

OZET

Koba

6 March 2010



Koba Playbook

PLAYERS KEY

A - Aaron
D - Darius
JM - James Moore
JS - Josh Sinton
L - LeeAnne
MB - Matt
MP - Mike
SB - Scott
SR - Steve
W - Wil
SAXES- Matt, Josh, Darius, Seth

SCENE BREAKDOWN

PRE-SHOW

Pre-recorded music playing. All performers can prepare casually throughout the space.

Audience will be seated in small groups in different parts of the space (but not inside the central playing area between the two columns).

Pre-set in the space:

On the table: 2 empty vodka bottles, 1 partially empty vodka bottle, 1 glass, 4-5 trumpets, table lamp.

By stage left speaker: plate or bowl of food, large tub of water.

On sound table: 1 glass (for Scene 4)

When Aaron and Scott signal that we are ready to begin...

SCENE 1

Steve sits at chair upstage of table, begins to pour from the bottle and drink.

Wil sits by stage left speaker, picks up food, and starts to eat.

James sits or stands near Wil, begins playing Earth Music.

Pre-show music fades out.

After a few beats, **Wil** stops eating. He begins washing his face and hands in the tub.

LeeAnne crosses from downstage speaker to stage left column, watches Wil and actively listens to James.

SCENE 2

Aaron enters from up right, crosses to table, and puts Scene 4 rehearsal scripts on the table. He begins playing Koba Theme on trumpet.

Steve takes scripts and crosses to far right. When **LeeAnne** sees Steve crossing, she crosses to meet him.

They begin rehearsing Scene 4.

SCENE 3

Blips on loop call **SAXES** to work positions: Darius at upstage speaker, Matt at left speaker, Josh downstage speaker, Seth at speaker by stage right column.

(NOTE: **J** in Scene 3 diagram is Josh, not James.)

SAXES perform Work Tasks.

Blips on loop return, signaling the end of the scene. **SAXES** exit.

As **SAXES** leave, **Steve** crosses to table, sits. Turns on table lamp.

SCENE 4

Steve and **LeeAnne** play out Scene 4.

Steve begins drinking. **LeeAnne** enters after.

When LeeAnne calls for "Nukri!", **Mike** makes a slow cross from sound table to center table, carrying a glass. He puts glass on the table near LeeAnne, turns, and slowly exits.

Scene ends when **LeeAnne** leaves, **Steve** continues drinking.

SCENE 5/6

Aaron crosses to table with trumpet. He begins playing. **Steve** picks up a trumpet from the table.

SAXES plus **Scott**, **Wil**, and **James** slowly converge on the table, playing Scene 5, page 1.

At table, **SAXES** start playing Violence Music. **Wil**, **Scott**, and **James** pick up **Steve** in his chair and carry him out through downstage left door (kitchen).

At height of Violence Music, **Seth** grabs a trumpet and throws it against a wall.

SAXES move to far stage right, begin playing earth music.

Aaron clears table of trumpets, bottles, and lamp.

As Earth Music starts **Scott** crosses to table and sits at stage right.

Steve enters, crosses to stage left speaker, sits, listens to Earth Music coming from speaker.

SAXES Earth Music fades, speaker Earth Music is audible.

Steve stands, crosses to center table, stands opposite **Scott**.

LeeAnne crosses to upstage shoulder of **Steve**, **Seth** crosses to **Scott's** upstage shoulder.

Aaron projects title card of Scene 7.

SCENE 7

Randomized scene plays out: **Aaron** runs projections.

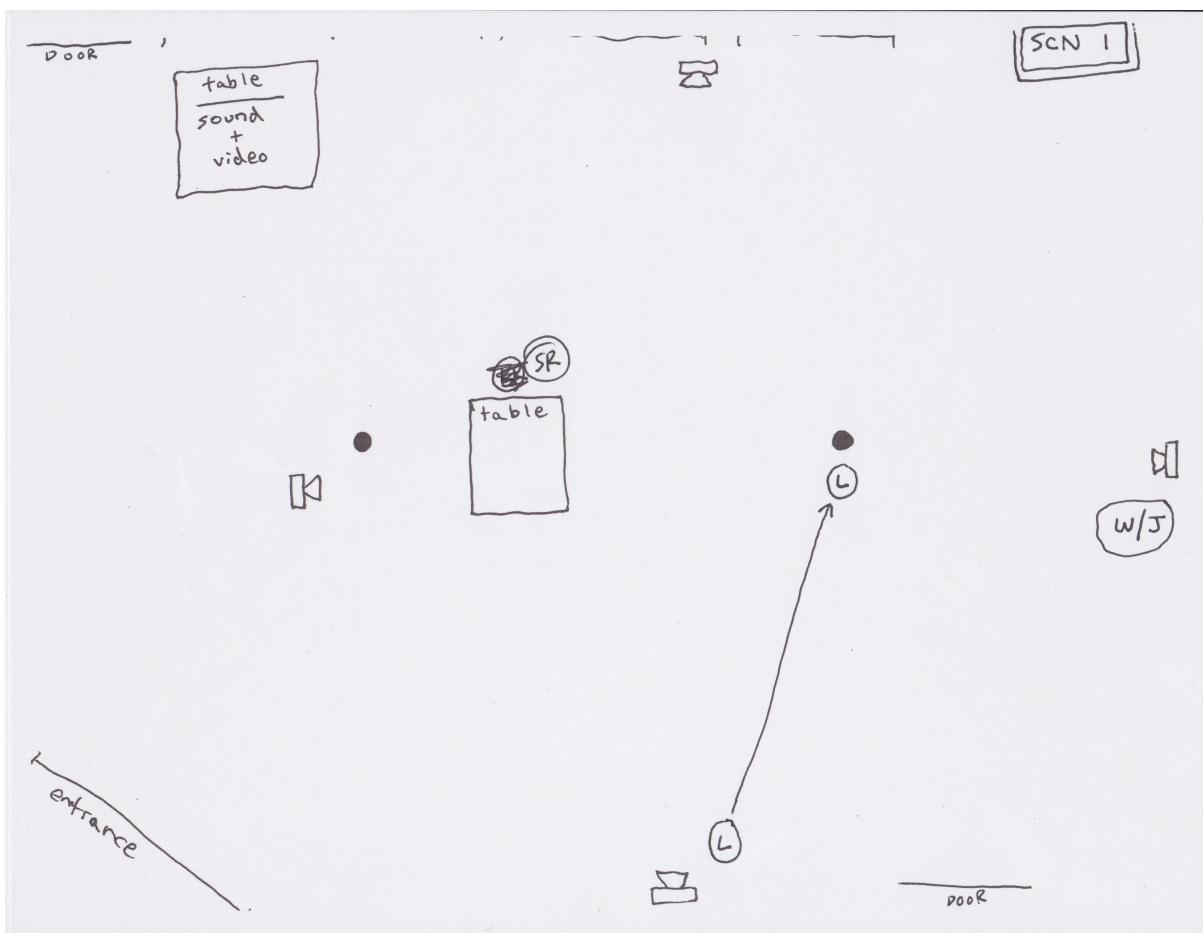
At the end of third version of scene, when projector says "Koba walks out the door", **Steve** stays and **Scott** walks out.

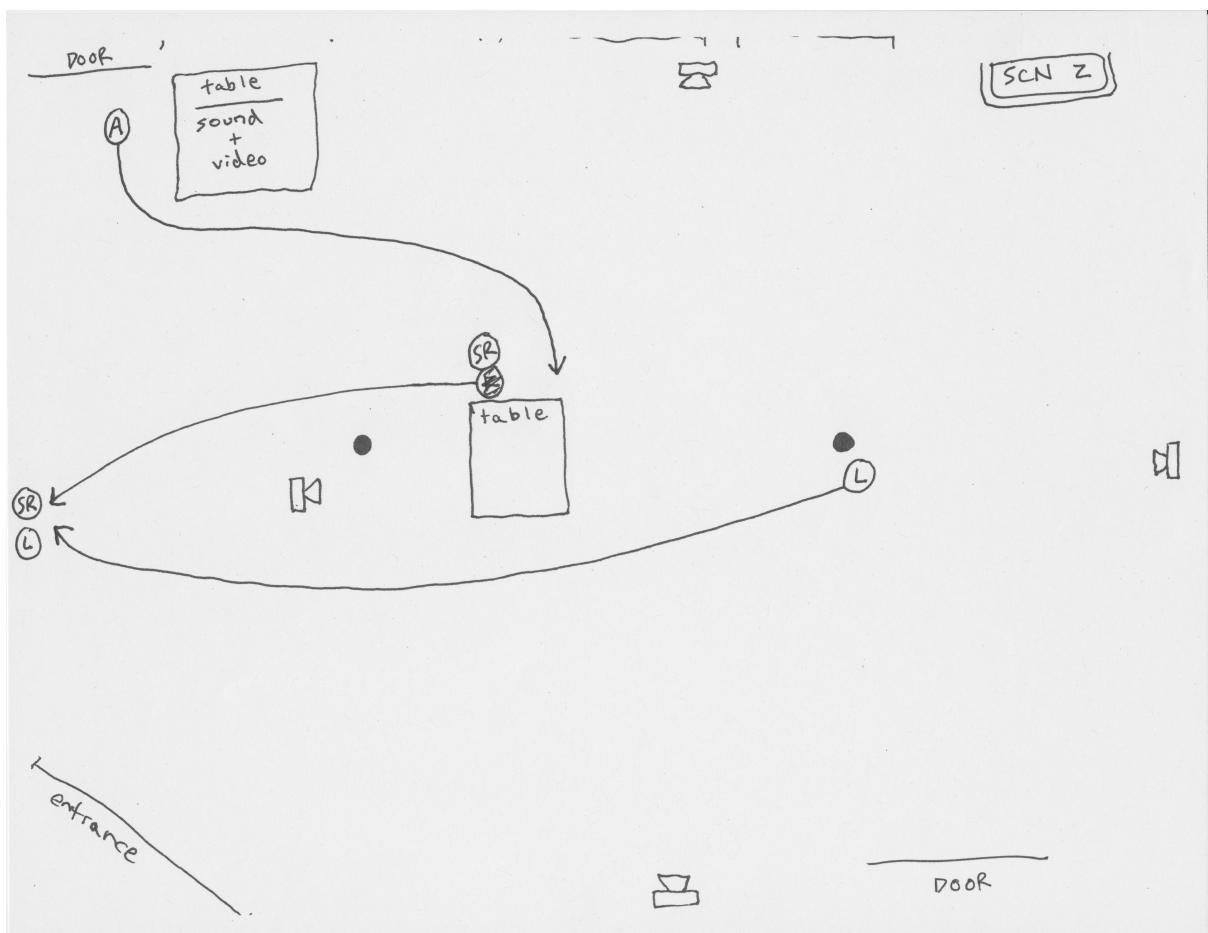
LeeAnne and **Seth** exit.

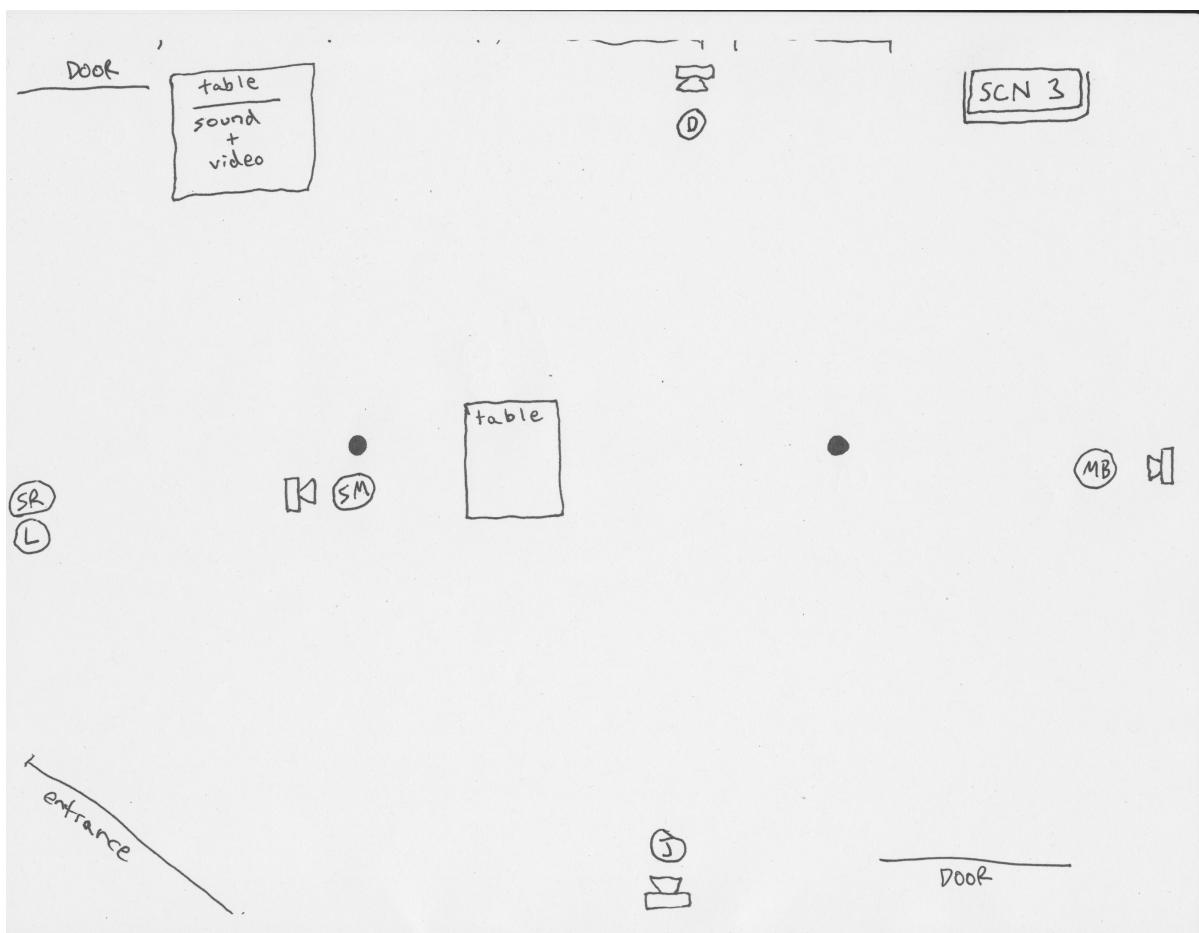
Long pause, **Steve** alone.

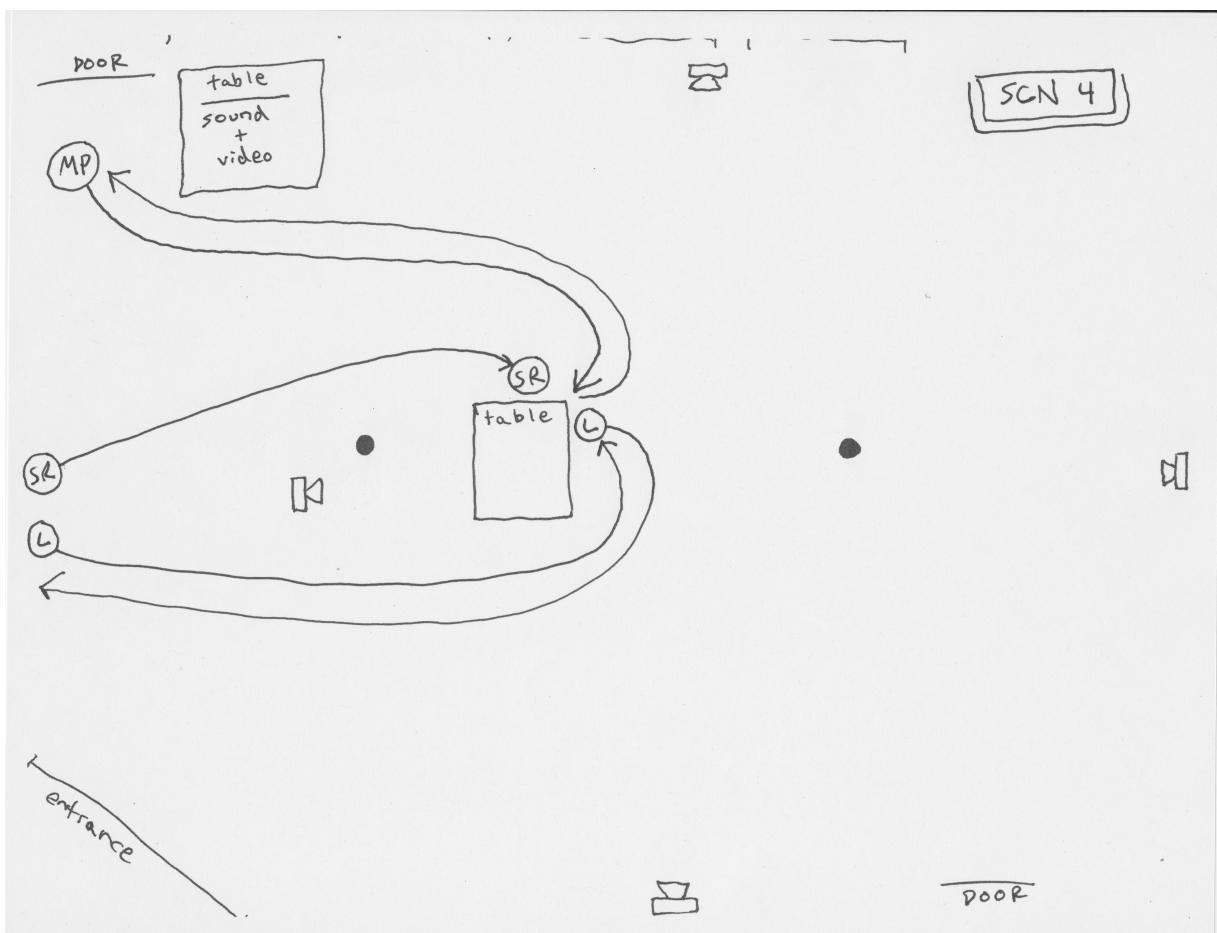
EPILOGUE

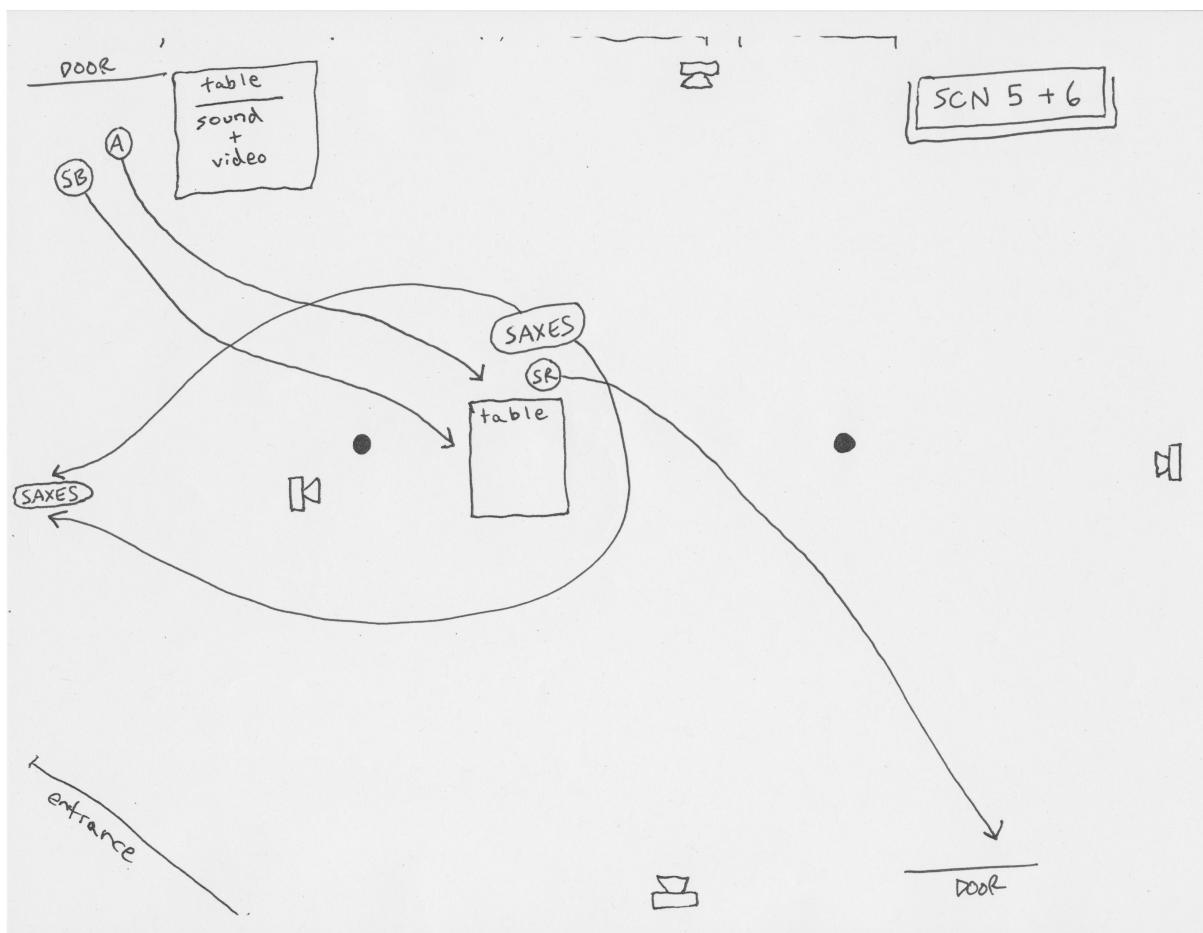
Aaron and **Scott** enter, wearing funny hats, and carrying an tub filled with bottles of vodka on ice. And cups. **Steve** pulls some bottles, cracks 'em open, starts pouring for the audience. Recorded music in, and Rock Band starts setting up for 2nd half of show.

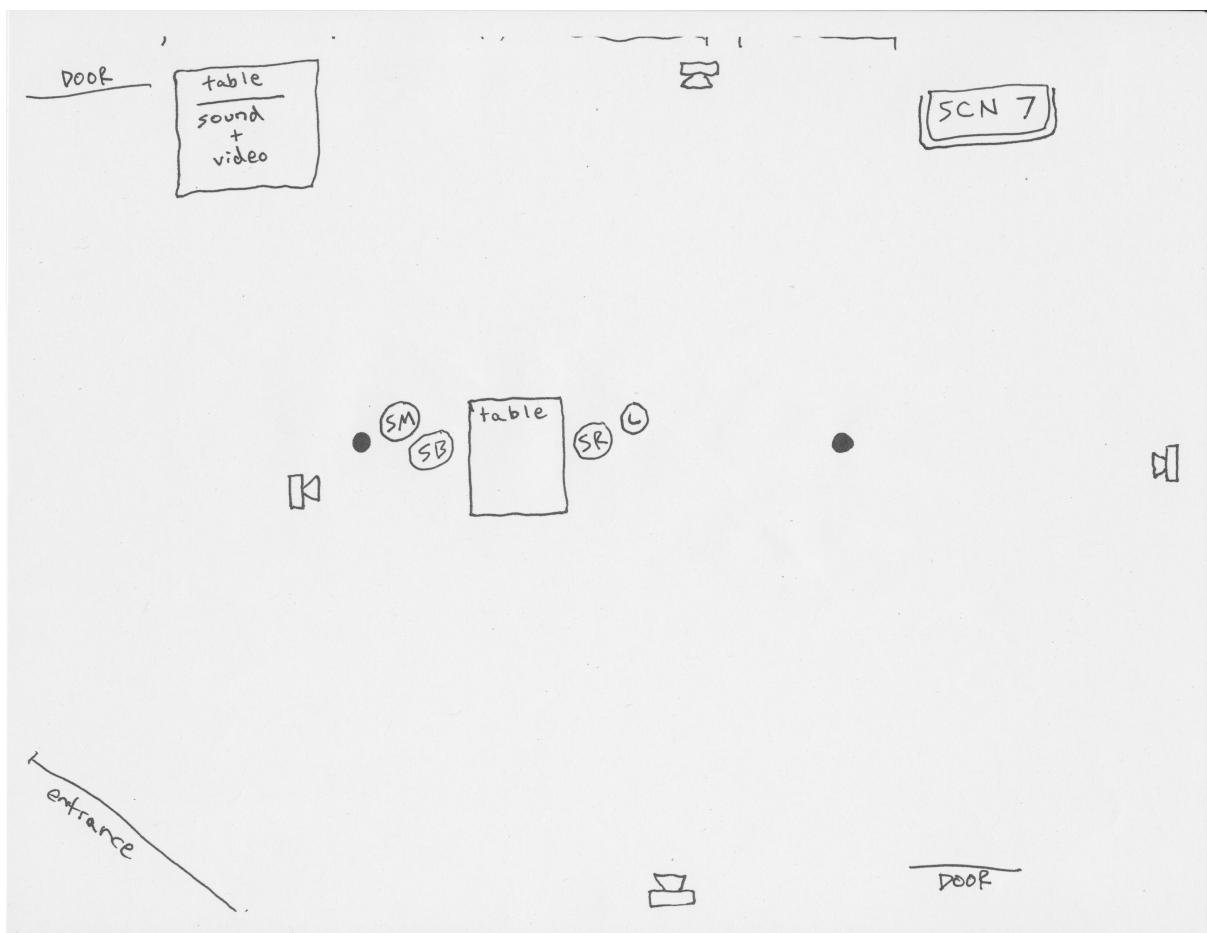












KOBA - scn1 (banjo)

strummed chordal melody,
broken, folksy
q=92
loop until cue

Musical score for banjo in 3/4 time. The score consists of two staves. The top staff starts with a C chord (G, B, D) followed by an E chord (B, D, G). The bottom staff starts with a D7 chord (D, G, B, E) followed by an F#A# chord (F#, A#, C, E) and a G9 chord (G, B, D, G, B). The tempo is q=92.

KOBA - scn5 (guitar)

when saxes leave the violence
vibrato
q=174

Musical score for guitar in 4/4 time. The score consists of three staves. Staff 1 (measures 7-12) shows a continuous eighth-note pattern with vibrato, starting with a G major chord (G, B, D) and moving through various chords including A major (A, C, E), B major (B, D, G), and C major (C, E, G). Staff 2 (measures 13-18) shows a melodic line with eighth and sixteenth notes. Staff 3 (measures 19-25) shows a sustained note pattern with a sixteenth-note grace note on the first beat of each measure.

OZET - Work Task 2

tenor

q=56

The musical score consists of three staves of music for tenor. The first staff is a blank ending with a fermata. The second staff begins at measure 2, featuring a treble clef, a key signature of one sharp, and a common time signature. The third staff begins at measure 4, also in common time with a treble clef and one sharp. The fourth staff begins at measure 6, again in common time with a treble clef and one sharp. Measures 2, 4, and 6 each contain six measures of music. Measure 2 starts with a forte dynamic. Measures 4 and 6 start with a piano dynamic. Measures 2, 4, and 6 all conclude with a fermata. Measure numbers 2, 4, and 6 are placed above their respective staves. Measure endings are indicated by the number '3' under the bar lines.

OZET - Work Task 3

q=60

loop

Darius

Seth

Matt

Josh

q=64

OZET - Work Task 5

Darius

Seth

Matt

Josh

mf

mf

mf

mf

8

OZET - Work Task 5 - p.2

14

14

14

14

14

20

20

20

20

20

OZET - scn 5 - p.1 - violence

walk to Aaron

[scream]

q=174

[scream]

Darius

Seth

Matt

Josh

ff

noise
ELEC

rhythmic
ELEC

6

[scream]

walk in silence, stop and play

8va

throw trumpet

noise
ELEC

rhythmic
ELEC

p

p

q=92

OZET - scn 5 - p.2 - earth music

II

p

p

pp

pp

f

pp

17

pp

pp

pp

pp

p

23

p

p

p

p

p

p

OZET - scn 5 - p.3 - earth music

29

ff p

29

ff p

29

p ff p

29

ff p

q=74 accel. ff q=92 p

loop

34

pp

34

pp

34

pp

34

pp

34

pp

38

#p

38

#p.

38

#p.

38

#p.

#p.

#p.

#p.

K.O.B.A

Some-one must have known him____
And some - one must have killed him____

G7
F7

— And some-one has to find the one who____
killed the on-ly stran - ger____

G7
Am7
Am7

We know the trac-tor dri - vers
We know the Coun - cil Chair - man

D7
C7
D7

We know the en - gin-eer who
runs the morn - ing tram.

C7
D7
C7

We num - ber four-teen hun - dred
and no-bo-dy goes miss-ing

12

but Bot - so found a stran - ger in his kit - chen, dead.
End - ze - la claimed she saw him

12

D7 C7 D7

15

last Tues-day by the riv-er She thought that it was Mu - khran so she called his name,

15

C7 D7 C7

18

But when she saw his pro-file, the clothes that he was wear-ing, the un - fam-il - iar hat___ and

18

D7 C7 D7

21

shoes she gasped and ran.
Some-one must have known him___

21

C7 G7

23

And some-one must have killed him____ And some-one has to find the one____ who____

23

F7 G7 Am7

26

killed the on-ly stran-ger____ The dis - trict sent for Ko - ba They found him in the tav - ern

26

Am7 D7 C7

29

"I have - n't had a case____ in years," he told his drink. He went for Bot-so's sto - ry,

29

D7 C7 D7

32

but got com-plaints and curs - ing: "I kill my fields to meet____ these quo-tas still you see

32

C7 D7 C7

KOBA-4

35

each day my soup gets thin-ner, how-ev-er big the har-vest. Don't know who's eat - ing all the

35

D7 C7 D7

38

food but it's not me." Ko - ba was sick and cross-eyed from Kut-sna's cheap - est vod - ka.

38

C7 D7 C7

41

He could-n't find End-ze - la so he went to bed.

41

D7 C7

45

When Ko - ba woke that ev' - ning

45

D7

49

his bed-room stank of ur-ine. "Got news for you," said Ut-scha from the op-en door.

49

C7 D7 C7

52

He came from the re-sis - tance. They live under the ci-ty. Ain't that work twen - ty ru - bles,

52

D7 C7 D7

55

Dick?" the beg - gar winked. Next morn - ing found his bo - dy stuffed in a nar - row cul-vert.

55

C7 D7 C7

58

Three farm-ers had to yank____ him so the stream could flow. "Get out and find some an-swers,"

58

D7 C7 D7

61

the dis-trict chief de-man-ded. "Those wings weren't made for sit - ting on your ass all day."

61

C7 D7 C7

64

Some-one must have known him____ And some-one must have killed him____ And some-one has to

64

G7 F7 G7

67

find the one____ who____ killed the on-ly stran - ger____ "She may be in the ci - ty,"

67

Am7 Am7 D7

70

End-ze-la's neigh - bor told him. "There is a man she some - times sees, or so I hear.

70

C7 D7 C7

73

They say he's in the Coun - cil, Can't tell you why he'd want her. Her eyes have lost their spark - le...

D7 C7 D7

76

well, I guess you know." The ci - ty lights gave Ko - ba an un - re-lent - ing head-ache.

C7 D7 C7

79

The Coun-cil mem-ber's door - man would not let him pass. "Just let me see the wo-man

D7 C7 D7

82

that vis - its on the week-ends." "I'll tell her where to find____ her for a bit of change."

C7 D7 C7

85

85

B_b F_# B_b F_#

85

F_#.

89

Ten min-utes to last call, the tav-ern door swung op - en End-ze - la³ walked in, said

89

B_b F_# B_b

89

F_#.

92

'Buy your girl a drink.' You don't know what you're in - to.

92

F_# F

92

F.

94

Go back to Vill-age Twen - ty. Tell them you could-n't find me.

94

G F

94

F.

96

I'm not com-ing home." The vod - ka

96 G D7

99

cured his head-ache The bar - man closed the tav-ern two blocks a-

99 Bb7 D7 Bb7 D7

103

way three men grabbed Ko - ba from be - hind They took him

103 Bb7 D7 E7 D7

107

down an al - ley knocked out his teeth with ham-mers left him to

107 Bb7 D7 Bb7 D7

III

won - der why they had not left him for dead.

Bb7 D7 E7

115

"You piece of shit how are you? It's been a long time Ko-ba," said Nik-o-loz the En-gin-

D7 C7 D7

118

eer who ran the pipes. "How much crap can you handle before the sew-ers buckle?"

C7 D7 C7

121

Could more than four-teen hun-dred souls live on this ship?" "We've got the guts to deal with

D7 C7 D7

124

Up-wards of six - teen hun-dred. Would not have built that big my - self, but there you are.

124

127

The arch - i - tects of OZ-ET were from the Earth, re-mem-ber. No tell-ing what they had in

127

130

mind so long a-go." Some-one must have known him And some-one must have killed him

130

133

— And some-one has to find the one who killed the on-ly stran-ger

133

137

Ko-ba walked home. Bro-ken wings, brok-en teeth Limped a-cross

137 f. p. f. p. f. p. f. p.

144

fields. Skin-ny cows. Wilt-ing wheat. Down by the ri - ver he pic-tured End-

144 f. p. f. p. f. p. f. p. f. p.

150

ze - la then foll-owed the tow path right in - to the for-est as eve-ning was fall-ing and

150 f. p. f. p. f. p. f. p. f. p.

157

found in a cop-pice of horn-beams a shel-ter, a blan-ket in - side it, a pair of pants

157 f. p. f. p. f. p. f. p. f. p.

KODA-13

164

fork and knife ra - di - o play-ing a song play-ing a song he'd ne-ver heard

164

164

171

in his life

"Where are you go-ing, Ko-ba?"

171

171

176

the dis-trict chief de - man-ded. "You're off the case, the Coun - cil sent it up the line."

176

C7 D7 C7

179

"I found a litt - le tav - ern when I was in the ci - ty. They serve my favo - rite vod - ka,"

179

D7 C7 D7

182

you can find me there."

VAMP - for spoken text

182

C7

182

Gm7

F7

185

Now Ko-ba runs a tav - ern— that sticks his favo-rite vod - ka.— You'll find him

185

G7

185

F7

G7

188

pour - ing it for OZ-ET's hope-less souls. for OZ-ET's hope-less

188

Am7

188

Am7

G7

188

Am7

192

souls.

VAMP out

192

G7

192