

MAYBE POLITICS ARE OVER

Cabin by a River

(outcasts)

SLOKA KRISHNAN
DAVID QUANG PHAM

Andante

B \flat C B \flat C

OUTCASTS

There's a lit - tle log ca

Drum Set

Oboe

Guitar

5 E \flat F B \flat F(sus4) B \flat C

OUTCASTS

bin by the riv - er. And a sprink - ling of fresh-ly

Drum Set

Oboe

Guitar

9 E \flat F B \flat F(sus4) B \flat

OUTCASTS

fall - en snow. There's the bright glare

Drum Set

Oboe

Guitar

Guitar

12 C Eb F Bb F(sus4)

OUTCASTS of sun-light (with) - in the morn - ing. In this

Drum Set

Oboe

Guitar

Guitar

15 Bb C

OUTCASTS place we found so

Drum Set

Oboe

Guitar

Guitar

17 Eb F Bb F(sus4)

OUTCASTS man - y years a - go.

Drum Set

Oboe

Guitar

Guitar

SONGS

| ♪ # | Scene | Page | Location | Working Title | Characters <i>○not entirely there</i> |
|------------|--------------|-------------|--------------------|---------------------------------|--|
| 1. | 2 | 2 | Copse | Cabin by a River | outcasts |
| 1-. | 3 | 3 | Bathroom | Cabin by a River (echo) | THE BEAUTIFUL ONE <i>outcasts</i> |
| 2. | 6 | 7 | Copse | Bigfoot in the Forest | outcasts |
| ? | 9 | 11 | Copse | ? | outcasts |
| 1a. | 11 | 13 | Copse | Cabin by a River (reprise) | outcasts |
| 1-. | 12 | 16 | Café | Cabin by a River (echo) | 1 2 3 <i>outcasts</i> |
| 3. | 14 | 19 | Ambiguity | Do You Know? (Nor Do I) | outcasts 1 2 3 |
| 1-. | 15 | 23 | Bathroom | Cabin by a River (echo) | P 1 2 3 <i>outcasts</i> |
| 4. | 18 | 25 | Office | We Move On | outcasts |
| 5. | 23 | 30 | ? | Plotting and Scheming | outcasts |
| 1-. | 24 | 34 | Café | Cabin by a River (echo) | 1 2 3 <i>outcasts</i> |
| ? | 26 | 37 | Café | ? | 1, 2 <i>outcasts</i> |
| 1-. | 27 | 39 | Office | Cabin by a River (echo) | B, I <i>outcasts</i> |
| 6. | 28 | 40 | Senate | They Were Real | THE TRUE BELIEVER <i>outcasts</i> |
| 1-. | 30 | 42 | Ambiguity | Cabin by a River (echo) | 3 B I T <i>outcasts</i> |
| 2a. | 31 | 44 | Bathroom | Bigfoot in the Forest (reprise) | outcasts |
| 1-. | 34 | 46 | Room | Cabin by a River (echo) | THE TRUE BELIEVER <i>outcasts</i> |
| 7. | 34 | 47 | Room | Political Chairs | outcasts P B I T 1 2 3 |
| 1b. | 35 | 47 | Center of the Room | Cabin by a River (finale) | outcasts |

Sloka Krishnan's MAYBE POLITICS ARE OVER

| SCENES | |
|--|---|
| 1: Bathroom Powerful, Beautiful | 2: Copse Outcasts |
| 3: Bathroom Beautiful | 4: Café Incompetent, 1, 2, 3 |
| 5: Bathroom True | 6: Copse Outcasts |
| 7: Café Incompetent, 1, 2, 3, <i>Beautiful</i> | 8: Senate True, <i>Beautiful</i> |
| 9: Copse Outcasts | 10: Bathroom Powerful, Beautiful |
| 11: Copse Outcasts | 12: Café Incompetent, 1, 2, 3, <i>Beautiful</i> |
| 13: Office Beautiful, True | 14: Ambiguity 1, 2, 3, Outcasts |
| 15: Bathroom 1, 2, 3, Powerful | 16: Copse Powerful |
| 17: ? True | 18: Office Outcasts |
| 19: Café Incompetent | 20: Bathroom Beautiful, Powerful, <i>Outcasts</i> |
| 21: Café 1, 2, 3, <i>Outcasts</i> | 22: Office Beautiful, Believer |
| 23: ? <i>Outcasts</i> | 24: Café Incompetent, 1, 2, 3, <i>Outcasts</i> |
| 25: Powerful, Beautiful, <i>Outcasts</i> | 26: Café Incompetent, 1, 2, Outcasts |
| 27: Office Incompetent, Beautiful | 28: Senate True, Outcasts |
| 29: 1, 2 | 30: Ambiguity 3, T, Outcasts, B, I |
| 31: Bathroom Powerful, Outcasts | 32: Café 1, 2 |
| 33: Ambiguity Outcasts, Powerful, 3 | 34: Room P, O, B, I, T, 1 |
| 35: Center of the Room Outcasts, 3 | P, B, I, T (dead); 1, 2 (dissipate) |

SCENE 2

(An ethereal¹ copse, where a TRIO OF OUTCASTS sing with simplicity and earnestness.)

THE OUTCASTS

| | | |
|--|----|------|
| There's a lit tle log ca bin by a riv er, | 11 | 1-1 |
| And a spr ink ling of fresh ly -fall en snow; | 10 | 1-2 |
| There's the bright glare of sun light in the morn ing | 11 | 1-3 |
| In this place we found so man y years a go. | 11 | 1-4 |
| In this place we found so man y years a go, | 11 | 2-1 |
| There are things we nev er knew that there could be: | 11 | 2-2 |
| Things like fun gu ses and poi sons and all sorts of strange de bris, | 15 | 2-3 |
| Things like some how for the first time feel ing free. | 11 | 2-4 |
| And the bears that share the for est are ma je stic and so strong, | 15 | 3-1 |
| And u to pi a was qui et ly do mes tic all a long, | 15 | 3-2 |
| And we were fool ish in the cit y , we were fool ish in the throng, | 16 | 3-3 |
| But now we're here, | 4 | 3-4 |
| But now we're here. { ^horn^ } | 4 | 3-4 |
| With a little log cabin by a river, | 11 | 1'-1 |
| With a sprinkling of freshly-fallen snow, | 10 | 1'-2 |
| With the bright glare of sunlight in the morning, | 11 | 1'-3 |
| And with more and more and more of this to go. | 11 | 1'-4 |

"In" scansion {clarinet - Bb}

In[2]: 1-4, 2-1 | in[14]: {highlighted}

Thing[2]: 2-3, 2-4

~With[3]: 1'-1, 1'-2, 1'-3 | with[1]: 1'1-4 {scansion: reed instrument}

~it[6]: {highlighted} ~ic[2]: {highlighted}

And[5]: 1-2; 3-1, 3-2, 3-3; 1'-4 | and[5]: 2-3(2) | 3-1, 1'4(2)

But[2]: 3-4(2)

There[3]: 1-1, 1-3; 2-2 | there[1]: 2-2

¹ Ethereal – related to dark wave music and dream pop

SCENE 11

(Back in the thicket with the TRIO OF OUTCASTS, who sing again, or try to. Their vocals and the music are halting, distorted.)

THE OUTCASTS

There's a little log cabin by a river
That is stunning and so peaceful in the gloam,
And you think that you could stay there for forever,
But there's something that keeps calling you back home.

And that something that keeps calling you back home
Isn't something you can easily ignore.
It keeps haunting you and taunting you and beckoning you back,
And you turn around and follow in its track.

And the bears that shared the forest were majestic and so strong,
And utopia was quietly domestic all along,
And we were foolish in the city, we were foolish in the throng,
But it was home.
So we head home.

We say goodbye to the cabin and the river;
We bid farewell to the friends that we had made;
We look forth into the sunlight of the morning;
We step out from the woods' protective shade.

SCENE 35

(The TRIO OF OUTCASTS step to the center, still among the carnage, and sing as they did at the beginning of the play.)

THE OUTCASTS

There's a little log cabin by a river
And a sprinkling of freshly-fallen snow;
There's the bright glare of sunlight in the morning;
It's a place where any one of us could go.

In this place where any one of us could go,
There are things we never knew that there could be:
Things like funguses and poisons and all sorts of strange debris,
Things like somehow for the first time feeling free.

And the bears that share the forest are majestic and so strong,
And utopia was quietly domestic all along,
And we were foolish in the city, we were foolish in the throng,
But we're still here.
We're all still here.

And we imagine a cabin by a river,
While we lick all the blood from our hands.
And we hope there'll be sunlight in the morning—
~~And with more and more and more of this to go.~~

An echo of the OUTCASTS' song

Scene 3 (pg 3), 12 (pg 16), 15 (pg 23), 24 (pg 34), 27 (pg 39), 30 (pg 42), 34 (pg 46)

SCENE 3

pg 3

THE BEAUTIFUL ONE

On it, Mr. President!

(He continues with his expressions. But the last one sticks too long and suddenly morphs into something horrible. He stares. There is an echo of the OUTCASTS' song. What is he doing here? There is a knock at the door. He recomposes himself.)

THE BEAUTIFUL ONE

One moment.

SCENE 12

pg 16

(It is Lynndie England at Abu Ghraib. Projected, overwhelming, inescapable. A moment. Then we return to the women.)

WOMEN 1 AND 2

Hashtag she persisted!

(WOMAN 3 uses her phone to try and take a group selfie once more. There is an echo of the OUTCASTS' song. When WOMAN 3 pulls her phone back to look at how the picture turned out, it mysteriously hasn't taken.)

WOMAN 3

That's strange.

...

WOMAN 2

It's fine though, we can use mine. To—document the movement, ha.

(She makes the same attempt. The echo continues.)

WOMEN 1, 2, AND 3

Hashtag she persisted!

(WOMAN 2 looks at her phone and sees it didn't work.)

SCENE 15

pg 23

THE POWERFUL ONE

I'm in the ground floor men's bathroom, the one with the broken stall. I've got three unauthorized guests in here. Get someone out here now.

(He hangs up. He looks around at the WOMEN. They are on the ground, quiet. They do not make eye contact with each other. An echo of the OUTCASTS' song. The transitions into and out of the following scene are performed unseen.)

SCENE 24

pg 34

WOMAN 3

I just wonder about the woods, though.

WOMAN 1

Wonder what?

WOMAN 3

Will you be free there?

(They think on it.)

I don't think so.

(WOMAN 3 leaves, unimpressed. WOMEN 1 AND 2 are startled.

An echo of the OUTCASTS' song.)

SCENE 27

pg 39

THE BEAUTIFUL ONE

You just need more confidence, man.

THE INCOMPETENT ONE

Yeah—yeah, I guess. Thanks.

(They sit in silence. There is an echo of the OUTCASTS' song. After a moment, for the first time, they both hear it. They listen in, grow mesmerized. They look at each other, wondering what it is, where it's coming from. THE BEAUTIFUL ONE makes a decision.)

SCENE 30

pg 42

(The OUTCASTS, with THE TRUE BELIEVER in tow, bring on an ambiguous in-between space. They travel through it on their way elsewhere, THE TRUE BELIEVER kicking up a bit of a fuss. They exit. The space is empty for some time.

Then, THE BEAUTIFUL ONE enters, followed by THE INCOMPETENT ONE, who is still holding his hand. They are still following the OUTCASTS' music. They stop, listen intently, then continue on their search. Again the space remains empty, longer this time.

WOMAN 3 enters. She listens to the music. She looks around. She addresses the audience.)

SCENE 34

pg 42

(THE TRUE BELIEVER sits alone in a room, listening peacefully to the OUTCASTS' music. The TRIO OF OUTCASTS and THE POWERFUL ONE enter. THE POWERFUL ONE, previously limp, now struggles.)

THE POWERFUL ONE

Let go of—hey, what the fuck is this? What are you doing here?