

50 l x 1.2 - 16
 SQ 1.7 - 7
 (AKIKO)

lake seating =
 10 min (Flower song)
 22 min (frames)
 50 min (nutcracker)
 Call to take house!

ready l x 1.5 / AK. 1.0
 towel snap l x 1.6
 rain l x 1.7

Hotel Cassiopeia
 by
 Charles Mee

l x 2 =
 Analise 2d
 blue w/B
 Earning go - SQ 1.7 - do not say
 just before needle down l x 2
 needle down SQ 2

bulletproof l x 0.5
 preset l x 1
 spot in board?

A wall of stars:
 the constellations
 or the moon
 or a vast star map of the cosmos covers the back wall
 [or should it look like a Pollack painting?
 splashes and droplets of white paint].

2 bars
 1 bar 2 bars
 Michi step into circle l x 5
 notes to end of phase for AKIKO ent l x 6

We hear Satie's Gymnopedies on the piano.

2 bars
 3 bars
 4 bars
 just before
 down
 4 bars
 2 bars
 1 bar

Barry needle SQ 4
 circles/A.C. tray l x 6.5
 just 2 sec
 bars 4 Ellen l x 7
 Michi step into circle l x 7.5
 El exit l x 8
 turn

A young woman on a bicycle
 or a life-size paper cutout of a young woman on a bicycle
 or a paper cutout of a giant owl
 arcs across the sky
 while he speaks.

JOSEPH [sitting at a cafe table]
 There are days that I will have
 a few donuts
 a caramel pudding
 two cups of Dutch process cocoa all milk,
 white bread,
 peanut butter and peach jam
 a Milky Way candy bar
 some chocolate eclairs
 a half-dozen icing cakes from Bay West
 a peach pie (6 cents)
 and a prune twist
 and, on other days:
 cottage cheese, toast,
 bologna, jello,
 fresh baked shortcake with creamy chocolate icing
 Kool Aid

multiple background
 sign
 Bamberg head back l x 10
 head back SQ 5

brownies and cherry Coke
 a cinnamon donut
 homemade coffee cake
 the pink centers of Huntley and Palmer shortcake cookies
 pancakes

Sam 6 * notes to end
 w/ll relate
 B.L. begin/forbidden l x 13
 forsworn l x 13.5
 Sux thru l x 14
 skip in blue
 l x 14.5 / SQ 6

[As he speaks a wall rises up slowly behind him
 of windowed cubby holes
 of the sort that once covered the walls of New York City's
 Bickford's Cafeterias,

El exit l x 15
 just before Michi @ desk l x 15.5

each cubby hole containing,
behind its closed, windowed door, one item,
such as a sandwich, a piece of pie, a glass of milk.

A waitress enters, drying her hands on a towel,
and takes out pad and pencil.]

WAITRESS

What will you have?

lx16 / SQ7

JOSEPH

What will I have?

I don't know.

WAITRESS

You're not hungry?

[gesturing with her pencil towards the little windows]

Well, then,

I've got your crested cockatiel

I've got your honey colored seashells

I've got your deep sea blue sand

your dancing confetti

a toy metal horse

very nicely corroded

lead with greenish and reddish coloring

after it's been lying about washed in the sand and sea

SQ617, SQ8, 9

JOSEPH

What will I do with these?

WAITRESS

You'll make a life.

Have you got a life?

SQB

JOSEPH

I'll have a caramel pudding

and a cherry Coke.

[The astronomer enters, stands to the side.]

WAITRESS

Right.

Will you be having the whipped cream?

Sam Sul - face

later at ASU - w/nt?

lx17 / SQ9

JOSEPH

Sure. Sure.

I'll have the whipped cream.

[she leaves;

he looks after her as she leaves;

the astronomer takes a seat at a nearby table
several others enter and join him.]

THE ASTRONOMER

You see, you'll be wanting to go slow with girls
because

THE HERBALIST

Because you can scare a girl

THE ASTRONOMER

You can scare anyone really.

THE HERBALIST

You can scare anyone.

THE ASTRONOMER

And you don't want always
to be looking at women out the window

THE HERBALIST

The passersby on the sidewalk.

THE ASTRONOMER

Because this can give a bad impression.

HERBALIST

You can scare a person.

THE PHARMACIST

Do you ever take a girl home with you?

JOSEPH

Yes.

HERBALIST

What do you do with her?

JOSEPH
Well.
We sit in the kitchen usually.

THE ASTRONOMER
Yes?

sc 6x10, sc 10

JOSEPH
Usually, we have tea.

THE HERBALIST
Tea?

THE PHARMACIST
That's all?

JOSEPH
And I will open the window,
so the birds can fly in
and eat crumbs from the kitchen table.

THE ASTRONOMER
Eat crumbs.

JOSEPH
Yes.

THE PHARMACIST
During the summer.

JOSEPH
Yes, well,
yes.

THE ASTRONOMER
During the winter?

JOSEPH
Well. Yes.

THE ASTRONOMER
I see.

Michi pld chair

sc 10

JOSEPH
Usually, people like this.

THE HERBALIST
And then they leave?

JOSEPH
Yes. Well, by then it will be late afternoon.
So it's time to leave.

ASTRONOMER
Tea and crumbs.

PHARMACIST
Still, I like an herbal tea.

ASTRONOMER
A peppermint tea.

PHARMACIST
Or a tisane.

ASTRONOMER
Something made with roots and berries.

[Joseph, ever a voyeur,
watches them as they continue the conversation.]

THE HERBALIST
I would say
probably
I would have to say
licorice root
that would be my favorite root
because it contains a
thick astringent mucilage
with a little aroma
which is a very good pectoral.

He give you tea for berries?

lx18

THE PHARMACIST
A pectoral?

HERBALIST
Very good for illnesses of the chest and lungs.

PHARMACIST
Ah.

HERBALIST

And that happens to be
my own personal
preoccupation.

PHARMACIST

I see.

HERBALIST

Whereas I don't know
for you....

PHARMACIST

For me it would be
the hawthorn
which used to be used always
to decorate the front door on May Day

HERBALIST

Oh, well
but of course
also it was said to invite death indoors.

PHARMACIST

No.

HERBALIST

Yes.

PHARMACIST

No.

HERBALIST

I am afraid so.
I mean, excuse me, but
I am an herbalist.

PHARMACIST

Still.

HERBALIST

No. There is no getting around it.

ASTRONOMER

I would have to say
my favorite herb

*I'm warm to late seating
I go w/ music Q7*

would be the common quince.

HERBALIST
Indeed?

ASTRONOMER
Oh, yes,
because for two reasons
you know
it was once thought to be
the forbidden fruit of the Garden of Eden.

SB SQ 11

HERBALIST
I knew that, yes.

ASTRONOMER
And so it was served
at wedding feasts in ancient Rome.

HERBALIST
Of course.

PHARMACIST
Of course.

ASTRONOMER
So, to me,
it is the sexiest herb.

HERBALIST
Fruit.

SQ 11

ASTRONOMER
I beg your pardon?

HERBALIST
Fruit. It is a fruit.
Not an herb.

ASTRONOMER
Oh yes, fruit.
I thought we could mention either herbs or fruits.

SB lx 21-45
SQ 12, 13
Spot 4p

HERBALIST
Well, the conversation was about herbs.

ASTRONOMER

And I brought the conversation around to include fruits.

HERBALIST

If you are not going to stick to the point I'm afraid this is not my kind of conversation.

[he leaves;

the others look around and, one by one, feeling uncomfortable, they decide to leave, too;

a crescent moon through the top of bare branches
a star above it
clear, fresh beauty
night blue
gently faded

Joseph remains at his table.

As the Bickford's windows slowly disappear a girl in tights and a tutu sings.

These are original lyrics, for which there is no music:]

BALLERINA

The good lord makes both kinds of flowers
The good ones and the evil
The good flowers are our lifelong friends
The evil our undoing

The tawny gray, the regal royal
The creeping and the bloody red
The kidney-shaped
The wrinkle-leaved
The sugar-bearing, evergreen
white-haired scarlet leaf
Yellow green serpentine
The bristle-like horny-headed
Helmet shaped ripening fruit

Smooth spiral

concert lx21
Emmett boat lx22
Bunby ladder, mvr ^{the hour} SR12
end ladder mvr lx41

Bain jumps O? lx45/SR13/spot up
stake seating

{open douser or desk projector}

SB lx 48-54
SR 14, spot out 10 count
(WAM SR 12)

the moment @ desk, for x us lx48

Openmouthed
The star burst
Winter flowering

[A paper cutout cockatiel descends from the flies
and an old newspaper ad for the Hotel Eden—
partly obliterated by big splotches of white paint—
is projected.]

Allegra comes for tea.
She is carrying a book on erotic art
and a mocha cake.]

ALLEGRA
Joseph?

JOSEPH
Yes?

[he stands]

ALLEGRA
Were you expecting me?

[he takes several steps backward
unable to help himself
in his embarrassment and shyness]

to just note lx51 kpot out
El 'kway / for Aene lx52 / SQ14
{ A snapshot SQ14 }
{ A beg. serv. lx53 }
before El enters lx54 (D & Q1)
she's entering earlier now? H. think
mutilates

JOSEPH
Oh. Yes. Expecting you.

ALLEGRA
Had you forgotten I was coming today?

JOSEPH
No. Oh, no.
I've been looking forward to it.

(28lx56,57)

[he stands motionless]

ALLEGRA
I've brought some cake.

JOSEPH
Ah. Cake.
I love cake.

ALLEGRA
Chocolate mocha cake.

JOSEPH
Chocolate mocha cake.

ALLEGRA
Shall I get some plates?

JOSEPH ^{w/56}
Oh. Yes. I'll get them.

[He returns with plates.]

(before A enters lx56
w/ A bag exit lx57)

Shall I cut the cake?

ALLEGRA
Thank you.

How are you?

[He cuts the cake very carefully
as he speaks.]

JOSEPH
How I am.
Yes.

Well.
 Some days
 I will wake up in the morning
 feeling serene it may be
 having a vision of the house
 trees, grass,
 well, bushes in flower
 in the early morning air
 forever inviolate
 this is so much better than the mornings of anxiety
 the nervousness
 feelings of reversal
 sadness
 so much so
 sometimes
 I will have to sit on the edge of my bed
 for a few hours
 waiting for the time of lifting
 waiting for the time of evenness
 the time of naturalness
 arriving in the mental clearing
 which also
 on some mornings
 I can induce
 by spending some time standing at the sink
 shaving
 taking some time dressing
 and then
 if I make a trip down to the water
 the colony of beautiful laughing gulls
 I will be free of confusion
 migrating birds—scattered drifts of them heading South
 way up like specks against pink glow
 salvaging these moments
 I think of
 celestial blue heavens, golden constellations,
 the Milky Way star dust
 the girl seen through the window of Bickford's cafeteria
 a young girl
 sharp features
 pleasant expression after a very hot working day
 black dress
 such gracious qualities of serenity
 that I felt ashamed of any inner complaining
 and then
 the sustained mood of calmness on returning home

SELx 60-65, SQ15-19

Blook us

lx60 / SQ15

SQ16

migrating birds
to happen w/ gulls

SQ17

lx61

SQ18

SQ19

~~to happen w/ gulls~~

same little exercise

lx63

exp here

more w/ bunch down
2005 deck to pit

lx65

this is OK
and the evening
the smell of night on a scarf or a handkerchief

What I saw today
I saw
thru the cellar window
the squirrel and the catbird
a robin at the bird table under the quince tree
with its petals falling
the rose pink of azalea bush in full bloom

ALLEGRA
I'm going to wear a newspaper hat
because the sun is so bright.

JOSEPH
Yes.

I have some pictures.

[he shows her]

ALLEGRA
What will you do with them?

JOSEPH
I will keep them because....

because then I will have them.

[We do not see his mother
but only hear her voice say:]

HIS MOTHER'S VOICE
Joseph?

JOSEPH
Yes.

HIS MOTHER'S VOICE
Did you have a guest?

JOSEPH
Yes, mother.

SB 670-80
SQ 19.2-23
V2-A

EF w/ Vi. hand in
El beg. ring ↑ SQ 19.2
w/ projector on LX 70/SQ 20
@ m... ② V2

LX 72/SQ 21/V2 3
FAST
SQ 22

A 4 steps ↓ LX 73

[Allegra leaves.]

HIS MOTHER'S VOICE
Did she wash her hands at the sink?

JOSEPH
I think she did.

HIS MOTHER'S VOICE
And dry her hands on the dish towel?

JOSEPH
Yes.

HIS MOTHER'S VOICE
Then you must boil the dish towel.

JOSEPH
Yes, mother.

*Jump as much as possible
projector off lx 80 / SR 23 / vs 4*

[A black and white film flickers on the back wall—
the 1945 movie To Have and Have Not,
starring Humphrey Bogart and Lauren Bacall,
and Joseph speaks in sync with Bogart.]

INTERVIEWER
Browning, Marie. American. Age twenty-two. How long have you been in
Port au France?

MARIE
I arrived by plane this afternoon.

INTERVIEWER
Residence?

MARIE
Hotel Marquis.

INTERVIEWER
Where did you come from?

MARIE
Trinidad, Port of Spain.

SELX 805, 81

INTERVIEWER
And before that, from where Mademoiselle? From home, perhaps?

MARIE

No. From Brazil, Rio.

INTERVIEWER

Alone?

MARIE

Yes.

INTERVIEWER

Why did you get off here? *here*

MARIE

To buy a new hat.

INTERVIEWER

What?

MARIE

To buy a new hat. Read the label, maybe you'll believe me then. *for slap* *lx 80.5*

INTERVIEWER

I never doubted you, Mademoiselle. It was only your tone that was objectionable. I'll ask you again. Why did you get off here?

MARIE

Because I didn't have money enough to go any further.

INTERVIEWER

That's better. Where were you when the shooting occurred? *front* *lx 81*

MARIE

I was-

lx 81
HARRY

You don't have to answer that stuff.

INTERVIEWER

Shut up, you.

HARRY

Don't answer it.

INTERVIEWER

I told you to shut up.

HARRY

Go ahead, slap me.

INTERVIEWER

Come come, Capitan. This is not a brawl. We merely wish to get to the bottom of this affair.

2115
1807

HARRY

You'll never do it by slapping people around. That's bad luck.

by slapping news paper

INTERVIEWER

Well, we shall see. If we need to question you further, you will be available at the hotel?

HARRY

Well, I don't know how I'm gonna go any place when you have my passport and all my money.

INTERVIEWER

Well your passport will be returned to you. And as for the money, if it is yours, that will arrange itself in good time.

by the border

even dinner, 1 paper money, new paper to see if it works

HARRY

Would you suggest I see the American consulate and have him help you arrange it?

INTERVIEWER

That is your privilege. By the way, what are your sympathies?

HARRY

Minding my own business.

INTERVIEWER

May I-

HARRY

And I don't need any advice about continuing to do it either.

by project under desk

*goodnight captain
lets get out of this*

MARIE

Say, I don't understand all of this. After all, I just got here.

M. R. Ch...

SEL 495, 8024

HARRY

You landed right in the middle of a small war.

*I'm in war to take security
[go w/ music]*

MARIE

What's it all about?

HARRY

The boys we just left, joined with Vichy. You know what that is?

MARIE

Vaguely.

HARRY

Well, they got the Navy behind them, I think you saw that carrier in the harbor?

MARIE

Yeah.

HARRY

And the other fellows, the ones they were shooting at, they're the free French. You know what they are.

MARIE

It's not getting any clearer.

HARRY

Well anyway, most of the people on the island, the patriots, are for De Gaulle, but so far they haven't been able to do anything about it.

EDDIE

Harry! Harry! Are we in trouble?

HARRY

No, Eddie.

EDDIE

Well, I seen them guys pick you up and I was scared.

HARRY

Well, everything is all right. You go on back and get some sleep.

EDDIE

Well, I'd have got you out, Harry. You know me.

HARRY

Yeah, I know you Eddie. You go on back to the boat.

EDDIE

Say, Harry could ya—

HARRY

No.

EDDIE

But—

HARRY

No more tonight, Eddie. Beat it.

A black and white photograph—
with a musky light blue overlay—
of a painting of a Renaissance princess
is projected on the back wall.

A huge yellow cork ball.

A train whistle quietly
the sound of a locomotive.
Joseph goes to his brother Robert
who lies in bed
huddled against the wall

JOSEPH

Robert?

Robert?

May I bring you anything?

I will care for you, Robert

I will care for you

I will care for you and care for you forever

and not just because I'm your brother

but because I love you.

you will never be left alone

because I will always be here for you

I will be here for you forever

you don't need to worry

you never need to worry

you will be warm enough

there will be things for you to eat

and I will talk to you

so you won't be uninterested in your life

I will talk to you about the things I see

what I have done

SBLx91-101, SAR25-30
V57-12

brinbeg x←

lx91

where I have gone during the day
the pharmacy—

2225 w/ head hair

w/ hair buns

together B&W

lx 92/SQ25

[he talks and talks
until Robert falls to sleep

Quint-692

I took the train today from 42nd Street
and I went to Bickford's Cafeteria

22

I had a ringside seat by the window
at Bickford's cafeteria today

late seating go

the June Dairy truck
unloading into the basement in front of the plate glass window
a girl fixing her white kerchief and hair
a girl with a red scarf, well groomed
a Chinese girl in a striped sweater, with an exquisite profile
a girl in a white blouse on the escalator
a girl in a pink linen skirt reading a thick tome on Freudian theory

?

and out the window:

for w/ B&W

little ex line

lx 92.5/SQ26/VIS 7

a blonde child looking from out of the window of a taxi
up 8th avenue—

lx 93

on the sidewalk
a woman with chestnut hair worn down her back—
a light blue sweater—
high cheek bones
boney frame
wan
emaciated

hair

before hair buns up ↑

lx 93.5

I felt a graciousness and wonder all over again
at the impact of these "meetings"
their sudden significance

for w/ B&W

little ex line

SQ26.2/VIS 7.5

EARLIER FOR BRIAN
before reading

lx 94

the face in the driveway across the street
the sudden surprise and
happy confusion
trying to place it

dentures?
before B&W

in line

lx 94.5

a surprise blue skirt
white blouse
graceful simplicity with that impact of surprise

for 'beth'

lx 95

Beth—do you remember the girl I call "Beth?"
walking up Lexington avenue about 56th
with a friend
almost sunny

for B&W

lx 95.5

A sunny Tuesday
high noon
the face in the crowd beaming across an intersection
one's own steps turned back

for boyex? lx 96 / sq 26.4 / vs 8

three different appearances of Joyce
in baby blue dress
from endearing to mocking

centered for ex thru lx 96.5
for A+E sit - xing to chair lx 97

a group of older girls
and some baby lambs

Courtesy Drugs checkout girl
also seen in Food Shop
piled up hair again
warm light brown corduroy slacks
no socks but the same dreamy docileness
the immense innocence
and beauty of expression
warmth in her contacts in Food shop

vs 8.5
BAM. earlier after 10 & back from
shirts?? Michi lx 99 / sq 27
multi docuit look any way

Are you asleep, Robert?
Are you asleep?
I will be here all night if there is anything you need.
I will bring you tea in the morning.

Shall I open the window?

lx 100 / sq 28
2 steps from ladder (lx 100) vs 12
beg ladder pusher sq 29

[and he pulls the covers up to keep Robert warm
very carefully, meticulously, tucking the covers in
just under Robert's chin]

[The faint bluish suggestion of storm clouds
emerging from tunnel.]

HERBALIST
A window is a lovely thing. *come in as a continuation of something*
guys look out window

[Surprised, Joseph turns his attention at once
to these people talking—the voyeur again.]

PHARMACIST
A lovely thing. *come in as a continuation of something*
I myself have a shop with a window
and what I like to put in the window of my shop
I like to put a glass beaker
or a vial of some sort

with an emerald green liquid in it
or a deep blue
because people will look at that

SQ30

HERBALIST

Or sometimes I will put a white clay pipe in my window

Michi exit - for dent

lx101

ASTRONOMER

Or balloons.

SB lx105, VA13

PHARMACIST

Balloons.

Balloons are always good.

HERBALIST

Or...

a forest of twigs
green-leaved twigs
a crescent moon

PHARMACIST

crumbled pieces of paper with text on them

HERBALIST

fussy old wallpaper with birds on it

PHARMACIST

a music box wrapped in paper with old printed text on it

brain from bladder lx105/VA13

JOSEPH

birds

PHARMACIST

a paper cockatiel

ASTRONOMER

a whiffle ball

JOSEPH

small wrapped packages

*SB lx106-115
SQ 31,32
VD 15,14*

with ribbons on them
packages of words, bits of text

ASTRONOMER
the stars
a map of the starry sky
the milky way

~~JOSEPH~~
~~sand~~

PHARMACIST
seashells

~~JOSEPH~~
~~broken glass~~

PHARMACIST
a wine glass

PHARMACIST
an engraving of a girl caught in the act of drawing

HERBALIST
Renaissance women

ASTRONOMER
~~children~~
~~girls~~
young women
flowering trees

~~JOSEPH~~
~~wooden benches under a quince tree~~

for w/saturday ✓ lx 106 / VD 15

children's blocks
with pen and ink sketches of owls and ferns and songbirds on them

an 18th century man in a snowcovered forest

a star in a box as though found under a bridge

PHARMACIST

This will catch the eye of your typical passerby.

He will be looking in the window
and thinking

if I had one of those
then I'd have a complete life.

[A young girl enters,
takes hold of the ballet barre
and does her ballet exercises,
while a pianist plays for her.

Or it could be that Carolee Schneeman enters naked
with her cello,
sits and plays Bach.
A girl enters,
takes off her tutu and leotard,
and gets into street clothes
while we listen to the cello.]

ASTRONOMER

There was a time
when you came indoors from the fields
you would expect to see
traces of human occupation everywhere;
a fire still burning in the fireplaces
because someone meant to come right back;
a book lying face down on the window seat;
a paintbox
and beside it
a glass
full of cloudy water;
flowers in a cut glass vase;
an unfinished game of solitaire;
a piece of cross-stitching
with a needle and thread stuck in it;
building blocks
or lead soldiers

Very top of next phrase with part of next forward
couple beats
later SW beg climb ladder
trip 2nd step
keep in to circle
Summar top of ladder
SR 31
together
SR 31
VR 16
lx 110
take 109??
lx 115
SR 32

SR 120-170
SR 33-41
15 17-22
fly off - frame to back (long SB)
Spot up
1 min warn to take seating
(gown/musical)
3/11/06 page 22

in the middle of the library floor;
lights left burning in empty rooms.
This was the inner life. *sq 32.5 w/Baring*

We miss it.

[The girl leaves.

And, if Carolee Schneeman was playing the cello,
then she leaves.

Joseph sits at the kitchen table,
his head in his hands,
in despair

while we hear one of Joseph Cornell's favorite singers,
Kathleen Ferrier, sing—
on an old, scratchy, badly preserved record album—

Where'er you walk,
cool gales shall fan the glade;
trees where you sit
shall crown into a shade. ||

Where'er you tread,
the blushing flow'rs shall rise,
and all things flourish,
where'er you turn your eyes.

(This song is G.F. Handel, Semele,
and is taken from a CD album called Songs My Father Taught Me,
put out by Gala records)

A star map is projected,
along with black and white engravings
of the bull of Taurus
and the fish of Pisces
and a huge silver ring is suspended in midair.

Two artists—Matta and Duchamp—
sit in the garden talking.]

MATTA
What sort of future do you see?
what sort of future of humanity and of the world

BAM - earlier EARLIER
beginning inv - for f *lx 120 / VB 17*
take to mfg
(EARLIER) SW 42 down ladder *lx 120.5*
SW exits *lx 121*
BAM 5, stops *lx 130*
B f, 3 beats less time *sq 35*

translase NB
to... 2 steps *lx 140*
then! sq 36

SW: what new forms!
will depend on view of b. bed pluch *sq 38 / VB 22*

top of melody *lx 150 / set up*
for Ellen's entrance *(shaking)*

DUCHAMP
what new forms

MATTA
what new visions

DUCHAMP
this will be the job of the artist

MATTA
this will be the artist's only job

DUCHAMP
because the great changes in the world
the changes of consciousness
the changes of our sense of life itself
will not come from the reasoned arguments
of political scientists or philosophers
but from the visions of artists

MATTA
or is this a promise that has failed, or is failing?
new visions are easy to come up with
but the world goes on ignoring the best of them
the world is littered with so many utopias

DUCHAMP
so many visions of wondrousness
so many great ideas

MATTA
and even ideas that were possible at one time or another
beautiful things

DUCHAMP
or never mind the great ideas
just life itself
the moments of life itself
transporting things
things that will last a moment
and then vanish forever
vanish forever
how does one cherish even what has happened
let alone what might have happened
how does one relish it
how does one relish life itself

El. snow loss

Lx160

earlier

SNOW LOSS

Lx163/SQ39/Phy Q1/Frame 1

SNOW LOSS

Lx166

SNOW LOSS

Lx167 / split out

it slips through the fingers so quickly

lx170 / sg40

MATTA

this is where the work comes from
if one is an artist
from the shooting stars
water in a stream
a love
a young girl
a woman
a ballerina on the stage
snow flakes
a girl I saw in a window
Hedy Lamarr on a bicycle

bring bike bell

sg41

JOSEPH

do you know Anne Hoysio
she works in a factory where I work
and I gave her a box that I had made
a box containing
a picture of a dog
a young girl
skyscrapers
a dark blue night sky
lauren bacall behind a glass frame
a ball
and I think she may have liked it
although
the truth is
she has hardly noticed me
before or since
she gave me a Christmas card
which I have saved in a special place
and I take it out from time to time to look at it
because
she was important to me
and her card is signed, you see,
it is signed
"Anne (tester) (Allied)"
tester in parentheses
and Allied in parentheses
because
you see
she thought she needed to identify herself to me

sg lx172, sg42

lx172 / sg42

↳ douse desk projector

3130
3130
3130
3103 BAW

she thought our friendship was so insignificant
that I wouldn't know who she was
unless she reminded me
that she was a tester in the factory at Allied
where we worked
her Christmas card was
a sort of business Christmas card
that's how I guess she thought of it
but to me
I've saved it all these years
and I take it out from time to time
not just on Christmas
to look at it
to remember her

516 lx 172.5, 173
5043

Bacall open center drawer lx 172.5/5043

[We see
skyscrapers
a dark blue night sky
lauren bacall behind a glass frame
an orange ball.

Is Lauren Bacall present?
Or do we only hear her voice?]

JOSEPH
Ms. Bacall, as the character in the movie,
you recall how great it was to be beautiful.
As someone who was a sex symbol yourself,
what are your views on that?

LAUREN
To begin with,
I never thought I was beautiful.
Sorry, guys.
I wish I thought I was divine.
Listen,
I would've been a much happier person
had I been able to look in the mirror and say,
"Gee, you are great!
Love your looks!"

guys begin exit lx 173

JOSEPH
But,
you were called The Look.
You were the one who said,
"Put your lips together and blow."

LAUREN

Well, I'll go along with that.
But beautiful, no.
In movies, when somebody new comes along,
plays a part and it happens to click,
there is a tremendous exaggeration
about what you are,
what you have,
what this sudden new person is.
In my case, I was announced as the Second Coming.
I was this combination of Garbo and Dietrich
and Bette Davis and Mae West
all rolled into one—
and that was just in one movie.
Now, you know damn well
there was no way I was any of that.
Then came the second movie,
Confidential Agent.
It was a disaster, and I was a disaster,
and they said, "Oh, we made a terrible mistake."

JOSEPH

Ms. Bacall—may I call you Lauren?

LAUREN

I beg your pardon?

JOSEPH

Are there parts of you in Hannah?

LAUREN

Well, I certainly recognize the woman's insecurity
and her fear of what's to become of her
on a personal level.

I recognize certain
confrontational moments that I've had
with my own children.

I know what it feels like
to want your child to do something
and have them not do it.

JOSEPH

You've written about how happy you were
with Humphrey Bogart
and how difficult it was for you after his death.

LAUREN

EBL 173.5-176
EQAA-46
VQ27, 28
1492-frame out to mid-trim

Well, it's been hyped so much.
But, of course,
it was a great love story.
Listen, I lucked out at a very young age;
it's been downhill ever since.
What can I say?
Then again,
I had what some people never have,
so I can't complain.

SQA4

JOSEPH

Mother, why do you kick girls out of the house?
Why are you rude to them?
Do you not want me to have any friends?
And then, if you let them come
and sit with me in the garden
do you remember the time
you were washing dishes at the sink
and you emptied the dishpan out the kitchen window
and it splashed down like a waterfall
and soaked the girl who was talking to me in the garden
why did you do this?

big up ladder lx1735/VD271 ^{fly 92} frameout
<midtown?

SQA5

for England

lx174

[he is in a corkmaker's shop

an immense white-painted cork ball descends from the flies
and whirls of wire—as though watch springs—
and from beneath the stage rises
a huge cordial glass with a turquoise egg suspended in it—
or blue sand fills it half-way]

2x High Pa. to
ear here.

Block @ SW

lx176/SQA6/VS2B

JOSEPH

I am looking for a.....
a present

SQ lx177-227
SQ 47-51
1832

CORKMAKER

For a girl?

JOSEPH

For someone.

CORKMAKER

But is it a girl?
That is to say, do you want something for a girl
or for a man?

JOSEPH

for my brother

fun
→

CORKMAKER

I see. And what is it you would like?

take here!

JOSEPH

what do you have?

CORKMAKER

I have a little train you can wind up
that goes around a track
and a...

lx177/SQ47

JOSEPH

do you have a clock?

CORKMAKER

a clock

JOSEPH

yes

CORKMAKER

we don't have clocks
what would your brother do with a clock?

JOSEPH

I would like a clock for myself
because

earliest

SQ4B

sometimes it seems to me
my life is going by so quickly
and I don't know what is happening

I think

if I could slow it down
I would notice it
I would feel OK about it
before it's gone

Haps barn

lx118/SQ47

BALLERINA

Have you been looking for me?

Absent

lx224/SQ49.2

JOSEPH

well, have I been looking for you?
Yes, well, I don't know.

BALLERINA

You can't be sure.

JOSEPH
No.

BALLERINA
You can't be sure.

JOSEPH
You see, I have obligations.

*find corner
for A exit* SQ495

BALLERINA
I see.
I thought I'd like to come to tea.

JOSEPH
Oh, tea. Well.

BALLERINA
That would be alright?

JOSEPH
Oh.

by their sketch only?

BALLERINA
Shall I come for tea, then?

JOSEPH
Oh, yes, well, of course.

of course - El exit *of course* *earlier* Lx225

Exit 11 out through / SW or MR
W/step = before drawer, take out teacup
[she does, instantly]

in entrance of (bl wall) w/cake *New Form: El repeat / ent. 15*

no w/s! *Block A SW* *Lx226 / SQ50*
↓
for her exit

BALLERINA
Where shall I sit?

JOSEPH
At the table here.

BALLERINA
OK.

JOSEPH
Shall I open the window?

B 2 steps from ladder Lx22 + / VD32
B touch ladder, to move SQ51

BALLERINA
If you like. *El look in ball*

El runs
vs. wall
← →

JOSEPH

I have only one tea bag.

3540

BALLERINA

We can share it.

JOSEPH

Will you have something to eat?

BALLERINA

I've brought a cake.

JOSEPH

Oh.

BALLERINA

Chocolate cake.

JOSEPH

Oh. Good.

BALLERINA

When I was a girl,

I suddenly realized that I loved to run fast at night *bring ball to ch. & stays us of desk*

*spread
bad inch*

so I wrote my mother that I wanted to be a ballerina.

I had never seen a ballet

but I had three favorite dancing records at boarding school:

The Grand Canyon Suite

The Fighting Song of Notre Dame

and something by Beethoven.

Later, when I was eleven,

we came to New York

and we obtained a scholarship for me

at the School of American Ballet.

I say we because it's good to have a mother behind you

if she's not too

[she laughs]

too much of a ballet mother.

The fact that I didn't know entirely the technique—

I sort of made some of it up—

I think Mr. Balanchine was interested in that

that little offbeat part of me

because the slight

SB lx 230-245

sq 52-57

VD 33, spot

fly 3-8

base into deck

tree into deck

ball into deck

base to mid

tree to mid

ball to 2nd floor

peculiarities
of a dancer were interesting to him.
Otherwise you could have a pasticine doll you know
go through the positions.
But.
So.
I think he liked that.

My first piece was called The Unanswered Question
which
actually Charles Ives the composer had a very
mystical
he was very
attached
to this composition of his
some of it I believe was even supposed to be
improvised
and it was mysterious
and he chose that piece for me.
I was held aloft by four men
I never touched the floor
and there was someone on the floor
sort of trying to reach me
always
and I regarded the four men as my spaceship
The best part was when I was standing
on the two men's shoulders
and Balanchine said to me: just fall back!
So in the first rehearsal I looked around
to make sure the men were there to catch me
and then I just slowly—
oh, that was fun.

Records
lx230/SQ52/VD33
B/E edgey back fly Q3 - barre in deck
lx1st2
lx231 fly Q4 tree introduce
night away Proj. w/ tree clipped lx232/fly Q5 barre introduce

Then Balanchine revived The Somnambulist for me
and in that ballet
he always had me exit backwards
because you know
well
because I didn't need to see a doorway
to go through it.
I was reading a book by Eudora Welty
called The Optimist's Daughter
and there's one line that stuck
"it's memory that is the somnambulist"
There is no going backward in life.

Blanch barre lx233/SQ52.2 fly Q6 barre mid step
w/B gⁿ lx234/SQ53/fly Q7 tree mid
earlier
w/B gⁿ lx235/SQ54/fly Q8 barre 2nd time
KAP
B plnt lx236/SQ55

2nd spin lx236.5
Elbogen from deck lx237/spot out
before turn to exit lx238/SQ56
back x BS of desk SA 57
earlier for B f - soulch in place? lx244
just as
break
eye

except for the sleepwalker
and at the end....

At the end!

The poet that I—the sleepwalker—
am so deeply in love with
is stabbed by my jealous husband
and he's lifted—
the somnambulist carries the poet backwards
offstage
in her arms
and it's just a shocking entrance—
excuse me!—
Exit.

*normal labours
of love*

I've had a big problem with depression but—
That's why I like to dance.
Even now, I take ballet class every day.
To normalize my psychotic instincts.
I'm just mad for plies, tendus.
we are—
we're animals.
We have to run fast.
We have to swim,
we have to walk,
we have to dance.

lx to desk

lx 249

A3- And now
4245 the world has come around to thinking that muscles
are very important.
However old you are.

OR ELSE THE BALLERINA SAYS:

I miss postcards.
You know.
Postcards are unique, and no one sends them any more.
It just isn't done.
And I often wonder: why not?
Has someone taken a moral position?

With a novel or a book you always come to the end,
but you can just keep reading or writing one postcard after another and
never come to the end.
Each one of them unique—and never an end
This is a kind of pleasure we simply don't know any more,
though it seems harmless enough when you think about it.

*SB 4250-270
SQ 50-61
W 37138*

There's no point to it, and yet it's such a pleasure.
It's not what you would call goal-oriented,
that's the pleasure of it, I suppose,
you just take it for its own sake.

And I like that you can never tell
which is the front and which is the back of a postcard.

JOSEPH
No.
Is this how you are?

BALLERINA
How do you mean?

JOSEPH
Is this how you are all the time
or just with me?

BALLERINA
How am I?

JOSEPH
Oh. Fine. Good. Excellent.
Odd.
A little odd.

BALLERINA
Good.

[Debussy.
A rain of soap bubbles,
a grandiose cloud of cumulus over treetop.]

JOSEPH
Robert? Robert?
Are you warm enough?

I've brought you some things. ^{Q661}
Some watch parts
a coiled spring
you see?
a beautiful thing
some stamps,
marbles,
a gold-colored bracelet

Handwritten note:
A rain of soap bubbles
are all the way
on the back of the
postcard.

Handwritten notes:
1 2 3
2 3 4
3 2 2 4
BMM

Handwritten notes:
lx250
just before horn lx251
after horn SQ58
projector on - ① lx252/SQ59
for 1st/all step lx253/VS37
even 2/like ③
projector off ①
lx253.5/SQ60
Men w/ bike ② lx254
end B lx255
Blum hrd bed lx256/VR38
I've brought you some things SQ61
B step twd ladder lx270

(RESTART FINAL OUT)

SB lx 270.5-272
SQ bl. 5, bl. 7

a painted wooden bird
a cut out metal harlequin
marbles
candies
bubble pipes
a thimble
some bits of broken glass
scrimshaw
whales' teeth
left over buttons
spools of thread
feathers
sequins
a metal ring
a cork ball
a music box
these are for you

lulu
Ba in on 4th step - stepping to 5th
SQ bl. 5

I love you, Robert.

for top of SW spanning lx 270.5

[he sits at the kitchen table,
lost

a wall of musical notes
a box lined with musical notes, also its door
the door opens and someone is inside
a piano player playing ballet class music

a couple dances
or several people dance
a romantic dance]

ASTRONOMER
Most people feel that,
gee,
somebody must know all about that,
some university or something.
The fact is, no, they don't.

the fact is lx 271
no they don't eat! SQ bl. 7

HERBALIST
Even about common species?

ASTRONOMER
Even the common birds.

pay attention! earlier?
top of SW L x in lx 272

HERBALIST

For a person just getting started watching birds,
what advice do you offer?

ASTRONOMER

First thing I'd tell them is
"Get some binoculars."

If you play tennis,
you get a tennis racquet.

If you go skiing,
you get skis.

If you go birdwatching,
you get binoculars.

PHARMACIST

"Enjoy watching the birds,
and don't be intimidated."

HERBALIST

Sometimes I hear a kind of
contempt
for people who enjoy birds only in the backyard,
as if they weren't real birdwatchers.

ASTRONOMER

Lillian and I have found
that some people tend to make a hierarchy
out of different ways of watching birds.

But there is no hierarchy.

There are various areas and ways
that people enjoy birds,
and we're all under the same tent.

It isn't something at the top
and something at the bottom.

PHARMACIST

It's a sphere. It's not a ladder.

ASTRONOMER

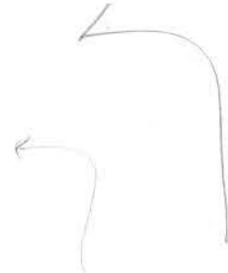
We always talk about cooperation,
not competition.

We're getting the language of heirachy
out of our language

In referring to birdwatching.



SB W 275-295
EQ 62-64
VBA1
fly @ 9+10 bullet barrel in ^{to deck} out to mid-trim



Michigan? W 275 / SQ 62
Rx for guys x in 7



Mplu ch, 2 steps ✓ fly @ 9 = barrel in to deck

PHARMACIST

And we use the words
birdwatching and birding
interchangeably.
We feel that people are participating
in both activities
in the enjoyment of watching birds,
and both those terms describe that,
even though some people want to split them
and make a lot of different definitions.
We're all under one big tent!

(open desk projector downer)

HERBALIST

Yes, right. With the birds!

PHARMACIST

That's right.

ASTRONOMER

And we have one thing in common.
We all love birds.

*rework
2008/11/11
J*

lx276/stg 63/vb41

[A movie is projected—
the 1938 movie Algiers,
starring Charles Boyer and Hedy Lamarr.
Joseph speaks simultaneously with Boyer.]

BOYER

So, you wanted to take another look at the strange wild animal.

LAMARR

Strange. But not so wild.

BOYER

How do you like my cage?

LAMARR

I don't know—yet.

womenenter

lx277

BOYER

How do you like Algiers?

LAMARR

I don't like travelling—makes me homesick.

before women's movie

lx278

BOYER

Does it?

LAMARR

If I can't see Paris when I hope my eyes in the morning ^{guy's pld success} (lx218)
I want to go right back to sleep. Do you know Paris?

BOYER

Do I know Paris?
La Rue Samartain.

top of x 11

lx279

LAMARR

Champs Elysee.

BOYER

Gare du Nord.

LAMARR

L'Opera.
Boulevard Capucines.

BOYER

L'Abays.
La Chapelle.

LAMARR

Le Montmartre.

BOYER

Boulevard Rochcouchoir.

LAMARR

Rue Fontaine.

BOTH TOGETHER

La Place Blanche.

BOYER

What a small world.

LAMARR

Cigarette?

BOYER

Thanks.
Got a light? *best.*

lx 250

LAMARR

We are a long way from home.

(glant on barlow of frame
w/lighters)

top of guys x into Barn lx232

BOYER

Mm-hmm.
Excuse me.

Well?

GUY

He still thinks he's playing his last card.
Merde.

BOYER

I'll tell her you said so.

GUY

No, no, I mean the rock she's wearing.
Now, if it was me, I'd get that first
and then do the fancy stuff afterwards.

BOYER

Shut up.

GUY

You can't talk to me like that.

BOYER

You heard me. Shut up.

GUY

OK.

LAMARR

He was talking about me?

BOYER

He was worried about you.

LAMARR

About me?

BOYER

All that stuff you have on.

LAMARR

Oh, that's nice of him.

Born x out of clump

lx282

BOYER

You're not worried *yourself?*

LAMARR

No. Not while I'm with you.

BOYER

Right.

This is something.

LAMARR

Isn't it? And it hardly weighs anything. Look.

BOYER

At least 20,000 francs, hmm?

LAMARR

Add a zero.

BOYER

Oh, I mean—what I would get for it.

LAMARR

Oh!

BOYER

Here. Put it on again.

LAMARR

You put it on!

[Dance music comes up.]

BOYER

Want to dance?

LAMARR

Yes.

They dance.

[Joseph watches them a long while as they fade
or

Joseph dances with someone, or he dances alone.]

[Debussy or Chopin
the big dipper
a birdcage

↓
5264

exclamation! for wilding lx 284

with pop B lx 290

brunbouchbarre lx 291 / fly @ 10-barrenid

ladder mv → lx 292

laughter after ladder lx 293

to establish w/ lyrics lx 294

exclamation! for Baim & lx 295

beg twach Baim w/ vj for &

vacant modulation
cloud horse
crit of phrase

painted white
which descends over the front of the stage
filling the proscenium arch
the bird has gone from the cage]

HERBALIST
Do you come back often?

JOSEPH
No.
I've only come back for the funeral.

HERBALIST
I see.

JOSEPH
Otherwise
I haven't been back since my father died
when I was seven.

HERBALIST
So young!

JOSEPH
And that was when we moved
and we left a good many things behind
in the attic.
But otherwise I haven't missed things so much.
The front yard
which sloped down from the front of the house
toward the corner.
And the big tree in the front yard.
I've never had a fireplace since that time.
I would like to have a fireplace.
Otherwise I haven't missed anything
except my father.

HERBALIST
You miss him.

JOSEPH
Oh, yes.
After he died
our lives were never the same again.

SB lx300,302
SQ 66-67

Joseph

SQ 66
lx300 / SQ 66.2

MOTHER
Joseph?

JOSEPH
Yes?

A few steps →

lx 302

MOTHER
What is this you've left on the kitchen table?

JOSEPH
Oh. Have I left something?

MOTHER
You're not a child.

JOSEPH
No.

MOTHER
And yet it seems
you leave things on the table
you leave things on the chairs
you leave things on the cabinet
you leave things on the floor

leon exits

lx 17

JOSEPH
I'm sorry, mother.

MOTHER
And what?
Is the faucet fixed?
Have you fixed it?
Or have you called the plumber?
I will be right if I blame you for everything.

JOSEPH
I'm sorry, mother.

MOTHER
And do I not always do everything for you?
Here.
I've read the newspaper for you
and I have clipped out the articles
you will want to see.

28lx 30A, 400
SQ 68-70
(DR QL)

[she reads the headlines from the clippings]

JUDY HOLLIDAY'S GONE AND BROADWAY WEEPS
SEA SHELL MINIATURES STILL HOLD OLD CHARMS
PAN AM HELIPORT TO OPEN

JOSEPH

Judy Holliday is gone?
Has she died?

Brain du horse 1x304

MOTHER

Yes.

5063

JOSEPH

Oh!

5069

Sometimes a person will wonder:
what does art matter
compared with the sad prospect of a life
unlived?

*(Brain du horse for drawer DRQL)
beat after for? for michi ent. 1x400*

156 hand for drawer, Men 94

(top) Brain du horse drawer 8870

[ice cubes
a diamond necklace
velvet]

1 figure this one out

MARIANNE

I've enjoyed your letters.

JOSEPH

Oh, I'm sorry.

MARIANNE

Sorry?

JOSEPH

I didn't mean to impose.

MARIANNE

Impose. No. Certainly not.
I only wonder if I did something inconsiderate
to have made you
disappear
the way you did
I had thought we had quite a
heartfelt exchange
so that
after I sent my last note to you
I waited

*x along sedge
Brain du horse*

*10/12
5/2/25
7/6*

two years
for a reply.
So I wondered:
what had I done wrong?

JOSEPH

Oh.

No.

You did nothing wrong.

MARIANNE

I wrote a poem for you.

JOSEPH

You did?

MARIANNE

Yes

JOSEPH

Would you read it to me?

MARIANNE

I'm not sure.

Because, sometimes, you know
I have trouble with the meaning of things

You'll notice how—
when you make a sentence,
all the words depend on each other.
It's like when you move your arms.
[Watching the gesture as she makes it]
You can't get from here to there without going in between.

And then you might take away one word,
and then everything you say is nonsense.
you define something in a certain way;
and poof there you are:
you've created a whole society, really, haven't you?
And what did Aristotle say?
Men are social animals:
We become what we make of ourselves in our relationships.

You know 200 years ago, *what on land of us ch*
in the time of Marie Antoinette,
all the women covered their faces with white lead
so their hair fell out and they went completely mad.
It's simply what they did.

having two cups of tea
made with one tea bag.
We watch as Joseph pours two cups of hot water from a pot.
Then he dips a teabag into his teacup
then dips it in Gorky's.

GORKY

I was born Vosdanik Adoian
at the turn of the last century
in Khorkom,
a now destroyed village
in the western Armenian province of Van,
part of the Ottoman Empire.
I didn't speak until I was 6.
My father left my mother, Shushan, and her children
to find work in America,
promising to send money so they could join him,
which he never did.

After the siege of Van City by the Turks,
with my family
I fled the Turkish slaughter of Armenians by trekking east.
My mother had already endured unspeakable horrors.
Years earlier, her father, a priest,
had been killed and his body nailed to the door of his church,
and she had been forced by the Turks
to watch her previous husband murdered.
Now she starved herself to give her children
what little food there was on the long march.
Broken and impoverished, she died,
while I was by her side.

Where am I now?
My studio has burned down
with most of my work still in it.
An operation for rectal cancer
has forced me to use a colostomy bag.
I am a fastidious man.
I find this unbearable.
I pushed my wife down the stairs in a rage
when I was drunk.
Now she is gone.
I have broken my neck and my painting arm
in an automobile crash.
I don't sleep well
and I have headaches.
My wife has run off with Matta.

And I have nothing left but to hang myself.

JOSEPH

I work in the basement.

That's where I keep all my materials
for my work.

And I think:

What am I doing?

I've lost my way

why don't I give it up?

there are times I get so lost

I don't know what to do

I've gone so deep, so far

I don't know if I'll ever find my way out again

and then: what's the point?

is this useful?

does anyone care?

I get up in the morning

some days I just weep and weep

is everything I do just written on water?

but what else can I do?

just because another artist is incredibly famous

doesn't mean his work is destined to fall

into oblivion in another generation

and my work will endure

is this any way to spend a life?

I'm living my life in a basement.

SP 1x430-451
SU 73,74
VAB.49 spot up DL
fly Q 11-14
Frame to deck
frame out storage
tree in to deck
to 2nd to 3rd floor

W430/2073/V045/spot up

[Music.

snow on glass with a hole at the center

for an actress to look through

as she sings a pop song
maybe Cole Porter

What is this thing called love
This funny thing called love
Just who can solve its mystery?
Why should it make a fool of me?

I saw you there one wonderful day
You took my heart and threw it away
That's why I ask the lord in heaven above
What is this thing called love?

I saw you there one wonderful day
You took my heart and threw it away
That's why I ask the lord in heaven above
What is this thing called love?

JOSEPH
Sometimes, mother,
we have a peaceful exchange

MOTHER
and we like that
do we not like that?

JOSEPH
Yes. Yes, we do,
but more often
you criticize my behavior
your criticisms fill the air like
like musical darts

MOTHER
Not like darts.
Oh, Joseph, not like darts.

JOSEPH
you say nothing without an edge
glowering at me from across the room
resentful when you are not included
belligerent
like
like
like Queen Victoria

Leon F. Howard frame
El x hand frame lx430.5 / fly @ 11 - frame
Leon take pix thru frame lx431
Leon frame exiting lx432 / fly @ 12 - frame out
back move ladder → SA 74 / fly @ 13 - tree down
wonderful beat later for lion resent lx440
pulled love fly @ 14 back to 5. trim
after tea - lx 442
end of song Elgun lx450 / v049 / spot out
beat later don't say # lx451

< douse desk projector >

MOTHER
Queen Victoria.

JOSEPH
what you require
it seems to me
is absolute sexless loyalty

MOTHER
No.

JOSEPH
and then there will be times
we sit together in the back yard

MOTHER
in the warm weather

JOSEPH
Yes

MOTHER
idyllic

JOSEPH
Yes
and then you will somehow say
"I haven't had one word from Mrs. Duchamp
for the letter I took such pains with
and also I wonder if she ever got the little gift
in my last gold and silver Lord and Taylor gift box
People could take a minute or two
to acknowledge little kindly things their friends do"
and then the complaining and criticism
has begun again

MOTHER
Oh. Joseph

JOSEPH
so that no one would ever know
who you really are
the intensity of your inner life

SE lx460
SQ74.2,74.5

MOTHER
Oh.

JOSEPH
the letters that you write me sometimes
for no reason at all
do you know that I mark on them
“read again”

MOTHER
No.

JOSEPH
to remind myself
to read them again and again and again
because then I see you love what I love

MOTHER
we are kept alive by the same things

A kinoblaue?

sq 74.2

[an entire back wall of the theatre
with bottles with things in them
or the entire fabulous window of a pharmacy
or the fantastical window of a Paris shop
or a thousand sorts of watch springs]

lx 410 / sq 74.5
horn?

JOSEPH
Of course, I wouldn't want to be presumptuous.
Giving advice to you.
A person of a different generation.
What I think
may no longer be useful.

THE GIRL
Still...

JOSEPH
Still,
if I were to say anything to you
it would be:
do what you love
not what you think you should do
or what you think is all you can do
what you think is possible for you
no
do what you love

SB lx 470, sq 74.7, 75

and let the rest follow along behind it
 or not
 or not
 because
 even if it doesn't follow along behind
 you will have done what you've loved
 and you know what that is
 you know better than anyone what you love
 and a life centered around your love
 cannot be wrong
 cannot finally be disappointing

THE GIRL
 Easy for you to say.

Michi begins exit

sq 74.7

JOSEPH
 No. No, it isn't.

Brian depth read desk

lx470 / sq 75

[The back of giant silver watch with a glass back
 is projected on the back wall.
 Its round frame is filled
 with deep blue sky and stars
 and the constellation Taurus in white etching.]

JOSEPH
 Robert, are you asleep?
 Are you asleep?
 I've brought you some things.
 You see:
 a metal ring
 a piece of string
 a cork ball
 a wooden dowel
 a clock face
 a little box
 Robert.
 Now then
 don't leave me, Robert.
 Who will I care for?
 Who will I give things to?
 Who will talk to me?
 Because
 we've had a lifetime together
 without you
 our lifetime
 is gone.

*sq lx472-474
 sq 76
 VD55-57
 Spot up SW*

lifetime is gone lx472 / sq 76

just before 3rd horn lx473

2nd wrrrrr VD55

2nd zzz VD56

twr end ob zzz lx474 / VD56.5 / 49

Stephen speaks VD57 /

*2nd?
 2nd
 don't want for SW
 call by
 2nd
 2nd*

[the train comes crashing through the wall
its whistle screaming
steam engine pounding
hissing steam
roaring and slamming

Cornell pulls the sheet up to cover Robert completely
and then sinks to the floor weeping]

THE ASTRONOMER

One time
long ago
not far from here
the poet Simonides
was gathered with his friends
for dinner at a palace in the hills
across this valley. *very*
Simonides stepped outside onto the terrace
for a moment
for a breath of air,
and in that moment
an earthquake
shook the villa
and brought it to the ground.
All Simonides' friends were crushed to death,
their bodies mangled and torn apart,
not even their own families could recognize them.

11:20
11:55
11:30
11:5 *stop bc*
But Simonides could picture in his mind's eye
just where each one of his friends had been sitting,
and as he recalled them one by one
their bodies could be
pulled out from the rubble and identified.
And from this moment
came the beginning
of mankind's desire to remember
exactly
how the world has been
at one moment or another.

Monty
And so Simonides
instructed his neighbors
how to build their own palaces of memory,
how to build each room
how to furnish these rooms

SB SQ77

SQ77

SB 476-505
SQ-28-82
V.D. 60, 61 | spot out
fly as 15-19
SB to Q. Nelson

with the faces and figures of their friends,
events of their lives,
their treasures,
books, poems,
each room given things of singular beauty
or distinctive ugliness,
to make them vivid
unforgettable
memories disfigured,
faces splashed with paint
or stained with blood
each moment suspended
in this geometry of memory, thought
and feeling.

[A movie is projected—
Algiers again, with Boyer and Lamarr.
Joseph speaks simultaneously with Boyer.]

BOYER

You're beautiful.
That's easy to say.
I know a lot of people have told you.
But what I'm telling you is different, see?
For me you're more than that.
For two years I've been lost.
Like walking in my sleep.
Suddenly I wake up: that's you.
I don't know what I've been doing all that time
waiting for you without knowing it.
Do you know what you are to me?
Paris.
That's you.
Paris.
With you, I escape. Follow me?
The whole town—a Spring morning in Paris.
You're lovely.
You're marvelous.

[cut to: he kisses her]

LAMARR

It's late. I must go.

BOYER

Suppose you don't come tomorrow.

EARLIER!
roundabout
2nd step?
SW start ups steps HR 1x476

thought?
memory: 5978
V060 / spot out
[w/await 477
bt (at day)]

*Some
perhaps less you enter
from the home boxes*

LAMARR
Suppose I don't.
Can't you ever get away from the Casbah?

BOYER
Why do you ask?

LAMARR
Can't you?

BOYER
No. I'm caught here.
Like a bear in a hole.
Dogs barking.
Hunters all around.
No way out of it.
Do you like that?
Maybe it's lucky for you.

LAMARR
I don't like it.
It's not lucky.

BOYER
You are right.
If you don't come back I might do anything.
I might go down to the hotel to get you.

LAMARR
Tomorrow, Pepe.

BOYER
Tomorrow?

LAMARR
I never break a promise.

	W/line. Barntops 5, 6, 6	Lx 501
	w/loop	SQ 79 / V D 61
w/stand?	for 1st slope	Lx 502
	Barntop 2" out	Lx 502.2
	ladder move	Fly Q 15 barntop deck
	lines undipped	Lx 502.3 / Fly Q 16 / ACTORS
	16" step / cable	Lx 502.4
	blast up after unhook	Fly Q 17 tree out
	press under ball w/ ch	Fly Q 18 ball deck
	as soon as ball unhooked	Lx 503 / Fly Q 19 ball out
	old frame step thru	Lx 503.2
	for bubble x ball blow?	Lx 503.3
	for bike placement	Lx 503.4
	after ball Ball at desk	Lx 504
	w/ top L drawer open	Lx 504.5
	Ball take out record player	SQ 80 / (U.P. Q.L)
	Michi begin ent.	Lx 505
	Ball begins to close lid	SQ 81
	lid closed	SQ 82

*add 502.4 w/
placing owl
Xing from L
+ W/ BSL to pld*

*Completing w/
above
TOP of snow
above
after
5th
just before
stamp*

just before to come of water

[A black and white engraving of Andromeda
amidst the stars
is projected on the back wall.]

12110
12086
11920
11907

LEILA
I don't think so.

JOSEPH
I am twice your age.

LEILA
Well,
not quite twice my age.

JOSEPH
You see.

LEILA
No, I don't.

JOSEPH
I will be decrepit and whatnot
while you are still just beginning your life.

LEILA
I'd like to begin it with you.
The only thing I regret
is that you won't live forever
because
I will miss you.

JOSEPH
A girl like you
anything is possible for your life

the way you are with Bleecker Street
 or Bank Street
 Broadway south of Houston
 those shop windows
 Debussy
 Mallarme
 Fanelli's on the corner of Prince and Mercer
 the little store nearby where you can find
 star fish
 butterflies in little boxes
 driftwood
 and in the antiques store
 the things from Asia
 inlaid wood
 a thousand little drawers
 you have a good sense of mortality
 in these streets
 stopping in the cafes
 looking at the light on the buildings
 in the late afternoon
 when it is already nighttime down below
 lights coming on in the shops
 and still afternoon in the sky above
 this is how I spend my time
 and I never grow tired of it
 I can see it again and again
 it only fades
 in a hundred years
 when new windows
 take its place

SB 5083

SQ 83

SIBL 505.2-602
 SQ 84-87
 VD 62-68
 dossier

disappear w/ sig" Lx 505.2 VD 62

The fact is,
 I've spent my life looking for true love
 and never found it.

the fact before ex 7 SQ 84' Lx 505.5

LEILA
 I thought you had.

JOSEPH
 Have I?

have I? humm Lx 505.7 / VD 65
 for stop-anticipate
~~factious w/ humm~~ Lx 600
 yes, / Lx 600.5 / VD 68 / dossier
 VD
 dossier

[a very long silence]

Yes.

BELGIVEN AFFEE
 yes = Lx + VD

[A wall of stars

curtain call Lx 601
 beat later SQ 87

1:24:20 10h

3/11/06 naoe 54

last person exiting Lx 602