

*Falling*  
*&*  
*Loving*

Calling Script

*FALLING & LOVING*

Updated: 9/22/19

**LQ 0.5- Preset w/ House**

**Comm. Check-In**

**Andrew** (LX)

**Kimberly** (SD) Cue Light Check

**Nick** (FS 1)

**David** (FS 2)

**Colin** (Stage Right) Cue Light Check

Leon

Barney

Ellen

Bridgette

Chance

Fabio

**Brendan** (Stage Left) Cue Light Check

Akiko

Stephen

Julia

Bondo

Luciany

Kairis

**~PLACES~**

**STANDBY**

Lights 1-7

Projector

Sound 5-20 UP

Stage Right/Stage Left UP

## *FALLING & LOVING*

Updated: 9/22/19

### **Spring**

#### **1. Bondo**

In the end,  
of all human qualities,  
the greatest is sympathy—  
for clouds even  
or snow  
for meadows  
for the banks of ditches  
for turf bogs  
or rotten wood  
for wet ravines  
silk stockings  
buttons  
birds nests  
hummingbirds  
prisms  
jasmine  
orange flower water  
lessons for the flute  
a quill pen  
a red umbrella  
some faded thing  
handkerchiefs made of lawn  
of cambric  
of Irish linen  
of Chinese silk  
dog's blood  
the dung beetle  
goat dung  
a mouse cut in two  
In spring the dawn.  
In summer the nights.  
In autumn the evenings  
In winter the early mornings  
the burning firewood  
piles of white ashes  
the ground white with frost  
spring water welling up  
the hum of the insects  
the human voice  
piano virtuosos  
orchestras  
the pear tree

SL/SR DOWN

LQ 1- Anticipate Company Cue to run on

SQ 5 DOWN

LQ 2- Company STOP

LQ 3- W/ Step onto mat

SQ 10 DOWN (back UP)

Projector ON

 QUICK

LQ 4- Bondo starts speaking

LQ 5- W/ STREB Cue to start Crossing

SQ 15 DOWN (back UP)

LQ 6- SITI meet at C Plane/Bondo

*FALLING & LOVING*

Updated: 9/22/19

The sunlight you see in water as you pour it from a pitcher into a bowl.

The earth itself.

Dirt.

LQ 7- w/ SITI step off mat  
SQ 20 DOWN

**7. Cast**

ELLEN

Hi.

BONDO

Hello.

ELLEN

Would you like a coffee?

BONDO

Thank you.

LEON

What brings you here?

STEPHEN

I'm just passing through.

BARNEY

Well.

Isn't everyone?

AKIKO

Whose woods are these?

BARNEY

I don't know.

STEPHEN

So.

I guess you could say we're lost in the woods together.

LEON

I guess you could.

BONDO

I've never been lost in the woods.

ELLEN

Neither have I.

*FALLING & LOVING*

Updated: 9/22/19

**STANDBY**

Lights 10-72 (20 is important)

Spots 1&2

Sound 25-55 UP

STEPHEN

I'm glad I'm not alone.

LEON

So am I.

BARNEY

I like nature,  
but I'm a little bit afraid of it.

AKIKO

Well, sure.

LEON

Of the dark parts especially.  
I'd like nature better if it were better lit.  
I think everyone is, you know,  
basically afraid of the dark.

STEPHEN

Even amoebas.

ELLEN

I mean, every life form,  
you take them out of the light  
and they begin to feel some anxiety.

BONDO

I do.

ELLEN

I do.

STEPHEN

Light, basically, is how you orient yourself  
and a person without a sense of orientation  
I mean, if you don't know where you are

LEON

and where you're going

AKIKO

and about where you are on the line of the place where you are

*FALLING & LOVING*

Updated: 9/22/19

BARNEY

and the destination where you're going

STEPHEN

a person begins to freak out.

LEON

I think that's why in jazz

they always play the melody at the top

BONDO

and then

once you know the tune

you think: right, let them riff

ELLEN

because I know where I am

and I know that, in the end,

they're going to come back to the melody

You know what I mean?

BONDO

Well. Sure.

ELLEN

It's like a love story

you can just get lost in a love story

because we know whatever happens along the way

we might get confused or we might get lost

BONDO

or it's on again off again

ELLEN

and it goes down some blind alley

BONDO

but that's how real life it

that's how it really is to be in love

LQ 10- "HUP" into SITI Movement (LQ 11- AUTOFOLLOW)

Spot 1 & 2 on Balls

SQ 25 DOWN (back UP)

LQ 20- Sequence 1 starting, Fabio calls "GO" and runs in circle

SQ 30 DOWN (back UP)

LQ 30- Top of Sequence 2, solo jumps Spots OUT

*FALLING & LOVING*

Updated: 9/22/19

LQ 40- Top of Sequence 3, duet jumps

LQ 50- Top of Sequence 4, trio jumps

LQ 59- Fabio slow turn

SQ 40 DOWN (back UP)

SQ 45 DOWN (back UP)- Fabio start to fall

LQ 60- BUMP on Fabio fall Spots 1 & 2

QUICK 



**Summer**

**8. Barney**

SQ 47- Fabio start flip

CARL

I think I fell in love with him  
and I mean I fell in love with him like  
the first time I saw him  
I just couldn't stop looking at him  
he was a soccer player  
and I don't go to soccer games  
and I don't like jocks  
but I was there because a friend had taken me and bla bla bla never mind  
but I was walking to our seats in the bleachers  
and I saw him walking along the sidelines  
and I just couldn't take my eyes off him  
I was like a cartoon joke  
I was looking at him and walking  
and I could have walked right into a wall  
and I think the reason I fell in love with him  
is that he reminded me of a friend from high school  
who reminded me of a guy I saw in a movie. \_\_\_\_\_

LQ 69- Tag Barney  
Spots OUT

LQ 70- Ellen & Bondo Pattern "IN"  
Spots on Ellen and Bondo  
SQ 50 DOWN (back UP)

QUICK 

**9. Ellen and Bondo**

ELLEN

The fact is:

I've never been in love before

I thought I was but I never felt like this

LQ 72- W/ Ellen pull (build more space)

BONDO

Things happen so suddenly sometimes.

ELLEN

Do you believe in love at first sight?

BONDO

No.

ELLEN

Neither do I.

And yet there it is: I'd like to kiss you.

ELLEN

I think for me it took so long to be able to love another person

such a long time to grow up

get rid of all my self-involvement

all my worrying whether or not I messed up

SQ 55 DOWN- ADD Streb to Waist

BONDO

Right.

ELLEN

Or I thought

I need to postpone gratification

and so I did

and I got so good at it

I forgot how to seize the moment

BONDO

you know damn well you're not going to find the perfect mate

someone you always agree with or even like

ELLEN

you should be able to get along with someone who's in the same ball park

*FALLING & LOVING*

Updated: 5/24/19

BONDO

a human being

ELLEN

another human being

BONDO

because we are lonely people

ELLEN

we like a little companionship

BONDO

just a cup of tea with another person  
what's the big deal

ELLEN

you don't need a lot

BONDO

you'd settle for very little

ELLEN

very very little when it comes down to it

BONDO

very little  
and that would feel good

ELLEN

a little hello, good morning, how are you today

BONDO

I'm going to the park  
OK , have a nice time  
I'll see you there for lunch

ELLEN

can I being you anything

*FALLING & LOVING*

Updated: 9/22/19

**STANDBY**

Lights 79-124 (109 is important)

Spots 1&2

Sound 85-90 UP

BONDO

a sandwich in a bag?

ELLEN

no problem

I'll have lunch with you in the park

BONDO

we'll have a picnic

and afterwards

I tell you a few lines of poetry I remember from when I was a kid in school

ELLEN

and after that nap or god knows whatall

BONDO

and to bed

ELLEN

you don't even have to touch each other

BONDO

you don't have to be Don Juan

have some perfect technique

ELLEN

just a touch, simple as that

BONDO

an intimate touch?

ELLEN

fine. Nice. So much the better.

BONDO

that's all: just a touch

that feels good

ELLEN

OK, goodnight, that's all

*FALLING & LOVING*

Updated: 9/22/19

BONDO

I'd go for that.

ELLEN

I'd like that.

BONDO

I'd like that just fine

ELLEN

I'd call that a happy life

BONDO

as happy as it needs to get for me

SQ 60 DOWN (back UP)- Ellen Pull

LQ 79- Ellen and Bondo step off mat

LQ 80- 1<sup>st</sup> SITBACK on "90 degree HUP, GO"

SQ 62 DOWN (back UP)- Luciany DOING SITBACKS

LQ 90- STREB call "Hands" LOOK AT AKIKO

SQ 63 DOWN (back UP)

LQ 91- Akiko ½ way down SR side of mat

SQ 65 DOWN (back UP)

**10. Leon and Akiko**

LEON

I look at you and I think  
if it wouldn't be wrong  
I'd like to make love with you on a pool table.

AKIKO

It wouldn't be wrong if you'd let me handcuff you to the pockets.

LEON

You could do that.

AKIKO

What I think about is  
I'd like to have sex with you in the parking lot  
behind the Exxon station  
near that diner on the Malibu highway  
you know the one?

LEON

Near that road up into the canyon.

AKIKO

That's the one.

LEON

That would be pretty public.

AKIKO

I'd like to have the whole world see  
you want me so much  
you can't wait.  
I'd like to have the whole world see  
you're not ashamed of me.

LEON

Why would I be ashamed of you?

AKIKO

I feel ashamed myself.

LEON

For what reason?

*FALLING & LOVING*

Updated: 9/22/19

AKIKO

Who knows?

Every fifteen minutes I feel ashamed of myself at least once.

And humiliated.

For no reason.

It just comes back to me over and over again.

Do you ever feel that way?

LEON

Every fifteen minutes I feel worried.

LQ 95- For STREB pulls on Fabio "HUP"  
SQ 70 DOWN (back UP)

AKIKO

Do you feel you want to hurt someone?

LEON

No.

AKIKO

Do you feel you want to get even?

LEON

No.

AKIKO

That's good.

Do you feel you want to bite something?

LEON

I don't think so.

Maybe I feel that.

AKIKO

Do you feel you want to take off all your clothes?

LEON

No.

I usually don't feel that.

AKIKO

Do you feel you want more money?

LEON

Oh, sure. Everybody feels that.

LQ 99- Leon/Akiko pull tab  
SQ 80 DOWN (back UP)  
SPOT 1 and 2 OUT on cross US  
\*\*AUTOFOLLOW- LQ 100 (2 count)\*\*

**11. GM and Barney**

GM

Times have changed.

[Everyone else resumes what they were doing.]

BARNEY

Since when?

GM

Since, oh, I don't know.

BARNEY

I don't think they have.

GM

Of course they have.

BARNEY

Well, of course they have

in the sense that now you have electric lights and so forth  
the internet

whatnot,

but otherwise I don't think times have changed.

GM

I think they have.

BARNEY

Compared to what?



*FALLING & LOVING*

Updated: 9/22/19

GM

My grandmother.

BARNEY

You wouldn't know.

GM

That's true.

I wouldn't know.

Maybe that's what changed.

But in Russia you know  
they didn't have love affairs for years  
all during the communists.

BARNEY

How do you know?

GM

There was a study.

They didn't even have sex with their husbands and wives  
not much.

BARNEY

Why not?

GM

They didn't feel like it.

BARNEY

Are they having sex now?

GM

Now! Well, sure. I suppose they are.

You know, things have changed in Russia.

LQ 109- Tag Stephen and Barney  
SQ 85 DOWN (back UP)

LQ 120- Ellen and Stephen "IN"  
SQ 90 DOWN  
SPOT 1 Stephen UR  
SPOT 2 Ellen UL

**12. GM and Ellen**

GM

LQ 124- Anticipate X through balls

Who's on first?

ELLEN

How do you mean?

GM

**STANDBY**

You know: who's on first?

Lights 130-160 (is important)

Spots 1&2

Sound 95-120 UP

ELLEN

In what sense?

GM

In the sense that you, you know

I'm trying to start a conversation with you.

Like:

Who's on first?

ELLEN

What the fuck do you mean?

GM

What the fuck do you mean's on second?

ELLEN

I beg your pardon

GM

I beg your pardon's on third.

ELLEN

*FALLING & LOVING*

Updated: 5/24/19

What?

GM

No, what's on first.

ELLEN

This is what you call a conversation?

Because this is the kind of conversations people these days?

Because of

What?

Because of the internet and texting and shit

This is how people communicate with each other/

GM

I'm sorry.

I thought you'd get my classical reference.

LQ 130- BUMP for RUSH HOUR

SQ 95

SPOTS BUMP OUT

FALL

**13. Ellen**

there are people who still want to love each other  
and be together  
and not just halfway,  
not just keeping one foot out on the river bank  
ready to say at any moment  
ok, forget it,  
I guess we grew apart  
save yourself, I'm out of here  
but they want to say  
no, I'm going all the way with you  
I'm here with you forever  
I want to make this commitment to you  
people still want to do this  
because  
no matter what we've seen in our lifetimes  
this is still a universal human desire  
the desire for love forever  
and people still want to give themselves to that  
and notice it  
and mark it with a special occasion  
so that when they die  
it doesn't seem like the most important thing in their lives  
was—what?—having their appendix out?  
because everyone made such a big deal about that?  
and love IS an important thing  
it may be a necessary thing even  
for the world to go on  
and so, the wedding guests are there  
because when people make this promise to one another  
it's a happy occasion  
and the most important one  
and people like to share it.  
And leave town before the misery begins.

LQ 140- Ellen at USC  
SQ 100 DOWN (back UP)  
SPOT 1 and 2- ½ on Ellen

LQ 142 w/ Ellen starting to move

LQ 143- Drop on ground  
SPOT 1 and 2 OUT

LQ 144- Pop Up @ C

LQ 144.5- Down  
SPOTS OUT

LQ 145- Pop Up  
SPOTS Up

LQ 145.5- Down SPOTS OUT

LQ 146.5- Pop Up SPOTS UP

LQ 147- Stands

LQ 149- Ellen HIT carpet  
SQ 105 DOWN (back UP)  
SPOTS OUT

LQ 150- Barney "IN"  
SPOT 1- Barney (DR)  
SPOT 2- Fabio (Sitting on mat DR)

**14. Barney and Fabio**

So  
it turns out  
you come to me  
to be with me  
and then  
as soon as you feel reassured that I love you  
you go back to your husband  
and then if you talk to me on the phone  
and I seem to be slipping away from you  
if I seem anxious or uncertain  
then you come back to me and make love with me  
and stay with me  
until you know you have me again  
I can't help myself loving you  
and then you go back to your husband again  
so it turns out  
the only way I can keep you is by making you feel anxious  
keeping you on edge  
making you feel I'm about to drop you  
so the way to have you  
is to reject you  
and if I don't reject you  
then I don't have you  
we are in a relationship that is sick  
where you show love by showing aversion  
you show aversion by showing love  
so that you live a backwards life  
and the one person you want to love and cherish  
and show how much you care  
is the one person you will drive away by doing any of those things  
how can we go on like this?  
this is insane  
this will make us both insane  
this is how people go insane!

LQ 152- Barney X DSL

LQ 153- Barney falls forward  
SQ 110 DOWN (back UP)

LQ 154- Knees and Elbows fall  
SQ 115 DOWN (back UP)

LQ 155- On front drop  
SQ 120 DOWN (back UP)

LQ 156- Barney Flop

LQ 157- Barney Flop

LQ 158- Barney "OUT"  
SPOT 1 OUT  
LQ 159- Fabio STOP before US ball  
SPOT 2 OUT

LQ160- Top of Grids w/ "IN"

**STANDBY**

Lights 162-190 (179 is important)

Spots 1&2

Sound 125-155 UP

**15. Trio: Ellen, Akiko, Stephen**

AKIKO

How can things happen so suddenly in life?

ELLEN

Things happen in life

STEPHEN

No one knows.

AKIKO

You think there is always time

STEPHEN

You think your life will go on and on  
just the way it is today  
and then

AKIKO

and then

ELLEN

but then

AKIKO

poof

it's all gone

ELLEN

they happen so quickly  
and then they're gone

AKIKO

the whole world

the universe

it's all gone

STEPHEN

it could be you forgot to say goodnight  
you might have had some difference of opinion at the dinner table  
or you might even have had an argument

AKIKO

and you don't have another moment of it

LQ 162- Ball Release

SQ 125 DOWN (back UP)

QUICK ↓

LQ 163- STREB "GO"

*FALLING & LOVING*

Updated: 9/22/19

STEPHEN

and then your grandmother falls into a coma  
in the middle of the night  
you wait by her hospital bed  
hoping she will wake up again  
just so you can say you are sorry  
and then she dies

ELLEN

before they've ever quite landed  
they're gone  
and you think

LQ 164- Ball Stop/STREB Reset

STEPHEN

you think  
it could be that she had a stroke  
because of the argument that you had  
and you can never speak to her again

LQ 165- Ball Release

AKIKO

and you can't say  
oh but wait just another moment

LQ 166- STREB "HUP"

STEPHEN

the times you had together  
the stories she told you

AKIKO

you can't talk your way out of it  
everything is changed all at once

STEPHEN

the advice she gave you  
the walks around the block

ELLEN

all of it  
it's over  
it's evanescent

STEPHEN

all gone forever

AKIKO

and forever

*FALLING & LOVING*

Updated: 9/22/19

ELLEN

like a breath of life

LQ 169- Ellen step out DCS “OUT”  
SQ 130 DOWN (back UP)



### **17. Stephen**

There is a kind of wolf  
which is also a part of nature  
whose brains grow larger and smaller with the moon  
and whose neck is on a bone that is very straight  
and won't bend.

So that when it wants to turn and look at something,  
it has to turn its whole upper body.

And sometimes  
it will eat a kind of earth  
to make its body heavy,  
so that when it attacks a horse  
or an ox  
or an elk  
or some such strong animal  
it will take the big animal by the throat  
and hang there,  
and it will be heavy enough  
finally  
to bring the big animal down.

LQ 179- For Clovers

**\*\*ANTICIPATE\*\***

SQ 140 DOWN (back UP)

LQ 189- Chance "OUT"

SQ 150 DOWN (back UP)

LQ 190- Akiko and Luciany about to  
sit

SQ 155 DOWN

**6. Akiko & Luciany**

AKIKO

Sometimes in life  
you just get one chance.  
Romeo and Juliet

LUCIANY

They meet, they fall in love, they die.  
That's the truth of life  
you have one great love

AKIKO

You're born, you die  
in between, if you're lucky  
you have one great love  
not two, not three,  
just one.

LUCIANY

It can last for years or for a moment  
and then  
it can be years later or a moment later  
you die  
and that's how it is to be human

AKIKO

that's what the great poets and dramatists have known  
you see Romeo and Juliet  
you think: how young they were  
they didn't know  
there's more than one pebble on the beach

AKIKO/LUCIANY

but no.  
There's only one pebble on the beach.  
Sometimes not even one.

**STANDBY**

Lights 200-210 ( is important)

Spots 1&2

Sound 165-170 UP

LQ 200- Barney STOP

SQ 165 DOWN (back UP)

SPOT 1- Barney at SR

SPOT 2- Fabio at SL

**18. Barney and Fabio**

BARNEY

How could you just suddenly: disappear?

FABIO

I didn't.

BARNEY

I thought you did.

And I thought you loved me.

FABIO

Well, I do love you.

[The other characters exit.]

BARNEY

Oh, yes, you love me,  
but you don't love me in that way.

FABIO

I never pretended to love you in that way.

BARNEY

I can't go on in life  
without being loved in that way.

FABIO

A lot of people are never loved in that way.

BARNEY

How can you tell  
if you are really alive  
if you're never loved in that way?

FABIO

What do you mean: in that way?

BARNEY

Unless I thought you were crazy for me  
so crazy for me you couldn't stand it  
you just had to kiss me  
you just had to knock me down and kiss me  
because you couldn't stand it  
that you laughed at my jokes

LQ 202- Barney and Fabio X into from SR/SL corners DC
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*FALLING & LOVING*

Updated: 9/22/19

or thought I was so cool  
or like said really intelligent things that made you think  
maybe not all of those things  
but even just any one of them  
just one of them

[Silence.]

You see what I mean, not even one.

FABIO

I'm sorry.

BARNEY

Why did you live with me, then?

FABIO

I thought I loved you  
but I guess I didn't know what love was.  
I liked you in a way  
not much  
but in some ways  
or at least in the ways I thought guys could be likeable  
and the rest of it I thought maybe that's just  
how guys are  
and as time went on maybe it wouldn't matter so much  
but then I find it does matter  
I can't help myself  
some stuff you do  
I just can't get over it  
and the stuff I liked:  
that I thought you were a responsible person  
and mature  
solid and dependable  
all those turned out not to be true at all  
so what am I left with?

LQ 205- W/ Bondo and Leon step on mats  
\*\*ANTICIPATE!\*\*

**STANDBY**

Lights 210-215.5 (212 is important)  
Spots 1&2  
Sound 170-182 UP

BARNEY

It's not your fault.

FABIO

No, it's not.

BARNEY

Or maybe it is  
that you weren't thinking very clearly

*FALLING & LOVING*

Updated: 9/23/19

or being very focused when you made your choice  
and a lot of people were depending on that choice being really clear  
or at least I was

FABIO

I know.

I'm sorry.

BARNEY

Being sorry doesn't cut it somehow.  
I know people always say they're sorry  
and probably they are  
and I don't think it means nothing  
I'm sure it means something  
and it's essential for people to feel it  
and to say it  
in order for life to go on at all  
and yet  
the truth is  
it doesn't cut it.  
I'm sorry: but it doesn't.

FABIO

I'm sorry.

BARNEY

Is that somehow now  
supposed to cut it?

LQ 209- Bump Out on Barney/Fabio

SQ 170 DOWN

SPOT 1 and 2 BUMP OUT

LQ 210- Ellen @ DSR

SPOT 1 on Bondo, SPOT 2 on Ellen

## **22. Ellen and Bondo**

ELLEN

How can you talk like this?

BONDO

I hope we're not going to argue  
and then you're going to try to cajole me,  
you don't let me leave, you don't leave,  
I begin to feel cornered.

ELLEN

This is crazy talk.

BONDO

Next thing you know you think  
there's no reason I shouldn't spend the night....

ELLEN

Well, sure, just sleep together,  
just sleep in the same bed, that's all, nothing more

BONDO

And then [yelling] when you fall asleep  
I'll look at you  
and I'll see how ugly you are when you're relaxed.

ELLEN

What?

BONDO

Probably that's when you're at your ugliest,  
when you're asleep so that I can't stand it.

ELLEN

When I'm asleep I'm ugly, that's what you're saying?  
How can you say such a thing?

BONDO

Or really anytime after twelve o' clock: old and ugly

ELLEN

Every night? Are you saying every night?

BONDO

Almost every night probably.

LQ 212- Fabio yell  
SQ 175 DOWN (back UP)  
SPOTS 1&2 OUT

LQ 215- STREB Entrance  
\*\*\*ANTICIPATE\*\*

*FALLING & LOVING*

Updated: 9/23/19

Ugly and repulsive.  
Like another person altogether.  
So that I would hardly recognize you  
except I would say to myself:  
right, yes,  
there you are again  
the way you really are.  
I would wake up with palpitations  
and a pain in my head and I would think:  
right, there you are again,  
attacking me in the middle of the night  
when I'm defenceless.

ELLEN  
Attacking you!

BONDO  
Trying to hypnotize me while I was asleep,  
setting my nerves on edge  
so I would have to hit you in the face  
to get you to stop,  
and then you would make some remark probably  
like how you are being eaten alive by worms.

ELLEN  
Worms! Worms?  
You crazy sonofabitch!

BONDO  
What are you saying?  
What are you saying to me?

ELLEN  
What does it matter? You never hear a word I say.

BONDO  
I hang on every stupid word you ever say!

ELLEN  
Every stupid word I say!  
*You* are stupid.  
Stupider than ever.  
And black and venomous.  
Poisonous poisonous,  
more poisonous now than ever.

**BREAK**

LQ 212.5- Bondo point at Ellen  
SQ 180 DOWN (back UP)  
Spot 1 on Bondo, Spot 2 on Ellen

SQ 182 DOWN

**STANDBY**

Lights 216-230 (216 is important)  
Spots 1&2  
Sound 185-200 UP

FALLING & LOVING

Updated: 9/23/19

BONDO

Ever before when?

Before you gave me that filth at dinner

--on purpose, on purpose--

so that it made me shiver?

Before that?

Before you would seek some intimacy with me,

force yourself on me,

*demanding* I make love to you....

LQ 216- Fabio yell  
SQ 185 DOWN (back UP)  
Spot 1 & 2 OUT

ELLEN

BREAK

Excuse me, would this be after you turned your back on me?

BONDO

Excuse me, I think it was you who turned your back on me.

LQ 216.5- W/ "OUT"  
SQ 190 DOWN (back UP)  
Spot 1 on Bondo, Spot 2 on  
Ellen

ELLEN

No. No, I don't think so.

If I remember correctly

it is you you who turned your back on me,

as probably you always would,

always.

So that I am supposed to pursue you I suppose,

put my arms around you

so that I am always in the position of the suitor,

and you can be always cool,

no, cold,

and I would be the beggar the suppliant

and then, if I *had* to turn over

because my arm had gone to sleep

and my shoulder felt broken

and I had a pain in my head,

and I turned over because

I couldn't bear the pain of holding you in my arms,

then would you ever, ever, ever once,

would you ever a single fucking time

turn over and hold me the way I held you?

No.

Would you ever pursue me the way I pursued you?

No.

BONDO

I have pursued you.

I have pursued you.

It's you who have never pursued me.



*FALLING & LOVING*

Updated: 9/23/19

ELLEN

When did you?

When did you ever?

[silence]

BONDO

I don't remember.

But it seems to me I did.

LQ 219- Ellen Ex DR  
SQ 120 DOWN (back UP)

---

BREAK

LEON

I knew a fellow

who used to go to a bar in Oregon

where he knew a couple of women

who were willing

to go up to his hotel room with him

watch him strip naked,

get into a tub of bath water,

and walk back and forth.

His only request was that the women

would throw oranges at his buttocks

as he walked back and forth.

Then he would get out,

pick up the oranges,

put them in a paper bag,

get dressed,

and leave.

That's simply how it was for him

how he was able to connect to another human being

in an affectionate way.

This went on for some years

this relationship among the three of them.

In a sense, you might say,

this is the way in which they were able to constitute a human society

in which they felt comfortable.

Freud never explained that.

BONDO

Just fucking leave me alone!

ELLEN

Right! Right! Leave you alone!

I am leaving you alone, you nutcake!

No wonder your family won't speak to you  
and every woman you've ever been with has gone crazy  
probably or killed herself.

Did you ever think about that?

It's not them, it's you!

You're like a baby with a switch blade.

So fucking needy

and when you get everything just the way you want it  
you attack who ever gives in to you  
for being weak and pathetic and worthless.

[she exits]

BONDO

Who told you this?

You don't know this about me.

**STANDBY**

Lights 239-250 (240 is important)

Spots 1&2

Sound 202-210 UP

[she enters]

ELLEN

Nobody needs to tell me.

It's written all over you, you crazy fucker!

You make me crazy.

You drive me down into the pit of my own craziness

till I'm begging for mercy

you hunt me down

you throw me down the stairs

you rip off all my hinges

till my ears are flying in every direction

I can't understand a thought I'm having

my mind is a million bits of shattered glass on the kitchen floor

and you stand there calmly yelling at me

go ahead and die, go ahead and die

you don't think I have inside me a capacity for misery?

[she exits;  
she enters]

I'm off the edge of the world here!  
I'm into the abyss  
where is your helping hand?  
are you a human being?  
You are making me crazy!  
I'm begging you!  
Who could live with you?  
Who needs you?  
Now that a person sees how you are,  
who would want you?

[she exits;

he half follows her to the edge of the stage,  
yelling after her]

BONDO

Who would want you?  
You crazy needy person  
grabbing grabbing whatever you see  
a bottomless pit of wishes and longings  
a man could work and work and give you all he has  
and you would be asking what's next what's more  
and all the while telling him he is clumsy and ignorant  
withdrawn graceless brutal insensitive confused  
This is why men drive naked women into a pit with bayonets

[she enters]

ELLEN

And this is why women want to shoot men on sight  
This is why they flush boy babies down the toilet at birth

LQ 239- BUMP Out  
SQ 205 DOWN (back UP)  
SPOT 1 Ellen OUT  
LQ 240- W/ STREB run-in and  
verbal set "HUP"  
\*\*ANTICIPATE\*\*

New Spring

**31. Stephen**

People forget,  
but  
about a thousand years ago  
they thought the world was coming to an end  
so people sold their worldly goods  
and gave away their money  
and went to the top of a mountain  
wherever they happened to be  
to wait for the end of the world.  
And they waited and waited.  
Some of them may still be there.  
The millenarians.  
That's what they were called.

What they saw, finally,  
was that  
after the world comes to an end  
life goes on.  
That's how it was for the Greeks and the Romans.  
That's how it was for the Millenarians.  
Then, later on, a couple hundred years later,  
people in 1200  
they didn't even realize the world had come to an end.  
They just grazed their sheep amid the ruins  
and got on with stealing and fornicating.  
When you go to Arizona  
you see the levels of sediment in the rock  
in the mesas that come up out of the desert  
all dried out for thousands of years  
hundreds of thousands of years  
and that horizontal stripe of red in the rock  
that was where the sea came up to  
where you're standing now  
it was nothing but underwater animals  
and then the water levels fell  
the fish all vanished  
and here you are  
sitting at a picnic table  
thinking  
how beautiful this is  
like heaven.

LQ 250- W/ Stephen En  
SQ 210  
SPOT 2 on Stephen

**STANDBY**

Lights 259-288 (271.6 is important)  
Spots 1&2  
Sound 215-220 UP

LQ 259- STREB "Ready"

LQ 260- \*\*ANTICIPATE\*\* Fabio running

LQ 270- \*\*ANTICIPATE\*\* Fabio "One" for  
beginning of GAUNTLET

LQ 280- STREB lined up DS edge at end of  
GAUNTLET

LQ 282- Julia starts speaking

LQ 259- STREB “Ready”

SQ 215 DOWN (back UP)

LQ 260- **\*\*ANTICIPATE\*\*** Fabio running

SQ DOWN (back UP)

LQ 270- **\*\*ANTICIPATE\*\*** Fabio “One” for beginning of GAUNTLET

SQ DOWN (back UP)

LQ 270.2- Solos (Fabio 1<sup>st</sup>)

SQ DOWN (back UP)

LQ 270.4- Duets (Luciany call)

SQ DOWN (back UP)

LQ 270.6- Trios (Luciany, Bridgette, Kairis USC)

SQ DOWN (back UP)

LQ 270.8- Fabio fall backwards SLAM

SQ DOWN (back UP)

LQ 271- Fabio back flip SLAM

SQ DOWN (back UP)

LQ 271.2- Ball release (Julia SR, Bridgette SL)

SQ DOWN (back UP)

Spots on balls

LQ 271.4- Chance X UCC during processions

SQ DOWN (back UP)

**LQ 271.6- “HUP” call to running**

SQ DOWN (back UP)

Spots OUT

LQ 272.8- Ball catch

SQ DOWN (back UP)

LQ 272- Ball release (“Raiders of the Lost Arc”)

SQ DOWN (back UP)

LQ 273.2- STREB Arms UP (Kairis USC, Chance DSC)

SQ DOWN (back UP)

LQ 273.4- Kairis/Chance run for 5 side falls

SQ DOWN (back UP)

*FALLING & LOVING*

Updated: 9/23/19

LQ 273.6- SITBACKS (1<sup>st</sup> Call, Luciany)

SQ DOWN (back UP)

LQ 273.8- Hands/Arms Call (Luciany)

SQ DOWN (back UP)

LQ 274- Roll out of Arms

SQ DOWN (back UP)

LQ 274.2- Ball catch (Kairis SR, Fabio SL)

SQ DOWN (back UP)

LQ 274.4- “Ready, HUP” for trio jumps

SQ DOWN (back UP)

LQ 274.6- Trio hit @ CL (Julia and Bridgette look left, Chance look right)

SQ DOWN (back UP)

LQ 274.8- Trio hit again (Julia, Bridgette, and Chance look left)

SQ DOWN (back UP)

LQ 273.6- SITBACKS (1<sup>st</sup> Call, Luciany)

SQ DOWN (back UP)

LQ 275- Walk Out, Ball Catch (Kairis SR, F SL)

SQ DOWN (back UP)

LQ 275.2- “HUP” to rolls- Bridgette DSC, Luciany USC

SQ DOWN (back UP)

LQ 275.4- LADIES NIGHT

SQ DOWN (back UP)

LQ 275.6- Stop LADIES NIGHT

SQ DOWN (back UP)

LQ 275.8- Duo Fall Back (Kairis/Chance)

SQ DOWN (back UP)

LQ 276- Kairis and Chance get UP and run out of C

SQ DOWN (back UP)

LQ 276.2- Fabio “Get up and run!”

SQ DOWN (back UP)

LQ 276.4- 2<sup>nd</sup> Fabio “Get up and run!”

SQ DOWN (back UP)

*FALLING & LOVING*

Updated: 9/23/19

LQ 276.8- Fabio and Kairis dive forward, Bridgette and Luciany catch balls

SQ DOWN (back UP)

LQ 277- CHICKEN

SQ DOWN (back UP)

LQ 278- Fabio and Kairis get up, Julia and Chance “IN”

SQ DOWN (back UP)

LQ 278.2- SWEEPSTAKES- Fabio and Kairis roll

SQ DOWN (back UP)

LQ 278.4- SWEEPSTAKES- Luciany and Bridgette roll

SQ DOWN (back UP)

LQ 278.5- SWEEPSTAKES- Julia and Chance roll

SQ DOWN (back UP)

LQ 279- “IN” for Diagonal runs (Bridgette and Julia)

SQ DOWN (back UP)

LQ 279.2- “IN” for Diagonal runs (Chance and Kairis)

SQ DOWN (back UP)

LQ 279.4- Br/J/K/C get off backs

SQ DOWN (back UP)

LQ 279.6- K/C to meet at CC

SQ DOWN (back UP)

LQ 279.8- Br/J to meet at CC

SQ DOWN (back UP)

LQ 280- Ball Catch (K-US, C-DS)

SQ DOWN (back UP)

LQ 280.1- F/Lu diagonal drop

SQ DOWN (back UP)

LQ 280.2- Br/F diagonal drop

SQ DOWN (back UP)

LQ 280.3- K/Br diagonal drop

SQ DOWN (back UP)

LQ 280.4- J/K diagonal drop

SQ DOWN (back UP)

LQ 280.5- C/J diagonal drop

SQ DOWN (back UP)

LQ 280.6- C diagonal drop

SQ DOWN (back UP)

LQ 280.8- Ball Catch (Br-US, F-DS)

SQ DOWN (back UP)

**QUICK! →**

*FALLING & LOVING*

Updated: 9/23/19

LQ 281- FIREWORKS

SQ DOWN (back UP)

LQ 281.1- Lu DSC

SQ DOWN (back UP)

LQ 281.2- Br DSC

SQ DOWN (back UP)

LQ 281.3- Lu CSR

SQ DOWN (back UP)

LQ 281.4- K DSC

SQ DOWN (back UP)

LQ 281.5- Br CSR

SQ DOWN (back UP)

LQ 281.6- J DSC

SQ DOWN (back UP)

LQ 281.7- K CSR

SQ DOWN (back UP)

LQ 281.8- F/C DSC

SQ DOWN (back UP)

LQ 281.9- J CSR

SQ DOWN (back UP)

LQ 281.1- Lu DSC

SQ DOWN (back UP)

LQ 282-

SQ DOWN (back UP)

LQ 282.1- Lu DSC

SQ DOWN (back UP)

LQ 282.2- Br USR

SQ DOWN (back UP)

LQ 282.3- Lu USL

SQ DOWN (back UP)

LQ 282.4-

SQ DOWN (back UP)

LQ 282.5- K DSC

SQ DOWN (back UP)

LQ 282.6- F/C CSR

SQ DOWN (back UP)

LQ 282.7- K USC

SQ DOWN (back UP)

LQ 283- Julia USC

SQ DOWN (back UP)

LQ 284- Last person join DS line

SQ DOWN (back UP)

LQ 286- STREB lined up DS edge at end of  
GAUNTLET

LQ 287- Julia starts speaking

SQ 220 DOWN



*FALLING & LOVING*

Updated: 9/23/19

JULIA

You know

I've been thinking about it  
and it turns out

I do love you

**STANDBY**

Lights 288-301 (is important)

Spots 1&2 (Sneak on Leon)

Sound 225-230 UP

LEON

You do?

JULIA

Yes.

LEON

How could that be?

JULIA

I look at you

and I think you're sweet.

LEON

Oh, sweet.

JULIA

and good-natured.

LEON

Good-natured.

LQ 284- W/ Leon stepping onto mat

Spot Sneak on Leon

JULIA

Yes.

LEON

You do?

JULIA

Yes, I really do.

And I think

if you think a person's agreeable and warmhearted  
then I think there's something there you can't explain  
that gives you real  
delight.

LEON

Oh.

*FALLING & LOVING*

Updated: 9/23/19

JULIA

I find  
you give delight to me.

LEON

Oh. Well.  
That's what I'd hope for more than anything.

JULIA

So would I.

LEON

And you're not sorry about it?

JULIA

How do you mean?

LEON

That you find delight in someone  
who doesn't seem to you in any other way  
desirable  
who doesn't perhaps have those qualities  
that you can count on  
for, you know, the solid, long-term kind of thing.

JULIA

I would just take delight long-term.

LEON

Oh.  
So would I.

LQ 290- Packing Peanut pull

SQ 225 DOWN (back UP)

LQ 291- W/ Everyone's entrance for flailing

SPOT 1&2 random 3 sec. pops

LQ 292- W/ Up for bows

SPOT 1&2 OUT

LQ 292- W/ Step off mat

LQ 300- Post set as they Ex.

SQ 230

LQ 301- ADD House