

“HOW WE SAVED THE WORLD”
A MULTIMEDIA MUSICAL
DRAMA

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ABSTRACT

A monograph on the musical composition *How We Saved the World*, a multi-media musical drama written by the author, describes in detail the history of the writing of the piece, its context within his development as a composer, its context within our times, the writing and structure of the libretto, the characters and character types within the piece, their relationships with one another, the music of the piece and its construction. The two hour long composition requires 44 performers to stage: 14 singers, 8 dancers, and a conducted 21 piece orchestra. In addition to traditional acoustic instruments (winds, brass, percussion, strings) the orchestra includes electric guitars, drum set, and audio and video laptop performers. *How We Saved the World* is situated in a future time and begins with the premise that the world has been “saved.” Human beings have found a way to live in peace and harmony with one another and with the ecology of our planet Earth. We, the participants in the performance are sharing among ourselves the story of how human culture changed from the destructive, unsustainable practices and consciousness of the past. The libretto is included as an appendix. The score and all of the audio files needed to perform the piece are included as supplementary material.

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CHAPTER 1

PROGRAMATIC INFLUENCES

We have discovered that it is highly feasible for all the human passengers aboard Spaceship Earth to enjoy the whole ship without any individual interfering with another and without any individual being advantaged at the expense of another, ... Most importantly we have learned that from here on it is success for all or for none...

–R. Buckminster Fuller (1968)

My earliest memories include concerns about peace and the environment. I grew up in the 1960's and 1970's when the Vietnam war was raging and concerns for the environment were being raised in people's minds. Hopes for world peace and an emerging concern for the environment were a part of the milieu which created the countercultural movement of that period. That milieu had a strong effect on the development of my own concerns, beliefs, and hopes for human beings and our planet.

The popular music of those times expressing concerns for peace and hopes for a better future, such as “All You Need is Love” (Lennon & McCartney, 1967), “The Age of Aquarius” (MacDermot, 1967a) from the musical *Hair* (MacDermot, 1967b), and many other popular songs influenced how I thought about the ways we could create a better world. I was also strongly influenced by writings such as *Strength to love* (King, 1981, 1963), *The sense of wonder* (Carson, 1965), *Daybreak* (Baez, 1961), *Being peace* (Nhat Hanh, 1982), *Intuition* (Fuller, 1971), *The good life* (Nearing & Nearing, 1986, 1970) and from earlier times, *Walking* (Thoreau, 1862) and *Walden* (Thorough, 1910).

Marshall McLuhan brought into common parlance the term “Global Village.” The popularity of his book *The Medium is the Massage: An Inventory of Effects* (McLuhan, 1967) helped to bring this and related conceptual ideas into many people's minds. Over time, the idea of and a sense of planetary consciousness has emerged. While this was

initially and still is primarily conceived as something perceived through global media and communication technologies—nowadays the internet and the world wide web—some came to believe in the idea as a field of human consciousness which is not dependent upon technological devices. Oberon Zell (1971) wrote about the planetary biome as a single organism which achieves consciousness through the telepathic connection of its member organisms. James Lovelock (1979) articulated another dimension to the idea of global consciousness with his “Gaia Hypothesis.” This is a scientific systems theory which describes how local actions of organisms may be conditioned in order to maintain a stable global ecological system which supports life. A popular meme related to global consciousness is called the “hundredth monkey” effect (Keyes, 1982). This is the idea that at such time as a sufficient number of members of a species have learned a particular behavior or idea, the behavior or idea will spread to other members without a direct learning experience of the behavior or idea. Rupert Sheldrake’s theories on morphic fields and morphic resonance (1981), while not generally accepted by the scientific community, propose a mechanism by which such effects could occur. The Global Consciousness Project (n.d.) is an attempt to scientifically detect this type of effect. Whether or not the perception of planetary consciousness is dependent on the existence of technological communication seems increasingly irrelevant in this age when internet connectivity has become a global phenomenon. The development of planetary consciousness is discussed in contexts ranging from spiritual/religious (Grossinger, 2010; Spangler 2011), to sociologic (Lazlo, 2006; Gangadean, 2006; Montecucco, 2006; Alex 2010), to scientific (Schneider & Boston, 1991, 2004; Gaia Theory, 2010; Global Coherence Initiative, n.d.).

I grew up in an era where I had not only a perception of individual mortality, but also the perception of the potential for the extinction of humankind and even the entirety of the planetary ecosystem. My consciousness of the potential for ecological catastrophe—whether through poisoning of our environment (Carson, 1962), nuclear war, nuclear winter, or global warming has affected my development as a person, my way of being in the world, and my choices as a composer. It affects my choices every day.

Human overconsumption of its environmental base of support depletes our resources and hastens us towards collapse of the ecosystem upon which our lives depend (Salonius, 2008; Emery, 2004; Prior, et al., 2002). This overconsumption is supported by consumption of fossil fuels, the burning of which contributes to the warming of the planet, ultimately perhaps to a level beyond that which will support human life (350.org, n.d.). Many fossil fuels resources are diminishing. It is possible that reductions in fossil fuel use could mitigate some of the projected effects of global warming. However humans are now expanding utilization of new fossil fuel resources, such as oil from tar sands (National Wildlife Federation, n.d.).

In my compositions, these concerns and hopes for a better future are often involved in a work's genesis and development. It has always been a hope of mine that in some way, through the music that I write and create, I can help humans find within themselves the insight and motivation to create a more peaceful and ecologically sustainable world. *How We Saved the World* is my most intensive and direct attempt to bring this hope to fruition.

CHAPTER 2

THE STORY AND STAGING

The story for *How We Saved the World* was first sketched out as a scenario which was then used as the basis for writing the first draft of a libretto. Some of the concepts that are embodied in *How We Saved the World* predate the libretto. *Let us seek nature* (2011a) (Act IV, Scene III, p. 135), *See the sunrise* (2009c) (Act V, Scene III, p. 172), and *The water's poisoned* (1999) (Act II, Scene IV, p. 43) were all written prior to the creation of *How We Saved the World's* libretto. Some preliminary text for "What if...?" (Act IV, Scene II, p. 123), and the conceptual ideas for "Where does our food come from?" (Act III, Scene IV, p. 87) and "Extinct!" (Act II, Scene III, p. 38) also predated the libretto. The libretto continued to be refined throughout the writing of the music. As the music was created, it would often inspire better ways of organizing the words and ideas, resulting in a more poetic libretto. Appendix A is the finished libretto in Professional Playscript Format (Meserve, 2001).

Only by writing the libretto myself could I tell the story as I was imagining it. There is not a preexisting book or poem of which I am aware that would have conveyed the ideas and concepts with the degree of correspondences and relationships that I was conceptualizing for this piece. My first pieces for voice were on my own texts (*Lost Wings Fly Free*, 1983; *Hey God!*, 1985; *Missiles and Bombs*, 1987a; *Your Children Are Watching*, 1987c). In each of these works, the impetus for writing the vocal music was my desire to convey very specific thoughts or emotions. Rather than seeking another person's expression that may not say precisely what I wish to convey, I prefer to use my own words. Some of my texts may be inspired by reading another's thoughts, but then

usually I still want to express the idea in my own words. Such is the case with the words for “What if...?” (Act IV, Scene II, p. 123). While inspired by Rachel Carson’s work *The sense of wonder* (1965), the text is my own words. The text for “Let us seek nature” (Act IV, Scene III, p. 135) was in part inspired by reading essays by Henry David Thoreau such as *Walden* (1854), and *Walking* (1862).

How We Saved the World tells a story about humans and the earth and our changing relationship with it and with ourselves. It is a story without any “main characters” in the conventional sense. The characters for the most part act in groups and respond according to the character archetypes they represent. It is situated in a future time and begins with the premise that the world has been “saved.” Human beings have found a way to live in peace and harmony with one another and with the ecology of our planet Earth. We, the participants in the performance are sharing among ourselves the story of how human culture changed from the destructive, unsustainable practices and consciousness of the past. The telling becomes a reliving of the process, a reminder of how we became who we were and how we became and can continue to be who we are.

The performers include 14 singers, 8 dancers, a 21 piece orchestra (including the audio and video players), the conductor, and any technical crew. *How We Saved the World* is a multimedia musical drama told through singing and acting, the music of the orchestra, dancing, and projected imagery. However, in keeping with the concept of the medium being the message, the story is also told through the staging. The piece begins when the doors to the performance space are opened. To the extent that it is possible, all performers enter with the audience, wearing street clothes, mingling with the audience and behaving as audience members. Everyone is visible in the performance space and

there is no one “behind the scenes.” This way there is no visible difference in roles among any of the participants entering the performance space.

Part of the experience of “who we are” is the concept of integrated consciousness and action. All of us are of equal importance to the success of the story. In order to convey this, all of the performers, technical crew, and audience members are intermingled at the start of the piece as equal participants. Keeping roles at the beginning of the performance undifferentiated emphasizes the oneness of consciousness and intent that “we” (conceptually everyone on the planet) experience as a people who have saved the world. It illustrates at another level the interrelatedness, the oneness, of everyone and everything.

One hope relating to planetary consciousness is the idea that as we humans perceive our interrelatedness with one another and with the ecology of the planet we can consciously act together to create a new way of living with one another on the planet. If we can perceive the consequences of our actions, perhaps we will be motivated to make different choices. If we can feel how what we do ripples throughout our world and affects other beings on the planet, human and non-human, we will perhaps find the means to change. How could a musical composition influence planetary consciousness in a way that leads to action that changes human culture?

One possible answer is for the focus to become the audience. When audience members are merely spectators, emotions may arise during the course of musical piece, but can consciousness be affected to a degree that spurs action? *How We Saved the World* explores participation as a method to increase audience identification with the processes in and performance of the composition. It is hoped that this identification will deepen the

experience, and that participation in creation of the composition will help participants feel a sense of connection with one another, with all beings, and with the planet. While this does not guarantee subsequent action, perhaps it increases the possibility.

All of the participants—audience, performers, and technical crew—remain in the performance space for the duration of the performance (Chapter 6 discusses potential venues). While there are many times within the work where some of the participants are not singing, dancing or playing instruments, the interrelationship of all of the participants at each moment of the piece is part of the telling and illustration of the story. As the story unfolds, the roles of the participants change. The sense of unity breaks down. Roles of performer and audience emerge. The staging gradually differentiates the performer roles: instrumentalists, singers, dancers, conductor, technical crew. Staging implicitly illustrates the story being directly related through the libretto, the music, the dance, and the visuals: the story of human beings losing their connection with nature and with one another and their journey finding those connections again.

Audience participation in the composition implements the idea that the medium is the message. The audience is encouraged to chant, sing, and move. This participation is at key moments: creating and closing the frame of the story and during the story, joining in with key activities along with the rest of participants. Participatory action is in these moments the medium. It becomes the message that it is hoped will encourage action subsequent to participation in the performance.

Participatory performance is not a new idea. John Cage wrote *Variations III* (1963) “for one or any number of people performing any actions.” While most composers continue to work within customary musical framing and texture, John Cage, in his works,

deconstructed the boundaries framing our conceptions of what constitutes “music.” The resulting freedom allows a composer to determine the frame for each composition. While most musical compositions continue to rely on societal conventions for framing their pieces, in crafting this piece the entirety of events within the performance space are considered a part of the composition. As well, events outside of the performance space can be brought into the space through the web by the video and audio laptop players. The intent is also that performances of the work could be available for interaction with anyone on the web, through the website HowWeSavedTheWorld.org. The interactions of all of these elements will convey to participants a deeper experience of the meaning of the piece. Hopefully it will also extend the reach of the effects of the piece beyond the walls of the performance space.

An outline of the story follows:

PROLOGUE: Gathering

We, the participants (audience members and performers), enter the performance space while a composition of nature and other sounds plays.

ACT I: Arrival

- A. We request the telling of our story.
- B. We recount the outcome (or the prelude) of the story: we are nature.

ACT II: The Fall

- A. We fall into the state we were before we saved the world.
- B. We recall what was lost, extinctions, pollution, end of fossil fuel era.

INTERMISSION / MEZZO: Reflection

An atypical intermission, as individuals spontaneously make assertions while we come and go as we desire or need. Projected images continue as do spontaneous sound and movement. In this section we reach the height of our lack of unity.

ACT III: Reaction

- A. We reflect on our way of life.
- B. We commence the search for healing and reconnection.
- C. We reflect on the loss of our way of life.
- D. We deal with denial and survival.
- E. We contemplate our future, our children.

ACT IV: Search

- A. We connect with nature and with one another through sharing.
- B. We reconnect through our discoveries.
- C. We seek nature.

ACT V: Discovery

- A. We solve the puzzle: we see we are nature, we are one another.
- B. Reflecting on our success, we see nature as ourselves.

EPILOGUE: Celebration and Departure

- A. We return to the frame of the story. We applaud and recapitulate.
- B. We exit.

The performance begins as we, the participants, enter. Prerecorded music created for this composition (*Gathering*) is playing. At this time the house lights are

up and performers and audience members are talking and mingling. Rather than signaling the beginning of the performance through conventional means, such as stopping the prerecorded music or dimming the lights, after a time, performers will begin to follow the instructions for initiating the next phase of the piece. Through these instructions the audience will end up participating in creating the compositional framing of the work. “Let’s tell the story” will be the call throughout the space, and “of who we were,” “of who we are,” and “of how we came to be.” (Act I, Scene I, pp. 2–4).

The story of *How We Saved the World* is presented within a frame story. Frame stories are used in various story telling traditions. Famous examples of these include the *Mahabharata*, the *Ramayana*, *One thousand and one nights* (also called *Arabian nights*), *Decameron*, and *Canterbury tales*. In the frame story used for performances of *How We Saved the World*, the audience members become participants in the framing story. They participate in asking for the story to be told and then, as it is told, in various ways their involvement is renewed and maintained, so that they continue participating as tellers of the story. For example, after being involved in asking for and then agreeing to tell the story, the audience is led in singing a simple call and response, “We are one. We live in harmony. We are one. As we were meant to be” (Act I, scene II, pp. 5–6). At this point, all of the participants are simultaneously identifying themselves as the narrators of the story and beginning the telling of the story.

Staging instructions in the score indicate when various performers emerge from the audience and take up their role as performers. Also, some performers return to the audience after emerging. For example, in Act 1: Scene I (p. 3, m. 20) the clarinet player is

told “Sometime during the 3rd repeat move to stage area and join in with dancers.” At this point some of the dancers are on stage leading participatory movement. The clarinetist continues moving with the dancers until Act I, Scene III (p. 7, m. 59), when s/he is instructed to “Move to sit in the audience.” The perceived role of the clarinetist in this case has been as a participant/audience member, then perhaps as a dancer, but this is unclear, as s/he merely follows the dancers’ lead. By returning to the audience, the role of an audience member, seems to be confirmed. Then in the beginning of Act II, Scene I (p. 19, m. 162) the clarinetist moves to the orchestra to prepare to play (p. 21, m. 184). The shifting roles and the movement of performers within the performance space is intended to convey the fragmentation of unity that is the essence of “The Fall.”

The archetype of “The Fall” is utilized in Act II as we pass from our future to our present selves, through an imagined memory of our past: the concept of a past time when humans were in right relationship with the world, in a state of grace, a “Golden Age.” Many cultures have stories that correspond with “The Fall” archetype. Familiar examples include Adam and Eve being cast out of Eden, the sinking of Atlantis, various flood stories, the concept of moving from Tao into duality, the ending of a “Golden Age” such as in Greek Mythology or the *krita yuga* of Vedic traditions. In this piece this archetype refers to human’s loss of our connection with nature. It refers to the fact that humans have created a culture that is ecologically destructive and unsustainable. It also embodies the concept of a further “fall” that will come if we humans continue to destroy the planetary ecosystem upon which our existence depends.

“The Fall” actually begins prior to Act II: *The Fall*. In Act I, Scene III Lance emerges from the audience to question “Wait a sec! The worms?” (p.12, m. 117). Brand,

who had been singing with the chorus, then joins him in questioning, “Slime mold?” (p. 12, m. 119). After some discourse with the rest of the chorus, when they are not won over by the others’ responses, the two separate themselves from the chorus and sit down in the audience. This separation foreshadows the “separation from nature” that is the essence of “The Fall” in Act II.

In addition to using staging to create an illustration of the story, audience participation is used to develop a presentation of the performance that is a more immersive experience for an audience than the way in which dramatic music is conventionally presented. I wanted the audience to play a more active role in the performance, such that the depth of connection the audience would feel with the events and emotions of the piece would pierce the observational shield that normally protects an audience member from feeling themselves to be a direct participant in the creation of the performance. The movement of performers in and out of the audience is intended to help audience members feel more comfortable with and to give them permission to participate in the various call and responses, chants, and participatory movement that occur throughout the piece.

One purpose of the audience participation is to help audience members develop enough of a connection with the processes encountered in the piece, that they will feel empowered to actualize and to convey the spirit of the work into their lives beyond participation in the performance. For me, the writing of the piece is not simply a way to express a hope for the future, but to explore whether performances of the piece can actually assist in bringing about the future imagined as the framing story of the piece: humans living in peace and harmony with one another and the environment.

After the audience participates in calling for the telling of the story and creating the story frame itself, most members will sit in the beginning of Act I, Scene III (p. 7) and remain seated through the first part of Act II, scene II (until p. 34, m. 285). Performers continue to emerge from and return to the audience during this period, thus maintaining its connection with the story telling and the blurring of the audience/performer boundary. At the end of Act II, scene II and into scene III, the audience as a whole again becomes directly involved, being encouraged to participate in repeating the “gadget chant” (pp. 34–8, mm. 285–311) detailing various technical gadgets that “we denizens” do not want to live without. This eventually is subsumed in scene III (p. 39, m. 312) by the audience joining in the response of “Extinct!” each time an extinct species name is called out.

During the Intermission/mezzo, the performers mix back in with the audience. The first scene of Act III again ignores conventional framing conventions, continuing the blurring of the audience/performer boundary. Instrumentalists begin to play while lights are still up and members of the audience and some of the performers are still milling about. Some performers sit in the audience at the start of the scene, while others sit in the orchestra. During this scene some performers who had not as yet emerged from the audience emerge to take up their performer roles. Figure 1 shows the singer Fiamma emerging from the audience for the first time.

Later in this scene the audience is encouraged to join with the singers, if they feel so moved, singing “Why do you hate our freedom? Why do you hate our happiness? Why do you hate our way of life? We want to keep our way of life” (pp. 62–3, mm. 586–91). Near the end of Act III, Scene II, the audience is led in repeating the chant, “We seek

568

Cl. *mp*

Bsn.

Drum Set

E. Gtr.

E. Bass

Keren *mf*

Stands. What's wrong with how we're liv - 3 ing?

Fiamma *f* *mf*

It does - n't have to be this way, - so much

Rio

Figure 1. Fiamma emerges from the audience (p. 59, mm. 568–9).

to see. We seek to know. We seek to feel. We seek to grow” (pp. 82–4, mm. 667–89).

This chant tapers off as scene III begins. In Act IV, Scene I (p. 151) all participants, including the audience, participate in a sung chant and if accommodated by the performance space and the abilities of the performers in leading the audience, in a spiral dance. Figure 2 shows the directional movement of a spiral dance.

At the end of the performance, during the Epilogue, the audience is applauding with the performers and chanting, “We have discovered how we’re connected, how we can thrive!” (p. 188, mm. 1807–16) followed by singing in a final call and response: “We are one!” (p. 188, m. 1819). These activities constitute around 18 minutes of direct

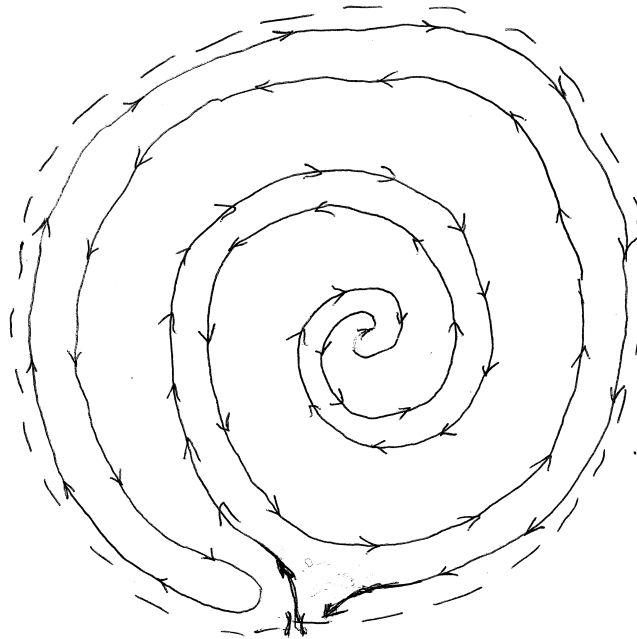


Figure 2. Direction of movement in a spiral dance. The dance begins and ends with participants holding hands in a circle (dotted lines). The circle breaks (bottom of figure) when the leader releases the hand of the person to her/his left and moves in the direction of the arrows. The dance ends when all participants are once again in a circle at the end of the dance.

participation. If you also count the Prelude's gathering time as participation the total is 38 minutes. The total length of the piece counting the Prelude is 126 minutes.

One could question whether such demands on an unrehearsed audience are reasonable and to what degree the desired participation will be borne out in practice. One caveat is that in all situations of audience participation, there are performers who are participating in the same role as the audience, such that even if no non-performer audience member participates, the performance will not be missing any of the parts. It is expected that this very presence of performers within the audience engaging in participation will give permission and encouragement to the non-performer audience members to join in. Audience involvement is heaviest in the first two acts, but continues

in Act III climaxing at the start of Act IV with the spiral dance. The remainder of Act IV and all of Act V do not involve the audience as directly, however it is hoped that the audience is now so thoroughly involved in the performance that they will not fail to be connected as storytellers through to the Epilogue, when they assist in closing out the framing story as all of the participants join together in remembering their role of telling the story and the results of having lived it.

CHAPTER 3

THE CHARACTERS

The minimal development of characters as individuals within *How We Saved the World* is intentional. There are four character types: Explorers, Denizens, Defenders, and Inhabitants. Initially I thought that this would be sufficient in terms of delineating roles, but as I worked with the libretto, the need for a specific character, the one who came to be named Brand, emerged. He is the last hold out from joining in with the group. It is he who poses the greatest problem of the piece: retaining the concept of individual freedom while at the same time experiencing the oneness of all. As his character became more clearly defined, it became necessary to balance its uniqueness within the libretto by giving more character to the other individual singers. Ultimately I decided to name all of the characters, even giving two names to those singers who sang two roles, one name for each role.

In creating character names for the work I attempted to use names that come from a variety of cultures but that also have some element of uniqueness. Sometimes that uniqueness is merely in the spelling of the name. For example, Keren is a fairly common name in the U.S., but the spelling is more often Karen. Rabi would more usually be spelled Robby, but spelled as Rabi is connected to the meaning of the East Indian name Ravi. In thinking of the names I decided to use names that would in some way have meanings related to the type identified with that character after “The Fall” (Act II, Scene I, p. 19). I also wanted names that could in some way relate to the means of solving the puzzle of how to save the world. Each character, therefore, becomes an archetype that connected with the archetypes of the other characters together creates a complete picture.

The name selection and creation was done according to my own intuition. I did not create a story about how all of these character names create this picture. But in fact, the picture is not really complete until it includes everyone on the planet. The solution to the puzzle is a vision invoked by performances of the piece and it is up to all of us as cohabitants of the earth to create it.

The names of each of the four character types: Explorers, Denizens, Inhabitants, and Defenders, evolved as I worked with the piece. It took me considerable time to arrive at names that I felt had the right balance of description, archetypal meaning, freedom from negative connotation, and with which a variety of world cultures could relate. The Explorers are those who are not necessarily content with how things are. They can be on the fringes of society or they have created subcultures within larger cultures. They are inventing and exploring new ways of living and being. Denizens are those who are living within the dominant cultural paradigm, not questioning or challenging it. They are more or less satisfied with how things are for themselves and society or if not satisfied they are resigned to it. Inhabitants are those who are in a direct relationship with the ecology of the place where they live. Most obviously they are the plants and non-human animals of the planet. However, there are some humans and human cultures, primarily indigenous cultures, who continue this pattern of living. Defenders are those who defend the status quo and directly maintain the way of living for the Denizens. Unlike the denizens, however, they are more likely to be on the outskirts or in a militant subculture of society. They often see themselves as independent and

believe they have maintained a degree of self-sufficiency that the rest of the culture has lost.

As the story of *How We Saved the World* is told, it is the Inhabitants who tell us about the ecological challenges we are facing and the difficulties that nature is having because of how humans are behaving. It is they who in Act II, Scene II initiate and lead the chant: “Global warming, resource depletion, species extinction, ecosystem collapse!” (pp. 29–34, mm. 256–85). It is they who sing “The water’s poisoned” in Act II, Scene IV (p. 43). It is they who point the way toward the solution in Act II, Scene VI: *Our children*. Figure 3 shows the inhabitants very quietly singing “Sharing. Sharing. Sharing” in this scene.

1004 *p* *mp* *p*

Sequoia
Shar - ing. Shar - ing. Shar - ing.

Raven
Shar - ing. Shar - ing. Shar - ing.

Tiger
Shar - ing. Shar - ing. Shar - ing.

Salmon
Shar - ing. Shar - ing. Shar - ing.

Figure 3. Inhabitants suggest sharing (p. 109, mm. 1004–6).

This is then repeated at m. 1024 (p. 111), louder now than the first time. These quietly placed interludes are a foreshadowing of Act IV, Scene I: *Sharing* where the interlude appears as an introduction to the scene (p. 115, m. 1057). In

this scene, the Inhabitants along with dancers lead all the participants in a chant and a spiral dance pointing the direction in the search for a new way of living.

Each inhabitant has a denizen alter-ego. Sequoia is a tree rooted in the earth. Her denizen counterpart is Dara, a name which has as one meaning, “the soil” or “the earth.” Another meaning for Dara is “wise compassion.” Daisy’s denizen counterpart is Sharna, a name meaning “dark star” and “protection.” The connection here is the star-like shape of the daisy in the meadow. Also, when a field is cleared daisies are one of the first flowers to inhabit it, helping to protect the soil. Raven’s denizen counterpart is Arya. The raven flies in the air. Arya means “air” and also “song.” Cicada’s denizen counterpart is Dakota, which means “friend.” When cicadas emerge from the ground they sing loudly in order to find their friend cicadas. They then join one another in chorus. Tiger’s denizen counterpart is Rabi, the meaning of which is “springtime,” “the sun,” and “fire.” Tiger’s colors remind us of fire with their yellow and black shades. Tiger’s energy is spring-like, quickly and suddenly emerging from the shadows as buds emerge from the dark of winter. Salmon’s denizen counterpart is Kai, meaning “ocean” and “water.” The salmon swims in water, both in streams and in the ocean. The two remaining denizens do not have inhabitant counterparts. Selene, means “the moon.” Samir means “evening companion.” The four denizens that represent Earth (Dara), Air (Arya), Fire (Rabi), and Water (Kai) will be referred to as the “elemental denizens.”

The six inhabitants also represent a variety of plant and animal types: Sequoia is a tree, Daisy is an herb, Raven is a bird, Cicada is an insect, Tiger is a mammal, and Salmon is a fish. I felt that it was important to represent a multitude of

meanings and connections, both explicit and implicit through the naming of the characters. The Explorers are named Fiamma, Windy and Rio. Fiamma means “flame” and is the movement of fire. Windy is the movement of air. Rio, meaning “river” is the movement of water. Fiamma, Windy and Rio explore as they move, conform to the shapes of the things which they touch and yet transform those things with their movement. They are ever revealing things in new ways. The Defenders are Keren, Brand and Lance. Keren means “horn,” which is used to call and gather others together. The horn is also a shape used to store things from medicine to gun powder, but also manifests “sharing” through the archetypal “horn of plenty.” Brand means “sword,” which is used to divide and to cut to the center of things and reveal hidden meaning. Brand is also a mark used to claim ownership or territory. This name is also a shortening of “brigand,” about which more will be said later. Lance pierces deep, penetrating the outer shield and passing through to find paths where before none were seen.

It is in the first two scenes of Act II, immediately after “The Fall” that characters are in their most prototypical state. As the piece progresses and characters respond to one another in various ways, they subtly shift roles eventually merging together by the end of the piece, becoming one with the rest of the performers and the audience, as they were when the piece began, telling the story of how they became one and “saved the world.”

After “The Fall” begins, two explorers, Windy and Rio respond by noticing what is happening, calling attention to the loss that they believe is happening (pp. 23–34, mm. 198–284). “Falling, fallen...” They continue calling out attempting to bring attention to

the situation, eventually responding to the Inhabitants' "Global warming..." chant (pp. 29–34, mm. 256–85) by giving more specifics: "The sea level's rising. And the arctic is melting. So many children are starving. Someone's island is drowning" (pp. 34–6, mm. 286–96).

Denizens Sharna, Selene, Dakota, and Samir respond to "The Fall" by noticing what they are doing: "Sowing, reaping, creating, consuming, whatever we want, whatever we think of. Sowing the seed. Reaping the harvest. Creating, consuming, reaching, grabbing. Whenever we want, whatever we think of" (pp. 24–31, mm. 224–65). Defenders Brand and Lance expand on the denizens "...whatever we think of" by eliding it into "Think of the power we have over nature" (pp. 24–5, mm. 228–30). They then wax prosaically about the success humans have had in their conquest of nature, while the denizens, the explorers and the inhabitants all interject their respective responses. Eventually, the denizens start feeling their power over nature and begin to describe their love for the luxuries we have thus created: "We love to go out to restaurants and bars, movies and concerts and all kinds of shows..." (pp. 32–6, mm. 274–91). The defenders react by focusing on their love for technology itself and what they must do to defend it: "We must work hard to keep what we have. Survival of the fittest is our creed" (pp. 32–6, mm. 274–91). At this point the audience is being led by dancers and by performers in the audience to chant the names of various modern gadgets that we love to use and "can't do without" (pp. 34–8, mm. 285–311). Here the audience is bridging the roles of denizen and defender, the chanting itself being a defense from hearing about the problems that our technological lifestyle has created. The denizens join in the chant, while the defenders, hearing the explorers listing of difficulties respond defensively to them. Lance

and Brand reply about the starving children: “It’s very sad, but perhaps it was meant to be” (p. 36, mm. 293–4). They then join in the tech gadget chant, but not before Brand calls out defensively: “This is just nature. It has nothing to do with me!” (p. 37, mm. 297–9).

After “the Fall” the characters’ sense of oneness with one another and with nature has been fractured and fragmented. As some characters attempt to find their way, others seem satisfied with how they are faring. In Act II, scene III (p. 38) the explorers, whose initial attempts to call attention to “the Fall” failed, take a new tact to raise awareness. Windy and Rio, having had their voices drowned out by the “gadget chant” begin reciting a list of species who have gone extinct. Dancers respond by calling “Extinct!” after each species. Eventually more and more performers and audience members join in the “Extinct!” response until the “gadget chant” fades away (p. 38, m. 311). There is a sense of unity that resurges as participants become aware that something is not right. The intensity of the call and response builds until repeated calls of “Extinct! Extinct! Extinct!” (p. 42, m. 382). The intensity is too much and the false unity brought about by worry and fear collapses. All goes black.

After the inhabitants’ song “The water’s poisoned” raises the issue of pollution, denizens Sharna, Selene, Dakota and Samir lament the end of the fossil fuel era and their changing way of life, while defenders Keren and Lance go on the offensive: “We’ve got to drill, baby, drill... give us oil without end, amen, amen” (pp. 48–9, mm. 465–75). All participants are feeling the sense now that something is wrong, but have differing responses.

The end of the second act leaves all the participants to wander about, with no unified action or discussion. The aleatoric nature of the Intermission/mezzo heightens the sense that there is no unified response, the sense of wandering and lack of direction. This continues into the third act as characters declaim their desires and feelings about the situation. Explorer Fiamma comes out of the audience “It doesn’t have to be this way” (p. 59, m. 568) with fellow explorer Rio affirming “Let’s find another way” (p. 59, m. 570). But the defenders deny there is a problem. “What’s wrong with how we’re living?” (Keren, p. 59, m. 569). “If you’d work hard like me, you’d be doing fine” (Brand, p. 60, m. 572). Denizens are clinging to their way of life “We love our toys. We love our lives” (Selene & Dakota, p. 60, m. 574). A dialogue ensues debating the problems being caused by our way of life, the inhabitants also chiming in, “Earth’s ecosystems crashing down, down, down, down, down” (p. 60, mm. 598–600).

The defenders continue their denial and defend “The strongest will survive. The fittest will survive” (p. 68, m. 606). The denizens however are beginning to hear and feel the need to do something. Dakota leaves the denizens and joins with the explorers, seeking another way, but others laugh and mock them (p. 69, m. 609). The explorers stay firm and start to relate what they seek in a re-envisioned world. They follow their thoughts, seeking to hear nature, yet they and the inhabitants become lost in hearing the distress calls of nature unraveling (pp. 78–9, mm. 651–8). They return then to their seeking, involving the audience in their call (pp. 81–4, mm. 665–89). The explorers seek, but what they find are more details about the problems we face as the inhabitants call them out: “Resource depletion. Peak oil production. Fisheries collapsing. Fertility

declining. Topsoil eroding. Habitat we're loosing. Extinction rate zooming" (pp. 84–6, mm. 686–701). More denizens join with the explorers.

Together the denizens and explorers seek to find a new way to live, realizing the extent of the problems they face. The defenders, asserting their independence and abilities, state that they can find the way (Act III, Scene IV, p. 87). The defenders expand on this in Act III, Scene V, "If we are the fittest, then we will survive" (p. 100, m. 840 and later). They tell the explorers and denizens that they are weak and should support the defenders since they are the ones who will be able to survive the crisis. Brand emerges from the defenders badgering the others and threatening them. It is here that his identification with the "Brigand" archetype asserts itself: "I'll not be denied, while bullets for my gun I can continue to find" (p. 102, mm. 863–6). Hearing Brand lash out, the other defenders realizing they are dependent to some degree on the others, respond to Brand (p. 103, m. 884). Brand is not hearing it, but the denizens ask him what he will do when he runs out of bullets (p. 103, m. 893). Brand starts to fear for himself and his liberty, (p. 103, mm. 897) but then goes back into denial, repeating that he will make it by taking from the others (p. 104, m. 908). He then goes off on his own.

Beginning Act III, scene VI, the inhabitants softly cry "Think of our children. Take from the children, there is pain. Steal from the future, what do we gain?" (p. 105, mm. 931–42). The denizens and explorers reflect on this and begin to see how they can change their ways by thinking of the future generations. Defenders Keren and Lance demand to know "But how will we live today?" (p. 106, m. 953 and later). The inhabitants softly bring in the idea of sharing (p. 109, m. 1004). They also advise "Connect to the source of all feeling and thought" (p. 111, mm. 1029–33). Defenders

Keren and Lance say they can find the way (p. 112, m. 1038). Brand interjects that he will find his own way (p. 112, m. 1040).

Act IV, Scene I begins with the inhabitants again advising sharing. They then initiate and chant and along with the dancers lead other participants in dance, “Connect to the source of all feeling and thought, sharing, sharing. How deeply, how deep to connect we must plumb to find the place where thought and feeling come from” (p. 115, mm. 1065–72). This eventually leads to the denizens and explorers seeking to share with earth and all her beings “with the smallest blade of grass, with every tree” (p. 119, mm. 1131–9). While earlier in Act III, scene III the singers sought compassion for and to hear from all of these beings (p. 76, m. 643), they now seek to share their minds and souls with them. This is an illustration of another archetype which is utilized in the piece, that of transformative return and emergence. This archetype includes ideas of resurrection and rebirth. It is also sometimes depicted as an ascending spiral. At its fundamental level it is a story of the seasons, of the coming of spring after winter, the return of the full moon and the return of day after night. It includes the emergence of the butterfly from the cocoon. To the concept of the cycle, the concept of expansion, of ascension, is added to create the image of the spiral. In the ascending/expanding spiral we create or find anew what was lost but it is now enlarged in some way. In nature it is the Fibonacci series and the expansion of the golden mean ratio. It is the shape of snail and nautilus shells (Figure 4), and the radiating spirals in the center of a sunflower.

We regain all that we had before “the Fall” but the totality is transformed because we have been transformed through our experiences. For the singers, the spiral continues (p. 120, mm. 1148) as the explorers and denizens begin to remember the connections



Figure 4. Nautilus shell. This Wikimedia Commons image is from the user Chris 73 and is freely available under the creative commons cc-by-sa 3.0 license at http://commons.wikimedia.org/wiki/File:NautilusCutaway_LogarithmicSpiral.jpg

with nature that they related in the beginning of the piece (p. 14, m. 132). As they share with nature, nature then begins to fill their hearts and minds (p. 121, m. 1165).

Arya begins in Act IV, Scene II to contemplate nature: “What if I had never seen this before?” (p. 123, mm. 1193–5). The rest of the explorers and denizens contemplate: “What if I had a child’s eyes?” (p. 123, mm. 1206–12). They go on to marvel at all of the things in the world they may have been missing. Defender Keren responds dryly, “Perhaps. But you know we can see any hour, any day any week” (p. 129, mm. 1274–80). Sharna elides her thoughts into an appeal to see the world’s beauty (p. 129, m. 1280). Keren begins again to deride the explorers, but her derision is converted into an earnest appeal when Fiamma harmonizes with her: “never feel...” (p. 129, m. 1289), and Sharna

and Selene then expand that to “Will we then never see...” (pp. 129–30, mm. 1292–1302).

Keren failing to truly understand the denizens and explorers and feeling that she easily sees nature tells them all to “Just open your eyes” (p. 130, mm. 1303–4). Brand and Lance echo her statement (p. 130, mm. 1305–6). They are taken at their word, and as the explorers and denizens open their eyes, they are amazed and excited by what they can see. The defenders continue in a slightly sarcastic manner acting as if they are indeed leading the others to see these wonders, but a little bewildered by their amazement, since they are not really sensing it themselves. Keren and Lance finally exclaim “We want to see with a child’s eyes too” (p. 133, mm. 1334–6). The defenders then call to one another “Let us seek nature” while the explorers and denizens call “Let us care. Let us share” (p. 134, mm. 1338–41). But the defenders take over their final “Let us...” (p. 134, m. 1342) with “Let us seek nature.” The explorers and denizens then join in with them, singing “Let us seek nature” (Act IV, scene III, p. 135).

In Act V, Scene I, Keren and Lance affirm that “Living with nature is how we’ll survive” (p. 141, mm. 1404–5). Brand responds “That is all well and good, but what if nature doesn’t want us all” (p. 141, mm. 1407–9). This begins an extended dialogue among the various characters aimed at convincing Brand that they will all do better if they join together in sharing and that they need everyone’s wisdom to find a way to survive and to thrive. Brand begins to be won over when he thinks of his children and how he wants them to be able to thrive too. He also is realizing that he really doesn’t survive on his own and really does need the others. He also reflects on the fact that the others are saying they need him too (p. 512, m. 1547). But he still has some doubts and

reservations. “But what if I don’t care, or what if I don’t know how to share?” (p. 156, mm. 1553–6). The rest respond “... love will teach us to care. We search deep and we find our wisdom to share” (p. 153, mm. 1556–60). Brand is finally won over. Everyone joins together and searches deeply within themselves for “the place where thought and feeling come from” (pp. 154–5, mm. 1579–86). They arrive and realize that sharing brings freedom for all, that they can not only survive, but they can also thrive (p. 156, m. 1592). They return to the state they were at the beginning of the piece (p. 11, m. 106), being one with nature. Here though (p. 157, m. 1609), as another instance of the spiral returning, but transformed, the singers are not interrupted as they were the first time they sang these words and music.

In the second and third scenes of Act V, the singers reflect on how they came to save the world. In Act V, scene II (p. 161, m. 1662) they sing “As we overcame our doubts, we overcame our fear... Growing deep to find connections to all creation deep in our souls... As we realize our vision, a world where all are nurtured and loved.” In scene III (p. 173) they arrive once more to the place of amazement in seeing and sensing and sharing the earth and all of her beings as kin. In the Epilogue (p. 189), all participants join together reflecting and applauding the telling of the story of “how we saved the world.”

CHAPTER 4

MULTIMEDIA

This story, the music, and its method of presentation are a culmination of many threads in my development as a composer. These threads include my choices of programmatic subjects and themes, use of prerecorded audio, use of visuals, writing music in conjunction with choreographers, and my development of musical languages and styles. I described in Chapter 1 how my interest in helping to create a more peaceful and sustainable world developed as a programmatic emphasis in my composition.

Accounts of the “happenings” of the late 1960’s and early 1970’s influenced my decisions regarding staging and the inclusion of multimedia in *How we saved the world*. Examples of happenings include the multimedia events staged at Black Mountain College by John Cage and Merce Cunningham as well as a number of other works by John Cage, such as *HPSCHD* (1969), developed in collaboration with Lejaren Hiller. That work features harpsichords, computer generated sounds and up to 52 audio channels. Its premier also included projected images and the audience was free to come and go and to wander about the performance space (Husarik, 1983). Features of happenings that are also part of *How We Saved the World* include electro-acoustic music, projected imagery, indeterminate aspects of the performance, audience participation, and movement of the performers throughout the performance space. My work with Merián Soto for her pieces *Postcards from the woods* (2009) and *SoMoS* (2012) also served as inspiration, especially with regard to the integration of dance, video and audio.

My interest in creating visuals with and for music began in the 1970's when I experienced music performed in conjunction with laser light shows. I became interested in the idea of creating a visual synthesizer and entered the electronic engineering program at Arizona State University (ASU) with the intent of learning enough to invent and build one so I could play it. As I learned more, I realized that the imagery I wanted to create was more in the realm of Computer Graphics. I pursued learning in that area, while at the same time changing my field of study to Music Theory and Composition, as I realized that I was much more interested in the creative aspect of this idea than I was in the engineering aspect.

I became involved in sound synthesis and multi-track recording. I also developed an interest in weaving recorded sounds into compositions. Using a portable tape recorder I started a sound library to which I continue to add to this day. While at Temple University many of my compositions have incorporated sound montage created from sounds from this library. These compositions include *Birds* (2008), *Pebbles: Neural winter* (2009b), *My plastic body* (2009a), *Sit still* (2010b), *Cycles* (2010a), *Surrounded* (2011b), and *Wings by morning* (2012c).

In my work with choreographers I have had the opportunity to deepen my experience in creating soundscapes. In particular, my work with Merián Soto gave me an opportunity to create long duration nature soundscapes for performances which had a large attendance. The first was a fifty-four minute composition for her work *Postcards from the Woods* (2009). More recently, I created 5 one hour long soundscape compositions for her piece *SoMoS* (2012). Four of these compositions represent each of the four seasons. The fifth represents the rain forest, and in

particular, through the coqui frog, the natural environment of Puerto Rico. The soundscape “Gathering,” the twenty-three minute prologue for *How We Saved the World*, is in the spirit of these works. Its presence is one way I have placed my craft of electro-acoustic composition into the completed work.

“Gathering” is a fixed media audio montage of nature and other sounds which greets the participants as they enter the performance space. Its primary purpose is to function as an ambient backdrop, but it also is intended as an artistic statement conveying a feeling of peace and harmony with nature which is the state of the participants when the work commences. Its presence permits performers to enter with the audience and assists in the blurring of the compositional frame. The first person to stand and call out does this while “Gathering” is still playing.

Throughout *How We Saved the World*, the audio player is instructed to bring in various sound components. All audio files necessary for the audio player to perform the piece are included as supplementary material to the dissertation. Many of these files are simple recordings. They may be supplemented and/or supplanted by sounds submitted to the website for use in the composition’s performances. All of these files are fairly short in duration, the longest being the ocean waves which are used during the Epilogue and last 3 minutes (p. 189, m. 1803). Other than that, only three are longer than one minute: wind lasting 1:40 (p. 10, m. 89), quiet breeze lasting 1:10 (p. 17, m. 149), and playing back a recording for 1:20 (p. 54, m. 529). This recording is made during the performance of Act II, Scene III: *Extinct!* (pp. 39–41, mm. 312–59). Eight of the audio files are more complex sound montages which

should be used where specified. Besides “Gathering,” these montages are also short in duration. Five are one minute or less and the other two are 1:40 and 3:20.

In order for audio events to be synchronized with the performance, they must necessarily be of fairly short duration. A majority of the audio files are primarily ambient in nature. Such audio files are faded in and faded out. The duration of these files are longer than needed so that there is adequate padding for starting the playback, fading in and fading out. There are a few that are precisely timed, such as the strokes of thunder which start mm. 182, 183, and 184 (p. 21). Such files are begun at precise moments and played until they end.

My work with computer graphics at ASU led me to apply and be accepted as an artist participant with Charles Csurí’s Computer Graphics Research Group at the Ohio State University (OSU). I created several visual music pieces while I worked on my Masters in Music Composition at OSU. In my subsequent employment, I did a substantial amount of computer graphics programming for multimedia database and content authoring tools. One of the first pieces I created at Temple University was a visual component for my piece *Pattergonias* (2008, 2005).

I would like to have been able to provide imagery for *How We Saved the World* in the same way that I am providing audio, however I have not compiled an image library as I have for audio. My desire is that the piece include projected visual component. I have scored the video part in a flexible manner so that it will be possible for someone to compile the imagery needed to perform it. The video part may be performed as a sequence of still images (as in a slide show), or as moving images, or both. The instructions for the video player describe in general terms the

types of images and manner in which they could be shown. Imagery is also one of the areas where participation external to the performance is desired. The idea is that anyone with access to the web could submit media (imagery or audio) to the HowWeSavedTheWorld.org website, giving permission for them to be used in performances of the work. The website would also be a way for people to share ideas about how to solve the problems humans are facing and to share stories about ways they are creating more sustainable culture.

Use of projected imagery is desirable as it will increase the feeling of immersion for the audience and emphasize the concepts and ideas, however it is not essential to the musical success of the piece. If imagery or projection facilities are not available, the piece could be performed without the projected imagery. In that case, some of the effects could be simulated through lighting. For the piece as a whole, instructions for lighting are very minimal and exist mainly in relation to video instructions. There are some places where explicit lighting instructions are given. For example, the house lights are to stay up throughout the first two scenes of Act I, and lights are instructed to simulate lightning in Act II, Scene I: *Falling* (p. 19, m. 162).

In addition to video, I want the piece to incorporate dance. I have been involved in writing music for choreographers for many years. My first experience with this was the piece *Pandoras Box* (1987b) for Bonnie Brooks when I was at OSU. As a student at Temple University I have written fourteen music pieces and two interactive visual works either for or with choreographers. These experiences have been very positive and have provided motivation for creating a variety of types of

music. It has also led to a wider audience hearing my works. Because of these experiences I felt the desire to incorporate dance into this work. I feel that adding live movement to the music involves the audience at yet another level of attention, enhancing the audience experience and deepening its members' involvement. Additional layers of meaning within the piece can also be explored and developed through the design of the choreography.

As with the video instructions, most of the directions in the score for the dancers are generic statements and leave considerable freedom to the choreographer. In the beginning, when performer roles are least evident, the roles of dancers are as leaders of the entire body of participants. There are also movement instructions for non-dancer performers. Their role is that of followers who "give permission" to audience members to participate in the circular movement and dance.

The level of detail in specification for movement changes over the course of the score. In the beginning of the piece there is more detailed instruction about the specific locations of the performers in relation to the audience and the other performers. As the piece progresses, there is less detail in this regard. It is left to directors to craft effective stage movement to convey the meanings. Also, in places in the piece where the focus has shifted from unity of the participants and there is a clear delineation of the roles of performer and audience, the need for specific guidance about how to achieve a certain result is less necessary and general instructions are sufficient. In those places the choreographer is free to choose numbers of dancers needed and placement and use of the performance space. In most cases, the specific motions of the dancers are left to the dancers and

choreographer. There are some places where they are told specific movement instructions. For example at the beginning of Act II, Scene I (p. 19, m. 162) the dancers are instructed to fall to the ground. Then two dancers are instructed to crawl to the rear of the performance space (p. 19, m. 163) along with the singers with whom they are in a “movement metaphor” relationship.

The use of “metaphor” relationships of the dancers to the music or to characters relieves the singers from the necessity of “acting” in addition to singing. In some situations, that may be preferred, while in others, a particular performance group may prefer to have the singers to do more movement and acting along with the dancers. Movement metaphor is used to dramatize the words when they are sung, since the characters who are singing are often not singing about their own individual actions, thoughts or reflections, but rather are in the role of declamation, making assertions. For instance, in Act II, Scene II the dancers on stage are interpreting the concept of humans having power over nature. There are instructions such as “Sail in the sky” (p. 26, m. 238) and “Fly to the planets” (p. 26, m. 240) which are meant to be interpreted metaphorically rather than literally. Here, the general instruction “Think of our power” (p. 27, m. 242) is the underlying instruction to be interpreted by the dancers.

There are four scenes where the decision whether to use video and/or choreography for that scene is left to those who are presenting the piece. These are Act III, Scene IV; Act III, Scene VI; Act IV, Scene III; and Act V, Scene II. The first three of these scenes each follow a scene in which I have specified that there be no choreography. The fourth follows a section at the end of Act V, Scene I when dancing

has halted. Even without video or choreography in any of these scenes, a majority of the scenes do include visuals. I think that the people creating the performance for a particular space will have a better idea about whether it will be effective to use video and/or dance in these scenes and so have left it to their discretion. In such places lighting changes could also be used rather than video. In Act III, if all of scenes III through VI are left without video or choreography, that may heighten the degree of tension that will be relieved when the audience is then invited in Act IV, Scene I (p. 115, m. 1064) to participate in the spiral dance. On the other hand, having such a long stretch without any visuals when they have been used so much up until that point, could seem too empty by contrast. Scenes IV and VI could have very effective video accompaniment, but the level of detail I would envision for these scenes would require rather detailed storyboarding that is beyond the scope of the music score. Act IV, Scene III is such a strong choral statement, that adding visuals might detract rather than add. However, video and/or dance that matched the strength of the choral presentation could be successful. The complexity of the choral singing in Act V, Scene II is also a reason why perhaps it would be better to refrain from using visuals in that scene. The same reason however could make it a very exciting scene to choreograph and very engaging for the audience.

I do think that the work would remain compelling without any choreography. However, while it would be possible to stage the work without the dancing, I have a strong desire that the piece include the audience participation component. Without the dancers it would probably be quite difficult to involve the audience in participatory movement. If singers or instrumentalists were given the roles of leading the

audience in dance, it would likely be less effective, since their expertise is not in movement. As well, the musicians will have enough to learn for the performance without being concerned with leading a participatory dance experience. Without the dancers then, the participatory movement could be eliminated, leaving the call and responses and singing as the audience participation methods. In that case, the musical engagement of the audience will be sufficient for a worthwhile performance. The elements of the story demonstrated by the movement of dancers and audience are also illustrated within the words and the music.

CHAPTER 5

THE MUSIC

How We Saved the World is fundamentally a music composition. If it were performed without any of the audience participation, staging, dance, visual media or internet connectivity I have no doubt it would be engaging and interesting. However, in order to convey the full impact of the work, these elements should be included. The presence of these elements is what makes this a multimedia composition.

In parts of the piece where the audience is participating in call and response or chanting, very simple repeated motives are used so that they can quickly and easily be learned and performed by the audience members. The first two scenes of the first act are this type of audience participation. The musical accompaniment in these scenes is sparse, but introduces musical elements that are important throughout the piece. One of these is the interval of the perfect fourth, the other is the second, both major and minor. In Scene I, the electric bass is centered on D, but descends to A, a fourth below and ascends to G, a fourth above. Both the flute (p. 3, m. 21) and the electric guitar (p. 3, m. 22; p. 4, m. 30) play a minor 2nd upper neighbor figure, the flute also is given a minor 2nd trill (p. 4, mm. 31–3). The electric guitar also has a figure which outlines a perfect fourth (p. 4, m. 26). In Scene II, the range of the chant's melody is a perfect fourth and includes a major second lower neighbor figure.

In Scene III, music representing nature is heard. The flute plays a minor 2nd lower neighbor figure (p. 7, mm. 59–62), which the horn answers with a motive which begins with successive ascending fourths (p. 7, m. 63). These stacked fourths highlight the importance of the minor 7th as an inversion of the major 2nd sonority. This

relationship, and its close relative: stacked 5ths as a major 9th, represent the spiral archetype of transformative return. When Rio begins singing, his first three notes echo the flute's minor 2nd lower neighbor figure (p. 8, m. 72). This is followed by two descending fourths (p. 8, m. 73) followed by an ascending major 2nd. The music used in the beginning of this scene previously was written as the beginning of "Fourth module" from *Eight Modules* (2012b). As with this scene, "Fourth module" was written as a representation of nature. The connection in my mind of quartal melodic figures with nature relates to my experience of Aaron Copland's *Appalachian Spring* (1945). The quartal melodic figures here are supported by harmonic writing that embraces perfect fourths and seconds. When chords occur, if they are triadic, there is often an added 4th, 7th, or 9th sonority in the same context. For example, in the first truly chordal moment of the piece (p. 10, m. 94) the F3 in the bass could be interpreted as either the 7th or the 9th (depending upon whether the E4 in the horn on the second beat is considered a part of the chord.) This chord is actually not best analyzed triadically. The GM chord in measure 95 is triadic and has a descant moving above it which lands on C5 (the 4th) on the second beat, resolving then to the third (B4) on the second half of the beat.

Sometimes chords may seem triadic, but do not function in this way. In m. 129 (p. 14), the first chord could be interpreted as an fm^7 with the 7th (Eb3) in the bass. However the bass note does not sound or act like a seventh of a triadic chord normally would. The octave spacing of the vertical sonorities cannot usually be ignored in the chords in this piece. The 9th from the Eb to the F is critical to the sound of the chord and its meaning in the context of the piece, as are the stacked fourths in the following chord: G3, C4, F4, B4 which really cannot be interpreted triadically. The destination chord in measure 130 (p.

14) could be interpreted as an Am⁹ chord, but the 9th is actually only a 2nd above the bass note and is heard that way, not as a 9th. The most important sonorities of this chord are the major 2nd between A3 and B3 and the perfect fourth between G4 and C5. If one was going to add a note to this chord it would not be the E4 which would be implied by a triadic analysis but rather D4 to complete the quartal stacking.

A majority of the writing in *How We Saved the World* is tonal, but the tonal center is sometimes unstable or unclear because stacking fourths can easily move the tonal center. The opening horn figure (p. 7, mm. 63–5) implies A as a tonal center, but echoing of the horn figure by the flute a fourth higher changes the implied tonal center to D. In mm. 112–13 (p. 12) the fourths in the melodic figures move from A to D to G to C to F to Bb. This movement restarts in mm. 115–17 (p. 12) moving from G to C to F to Bb to Eb to Ab to Db.

Scene III also establishes the polyphonic texture which dominates the work. Imitative contrapuntal procedures are utilized throughout *How We Saved the World*. When homophonic texture occurs it is often as a contrast to the polyphonic writing or exists within a larger polyphonic texture. For instance, in mm. 94–5 (p. 10) the singers sing their first homophonic statement “We are the...” then immediately resume polyphony. The accompanying instruments in those measures, however, continue playing polyphonically. The singers resume homophonic singing in mm. 99–110 (p. 11), with instruments largely supporting the homophony, but they all then return to polyphony until m.128 (p. 14), where homophony returns for a brief 3 measure introductory passage as singers sing “We are everything.”

Scene III introduces the use of parallel motion with perfect intervals in certain situations. An overt use of parallel 4ths and 5ths is shown in Figure 5. This is to create a specific sound that is desired here. This type of sonority is also used in other locations.

The figure shows a musical score for four vocal parts: Sharna Dara, Selene Keren Windy, Dakota Samir, and Kai Rio. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "The rain is our tears." and "The rocks are our bones." The music features parallel motion with perfect intervals (4ths and 5ths) between the parts.

Figure 5. Parallel 4ths and 5ths (p. 16, mm. 143–4).

Parallel octaves are utilized commonly to enhance the timbre of melodic motion. Figure 6 shows a use of heterophonic doubling at the octave between instruments and voices. The flute I is an octave higher than the soprano, flute II an octave above the alto, and the horn an octave above the bass. The heterophony masks the parallel motion somewhat, but in other places, such as Act I, Scene II (p. 5, m. 36) and Act V, Scene II (p. 161, m. 1662), the voices are specifically written with doubling at the octave. Act IV, Scene III: *Let Us Seek Nature* (p. 135) uses lots of perfect parallels to achieve its open sound.

Act II, Scene I: *Falling* begins non-tonally. Cataclysmic sounds and effects are a prelude to the horn raising a warning cry (p. 19. mm. 164–82). The oboe and

The musical score for measures 94-95 features several parts:

- Fl. I:** Treble clef, starting at measure 94 with a melodic line. Dynamics include *ff*.
- Fl. II:** Treble clef, starting at measure 94 with a lower melodic line. Dynamics include *mf* and *f*.
- Hn.:** Treble clef, starting at measure 94 with a lower melodic line. Dynamics include *mf*.
- Sharna Dara:** Treble clef, lyrics "We are the...". Dynamics include *mf*.
- Selene Keren Windy:** Treble clef, lyrics "We are the...". Dynamics include *mf*.
- Dakota Brand:** Treble clef, lyrics "the grass and the graz -". Dynamics include *f*.
- Kai Rio Samir:** Bass clef, lyrics "We are the...". Dynamics include *mf*.

Figure 6. Heterophonic doubling at the octave (p. 10, mm. 94–5).

clarinet respond by “fretting.” Descending half step motion dominates the texture as a “falling” motive. A descending tritone is also a “falling” motive. The oboe presents a theme (p. 21, mm. 184–7) that is taken up in a fugal episode with the bassoon, clarinet, and trumpets, as shown in Figure 7. If there were words to the four note repeated motive of 2 descending half steps followed by a descending skip (often a tritone) they would be a bewildered “What did we do? What can we do?”

The image shows a musical score for measures 187-189. The score is for five instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet I (Tpt. I), and Trumpet II (Tpt. II). The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into three measures. In measure 187, the Oboe plays a half note G4 (mp), the Clarinet plays a half note F4 (f), and the Bassoon plays a half note E4 (ff). In measure 188, the Oboe plays a half note F4 (mf), the Clarinet plays a half note E4 (mf), and the Bassoon plays a half note D4 (mf). In measure 189, the Oboe plays a half note E4 (f), the Clarinet plays a half note D4 (ff), and the Bassoon plays a half note C4 (mf). The Trumpet I and II parts are mostly silent, with Trumpet I playing a half note D4 (mf) in measure 189 and Trumpet II playing a half note C4 (mp) in measure 189.

Figure 7. Fretting motive in bassoon, then clarinet, then trumpet I (p. 21, mm. 187–9).

Windy and Rio take up the falling motive, singing “Falling” and “Fallen,” then singing “We were fallen” in descending minor 2nds a tritone apart. They repeat this parallel tritone twice at successively lower pitch. As they continue singing, they are searching for some ground to stand on, some sort of tonic note where they can land, but the ground beneath them continues to shift. The clarinet’s F3 in m. 208 (p. 23) seems momentarily to be such a place, but then the tonic slides down to E and the instability continues.

When the denizens come in (p. 24, m. 224), they sing their lines using the falling motives, but struggle against them, wanting to believe in the positive things they see happening: sowing, reaping, creating, consuming. The sopranos and tenors invert the descending minor 2nds into ascending ones (p. 24, m. 226), creating contrary motion which leads to a potentially triadic chord, shown in Figure 8.

Sharna
Selene

Dakota
Samir

Figure 8. Potentially triadic chord (p. 24, m. 228, beat 2).

The defenders support the chord by adding G3 as a suggested tonic to begin their song about *Our Power* over nature (Act II, Scene II, p. 25). The falling motive continues however, shifting the tonic to D (p. 25, m. 233). The defenders attempt to bring the tonic back up to G, but the falling motives continue to shift it back down. The denizens periodically chime in, trying to help, eventually (p. 30, m. 264) once again inverting the descending 2nds as they did before the start of this scene (p. 24, m. 226). The denizens then lock into a C Lydian melody to sing about all of the things they like about their lives. However, the tonal environment about them continues shifting. It finally all falls apart when the explorers sing “So many children are starving” (p. 36, mm. 291–2). A minor 2nd descending motive in the bass trombone finally lands on F2 (p. 37, m. 297). Brand (with the support of the horn) then asserts F as the tonic with his exclamation: “This is just nature” (p. 37, m. 298).

From mm. 256–304 (pp. 29–38), the percussion supports a slow crescendo of non-pitched rhythmic chanting, first from the inhabitants giving warning, then drowned out by other participants, including the audience exclaiming about all the technical gadgets they want in their lives (p. 34, m. 285). This crescendo ends in Act II, Scene III when the dancers yell “Extinct!” (p. 38, m. 304) in response to the

explorers calling out the name of the American Chestnut Moth. In this scene the continued calling out of species names followed by the response “Extinct!” is inspired by a practice in Latin American demonstrations of calling out “Presente!” following each name read from a list of names of *desaperacidos* (persons who have disappeared.) The list of extinct species in this piece was compiled from various lists found on the internet. (Endangered Species International, 2009; Wikipedia, n.d.; Extinct Animal, 2003; Brighteyes, 2005; International Union for Conservation of Nature, 2012; Earth Witness Community, n.d.).

“The water’s poisoned” (Act II, Scene IV, p. 43) was composed as a song in 1999, however other than the words, I never wrote down the pitches or rhythms until I decided that it was an important part of this work. This song gives the indigenous a full voice. It contrasts dramatically with much of what has transpired previously. The solo singing is slightly sulky, the unison chorus slightly angry. The sparse accompaniment and the subdued lighting are intended to convey to us that we are in a different place. The use of vernacular speech: “We ain’t askin’ to much” adds to the sense of difference as well and the separation of the inhabitants from the rest of us. The A Mixolydian, especially with its initial rising 4th potentially tonicizing D, gives a slight feeling of incompleteness when resting on the final A. There is unfinished business here.

The introduction for Act II, Scene V gives us a D in the 2nd trumpet, but not before the horn and first trumpet begin playing octave E’s, creating both m7 and M2 in relationship to it (D). Both of these notes (D and E) are in perfect fourth relationship with the final A of the previous scene. But just as the A led to the E that starts the introduction, the initial E leads to the final B that is tonic for the start of “Ode to the end of oil” (p. 48,

m. 455). This introduction for Scene V has some history. Its inspiration dates to my exposure to Guercio & Pankow's "Elegy: Progress?" on the album *Chicago III* (1971). In that piece, the horns merge into a cacophony of city sounds which end with the flush of a toilet. My piece *Cycles* (2010a) explores the concept of moving from nature into the city, but then emerges from it through the clarinet rising above it, like a pied piper calling us out of the city and back into nature. "Fifth module", from *Eight Modules* (2012a), similarly moves into and emerges from city sounds, but with a more ecstatic emergence, with the brass pushing out the sounds of the city through successive triumphant chords. Here, Scene IV ends with the sounds of cars honking coming in over the question "How can we live?" The brass of Scene V emerge from the sounds of the car horns, riding through, over, and around them, dissecting the city sounds, and dispersing them, finally relaxing into an open fifth sonority.

The "Ode to the end of oil" is strophic. The pointillistic accompaniment to the verses represents the fragmentation of society that occurs with the end of the fossil fuel era. The more solid accompaniment to the choruses of "We've got to drill, baby, drill..." represents the solidity of the hope to which the defenders cling in their confidence that they can keep our technological society moving by finding more oil. Harmonically, the denizens are a bit lost as they lament in B minor their lost way of life, but when the defenders come in, they shore up the tonality firmly in D Major. In the denizen's *a capella* interlude (p. 51, mm. 497–507) they attempt to take up D Major, but end up slipping into minor, then making a chromatic ascent which takes them a perfect fourth higher into G minor. The defenders however "stick to their guns" and take the tonality back to D Major.

In m. 531 (p. 54) Raven and Salmon return to remind the defenders why burning more oil is not such a good idea, ending the verse/chorus, denizen/defender structure of the scene. The denizens begin a soliloquy, but the inhabitants keep up their reminders maintaining a constant pulsing behind the denizens. Their lamenting is back in B minor. Eventually the defenders come in stating “We won’t let go. We can’t let go” (p. 57, mm. 549–55). But their tenacity can be called into question, since they have lost their insistence on D as the tonic and are affirming the denizen’s tonic of B.

Act II ends and the Intermission/mezzo (p. 58, m. 556) begins. This section continues the frame blurring because while in concept the time is an intermission, various performance like events continue to transpire. This section is significantly influenced by the work of John Cage. The performance of it is aleatoric in form and content. Its essence is the idea that everything that occurs within the performance space is a part of the composition and so, even though there is conceptually an intermission, the piece continues through it. With regard to the story, we have arrived at a place of maximum disassociation and fragmentation. We are about as far away from the concept of being one as we can be. Everyone is off doing their own thing and not coordinating with anyone else. I have thought as a further refinement of this section to present the list of statements and questions as a mesostic in the style of John Cage’s poems, but will leave that for some future date.

Act III begins when a few players return to their seats and begin playing. The player of the drum set initially seems to be warming up, then settles into a swing groove, while the bassoon and electric bass have a conversation. The electric guitar adds to the discussion a harmonic background. This slightly jazzy combo attracts attention and the

clarinet joins in. Fiamma is inspired to rise and sing. A musical discussion then proceeds among the various characters and character types. In this scene voices of the characters and of the archetypes become more distinct as they dialogue with one another. Fiamma initiates another phase of this discussion (p. 61, m. 582) rallying people and the music with a more urgent rhythm and ascending into an F# tonality. But the denizens resist. They change the rhythm to a steady rock beat (p. 62, m. 586) and pull the tonality down to B. The explorer's response initiates a funky bass with a driving beat. The defenders use this beat to press their *idée fixe*: "Let the strongest and the fittest survive." This concept is linked strongly to the melodic motive shown in Figure 9 where repeated pitches are followed by moving down, then back up a perfect fourth, followed by moving up a major second.

The image shows three staves of music for characters Keren, Brand, and Lance. Each staff has a vocal line and a piano accompaniment. The lyrics are "Let the strong-est and the fit-test sur- vive..". The music is marked with a forte *f* dynamic. The piano accompaniment features a steady rock beat with repeated notes, followed by a descending interval, then an ascending interval of a perfect fourth, and finally an ascending interval of a major second.

Figure 9. Defenders singing the "survival motive" (p. 64–5, mm. 594–5).

This motive foreshadows the defenders' music in Act III, Scene V: *We will survive* (p. 100, m. 840–1). Here, this music initiates a section of the scene where as each character type sings, there is a distinct change in the density and texture that corresponds with the archetype. For instance, when the inhabitants (p. 66, m. 598) sing accompanied

by the trumpets and trombones, the defenders respond (p. 66, m. 600) accompanied by electric guitar, bassoon, and oboe. Each character type enters the discussion. Throughout, the drums continue, changing up the rhythm to match the statements of each character type. The inhabitants' harmonies and rhythms shown in Figure 10 foreshadow their music in Act III, Scene III: *Resource depletion* (p. 84).

The musical score for Figure 10 consists of seven staves, each representing a different character type. The first four staves (Sequoia, Raven, Tiger, and Salmon) are vocal parts that sing the lyrics "Glob - al warm - ing... arc - tic melt - ing..." with a forte (*f*) dynamic. The last three staves (Keren, Brand, and Lance) are vocal parts that sing the lyrics "We will sur - vive..." with a mezzo-forte (*mf*) dynamic. The score is written in a common time signature and features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests.

Figure 10. Inhabitants' "resource depletion" theme interrupts the defenders' "survival" motives (p. 71, mm. 619–20).

At the end of the scene the explorers are still insisting there is another way to do things and the instruments begin to mock them with "laughing" motives, some shown in Figure 11. These continue on into the next scene.

The musical score for Figure 11 consists of four staves: Tpt. I, Tpt. II, Tbn., and B. Tbn. The first measure (mm. 628-30) features Tpt. I and II with dynamics *f* and *mf* respectively. Tbn. and B. Tbn. play glissando passages with dynamics *ff* and *f*. The second measure (m. 630) shows Tpt. I and II with dynamics *mf* and *mp*. Tbn. and B. Tbn. continue with *f* and *mf*. The third measure (m. 631) features Tpt. I and II with dynamics *mp* and *mp*. Tbn. and B. Tbn. play glissando passages with dynamics *mf* and *mf*.

Figure 11. Laughing motives (pp. 73–4, mm. 628–31).

The explorers take control of the dialogue in Act III, Scene II: *We Seek* (p. 74).

Their first statement has an F tonality, then their next statement a G tonality. One of the features of the explorers is how they frequently move and shift the tonality, often in an ascending direction. This demonstrates their seeking for answers and for new ways of living with one another. Each modulation represents a new discovery or realization. Their seeking motive appears prominently in this scene. Figure 12 shows each part successively moving either a whole step up or down. Each part ends either a fifth above or a fourth below the preceding part ending the process in a four part quartal harmony.

As mentioned before, this type of motion by fourths can easily lead to modulation. In this case however, the tonal center remains for the moment on G. However their next “seeking” motive (p. 76, mm. 641–2) B–F#–C#–G# moves the tonal center to A. Their next one (p. 77, mm. 647–8) G#–D#–A#–E# leads to silent contemplation, listening to the ocean waves. When they resume, in conversation with the inhabitants, the tonal center continues shifting: to C# (p. 78, m. 654), then to D# (p. 79, m. 656, respelled in Eb at m. 658). In the final section of this scene the explorers lead the audience in a

Figure 12 shows a musical score for four vocal parts: Fiamma, Windy, Dakota, and Rio. The lyrics are: "We seek..." (Fiamma, Dakota, Rio) and "yet so far from our grasp. We seek" (Windy). The music features a "seeking" motive of stacked perfect fifths, marked with a piano (*p*) dynamic.

Figure 12. The “seeking” motive creates a chord of stacked perfect fifths (p. 75, mm. 635–7).

spoken chant while the instruments go on a chromatically ascending search. Over this, as shown in Figure 13, the violins move in contrary motion glissandi, up and down, searching. The search ends with inhabitants in the Act III, Scene III stating their

Figure 13 shows a musical score for the Audience and strings. The Audience lyrics are: "grow. We seek to see. We seek to know. We seek to feel. We seek to grow." The strings (Violins I and II, and Violas I and II) play glissandi, marked with a mezzo-piano (*mp*) dynamic.

Figure 13. Strings searching while the audience chants (p. 82, mm. 674–8).

“resource depletion” theme (shown in Figure 14) with an A tonal center. The compound 3+2+2 (7/8) meter gives this theme a halting nature, intended to feel awkward.

Sequoia *mp*
Re-source de-ple - tion,

Raven *mp*
Re-source de-ple - tion,

Tiger *mp*
Re-source de-ple - tion,

Salmon *mp*
Re-source de-ple - tion,

Figure 14. Resource depletion theme in 7/8 (p. 84, m. 686).

After the theme statement there is a tonal shift to C (p. 85, m. 691), then to D (p.85, m. 693), but a chromatic descent (p. 85, m. 695) leads to E establishing A as tonic again. The following statement of the theme (p. 85, m. 696) is in 9/8, divided as a 3+2+2+2 retaining the halting, awkward feeling. Tonal centers in this scene are obscured because the inhabitants' harmonies are closely packed and sometimes contrary to the implied tonal center of the soprano. Eventually, the explorers react to the inhabitants. They exclaim in parallel major 9th's accompanied by oboe and clarinet (p. 86, m. 702). The defenders reply to them in parallel octaves accompanied by a trumpet and trombone.

Act III, Scene IV is the second strophic scene. The rhythm is a catchy 3+2, 5/8 meter which was inspired by Paul Desmond's "Take Five" (1959) as performed by the Dave Brubeck quartet. This change in meter shows the explorers searching for a different way. There are four verses, with a contrasting section between the third and fourth verse. The explorers' ranks have swelled and they are having a conversation among themselves, voicing their concerns about the situation, with the defenders interjecting occasionally

that they can find the answers. The tonality shifts from an uncertain A in the previous scene to a very solid D minor in the first three verses. Two notes in the violin and viola (A4–G4, p. 93, m. 781) help the denizens shift the key to C major when they sing the contrasting section, suggesting solutions. In the transition to the next verse (p. 93, m. 789), the denizens' ascent moves the tonal center to D Major. Figure 15 shows the explorers using a quartal turn to move the tonal center up to E minor for their final verse.



Figure 15. Quartal turn that moves the tonal center from D to E (p. 94, mm. 798–9).

To increase the intensity of the emotion, the final verse features an increase in harmonic density from the first three verses. In the coda at the end of the scene, the inhabitants echo the concerns of the explorers (p. 99, m. 827).

In Act III, Scene V, the defenders have their turn. In a 7/8 meter that constantly fluctuates in its subdivisions they make their case to the explorers and denizens that they are the ones who should be supported. Just as their rhythms are hard to pin down, so is their tonality. The defenders are a slippery bunch. The “fittest will survive” motive fits into the 7/8 awkwardly, as it wants to be a 6/8 motive. This demonstrates how despite their assertions, they are not truly fit, since they can’t even fit their motive nicely into their meter. Brand breaks out from the other defenders to make threats to the denizens (p. 101, m. 850). He begins his case in a tune more comfortable with the meter, but this breaks down as his badgering increases its intensity. The denizens, stumble awkwardly

and breathlessly through the meter in response to the threats (p. 103, m. 892). Brand is taken aback, loosing two eighth notes from his meter. He works through his fear and anger to get them back, moving through 3/4 (p. 104, m. 908), finding 7/8 briefly (p. 104, m. 912) repeating his threat, then loses his energy and one of the eighths in the meter, now 6/8 (p. 104, m. 917). But he cannot maintain the 6/8 and loses two more eighths. Figure 16 shows his motive shrinking down to a remnant in 2/4 meter, with just three notes of his melody remaining.

The musical score for Brand's "brigand" melody is shown in a single staff in treble clef. It begins in 6/8 time with a melody of eighth notes. The dynamic marking is *mf*. The score then changes to 3/4 time, then 7/8 time, and finally 6/8 time. The melody becomes increasingly fragmented and slower. The dynamic marking changes to *mp* and then *pp*. The lyrics are: "make it. So from you I must take it— must take it— must take it— take it— take it—".

Figure 16. Brand's "brigand" melody degenerates (p. 104, mm. 923–8).

The first chord of the last scene of Act III, four stacked major 9ths, is the "children" chord. The widely spaced sonority and the symmetrical spacing of the chord create a static introspective feeling. Harmonic motion stays fairly static until the defenders enter with their challenge "But how will you live today?" (p. 106, mm. 954–6). This initiates a series of responses which lead to a slow ascent of the harmonic structure through most of the remainder of the piece from chords with a bass of C2 up to chords with a bass note of B2. This ascent ends and a descent occurs when the defenders assert that they will find the way (p. 112, m. 1038). The inhabitants make a successful attempt to restore a B2 based harmonic structure, but the defenders again come in and the harmonic structure descends. The final structure's bass note D2 is merely a major 2nd above the bass note of the initial chord of the scene. The fact that the bass has not returned all the way to C2 shows that there is some change in the defenders.

Figure 17 shows the final chord of Act III, which leads to the viola's starting F3 in Act IV (p. 115, m. 1053) as an upward resolution of the E3 played by cello I. The

The musical score for Figure 17 consists of two staves. The upper staff is for Violins I and II and Viola, and the lower staff is for Violoncello I, Violoncello II, Bassoon, and Trombone. Both staves are in 8/8 time. The first measure shows a chord with a dynamic marking of *f* (forte). The second measure shows the same chord with a dynamic marking of *mf* (mezzo-forte). The notes in the upper staff are G4, A4, B4, and C5. The notes in the lower staff are E3, F3, G3, and A3.

Figure 17. Final chord of Act III (p. 114, mm. 1051–2).

flute joins the viola, then the inhabitants sing “sharing,” moving to construct an EM⁹ which acts as a dominant to the B minor tonality of the chant taken up by the performers and audience after the inhabitants’ introduction to this scene. So through the inhabitants “sharing,” a B based tonality has been restored. The chant, performed as a round, is taught through initial repetition of the chant before starting the round. During this time the dancers are also leading the performers and the audience into forming a large circle to do a spiral dance. After a number of repetitions, some performers initiate the round and the dancers break the circle to begin the spiral dance. When the spiral dance reaches the center, the explorers begin a partner melody and song. At this point, the leaders of the spiral fold it in on itself and the spiral begins to unwind, allowing every participant to pass every other participant, meeting one another’s eyes. When the spiral is unwound and the participants are back in a circle, the chant slows and ends. There is a pause as people return to their seats or lie down. When in place, the strings and singers begin a meditative section in D (p. 117, m. 1098). The scale for this section is constructed with a lowered 6th and 7th, giving it the feeling of a natural minor, but the third is not flat giving the

scale an unusual flavor. The repetition of the A–F#–A–Bb shown in Figure 18 implies a G harmonic minor scale.

1100

Sequoia *mp*

how we will find one another...

Raven *mp*

This is how...

Figure 18. Melodic motion implying G harmonic minor (p. 117, mm. 1100–4).

The second degree of the scale (E) is never played, which helps to keep the texture from having a feeling of progression. Rather, there is maintained a feeling of static oscillation. This meditative feel changes when the bassoon enters (p. 119, m. 1132). Its insistence on playing C# shifts the mode and ultimately the tonal center as the seeking motive asserts itself, moving the tonal center to B then through the “seeking” cycle of fifths: F#–C#–G# (p. 119, m. 1131) and into a reprise of the middle of Act II, Scene II (p. 76, m. 641). This time instead of falling silent as they seek to *hear*, the explorers seek to *share* and they find themselves sharing the music from Act I, Scene III (p. 14, m. 133), but now an augmented 2nd higher in pitch (p. 120, m. 1149). This is another demonstration of the ascending spiral of transformative return. The music now takes them in a different direction than it did in Act I. The explorers are not one with everyone as they were in Act I. As they share their motives among one another, they experience more of nature. The polyphonic texture slows and dissolves as they are awed by their experience, coming to a slow homophonic statement “All of nature fills our hearts and

minds.” (p. 121, m. 1166). Figure 19 shows the final chord, which is stacked fourths, the bass’s B#2, spelled as C3.

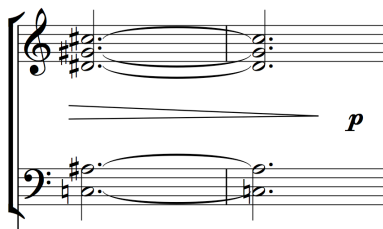


Figure 19. Nature as a stack of perfect fourths (p. 121, mm. 1170–1).

The introduction for Act IV, Scene II: *What if...* (p. 122) is a fanfare. Figure 20 shows the horn playing a rising fourths motive, an announcement of nature at hand. The



Figure 20. The horn announcing nature (p. 122, mm. 1174-7).

initial A tonality ascends through the fanfare to arrive on a Db major chord. Figure 21 shows the cello playing Bb to shift the tonality to F minor. The neo-baroque flavor of the cello, viola and oboe playing signals a continued searching by the explorers as they explore new modes of expression.

This scene contains my favorite music of the entire drama. Figure 21 also shows the initial oboe melody’s contour emphasizing the important 4ths separated by a major 2nd: F up to Bb, then C down to G (p. 123, mm. 1184–5); Arya’s expression of the rising major 2nd “seeking” motive while singing “What if...” (p. 123, m. 1193); these motives are presented in a simple, yet elegant polyphonic

Figure 21. The cello shifts the tonal center. The oboe plays an important melodic contour emphasizing perfect fourths (p. 123, mm. 1183–6).

texture. This texture alternates with four-part homophonic writing where the chorus expresses its wish to see with a child’s eyes and then its imagination of what it would see. As it imagines, the chorus modulates to C (p. 124, mm. 1222–3). The strings continue modulating through the following measures. When the choir reenters (p. 125, m. 1229), it continues modulating to reach a chain of “seeking” motives that moves B–F#–C#–G# (p. 125, m. 1234). This seeking motive is accompanied for the first time by the tubular bells (quietly). These bells signify discovery and realization. We are now in F# minor. The excitement they experience as they imagine the wonders leads the chorus to modulate to F# major (p. 126, m. 1242). When they, in their excitement puff on a dandelion, they experience excitement watching the seeds fly, but also strong wistfulness which brings them back into the minor key (p. 127, m. 1248). The oboe’s descending line then returns us to the neo-baroque style from the start of the piece (p. 127, m. 1255), but now in F# minor a half step higher than before—the ascending spiral once again.

The final homophonic choral statement of this section brings a response from the defender Keren which shifts the tonal center to D Major (p. 129, m. 1275), and the

accompaniment to flutes and strings. Her conversation with the explorers shifts the tonality to B minor (p. 129, m. 1300). The defenders shift the tonal center back to D (p. 130, m. 1305) and the drums and electric guitar come into the texture. The explorers take the D Major and shift it into G. After some explorer attempts at modulation (p. 133, mm. 1333–7) the defenders bring the tonal center back to D. The explorers attempt then to make D sound like the dominant by making C natural (p. 134, m. 1339) and thereby shifting the key center back to G. The final chord of the scene, C Major as the subdominant to G lacks the tonic affirming character that a D⁷ would, so the open G/D fifth at the start of the Act IV, Scene III does not feel especially confirming of the G tonality. The defenders' consequent building of a D minor chord, including the bass's approach to D₃ from a leading tone C#₃ leads back to a D tonal center.

Everyone joins in to seek nature together. *Let us Seek Nature* (Dennis, 2011a) was written prior to the libretto for *How We Saved the World*. When the two sentences “Let us share. Let us care,” were written for this libretto, the words “Let us seek nature” naturally seemed to follow. The song's harmonic and melodic construction fit in well and its ending makes a nice climax for the drama. I have included with its instrumentation for this drama use of the tubular bells, heralding the explorers' discoveries and the use of brass for a climactic ending. Unfortunately we can't end the drama quite yet. Even though everyone is seeking nature, they are not all on the same page. So the end of Act IV leads to the beginning of Act V, Scene I: *Solving the puzzle* (p. 141).

The scene begins with the tubular bells heralding winds of change. The bells continue to be used throughout this scene, largely in interludes between singing for emphasis and to increase dramatic tension. Keren and Lance begin Act V singing the

survival motive (p. 141, m. 1404). Brand presents his case that not everyone is going to survive (p. 141, m. 1407). The defenders have changed their meter from their previous 7/8 meter to 6/8. The original explorers, Fiamma, Windy and Rio react in 4/4 to contrast with them (p. 142, m. 1413). The elemental denizens, Dara, Arya, Rabi and Kai immediately move back into 6/8 (p. 142, m. 1415). The other denizens also respond in 6/8, but Brand to maintain his distance changes the meter to 9/8 (p. 144, m. 1422). Dara and Fiamma change it back to 6/8 (p. 144, m. 1428), pleading with him to change his ways. Other denizens “chime” in, changing the texture and modulating (p. 145, m. 1430), moving into the seeking motive which is now being used as the “sharing” motive. Fiamma, Windy and Rio shift back into 4/4, insisting on their point. The defenders respond in 6/8 but beginning to realize how sharing with nature can work, the flutes from the 4/4 texture spill over into their discourse, as singing birds call (p. 147, m. 1446). Brand puts a stop to that with his doubts and the flutes and birds drop out (p. 147, m. 1455). The elemental denizens react “Nature creates abundance, not scarcity” (p. 148, mm. 1459–63). The idea of scarcity halts all the accompaniment, the drums ending in a final flourish (p. 148, m. 1464). The other denizens bring in the “seeking” motive looking for nature within everyone (p. 148, mm. 1465–72). They experience some duplets while doing this (m. 1471). The elemental denizens agree that nature is within and also experience duplets (p. 149, mm. 1475–6). Keren shifts the 6/8 meter into 3/4, Lance also responds in this meter. Fiamma tells them they are needed and the flute returns briefly. Brand comes in, shaking off the accompaniment, protesting the others’ sincerity. As he trails off, all the other singers join together, shifting the meter to 12/8. Their music (p. 151, mm. 1528–9) recalls music from the time they were one (p. 14, mm. 133–4), but is

now a major 3rd higher in pitch. Brand reacts explosively. He is now shouting to himself in soliloquy. He shifts to a 15/8 meter (p. 152, m. 1543) as he tries to figure it out. This is his moment of crisis, of turning. He hears the children chord of stacked 9ths (p. 152, m. 1547), but it is built through descent rather than ascent. He can't quite find his way to a new way of thinking and accompaniment halts. He turns and shouts to the explorers *a capella* in 4/4 "What if I don't care, and what if I don't know how to share?" (p. 152-3, mm. 1554-6).

The explorers now have a moment of foresight. Their response (p. 153, m. 1556) is a foreshadowing of the "deep connections" theme from Act V, Scene II (p. 163, m. 1670). Brand shifts into 12/8. The explorers modify the "deep connections" theme to fit this compound meter. Brand decides to join in and all of the singers join together "seeking" in 12/8 (p. 154, m. 1567). But rather than seeking through ascent, they begin a quartal descent that takes them through D#-A#-F-C-G-D and they merge into the silence of the ocean waves. This descent is the key to discovering the source. It represents the need for balance when juxtaposed with the many ascension motives. On the other side, they all emerge as one complex stacked 9th chord. And the flutes are there with the birds as well. As they emerge and spread their wings, they begin to explore their harmonic range (p. 155, m. 1584), their polyphonic relationships (p. 155, m. 1587), and ways to expand their growth through contrary motion (p. 155, m. 1591). A shift to 6/8 as the singers rejoin in homophony leads to the singing of the survival motive (p. 156, m. 1595). However, as Figure 22 shows, this motive is now in 4 part harmony and regular meter allowing all to thrive.

Figure 22 shows a musical score for four vocal parts in regular compound meter (6/8). The parts are:

- Fiamma Sharna Dara** (Soprano): *of us. Weall will sur vive. And through shar-ingall in the world can thrive.*
- Keren Selene Windy Arya** (Alto): *all of us. To - geth-er we all will sur vive. And through shar-ingall in the world can thrive.*
- Brand Dakota Rabi** (Tenor): *all of us. To - geth-er we all will sur vive. And through shar-ingall in the world can thrive.*
- Lance Rio Samir Kai** (Bass): *All of us. Weall will sur vive. And through shar-ingall in the world can thrive.*

Figure 22. The survival motive harmonized in regular compound meter (p. 156, mm. 1594–8).

The bells then awaken our new spirit which builds through sharing of harmony and meter and melody (p. 156, m. 1605). We now know that we are nature (p. 157, m. 1611) and have returned to the state we were in Act I, scene III with the same music at the same pitch (p. 11, m. 106). The music continues here (p. 157–8, mm. 1613–21) as in Act I (pp. 11–12, mm. 108–16), though with a few changes. An extra flute is playing at the start. After “the trees”, the words are different, and rather than being interrupted (p. 12, m. 117), the singers briefly pause (p. 158, m. 1622), as if waiting for the interruption. It doesn’t come, so they continue singing. The oboe joins in, creating a renewed sense of motion (p. 159, m. 1632). The harmonized survival motive returns now with oboe descant dancing about it (p. 159, m. 1640). The bells following the oboe herald the coda (p. 160, m. 1648), finishing the scene—“sharing” having saved the world.

Act V: Scene II: *Connection* (p. 161) begins with a brass fanfare, celebrating. The choir then sings an energetic four part fugue. Each fugal part is doubled at the octave (male and female voices on each part). Each answer to the subject statement enters a fifth

above/fourth below the preceding one, creating modulation with each new answer. New countersubjects continue with each answer and are repeated in the answers in canonic fashion until m. 1670 (p. 163) when the parts converge and the “deep connections” theme foreshadowed in Act V, Scene I (p. 153, mm. 1556–60) is presented in stretto as a final countersubject. A false entry of the fugue subject in stretto begins an episode (p. 164, m. 1675). The episode ends with a very tight stretto of the “deep connections” theme (p. 167, m. 1684), which is then repeated with different words. A third repeat of the “deep connections” stretto is started, but after the first phrase, as shown in Figure 23, it is interrupted by a pulsing sixteenth note figure.

The musical score for Figure 23 consists of eight staves, each representing a different voice part. The lyrics are as follows:

- Fiamma Sharna:** in, tak - ing root, flow - ing through, spread - ing out. As we re - al - ize our vi
- Dakota:** in, tak - ing root, flow - ing through, spread - ing out. As we re - al - ize our vi
- Keren Selene:** tak - ing root, flow - ing through, spread - ing out, breath - ing in. As we re - al -
- Lance Samir:** tak - ing root, flow - ing through, spread - ing out, breath - ing in. As we re - al -
- Dara:** sion flow - ing through spread - ing out, breath - ing in, tak - ing root. As we
- Brand Rabi:** sion flow - ing through spread - ing out, breath - ing in, tak - ing root. As we
- Arya Windy:** and com - pas - sion spread - ing out, breath - ing in, tak - ing root, flow - ing
- Kai Rio:** and com - pas - sion spread - ing out, breath - ing in, tak - ing root, flow - ing

The score features a pulsing sixteenth note figure that spreads into all voices, as indicated by the caption.

Figure 23. Pulsing sixteenth note figure spreads into all voices (pp. 169–70, mm. 1689–90).

In m. 1690 (p. 170) the “deep connections” stretto restarts (again with new words). The pulsing figure then returns until the stretto is complete and all parts are pulsing (p. 171, m. 1692). The “deep connections” theme is then presented twice (pp. 171–2, mm. 1692–6) with all voices in unison, the words making the two theme statements into a compound period “Growing deep to find connections to all creation deep in our souls, as we realize our vision: a world where all are nurtured and loved.” A short coda ends the scene (p. 172, m. 1697).

The final scene (p. 173) acts as a *dénouement*. *See the sunrise* (Dennis, 2009c) was originally written as a forward looking hope for the future. It has been recast with a few minor word changes to also represent a reflection on what we have just experienced in the performance. It begins with a stacked minor 7th chord which resolves to A major. This is the dominant to the D tonal center that began the piece. It moves through many tonal centers over the course of the piece. At the end of the scene it is back in A and the dominant is played (p. 188, m. 1796), but instead of leading to A, it moves to B over which ascending perfect 4ths are stacked, which then progresses to an F¹¹ chord. The E minor chord which sounds at the top three notes of that chord gives us a resolution of the F in the bass to E which forms the basis of another quartal stack (giving us our A as the second pitch). But then at the end of the rising line, the ascending line turns and moves down: C–F–Bb–F which resolves by the F’s moving opposite directions to create a C major chord, which ends the piece. This “surprise” ending embodies concepts that were conveyed through the music of the drama, making this a fitting ending for the piece. The stacked fourths represent nature. The need for balance is represented by a descent to match the ascent. The surprise final tonic represents transformation, as moving through

the fourths (nature) transformed us and we find ourselves somewhere unexpected (C major). By being rooted in the lowest note on the cello, there is also something grounding in ending on this pitch.

The story is finished, but the performance is not. The participants need to complete the frame with which the piece began. The Epilogue brings in elements from the first two scenes. It is a brief recapitulation of the framing story amid the applause which brings the audience back to an awareness of itself as the teller of the story. The final singing of “We are one” (p. 189, m. 1819) is written as if in A minor, but amid the applause it will be whatever pitches people sing. Writing it as A is conceptually neat and allows the final “We are one” to end in the original tonic D. Figure 24 shows this being sung by the elemental denizens, written as a D/A open fifth (p. 190, m. 1826), to create a final closure by returning to the tonic of the opening.

The musical score for the final measures (p. 190, mm. 1825-9) is presented in six staves. The top three staves are for the Audience, Instrumentalists, and Singers, all in treble clef. The bottom three staves are for vocalists Dara, Keren, Dakota, and Rio, all in bass clef. The lyrics for all vocalists are: "how we saved the world, of how we saved the world! We are one!". The score includes performance instructions such as "applaud faster" and "applause ends normally". The vocal lines for Dara, Keren, and Dakota include the instruction "pitches need not be exact". The instrumentalists and singers have a *fff* dynamic marking. The audience part has a *fff* dynamic marking and a "pitches need not be exact" instruction. The score concludes with a final D note on the cello, as mentioned in the text.

Figure 24. Final measures (p. 190, mm. 1825-9).

CHAPTER 6

PERFORMANCE AND REHEARSAL CONSIDERATIONS

Choosing to call *How We Saved the World* a “Multimedia Musical Drama” is more of a marketing decision than a decision about placing it within the context of any pre-existing genre. The extensive use of dancers in movement metaphor roles gives it a ballet-like character, however, the use of chorus and individuals singing in alternation suggests the genre of opera or musical. The minimal amount of acting required of the singers suggests something more like a cantata or oratorio, but the amount of staging required for this piece is more extensive than what would be typical for such works. In none of these genres is the type of framing and audience participation utilized here normal or expected. Some performance art and participatory dance projects likely have utilized similar methods. Augusto Boal’s “Theatre of the Oppressed” (International Theatre, n.d.) is a conceptual influence.

The staging and audience participation required by the piece may limit the types of venues within which it may be presented. A black box theatre, an open warehouse, or gymnasium type space may work well. An outside arena might also work. Thoughtful stage design will be critical to assure a successful performance. The following features are desirable for the performance space:

- If there is a stage, there needs to be easy access to it from the audience area.
- A significant amount of open space free of seating (this could be a stage) is required. There needs to be enough space for all of the musicians and the dancers.

It is desirable to have enough open space that the spiral dance can include all participants.

- An orchestra pit should not be used.
- A stereo sound system for the audio is needed.

At the beginning and end of the performance, all performers should appear to be wearing street clothes. Dancers' outfits though appearing to be street clothes, would need to be designed to work well for dancing. Inhabitant characters should have some sort of easily changed costume, mask, prop or puppet corresponding to their character's name to use when playing that character. If desired, singers may be dressed in clothes or have hairstyles which are in some way suggestive of the meaning of their character's name, while still maintaining an initial appearance of being audience members.

Instrumentalists may need more rehearsal time than would normally be required due to their staging and participatory movement. Rehearsal time for the singers would be along the lines of what would be required for singers in a musical. There may also be a need to employ mock audience members for some rehearsals in order to adequately prepare dancers to lead the participatory movement, particularly the spiral dance.

The piece would benefit from a contemporary vocal approach similar to that utilized in rock operas such as *Tommy* (Townshend, 1969) and *Jesus Christ superstar* (Webber, 1970) or the musical *Godspell* (Schwartz, 1971). Conventional choral style will work well for the larger ensemble pieces such as "We are nature" (Act I, Scene III, p. 7) , "Our children" (Act III, Scene VI, p. 105), "Let us seek nature" (Act IV, Scene III, p. 135), and "See the sunrise" (Act V, Scene III, p. 173). "Let us seek nature" (Act IV, Scene III, p. 135) and "See the sunrise" (Act V, Scene III, p. 173) have both received readings. Both were found to present challenges to some singers due to the atypical harmonies and were read much slower than they would be performed. A professional

level recording of *See the sunrise* (Dennis, 2009c), which has piano accompaniment, is scheduled to be recorded in April 2013 by the Composers' Choir, directed by Daniel Shaw.

An instrumental version of a selection of music from *How We Saved the World* (Dennis, 2013) was performed in Philadelphia by the Temple Composers' Orchestra on February 28 and March 2, 2013. These performances were successful presentations of the music, although some of the lyricism was lost because the voice parts were performed by wind instruments. The performances were confirmation that the sonorities and melodies of those selections have the kind of poignancy that was intended.

Because there is not a well-defined genre within which a piece like this fits, there may be some difficulties in staging a performance and attracting an audience. *How We Saved the World* may fit well within a larger festival, such as the Philly Fringe Festival (FringeArts, n.d.), that is already known for eclectic performance art. It may also be attractive to performing organizations that want a piece that will utilize music and dance without the costs associated with staging a musical. However, it could also be staged and presented as a musical. Hopefully its subject and mode of presentation, including the multimedia and website interactivity, will be enticing. I believe that once it has been successfully presented, a demand for repeat performances will be created.

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APPENDIX A

LIBRETTO

HOW WE SAVED THE WORLD

A Musical Drama in 5 Acts

Libretto and Music by

H.E. Cicada Brokaw Dennis

Cast of Characters

The designation of characters in the roles of Explorer, Defender, and Denizen is their role at the time of the Fall. Some characters evolve and change roles. Eventually all characters become Explorers. Each character grouping is presented in SATB order.

Explorers

- Fiamma: meaning "flame," the movement of fire. Contemplative and reflective, she brings awareness. Soprano.
- Windy: meaning "wind," the movement of air. Critical and inventive, she brings inspiration. Alto.
- Rio: meaning "river," the movement of water. Searching and probing, he brings transformation. Bass.

Defenders

- Keren: meaning "horn." She leads the hunt. Alto.
- Brand: meaning "sword." He cuts to the quick. Tenor.
- Lance: meaning "lance." He pierces deep. Bass.

Denizens

- Dara: meaning "wise compassion," "the soil," and "Earth." Doubles as Sequoia who grows in the Earth. Soprano.
- Sharna: meaning "black star" and "protection." Doubles as Daisy, a flower like a star in the fields. Soprano.
- Arya: meaning "song" and "Air." Doubles as Raven who flies in the Air. Alto.

- Selene: meaning "the moon." Alto.
- Dakota: meaning "friend." Doubles as Cicada who sings with his friends all day long. Tenor.
- Rabi: meaning "springtime," "the sun," and "Fire." Doubles as Tiger whose energy and coloration can remind us of Fire. Tenor.
- Kai: meaning "ocean" and "Water." Doubles as Salmon who swims in Water, in rivers and oceans. Bass.
- Samir: meaning "evening companion." Baritone doubling as Tenor.

Inhabitants (plants and animals)

- Daisy: doubles as Sharna.
- Sequoia: doubles as Dara.
- Raven: doubles as Arya.
- Cicada: doubles as Dakota.
- Tiger: doubles as Rabi.
- Salmon: doubles as Kai.

Participants

- All: All persons present in the performance space, including all audience members and all performers (singers, dancers and instrumentalists.)

Scene

We are a gathering of people who have come together to share the story of how we saved the world from the multiple threats of climate change, resource depletion, species extinction and war.

Time

The future is now. We are the change we have been waiting for.

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PROLOGUE: GATHERING.

SETTING:

An audio montage with nature sounds is playing. The doors are opened. Participants mill around in the space. Many participants, including performers start to sit in the audience seating. No one goes into stage area yet.

(END OF PROLOGUE)

ACT I: ARRIVAL.Scene I: The story.

SETTING:

Performers are mixed in with the audience. All present seem to be a part of the audience. Many, if not most of the participants will be sitting and no-one will be on the stage. House lights are still up. It is 5 minutes past the performance starting time and people who are seemingly part of the audience call out. All dialogue is spoken in this scene.

RIO

(Stands.)
Lets tell a story!
(Sits.)

WINDY

(Stands.)
Lets tell a story!
(Sits.)

DAKOTA

(Stands.)
Our story.
(Sits.)

SHARNA

(Stands.)
Our story.
(Sits.)

RIO

(Stands.)
of how we became.
(Sits.)

DAKOTA

(Stands.)
of who we are.
(Sits.)

SAMIR

(Stands.)

of who we were.
 (Sits.)

PERCUSSION II

(Moves to retrieve a
 pair of maracas.)

KEREN

(Stands.)
 of who we are.
 (Sits.)

SHARNA

(Stands.)
 of who we were.
 (Sits.)

RIO

(Stands.)
 of how we came to be.
 (Sits.)

SHARNA, KEREN, WINDY, DAKOTA, RIO,
 SAMIR

(In response.)
 of how we came to be.
 (All six remain
 standing.)

(The following is
 repeated 4 times. As
 instrumentalists begin
 to play, the stage
 lights come up slowly,
 but not so much as to
 compete with the house
 lights.)

RIO

Let's tell the story!

SHARNA, KEREN, WINDY, DAKOTA,
RIO, SAMIR

(Encourage all participants to stand and respond to them by motioning with their arms for people to stand, or occasionally calling out "everyone" or "join in" if necessary.)

OTHER PARTICIPANTS (THAN SHARNA,
KEREN, WINDY, DAKOTA, RIO, SAMIR)

(Other performers join in the following call and response gradually, participating to a similar degree as the audience does, some standing, some remaining sitting, but still responding, etc. The purpose is to get most of the audience to participate.)

Let's tell the story!

DAKOTA

Our story.

OTHER PARTICIPANTS

Our story.

SHARNA

Our story.

OTHER PARTICIPANTS

Our story.

SAMIR, RIO

We will tell our story.

OTHER PARTICIPANTS

We will tell our story.

KEREN, WINDY

of how we came to be.

OTHER PARTICIPANTS

of how we came to be.

FLUTE I, FLUTE II, OBOE, BASSOON,
HORN, PERCUSSION II, GUITAR, BASS

(During the repeats
discretely move to their
stage positions, pick up
their instruments, start
playing.)

FLUTE I, FLUTE II, PERCUSSION II

(During the repeats move
about the stage while
playing.)

DANCER I, DANCER II

(During the repeats move
to the stage area and
begin to lead others in
movement to go with the
chanting.)

STRINGS, CLARINET

(During the repeats
gradually move into the
stage area if they are
not there already, and
mill around or join with
dancers.)

VIDEO

(During the repeats
words of the chant are
on the screen along with
the words: "Join in")

SELENE, KAI

(During the repeats move
to the stage area.)

PERCUSSION I

(During the final repeat
moves to the drum set.)

OTHER PARTICIPANTS

(During the repeats it
is possible and any
other participants may
move to the stage area.
Some may join with the
dancers.)

(Repeat above.)

(END OF SCENE)

ACT I: ARRIVAL.Scene II: *We are one.*

SETTING:

There are now multiple roles, those of call and response and other roles of support which emerged as instrumentalists began to play supportive lines and counterpoint phrases to the dominant call and response. Movement of the participants encircling the space visually unifies the participants despite the separate roles that have emerged. House and stage lights are up such that the entire space is evenly lit. Dialogue is sung from now on, unless otherwise indicated.

(The following is repeated as many times as seems appropriate, as determined by the singers leading the chanting during the performance. This is determined through feeling the energy level of the chanting. Do not decide beforehand how many times this section is repeated.)

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

We are one.

OTHER PARTICIPANTS

We are one.

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

We are one.

OTHER PARTICIPANTS

We are one.

SHARNA, KEREN, WINDY, DAKOTA,
RIO, SAMIR

We live in harmony.

OTHER PARTICIPANTS

We live in harmony.

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

We are one.

OTHER PARTICIPANTS

We are one.

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

We are one.

OTHER PARTICIPANTS

We are one.

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

as we were meant to be.

OTHER PARTICIPANTS

as we were meant to be.

DANCER I, DANCER II, STRINGS,
FLUTES

(Move in circles about
the performance space
during the chanting.)

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

(Gradually move to join
in the circling
encouraging others to
follow them.)

OBOE, CLARINET, BASSOON, FIAMMA,
SELENE, BRAND, LANCE, KAI,
PERCUSSION II, AUDIO, VIDEO,
DANCER III, DANCER IV, DANCER V,
DANCER VI

(Join in circling.)

FLUTES

(Take their flutes and
join in circling about
the performance space.)

HORN

(Eventually rises, takes
horn and joins in
circling about the
performance space.)

DANCER III, DANCER IV, DANCER V,
DANCER VI

(Eventually rise and
join in circling about
the performance space.)

PERCUSSION I, GUITAR, BASS

(Continue to play in
this section and do not
join the circling.)

DARA, ARYA, RABI, TRUMPET I,
TRUMPET II, TROMBONE, BASS
TROMBONE, DANCER VII, DANCER VIII,
CONDUCTOR

(Do not join in the
circling movement, but
rather sit down
somewhere, if they are
up or remain seated if
already sitting.)

OTHER PARTICIPANTS

(Any other participants
who wish to join the
circling join in.)

(Repeat above.)

SHARNA, KEREN, WINDY, DAKOTA, RIO,
SAMIR

We are one.

OTHER PARTICIPANTS

We are one.

SHARNA, KEREN, WINDY, DAKOTA,
RIO, SAMIR

We are one...

(When energy seems to be
peaking, or seems to be
waning, one or more will
hold the note on "one.")

OTHER PARTICIPANTS

We are one...

(As soon as participants
hear people start to
hold the note on "one",
do the same.)

PERCUSSION I, GUITAR, BASS

(Stop playing and sing
"one" as well, stand and
join with other
participants.)

ALL PARTICIPANTS

(The circular movement
halts as everyone holds
the note together.
People may improvise by
changing pitch whenever
they desire, the long
held schwa sound from
the word "one" possibly
turning to ah and/or au,
etc. however people feel
it in the moment.)

DANCER I, DANCER II, DANCER III,
DANCER IV, DANCER V, DANCER VI

(Raise arms as the word
"one" continues to be
held.)

VIDEO, AUDIO

(Move to their laptops.)

ALL PARTICIPANTS

(Raise arms. Word "one"
is held.)

(END OF SCENE)

ACT I: ARRIVAL.Scene III: We are nature.

SETTING:

As the audio and video come in participants who are not on or moving to the stage sit in the audience and the distinction between audience and performers becomes more apparent, though not completely. Some performers still appear to be audience members.

VIDEO

(Fades in, playing various images of nature and other images representing "oneness." Can be still or moving images.)

AUDIO

(Fades in, playing daytime nature sounds, such as birds and insects, gentle stream, etc.)

DARA, ARYA, RABI, TRUMPET I,
TRUMPET II, TROMBONE, BASS
TROMBONE, DANCER VII, DANCER VIII

(Are sitting in the audience.)

FIAMMA, LANCE, DANCER V, DANCER VI.

(Gradually move to sit in the audience.)

OBOE, CLARINET, BASSOON,

(Move to sit down somewhere that is not in the orchestra and not in the audience.)

STRINGS

(Gradually move to their instruments so they can play when they come in.)

CONDUCTOR

(Moves to podium and conducts the instruments and singers.)

HORN

(Moves to the stage, remaining standing.)

FLUTE I, FLUTE II

(Play their first line from where they are, then move to the stage and stand next to the horn player.)

DARA, SHARNA, KEREN, SELENE,
WINDY, BRAND, DAKOTA, KAI, RIO,
SAMIR

(Are distributed randomly about the space. Singers move onto the stage as each one joins in the singing, gradually creating a semi-circle behind the flutes and horn.)

DANCER I, DANCER II, DANCER III,
DANCER IV

(Move to the stage and dance. If any non-performer participants choose to remain on the stage, direct them to seats. Extra seating in the stage area, such as used by the oboe, clarinet and bassoon may be useful in this case.)

OTHER PARTICIPANTS

(Sit as the audience.)

We are nature. RIO

We are the stream. DARA

We are the stream. SELENE

We are the fish and the wind and the waves, we are the sea. KAI

We are nature. SHARNA

We are nature. DAKOTA

We are the stream. KEREN

We are the stream. SAMIR

We are nature. SHARNA

We are nature. RIO

We are the birds. BRAND

We are the breeze! DARA, WINDY, KAI

We are the... DARA, SHARNA, KEREN, SELENE,
WINDY, KAI, RIO, SAMIR

STRINGS
(Gradually move to their
instruments.)

(House lights stay up.
Stage lights come up
slightly as video fades
out, such that they are

slightly brighter than
the house lights.)

BRAND, DAKOTA
the grass and the grazing herds,

KAI, RIO, SAMIR
We are the trees.

DARA, SHARNA
We are the herds.

KEREN, SELENE, WINDY
We are the trees.

DARA, SHARNA, KEREN, SELENE,
WINDY, BRAND, DAKOTA, KAI, RIO,
SAMIR
We are the insects. We are the leaves.
We are nature. We are the stream.
We are the fish and the wind and the waves. We are the sea.

DARA, SHARNA, BRAND, DAKOTA
We are the birds.

KEREN, SELENE, WINDY, KAI, RIO,
SAMIR
We are the breeze.

DARA, SHARNA, BRAND, DAKOTA
We are the grass and the grazing herds.

KEREN, SELENE, WINDY, KAI, RIO,
SAMIR
We are the trees.

DARA, SHARNA, BRAND, DAKOTA
We are the insects.

KEREN, SELENE, WINDY, KAI, RIO,
SAMIR
We are the leaves.

DARA
We are the worms

WINDY
and the soil

DAKOTA

and the flowers –

LANCE

(Standing and calling
out from where he is
sitting.)

Wait a sec!... The worms?

DANCER V, DANCER VI

(Stand and join Dancers
I-IV interpreting the
discussion.)

DARA

(Speaking.)

Yes the worms!

DAKOTA

We are slime mold,

WINDY

arachnids,

RIO

and fungi.

BRAND

(Speaking.)

Slime mold?

LANCE

(Speaking.)

Arachnids? You mean spiders?

BRAND

(Speaking.)

And fungi?

RIO

(Speaking.)

Yes, the fungi.

WINDY

(Speaking, smirking.)

Those are mushrooms.

LANCE

(Speaking.)

And spiders!?!

BRAND

(Speaking.)

All of it?

DARA

All of it!

WINDY

All of it!

BRAND

Even lions?

SAMIR

(Speaking earnestly.)

and tigers and bears!

WINDY

(Speaking jokingly.)

oh my...

DARA

Yes everything!

BRAND

(Incredulously.)

Like fairies?

SAMIR

(Excitedly.)

and dragons?

SELENE

(Happily exclaiming.)

and unicorns!

DARA

(Speaking, exclaiming.)

Sure, why not!

LANCE

(Sits back down.)

BRAND

(Leaves group to sit
near Lance.)

PERCUSSION II

(Moves to the tubular
bells.)

PERCUSSION, TRUMPET I AND II, OBOE
CLARINET AND BASSOON

(Gradually move to their
instruments.)

(House lights dim
slowly, but not
completely, as the
singers join together in
song. Stage lights
brighten in the center.)

DANCER I, DANCER II, DANCER III,
DANCER IV DANCER V, DANCER VI

(Dance with the singers
as they come to center
stage.)

DARA, SHARNA, KEREN, SELENE,
WINDY, DAKOTA, SAMIR (as tenor),
KAI, RIO

(Very gradually move
from where they are to
the center of the
performance space,
joining in movement with
the dancers.)

We are everything!
We are the meadows, the forest, the mountains,
the prairies, the desert, the oceans.
I see I am you... I see you are me.

We can open our hearts to the world.
We can find our breath in the breeze.
We can feel the rivers, our veins, the ocean, our souls.
Our mind is the rising sun.
Our skin is the rippling wind.
The rocks are our bones.
The rain is our tears.

We are nature, we are the stream.
We are the fish and the wind and the waves. We are the sea.
We are the birds, we are the breeze.
We are the grass and the grazing herds. We are the trees.

We are nature, you and me.
We are bound up in everything,
and yet this sets us free.

(END OF ACT)

ACT II: THE FALL.Scene I: Falling.

SETTING:

All lights go out. Flashing lights and images alternate with darkness as clangorous noises fill the air. Lights slowly come up to reveal bodies strewn about the stage. An instrumentally accompanied dance representing "The Fall" follows.

DARA, SHARNA, KEREN, SELENE,
WINDY, DAKOTA, SAMIR, KAI, RIO,
DANCER I, DANCER II, DANCER III,
DANCER IV DANCER V, DANCER VI

(Fall to the ground.)

FLUTE I, FLUTE II, HORN

(Move to their seats.)

RIO, WINDY DANCER I, DANCER II

(Slowly crawl to opposite sides of the rear of the performance space.)

ARYA, LANCE

(Rise from the audience and go to the stage, helping to stand up the singers and dancers lying there.)

DARA, SHARNA, ARYA, KEREN, SELENE,
DAKOTA, LANCE, KAI, SAMIR, DANCER
III, DANCER IV, DANCER V, DANCER
VI

(Dance.)

DANCER I, DANCER II

(Dance in the back of the performance space. Dance is related to Rio and Windy's words.)

WINDY

(Stands and sings from
the rear of the
performance space.)

Falling!

RIO

(Stands and sings from
the rear of the
performance space.)

We had fallen.

RIO, WINDY

We were falling. We were falling. We were falling...

WINDY

Falling.

RIO

Fallen.

WINDY

Falling.

RIO

Fallen.
We had fallen.

WINDY

Separation from the Earth.

RIO

We were falling,

WINDY

not feeling pain we had dealt.

RIO

Lost our way.

WINDY

Gone astray.

RIO, WINDY

We are falling from nature's embrace.
Undermining our very sustenance.

RIO

Falling.

Fallen. WINDY
 Falling. RIO
 Fallen. WINDY
 We are fallen. RIO AND WINDY
 Lost our connection to natures embrace.
 (Dance is related to
 Sharna, Selene, Dakota,
 and Samir's words.)
 KEREN, KAI, DANCER III, DANCER IV
 Sowing. SHARNA
 Reaping. DAKOTA
 Creating! (Speaking.) SAMIR
 Consuming! (Speaking.) SELENE
 Falling. WINDY
 Fallen. RIO
 Falling. WINDY
 Fallen. RIO
 Whenever we want,
 whatever we think of... SHARNA, DAKOTA, SAMIR, SELENE

BRAND
(Rises from the audience
and joins Lance.)

(END OF SCENE)

ACT II: THE FALL.Scene II: Our power.

SETTING:

Music and action elides
immediately into this scene.
Various groups contemplate the
effects of our the fall and our
subsequent development.

DANCER V, DANCER VI

(Dance is related to
Brand and Lance's words.)

BRAND, LANCE
Think of the power we have
over nature,

huge trees

we cut down

to sail over the seas.

SHARNA
Sowing.

DAKOTA
Reaping.

SAMIR
Creating!

SELENE
Consuming!

Falling.

WINDY

Fallen.

RIO

Falling.

WINDY

Fallen.

RIO

BRAND, LANCE
Burning oil, boiling water,

we conquered the
continents.

SHARNA
Planting the seed.

DAKOTA
Reaping.

Falling.	WINDY	
Fallen.	RIO	
Now with fossil fueled turbines we sail in the sky...	BRAND, LANCE	
Creating.	SAMIR	
Falling.	WINDY	
Consuming.	SELENE	
Fallen.	RIO	
And our rockets we fly.	BRAND, LANCE	
Falling.	WINDY	
We will conquer the planets.	BRAND, LANCE	
Falling,	RIO	
<p style="text-align: center;">BRAND, LANCE</p> Think of our power, think of our power!	<p style="text-align: center;">SHARNA</p> The seed! <p style="text-align: center;">DAKOTA</p> The harvest!	

WINDY, RIO

Falling. Falling.

BRAND, LANCE

Think of the power we have over nature.
We've carved up the mountains to power the world.

WINDY, RIO

Falling.

BRAND, LANCE

We've plowed up the
prairies to feed all the
people.

SHARNA

Sowing the seed.

DAKOTA

Reaping the harvest.

WINDY, RIO

Falling.

BRAND, LANCE

We have harnessed the atom,
and built skyscraping
towers.

SAMIR

Creating
skyscraping towers.

WINDY, RIO

Falling, falling, falling.

SELENE

Consuming.

BRAND, LANCE

We're freeing ourselves
from parasites and plagues.

SEQUOIA, RAVEN

(Whispering.)
Global warming,

DAKOTA

Reaching.

WINDY, RIO

Falling.

resource depletion,

SHARNA

Grabbing.

BRAND, LANCE
We have such power,

WINDY, RIO
Falling.

BRAND, LANCE
think of our power

WINDY, RIO
Falling.

BRAND, LANCE
We can transcend the limits
with which we formerly
had to contend.

WINDY, RIO
Falling. Falling. Falling.

SEQUOIA, RAVEN
(Whispering.)
species extinction,

ecosystem collapse.

Global warming,
resource depletion,
species extinction,
ecosystem collapse.

SHARNA, SELENE,
 DAKOTA, SAMIR
 Whenever we want, whatever
 we think of...

BRAND, LANCE
 Think of our power. Think
 of our power.

WINDY, RIO
 Falling. Falling. Falling.

SHARNA, SELENE,
 DAKOTA, SAMIR,
 BRAND, LANCE
 Think of the power we have
 over nature.

WINDY, RIO
 Falling. Falling.

SHARNA, SELENE,
 DAKOTA, SAMIR,
 BRAND, LANCE
 Think of our power.

WINDY, RIO
 Falling. Falling.

SHARNA, SELENE,
 DAKOTA, SAMIR,
 BRAND, LANCE
 Think of our power.

WINDY, RIO
 Falling. Falling.

SEQUOIA, RAVEN
 (Whispering louder.)
 Global warming,
 resource depletion,
 species extinction,
 ecosystem collapse.

(Full voice quietly.)
 Global warming,
 resource depletion,
 species extinction,
 ecosystem collapse.

(Getting louder.)
 Global warming,
 resource depletion,
 species extinction,
 ecosystem collapse.

<p>BRAND, LANCE</p> <p>We want our cars and our luxury.</p>	<p>SHARNA, SELENE, DAKOTA, SAMIR</p> <p>We love to go out to restaurants and bars,</p>	<p>SEQUOIA, RAVEN</p> <p>(In full voice.) Global warming, resource depletion,</p>
<p>We love our toys and technology.</p>	<p>WINDY, RIO</p> <p>We are lost</p> <p>SHARNA, SELENE, DAKOTA, SAMIR</p> <p>movies and concerts, all kinds of shows,</p>	<p>species extinction, ecosystem collapse.</p>
<p>We must work hard</p>	<p>WINDY, RIO</p> <p>We've lost our way,</p>	<p>Global warming,</p>
<p>to keep what we have.</p>	<p>SHARNA, SELENE, DAKOTA, SAMIR</p> <p>and here we are at one of them</p>	<p>resource depletion,</p>
<p>Survival of the fittest is our creed.</p>	<p>WINDY, RIO</p> <p>We've lost the path,</p> <p>SHARNA, SELENE, DAKOTA, SAMIR</p> <p>enjoying ourselves and having fun.</p>	<p>species extinction,</p> <p>ecosystem collapse.</p>

WINDY, RIO
We don't know...

BRAND,
LANCE
We love

WINDY, RIO
which...

BRAND,
LANCE
our freedom

WINDY, RIO
way...

BRAND,
LANCE
and we compete

to exploit the
earth's
resources for
our needs.

WINDY, RIO
and the sea
level's rising.

BRAND,
LANCE
We must work
hard to keep
what we have.

WINDY, RIO
And the arctic
is melting!

BRAND,
LANCE
Survival of the
fittest is our
creed.

SHARNA,
SELENE,
DAKOTA,
SAMIR
We love
our vacations
by the sea,

or the
mountains,

or the theme
parks,

or casinos,

or resort
hotels,
or cruise ships,
or overseas.

SEQUOIA,
RAVEN
Global warming,

resource

depletion,

species
extinction,

ecosystem
collapse.
(Remove masks
and join OTHER
PARTICIPANTS.)

AUDIENCE AND
OTHER
PARTICIPANTS
ipads! kindles!
gotta get our
iphones;

internet, chat
rooms, gotta get
nintendo;

google it,
facebook, gotta
get On Demand;

xbox, 3D, gotta
get Wi-Fi;

KAI, KEREN, DANCER I, DANCER II,
DANCER III, DANCER IV, DANCER V,
DANCER VI

(Separate from one another each moving in their own way dramatizing the separation that is occurring, even as the voices become more unison with the repeated chant.)

SHARNA, SELENE, DAKOTA, SAMIR,
BRAND, LANCE, SEQUOIA, RAVEN

(Move from being in groups and become separated from one another.)

ALL PARTICIPANTS EXCEPT BRAND,
LANCE, WINDY, RIO

(The following tech. gadget chant, in which most participants eventually join continues under other characters' dialogue.)

ipads! kindles! gotta get our iphones; internet, chat rooms, gotta get nintendo; google it, facebook, gotta get On Demand; xbox, 3D, gotta get Wi-Fi;

(In order for the piece to stay current, the names used in the tech. gadget chant should be generated from the HowWeSavedTheWorld.org list of devices we don't want to live without or from the performers during preparation for the performance.)

VIDEO

(Words of the tech.
gadget chant are shown
on the screen and an
image montage of
technical gadgets.)

WINDY, RIO

So many children are starving.

LANCE

Its very sad,

BRAND

but perhaps it was meant to be.

WINDY, RIO

Someone's island is drowning...

BRAND

(Speaks.)

Well... can't they move?

(Sings.)

This is just nature.

(Speaks.)

It has nothing to do with me!

(Goes to sit in the
audience.)

(END OF SCENE)

ACT II: THE FALL.Scene III: Extinct!

SETTING:

The tech. gadget chant and activity continue uninterrupted into this scene. The conductor stands and conducts the audience to get more to join in. Raven and Salmon move discretely near to the center of the stage during this scene.

ALL PARTICIPANTS EXCEPT WINDY, RIO

(Lance and Brand join in the tech. gadget chant and all performers in audience join in. The repeating of the chant continues.)

ipads! kindles! gotta get our iphones
internet, chat rooms, gotta get nintendo
google it, facebook, gotta get On Demand
xbox, 3D, gotta get Wi-Fi

ALL PARTICIPANTS

(Conductor motions all participants to stand.)

WINDY

(Calls out over the chanting.)

American Chestnut Moth

DANCERS WHO ARE ON STAGE

Extinct!

VIDEO

(Stops showing words of the tech gadget chant and instead shows images of extinct animals and plants, interspersed with the word "Extinct!" when participants call it out.)

Kona Giant Looper Moth	RIO
Extinct!	DANCERS AND SINGERS WHO ARE ON STAGE
Maui Upland Damselfly	WINDY
Extinct!	ALL PARTICIPANTS ON STAGE
St. Helena Darter	RIO
Extinct!	ALL PARTICIPANTS ON STAGE AND SOME IN AUDIENCE
Central Valley Grasshopper	WINDY
Extinct!	ALL PARTICIPANTS ON STAGE AND MORE IN AUDIENCE
	(The tech. gadget chant is fading as less and less people participate in it.)
Robert's Stonefly	RIO
Extinct!	ALL PARTICIPANTS ON STAGE AND MOST IN AUDIENCE
Red Tailed Shark	WINDY
Extinct!	ALL PARTICIPANTS ON STAGE AND MOST IN AUDIENCE
Thicktail Chub	RIO

ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

(The tech. gadget chant
has faded out and most
all participants are now
responding.)

Extinct!

AUDIO

(Records the sound of
the performance, the
calls of species names
followed by "EXTINCT!"
This recording will be
played later in the
piece.)

WINDY

Carolina Parakeet

ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Extinct!

RIO

Caribbean Monk Seal

ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Extinct!

WINDY, RIO

Passenger Pigeon

ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Extinct!

WINDY

Steller's Sea Cow

ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Extinct!

WINDY, RIO

Dodo Bird

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Barbados Raccoon	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Tahitian Sandpiper	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Eastern Elk	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Panay Giant Fruit Bat	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Mexican Grizzly Bear	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Arabian Gazelle	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Shortnose Cisco	RIO

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Tennessee Riffleshell	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Blue Pike	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Central Hare-wallaby	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Heath Hen	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Palestinian Painted Frog	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Eastern Bettong	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Sea Mink	WINDY

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Tasmanian Wolf	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Great Auk	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Woodland Caribou	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Okinawa Flying Fox	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Big Thicket Hog-nosed Skunk	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Rabbit-eared Tree-rat	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
New Zealand Quail	RIO

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Black-fronted Parakeet	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Chatham Island Swan	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
King Island Emu	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Falklands Wolf	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Cape Warthog	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Razor-billed Curassow	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
New Zealand Greater Short-tailed Bat	WINDY

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Aldabra Bush-warbler	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Bar-winged rail	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Short-tailed Hopping Mouse	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Rodrigues Night-heron	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Molokai Creeper	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Puerto Rican Flower Bat	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Hawaiian Mamo	RIO

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Kona Grosbeak	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Bigleaf Scurfpea	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Scioto Pigtoe	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Vegas valley Leopard Frog	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Cape Verde Giant Skink	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Round Island Boa	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Labrador Duck	WINDY

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Texas Red Wolf	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Florida Black Wolf	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Bali Tiger	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Barbary Lion	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Cry Pansy	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Bulbous Buttercup	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Ridley's Staghorn Fern	RIO

	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	WINDY
Colorado Watercress	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	RIO
San Francisco Popcorn Flower	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	WINDY
Whipple's Monkey-flower	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	RIO
Hot Chocolate Flower	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	WINDY
Crimson Indian Paintbrush	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	RIO
Indian Valley Sedge	
	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Extinct!	
	WINDY
Robin's Milk-vetch	

Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Spectacled Cormorant	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Paradise Parrot	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Rufous Bristlebird	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Dwarf Emu	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Pig-footed Bandicoot	RIO
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Marbled Toadlet	WINDY
Extinct!	ALL PARTICIPANTS EXCEPT BRAND, WINDY, RIO
Thick-lipped Pebblesnail	RIO

Extinct! ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Lake Pedder Planarian WINDY

Extinct! ALL PARTICIPANTS EXCEPT BRAND,
WINDY, RIO

Elephant Bird WINDY, RIO

Extinct! ALL PARTICIPANTS EXCEPT BRAND
Extinct!
Extinct! Extinct! Extinct!

(END OF SCENE)

ACT II: THE FALL.Scene IV: The Water's Poisoned.

SETTING:

All lights out. All participants except Dancers I - IV and the Inhabitants are seated either on the stage or move into the audience or around the back of the performance area. The dancers strip to skin toned leotards or don outfits or masks that represent various plants and animals. Tiger comes out of the audience to join with the other Inhabitants.

(The two soloists are center front. The other four Inhabitants are on each side of stage area. Use low light. Light fades in gradually during the first verse.)

SALMON

The water's poisoned. How can we drink?
Well we ain't asking too much, just want our rivers and lakes fresh and clean.

RAVEN

The water's poisoned. What do you think the plants and the animals are going to drink?

DAISY, SEQUOIA, CICADA, TIGER

Well stop using those pesticides.
Stop using those herbicides.
And the chemicals you use to fertilize are poisonin' the water, poisonin' the water, poisonin' the water.

SALMON

The land is poisoned. How can we eat?
Well we ain't asking too much, just want the land our food grows in to be clean

RAVEN

The land is poisoned. What do you think the plants and the animals are going to eat?

DAISY, SEQUOIA, CICADA, TIGER

Well stop using those pesticides.
 Stop using those herbicides.
 And the radioactive nucleotides are poisonin' the land,
 poisonin' the land, poisonin' the land.

SALMON

The air is poisoned. How can we breathe?
 Well we ain't asking too much, just want our air to be
 fresh and clean.

RAVEN

The air is poisoned. What do you think the plants and the
 animals are going to breathe?

DAISY, SEQUOIA, CICADA, TIGER

The stuff comin' out of the cars' tailpipes and emissions
 from the energy you use for heatin', cookin', tv, radio,
 computers too, is poisonin' the air, poisonin' the air,
 poisonin' the air.

SALMON

The water's poisoned...

RAVEN

The land is poisoned...

SALMON, RAVEN

The air is poisoned...

DAISY, SEQUOIA, CICADA, TIGER

How can we live?

DANCER I, DANCER II, DANCER III,
 DANCER IV

(Dancers depart. Dancers
 I and II remove their
 plant/animal costumes.
 Dancers III and IV
 remain costumed.)

AUDIO

(Begins Lament.wav: car
 honking sounds fade in.)

(END OF SCENE)

ACT II: THE FALL.Scene V: Ode to the end of oil.

SETTING:

All lights are out and dancers I and II change back to street clothes and sit down somewhere. Dancers III and IV stay in their outfits until the end of this scene. Daisy and Cicada drop their masks and sit down somewhere. Sequoia, Raven, Tiger and Salmon remain as Inhabitants until the end of this scene. Keren rises to join the Defenders before the chorus of this piece.

VIDEO, AUDIO

(Images of polluted landscapes fade in. Sounds of cities build along with brass, then slowly devolves and unwinds as lights and images fade until all goes dark and silent.)

SAMIR

He drives to work every day in his car

SHARNA

She gets the groceries and works twice as hard at two part time jobs. They are just getting by.

DAKOTA

Then gas prices go up.

SHARNA, SAMIR

Whoa, oh...
Give us one more drop.

KEREN, LANCE

We've got to drill baby drill, to keep the rat race going.
Got to drill baby drill, despite the planet's warming
Our luxury counts on us working each day
burning oil that we need to keep slaving away.
So give us oil without end (amen, amen).

SELENE:

She joined the army to defend our shores.

DAKOTA:

Now she helps keep it safe to drill for more oil
which is used to defend our right to get more.

SHARNA:

As gas prices go up.

SELENE, DAKOTA

Whoa, oh...
Give us one more drop.

KEREN, LANCE

We've got to drill baby drill, to keep the rat race going.
Got to drill baby drill, despite the planet's warming
Our luxury counts on us working each day
burning oil that we need to keep slaving away.
So give us oil without end (amen, amen).

SHARNA, SELENE, DAKOTA, SAMIR

We dreamed that the oil would flow on forever.
Keep everything running on which we depend.
The summers are hot; the winters are cold;
and running the HVAC keeps driving... keeps driving...
driving the fossil fuel costs up, up, up, up, up!

SHARNA, SELENE

Now she'd go to the store, but there's no gas to go.
And it's too far to walk, and there's nothing to buy.

DAKOTA, SAMIR

And he'd do work from home, but the internet's down.
And there's no-one to call, 'cause their cell phones have
died.
And the planet warms up!

SHARNA, SELENE, DAKOTA, SAMIR

whoa, oh...
Give us one more drop.

KEREN, LANCE

We've got to drill baby drill, to keep the rat race going.
Got to drill baby drill, despite the planet's warming
Our luxury counts on us working each day
burning oil that we need to keep slaving away.
So give us oil without end (amen, amen).

AUDIO

(Plays back at a low
volume the recording
made during Act III.
Scene III. *Extinct!*)

RAVEN

The coral is bleaching, dying, dying.

SALMON

The glaciers are melting, melting, melting.

RAVEN, SALMON

The icecaps are shrinking,
shrinking, shrinking.
Consuming, consuming,
consuming...

Losing, losing, losing...

Taking, taking, taking...

Hurting, hurting,
hurting...

Losing, losing, losing...

Taking, taking, taking...

Hurting, hurting,
hurting...

Losing, losing, losing...

Taking, taking, taking...

Hurting, hurting,
hurting...

SHARNA, SELENE,
DAKOTA, SAMIR

We are clinging, clinging,
clinging

to the comforts we are
needing, needing, needing.
We feel the loss, but not
the reason...

The path that has brought
us such riches, such
excitement,
such grand ideas of who we
are...

We feel the loss, deep in
our hearts.

Cannot believe our
lifestyles are poison
to the ecological lifeblood
in our veins.

We keep on going on growing
and growing
in numbers consuming,
consuming, consuming
the way of life that we
hold dear...

KEREN, LANCE

We won't let go!
We can't let go!

KEREN, LANCE

We won't let go!
We can't let go!
We won't let go!
We can't let go!

RAVEN, SALMON

The water's poisoned...
The land is poisoned...
The air is poisoned...
Our hearts are poisoned....
How can we live?

(END OF ACT)

INTERMISSION/MEZZO: Reflection.

SETTING:

10-12 minutes. Intermission. Performers however continue to play sporadically throughout the intermission time. Performers also take breaks during this section. Performers wander around the entire venue: entry area, hallways, restrooms, and performance space during the intermission. Some carry their instruments and play, some call out statements. A general sense of discontinuity and confusion pervades the venue.

(The idea for this section is that there are "leaders" who attempt or seem to lead, but are not taking us anywhere. We are spinning our wheels and not coming together.)

VIDEO

(A slide show of quotes, statements and questions related to solving the crisis is displayed on the screen, alternating variously with the words: "Intermission," "No Intermission," "No Time Out," "No Divine Intervention" and an underlying slideshow of random images representing "Catastrophe" and "Hope.")

AUDIO

(Plays random short sounds (1-3 seconds long, not counting reverb) with at least 10 seconds of silence between them. During the

Intermezzo, uses at least two periods of silence that are at least 2 minutes long.)

DANCERS

(Using concepts of meditation, reflection, introspection and dialogue, each dancer separately and at varying times attempts to lead other performers and/or audience members in coordinated movement. They abandon after a short time (a minute or two) anything that begins to be successful in creating coordinated activity or movement.)

ALL PARTICIPANTS

(The following or other applicable statements/questions are stated by performers at various times during the Intermission/mezzo. Discussions and diatribes from and among all participants are encouraged.)

We are suffering from a failure of leadership.
 We have no clear direction.
 Let's come together.
 Everything is hopeless!
 We shall overcome.
 This is what democracy looks like.
 Snooze, you loose.
 We are in this together!
 All for one and one for all!
 People of the world unite!
 They don't know what they're talking about.
 Things are just fine.
 Global warming is natural.
 Its all about freedom!
 We've got to protect our way of life.
 Its everyone for yourself.
 Its survival of the fittest.

The free market will prevail.
Defend human rights.
No justice, no peace.
Can't we all live in peace?
Life's not fair.
Thousands of species go extinct every year.
Global warming threatens us all.
Why are you all making such a fuss?
Don't worry, be happy!
We are the change we are waiting for!
It doesn't have to be this way
Why all the fuss?
What are you doing after the performance?
Have you looked at the website?
Are you one of the performers?
Things can change if we want them to.
Keep up the hope.
It all seems so overwhelming.
There must be a way.
There's the environment, and then there's war.
People everywhere really want peace.
So many movements have failed.
Some movements have succeeded.
Basic needs are hard to get for so many.
Clean water and air should be a human right.
Health care is a luxury that many cannot afford.
What's the point?
People, we have the power!
We can find a way to be good stewards of the Earth.
Every path leads to the end.
We don't have to agree to live in peace.
Can we grow enough food and live abiding with natural law?
What do think is best?

(END OF INTERMISSION/MEZZO)

ACT III: REACTION.Scene I: Our way of life.

SETTING:

Lights stay up and do not signal the end of the Intermission/mezzo until after the instrumentalists start playing. Performers are still wandering around when the drummer starts the scene. The conductor does not conduct the beginning, but begins to conduct shortly after the playing starts. After the playing commences, other performers begin to gradually move to stage.

BASSOON, DRUM SET, GUITAR

(Return to their seats.)

DANCER VII, DANCER VIII, FIAMMA,
BRAND(Move to sit in the
audience.)PERFORMERS WHO ARE NOT YET SEATED
IN ORCHESTRA OR AUDIENCE

(Continue to mill about,
not in distinct groups.
Move to stage positions
at such time as needed
in order to begin play-
ing at the correct
time.)

FIAMMA

It doesn't have to be this way.

KEREN

What's wrong with how we're living?

FIAMMA

So much fighting, divisions -

RIO

Let's find another way.

BRAND

(Stands where he is in
the audience)

If you'd work hard like me you'd be doin' fine.
(Sits.)

SELENE, DAKOTA

We love our toys. We love our lives.

FIAMMA

I see the destruction our lifestyle's brewing.

BRAND

(Stands where he is in
the audience)

If you'd work hard like me, you'd be doin' fine.
(Sits.)

SELENE, DAKOTA

We love our toys. We love our lives.

RIO

Let's find another way to live.

FIAMMA

We've got to change if we're to survive.
People wanting change come gather 'round.
Come together. Create a vision.
Create a world that we all can share.

(WINDY and RIO come over
to FIAMMA)

SHARNA, SELENE, DAKOTA, SAMIR

Why do you hate our freedom? Why do you hate our happiness?
Why do you hate our way of life? We want to keep our way of
life, our way of life, our way of life.

WINDY, RIO

We love you and all our fellow beings.

DAKOTA

(Starts having second
thoughts, listening to
EXPLORERS and moves
towards them.)

FIAMMA

Let's create a world we all can share.

KEREN, LANCE

(Move in-between the
EXPLORERS and the
DENIZENS.)

Let the strongest and fittest survive.

FIAMMA

Just see the destruction our lifestyle's brewing.

WINDY

Look everyone, our support system's failing.

DAKOTA

(Interested in what
EXPLORERS are saying,
moves around DEFENDERS
to get closer to
EXPLORERS.)

SEQUOIA, RAVEN, TIGER, SALMON

Earth Ecosystems...
crashing down, down, down.

BRAND

(Stands.)
I don't believe it.

KEREN, LANCE

(Standing between the
EXPLORERS and the
DENIZENS.)

We can't believe it!

SEQUOIA, RAVEN,
TIGER, SALMON

Earth Ecosystems...
crashing down, down, down.
Crashing down, down, down.

BRAND

(Moves to stage. Con-
fronts INHABITANTS.)
Liar, liar. Liar, liar.
Everything is doin' fine.
(Retreats.)
Liar, liar...
(Sotto voce.)
Pants on fire.
(Moves to join with
other Defenders.)

FIAMMA, RIO

How can we help you see.

WINDY

It seems painfully obvious to me.

KEREN, BRAND, LANCE

The strongest will survive, the fittest will survive.

FIAMMA

Echoes of loss,

RIO

echoes of hunger,

WINDY

echoes of anguish

FIAMMA

fill our ears,

RIO

fill our hearts,

WINDY

fill our minds.

DAKOTA

I hear it. I feel it!

KEREN, BRAND, LANCE

The strongest will survive, the fittest will survive.

SEQUOIA, RAVEN, TIGER, SALMON

Arctic melting, glaciers retreating, icecaps shrinking...

KEREN, BRAND, LANCE

The strongest will survive, the fittest will survive.

FIAMMA, RIO

Cooperation is the key.

WINDY

The world is a complex of interconnections.

FIAMMA, WINDY, RIO

We can create a world we all share.

Global warming... SEQUOIA, RAVEN, TIGER, SALMON

We will survive... KEREN, BRAND, LANCE

Arctic melting... SEQUOIA, RAVEN, TIGER, SALMON

Each to our own way... KEREN, BRAND, LANCE

CO₂ is increasing. SEQUOIA, RAVEN, TIGER, SALMON

Each to our own way... KEREN, BRAND, LANCE

Coral is bleaching. SEQUOIA, RAVEN, TIGER, SALMON

Away... KEREN, BRAND

Away... BRAND, LANCE

Away... KEREN, LANCE

Away. BRAND, LANCE

(Abandoning the
dialogue, each go off to
different areas of the
performance space.)

SHARNA, SELENE, SAMIR, DANCER I,
DANCER II, DANCER III, DANCER IV
(Pick up shakers.)

Acidifying, the oceans are dying, are dying. SEQUOIA, RAVEN, TIGER, SALMON

Together we'll find another way. FIAMMA, WINDY, DAKOTA, RIO

SHARNA, SELENE, SAMIR, DANCER I,
DANCER II, DANCER III, DANCER IV
(Rattle their shakers at
the EXPLORERS.)

OBOE, CLARINET, HORN, PERCUSSION,
GUITARS
(Laugh at and mock
EXPLORERS.)

FIAMMA, WINDY, DAKOTA, RIO
A world we all can share...

(END OF SCENE)

ACT III: REACTION.Scene II: We seek.

DANCER VII, DANCER VIII

(Are on their own.)

DANCER V, DANCER VI

(Supporting the
EXPLORERS.)

FIAMMA, WINDY, DAKOTA, RIO

How can we come together?
How can we find our way?

DANCER IV

(Becoming interested.)

SHARNA, SELENE, SAMIR, DANCER I,
DANCER II, DANCER III(Rattle their shakers at
the EXPLORERS.)OBOE, CLARINET, PERCUSSION,
GUITARS(Laugh at and mock
EXPLORERS.)FIAMMA, WINDY,
RIO

Another world is possible.

FIAMMA

Yet so far from our grasp.

RIO

Yet so far from our grasp.

WINDY

Yet so far from our grasp.

DAKOTA

It's possible.

It's possible.

FIAMMA

We seek,

RIO

We seek,

We seek,
 DAKOTA
 We seek...
 WINDY
 AUDIO, VIDEO
 (Move to their seats.)
 OBOE, CLARINET, GUITARS
 (Move to the periphery
 if not there already and
 settle down to listen to
 the EXPLORERS.)
 INHABITANTS, DENIZENS, DEFENDERS
 (Move to the periphery
 if not there already and
 settle down to listen to
 the EXPLORERS.)
 FIAMMA
 We seek to heal connections we feel,
 RIO
 lost so long ago.
 FIAMMA
 We seek...
 RIO
 our hearts,
 DAKOTA
 our minds,
 WINDY
 our souls,
 FIAMMA
 compassion for every blade of grass,
 WINDY
 for the smallest child,
 RIO
 for the oldest tree,

DAKOTA
 for the chirping insects,
 FIAMMA, WINDY, DAKOTA, RIO
 for the sharks and great whales.
 WINDY
 We seek to hear,
 RIO
 We seek to hear,
 FIAMMA
 We seek to hear,
 DAKOTA
 We seek to hear...
 AUDIO, VIDEO
 (Sounds and images of
 ocean waves.)
 DANCERS
 (Move with the ocean and
 the coral.)
 FIAMMA, DAKOTA, SEQUOIA, RAVEN,
 TIGER, SALMON
 the bleaching coral
 WINDY, RIO, SEQUOIA, RAVEN, TIGER,
 SALMON
 in acidifying seas
 FIAMMA, DAKOTA
 to hear the cries of plankton and frogs...
 SEQUOIA, RAVEN, TIGER, SALMON
 plankton and frogs who slowly cease to be.
 FIAMMA, WINDY, DAKOTA, RIO
 to see...
 SEQUOIA, RAVEN, TIGER, SALMON
 the unraveling of nature.
 FIAMMA, WINDY, DAKOTA, RIO
 to feel the loss of connection...

SEQUOIA, RAVEN, TIGER, SALMON
 connection with nature.

FIAMMA, WINDY, DAKOTA, RIO
 We yearn for completeness that we only imagine.

SEQUOIA, RAVEN, TIGER, SALMON
 A few actually knew it.

FIAMMA
 We seek to see...

RIO
 seek to know...

DAKOTA
 seek to feel...

WINDY
 seek to grow...

FIAMMA
 seek to heal.

FIAMMA, WINDY, DAKOTA, RIO
 (Lead all participants
 in a chant.)

ALL PARTICIPANTS EXCEPT KEREN,
 BRAND, LANCE
 (Chant five times)

We seek to see
 We seek to know
 We seek to feel
 We seek to grow

(END OF SCENE)

ACT III: REACTION.Scene III: Resource depletion.

SEQUOIA, RAVEN, TIGER, SALMON

Resource Depletion

ALL PARTICIPANTS EXCEPT KEREN,
BRAND, LANCE(SAMIR joins with the
EXPLORERS)

We seek to heal.

SEQUOIA, RAVEN, TIGER, SALMON

Peak oil production

ALL PARTICIPANTS EXCEPT KEREN,
BRAND, LANCE(SELENE joins with the
EXPLORERS)

We seek to grow.

SEQUOIA, RAVEN, TIGER, SALMON

Fisheries collapsing

SEQUOIA, RAVEN

Fertility declining

TIGER, SALMON

Topsoil eroding

SEQUOIA, RAVEN, TIGER, SALMON

Habitat we're losing,
Extinction rate zooming,
Resource depletion,
Resource depletion,
Habitat losing,
Extinctions zooming,
Resource depletion,
Resource depletion,
Depletion...FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIRResources depleted means less goods are trucked from out of
town.(SHARNA joins with the
EXPLORERS)

KEREN, BRAND, LANCE

Out of town, out of town, goods are trucked from out of town.

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR

What can we discover so that we can live right where we are?

DARA, ARYA, RABI, KAI

Where we are, where we are, we want to live right where we are!

(END OF SCENE)

ACT III: REACTION.Scene IV: Where does our food come from?

DAKOTA, RIO, SAMIR

Where does our food come from?
 Where does our food come from?
 Where does our food come from?

DAKOTA, RIO,
 SAMIR

Where does our food come from?

BRAND, LANCE

We can find a way through,
 we can find a way to...

DAKOTA, RIO,
 SAMIR

Where does our food come from?
 Where does our food come from?
 Where does our food come from?

BRAND, LANCE

We can find a way through,
 we can find a way to...

DAKOTA, RIO,
 SAMIR

If there's no fossil fuel,
 what are we going to do?
 If there's no fossil fuel,
 what are we going to do?

BRAND, LANCE

We can find a way through,
 we can find a way to...

FIAMMA, SHARNA,
 SELENE, WINDY

How can we live within our means?

How can we live without soiling the streams?

Our water is sacred,

why must we clean it to drink?

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,
what are we going to do?

BRAND, LANCE

We can find a way through,
we can find a way to live!

DAKOTA, RIO, SAMIR

what are we going to drink, what are we going to eat?
Where does our food come from?
Where does our food come from?
Where does our food come from?

DAKOTA, RIO,
SAMIR

Where does our food come
from,

BRAND, LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

Where does our food come
from,
Where does our food come
from,

BRAND, LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,
what are we going to do?
If there's no fossil fuel,
what are we going to do?

FIAMMA, SHARNA,
SELENE, WINDY

With no fossil fuel,

how can we keep from
getting sick?

FIAMMA, SHARNA,
SELENE, WINDY

Where will we get our food
and drink,

When the shelves are empty
in the market down the
street?

Our soil is sacred,

BRAND, LANCE
 We can find a way through,
 we can find a way to...

DAKOTA, RIO,
 SAMIR
 If there's no fossil fuel,
 what are we going to do?

BRAND, LANCE
 We can find a way through,
 we can find a way to...
 If there's no fossil fuel,
 we'll find a way to
 survive.

DAKOTA, RIO,
 SAMIR
 If there's no fossil fuel

FIAMMA, SHARNA,
 SELENE, WINDY
 must we plow it to have
 something to eat?

No fuel for the plows, how
 can we grow what we need?

Farmers can't grow enough
 and can't get it to town?

DAKOTA, RIO, SAMIR
 what are we going to drink, what are we going to eat?

DAKOTA, RIO, SAMIR

Where does our food come from?
Where does our food come from?
Where does our food come from?

DAKOTA, RIO,
SAMIR

Where does our food come
from?

BRAND, LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,
what are we going to do?
If there's no fossil fuel,
what are we going to do?

BRAND, LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,
what are we going to do?

BRAND, LANCE

We can find a way through,
we can find a way to live.

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,

FIAMMA, SHARNA,
SELENE, WINDY

How can we live within our
means?

The air is sacred,

but fossil fuels we burn

FIAMMA, SHARNA,
SELENE, WINDY

when solar and wind,

solar and wind

can keep our air clean.

DAKOTA, RIO, SAMIR

we can keep our air clean, wind and solar help us breathe.

DARA, ARYA, RABI, KAI
Is it too late to plant a garden on my street?
If we can't drive,

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR
can we at least grow something to eat?

DARA, ARYA, RABI, KAI
The sun, can we harvest?

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR
The rain, we can store!

DARA, ARYA, RABI, KAI
Can we survive?

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR
And how can we thrive?

DARA, FIAMMA, SHARNA, ARYA,
SELENE, WINDY, RABI, DAKOTA, KAI,
RIO, SAMIR
Can we survive, and thrive?

DARA, ARYA, RABI, KAI
(Put up their masks to
become Inhabitants and
fade into the background.)

DAKOTA, RIO, SAMIR

Oh, where does our fuel come from?
Where does our fuel come from?
Where does our fuel come from?

DAKOTA, RIO,
SAMIR

Where does our fuel come
from?

KEREN, BRAND,
LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

Where does our fuel come
from?
Where does our fuel come
from?

KEREN, BRAND,
LANCE

We can find a way through,
we can find a way to...

DAKOTA, RIO,
SAMIR

If there's no fossil fuel,
what are we going to do?
If there's no fossil fuel,
what are we going to do?

KEREN, BRAND,
LANCE

We can find a way through,
we can find a way to
survive.

FIAMMA, SHARNA,
SELENE, WINDY

How can we live

within our means?

Electricity,

the fire upon which we
depend.

All fire is sacred.

Fossil and nuclear fuel
sources destroy

<p>DAKOTA, RIO, SAMIR</p> <p>If there's no fossil fuel, what are we going to do? If there's no fossil fuel –</p>	<p>FIAMMA, SHARNA, SELENE, WINDY</p> <p>the ecosystems upon which we rely.</p>
--	---

DAKOTA, RIO, SAMIR

Radiation we don't need. What can we do for energy!

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR

Where does our fuel come from?

SEQUOIA, RAVEN, TIGER, SALMON

Where does our food come from?

(END OF SCENE)

ACT III: REACTION.Scene V: We Will Survive.

KEREN, BRAND, LANCE

If we are the fittest, then we will survive.
Please stop complaining, we know a few will get by.
So we'll take from you, since you clearly are weak.
The strongest will make it, so give to us what you have.
We'll see we will make it, so from you, we must take.

BRAND

You know I am one who'll survive, so give to me all you
have.
Please stop complaining, I' m one who'll get by.
So fulfill all my needs and desires
and if you won't give it, then I'll take it!
so you see, it is better... Are you listening to me?
I'll not be denied, while bullets for my gun I can continue
to find.
I'll see that I will make it, so from you, I must take.

KEREN, BRAND, LANCE

Since we are the fittest, then we will survive.
Please stop complaining, we know a few will get by.

KEREN, LANCE

Though we haven't learned to create what we need...

BRAND

(To KEREN and LANCE
about the DENIZENS and
EXPLORERS.)

As long as there are folks like them, I will take what I
need.
Its everyone for themselves, and I know I'll survive.
I'll not be denied, while bullets for my gun I can continue
to find.

KEREN, LANCE

But without them to provide for our needs, we see we
couldn't make it.

BRAND

Well for now, from them I must take what I need.

SHARNA, SELENE, DAKOTA, SAMIR

When the bullets are gone how will you defend your way of life?

BRAND

Ahhh no..., the hoards could swarm over me

Oh..., seeking to be free

I must defend my liberty

I must take what I need from those of you who have it.

I'll not be denied, while bullets for my gun I can continue to find.

I'll see that I will make it

So from you, I must take it

must take it, must take it..., take it..., take it...

(Walks off to a part of
the space far away from
the rest of the group.)

(END OF SCENE)

ACT III: REACTION.Scene VI: Our Children.

SEQUOIA, RAVEN, TIGER, SALMON

Think of our children.
 Take from the children: there is pain.
 Steal from the future: what do we gain?

FIAMMA

Without a way to sustainably live
 taking is theft from the next generations.

SHARNA

Every child of today...

SELENE

and her child...

WINDY

and her child...

SHARNA

all of their children...

KEREN, LANCE

But how will you live today?

SELENE, DAKOTA

When we open our hearts, we feel pain, pain, pain...

SEQUOIA, RAVEN, TIGER, SALMON

Taking much and not leaving for the generations to come.

KEREN, LANCE

We must survive today!

WINDY

If we keep in our hearts the seventh generation,
 When we make choices today...

KEREN, LANCE

We must survive today!

SHARNA

Seventh generation

FIAMMA

children

FIAMMA, SHARNA
become real in our hearts.

WINDY
We will stop the killing,

SELENE
we will stop the pollution,

DAKOTA, SAMIR, RIO
because it hurts those young children.

FIAMMA, SHARNA, SELENE, WINDY
Seventh generation children become real in our hearts.

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR
Seventh generation children become real in our hearts.

SEQUOIA, RAVEN, TIGER, SALMON
Start healing, start sensing the world as it can be.

KEREN, LANCE
How will you live today?

SEQUOIA, RAVEN, TIGER, SALMON
Sharing. Sharing. Sharing.

FIAMMA, SHARNA, SELENE, WINDY,
DAKOTA, RIO, SAMIR
Seventh generation children become real in our hearts.
Seventh generation children start healing our hearts.

SEQUOIA, RAVEN, TIGER, SALMON
Start healing, start sensing the world as it can be.

KEREN, LANCE
How can we live today?

SEQUOIA, RAVEN, TIGER, SALMON
Sharing. Sharing. Sharing.
Connect to the source of all feeling and thought.

FIAMMA, SHARNA
Where is that place?

DAKOTA
Where is that place?

SELENE, WINDY,

Let us find our way.

RIO, SAMIR

Let us find our way.

KEREN, LANCE

We must forge ahead. Let us find the way.

BRAND

I'll find my own way!

SEQUOIA, RAVEN, TIGER, SALMON

How deeply, how deep, to connect we must plumb
to find the place where thought and feeling comes from.

KEREN, LANCE

Follow us. We can lead. We can find the way!

(Walk off in different
directions from the
EXPLORERS and
INHABITANTS)

BRAND

I will find my own way. I will survive.

(END OF ACT)

ACT IV: SEARCH.Scene I: Sharing.

SEQUOIA, RAVEN, TIGER, SALMON

Sharing. Sharing. Sharing.
 Connect to the source of all feeling and thought.
 Sharing. Sharing.
 How deeply, how deep, to connect we must plumb
 to find the place where thought and feeling comes from.

Connect to the source of all feeling and thought.
 Sharing. Sharing.
 How deeply, how deep, to connect we must plumb
 to find the place where thought and feeling comes from.

SEQUOIA, RAVEN,
 TIGER, SALMON
 Sharing. Sharing.
 Connect to the source of
 all feeling and thought.
 Sharing. Sharing.
 How deeply, how deep, to
 connect we must plumb
 to find the place where
 thought and feeling comes
 from.

FIAMMA, SHARNA,
 SELENE, WINDY,
 DAKOTA, RIO,
 SAMIR
 Can we go deep enough to
 find
 thoughts and feelings of
 our sisters and brothers?

SEQUOIA, RAVEN, TIGER, SALMON
 This is how we will find one another
 through the shadows of hatred and fear.
 And this is how we can hear all Earth's creatures
 and learn how with them to share.

FIAMMA, SHARNA, SELENE, WINDY,
 DAKOTA, RIO, SAMIR
 How deep can we touch one another, how far can we reach?
 The smallest creature or microbe the largest creatures of
 the sea.

SEQUOIA, RAVEN,
 TIGER, SALMON
 Connect to the source of
 all feeling and thought.
 Sharing. Sharing.
 How deeply, how deep, to
 connect we must plumb
 to find the place where
 thought and feeling comes
 from.

FIAMMA, SHARNA,
 SELENE, WINDY,
 DAKOTA, RIO,
 SAMIR
 Can we go deep enough to
 find

 thoughts and feelings of
 our sisters and brothers?

SEQUOIA, RAVEN, TIGER, SALMON
 This is how we will find one another
 through the shadows of hatred and fear.
 And this is how we can hear all Earth's creatures
 and learn how with them to share.
 We can learn how to reach one another.
 (Remove masks, becoming
 DARA, ARYA, RABI, KAI.)

DARA, ARYA, RABI, KAI
 Creation will teach us how

 DAKOTA
 teach us how

 RIO, SAMIR
 to share

 FIAMMA, SHARNA
 teach us how

 SELENE, WINDY
 to share

 FIAMMA, SHARNA, DARA, SELENE
 the Earth,

 RIO, SAMIR, KAI
 to share

 DAKOTA, RABI
 our minds,

our souls. SELENE, WINDY

Sharing with each blade of grass, FIAMMA, SHARNA, DARA

with the smallest child, SELENE, WINDY, ARYA,

with every tree, RIO, SAMIR, KAI

all the birds soaring high, FIAMMA, SHARNA, DARA

with the chirping insects, DAKOTA, RABI

with the sharks and great whales, FIAMMA, SHARNA, DARA, SELENE,
WINDY, ARYA, DAKOTA, RABI, RIO,
SAMIR, KAI

We seek to share, SELENE, WINDY, ARYA,

we seek to share, RIO, SAMIR, KAI

we seek to share, FIAMMA, SHARNA, DARA

we seek to share, DAKOTA, RABI

share, share, share FIAMMA, SHARNA, DARA, SELENE,
WINDY, ARYA, DAKOTA, RABI, RIO,
SAMIR, KAI

with the coral, FIAMMA, SHARNA, DARA

the mountains, SELENE, WINDY, ARYA,

the forests, DAKOTA, RABI, RIO, SAMIR, KAI

FIAMMA, SHARNA, DARA, RIO,
 SAMIR, KAI
 the prairie,

 SELENE, WINDY, ARYA,
 the marsh,

 SELENE, WINDY, ARYA, RIO, SAMIR,
 KAI
 the meadow,
 with plankton and frogs,

 FIAMMA, SHARNA, DARA, DAKOTA, RABI
 with the dolphins and hawks,

 FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA
 with moss,

 DAKOTA, RABI, RIO, SAMIR, KAI
 with the rocks, and with lichen,

 FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA
 with the breeze,

 DAKOTA, RABI
 with the streams,

 RIO, SAMIR, KAI
 with the oceans,

 FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA
 All of nature,

 FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA, DAKOTA, RABI, RIO,
 SAMIR, KAI
 all of nature fills our hearts and our minds.

(END OF SCENE)

ACT IV: SEARCH.Scene II: What If?

SETTING: During this scene the KEREN, LANCE and BRAND move closer to the Explorers, but still don't join them.

ARYA

What if... I had never seen this before?
 What if... I was seeing this for the first time?
 Oh, what if... I knew that I'd never see it again?
 What if... I had a child's eyes?

DARA, ARYA, RABI, KAI

A child's eyes, a child's eyes, what if I had a child's eyes?

FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA, DAKOTA, RABI, RIO,
 SAMIR, KAI

What would I hear in the roar of the ocean?
 What would I see in the starry night sky?
 What would I feel in the gentle summer breeze?
 What would I sense in the mossy bank of a forest stream?

A child's, a child's eyes, a child's eyes, what if I had a child's eyes?

FIAMMA, SHARNA, DARA

What if,

DAKOTA, RABI

what if,

RIO, SAMIR, KAI

what if,

SELENE, WINDY, ARYA

what if...

FIAMMA, SHARNA, DARA

What birdsong would thrill, (chee)

RIO, SAMIR, KAI

what insect amaze,

SELENE, WINDY, ARYA
 what poetry inspired by twilight,

DAKOTA, RABI
 what song from moonrise?...

FIAMMA, SHARNA, DARA, SELENE,
 WINDY, ARYA, DAKOTA, RABI, RIO,
 SAMIR, KAI
 and soft rain,
 gentle sunlight,
 mountain vistas,
 canyon mazes,
 puff on a dandelion

RIO, SAMIR, KAI
 and watch 'em fly,

DAKOTA, RABI
 and watch 'em fly,

SELENE, WINDY, ARYA
 watch those seeds fly!

FIAMMA, SHARNA, DARA
 watch those seeds fly!

SELENE, WINDY, ARYA
 What if... this moment were the first time?

SHARNA, DARA
 ...or if it were the last?

FIAMMA
 Oh, how I would see,

WINDY
 with a child's eyes,

RABI
 with a child's eyes.

ARYA
 Oh, how I want to see... with a child's eyes, a child's
 eyes.

DARA, ARYA, RABI, KAI
 A child's eyes, a child's eyes, oh how I want to see with a
 child's eyes.

SELENE

Oh, how I could see!

KEREN

Perhaps, but you know we can see any hour, any day, any week,

SHARNA

the world's beauty, world's beauty

KEREN

(Incredulously)

Do we then never hear, never taste, never smell -

FIAMMA, KEREN

(FIAMMA earnestly. KEREN remains incredulous.)

never feel...

SHARNA, SELENE

Will we, will we never see...

SHARNA

never see...

SELENE

will we never see...

SHARNA, SELENE

never see?

KEREN

(Sarcastically.)

Just open your eyes.

BRAND, LANCE

(Echoing.)

Open your eyes.

FIAMMA, SHARNA, DARA, SELENE,
WINDY, ARYA, DAKOTA, RABI, RIO,
SAMIR, KAI

(Taking the sarcasm seriously, discover they can open their eyes.)

Open our eyes, a child's wonder lies...

waiting, waiting, awaiting...

New excitement, world of beauty.

KEREN, BRAND, LANCE

(Matter of fact, being
incredulous at their
response.)

Open your eyes, it is all here.

SELENE, WINDY, ARYA, RIO, SAMIR,
KAI

We will open our senses, smell taste touch see and hear.

FIAMMA, SHARNA, DARA, DAKOTA, RABI

A child's eyes,

SELENE, WINDY, ARYA, RIO, SAMIR,
KAI

a child's eyes,

FIAMMA, SHARNA, DARA, DAKOTA, RABI

A child's eyes,

SELENE, WINDY, ARYA, RIO, SAMIR,
KAI

A child's eyes,
we can see with a child's eyes.

KEREN, LANCE

We want to see with a child's eyes too.

RIO, SAMIR, KAI

A beautiful world is here.

DAKOTA, RABI

A beautiful world is here.

KEREN, BRAND, LANCE

Let us seek...

FIAMMA, SHARNA, DARA, SELENE,
WINDY, ARYA, DAKOTA, RABI, RIO,
SAMIR, KAI

Let us care. Let us share!

KEREN, BRAND, LANCE

nature.

KEREN, BRAND, LANCE, FIAMMA,
SHARNA, DARA, SELENE, WINDY, ARYA,
DAKOTA, RABI, RIO, SAMIR, KAI

Let us...

(END OF SCENE)

ACT IV: SEARCH.Scene III: Let us Seek Nature

Let us seek...
KEREN

Let us seek...
BRAND

Let us seek...
LANCE

Let us seek...
FIAMMA

nature.
FIAMMA, KEREN, BRAND, LANCE

Let us seek nature:
the ocean, the desert, the forest, the sky.
FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

The wilderness is our own preservation.
BRAND, DAKOTA, RABI, LANCE, RIO,
SAMIR, KAI

Living in nature, we will survive.
FIAMMA, SHARNA, DARA, BRAND,
DAKOTA, RABI

In nature is found our absolute freedom:
in sun,
BRAND, DAKOTA, RABI

in the storm,
FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI

the moon, the sky.
LANCE, RIO, SAMIR, KAI

starry sky.

BRAND, DAKOTA, RABI, LANCE, RIO,
SAMIR, KAI

Golden acres of meadow our health requires.

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA

our health requires.

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

Living in Nature is where we're alive.

LANCE, RIO, SAMIR, KAI

Let the forests stand;

BRAND, DAKOTA, RABI

dappled sunlight through the leaves.

SELENE, KEREN, WINDY, ARYA, LANCE,
RIO, SAMIR, KAI

Of the earth

FIAMMA, SHARNA, DARA, BRAND,
DAKOTA, RABI

we are made.

SELENE, KEREN, WINDY, ARYA, BRAND,
DAKOTA, RABI

Of Earth's air

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

oh, let us breathe.

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, LANCE, RIO,
SAMIR, KAI

Her oceans

FIAMMA, SHARNA, DARA, LANCE, RIO,
SAMIR, KAI

fill our veins.

SELENE, KEREN, WINDY, ARYA, BRAND,
DAKOTA, RABI

Our blood her salty seas.

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

Arise, awaken to the call:

FIAMMA, SHARNA, DARA, LANCE, RIO,
SAMIR, KAI

Mountains,

SELENE, KEREN, WINDY, ARYA, BRAND,
DAKOTA, RABI

Prairies,

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

Ocean, let us all...
embrace our wild spirits and nature,
living in harmony,
seeking our wild kin, our brethren.
In our soul fires our true desires.

FIAMMA, SHARNA, DARA

Let us seek...

SELENE, KEREN, WINDY, ARYA

Let us seek...

BRAND, DAKOTA, RABI

Let us seek...

FIAMMA, SHARNA, DARA, LANCE, RIO,
SAMIR, KAI

Let us seek

FIAMMA, SHARNA, DARA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

nature:

SELENE, KEREN, WINDY, ARYA

nature:

FIAMMA, SHARNA, DARA, SELENE,
KEREN, WINDY, ARYA, BRAND, DAKOTA,
RABI, LANCE, RIO, SAMIR, KAI

the ocean, the desert, the forest, the sky.
The wilderness is our own preservation.
Living in nature is where we're alive.
Living in nature is where we can thrive!

(END OF SCENE)

ACT V: DISCOVERY.Scene I: Solving the puzzle.

KEREN, LANCE

Living with nature is how we'll survive.

BRAND

(Brooding
contemplatively.)

That is all well and good, but what if nature doesn't want us all?

ARYA, KAI

Each of us is a piece of the puzzle.

FIAMMA, WINDY, RIO

We are a part of nature. We are a part of nature.

DARA, RABI

Together with nature we'll learn how to survive.

SHARA, SELENE, DAKOTA, SAMIR

Together with nature we can build a new future.

BRAND

I don't know that together we all can survive.
When I'm on my own I can take from you what I need.
How will you keep me at bay,
keep me, keep me from taking what you have away?

DARA

Taking without giving won't work forever.

FIAMMA, WINDY, RIO

You are a part of us and we are part of nature.

RABI

Taking from one another is taking from nature.

SHARNA

We must give back.

SELENE

We must share.

DAKOTA

We must share.

FIAMMA, WINDY, RIO

We need to share with nature. We are a part of nature.

KEREN

So sharing with nature means sharing with one another.

LANCE

So sharing with nature means sharing with one another.

BRAND

What if there's not enough to go around?

KEREN, LANCE

Maybe nature can teach us how to survive.

DARA, ARYA, RABI, KAI

Sharing creates abundance... not scarcity.

SELENE

Let us see...

SAMIR

Let us see...

DAKOTA

Let us see...

SHARNA

Let us see, see

SHARNA, SELENE, DAKOTA, SAMIR

nature within all of us!

DARA, ARYA, RABI, KAI

We can see that nature is every one of us!

KEREN

We each went our own way, but we still needed each other.

LANCE

Sharing with nature means sharing with one another.

FIAMMA

We need you and you need us.

BRAND

Don't you fear I'll destroy what you've built? You think I've been a parasite taking your wealth.

SHARNA

We need you and you need us.

BRAND

How can that be? What would you want that I could share?

FIAMMA, SHARNA, DARA, KEREN,
SELENE, WINDY, ARYA, DAKOTA, RABI,
LANCE, RIO, SAMIR, KAI

For balance in wisdom.
For balance in knowledge.
Let's share our knowledge.
With all of our knowledge we can survive.
With all of our wisdom and knowledge of nature...
we can thrive!

BRAND

(Pondering to himself.)

It is hard to believe they would want to help me.
If I care about them, does that I ensure I'll survive?
And I need my freedom to thrive!
But if we do need each other if we're to survive?
And what of my children? I want them to thrive.

(Referring to EXPLORERS.)

And they say they need me,
they want me, and they need me...

(Turning to EXPLORERS.)

Well, what if I don't care, or what if I don't know how to
share?

KEREN, SELENE, WINDY, ARYA, LANCE,
RIO, SAMIR, KAI

When we look deep, we feel love will teach us to care.
We search deep and we find our wisdom to share.

BRAND

Have we no fears that we'll be deceived?
Is there no doubt that love can succeed?

FIAMMA, SHARA, DARA, DAKOTA, RABI

As we trust our deep connection and love.
Love helps us overcome doubt and fear.

FIAMMA, SHARA, DARA, KEREN,
SELENE, WINDY, ARYA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

(Brand joins in.)

Let us seek, seek to trust our connection and love.

Let us go deep, go deep, go deep.

(The music carries them
all deeper, deeper.)

We have arrived.

Deep in our souls,

Here is the source of all feeling and thought.

It is here that we find that in nature we all are one.

We are all nature sharing,

sharing all that we have, sharing all that we are.

We gain the knowledge we need to grow.

Sharing brings freedom for all.

All of us. All of Us.

Together we all will survive.

And through sharing all in the world can thrive.

(Some performers move
behind the audience so
audience becomes
surrounded.)

Through sharing we breathe a new life, a new spirit.

Through sharing we hear, through sharing we see, through

sharing we heal, through sharing we know that we are

nature, nature. We are the stream.

We are the fish and the wind and the waves, we are the sea.

FIAMMA, SHARA, DARA, BRAND,
DAKOTA, RABI

We are the birds.

KEREN, SELENE, WINDY, ARYA, LANCE,
RIO, SAMIR, KAI

We are the breeze.

FIAMMA, SHARA, DARA, BRAND,
DAKOTA, RABI

We are the grass and the grazing herds.

KEREN, SELENE, WINDY, ARYA, LANCE,
RIO, SAMIR, KAI

We are the trees.

FIAMMA, SHARA, DARA, BRAND,
DAKOTA, RABI

We are the smallest.

KEREN, SELENE, WINDY, ARYA, LANCE,
RIO, SAMIR, KAI

We are the weakest.

FIAMMA, SHARA, DARA, KEREN,
SELENE, WINDY, ARYA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

We are the grandest, the strongest.
We are nature. We are the world.
Through sharing we find our connection with nature.

FIAMMA, SHARA, DARA

Through sharing we feel.

KEREN, SELENE, WINDY, ARYA

We heal.

BRAND, DAKOTA, RABI

Through sharing our love.

LANCE, RIO, SAMIR, KAI

Our love.

FIAMMA, SHARA, DARA, KEREN,
SELENE, WINDY, ARYA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

Through sharing we all will survive.
And through sharing all in the world can thrive.

FIAMMA, SHARA, DARA

Through sharing we feel.

KEREN, SELENE, WINDY, ARYA

We heal.

BRAND, DAKOTA, RABI

Through sharing our love.

LANCE, RIO, SAMIR, KAI

Our love.

FIAMMA, SHARA, DARA, KEREN,
SELENE, WINDY, ARYA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

Through sharing we saved the world.

(END OF SCENE)

ACT V: DISCOVERY.Scene II: Connection.

FIAMMA, SHARA, DARA, KEREN,
SELENE, WINDY, ARYA, BRAND,
DAKOTA, RABI, LANCE, RIO, SAMIR,
KAI

As we overcame our doubts, we overcame our fear. As we saved ourselves, we also saved the world. Growing deep to find connections to all creation deep in our souls.

Our roots grow deep.

We use our light to eliminate darkness, we use our love to overcome hatred and fear
caring and compassion

breathing in, taking root

flowing through, spreading out

As we realize our vision: a world where all are nurtured and loved.

love and peace

breathing in, taking root

flowing through, spreading out

Growing deep to find connections to all creation deep in our souls. As we realize our vision: a world where all are nurtured and loved.

(END OF SCENE)

ACT V: DISCOVERY.Scene III: See the Sunrise.

See the sunrise at the break of day,
golden rays pierce through the haze,
dewdrops sparkle on shimmering leaves
spider webs a crystal lace.

This is our heritage.
We share creation with all other beings,
we share our fate.

We can all live together in peace!
Share our wonder and awe of the earth and her beings, our
brethren.
The fish in the sea, the birds of the air,
all of the plants and the animals,
hoof, feather, and fin, they are our kin.

Sharing in harmony,
sharing our love of the world,
of our lives,
of the sun!

See the sunrise at the break of day,
golden rays pierce through the haze,
dewdrops sparkle on shimmering leaves,
spider webs a crystal lace.

Waves pounding on ocean shores,
gentle rain and rolling thunder,
pine scent, lavender, roses in bloom,
canyons formed by rolling rivers.

We've opened our eyes and ears!
Now we can hear the stories of plants and animals, our kin.
Chorus of birds, insects call,
call us to connect with our heritage.
We share creation with all other beings, we share our fate.

We share the sunrise, let us awake!
We share creation with all other beings,
birds and insects, we share our fate.
Connecting deep with our heritage, we are awake!
to the sunrise at the break of day,
golden rays pierce through the haze,
gentle rain and rolling thunder,

we have opened our eyes,
we have opened our ears.
We can see.
We can hear.

We will rise up and wield our power to change.
Sharing in harmony, sharing our love of the earth,
of our lives, of the birds,
of the trees, of the sea,
of the rain, of the sunrise at the break of day,
golden rays pierce through the haze,
dewdrops sparkle on shimmering leaves,
spiderwebs, crystalline lace.

See the sunrise.
See the Sun rise.

(END OF ACT)

EPILOGUE: CELEBRATION AND
DEPARTURE

ALL PERFORMERS

(A short time after
applause begins, join in
the applause, then move
into the audience and
continue to applaud
throughout the scene.)

ALL SINGERS

We have discovered,

ALL PARTICIPANTS EXCEPT SINGERS

We have discovered,

ALL SINGERS

how we're connected,

ALL PARTICIPANTS EXCEPT SINGERS

how we're connected,

ALL SINGERS

how we can thrive!

ALL PARTICIPANTS EXCEPT SINGERS

how we can thrive!

ALL PARTICIPANTS

We have discovered, we have discovered,
how we're connected, how we can thrive!
We have discovered, we have discovered,
how we're connected, how we can thrive!

ALL SINGERS

(Call out.)

We remember our story of how we saved the world.
Through sharing,

ALL PARTICIPANTS

sharing,

ALL SINGERS

sharing,

ALL PARTICIPANTS

sharing.

ALL SINGERS
 (Sing.)
 We are one.

ALL PARTICIPANTS
 (Sing.)
 We are one.

ALL SINGERS
 We are one.

ALL PARTICIPANTS
 We are one.
 We are one.
 (Hold on to final note.)

ALL PARTICIPANTS
 (As in ACT I, Scene II
 people can improvise on
 whatever note(s) they
 want, long held shwah
 sound from the word
 "love" turning to ahh
 and then au...)

DARA, KEREN, DAKOTA, RIO
 (Chant loudly over long
 held drone of ah...)
 This is our story,
 This is our story,
 of how we saved the world,
 of how we saved the world.
 (Sing.)
 We are one!

ALL PARTICIPANTS
 (Cease to sing and
 applaud faster and
 louder until the
 applause ends.)

VIDEO
 (On screen.)
 Go forth to live in harmony with all beings.
 go to <http://HowWeSavedTheWorld.org>

ALL PARTICIPANTS
(Exit the performance
space.)

THE END