

Frances nods.

85

Clos ing brings dis grace.

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

88

We un set tle things. We look for

Frances nods impatiently.

90

Al ways sav ing fa ces for the side bar spac ces where a tel ling word can space.

## 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?

94

Fear - of los ing fa ces

*ritardando*

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

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

Onscreen: Image of stacked law books.

*a tempo*

Leave it there? At C. U. we

E ven when their minds are screwed shut?

101

ne ver close a case.

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.

110

All wrapped up &  
shut.

Finalized.

Next Image: Lee memorial in Richmond, VA in 2021, with graffiti.

113

Tre ties end ing.

Re pa ra tions pen ding.

Summa rized:

No thing.

*ritardando*

115

Empty resolutions lead to revolutions. So you never what?

Leave it there?

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.*

121

2

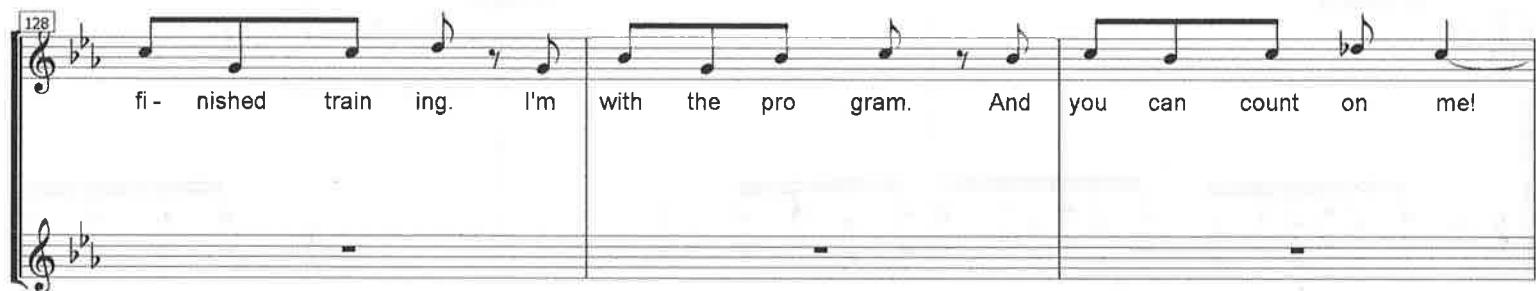
2

*The next slide: NO PERSONAL RELATIONSHIPS WHEN ON DUTY.*

125

I've

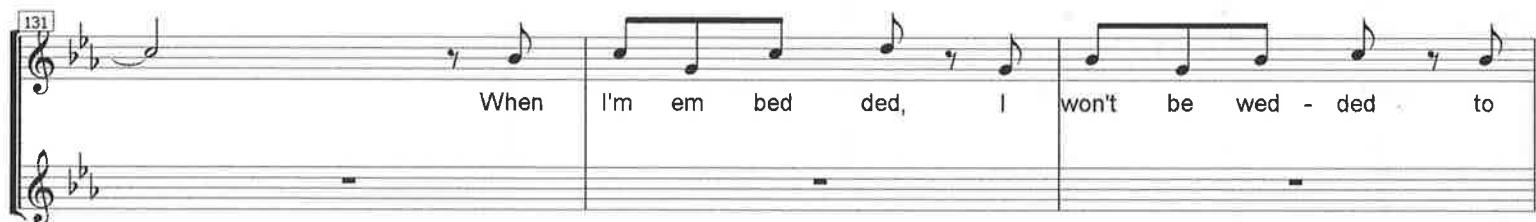
128



finished train ing. I'm with the pro gram. And you can count on me!

This measure consists of three measures of music for a single voice. The first measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The second measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The third measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics are: "finished train ing. I'm with the pro gram. And you can count on me!"

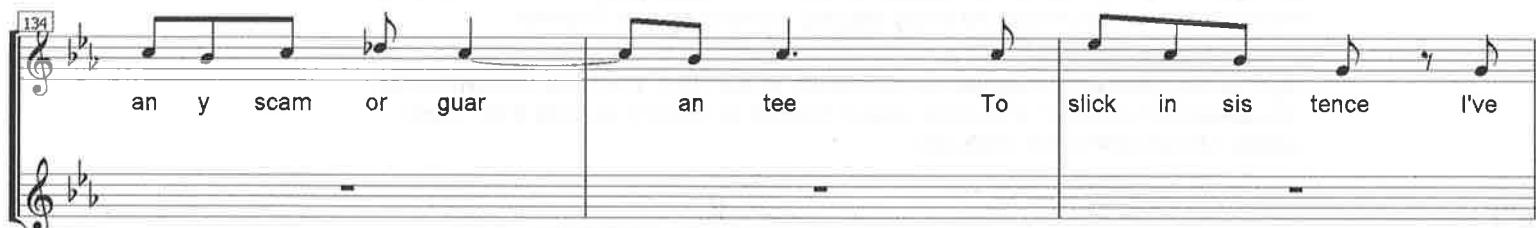
131



When I'm em bed ded, I won't be wed ded to

This measure consists of three measures of music for a single voice. The first measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The second measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The third measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics are: "When I'm em bed ded, I won't be wed ded to"

134



an y scam or guar an tee To slick in sis tence I've

This measure consists of three measures of music for a single voice. The first measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The second measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The third measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics are: "an y scam or guar an tee To slick in sis tence I've"

137



learned re sis tance. And on the Per son al Rule I'm clear. I

This measure consists of three measures of music for a single voice. The first measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The second measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The third measure has a dotted half note followed by a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics are: "learned re sis tance. And on the Per son al Rule I'm clear. I"

140

won't end my short career  
in a cra zy game of

143

chance like a pro mise or ro mance.

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

146

I've fi nished school. I know the rule. "No Pro blem can be

*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.*

149

solved If You Be come In volved". E nough! Now to the

152

Com mis sion. Not the Wake Up tea!

155

It is too strong for Hy ste ri a zones!

158

Vic tims of mass hy ste ri a would lose their ground

161

of be ing. You are not

164

au tho rized to serve the Wake Up tea that

167

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.*

170

2 2 2

*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.*

175

Now for

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

181

the Three As sists.

*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.*

184

First, the Sil ver Frame

187

Look through it when you have tried ev' ry'

*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.*

190

thing Next, the Earth Wit

193

ness. Lis ten when sta tic has filled

*The clerk lifts a long feather from the last box and holds it up.*

196

your ears. Last, the Mes

199

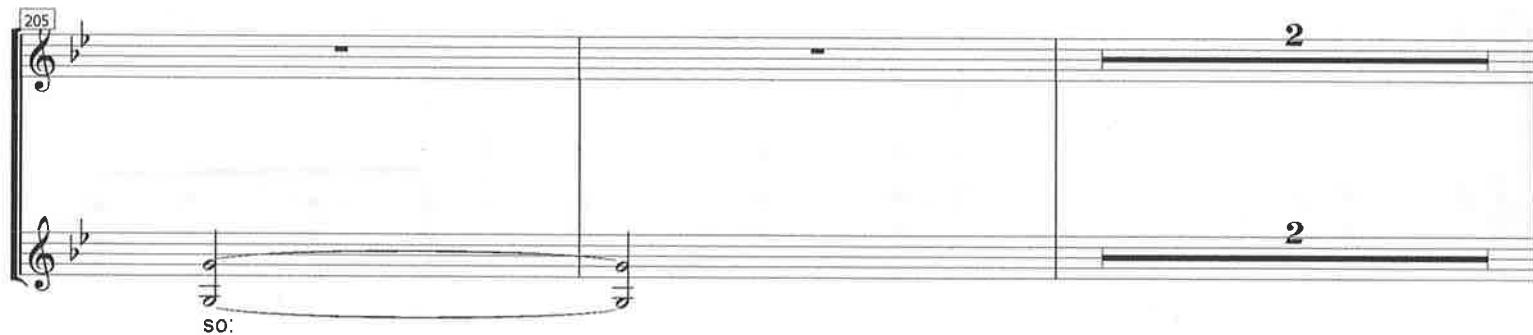
sen ger Fly ing to learn what you need

*The clerk drops the feather.*

202

to know And sum moned

205



2

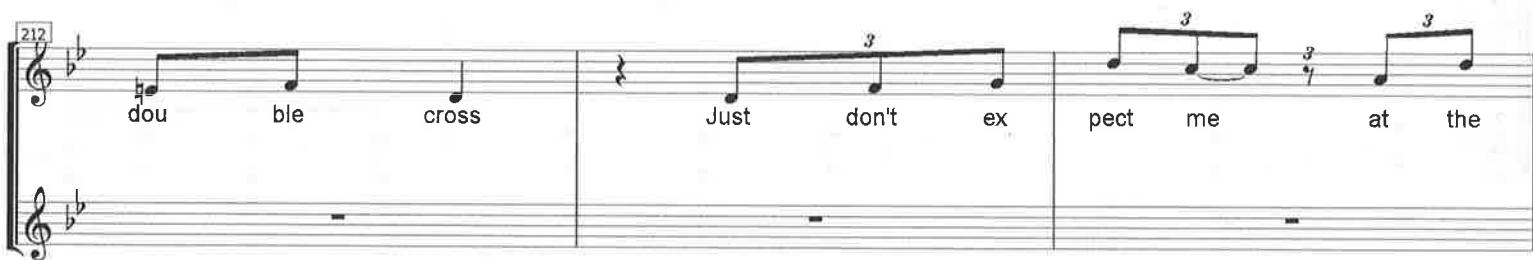
SO:

209 ZIA:



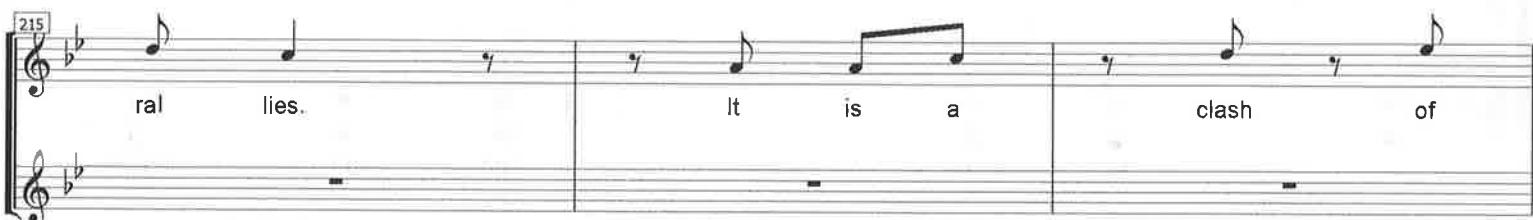
Turns out cross training is a

212



dou ble cross Just don't ex pect me at the

215



ral lies. It is a clash of

218

fa shion My su premes and white su premes don't mix.

*a tempo*

221

E ven you can't tempt me, Ba by

224

Love. Let's get out of

*Zia pulls Fran's sleeve. They exit. Stage is dark.**ritardando al fine*

227

here



# 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 enter 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

Richard L. Rose

See text on previous page.

Choir

3

Waters of life,

3

Strength from above, None can es cape from your

7

power the final hour You are the way,

11

truth and the life; and life the Flood in the World's Fi nal

15

*Men hum in such passages.*

19

Hour world's final hour  
The country's in va ders must  
be washed a way To make the Way flat and  
right. The un armed who think they will  
Make the way flat and right.

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

31

all make a break will be left out and swept out of

Onscreen: THE APOCALYPSE INSURANCE PLAN

35

YES! AND LET'S sight. be ready on that day with A I P the A

*Men hum:*

38

po ca lypse In sur ance Plan Se cure seat ing, spe cial ac com ma da tions & ar range

42

ments For your fam' ly in the Fi nal

45 *Choir:*

Hour Wa ters of life, swol len with

The final hour.

49

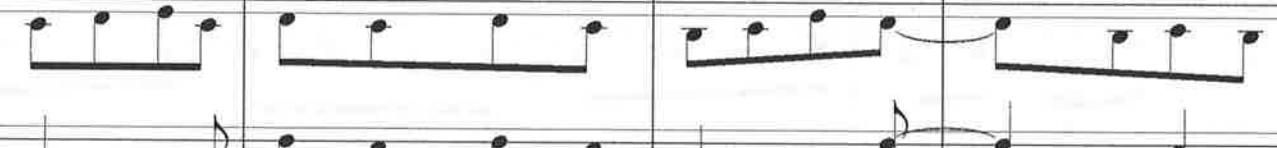
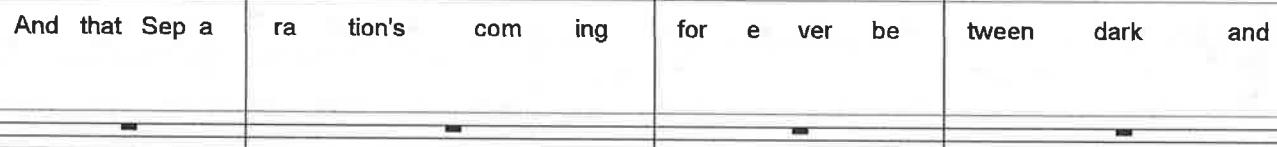
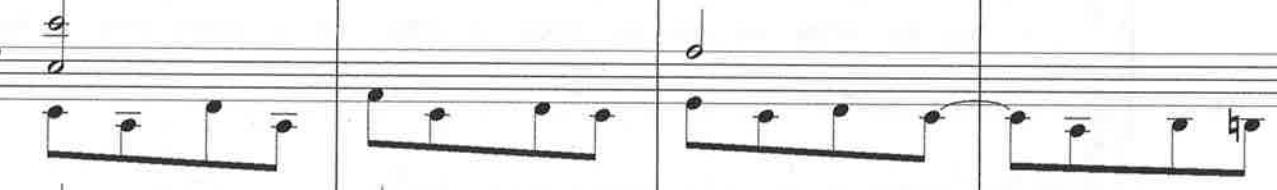
love Snatch us when all is lost.

53 *love*

all is lost Wa ters of life, Blow past the

all is lost

The an chor - so lid proof that the End time is near



17

light, Dumb and bright, wrong and right day and night A men?

21

Be sure to give an usher your promise

A men.

3

25



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

28



gainst the pow ers of this World.

3

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!  
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.**

Repeat the riff while Hiram preaches.

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!

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

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 pagans dance in circles around the Devil.  
 Our prodigal girl went where they worship the Green Eco-Goddess  
 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

FRANCES (Mezzo)

Piano

Bass

Drum

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

4

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 changed my frame of  
his fa ther saw him and had 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.

18

sion.

He did n't pass through a check

Here's a no ther pro di gal from

*mf*

*pp*

*mp*

*mp*

20

point or mine field that keeps

Ho ly Huck and chap ter

more from leav ing than ent' ring!

1.

22

A men?

2. thir ty one, verse nine ty se ven:

30

You know the sto ry!

"It was aw ful, aw ful thoughts  
and thought no more a bout re

*pp*

32

rlr

This image shows a page of a musical score for two voices and piano. The score is divided into two systems by a vertical bar line. The left system (measures 22-23) features a treble clef for the top voice, a bass clef for the bottom voice, and a common time signature. The right system (measures 24-25) features a treble clef for the top voice, a bass clef for the bottom voice, and a common time signature. The vocal parts are written in a rhythmic style with various note values and rests. The piano part is indicated by a treble clef and bass clef, with specific dynamics like 'pp' (pianissimo) in measure 24. The lyrics are written below the notes. Measure 22 starts with a piano introduction. Measure 23 continues with the vocal parts. Measure 24 begins with the vocal line 'You know the sto ry!' followed by a piano line. Measure 25 continues with the vocal line 'It was aw ful, aw ful thoughts' followed by a piano line. Measure 26 concludes with a piano line. The page number '5' is in the top right corner, and 'rlr' is in the bottom right corner.

26

1.

aw ful words, but they was said. and I let them stay said  
form ing... and I would

28

2.

steal Jim out of sla v'ry a

30

gain." A men? Rev' rend Still re calls

31

32

man y pro di gals, from man y ho ly

33

34

books. Just like that lake that sits on a cliff

36

It's a beau ti ful view from the Club! (I guess

38

Al though the ci vil en gi neers gave them a bad

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

*ritardando*

40

re port, which your ho ly Board ne ver ques tioned. Actu'ly they skipped it.

43 And now a power plant!

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

MM=90

45

All the prodigals that the Rev' rend knows

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff has a key signature of one flat. The second staff has a key signature of one sharp. The third staff has a key signature of one flat. The fourth staff has a key signature of one sharp. The music is in common time. The lyrics are written below the top two staves. The first line of lyrics, 'All the prodigals', spans both staves. The second line, 'that the Rev' rend knows', begins on the second staff. The music features various note values including eighth and sixteenth notes, and rests. The bass line in the bottom two staves provides harmonic support, with the bass clef staff showing a continuous eighth-note pattern in common time.

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

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

59

book or plan that tells you not to think.

*MM=72 (Istesso tempo)*

61

63

64

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.

*ritardando al fine*

*senza pausa to next ensemble*

71

ques tions . . . pull you un der.

*pp*



## ESCAPE PLANS

## Ensemble 10

## Act 2, Close of the Service

MM=120

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 exit quickly. Hiram hurries to the pulpit to regain control. Many of the congregation are leaving as the choir leaders attempt to repeat the praise song, which is difficult because Hiram has announced two different hymns. Some sing one hymn while others sing the other and the effort peters out. Everyone is too disturbed and confused to finish. Most members have left before the music ends. Hiram points to Zachary and several other Security Force officers to follow Frances and the Dissenters.

*Richard L. Rose*

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

Hiram

SOPRANO

ALTO

TENOR

BASS

Manual

Pedal

At the clang of the bell,  
Give us a Lord Pro  
Give, Lord Pro

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

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





*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.

1 Zia 8 Here's Fran ces

Rosemary 8

Frances 8

11 at the Deep Wa ter Pro test. Re mem ber the rain?

14 Rain on the green grass. Rain on the tree. Rain on the house top

17 You taught us  
but not on me!

20  
that in se cond grade. Rain  
Rain

23  
on the green grass Rain on the tree. What  
on the green grass. Rain on the tree.

26  
am I to you, and you to me?  
What am I to you? And you to me?

29  
Rain, rain, go a way. Come a gain, a  
Rain, rain, go a way. Come a gain, a

The musical score consists of four staves of music for a single voice. The first staff (measures 20-21) has lyrics: 'that in se cond grade.' followed by two 'Rain' endings. The second staff (measures 23-24) has lyrics: 'on the green grass' followed by 'Rain on the tree.' and a 'What' ending. The third staff (measures 26-27) has lyrics: 'am I to you, and you to me?' followed by 'What am I to you?' and 'And you to me?'. The fourth staff (measures 29-30) has lyrics: 'Rain, rain, go a way.' followed by 'Come a gain, a' ending. Measure numbers 20, 23, 26, and 29 are printed above their respective staves. The music is in common time, with various note values including eighth and sixteenth notes. The vocal line includes several melodic leaps and sustained notes.

32

no ther day.

no ther day.

And here we are at

35

bac ca lau re ate.

Re mem ber ev' ry bo dy laugh ing when Fran ces

Zia imitates Frances.

38

roas ted the School Board Chair man?

I'm

41

the Chair man of the School Board and the O ceans and the air.

44

pay back all the com plain ers with ad mi ni stra tive flair. And

when I have a no tion I'll be caught & brought to task Why, I ta ble such a mo tion,

As Zia tries to recall the words, Fran enters and completes the number.

50

& pass a round the flask. Be ing

Be ing Rul er of the School Board is such a grand sen

56

57

58

59

60

61

62

sa tion! I dom i nate and del e gate, and ap point my

close re la tion; choose books a long with what is thought by

nice ly stamp ing nice ly stamp ing out i ma gi na tion

nice ly stamp ing, nice ly stamp ing nice ly stamp ing out i ma gi na tion

They laugh. *senza pausa to next scene*

2

2

2

65

66

67

68

2

2

2



## Act 2, Trio (Zia, Fran, Rosemary)

*MM*=50

Richard L. Rose

Zia looks at Frances and shakes her head.

4 Zia looks at Frances and shakes her head.

god less col lege.

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

7

moon sees the one I want to see. Better to be caught in the (HUMS)

10

past than be trapped in de lu sion.

What hap pened at the

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.**

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

things!

not ex pect to see.

*senza pausa to next ensemble*



# Escape Plans Ensemble 13 Act 2, The Dissenters

*MM=100*

Richard L. Rose

9

But we did it any way!

rained. On A pril twen ty, twen ty ten, the

12

rig be gan to shake. "Keep pump ing," said the

15

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

18

Deep Wa ter Ho ri zon. Deep Pockets, you

Deep trou ble's a ri sin' from

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

know. Deep Poc kets a ri sin' from

21

bub bles down be low.

bub bles down be low.

The

27

slick line seized; the sea turned black. A fire ball from be

30

low blew rous ta bouts all off the deck like

33

duck pins in a row. Deep Water Ho

This musical score consists of three staves, each with a treble clef and a key signature of two flats. The music is in common time. The lyrics are written below the bass staff. Measure 27 starts with a rest, followed by a bass note, then a series of eighth notes and sixteenth notes. Measure 30 begins with a bass note, followed by eighth notes. Measure 33 starts with a bass note, followed by eighth notes and a sixteenth note. The lyrics are: 'slick line seized; the sea turned black. A fire ball from be' (Measure 27), 'low blew rous ta bouts all off the deck like' (Measure 30), and 'duck pins in a row. Deep Water Ho' (Measure 33). The 'Ho' in the third measure is written with a fermata over the note.

36

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

39

Deep trou bles a ri sin' from bub bles down

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

42

be low.

be low.

45

The Deep Poc kets have tak en o ver.  
We're liv ing in the

48

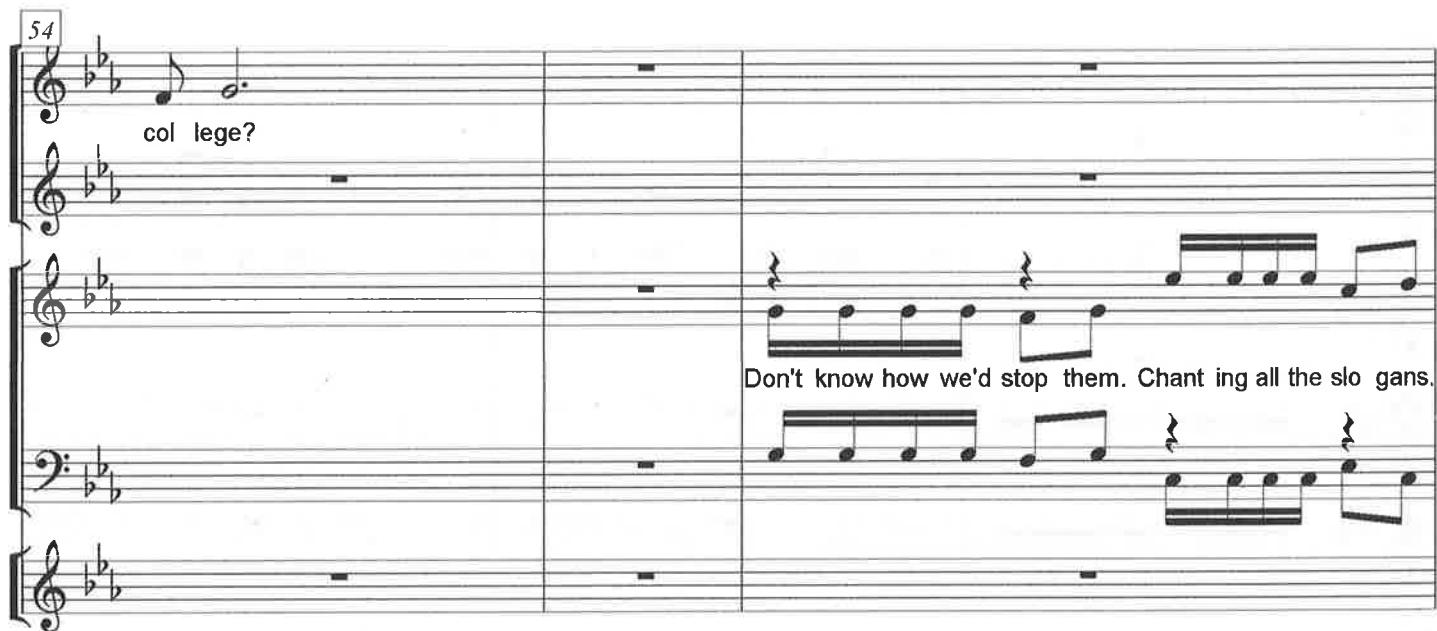
Now you're talk ing! I'll pac  
But on ly you can pop it. Not me!  
bub ble.

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

51

for Rose ma -ry. Why do you think I took my Ma ma with me to

54

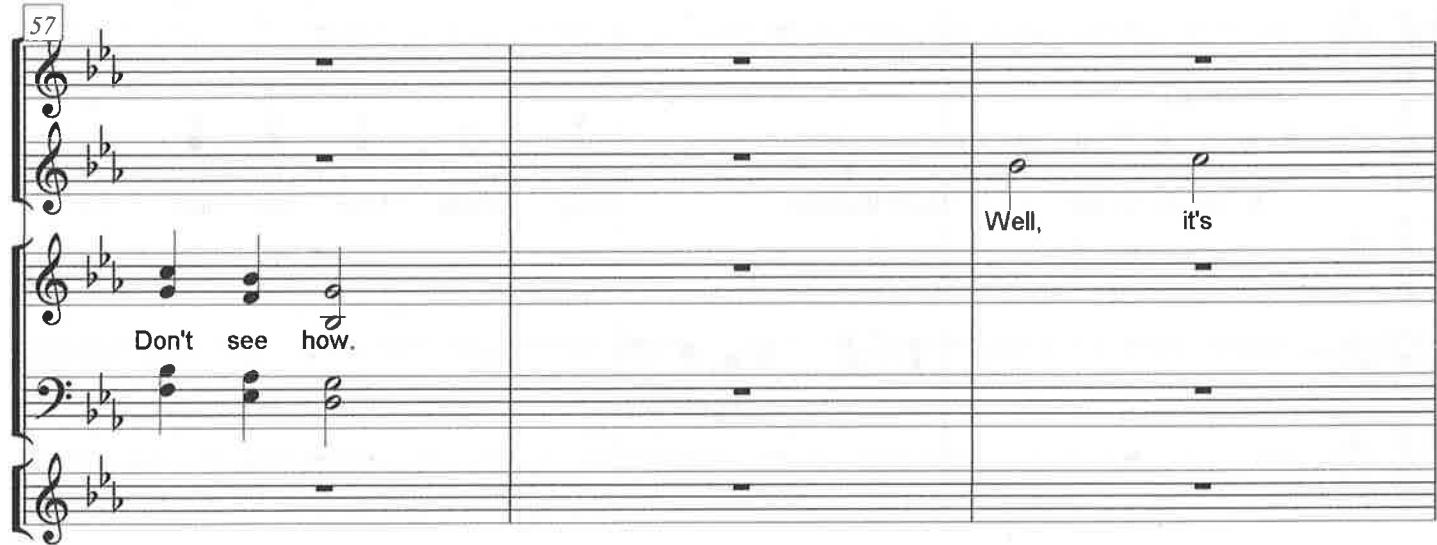


col lege?

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

This musical score page contains five staves of music. The first staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is a separate bass line. The key signature is two flats. Measure 54 starts with a single note in the soprano staff, followed by a rest in the alto staff, and then a series of eighth notes in the tenor staff. The bass staff has a single note. The fifth staff is silent. The lyrics "col lege?" are written below the soprano staff. The lyrics "Don't know how we'd stop them. Chant ing all the slo gans." are written below the tenor staff.

57

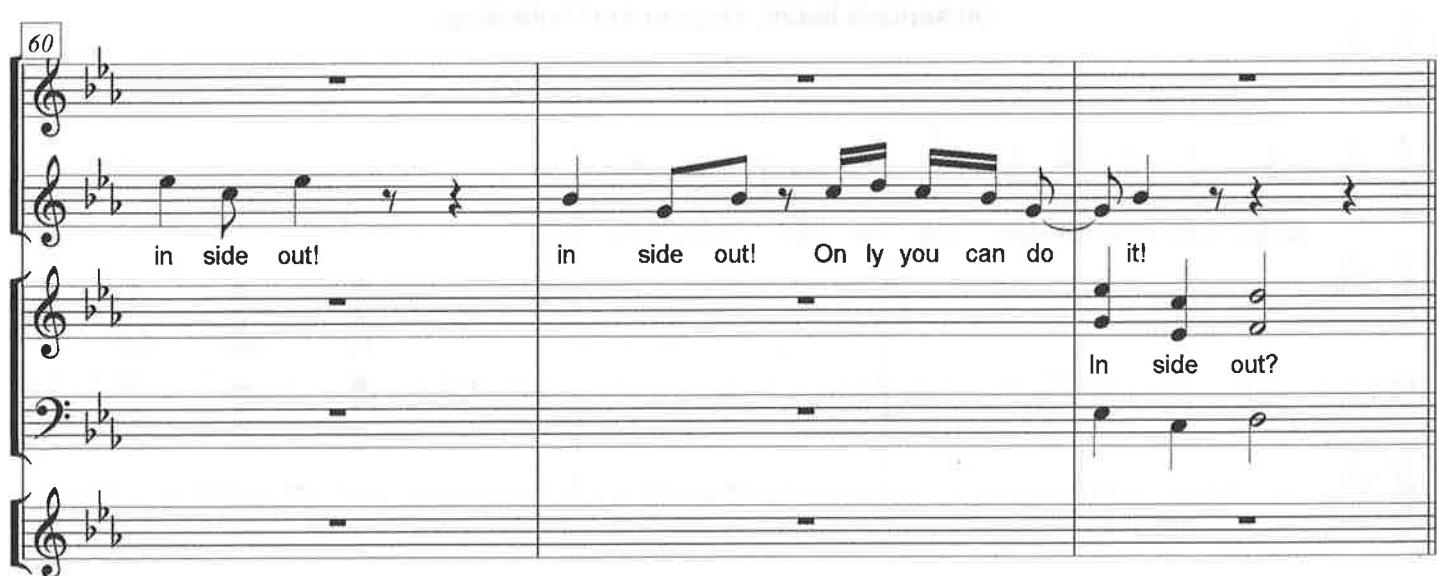


Well, it's

Don't see how.

This musical score page contains five staves of music. The first staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is a separate bass line. The key signature is two flats. Measure 57 starts with a rest in the soprano staff, followed by a rest in the alto staff, and then a single note in the tenor staff. The bass staff has a single note. The fifth staff is silent. The lyrics "Well, it's" are written below the tenor staff. The lyrics "Don't see how." are written below the bass staff.

60



in side out! in side out! On ly you can do it!

In side out?

This musical score page contains five staves of music. The first staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is a separate bass line. The key signature is two flats. Measure 60 starts with a single note in the soprano staff, followed by a rest in the alto staff, and then a series of eighth notes in the tenor staff. The bass staff has a single note. The fifth staff is silent. The lyrics "in side out! in side out! On ly you can do it!" are written below the tenor staff. The lyrics "In side out?" are written below the bass staff.

63 2

2 2 2 2 2

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

Dissenters leave, singing and humming.

70

tween truth and fic tion. The fe ver must burn out.

In side out!

73

E ven the de vot  
can be led out. From in side, out!  
In side out! From in side out!

76

Hmm *mp*  
*mp* *ppp*

Frances is surprised when Rosemary speaks.

79

E ven Hi ram Still?  
I see specks. Specks see me. Specks in an y one I see..

82

I don't know.

Even he was a boy. And the boy always remains.

85

Rosemary exits.

*senza pausa to next scene*

I see specks. Specks see me. Some one coming: Not for me.

**ESCAPE PLANS**  
**Ensemble 14**  
**Act 2, The dam breaks**

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.

1

Frances

Zachary

Grand Piano

4

So, I go with you now?  
 It does n't have

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

you could share the be ne fits?

3

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

19

Thanks. But no thanks. You said, as I re

22

3 3

mem ber, love's a trans ac tion you could cost out.

25

You twist my words. You ne ver lis tened.

3

The musical score consists of three staves. The top two staves are for voices, and the bottom staff is for the piano. The key signature is one sharp (F#). The time signature is common time. Measure 19 starts with a rest for the voices, followed by piano chords. Measure 22 begins with a vocal line: "Thanks. But no thanks. You said, as I re". The piano accompaniment features eighth-note chords. Measure 25 continues with the vocal line: "mem ber, love's a trans ac tion you could cost out." The piano part includes a bass line and eighth-note chords. The lyrics "You twist my words. You ne ver lis tened." are in measure 25. The piano part concludes with a bass line and eighth-note chords.

28

Per haps I've heard e nough.

You

31

3

could be part of our man aged

34

care. It all be gins with

37



market share. What Hi ram  
share. Uncle says

40



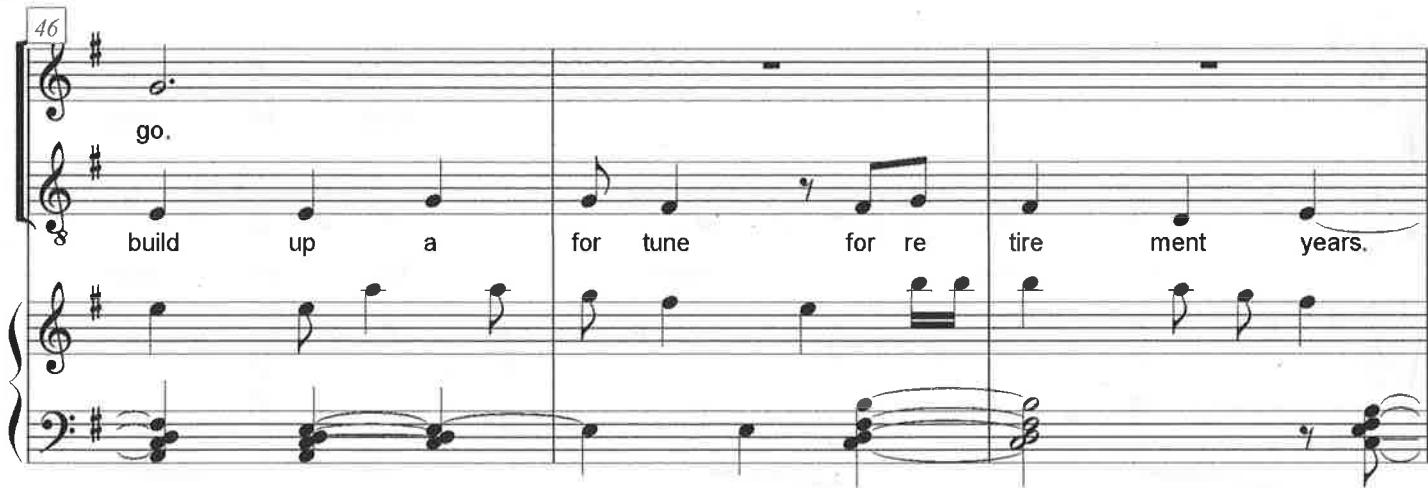
ages is his cash flow. That's  
you'd be part of the team.

43



where the premiums and do na tions go.  
Paid trans ac tions all priced in tiers

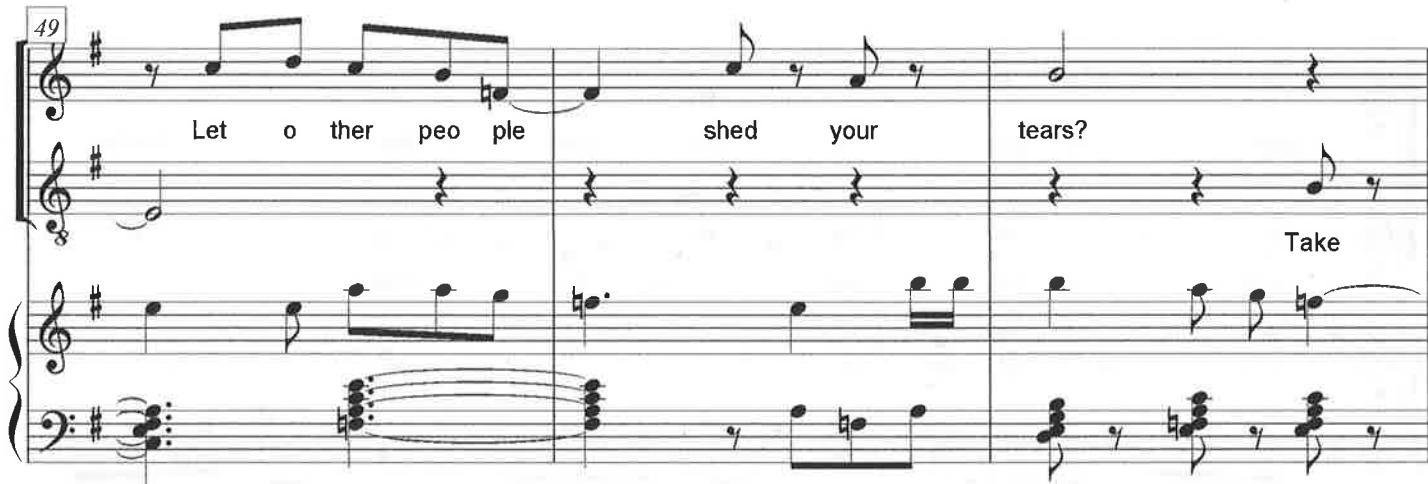
46



go.  
build up a for tune for re tire ment years.

This musical score for three voices and piano shows the vocal parts and piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The vocal line includes lyrics such as 'go.', 'build up a', 'for tune', 'for re', 'tire', 'ment', and 'years.' The piano part provides harmonic support with chords and bass lines.

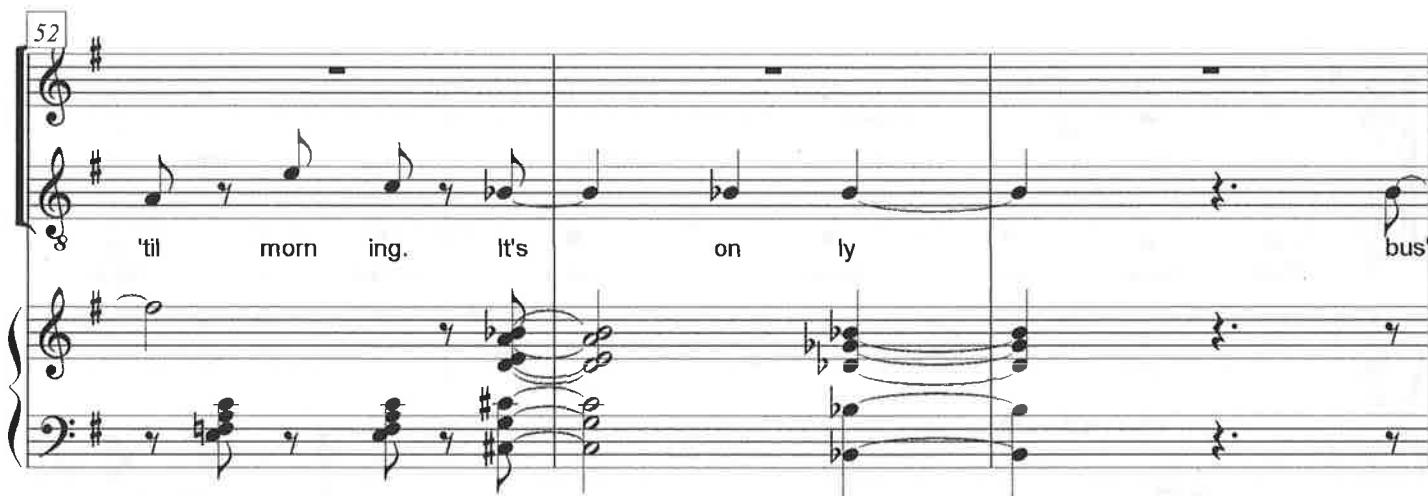
49



Let o ther peo ple shed your tears?  
Take

This musical score continues the vocal and piano parts. The lyrics 'Let o ther peo ple' are followed by a question 'shed your tears?' and then the word 'Take'. The piano part features a prominent bass line and harmonic progression.

52



'til morn ing. It's on ly bus

This musical score concludes the vocal and piano parts. The lyrics ' 'til morn ing. It's on ly' are followed by a partial word 'bus'. The piano part ends with a final chord.

Frances turns her back to him. Zachary exits.

Musical score for orchestra and piano, page 14, measure 55. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is piano. The key signature is one sharp. The vocal parts sing "ness." The piano part features a sustained note in the bass clef staff. The vocal parts then play eighth-note patterns. The score is divided into measures by vertical bar lines. The vocal parts sing "ness." The piano part features a sustained note in the bass clef staff. The vocal parts then play eighth-note patterns. The score is divided into measures by vertical bar lines.



**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.

Frances, Zita, Rosemary

Frame, Earring, Zachary

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

18

21

ev' ry thing." But have I e ven had 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.

24

27

hu mans are too quick to ex ag ger ate a

30

chieve ment. And much too quick to think you're

33

Oh great! Now an empty frame that

lost

36

talks back to you! The point is

39

emptiness and loss. None of that "what

42

is one hand clap ping" non sense! Look through

She looks at the yearbook through the frame.

45

me at that book. The empty space with in the

48

frame a round your life and right eous cause: See

51

Fran ces then & Fran ces now. You played one part to

She looks at herself in the compact.

54

day 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.

57

60 6

6

"Lis

ten to it

68

when static rises & stops your ears.

71

Be ware of oak. It

74

draws the stroke. Be ware of ash. It

78

draws the flash. A no ther rid dle!

81

Worse than Aunt Rose ma ry!

3

3

Your part

84

is done. Your part is done. I've

How can I be done?

87

LOUD KNOCKING AT THE DOOR. Lights come up

Zachary enters.

not be gun!

Fran ces! Right

90

now, you must de cide!

Is it morn ing al read y?

We caught four plot ters

93

You mean our class mates?

from your cell!

Ter ror ists!

96

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

What have you de cid ed?

It's the dam!

99

You did this.

YOU

102

did it all! I will be back!

He looks back at Frances.

105

You! So that's it! You & that sketch y

108

Zi a! You did it all! By God,

He rushes off. Zia hands the feather to Frances.

111

Fran! By God, I will be back!

114

Sketch y? Hmm. Well, this house

117

is on a hill, but by my cal

120

cu la tions, we have got

Rosemary carries her suitcase to the door.

ROSEMARY:

123

ten min utes.

This musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It contains a single note followed by a rest, then a sixteenth-note chord, another rest, and a final rest. The bottom staff is in common time with a key signature of one sharp. It contains the lyrics "ten min utes." with corresponding rests.

126

Rain on the green grass. Rain on the

This musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It contains a sixteenth-note chord, followed by a quarter note, another sixteenth-note chord, and a quarter note. The bottom staff is in common time with a key signature of one sharp. It contains the lyrics "Rain on the green grass. Rain on the" with corresponding rests.

129

tree. Rain on the house top but

This musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It contains a quarter note, followed by a sixteenth-note chord, another quarter note, and a sixteenth-note chord. The bottom staff is in common time with a key signature of one sharp. It contains the lyrics "tree. Rain on the house top but" with corresponding rests.

132

not on me.

This musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It contains a quarter note, followed by a quarter note, and a sixteenth-note chord. The bottom staff is in common time with a key signature of one sharp. It contains the lyrics "not on me." with corresponding rests.

135

ALL EXIT. LIGHTS DOWN. END OF ACT 2.

This musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It contains a rest, followed by a rest, and a rest. The bottom staff is in common time with a key signature of one sharp. It contains the stage directions "ALL EXIT. LIGHTS DOWN. END OF ACT 2." with corresponding rests.

# ESCAPE PLANS

## Ensemble 16

### Act 3, After the flood

*MM=65*

Richard L. Rose

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.

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.

Soloists as indicated

Aid Worker: O ver

2

Aid Worker: O ver

2

2

Chorus

2

2

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

5

here!

8 1. Another Aid worker: This one EMT: Now stand

11 clear! ONLOOKERS: Ah

The victim moves his arm. Everyone returns to work.

14 Ah! Ah!

18

All women: Hous es all up end ed

All men: All be gin rings end ed

21

All they were is past now

Now they have giv en,

Use less now to ask how

24

they have giv en out.

### Dissenters (ABCD):

27

Dissenters (ABCD):

2

Is there a to mor row? We are

2

2

2

2

31

fro zen fast in so row

2

2

2

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 a cup. 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 cup.

46 2

Where is she? Where is Frances? She'll pay for

2 2 2 2

51 this. You all will pay for this! Where is Frances?

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

54 Where

Won't you have some wa ter?

57

I'll blow them all a way.

Is n't your wea pon an M six teen?

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.

60

Just like the one that I used in Nam so long

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.

63

a go. May I see it? 2 2 2

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.

67

You're old school. Sharp shoot er! Good for  
Ah!

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

70

Where is Where is She's the one! Just came back to tempt me. Just to start it up a gain.  
you!

73

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

76

3 All the peo ple ran as wa ter climbed. Spun a way the band stand;  
3  
3  
3

81

the band. Evr' y thing was drown ing when I heard Uncle's hel i cop ter

84

fly ing off. Frances did it!

87

Why'd she have to go with Zia & those people? She did it! Why'd she have to go with those people?

90

By THOSE people, I guess you mean the wo men? Yes.

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.

93

Wo men. Such a puz zle! We can help you with such puz

96

Matta:  
Frances: Can you make sense

zles.

99

of what you've seen? Can you make sense

102

of the pride of igno rance? I want to

Zia joins them.

105

be a light' ning stroke, but I had to learn to smol der Can't

108

cook with a blaze

ZIA: My girl Fran nie's get ting ol der.

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

111

poco rit. Mat ta, You

have *a tempo* to help us.

What is it?

The dan cers

114

can not de cide

on a dance

that can heal

117

Fran ces' friend

HA! As if if mat tered!

What do they want?

ZIA: The men

120

want Jer i cho. The wo men want the Trou bles of the World.

123

I see. Well, Zi a. May be you've made some

126

sense on your own. In stead of wait ing for Fran ces to lead,

Zia walks back to the circle-dancers.

129

Sup pose you help them de cide. 2

2

2

2

2

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136

Trou bles of the World

139

So I am looking 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 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

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

senza pausa to final ensemble

160

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 tall-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.

Matta and Ricks

Zia and Frances

Chorus S/A

Chorus T/B

12

mp

We are walk ing We are walk ing

mf

We are all walk ing on our way

mp

We are walk ing We are walk ing

mp

We are walk ing, walk ing We are walk ing, walk ing

4

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

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

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

We are walk ing, walk ing We are walk ing, walk ing We are walk ing

16

walk go ing down in to night. 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 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

We are walk ing We are all walk ing on our way  
 We are walk ing We are all walk ing or 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, 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.

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 walking  
We are walking  
We are Walking  
And that road gets most treacherous

Walking Walking We are walking  
Walking Walking We are walking  
Walking walk ing We are walking  
in the dark est dark of the night

## Matta, Zia, and Frances:

40

There is no escaping from the road, though you search the Earth  
There is no escaping from the road though you search the Earth, the Earth

Walking walk ing We are walking Walking walk ing  
We are walking, walk ing We are walking, walk ing We are walking, walk ing

Onscreen: an antenna like Arecibo. Some of the dancers begin to wave peacock feathers as they circle.

43

and skies with a peacock fan of eyes  
and skies with a peacock fan of eyes

We are walking, walk ing We are walking, walk ing We are walking, walk ing  
Walking Walking Walking  
We are walking, walk ing We are walking, walk ing We are walking, walk ing

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

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

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 a

night A turn in the dark est dark night it takes a

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

52

turn: It takes a turn in to light.

turn it takes a turn in to light

a turn it takes, It takes a turn in to the light.

turn takes a turn to light.

55

We are all walking on our way

We are all walking on our way

We are all walking on our way

We are walking, We are walking, We are walking, walking

58

walk ing on our way

We are all

We are all

We are all

We are all

We are walking, walk ing We are walking, walk ing We are walking, walk ing

61

walk ing on our way To gether on the same dark way.

walk ing on our way To gether on the same dark way.

walk ing on our way To gether on the same dark way.

We are walk ing, walk ing We all walk the same dark way.

64

We are all walking on our way  
We are all walking on our way  
We are all walking on our way

We are walking, walking We are walking. We are walking. We are walking, walking

67

walking on our way walking on our way We are all  
walking on our way walking on our way We are all  
walking on our way walking on our way We are all

We are walking, walking We are walking, walking We are walking, walking

70

walking on our way To ge ther on the same dark way.  
walking on our way To ge ther on the same dark way. *poco rit.*  
walking on our way To ge ther on the same dark way.

We are walking, walking We all walk the same dark way.

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

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

76

walk ing on our way The long est walk that you will find

walk ing on our way The long est walk that you will find

walk ing on our way The long est walk that you will find

walk ing on our way The long est walk that you will find

We are walk ing, walk ing long est walk that you will find

79

goes from the heart to the mind.

Fine

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

