

BALDWIN SOUP KITCHEN
a Parlor Play in three acts

by Sean Edward Lewis

... a passage of time where nothing really happens. Maximum freedom is given to spectators to come and go, comment, go the restroom, to leave, etc. This is not an improvisation, but a composition operating in borderlines, giving way to an immediate awkward unpredictability. The structure positions itself as aimless. It passes by.

Introduction

BRIANNA *[does summersault, lands, and speaks to all present]* We welcome you to a night in the Baldwin Soup Kitchen Parlor. This is their story as told in their own words. We hope you like it and we hope you like the soup. As they say, "if the soup's hot and you have crackers on your plate, the world becomes a friendlier place." And with the Baldwin Soup Kitchen, this is a way of life.

"Would you like another bowl sir?"

"How was your day?"

"Can I take your coat?"

"Can you pass me the salt?"

"Oh, the bathroom? Right through there. Be sure to wash your hands."

"Welcome"

"Welcome"

"Welcome to the Baldwin Family Soup Kitchen" and now ...

The Baldwin's!!!!

[choral singing all players join in]

*Come around to us
As often as you like*

*We're friendly
Somewhat boring, but friendly
Have a bowl of soup! Relax!
This is time to be comfortable*

"He was tired of the troubles of real people so he came here, and here he found what he was looking for"

"And a bowl of soup!"

It is a parlor (in its own way). The players sit and look out (sometimes directly at their watchers). They engage in small talk and sometimes talk that is not small. They might talk directly to the audience. Sometimes they are in and out of the kitchen. Earlier they all worked the soup kitchen. They are a family. The audience is largely made up of those who ate the soup. Some are still eating during Parlor Play. The room and the lighting shifts and we see parlor taking shape. Some of the players are in the parlor.

Part I Evocation (serving of soup)

Part II Parlor Play

Part I (serving of the soup) is loud, bright, and bustling. Tables, chairs, soup, loud talk, and music playing (live or otherwise). The players and crew are all in uniform. Everyone is buttoned up. Formal. Cast and crew wear name tags. Ties, dresses, and aprons, moving in quick, direct lines with their walk, as they are here to serve and to put the guests at ease. They are cleaning and organizing the room (along with serving and preparing in the kitchen). Though they mix with guests, they never become one of them.

The transition from Part I to Part II is helped with lighting and with sound.

The lights shift and are lowered.

Music stops.

The audience is guided to chairs in front of the parlor.

The players are in a tableau in the parlor.

ACT I: PARLOR TALK

Scene One: *Doubt*

[A settling. Kyle changes into his REDWOOD maroon long johns, retrieves his carpet, places carpet under light down stage, and reclines himself

upon the carpet. Time passes. Eventually he stands and addresses all present]

KYLE I will never doubt your creative genius again!

[Returns to his reclining position on the carpet. Nothing happens for a long time]

Scene Two: Harry Truman

REDWOOD Kyle would you mind going in the kitchen and getting me a glass of water?

KYLE Of course not REDWOOD.

ROCKEFELLER *[as though he has been speaking for some time]* So, eventually, I ended up out on my ears on the sidewalk wishing there was someone (anyone) that would listen and tell me what was going on.

SEQUOIA Dolly.

ROCKEFELLER Ya Dolly.

SEQUOIA Sure Dolly

ROCKEFELLER Then I ended up here. First like one of you *[looking out]*, and then I saw her *[turns and looks at REDWOOD]* and we started talking and she told me about a job opening and I applied. That was 6 years ago. *[mumbling]* But you can only serve so much soup to so many hungry people for so long...

KYLE *[coming from kitchen with glass of water for REDWOOD and speaking almost on top of ROCKEFELLER]* I used to wish Harry Truman was in my closet. And that I could open my closet whenever I had a troublesome situation and Harry Truman would be there to help me.

BEN I'm doing this for all the wrong reasons

REDWOOD It shows

KYLE No wonder he likes Baldwin [returns to recline on his carpet]

BEN His book made me cry

KYLE You're either complaining about how bad you feel, or you're in a fantasy about a book you're reading or film you just saw. It's really predictable Ben.

REDWOOD And annoying

ROCKEFELLER Maybe you should stop reading and going to see films Ben

SEQUOIA You could get an honest job

KYLE Working in a soup kitchen isn't honest

[Pause]

Scene three: 5 Black Baldwin's

KYLE If the Baldwin Brothers were black? Do you think they would be as famous as they are?

BEN They're not that famous really, as brothers at least.

KYLE Compared to you they are. Who's ever heard of you? Everyone has at least heard of the Baldwin Brothers.

REDWOOD James Baldwin named a character in one of his novels Dick Lincoln. "How are you, Dick Lincoln?"

ROCKEFELLER 5 Black Baldwin's. That's a good name.

SEQUOIA Aren't there 4 of them?

ROCKEFELLER They have an cousin-actor named Joseph Michael D'Albora who goes by Joseph "Baldwin." He's using the name to hop on the "Baldwin Bandwagon." [pause] So in my mind there are 5. The Baldwin 5.

KYLE The only thing I know about the Baldwin brothers is from references I see on *The Family Guy* and *The Simpsons*.

BEN And rehab reports you read in the back of newspapers.

KYLE Rehab reports?

REDWOOD Are we a family? Because if we are, we have a lot of explaining to do.

SEQUOIA Would somebody come in here and give me a hand wiping down this stove please?

[No one responds. SEQUOIA disappears into the kitchen and returns shortly]

KYLE It depends on what you mean by family.

BEN What does it mean to be family?

REDWOOD Four times in my life really bad things have happened

ROCKEFELLER Redwood

REDWOOD But that doesn't matter now

BEN *[trying to relate]* You start walking around with a hungry look on your face and you can't tell anybody because if you talk about it, it gets bigger. I know why Rufus kills himself.

KYLE Rufus Rufus Rufus

BEN When Rufus jumps I jump

SEQUOIA *[re-entering from kitchen to parlor]*
and my heart stops

BEN and my organs become crimson

SEQUOIA and I fly

BEN I fly

SEQUOIA I want to kiss you

BEN Rufus?

KYLE Wow!

REDWOOD Who's Rufus?

KYLE I think he's in the Baldwin "mix" somewhere

REDWOOD Ben wants to kiss one of the Baldwin's?

[all go silent and still]

Scene 5:

Mexicans

REDWOOD Can I make a confession?

ROCKEFELLER Are you sure this is a good time?

REDWOOD In high school I took all kinds of lovers. Older men and I liked black men and Mexicans. My parents went crazy. I would sneak black men in through my window at night and we would, I would give myself to them, one after the other. I was insatiable. More beget more and I would scream and wake everyone in the house.

[she throws her head back and screams. this is prolonged]

Where did I go? Now I'm afraid to even go on a date.

BEN I feel fat.

SEQUOIA I'm so lazy sometimes.

BEN I feel good around you.

SEQUOIA You're cute.

KYLE This space *[pause]*
This space between here *[gestures]*
The rhizosphere (via) the atmosphere is unpredictable and unstable *[pause]* I'm particularly interested in that region of un(predictability) I went to a seminar that taught me about the differences in space

REDWOOD Can't we just sit?

KYLE What do you mean?

REDWOOD I want to sit in the parlor and not feel the pressure of having to make conversation.

KYLE Just like family.

Scene 6:

Please Kyle

ROCKEFELLER Listen everybody. Tomorrow is going to be really hectic. We're expecting 30 or so transfers from the lower south-east-side hospice.

REDWOOD Why are they coming here?

ROCKEFELLER I don't know why. I'm just passing on the information from the powers that be. I don't know why.

KYLE Where's the lower south-east-side hospice?

SEQUOIA We'll be OK. That's not really a big deal.

ROCKEFELLER That's what you said the last time Sequoia and we nearly lost our soup kitchen permit. We can't have that type of thing again.

SEQUOIA If you say so Rockefeller. I didn't think it was that bad.

KYLE Where's the lower south-east-side hospice!?

ROCKEFELLER Please Kyle

KYLE *[mumbling mockingly]* Please Kyle if you can't handle the heat, then you ain't got no business being in the Baldwin Soup Kitchen.

ROCKEFELLER *[stands staring at Kyle during his "routine"]*

BEN So where's this hospice?

ROCKEFELLER The lower south-east-side hospice is tucked away next to St. George's below Delancey, around the corner from Roland's Toys.

KYLE Oh, ya, I know exactly where that is. *[under his breath]* (Of course man! rivers and a kingdom and open field. Of course!) I don't know where I am going.

SEQUOIA Family?

ROCKEFELLER I consider you all to be family.

KYLE Every night we sit in here and talk about the same things. How we wish our lives were somewhere else. And we listen to each other. So what happens from here? *[pause]* Do you wander out there *[gestures]* looking for others who will hear you? Do you just keep repeating the same things? Or is this the only place we (tell it?) The Baldwin Soup Kitchen Parlor

SEQUOIA I don't know. I don't really say these things to anyone else. I think them other places, but I don't say them. Look at us. We spend our lives in a church basement. *[pause]* Serving soup.

REDWOOD But we're somewhere doing something. That has to count for something somewhere.

ROCKEFELLER We're in a basement?

KYLE This is a basement. But, there is a sub-basement *[gesturing]* below this basement. So we aren't at the absolute bottom.

SEQUOIA That's comforting.

Scene Seven: *Make Love (or) JC Pennies*

BEN I told a friend it was about bravery and he laughed.

SEQUOIA What is about bravery?

REDWOOD Why is bravery funny?

KYLE Who wants to be brave anymore? Raise your hand.

ROCKEFELLER I'm a fragmented person. It's all broken off parts.
Meanderings. Bravery seems to be something I gave up on a long time ago.

Last week the woman at the laundry lost my pants and it felt as though I slipped into a crack. I started speaking in a different voice.

"Please help me find my pants." *[repeats]*

BEN I never went to parties, I had no training for it. My mother took us to the restaurant in the JC Pennies to celebrate. The idea of circulating conjures blood to me. Not meeting people.

REDWOOD Hmmmm? I can see that.

BEN What can you see?

REDWOOD OK. Ben. Excuse me for a moment.
[under her breath] He's a Vampire!

KYLE I hope we are family. I really hope we are.

REDWOOD reptilian frost (my feet are burning)

ROCKEFELLER sodas in spring without dips

REDWOOD a grand curve born twice

SEQUOIA re-occurring

KYLE done (for)
done (to)
done (all)

[pause]

BEN who is she?

SEQUOIA who is he?

BEN who is she

SEQUOIA no

BEN no

SEQUOIA no

BEN I'm sinking in a pool

SEQUOIA I'm drowning

ROCKEFELLER spit into clouds where skies are

REDWOOD [singing]
rock a by baby
rock a by soon

KYLE listen for a second, try listening

BEN I'm here now

SEQUOIA I have rocks in my stomach

BEN I can't live 10 times this anymore

KYLE The normal ways are over

REDWOOD More trees [repeats under her breath]

ROCKEFELLER curled up she's beautiful

REDWOOD curled up now

[a lull]

KYLE *[while taking his shoes off]* He took his shoes off and laid in bed dreaming about a siren (a river!) into the night.

ROCKEFELLER Robots. He was dreaming about robots.

REDWOOD Rise up King Robot!

SEQUOIA Did you go somewhere?

BEN cucumber salad
I was preparing
hold me

SEQUOIA hold me

KYLE hold somebody

REDWOOD somebody hold me

BEN nothing helps

ROCKEFELLER you are a hostage

BEN forever

KYLE you are a goner

SEQUOIA who are you? bebe

BEN you bebe

SEQUOIA bebe

BEN bebe

Scene Two:

Loitering

KYLE What's more fun than loitering?

REDWOOD We waste time, freckle face.

KYLE Nobody's called me that since I was a freckle faced boy.

REDWOOD Freckle face, jump jump jump, for pennies

SEQUOIA Are you bled yet?

BEN *[whispering]* Have you said yet?

[time passes]

Scene Three:

Dick Lincoln

ROCKEFELLER I sit by the sunshine hill so softly with you (so softly).

REDWOOD This is now our night to be?

ROCKEFELLER A make believe story (nothing gory)

SEQUOIA Would you like something? Some soup?

BEN A nighttime soup? We're on a nighttime schedule?

SEQUOIA *[singing to herself]* Hmmmm. Ahhh. Yes. Yes. I'm sorry. Did you say something?

KYLE We always knew she was special.

BEN Just keep talking

KYLE No stopping

SEQUOIA No telling

KYLE Time tells terrifically

REDWOOD Dick Lincoln was in the book where Baldwin said "love was a country he knew nothing about"

KYLE You mean James right? Not one of the Baldwin Brothers?

SEQUOIA Hi

BEN Hi. They call you Sequoia

SEQUOIA Yes. They call you Ben

BEN Yes

KYLE To hell with Dick Lincoln!

ROCKEFELLER What?

BEN Sequoia

SEQUOIA Sequoia
[silence]

BEN I'm regretful
My mind skips

SEQUOIA You

BEN Your

SEQUOIA Me

KYLE What?

SEQUOIA Tell me what you are trying to say

BEN I'm not sleeping

SEQUOIA You're having an affair

BEN Me No Well
It's this obsession with blood

KYLE I have financial pressure

ROCKEFELLER I don't want to fail

REDWOOD You're scared of failing? Me too!

SEQUOIA I'm scared of falling

BEN Falling alone
[interlude]

Scene Four:

Mr. Robot

REDWOOD This is fat [demonstrating]

ROCKEFELLER Milk, four eggs, sausage, ham [making a list]

REDWOOD I overheard a man eating soup earlier [imitating the man] saying, "These lives we live are spilled"

ROCKEFELLER Was that before or after he dumped his bowl on the floor?

REDWOOD This person was eating carefully. No spills.

ROCKEFELLER I really like you (you know) this soup kitchen is really important, not just to me, but to other people
[pause] I've learned to make a mean split pea, among other things.

REDWOOD At least you're not putting your fingers in the pot while you're cooking anymore.

ROCKEFELLER You saw me *[he looks at her. pause]*

REDWOOD I don't mind. It's nothing to worry about.

ROCKEFELLER Hmm OK ...*[he begins to dance as a robot with a robot voice]*... but you are mistaken Mademoiselle. I wouldn't do that, putting my fingers in the soup, who knows where the fingers have been

REDWOOD Mr. Robot, excuse me, Mr. Robot, but cooks do that all the time, which is why they are always washing their hands.
[She starts pretending to be a Robot dancing with ROCKEFELLER]
 some some
 time time
 a rhyme

ROCKEFELLER You are so high!

REDWOOD *[soup kitchen talk]*
 This came from the outside so be careful

ROCKEFELLER from the outside

REDWOOD We are here and you are there
 and every now and then
 you are here and we are there, OK

ROCKEFELLER OK

[interlude]

Scene Five:

Fresh Fruit

BEN Are we alone

SEQUOIA I don't think we are alone
 Sometimes

BEN Just keep talking

SEQUOIA by ourselves erased (Erasmus)
my friends like me when I am at the beach
yarn covered soap
a black sheet
migraines coming all over your space trees

BEN I'm yarned

REDWOOD I can say now, more than ever, my heart pours out a
fresh fruit. A pure fruit into the sky.

KYLE Into the sea

SEQUOIA Into the ground, into my mound. Heart-beat curling,
curling missed. Throne formidable, thrown simple.
Mighty-mighty mist under the blackness. Where are we?
Who are we? No, no, not scared but saved. Not held but
tossed. The sea structures the sky facing away. We see
only the backwards reflection of a skies face facing
away. Looking elsewhere, not towards us, away.

BEN In the spirit of devils
I could follow you for a million piled up corpses
Lust spilled over
Dust in my mouth

SEQUOIA Dust

BEN So much dust

SEQUOIA Swallowed

Scene 6:

Peter Peterson

KYLE They call me Kyle Everette. I want to tell you a
story. When Marshall Peterson came to the door nobody
knew what to expect. Certainly no one would of been
able to predict how things unfolded. Peterson had
worked for Short Valley County Marshall's Office first
as an intern in college. He was studying literature
and aspired to letters or the arts.
But the Peterson family, for at least 3 generations,
worked in law-enforcement, and the weight of tradition
would rule for Peter Peterson as it had for his
father, and his father's father, and for his father's
father's father.

Scene Seven:

Slow Down

REDWOOD I can find life
ROCKEFELLER You
REDWOOD Your
ROCKEFELLER You
REDWOOD Became my all
ROCKEFELLER Slow
REDWOOD Slow
ROCKEFELLER Down
REDWOOD Slow
ROCKEFELLER Slow your head down
REDWOOD Slow down

[interlude]

Scene Eight:

Immigrants

BEN lying here in the dirt up to my eyeballs
left for dead
every kid in town hopes
because (?)

SEQUOIA We will answer that later by the river when we can sit

BEN With dirt in our mouths

SEQUOIA Dirt in the dirt (beat that!)

BEN My hearse! My dead hearse loves you. You are loved.
(the tires need to be replaced)

[all sing in choral]

till the tires
until they run

out of air
Yes Yes fill
the tires full

[repeats]

[pause]

ROCKEFELLER I run a diamond factory for immigrants and their feet
are always dirty. They seem not to mind. At least you
know who they are!

[silence]

Scene Nine: *A Dog's Name (or) 1961*

BEN Who am I?

SEQUOIA I think I have something to say.

BEN Tell me a story

SEQUOIA In 1961 Rufus walked the streets of NYC. Up and down
7th Avenue, the A train, he played the drums, and
people called him "The Kid." When Rufus walked the
streets of NYC the Twin Towers weren't even built yet-

KYLE Rufus? Sounds like a dog's name

BEN The life of the passionate are doomed

SEQUOIA You are rotten. Rotten for moths

BEN Moths are always crying you know
I am going in a bad direction

[pause]

SEQUOIA Me too

[pause]

REDWOOD Do you pray?

KYLE Sometimes

REDWOOD Me too

KYLE You too sometimes?

[pause]

ROCKEFELLER Can you help me? Do you know my name?

REDWOOD The last time I was here, you caught my eye, so I was wondering ...

ROCKEFELLER What my name was?

REDWOOD Yes. I was wondering.

ROCKEFELLER They call me Rokerfeller, or Keith

REDWOOD Hi Rockefeller, or Keith. I really like the name Keith.

ROCKEFELLER Hi ... ?

REDWOOD Redwood. They call me Redwood.

ROCKEFELLER Hi Redwood.

Scene Ten:

Jim Germain

[Passage of time. REDWOOD enters into a confession of sorts that finds her fighting with an imaginary foe. This is a dance]

REDWOOD a ride
 or a fight (again with him)
 I wish I could rest

[she sinks deeper]

trees can be friends
to you yes
trees birds
also
especially
in the morning and in the evening
nice people
pure plump Norsemen
stormy Sundays
kind(ness)
frost that stings the fingers
a bug bite

"did you say Tom Reed?"

 there's no limits to what can be said

ROCKEFELLER The murky old fellow, he's not much, but so what, I like him.

[KYLE and REDWOOD begin fighting like brother and sister. Viciously]

REDWOOD More can't fit

KYLE I want more to fit

REDWOOD But it won't

KYLE Won't it? Are you sure? Are you telling the truth?

REDWOOD Yes. *[increasingly in a rage]* But if you have to ask

Place everything you want on the plate!
Place everything you want on the plate!
Place everything you want on the plate!
Place everything you want on the plate!

Scene Twelve: *Rat's Laugh*

SEQUOIA She's something, isn't she? I read somewhere recently that biologists have proven to show that rats laugh.

KYLE Rats laugh?

BEN sentimental heart throb you move me
upside down you move me

SEQUOIA licked, lied to, labored, loved, all this
all this can be more upon my breath
upon my stoop a song *[she sings]*

BEN this is so difficult

SEQUOIA what is?

BEN this *[he sings]*

[silence]

SEQUOIA oh yes, well, there's a saint for this type of music

BEN eat something with me?

SEQUOIA save your money, in a sock. ha ha. OK. we will eat

BEN I'm just trying to relax

SEQUOIA Me too

[pause]

ROCKEFELLER so much so much
much more
vertical fear now
not so much prostitution
more illegal gambling (which is more fun than legal
gambling)
30 years ago a bottle of pee
a winter's breeze, a winter's song
joining cliffs hicks minds or forged a camping trip
silver buckles, loose change, horses fired finished a
form
10 forms in paint
10 forms great bells
long bells in a low light

BEN sleeping inside a hamburger

SEQUOIA sleeping inside a Japanese dream

BEN she had bits of bacon in her teeth

SEQUOIA we went fishing that morning and the trout made noise
so we left to protect our ears

BEN noisy fish

SEQUOIA fighting with you made me lose my place in the novel I
was reading

KYLE *[speaks while walking across parlor in a diagonal]*
all the terrible people in history wear REDWOOD and
green
your nose in space separate from your face

BEN gristle on my pistle

SEQUOIA drinking straight from the hose in the front yard

BEN a dog barking around the corner

SEQUOIA 4 day dreams 3 toy tractors
a day dream next to the toy tractor in the dirt
[desperate as a revolutionary]
these tunnels are our trenches!

KYLE bombs away Faye!

[pause]

REDWOOD all the jobs

KYLE all the Jews

ROCKEFELLER what?

KYLE sitting in pews

REDWOOD a dime machine

ROCKEFELLER a quarter rail record

KYLE boxed in pharmacy meals

REDWOOD types of sailing

KYLE types of children or plastic

ROCKEFELLER manure from you
all along (the key)
all along (the key)

KYLE potato salad for dinner
mortgaging the house
mortgaging the pressure
all the cans in the garage are full

REDWOOD here he goes again...
screws rusty nails washers
metal scrub brushes
gasoline in cans
oil rags
pitiful stomach man
pitiful horse arrangement
all white people
in Pittsburgh a limey said he was sorry
there was a rat who split his hands on a folded box,
he wasn't laughing then! Ha. Ha.

Scene Thirteen: *Fortune Teller*

BEN Believe me

SEQUOIA Believe you?

BEN Believe me. It makes it hard when you don't sleep

SEQUOIA The redness, an olive
BEN Both

SEQUOIA The mouth

[interlude]

SEQUOIA I'm not in love. I think about finding love, passion,
 all the time. I feel stuck. Once again I feel
 disconnected. I feel largely alone. The looks I get.
 It's a prophesy fulfilled somehow. I know its
 conclusion. There's fear.

BEN I'm not in love. I think about finding love, passion,
 all the time. I feel stuck. Once again I feel
 disconnected. I feel largely alone. The looks I get.
 It's a prophesy fulfilled somehow. I know its
 conclusion. There's fear.

[BEN and SEQUOIA stand looking at each other. Silence]

BEN I'm in trouble this time, real trouble

SEQUOIA Hmmm? What? Give me a second. Did you hear that?

BEN Can you hear me? Do you hear me? I'm in trouble.

SEQUOIA Are you lonely?

BEN Yes, I'm lonely.

SEQUOIA That's an old story. I'm done with that. I'm living a
 new story.

BEN This is an old story. (borrowed from Baldwin)

KYLE She thought she was a fortune teller.
 [counting on his fingers]
 ...2, 3, 4 variations of wedding gowns. In the family.
 If we are a family?

[a lull]

Scene Fourteen:

Pepper Trees

ROCKEFELLER I like pepper trees. At one time, not far from here,
 there was a great big pepper tree with a tire swing. A
 beautiful pepper tree. You don't see them much
 anymore.

KYLE Actually you do, they're all over.

ROCKEFELLER Where? I haven't seen one in? I don't know how long.

KYLE Well, the next time I see one I'll let you know.
[pause]

BEN Why are you so needy?

KYLE She is needy.

BEN Not now Kyle

SEQUOIA Why are you so angry? You're a big flake!

KYLE He is an angry flake
[pause]

BEN What am I supposed to do with all this? *[gestures]*
[time passes]

ACT III: PARLOR DEATH

Scene One:

Come On In

*[a newcomer enters. he is carrying a gift]
[he stops at the edge of the parlor]*

REDWOOD Hello

NEWCOMER Hello

REDWOOD You have to just enter

NEWCOMER Just enter?

ROCKEFELLER Come in

KYLE Come on in

SEQUOIA Sit anywhere. Please be comfortable.

NEWCOMER

[while entering parlor on a diagonal looking out]
Death to turtles. I would eat a turtle's head without
a diva's wish.

[interlude]

Scene Two: *Blister Pudge*

BEN How do I find you?

SEQUOIA In a fence

BEN I had a black dream

SEQUOIA A black sun
My mercy will hold
I can feel everything you feel

BEN Looking for paint

SEQUOIA Drying towels and cleaning old jars

BEN You never know

SEQUOIA Simon he's been two Timon

BEN In the woods

SEQUOIA Dyes and dips dried oak bits

BEN Lodging for the winter in a cold place

SEQUOIA Putting your hands down

BEN Noon time whistles glistening

SEQUOIA Blister pudge

BEN Crimes

SEQUOIA How do you do? If I were to ask you? How do you do?

BEN Sin is something you like to participate in for what
purpose?

SEQUOIA Sin?

BEN Shyness

SEQUOIA My tumors are my tumors

BEN 10 signs that are not blue

SEQUOIA Can you feel this? Do you feel this?

BEN A little I do. Maybe we can be in space, (outer-space)
together?

SEQUOIA Do you want to go with me?
My mind is not an apple
Kind and clear thoughts
A word, the type of thing you can do

BEN The type of thing we can do

Scene Three: *Sipping Juice*

KYLE So... *[Pause. Speaking to Newcomer]*
Are you managing to, you know,
find your place some? *[pause]*
Being as you just got here?

NEWCOMER frep and freeze
looking looking looking
understanding a window
or the hour
time and sitting
a pretty girl curls
loneliness
pillows
mountains in August (torture wear)

KYLE OK. *[he rolls eyes at the newcomer]*

[to REDWOOD] All I can think about is your story. The
way you just, and the way we, you remember don't you?

REDWOOD *[singing to herself]*
come over in the afternoon (for sipping juice)
we'll let loose

ROCKEFELLER *[overhearing]* motor sports?

REDWOOD The hours when, we left, all falls, somewhere else

ROCKEFELLER I need to put down childish things.

REDWOOD What do you need to do?

ROCKEFELLER I need to put down childish things.

REDWOOD What do I need to do?

[ROCKEFELLER tries to speak but says nothing]

REDWOOD OK

[silence]

Scene Four: *It Feels Like Family Around Here*

KYLE Last week during the meeting, the committee said things.

ROCKEFELLER I remember three.

[pause]

NEWCOMER Here, this is for you *[hands Kyle a gift]*.

ROCKEFELLER *[jealous]*
Driving, seeing a spot from the highway,
an off-shaped square in the woods, or something
[he squints his eyes]
Drifting off to that place...

KYLE *[abruptly and loudly]* I always clean the tables

REDWOOD You don't have to take credit, Kyle, for everything you do.

KYLE I know. *[pause. to the Newcomer]* What is your opinion of thieves? I mean their sins?

NEWCOMER Give me a second.

REDWOOD I'll be right back *[she leaves]*

ROCKEFELLER *[as she walks away]* She is a honey!

NEWCOMER A dreamboat.

REDWOOD *[overhearing]* A known apple!

KYLE My dad would always say, "go to the theater with your girl and kiss her at intermission."

NEWCOMER That's family for you. It feels like family around here.

ROCKEFELLER My uncle died. We burned him and buried his ashes.
KYLE You never told us that before
ROCKEFELLER No, I haven't. I guess the time never seemed
 appropriate.

Scene Five: *Your Smell*

[a duet]

NEWCOMER Something is next to another thing.
 Something follows something else.

 How do we see? How do we sound?

 Each thing is a little world.
 A complete thing.
 Something is impenetrable.
 But when placed next to something else, another
 thing, in a particular way, we experience it
 differently. Seeking resonation. Excess.

BEN little red socks
 all this we do
 cash in envelopes
 a light lavender jacket just in the beginning of
 fall (hero teeth)

 your smell
 queen(s)
 left handed sorrow
 silk

 dressed in a blue uniform

Scene Six: *I Like Lies*

NEWCOMER You're so nice. All of you. Everyone here seems
 real nice.

BEN *[lost in his thoughts]* Freezing pets cured her

KYLE Don't start.

REDWOOD Let him be, Kyle.

KYLE Just a moment Redwood.

REDWOOD I like lies.

BEN I. Try. An older woman, with a flowered shirt on
and a young girl with black hair.

ROCKEFELLER Is something boiling in the kitchen?

NEWCOMER Kennedy was sleeping when everything happened

KYLE You believe all that jumbo?

BEN She was beautiful she wrote (there's hope)

REDWOOD So we can breath

NEWCOMER Have you ever rode horses?

BEN I don't like horses. My family had horses when I was
growing up and I nearly died on a horse 3 times. I
prefer motorcycles.

NEWCOMER Pardon me? Is there salt in the kitchen?

KYLE Theoretically.

ROCKEFELLER Your moods are something Redwood.

REDWOOD Tell me about it. OK. *[she sings. prolonged]*
[stops singing] I'm thirsty.
[walking to kitchen] Is anyone else thirsty?

NEWCOMER Yes. I'm thirsty.

KYLE Me too. *[sending voice so she can hear him in
kitchen]*
Thanks Redwood!

Scene Seven: *Call Me Rockefeller*

BEN Sea. Swimming in salt her body turned into a fish's
body. Bones gone to bones.

SEQUOIA Relief

BEN Relief

SEQUOIA We all have a great trial every once in a while

BEN She is a woman with you (not me)
 4 bits 3 corners
 a rude person

REDWOOD Lakes, pools, stripes, lines, a mop, Elvis. Now I'm
 making lists.

KYLE It's contagious

ROCKEFELLER Fall is coming

REDWOOD *[bringing drinks]* What are you talking about Keith?
 It's winter already

ROCKEFELLER Please call me Rockefeller

KYLE Fall is over Rockefeller

ROCKEFELLER Over?

KYLE It's winter, I think.

ROCKEFELLER It is?

REDWOOD Sit up Kyle Everette

BEN If she would talk to me I would listen

SEQUOIA Put perfume on

BEN OK

SEQUOIA That smell is nice

BEN That smell is nice

KYLE No it isn't

REDWOOD I would like to put some perfume on

ROCKEFELLER Do you wear perfume Redwood?

REDWOOD You can call me Red

KYLE Please don't, it doesn't go well with soup

ROCKEFELLER I love it when I can smell a woman's perfume

REDWOOD Yes?

KYLE Even with soup?

Scene Eight: *Sodas at Noon*

NEWCOMER [to REDWOOD] Sell this apron?

REDWOOD I would have to think about it.

NEWCOMER A small boy, toys, knees...

ROCKEFELLER Farrah is there now

KYLE Where?

NEWCOMER The air, a sparrow

ROCKEFELLER That's true

BEN Love me and I will love you all the way down to gold

NEWCOMER Put a bandage over that wound, we wouldn't want it getting in the soup for goodness sake.

BEN All day frost swept me up (moth) me

SEQUOIA Moth me

BEN A road in June

SEQUOIA Sodas at noon

ROCKEFELLER Love me

NEWCOMER Sand, different races

ROCKEFELLER Emboldened grave

NEWCOMER A dance, a puddle, a brave fool, a mother soldier(ing)

KYLE Tossing salads for lunch

REDWOOD There is something nice about this

KYLE I can pretend she is looking at me

Scene Nine: *Rubber Sausage*

[a love scene]

BEN Simple Diane
SEQUOIA Stellar Air

BEN Mystified braveness

SEQUOIA Letters in the Day Time

BEN Rubber Sausage

SEQUOIA Handles Stern Holy

[a lull]

Scene Ten: *The Arabs*

KYLE All these feelings. How do we say them to each other?

ROCKEFELLER Can I look at you? Will you let me look at you?

KYLE I'm fine with you looking.

(my red teeth
the faucet
embroidery
the Arabs
polite talk)

[pause]

Scene Eleven: *Walking Along The Fence Line*

BEN Thy thigh in the sky
Who sees you when the sign shows white

SEQUOIA White sky

BEN Sequoia
Try to try
Walking along the fence line

SEQUOIA I can't lend you any money so you'll have to go
Lord you'll have to go (sit)
I get embarrassed
Leave me

Leave (me)
Please (me) please (me)

Scene Twelve: 15 Pies

KYLE This little boys mitt feel in the dirt. Someone walked by and threw the mitt away.

REDWOOD They did?

ROCKEFELLER [*becoming upset*] Why didn't they just retrieve it for the boy?

REDWOOD Sit still

ROCKEFELLER What?

REDWOOD Sit still. Here this will help [*she kisses him. this is prolonged*]

BEN [*over the kissing*]
(15) pies (15) pies

SEQUOIA (15) pies

BEN (15) pies (15) pies

SEQUOIA He tries

BEN She tries

Scene Thirteen: Behave Kyle

ROCKEFELLER I can't walk. My toes. They hurt. Have you seen the sky today? I can't look up. A pillow formed in my mind (and I lied down in my mind). The cape I was wearing tore so I became despondent and pouted in my soup.
love (me)
love (me)
These healthy women (their babies) They're strong.
Their big faces (Wow) And big teeth

REDWOOD Careful (hair)
Bugs
Too many (trees)
Being fortunate

NEWCOMER The air is cool in here. A clock is ticking. I'm
getting a more complete picture the longer I'm
here.

KYLE The rivers of Arinosha

REDWOOD Arinosha

KYLE Arinosha

 Arinosha, a land of light! (out of sight)

 The kind of land we know. Arinosha

 Arinosha, the land of light (out of sight)

 The kind of land we know

REDWOOD Behave Kyle

KYLE Me? What?

REDWOOD You know what

 [*pause*]

BEN Use
a cloud passing by the window
James Baldwin
The Baldwin Brothers
Brooklyn, a soup kitchen
different types of furniture
music I can hear in my heart

SEQUOIA A White Light
4 Furs
Kennel Language
Sitting in December
The Royalties
Driving looking for the Sun
Looking a long time for the Sun

Scene Fourteen: *Bravery (or) Your Dead*

NEWCOMER BALDWIN MEMORIAL SOUP KITCHEN
FEED YOURSELF !!!!!

ROCKEFELLER A seminal moment

KYLE Deep down he believes

ROCKEFELLER Deep down, what do you believe?

KYLE Fearless, don't quit, keep playing

ROCKEFELLER Bravery

KYLE Bravery. That's a good name for a new play.

NEWCOMER I sell soap for a girls' program. This way there
is more to go around. *[big gesture]* All of us -

REDWOOD *[cutting him off]* Sit down. Ah? I never got your
name?

NEWCOMER OK. *[waving]* Hi. Happy Holidays! *[whispers in*
REDWOOD's ear]

KYLE Would you wear a white cast if you broke something? An
arm or an ankle? Would you let everyone sign it?

ROCKEFELLER The robots leave. The robots sit. The robots
smile also.

KYLE I wish he would leave.

ROCKEFELLER There is a warm feeling in this room.

KYLE There's levity.

NEWCOMER "On the cusps of knowledge"

KYLE Where? Did he say "on the cusps?"

NEWCOMER A furnace from the 1600's
A Dutch wedding followed by a Greek crisis

KYLE Sure (rolls eyes at newcomer) OK. There's nothing like
a Dutch wedding.

BEN You're dead
You don't care

SEQUOIA In the morning they are coming to get you
Who will see you off
Will you be able to sleep

BEN The way the fabric rubs my skin will probably keep me
up all night

SEQUOIA presence
roving loneliness
purple planets

fields

BEN We search for a new glory!

SEQUOIA This is our story! (As yet untold)

BEN (She is my woman) The woman I am with

SEQUOIA [*shouting*] All mothers are single mothers!

[BEN pulls SEQUOIA to him. They kiss Passionately. Blackout. This is as though plug were pulled. Abrupt. Saxophone Screams.]

THE END

The Players

REDWOOD: Elisa Matula

ROCKEFELLER (or Keith): Seth Powers

KYLE EVERETTE: John Morena

BEN: Sean Lewis

SEQUOIA: Lorna Haughton

BRIANNA: Shyla Laidris

The Newcomer: