

## FORNÉSRITHM

MUD was presented in 1983. THE CONDUCT OF LIFE was presented in 1985. Fornés presented these arithmetic progressions in two years.

"I'm Lloyd. I have two pigs. My mother died. I was seven. My father left. He is dead. This is money. It's mine. It's three nickels. I'm Lloyd. That's arithmetic."  
(pg 18)

$$\text{Arithmetic} = (A + 2\Omega - \frac{A_{mom}}{2}) (\sum_{i=0}^{n+7} A) (A + 2\Omega - \frac{A_{mom}}{2} + 0A_{dad} - \frac{A_{dad}}{2} < \$ < A_{\$=3(5¢)} + A)$$

$\Omega$  = A clause with "pig(s)"

$2\Omega = 2(\text{THE CONDUCT OF LIFE} - \text{all sentences but "There are people who bleed like pigs."})$   
(pg 79) = 2\*"There are people who bleed like pigs." Plural and 2 is given, so it is two people.

Substitute "There are two people who bleed like pigs." into  $2\Omega$ .

"I'm Lloyd. There are two people who bleed like pigs. My mother died. I was seven. My father left. He is dead. This is money. It's mine. It's three nickels. I'm Lloyd. That's arithmetic."

What factors are missing in the equation? Mae and Henry. Substitute "Mae and Henry" into "There are two people who..."

"I'm Lloyd. Mae and Henry bleed like pigs. My mother died. I was seven. My father left. He is dead. This is money. It's mine. It's three nickels. I'm Lloyd. That's arithmetic."

The outputs of that arithmetic progression or arithmetic is "Look he's bleeding! Henry's bleeding!" (pg 38) and "(She is drenched in blood and unconscious.)" (pg 40). The argument against Mae's expression as a pig is: "Like a starfish, I live in the dark and my eyes see only a faint light. It is faint and yet it consumes me. I long for it. I thirst for it. I would die for it." (pg 40)

I am not an animal scientist. However, as a physicist, I will look through the lens of quantum mechanics and its inherent behavioral correlation. I theorize that Mae is a superposition of pig and starfish or is a pig that consumed starfish.

Like the hermit crab, I organize my shells or homes by arithmetic progressing sizes and my alligator-esque brain can only see one story at a time. I cannot add them up all together. Maria, I can't do basic arithmetic.

## Work Cited

Hansen, Søren Tobberup. "Mulige Proteinkilder Fra Danmark." *Starfish and Mussels Possible Sources of Proteins for Poultry and Pigs*, 12 May 2013, <https://dca.au.dk/en/current-news/news/show/artikel/soestjerner-og-muslinger-undersoeges-som-mulige-proteinkilder-for-hoens-og-svin/>

## **FORNÉSRITHM**

“I realized the importance of physical movement, changes in rhythm, tempo and time and allowing for things to happen even accidentally.” – Maria Irene Fornés (page 263)

Money – Eugene H. Krabs

“I don't like fish.” – Leticia (page 72)

“He looked more like a whale than a horse. A seal.” – Orlando (page 74) *Rhino*

“Like an alligator, big mouth and no brains. Lots of teeth but no brains. All tongue.” – Olimpia (page 79)

“Whimpering.” – (page 80)

“We take care of our stomachs but not of our hungry. We are primitive. We don't believe in the future. Each night when the sun goes down we think that's the end of life--so we have one last fling. We don't think we have a future. We don't think we have a country.” – Leticia (page 75).

When I write a play, I visualize a place or places, the characters, the action in detail but I never place them on a stage. The scenes I visualize are in real and varied places. Or perhaps in imaginary places. But never on a stage. That is just because like with real people, the characters' behavior will be much more genuine if they are in a real place rather than on a stage. I truly believe that to imagine the stage as you write will limit the characters' responses and thoughts. (page 261)

“A play is not really finished until it is on a stage. No matter how much experience you have. You have to see it on a stage before you know the work is done.” (page 261)

# OLIMPIA'S GOING

## THE CONDUCT OF LIFE

Vivace

I'm go-ing to o-pen you up and cut your en-trails and\_\_ feed them to the snakes.

I'm go-ing to tear your heart out and \_\_\_\_\_ feed it to the dogs!

I'm go-ing to cut your head open and\_\_\_\_\_ have the cats eatyour brain.

woodblock



I'm going to cut your pee-pee and \_\_\_\_\_ hang it on a tree

and feed it to the birds!

A musical score snippet for a bass staff. It begins with a bass clef. The first measure contains two chords: one with notes G2, B1, and D2; the second with notes A1, C2, and E2. The second measure has a single note G2 followed by a quarter rest. The third measure contains two chords: one with notes F2, A1, and C2; the second with notes G2, B1, and D2. The fourth measure has a single note F2 followed by a quarter rest. The fifth measure contains two chords: one with notes E2, G2, and B1; the second with notes F2, A1, and C2. The sixth measure has a single note E2 followed by a quarter rest. The seventh measure contains two chords: one with notes D2, F2, and A1; the second with notes E2, G2, and B1. The eighth measure has a single note D2 followed by a quarter rest. The piece ends with a double bar line.