**SONGS**

**🎜# Scene Page Location Working Title Characters** ○*not entirely there*

1. 2 2 Copse Cabin by a River outcasts

1-. 3 3 Bathroom Cabin by a River (echo) THE BEAUTIFUL ONE | *outcasts*

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 | *outcasts*

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 | *outcasts*

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 | *outcasts*

?. 26 37 Café ? 1, 2 | outcasts

1-. 27 39 Office Cabin by a River (echo) B, I | *outcasts*

6. 28 40 Senate They Were Real THE TRUE BELIEVER | outcasts

1-. 30 42 Ambiguity Cabin by a River (echo) 3 | B | I | T | *outcasts*

2a. 31 44 Bathroom Bigfoot in the Forest (reprise) outcasts

1-. 34 46 Room Cabin by a River (echo) THE TRUE BELIEVER | *outcasts*

7. 34 47 Room Political Chairs outcasts | P | B | I | T | *1* | *2* | 3

1b. 35 47 Center of the Cabin by a River (finale) outcasts Room

|  |  |
| --- | --- |
| 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, *Beautiful* | 8: Senate | True, *Beautiful* |
| 9: **Copse** | Outcasts | 10: Bathroom | Powerful, Beautiful |
| 11: **Copse** | Outcasts | 12: Café | Incompetent, 1, 2, 3, *Beautiful* |
| 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, *Outcasts* |
| 21: Café | 1, 2, 3, *Outcasts* | 22: Office | Beautiful, Believer |
| 23: ? | *Outcasts* | 24: Café | Incompetent, 1, 2, 3, *Outcasts* |
| 25: Powerful, Beautiful, *Outcasts* | 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 ethereal[[1]](#footnote-1) 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| sprink|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

“And then I heard “it.”” - <https://www.artsatl.org/marium-khalid-journey-sky-creature-upcoming-sin-piel/>

“In / It” 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

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?

1. Ethereal – related to dark wave music and dream pop [↑](#footnote-ref-1)