

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.

1 5

ZIA (Mezzo)

Here's a sto ry that we know.

9 but we need to hear a gain.

13 Let it set tle in our minds.

17 Let it sink in to our skin.

21 4

28 When Pro me the us brought fire;

32 When the ser pent of fered fruit,

36 We were sud den ly a ware

40 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

Here's a sto ry

51 Zia slowly walks to center stage.

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.

87 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
Come in to the circle dance,

4
Come in to the ring. Summon courage for your

7
stance from our gathering.

10
Here in fellowship we rise, linking arms and

13
hearts. Keep your eyes upon the prize.

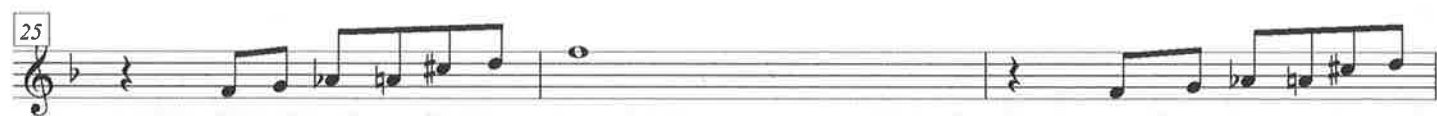
16
Here holy projects start.



Not want ing what you do not need, No, but - No, - but No, but turn ing in the



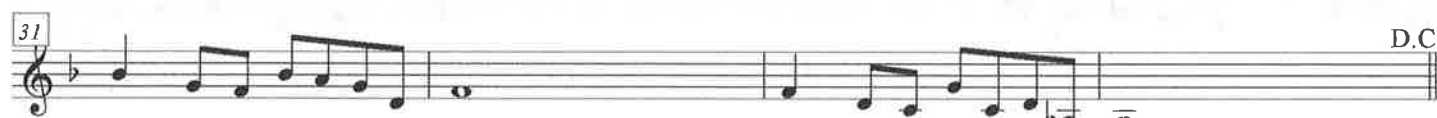
dance. Face off a gainst a fear ful creed



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

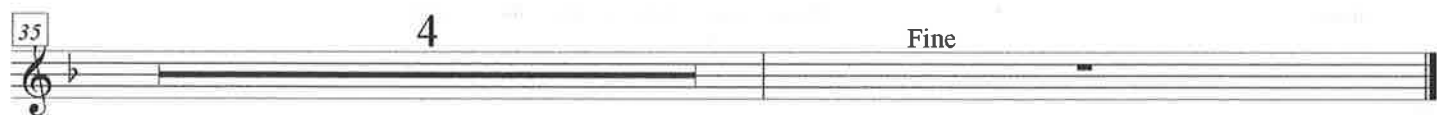


dance. Come in to the ring



en cir cling all in the ad vance of hu man flo wer ing

D.C.



4

Fine

ESCAPE PLANS

Ensemble 4

ACT 1 , Saving the World

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			
Frances			
Chorus and			
various solos			

10			
	Now	you girls are	on your own.

13			
	world	a round	

16

I will on ly turn a lathe.

19

You know there's a po si tion for you

22

Frances nod:

in the de part ment. Yeah, nod! You & your

25

right eous cause! I'll stay in the ma chine shop.

28

When Zia turns to speak to Matta, Frances pours salt into Zia's coffee.

To Matta:

You won't see me & Ma ma go ing

31

back to Fair all Things have grown much worse there

34

With Hi ram Still.

The Reverend Chair man Hi ram RE HO BO AM Still

37

e lect ed to the Board by live vote

by an y left a live. That

40

toad is sweet Za cha ry's un cle.

Fran was e ven per son al ly

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, Zi a, are you feel ing ill?

49

Fran, whom will Zi a need le if you go?

52

And don't men tion Za cha ry to H R O

55

when you're in Out take. Is n't it ro man tic? An out ing with H

Zia switches coffee with Fran.

58

Cue notes indicate spoken lines.

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

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

61

Cue notes indicate spoken lines.

We'll pack a lunch!

You'll pack off! Ew!

64

No thing's gained by making faces, La dies.

67

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

70

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

73

fry!

TABLE 2: Donetta:

76

So Fran is go ing af ter all. Nick: If Out take lets her

79

go. She may think she's rea dy with her the sis with her the sis

82

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

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 3

Eva nods in agreement: TABLE 3 Wilbur: She may e ven think her spe cial 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 tled scores & grie vance un a venged 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 restore. 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

129

(Read part above the notes)

find ing just what they ex pect. Ev' ryone sees what they want, ne ver pick ing clues

132

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 day to

138

peat ing song, that will not end or go a way.
day to day and ne ver goes 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.

2

2

2

2

2

2

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

7

7

7

7

7

7

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

This system contains measures 160, 161, and 162. The vocal line (third staff) has lyrics: "found By pound ing on the same hard ground, The un for giv ing ground". The piano accompaniment (first and second staves) consists of whole rests in all parts.

163

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

This system contains measures 163, 164, and 165. The vocal line (third staff) has lyrics: "of set tled id e o lo gy, Fear & stub born cer tain ty What I". The piano accompaniment (first and second staves) consists of whole rests in all parts.

166

would do is shift the frame....
senza

This system contains measures 166, 167, and 168. The vocal line (third staff) has lyrics: "would do is shift the frame....". The piano accompaniment (first and second staves) consists of whole rests in all parts. The word "senza" appears below the piano part in measure 168.

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.

1

Zia

Ricks

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

4

lay ers be neath the crust

7

of what we know, or think we

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

10

OR think we know 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

19

lec ture wan ders a way from the

22

air foils and drag co ef fi cients

25

he won ders how the planes, so beau

28

ti ful, Dart ing & glid ing,

31

were simp ly used to kill. Shot

34

down in his plane, then home less on

36 the streets A one leg ged black man,

39 And there fore sus pi cious Un til that day, that

42 day so aus pi cious The

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

48 to his e qua tions. Lay ers be low of

51 fear and de gra da tion,

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

57
Lay ers be low of fear and de gra

60
da tion

63
Fly ing be tween the Earth and the sky,

66
Fly ing be tween a laugh and a sigh, By dead

69
reck on ing and trust

reck on ing through lay ers and layers and lay ers and lay ers

72

we make what we can of bones and dust.

we make what we can of bones and dust.

75

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

Detailed description: This is a musical score for two voices, likely soprano and alto, in a key with two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 72, 73, and 74. Each measure features a triplet of eighth notes in both staves. The lyrics are: 'we make what we can' (measures 72-73) and 'of bones and dust.' (measure 74). The second system contains measures 75, 76, and 77. Measure 75 has a whole note in the soprano staff and a half note in the alto staff. Measures 76 and 77 feature eighth-note patterns in the soprano staff and whole notes in the alto staff. The lyrics are: 'Bones & dust! There's a' (measure 76) and 'cheer y send off for you, Fran ces!' (measure 77). The score ends with a double bar line at the end of measure 77.

Escape Plans

Ensemble 6
Act 1, The HRO

MM=65-68

Richard L. Rose

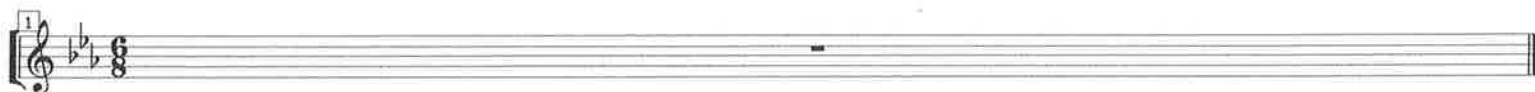
Act 1 Scene 4 : Frances is seated in front of a desk. On the side of the desk is a clerk who silently moves the paper-work from one side to the other as the HRO speak. In the background, just visible behind a dark scrim, the HRO have a vague, unworldly appearance, shown only as the back-lit outline of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

HRO (BASS,BAR,SOP)

We ex a mine the cer ti fi

Frances squirms in her chair.

I. A. THESIS COMMITTEE REPORT

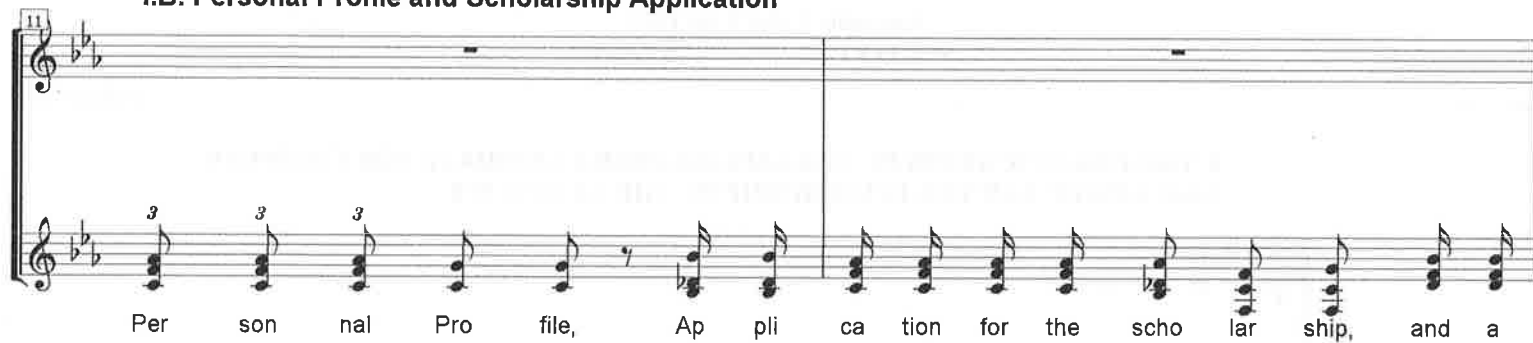
ca tions

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

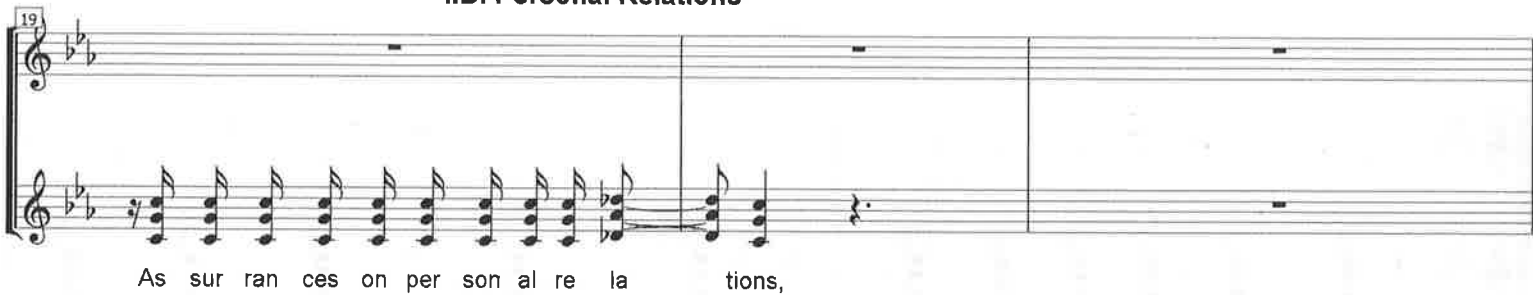
Per son nal Pro file, Ap pli ca tion for the scho lar ship, and a



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

I.C. ESSAYS AND AFFIDAVITS

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

I.D. Personal Relations

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 cha ry 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. in

31

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

I. H. INTERNSHIP PROPOSAL?

34

Fran hands jacket to clerk. ³ ³ ³

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 frustrate

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 ploi 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 cient plant and ear then dam: The de

61

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

63

Prac tice in Fair all Re turned Un o pened. Your

66

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

69

Im pact zone, we would not

Frances frowns at this and tries to ask a question.

72

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

75

turn to the Af fir ma tions.

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

79

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

ritardando

Fear - of los ing fa ces

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

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

Onscreen: Image of stacked law books.

97

a tempo

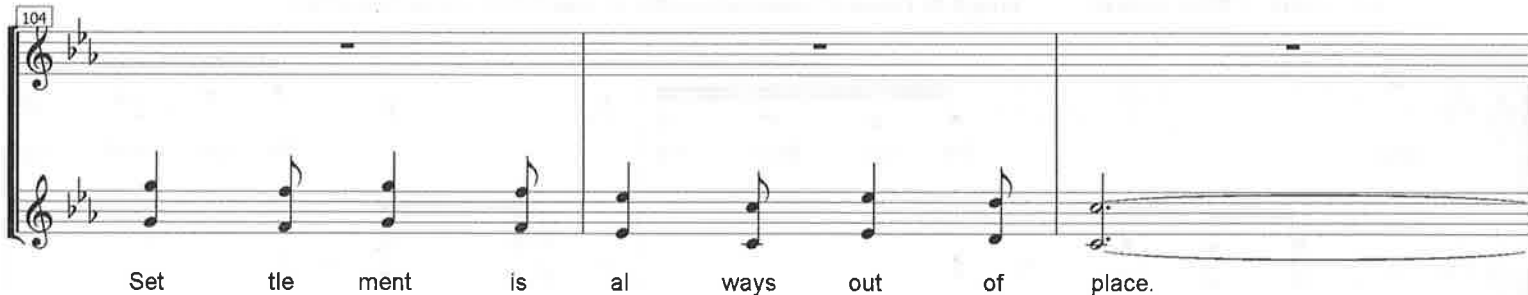
Leave it there? At C. U. we

E ven when their minds are screwed shut?

101

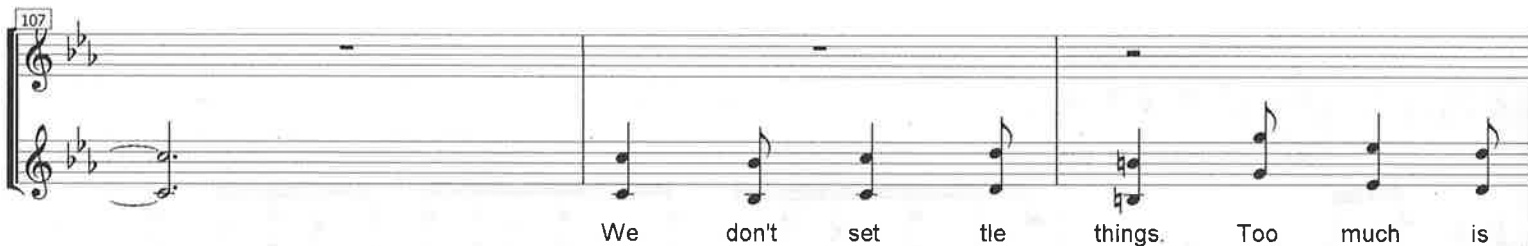
ne ver close a case.

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.

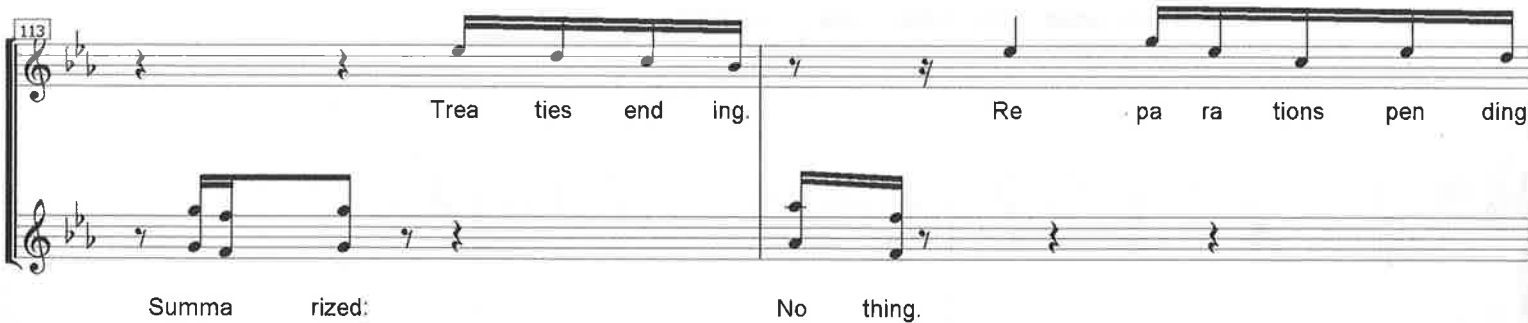
110



All wrapped up & shut. Fi na lized.

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

113



Trea ties end ing. Re pa ra tions pen ding
Summa rized. No thing.

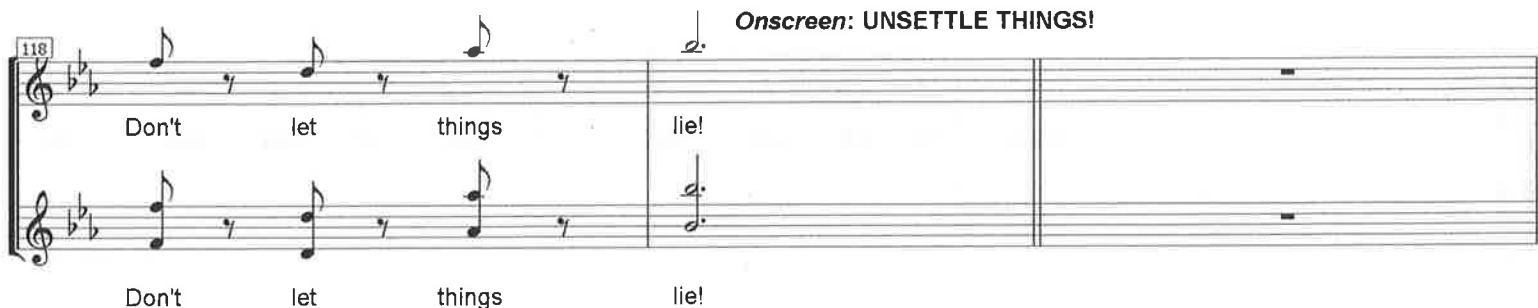
115 *ritardando* *a tempo*



Leave it there?

Emp ty re so lu tions lead to re vo lu tions. So you ne ver what? Mat ters rest ing!

118 *Onscreen: UNSETTLE THINGS!*




Don't let things lie!

Don't let things lie!

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

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

121

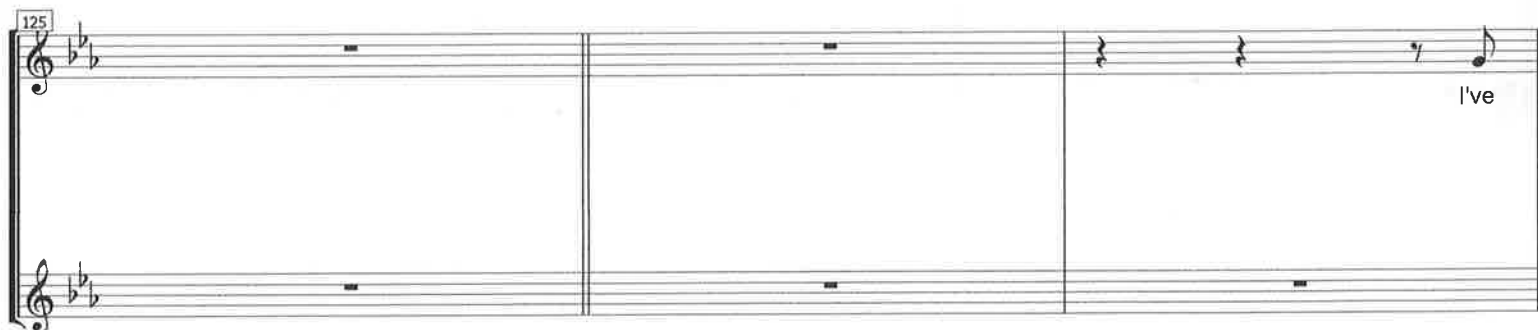


2

2

The next slide: NO PERSONAL RELATIONSHIPS WHEN ON DUTY.

125



I've

I've

128

fi - nished 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

134

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

137

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

140

won't end my short ca reer 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

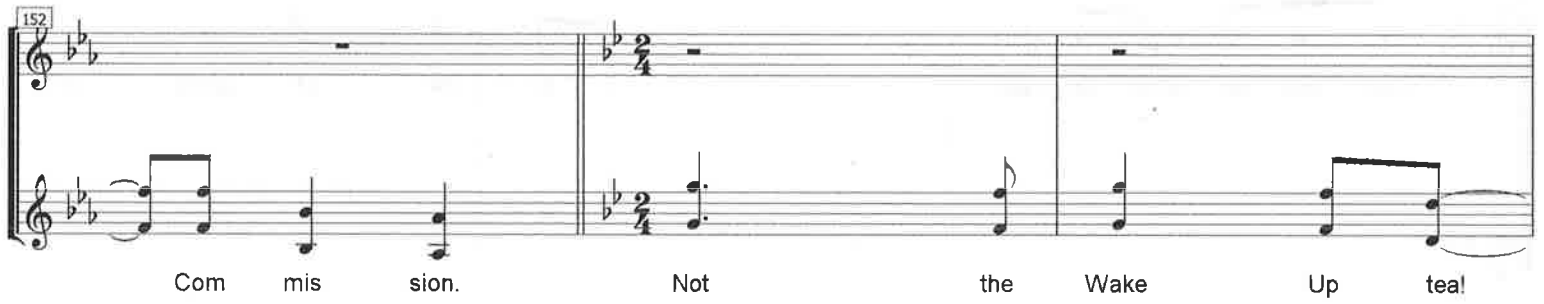
I've fi nished school. I know the rule: "No Pro blem can be

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

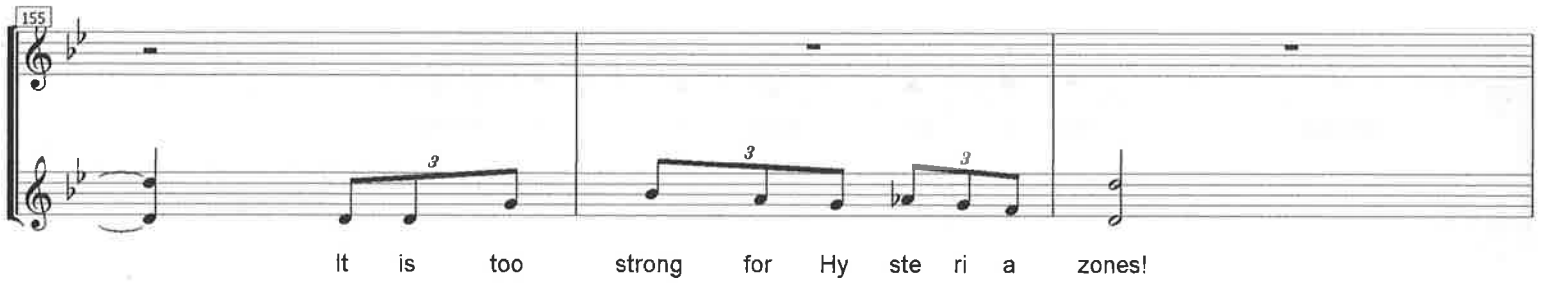
solved If You Be come In volved". E nough! Now to the

152



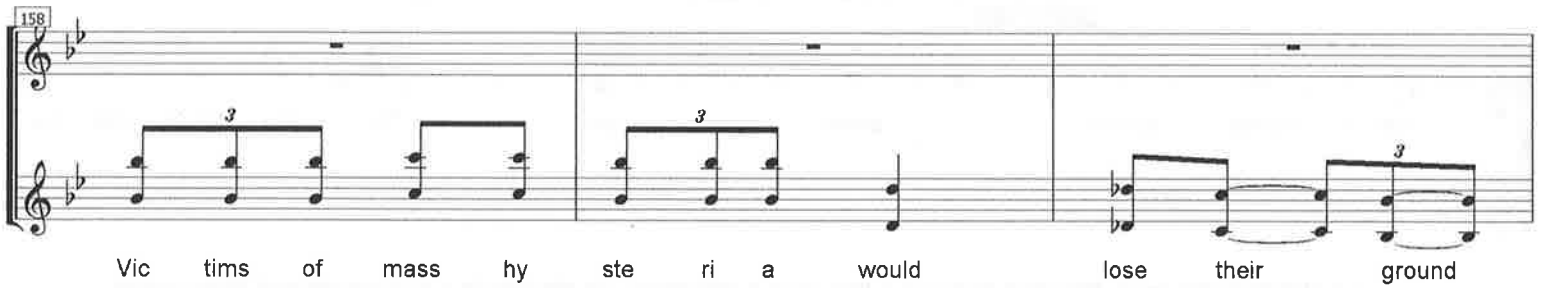
Com mis sion. Not the Wake Up tea!

155



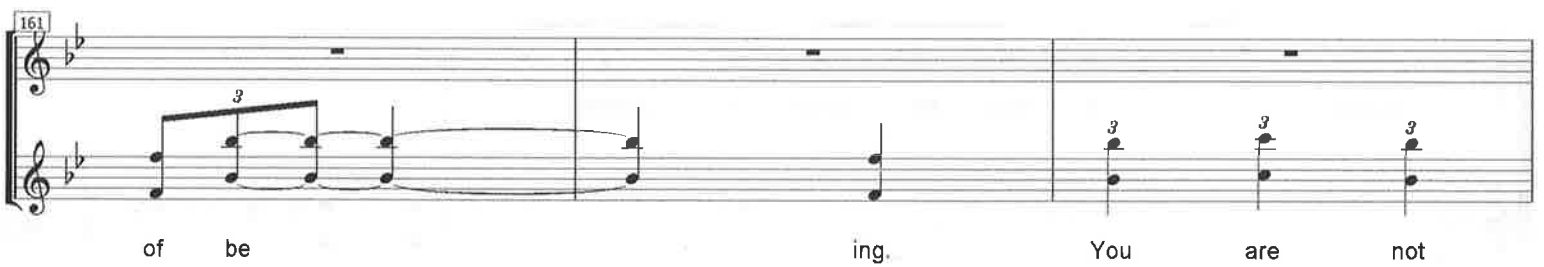
It is too strong for Hy ste ri a zones!

158



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

161



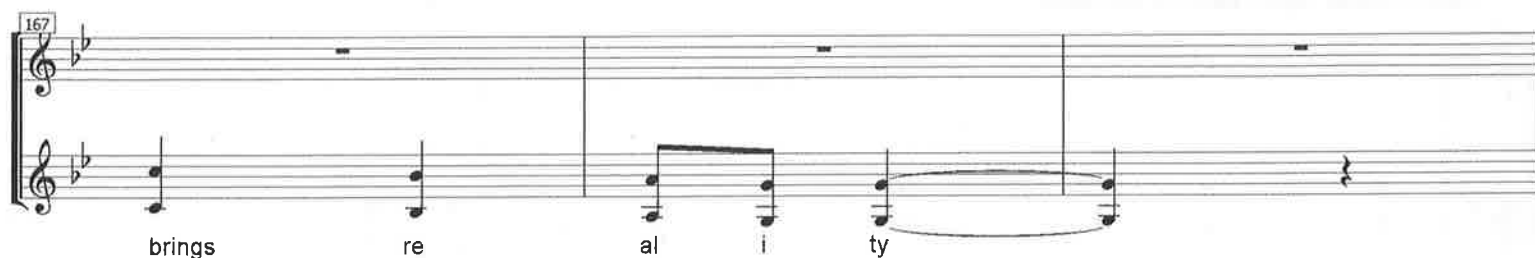
of be ing. You are not

164



au tho rized to serve the Wake Up tea that

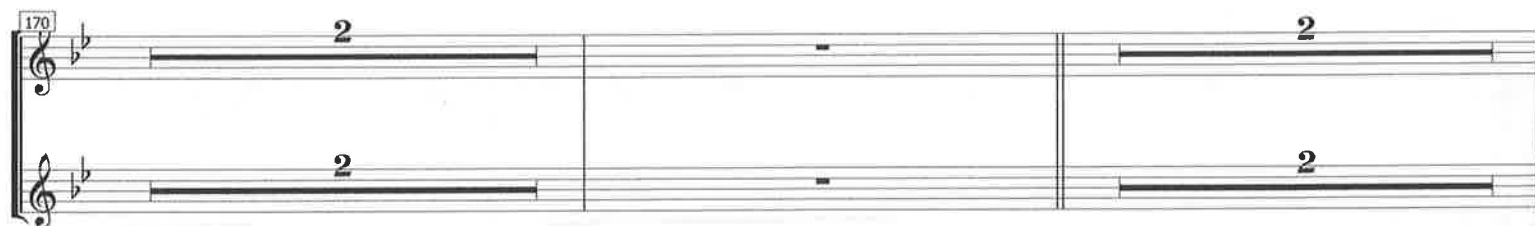
167



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.

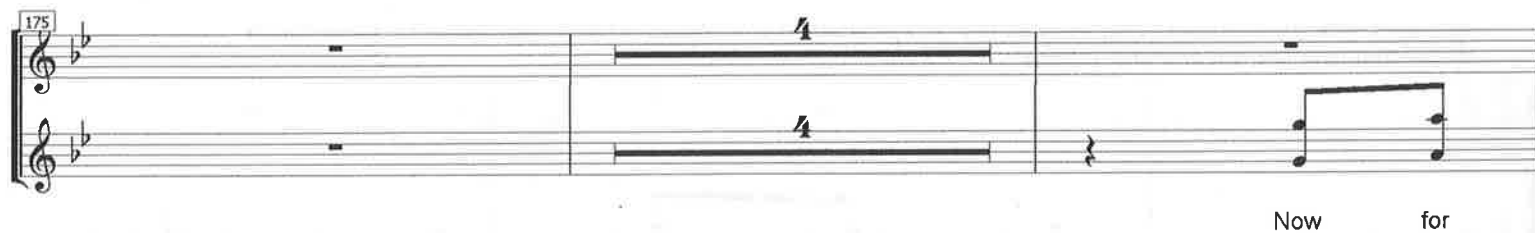
170



"

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 musical score is written on two staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains three measures, each with a whole rest. The bottom staff also has a treble clef and a key signature of one flat. It contains six measures. The first measure has a whole note G4. The second measure has a triplet of three eighth notes: G4, A4, and B4. The third measure has a triplet of three eighth notes: G4, A4, and B4. The fourth measure has a triplet of three eighth notes: G4, A4, and B4. The fifth measure has a triplet of three eighth notes: G4, A4, and B4. The sixth measure has a triplet of three eighth notes: G4, A4, and B4. The lyrics are: '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 musical score is written on two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and the same key signature. The melody is in the top staff, and the lyrics are written below the bottom staff. The lyrics are: 'sen ger Fly ing to learn what you need'. The word 'sen' is under the first measure, 'ger' is under the second measure, 'Fly' is under the third measure, 'ing' is under the fourth measure, 'to' is under the fifth measure, 'learn' is under the sixth measure, 'what' is under the seventh measure, 'you' is under the eighth measure, and 'need' is under the ninth measure. The melody consists of quarter notes and eighth notes. There are triplets of eighth notes under the words 'Fly', 'ing', and 'to'. The melody ends with a half note on the eighth measure.

The clerk drops the feather.

202

to know And sum moned

This musical score is for the song 'The Sound of Music' by Rodgers and Hammerstein. It features the lyrics 'to know And sum moned'. The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes a key signature change from one flat to two flats (B-flat major to D minor) at the end of the phrase. The lyrics are: 'to know And sum moned'. The word 'And' is written in a larger font than the other words. The word 'sum' is written in a smaller font than the other words. The word 'moned' is written in a smaller font than the other words. The score is for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes a key signature change from one flat to two flats (B-flat major to D minor) at the end of the phrase. The lyrics are: 'to know And sum moned'. The word 'And' is written in a larger font than the other words. The word 'sum' is written in a smaller font than the other words. The word 'moned' is written in a smaller font than the other words.

205

so:

209 **ZIA:**

Turns out cross train ing 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

f Wa ters of life,

3

7

Strength from a bove, None can es cape from your

11

power You are the way,

the fi nal hour

15

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

Men hum in such passages.

19

Hour world's fi nal hour The coun try's in va ders must

23

be washed a way To make the Way flat and

27

right. Make the way flat and right. The un armed who think they will

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 rea dy 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 fin al hour.

49 love Snatch us when all is lost.
love

53 all is lost Wa ters of life, *life* Blow past the
lost all is

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

This system contains the first four measures of the musical score. The vocal line (top staff) has lyrics: "The an chor - so lid proof that the End time is near". The accompaniment consists of a piano (middle staff) and a bass (bottom staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment. The bass part provides harmonic support with chords and single notes.

And that Sep a ra tion's com ing for e ver be tween dark and

This system contains measures 5 through 8. The vocal line continues with the lyrics: "And that Sep a ra tion's com ing for e ver be tween dark and". The piano and bass parts continue their accompaniment, with the piano part showing some melodic movement in measures 7 and 8.

And that Sep a ra tion's com ing for e ver be tween dark and

This system contains measures 9 through 12. The vocal line continues with the lyrics: "And that Sep a ra tion's com ing for e ver be tween dark and". The piano and bass parts continue their accompaniment, with the piano part showing some melodic movement in measures 11 and 12.

And that Sep a ra tion's com ing for e ver be tween dark and

This system contains measures 13 through 16. The vocal line continues with the lyrics: "And that Sep a ra tion's com ing for e ver be tween dark and". The piano and bass parts continue their accompaniment, with the piano part showing some melodic movement in measures 15 and 16.

17

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

21

Be sure to give an ush er your pro mise

A men.

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

Be sure to give an ush er your pro mise

A men.

25

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

28

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

32

MEN.

The musical score is written for a piano and voice. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is set by a chanting sequence. The score includes a vocal line for men, indicated by 'MEN.' and a piano accompaniment. The piano part features a repetitive riff in the right hand and a more complex, moving line in the left hand. The score is marked with a '32' in a box at the beginning.

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 "Amen's" 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.

The musical score is written for a piano and a double bass. It begins at measure 36. The piano part (treble and bass staves) features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked *pp*. The double bass part (bass staff) provides a steady, rhythmic accompaniment, also marked *pp*. The score includes repeat signs and a double bar line, indicating a section that is repeated and then continues. The key signature is one flat (B-flat major or D minor).

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.

40

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!

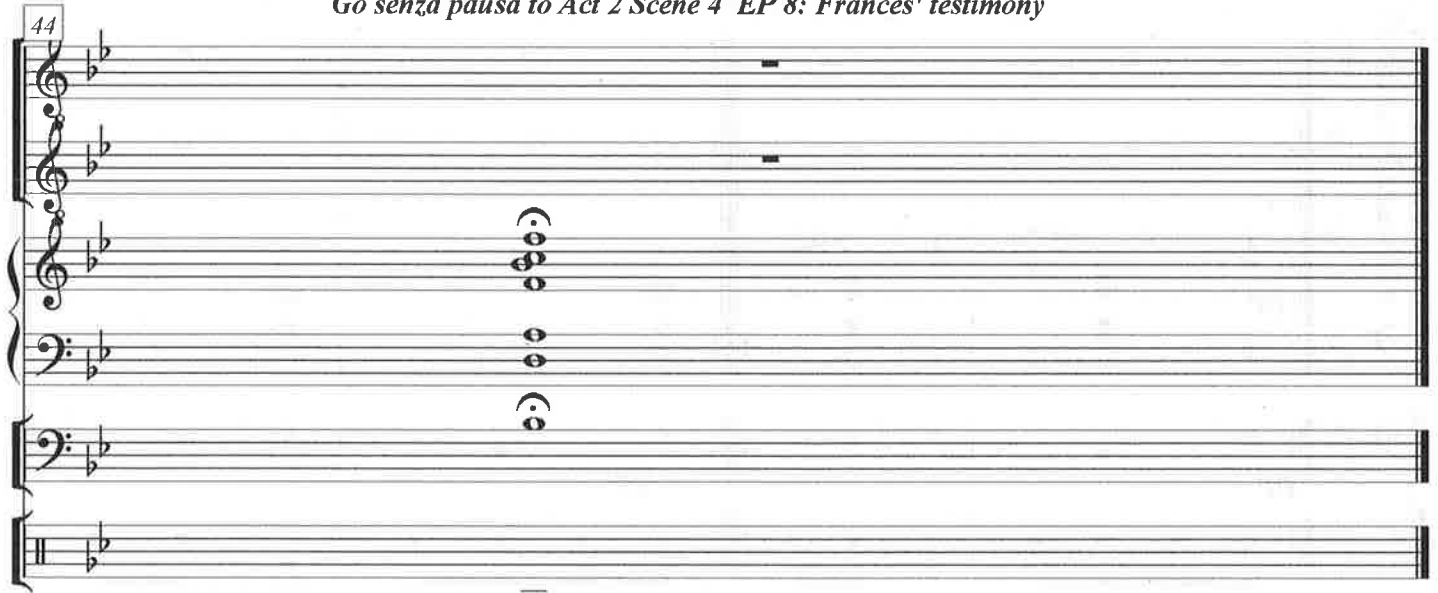
No, the City of God isn't in Hippo, or Geneva, or Bay Colony.
 The Lord's last stand is right here in Fairall, the last stand for Freedom,
 for all the things that freedom-lovers have worked and died for.
 Here in Fairall, there is no place for vagrants, handouts, drugs, or deviants.
 Here in the Nest 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

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

In due season, we shall reap--by clearing ground
 for the expansion of more bit coin plants,
 And what about the local miscreants of the worldly mainstream news,
 the vipers who formerly had so much to say?
 Well, we regenerate them by the transformation of their minds
 as we let them print The Fundamentals for worldwide distribution. Amen?
S.A.P.S. TODAY! SOLOMON'S ALLIES PLANNED SECURITY

For you and your loved ones, while there is still room,
 for a few more people of great faith looking for great rewards,
 be sure to invest before the F.I.E. comes on line tomorrow.
 If you forget it, you'll regret it when you see others prosper.
 Remember to renew automatically
 with direct payment from your bitcoin account.

DOMINION OVER EVERY SQUARE INCH

Yes, the time is coming when the Lord will rule every square inch,
 kept until then in my custody and safekeeping until the Final Day.
 Now, you may have heard that Wando and other godless towns
 have complained about the Fairall Bitcoin Mine, but Saint Paul said,
 Envy, murder, lies, and deceit are all you can expect from unbelievers. Amen?

BITS FOR THE LORD

You just go on entering your Bits for the Lord
 when you go to our website,
 and the bread that you throw out on the waters
 will in no wise return to you void. Amen?

MARTHA'S SAVERS

And you ladies, don't forget Martha's Savers!
 What better way to invest your retirement savings!

Now it's testimony time.

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

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

ESCAPE PLANS
Ensemble 9
Act 2, Frances' Witness

MM=72

Richard L. Rose

FRANCES (Mezzo)

mf

Piano

mf

pp

Bass

mp

Drum

mp

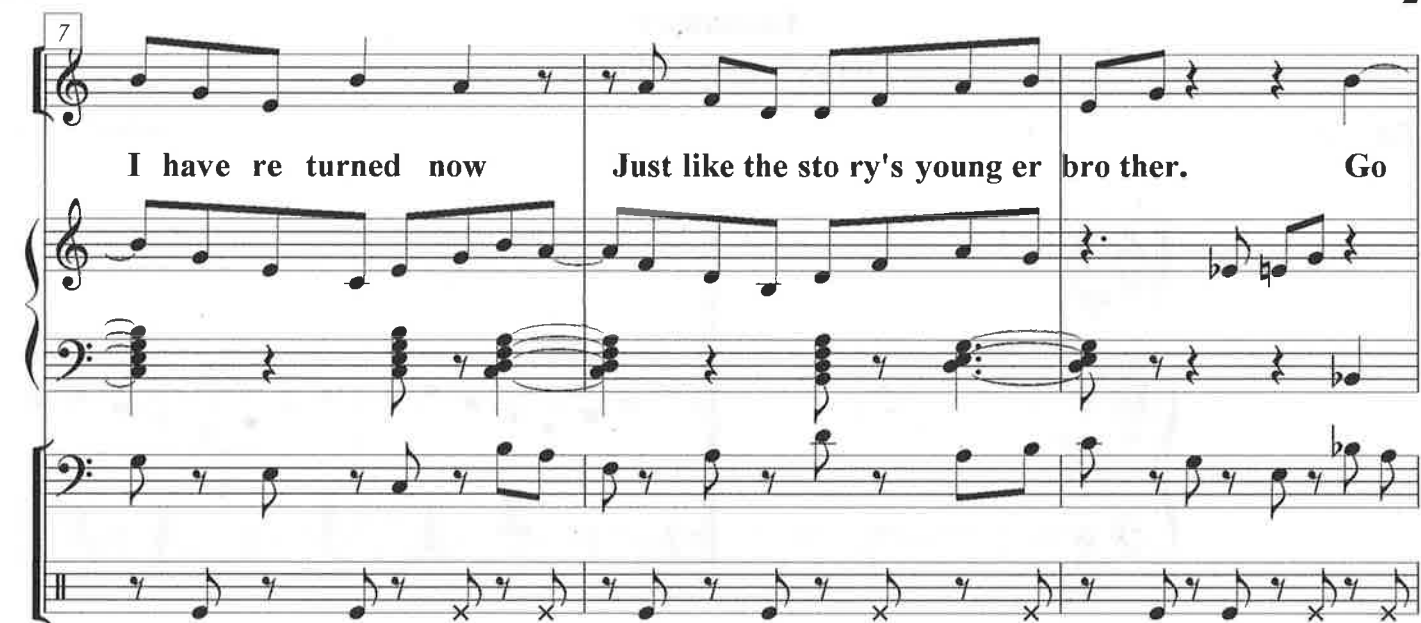
Hiram and the congregation initially give her “Amen,” but their enthusiasm tapers off as she continues.

4

I see the light now.

7

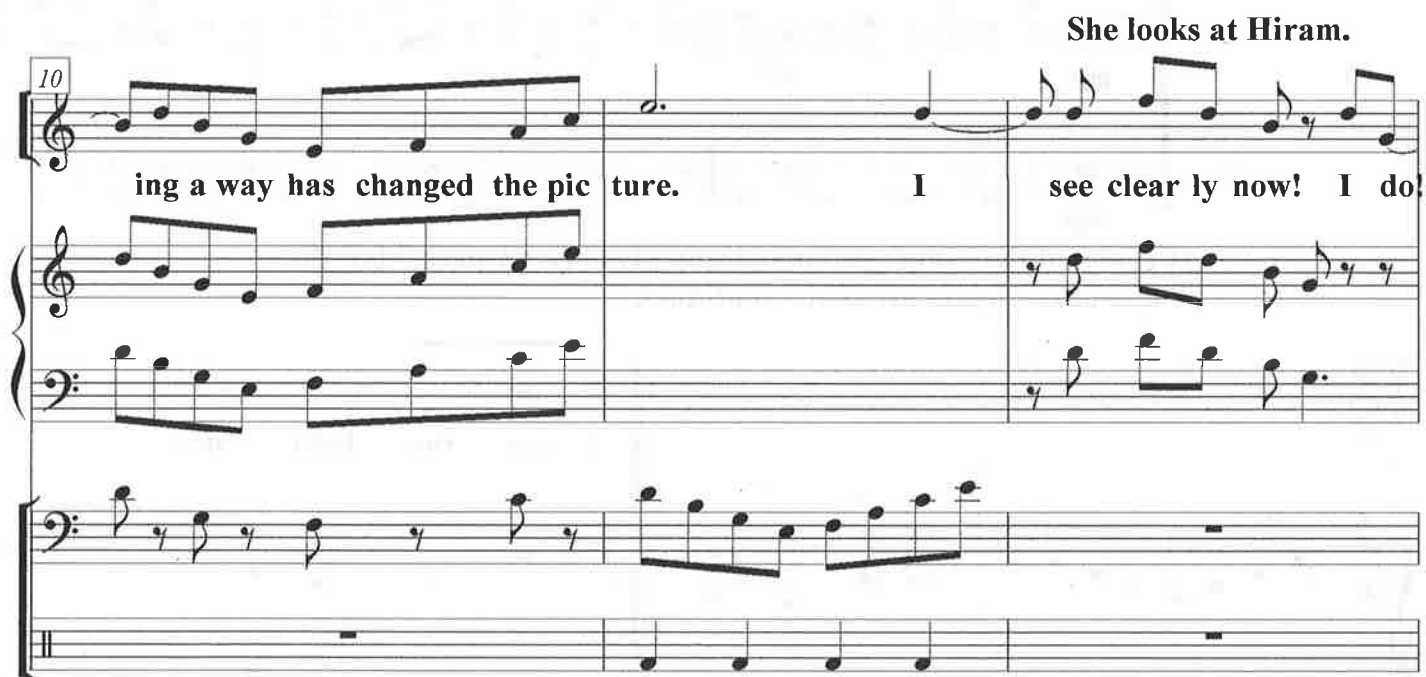
I have re turned now Just like the sto ry's young er bro ther. Go



10

ing a way has changed the pic ture. I see clear ly now! I do!

She looks at Hiram.



13

For stu dy changed my frame of ref rence.
his fa ther saw him and had

pp L.H.

1.

16

"But while he was at a dis tance 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

1. more from leav ing than ent' ring!

22

A men?

2.

thir ty one, verse nine ty se ven:

24

You know the sto ry!

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

pp

26

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

1.

28

2.

steal Jim out of sla v'ry a

30

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

32

man y pro di gals, from man y ho ly

34

books. Just like that lake that sits on a cliff

3

3

3

36

It's a beautiful view from the Club! (I guess

4

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 theyskipped it.

43

And now a pow er plant!

MM=90

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

MM=90

45

All the pro di gals that the Rev' rend knows

MM=90

47

Mar tha's Sa vers, Bit coin Mines and SAPS, will

48

49

glad ly spend their way through ev' ry thing you own. They're

50

51

sanc ti fied as spi ders with their traps. Like a

3

Frances holds up a Bible.

53

web a round a fly, what you sanc ti fy will

x x x x

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

65

Un answered 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

senza pausa to next ensemble

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--"

1

Hiram *mf*

SOPRANO *mf* At the clang of the bell,

ALTO *mf* Give us a Lord Pro

TENOR *mf* Give us a Lord Pro

BASS *mf* Give, Lord Pro

Manual *mf*

Pedal *mf*

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

molto ritardando al fine Lights dim. Stage dark.

11

p find our way Find our way *ppp*

p find our way Find our way *ppp*

p find our way Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

p Find our way *ppp*

ESCAPE PLANS

Ensemble 11

Act 2, Aunt Rosemary

MM=55

Richard L. Rose

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

1

Zia

Rosemary

Frances

8

8

8

Here's Fran ces

11

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

14

3

3

3

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

26

What am I to you? And you to me? What am I to you?

29

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

32

no ther day. And here we are at

no ther day.

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. I

44

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

47

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

53

Be ing

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

56

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

59

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

62

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*

65

2

2

2

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

Grand Piano

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.

Bet ter to be caught in the

(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.

The musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature is one sharp (F#). Measure 19 shows a vocal line starting with the word "things!" and a piano accompaniment starting with the words "not ex pect to see." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand. The score concludes with the instruction *senza pausa to next ensemble*.

things!

not ex pect to see.

senza pausa to next ensemble

Escape Plans

Ensemble 13

Act 2, The Dissenters

MM=100

Richard L. Rose

1

Zia

Frances

Clelia (S) and Bela (A)

Aaron (T) and David (B)

Rosemary

Fran nie!

Fran nie, we're glad you're back, but you can't stay.

3

You can't do what you used to do. No bo dy can! If se cur i ty knew that we were

Clelia notices the open yearbook.

6

here, They know! Look at this! The Deep Wa ter pro test.

They know! When it

9

But we did it an y 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. Ho ri zon Deep Poc kets, you

21

know. Deep trou bles a ri sin' from know. Deep trou ble's a ri sin' from Deep Poc kets a ri sin' from

24

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 Wa ter Ho

The musical score is written for three systems. Each system consists of four staves. The first two systems have a vocal line in the bass staff and piano accompaniment in the other three. The third system has a vocal line in the bass staff and piano accompaniment in the other three. The lyrics are: 'slick line seized; the sea turned black. A fire ball from be low blew rous ta bouts all off the deck like duck pins in a row. Deep Wa ter Ho'.

36

ri zon. Ho ri zon

Deep Poc kets, you know. 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.

They laugh, but then Clelia frowns and addresses Frances.

45

The Deep Pockets have taken over. We're living in the

48

bubble.

But only you can pop it. Not me! Now you're talking! I'll pop

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

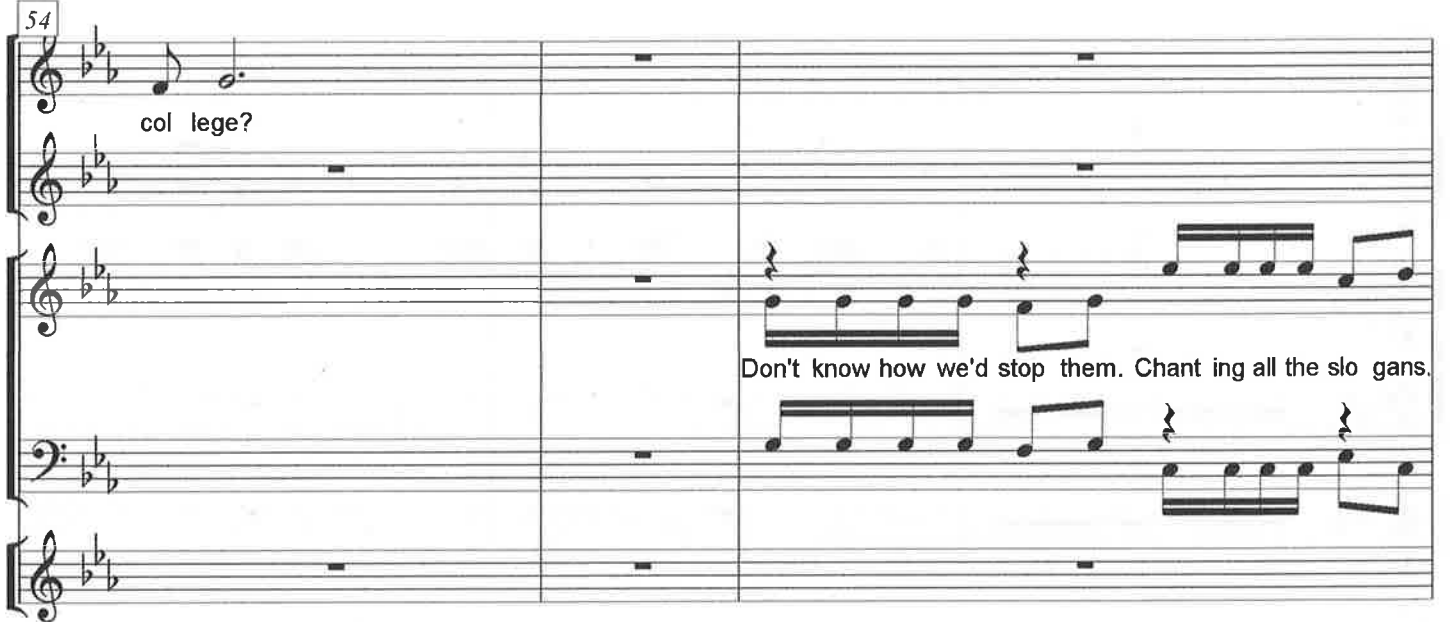
51

for Rosemary. Why do you think I took my Mama with me to

54

col lege?

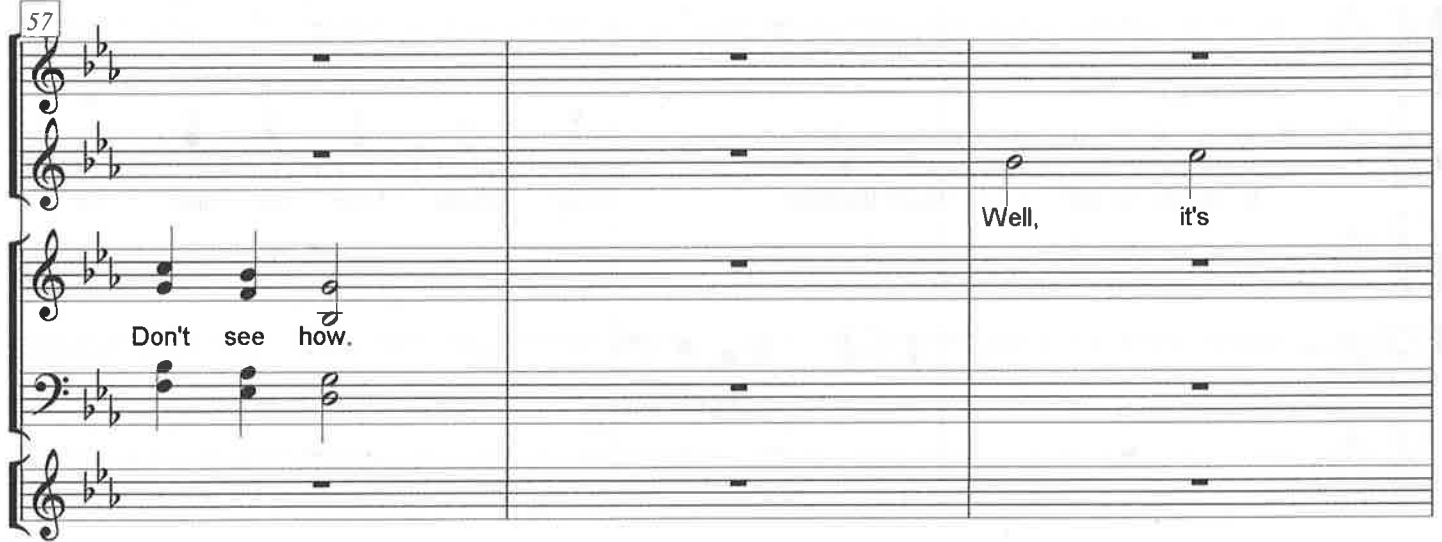
Don't know how we'd stop them. Chant ing all the slo gans.



57

Don't see how.

Well, it's

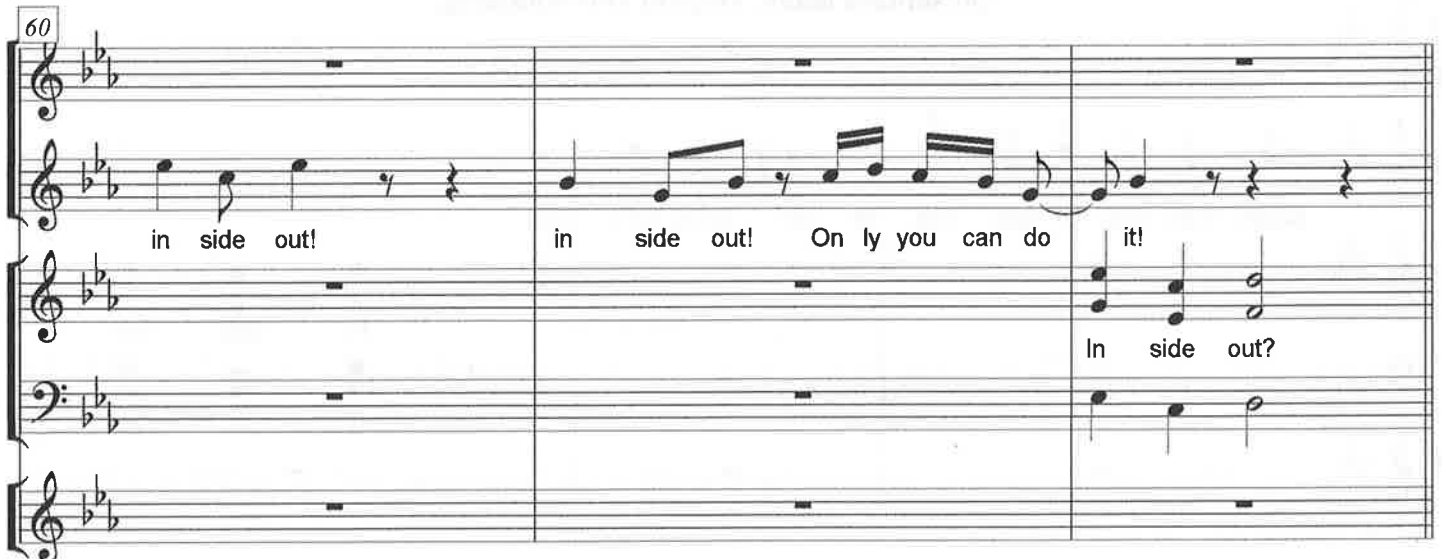


60

in side out!

in side out! On ly you can do it!

In side out?



63

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.

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

In side out!

73

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

76

Hmm *mp* *ppp*
mp *ppp*

79

Frances is surprised when Rosemary speaks.

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

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, 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.

Frances

Zachary

Grand Piano

f

1

4

So, I go with you now?

It does n't have

7

8

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.

19

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

22

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

You twist my words. You ne ver lis tened.

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

3

could be part of our man aged

34

care. It all be gins with

37

What Hi ram
Un cle says
mar ket share.

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

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

Frances turns her back to him. Zachary exits.

55

ness.

senza pausa to next ensemble

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

1

Bus' ness!

4

12

12

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

18

So, "look through this when you have tried

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

chance to try a thing?

You

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 emp ti ness 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

She looks at herself in the compact.

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

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

"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 ash. It

78

draws the flash. A no ther rid dle!

81

Worse than Aunt Rose ma ry!

Your part

84

is done. Your part is done. I've

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

from your cell! You mean our class mates? 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.

126

Rain on the green grass. Rain on the

129

tree. Rain on the house top but

132

not on me.

135

ALL EXIT. LIGHTS DOWN. END OF ACT 2.

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

2

Aid Worker: O ver

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

14 Ah! The victim moves his arm. Everyone returns to work.

18

All women:

Hous es all up end ed

All men:

21

All they were is past now

Use less now to ask how

Now they have giv en,

All be gin nings end ed

24

they have giv en

out.

Dissenters (ABCD):

Musical score for 'Dissenters (ABCD)'. The score is written for four staves (two vocal staves and two piano accompaniment staves). The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into two systems. The first system starts at measure 27 and ends at measure 30. The second system starts at measure 31 and ends at measure 34. The lyrics are: 'is there a to mor row? We are fro zen fast in so row'. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The vocal staves have a melody line with lyrics underneath. The score is marked with '2' above the first two measures of each system, indicating a two-measure rest or a specific tempo marking.

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.

Continuation of the musical score for 'Dissenters (ABCD)'. The score is written for four staves (two vocal staves and two piano accompaniment staves). The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into two systems. The first system starts at measure 34 and ends at measure 37. The second system starts at measure 38 and ends at measure 41. The lyrics are: 'Fro zen fast'. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The vocal staves have a melody line with lyrics underneath. The score is marked with '9' above the first measure of each system, indicating a nine-measure rest or a specific tempo marking.

46

2

Where is she? Where is Fran ces? She'll pay for

51

this. You all will pay for this! Where is Fran ces?

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?

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

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

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

81

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

84

fly ing off. Fran ces did it!

87

Why'd she have to go with Zi a & those peo ple? She did it! Why'd she have to go with those peo ple?

90

By THOSE peo ple, I guess you mean the wo men?

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:

zles.

Can you make sense

99

of what you've seen? Can you make sense

102

of the pride of ig no 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

What is it? *have a tempo* to help us. The dan cers

114

can not de cide on a dance that can heal

117

FRAN: What do they want? ZIA: The men

HA! As if if mat tered!

can not de cide on a dance that can heal

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.

133

Trou bles

136

Troubles 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 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

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 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.

Matta and Ricks

Zia and Frances

Chorus S/A

Chorus T/B

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

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

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

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 walk go ing down in to night. *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 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 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.

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 We are walk ing

And that road gets most trea cher ous in the dark est dark of the night

Matta, Zia, and Frances:

40

There is no e scap ing from the road, though you search the Earth

There is no e scap ing from the road though you search the Earth, the Earth

mp Walk ing walk ing We are walk ing Walk ing walk ing We are walk ing, walk ing

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

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

43

and skies with a pea cock fan of eyes

and skies with a pea cock fan of eyes

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

46

And that road plays a mighty fine trick, the darkest dark of the

And that road plays a mighty fine trick, the darkest dark of the

And that road plays a mighty fine trick the darkest dark of the

And that road plays mighty fine trick the darkest dark

49

night, Taking a turn in the darkest dark of the night, it takes a

night, Taking a turn in the darkest dark of the night, it takes a

night, the night A turn In the darkest 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.

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 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

58

walk ing on our way

walk ing on our way

walk ing on our way

We are all

We are all

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

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.

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 rit.

73 *pp* We are all walk ing on our way walk ing on our way walk ing on our way

pp We are all walk ing on our way walk ing on our way walk ing on our way

pp We are all walk ing on our way 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 *ppp* The long est walk that you will find

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

walk ing on our way *ppp* 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

goes from the heart to the mind.

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."

