

preset w. briefcase	W 4
	Cue Kel / W 10
Kel x 9/c	W 11
Kel pass bag	W 12/50.1
antic. Kel p bag <u>sooner!</u>	W 13
end of 1 st phrase in music	W 14
antic. process	W 15
antic. step-downs	W 16
<u>sooner!</u> antic. BS ent SL for solos	W 17
group ent DSR (almost end of 1 st phrase)	W 18
<u>sooner!</u> antic. grp. ent USL	W 18.5
on peel-off	W 19
antic. Kel ent UL (end of strings phrase)	W 20
Kel L MN	W 20.5
antic. guys ent	W 21
antic. women ent	W 22
antic. SITI ent UR	W 23
2 nd music crash @ end of track	W 24
last note of music	W 25
	[Bump!]

3²⁰

345

[Tom/Stephen]

Ladies and gentlemen, good evening.

SW x DS

LP 27

This is a theatre—as you can see.

The place is here in the United States of America—as you know.

Final drum hit

LP 29

And the time is now—tonight.

[bump]

The characters are:

5. The dance group, Katherine, Miki, Blakeley, Tadej, Carrie, Samuel, Jennifer, Ben, Lloyd,

↓ Maurizio.

10. You, the audience. ^{Stephen}

The Interlocutor—¹⁵I am (Tom), the Interlocutor. ²⁵

And Barney and Ellen and Akiko and Leon and Kelly. ³⁰

LP 35

EPISODE ONE: The Democratic Process

WALT WHITMAN

- 4³⁰
- (3) [Tom/Stephen] Leaves of Grass ^{5, 3.} LP 36
- ^{10.}
[Kelly] O take my hand Walt Whitman!
Such gliding wonders! such sights and sounds!
Such join'd unended links, each hook'd to the next,
Each answering all, each sharing the earth with all.
- zitic. kel book LP 37
from bag - quick!
- What widens within you, Walt Whitman? SQ 1.2
What waves and soils exuding?
What climes? what persons and cities are here?
Who are the infants, some playing, some slumbering?
Who are the girls? who are the married women? SQ 1.3
Who are the groups of old men going slowly with their arms about each other's necks LP 38
11. What rivers are these? what forests and fruits are these? [for NO cut SP]
What are the mountains call'd that rise so high in the mists? ^{12.}
What myriads of dwellings are they fill'd with dwellers? [for GET e SL] LP 39
- ^{20. 22.}
What do you hear, Walt Whitman?
I hear the workman singing and the farmer's wife singing,
I hear in the distance the sounds of children and of animals early in the day,
25. I hear the Spanish dance with castanets in the chestnut shade, to the rebeck and guitar, ^{30.}
I hear fierce French liberty songs,
I hear of the Italian ^{35.} boat-sculler the musical recitative of old poems... [TB/KC cut UL] LP 41
- ^{40.}
What do you see, Walt Whitman? TB x c/c LP 42
Who are they you salute, and that one after another salute you? ^{50.} best LP 45/SQ 1.5

AMERICANA

[Tadej & Katherine]
Main Street 5.

beat
(BO/EL 12nd onstage)
(fiddle)

SQ 2

10.
15.
(20) [Tom/Stephen]
This is America—
a town of a few thousand, 20. 30.
27. in a region of wheat and corn and dairies and little groves.

TN start after 1st phrase
in music w. DSL

35. The town is, in our tale, called "Gopher Prairie, Minnesota."
50. But its Main Street is the continuation of Main Streets everywhere.

x USG
backwards →

65/55 The story would be the same in Ohio or Montana, shake hands w. BS
in Kansas or Kentucky or Illinois, box w. Leon
x 4 BS and not very differently would it be told Up York State 68.
or in the Carolina hills. 70.

Main Street is the climax of civilization. 75.

80. That this Ford car might stand in front of the Bon Ton Store,
Hannibal invaded Rome and Erasmus wrote in Oxford cloisters. 90.

x MSR,
backwards →

95. What Ole Jenson the grocer says to Ezra Stowbody the banker
is the new law for London, Prague, and the unprofitable isles of the sea, whatsoever
Ezra does not know and sanction, 101.
that thing is heresy, worthless for knowing and wicked to consider. 105.

SQ 2.5

Our railway station is the final aspiration of architecture.
Sam Clark's annual hardware turnover
is the envy of the four counties which constitute God's Country.

LQ 50

110. In the sensitive art of the Rosebud Movie Palace there is a Message, all arrive
and humor strictly moral.

LQ 51

x DSR →

115.
Such is our comfortable tradition and sure faith.
Would he not betray himself an alien cynic
who should otherwise portray Main Street, 120 group
or distress the citizens

zitic. T → DS

LQ 52

120. by speculating whether there may not be other faiths?

LQ 55/SQ 3

slow x MSR, backwards
on claps, x mic

BO T → DS

LQ 56

(BO clap) 2 beats
[radio intro Ⓟ]

SQ 4 / MIC ON
crystal

end of 1st music phrase
5 secs after SQ 4

LQ 57

TURN
PAGE →

845
GREEN GROW THE LILACS

[Tom/Stephen]

10 And now we return to "Green Grow the Lilacs" by Lynn Riggs 15 20.

AUNT ELLER [Ellen]

Oh, I see you, Mr. Curly McClain!

Don't need to be a-hidin' 'hind that horse of your'n.

You may as well come on in.

SO cue -
hand in air

SQ 58/SQ 4.2

[Curly appears again at the window.]

CURLY [Barney]

Hi, Aunt Eller.

SQ 4.3

AUNT ELLER

Skeer me to death!

Whut're you doin' around here?

CURLY

Come a-singin' to you

only you never give me no time to finish.

SQ 4.4

AUNT ELLER

Go on and finish then.

Why, if I wasn't an old womern,

and if you wasn't so young and smart-alecky--

why, I'd marry you and git you to set around at night

and sing to me.

CURLY

I wouldn't marry you ner none of yer kinfolks, I coud he'p it.

AUNT ELLER

Oh! None of my kinfolks neither, huh?

CURLY

And you c'n tell 'em, all of 'em,

includin' that niece of your'n.

AUNT ELLER

Mr. Cowboy!

A-ridin' high, wise and handsome,

his spurs a-jinglin'. 45

SQ 4.5

[Whip]

CURLY

So, she desn't take to me much, huh?

Whur'd you git such a uppity niece

'at she wouldn't pay no heed to me?

Well, whut else does she want then,

the damn she-mule?

AUNT ELLER

I don't know. But I'm shore sartin it ain't you.

CURLY

Anh! Quit it, you'll have me a-cryin'!

AUNT ELLER

You better sing me a song then!

DO cue music -
hand in the air

LD 60/50 5

CURLY

Aw, what'll I sing then?

AUNT ELLER

A-ridin' ole Paint.

You sing.

Maybe she gonna overhear you, wherever she is | 15.

Crystal
LD 61/MIC OFF

CURLY

²⁰A ridin' ole Paint and a-leadin' old Dan,
I'm gin to Montana for to throw the hoolian.
They feed in the hollers as they water in the draw,
Their tails are all matted and their backs are all raw.

~~scorer~~

[for as at DR]

LD 70/50 5.5

Ride around the little dogies, ride around them slow,
For the fiery and the snuffy are a-rarin' to go.... 50.
45.

CROSSFIRE WALK

EPISODE TWO: The Golden Door

A TREE GROWS IN BROOKLYN

[Tom/Stephen]

A Tree Grows in Brooklyn 5.
50. 102

SW T → CS / 24 tic. Kel
at DR

W 80/SQ 5, 8

SW stop 9/6

SQ 6

[Kelly]

Brooklyn

W 81

For me,
my early morning impression
was of young boys streaming out of tenements
to go to the synagogue to say kaddish for a departed parent
before going to school,
and maybe also carrying up a fifty-pound bag of coal
before breakfast.

(crew set mic stand to
Kel spike)

Everybody worked all the time,
and if there was no job

W 82

people worked at something; 15.

they sorted rags or sewed garments,

or fixed flowers and feathers for hat manufacturers. 21, 22.

W 83/SQ 7

People scabbled for a little living.

They did everything for their children. 28.

sound op ride fader ↓
as necessary

35. My son will be a doctor, they'd say,
or a lawyer, maybe a teacher.

I never heard anyone express lesser hopes for his child. 30.

A man peddled fourteen hours, maybe,

and brought home two dollars after he paid off his merchandise 36, 45.

and his cart hire, 48.

or he brought home eleven dollars a week

8 from the factory for fifty-four hours' work, 42

Who has ever seen such optimism anywhere on earth? 54.

The night before High Holy Days--

everything would become quiet-- 56.

that whole teeming district of tenements

would suddenly come to a complete halt. 60. - success to crew!

You'd see workingmen with shiny faces

coming out of the public baths 65.

and walking home and holding hands with their sons,

and you've never seen its equal for brightness and happiness.

97. Where else on earth, among the poorest people,
did you see in every home a blue-and-white box

85. where you were supposed to put your pennies?

Once a week

93. an old woman would come around and empty it
and off it would go 95. / somewhere overseas-- 105.

100. the poorest of the poor helping still poorer ones
across the Atlantic somewhere. /

5. Hundreds of sweatshop employees,
 men and women who sat at machines for nine and ten hours a day
 came home,
 washed up,
 had supper,
 and went to the lodge hall or settlement houses
 to learn English

20. or to listen to a fellow read poetry to them. ^{30, 35}

PAID readers of poetry. ⁴⁰ I saw it. 42.

I saw gangsters and bums,
 but I also saw poets, ⁵⁰
 settlement workers,
 welfare workers,
 scribes,
 teachers,
 philosophers, ⁵⁵

60. all hoping and striving for one goal--
 to break away-- ⁶⁵
 and they did, too--
 and so they made room for new immigrants.

3 beats after last
held note starts

LP 89

SP x KM

LP 90

on KM lift

SP 8

BMW start dance

LP 91/50 8.3

75.
85.
(95)
90.

14 ²⁰

DANCER COMPOSITIONS EN MASSE

JACK KEROUAC

[Leon]

16. Hopping a freight out of Los Angeles at high noon one day in late September I got on a gondola and lay down with my duffel bag under my head and my knees crossed and contemplated the clouds as we rolled north to Santa Barbara.

start of JD x from UR → UL

sq 93/sq 8.9

sq 94

[Tom/Stephen]

Jack Kerouac

on CET clap

sq 9

[Leon]

It was a local and I intended to sleep on the beach at Santa Barbara that night and catch either another local to San Luis Obispo the next morning or the firstclass freight all the way to San Francisco at seven p.m. Somewhere near Camarillo

35, TB put LI arms up & 2nd h, LI into dance pose

[TB]: Dance! →

where Charlie Parker'd been mad and relaxed back to normal health, a thin old little bum climbed into my gondola as we headed into a siding to give a train right of way and looked surprised to see me there.

shuffle

He established himself at the other end of the gondola and lay down facing me,

with his head on his own miserably small pack and said nothing. By and by they blew the highball whistle

and we pulled out as the air got colder and fog began to glow from the sea over the warm valleys of the coast.

[TB]: Speak to LI ... Pretty soon

we headed into another siding at a small railroad town and I figured I needed a poorboy of Tokay wine to complete the cold dusk run to Santa Barbara.

(to TB) "Will you watch my pack while I run over there and get a bottle of wine?"

[TB]: "Sure thing."

I jumped over the side and ran across Highway 101 to the store, and bought, besides wine, a little bread and candy.

I ran back to my freight train which had another fifteen minutes to wait in the now warm sunny scene.

The bum was sitting cross legged at his end before a pitiful repast of one can of sardines.

I took pity on him and said, "How about a little wine to warm you up?"

Maybe you'd like some bread and cheese with your sardines."

sq 9.5

stamp/turns

^{was remembered for}
 I reminded myself of the line in the Diamond Sutra that says, ^{hop/svm Sweep DS}
 "Practice charity without holding in mind any conceptions about charity, ^{hop}
 for charity after all is just a word."

I was very devout in those days ^{hop}
 and was practicing my religious devotions almost to perfection.

^{Sit/legs out} - Since then I've become a little hypocritical about my lip-service
 and a little tired and cynical.

Because now I am grown so old and neutral....

^{crawl %} But then I really believed in the reality of charity ^{start of LI x %} SQ 9.6
 and kindness W 94.5

and humility
 and zeal

and neutral tranquillity and wisdom and ecstasy, ^{lead %}
 and I believed that I was an oldtime bhikku in modern clothes ^{hand to floor}
 wandering the world

^{hand to head} (usually the immense triangular arc of New York to Mexico City to San Francisco)

^{arms out} in order to turn the wheel of the True Meaning,
 or Dharma, ^{yes}

^{arms above head} and gain merit for myself as a future Buddha (Awakener)
 and as a future Hero in Paradise.

^{arms pray} SQ 10

SW 1st drum tap W 95

TB @ % / atic TB T DE  W 96

TB T SL  W 97

LI T SL W 99

CROSSFIRE WALK

TURN
 PAGE →

EPISODE THREE: Absolute Equality

20⁵

A GREAT FEMINIST STATEMENT

EL almost to c/c

W 100/mic ON

[Ellen] Uh, this is
A Great Feminist Statement

W 101

enter w.
pralco

[Ellen & Female Ensemble]

In many ways, I suspect my feminism is fairly bourgeois.^{hops}
I don't want a revolution that doesn't allow me to dance, flirt, and buy shoes. On the
other hand, my feminism is fairly absolute

jump hop
into leg
behind

in that I will not allow myself (or others) to demonize "radical feminists"^{hops up}
or to ignore poor women or women of color,^{pralco DSR of EL}
and I object very strongly when I see women^{pralco USL}
fighting with each other over crumbs.^{pralco}

I'm sure I do it too, sometimes,
but I try very hard not to.^{turn DS/kick}

My feminism is material^{hops c/c}
in the sense that I believe that the body is irreducible^{pralco USL}

pralco c/c

(more and more so, as I age, and more since becoming a mother).^{lean back/hip stop/kneel}

stand

I do not believe that there are no differences between men and women;^{hands held over floor}
but I believe that what differences there are
have been vastly exaggerated by social conditioning,^{hop/skip}
and I reject essentialism.

My feminism likes men,^{circle pralco}
and is sympathetic to the ways that they, too,
suffer from narrow definitions of gender.^{x USL}

My feminism insists on being heard,^{x DSL}
and will not give up a fight,^{x USR}

W 105

x DSR and will not back down.

On the other hand, T^{*} EL/ x c/c
my feminism deplores unfairness, meanness, and insensitivity.⁴⁵

all x DS into
live

I believe in principles,⁵⁰
including the principle that people matter.⁵⁵

EL lower mic

Mic OFF

[JD] I believe in forgiveness and second chances,

[MC] and in teaching,
and in learning;

[OWN] and I also believe in having high expectations and firm boundaries.

[CEI] My feminism is polemical, but embraces ambiguities.

W 109

[K] My feminism is aggressive and protective.⁶⁰

women start ex

W 110

(chew track mic to stand SL)

22¹⁵

MEN'S DANCE

65.

end of dance / 1st grp ex UR

W 120

24- WHO'S ON FIRST

5. [Tom/Stephen]
Who's on first? 10.

[Ellen]
How do you mean?

You know: who's on first?

In what sense?

In the sense that, you know:
I'm trying to start a conversation with you.
Like:
who's on first?

What the fuck do you mean?

What the fuck do you mean's on second.

I beg your pardon.

I beg your pardon's on third.

What?

No, what's on first.

This is what you call a conversation?

Because this is the kind of conversations people have these days?

Because of
what?

because of the internet and texting and shit

20. this is how people communicate with one another?

I'm sorry:

I thought you'd get my classical reference.

Your classical reference?

You know I think
for most Americans I mean
we have SOME sense of history.
There are SOME things we have in common
you know
that we share
that we all know
like values
and people we've heard of

and stories
 and things we believe
 in common!
 Like, because,
 in most countries you know
 like in France you can't be French unless you're French
 and, if you move to China, you never become Chinese
 but, in America,
 if you come to America
 and you promise to support the Constitution, then that makes you an American.
 It's a social contract.
 We are the only country there is really
 that is a country because we all agree to live together
 and that's the whole deal.
 We have these common values and these common agreements
 and these common things we've all agreed to hold in common.
 So that's why
 when I say "who's on first"
 I kind of expect you to say
 no, who's on second
 what's on first.

I don't know's on third. ^{35.} an rimshot SQ 10.5

Exactly.

Oh. Right. Beg your pardon. ^{40.} LP 124

No problem! ^{45.}
^{50.} antic. KC stop SLG LP 125/SQ 10.9
^{55.} antic. KC head turn SQ 11

^{26.5} AMERICAN DOCUMENT DUET ^{56.}
 [Katherine & Sam]
^{60.}

^{28.5} CROSSFIRE WALK
SW 1st drum hit LP 130
MN @ c/c LP 132
MN 2nd step part c/c SQ 11.3

antic. line III x DS	10 133
1st drum/gun shot	10 134
2nd	10 136
3rd	10 138
4th	10 140
5th	10 142
6th	10 144

EPISODE FOUR: The Empire

EL start x US

LQ 14b

VIETNAM OR IRAQ

on music drop out

SQ 11.4

[Ellen]

The time a car came towards us,
when, just five minutes before, another car had come
and there were four Palestinians in it with RPGs
and they killed three of my friends. *10 29 15*

So this new Peugeot comes towards us,
and we shoot. *BS*

And there was a family there--
three children.

And I cried,

XDS but I couldn't take the chance. *MO*

EL land UC

LQ 14B

BMW Children, father, mother.

LQ 152

All the family was killed,
but we couldn't take the chance. *EL .1*

LQ 154

L1

[Barney]

When we cleaned out a terrorist prison camp
we took a woman prisoner. *TN x DS*

I'd already told my men we took no prisoners,

step over EL but I'd never killed a woman. *TB*

"She has to die fast," my sergeant said. *CET*

I was sweating.

The woman said to me,
what's the matter? you're sweating. *LK*

"Not for you," I said, "It's a malaria recurrence."

I gave my pistol to my sergeant,
but he couldn't do it.

None of them would do it,
and I knew if I didn't do it,

I'd never be able to control that unit again. *BO*

on BO slow fall?

LQ 156

"You're sweating," she said again.

"Not for you," I said.

And I blew her fucking head off. *BS,*

SWI drum/gunsbot

LQ 15B

[BUMP!]

[Akiko]

We came one time, my squad,
into the house of a prominent community leader,
and shot him *TN slow*
and shot his wife

shot his married son

his daughter-in-law, *SP*
a male and female servant and their baby.

The family dog was clubbed to death, *KC*

AA stop SLC

LQ 160

the family cat was strangled,

the goldfish was scooped out of his fishbowl and tossed on the floor.

When our squad left,

no life remained in the house--

a "family unit" had been eliminated. *DO*

AA start ex UL

LQ 165/SQ 11.5

32- [Tom/Stephen & Male Ensemble]

I had a friend,
a psychologist,
who did an experiment on rats when he was a student in the university, 15.
and when he finished his experiment,
he was faced with the problem
of what to do with the rats.

He asked his advisor,
and his advisor said:
"Sacrifice them."

My friend said: "How?"

And his advisor said:
"Like this."

And his advisor took hold of a rat
and bashed its head against the side of a workbench. 36.

My friend felt sick,
and asked his advisor how he could do that--
even though, in fact, as my friend knew,
this was not exactly a cruel way to kill a rat,
since instant death is caused
by cervical dislocation.

And his advisor said to him:

"What's the matter?"

Maybe you're not
cut out to be a psychologist." 40.

BO sit up

[BUMP music out]

SP 12

42 How would you kill a rat?

BO I don't know.

45. If you had to.

BO Hanging by the wrists,

MN burning with cigarettes

TB burning with an iron MD very slow ↑, facing us

L1 hosing with water

SP hitting with fists

LK kicking with boots

MN hitting with truncheons BO ↑ x)

Sam/Leon hitting with whips

BO exposing to cold showers
depriving of sleep

TB depriving of toilets

BS depriving of food

L1 subjecting to abuse

beating with fists and clubs MN ↑

MN hitting the genitals

LK hitting the head against the wall TB ↑,
TN ↑, (x) UGC
L1 ↑

BO @ UGC / men start to stand LO 167

- LI electric shocks used on the head
- Be?Bun on the genitals
- SP on the feet
- MN on the lips LK ↑
- TB on the eyes
- Bo on the genitals
- SP hitting with fists
- LK whipping with cables BS ↑
- BS strapping to crosses
- caning on the backside
- TB caning on the limbs
- LK inserting sticks
- MN inserting heated skewers
- inserting bottle necks *start to x DS into live*
- LI pouring on boiling water
- SP injecting with haloperidol
- BS chlorpromazine
- Bo trifluoperazine
- SP beating on the skull
- Bo cutting off the fingers
- LK submerging in water
- BS breaking of limbs
- TB smashing of jaws
- MN crushing of feet
- BS breaking of teeth
- cutting the face
- removing the finger nails
- wrapping in plastic
- closing in a box
- castrating
- multiple cutting

add:
 LI
 Bo
 SP
 LK
 TB

men x DS into live WP 16E

TURN →
 PAGE

WHAT IS AN AMERICAN?

#1

[Tom/Stephen]

What is an American?

WP 180/50 14

In 1782 Jean de Crèvecoeur published Letters from an American Farmer in which he defined an American as a "descendent of Europeans" who, if he were "honest, sober and industrious," prospered in a welcoming land of opportunity which gave him choice of occupation and residence. Students will look at life histories from the interviews of everyday Americans conducted by Works Progress Administration officials between 1936-1940 to see if his definition still holds true in this country 150 years later.

end of 1st WP 181

phrase in music WP 182

final phrase in music WP 183

55. Students will conclude by working toward a modern definition.

Objectives

Students will:

1. understand that the meaning of "being an American" has enlarged and become more complicated since 1782;

WP 184

2. recognize key ideas from a famous document of American history;

75

3. become familiar with rich on-line collections of primary sources;

77

4. be able to read an oral history and use such materials in historical analysis;

80

5. be able to use simple on-line search techniques; and

85

6. be able to combine text and graphics in a single document. (optional)

90

95

6

WP 185

Time Required:

Two weeks

optional

WP 186

Recommended

Grade Level:

Grades 8-12

WP 188

100

WHAT IS AN AMERICAN QUESTIONING

Tom/Stephen questions members of the company, one after another with "What is an American?"

Each person responds in their native/respective languages, except Leon, who also responds in Japanese.

1) Maurizio - MN ex SL, all others begin to leave

2) Tadej - TB x DSL, ex DR / JD x DSL

3) Akiko & Miki - AA/MD x DR

4) Leon

Kel x Mic

WP 189/Mic ON

(Just after lift)

Lift / AA, LI, MD ex DSL

TB, JD, MN w. mic re-ent

KC/BD x 2 USR

TN x DSL

Kel ent / x mic

1/27/10

all ex, except BO/KC USR ?

TN by drum box

JEN: (x DSL / ex SL)

#2

37⁰⁰
[Kelly] 5.

I would never think to go to someone's home
and try to change the decor, style or color of it.

I would never think to go to someone's home
and tell them what kind of schedule to keep;
how to live;

how to spend their money; etc, etc, etc.

I find it so very offensive to have these people here in our country -
our neighborhoods--our stores---out in public---

with their faces covered;

playing prayers over the loud speakers;

and NOT SPEAKING ENGLISH!!!!!!!!!!!!!!

YOU ARE IN MY COUNTRY---MY HOME----

DRESS THE DRESS;

TALK THE TALK;

BE AMERICAN CITIZENS!!!

You don't like our ways?---

then don't come here!

Don't ask for social security and hand-outs either.

It is MY money that pays these taxes for you to come over
and 'take over' MY home!

Women here in America fought hard to get where we are today,
and by gosh, you are not only bringing the women down,
but the entire country and what we stand for and fought for!

AND TALK ENGLISH for crying out loud!

And just because you may be a Male Muslim,

don't think that I for one minute will step aside for you in the grocery store. Who in the
heck do YOU think YOU are?

YOU are the second-class citizen here---NOT ME!

I am an American female who has worked hard for everything I have---
and put up with crap all my life from male chauvinistis

who have brains no bigger than my fingernail---

I didn't tell these men to get thier own coffee at work;

type thier own papers at work;

and fight to be paid and treated equally

only to have these submissive Muslim women come here
to throw all that away!

GO HOME! 45.

We don't want you here.

You scare us!!! 50.

Mic OFF

Kel P bag for ex

LQ 190

#3

S,

[Tom/Stephen]

What is an American? 10.

[Katherine]

What is an American?

??

4D 19)

20. [Barney & Katherine]

I mean we are an empire / KC tick

but we used to stand for certain values

we HAD certain values

I mean we still have values

but what are they?

because here we are now in a global society

and you can't say this point of view or that point of view

is the only privileged point of view in the world

KC because there are lots of points of view

and they are all entitled to respect

or a lot of them are

and so you don't just have this one vision of things that is almighty

but you have to navigate this far more complex global civilization

KC cosmopolitanism!

pretty soon you're talking cosmopolitanism

KC as well as respect for others

(for BO under leg)

So 16

and not just respect

but enabling others to flourish

enabling others to have lives that flourish as well as your own

and you could say this is some sort of fundamental democratic ethos

and it is!

it is!

but it's almost more than fundamental

KC it's complicated

and full of a world

that doesn't really benefit from going to war

KC and would benefit from good health care for everyone

and money

food and clothing and shelter

no poverty

KC no second class citizens

or third class

KC or women who are just tyrannized over

or anyone else who is tyrannized over

to TN so I think that's where you end up

with an American

when you say what is an American

you are talking about a global person EL

of global empathy and compassion KC

KC and depth and complexity

and individualism TB

KC and also communalism LI, MO
 and um
 someone who loves sports

KC or opera
 or BWM
 you know
 something that brings some extra pleasure to life
 KC like looking at the autumn leaves
 so life is not all work and anguish CET, JD
 but also some fundamental okayness BS

KC plus pleasure. MN
 For everyone. AA 20.

both Equally. _____
 25.

BO/KC hands together LP 192/50 16.2
 just b/f BO/KC hand SR/SL LP 193
 all kneel at end (LP 193.5)

FULL COMPANY DANCE into THE FINAL DANCE

41 45

final music LP 1000/50

Women's Dance

[Tom/Stephen speaks the following Whitman text during the Final Dance]

O take my hand Walt Whitman!
 Such gliding wonders! such sights and sounds!
 Such join'd unended links, each hook'd to the next,
 Each answering all, each sharing the earth with all.

What widens within you, Walt Whitman?
 What waves and soils exuding?
 What climes? what persons and cities are here?
 Who are the infants, some playing, some slumbering?
 Who are the girls? who are the married women?
 Who are the groups of old men going slowly with their arms about each other's necks
 What rivers are these? what forests and fruits are these?
 What are the mountains call'd that rise so high in the mists?
 What myriads of dwellings are they fill'd with dwellers?

Square Dance

What do you hear, Walt Whitman?
 I hear the workman singing and the farmer's wife singing,
 I hear in the distance the sounds of children and of animals early in the day,
 I hear the Spanish dance with castanets in the chestnut shade, to the rebeck and guitar,
 I hear fierce French liberty songs,
 [I hear of the Italian boat-sculler the musical recitative of old poems...]

[Tom/Stephen & The Company]

SW What do you see, Walt Whitman?

Who^{SP} are they you salute, and that one after another salute you?

- 47- ↓ I see a great^{SP w. SW} round wonder rolling through space,
- SP I see diminute farms, hamlets, ruins, graveyards, jails, factories, palaces, hovels, huts of barbarians, tents of nomads upon the surface....
- JD I see the tracks of the railroads of the earth....
- KC I see the filaments of the news of the wars, deaths, losses, gains, passions, of my race... ^{TB w. KC}
- TB I see the site of the old empire of Assyria, and that of Persia, and that of India.... ^{FL}
- EL I see the battlefields of the earth, grass grows upon them and blossoms and corn.... ^{BS}
- BS I see all the menials of the earth, laboring, ^{GET}
- AA I see all the prisoners in the prisons, ^{LK}
- MO I see the defective human bodies of the earth,
- LI The blind, the deaf and dumb, idiots, hunchbacks, lunatics, 40. km ^{BS}
- BRUN The pirates, thieves, betrayers, murderers, slave-makers of the earth, ^{MN}
- CET The helpless infants, and the helpless old men and women.
- LC I see the male and female everywhere, ^{MN w. LK}
- MN I see the serene brotherhood of philosophs, ^{(40) km}
- BO I see the constructiveness of my race, ^{SO.}
- ↓ I see the results of perseverance and industry of my race,
- KM I see ranks, colors, barbarisms, civilizations, I go among them, I mix indiscriminately, ^{all to @ audience}
- SW And I salute all the inhabitants of the earth.

48⁴⁵

48⁰⁰