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Overall Laughing One and the Experiences

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Old Dominion University
OVERALL LAUGHING ONE AND THE EXPERIENCES

by

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Approved by:

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ABSTRACT

OVERALL LAUGHING ONE AND THE EXPERIENCES

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Director: Dr. Douglas G. Greene

A fictional play based on the study of writings by psychotherapist Carl Gustav Jung. The action is set in the imaginary realm of archetypes, amoral personified energies which appear in tales from diverse cultures. In this play the mythical characters move in an ordered, ritualistic manner. They are dependent upon a geometrically centered black box for the provision of human forms through which they experience "being." A female is the human form provided in this instance and she combines her own energy with that of the other characters though she is not conscious of this fact. The archetypal energies focus on the female from her moment of entry into physical limitation to her reluctant acceptance of the hidden aspects of Self and her inevitable return to the black box.
DEDICATED TO:

Beloved teacher and friend,
Eleanor Strother Cooley
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CREATIVE PROJECT STATEMENT

To pursue a master's degree in the humanities seemed both exciting and logical. The undergraduate program for a bachelor of science degree in psychology conferred at Old Dominion University had provided a wide spectrum of scientifically determined viewpoints on human behavior. Course requirements for a certificate in Women's Studies had provided viewpoints on behavior, historically. Humanities could provide an opportunity to study behavior and the communication of ideas from a different perspective within a specific time period. The option of philosophy courses in Jungian Thought was also a positive consideration. Psychotherapist Carl Gustav Jung had been noted as an associate of Sigmund Freud in some of the required reading material during undergraduate studies. Since symbolism appeared as a major factor in Jung's work, I hoped to gain insight especially as to symbolism apparent in theatre. Humanities, therefore, offered the core for study with English, Theatre Arts and Philosophy as the three disciplines for expansion of that core. The decision to write a play was made with the realization that each course incorporated into the program would contribute significantly to such an endeavor.
Humanities courses, designed and taught by the Institute of Humanities Director Dr. Douglas G. Greene, illustrated viewpoints differing according to the times, the locations and the writers' personal reflections in social settings.

"Culture and State from Sumeria to Florence: Problems of the Ideal and the Actual" (HUM 601) included six works written by those living in a period and place in history where the power of mythical figures was both privately and publicly acknowledged.

"Humanities On Trial" (HUM 602), the second core course, expanded on the ideologies and political temper from the 17th century forward. Required reading included seven works that reflected not only cultural attitudes but an increasing interest in various moralistic approaches to the questions of life. In that time period, humanistic values and ethical behaviors were challenged by an increasing interest in scientific developments.

Scientific advances in mathematics and chemistry not only provided heretofore unknown answers to the composition of familiar forms of matter, but also promised to provide an enhanced vocabulary to ask more clearly articulated questions. For those desirous of pursuing the esoteric in a less orthodox manner, there were the pseudosciences of astrology and alchemy.

"Detective Fiction: The World of the Mystery Story" (HUM 696) dealt with writers and their works from Victorian
to modern times. The earlier fiction reflected changing perspectives in general, from a fear of God to a respect for science and technology. A high regard was also felt for government and legally instituted rules of behavior. Detective fiction reflected a wide range of concerns. Stories of threats to an ordered world and challenges to an ordered individual life both appeared in print.

There prevailed, however, the promise in the writing that order would be restored through intellect, logic and technology.

Humanities courses gave a foundation for understanding that a basic premise or assumption can exist within the minds of the writers, and the people of their period, that is not altogether objective. The influence of unspoken assumptions is revealed in the writing. However, objectivity is not only an asset but is a necessity for a reader from another time period to fully appreciate diverse and imaginative ideas.

English and Theatre Arts courses helped in understanding some of the more practical aspects to be considered in writing a play.

Dr. William Reuhlmann designed and taught "Creative Writing: Non-Fiction" (ENG 665) using much of his own creative work that appears regularly in The Virginian Pilot and Ledger Star. Also used for analysis in class was The Pulitzer Prizes: 1989 edited by Kendall J. Wills. Through specific assignments, experience was gained in
interviewing subjects for possible news articles. It became apparent that a word "portrait" could be "painted" through an article written with a specific point of view and a cultivated personal style.

In writing my play, it first seemed important to look at the interplay of human and archetype from the human perspective. As The Magic Scarf, this might have happened. However, when the title of the play became Overall Laughing One And The Experiences, a fantasy tale, somewhat mythical and ritualistic, seemed the creative challenge to be met.

The experience in interviewing people and reporting directly influenced creating fictional characters. Much that is necessary to writing non-fiction, I learned, can be applied to writing fiction. Specific patterns of exposition, the manner in which a character can be introduced to the audience and the value of a character's personal reflections can be used in both types of writing.

Dr. Erlene Hendrix permitted tutorial work in Theatre Arts (TART 597) with a recommendation to also attend and participate in an undergraduate course, "Acting I" (TART 242), taught by Rebecca Williams.

Through a wide range of reading materials, a greater respect for the art of theatre developed. After the writer creates the work of art, analysis from three areas begins. I perceive the play as being a triangular base with three equal-sided triangles rising from that base to form a pyramid. The rising triangular planes represent
the analyses of the director, the actor and the audience. On Directing by Harold Clurman gave insight into the director's craft. Respect For Acting by Uta Hagen and Acting In Film: An Actor's Take On Movie Making by Michael Caine gave insight into the actor's craft. Response To Drama: An Introduction To Plays And Movies by Thelma Altshuler and Richard Paul Janaro examined changing attitudes of audiences over time. Exercising imagination and performing in the undergraduate course offered enjoyable, practical experience in acting.

Dr. Hendrix also made films from the Theatre Arts Library available to me. Most were of a group titled "The Open Theatre" organized by Joseph Chaikin. In the "soldier" segment of Terminal the group concentrated on rhythm and cadence. In Nightwalk they presented ethereal movement of a male and female experiencing bare-boned adventure. The Mutation Show introduced characters as living through their behaviors. Rather than objective representations of events, actors portray the subjective.

Many years ago, I had enjoyed attending plays at Bucks County Community College in Pennsylvania. A young professor, David Dean, had directed many symbolic and emotionally provocative works such as Jack, Or The Submission by Eugene Ionesco. The films of Chaikin's group reminded me of Dean's artistry and they greatly influenced me in my writing of Overall Laughing One And The Experiences.
The working title of my play had been The Magic Scarf since four characters use white scarves to touch and share energies with the female. In a book whose title and author I can no longer recall, the writer declared laughter had been the first sound of creation. He went on to explain that early mystics would immerse themselves in still pools to their mouths, then laugh and watch the sound-ripples spread out over the water. In Shirley Jackson's story, "The Lottery," townspeople used a box filled with their names to determine who among them would be sacrificed in an annual ritual. Combining these memories of other writers' work, a black box became the focal point within the circle that is the play setting. In laughter, the box provides either a female or a male for the experiences. "Experiences" can be interpreted as the buffeting the female endures, the activity of the characters or it can indicate the characters themselves. Considering all of this, The Magic Scarf became Overall Laughing One And The Experiences during the writing process.

Ideas for the play content and the characters were generated from the philosophy courses in Jungian Thought.

Courses in Jungian Thought, designed and taught by Dr. Marian L. Pauson, provoked the imagination and continue to do so. "Myth and Folktale" (PHIL 527) led to an understanding that legendary stories help bring the conscious mind into contact with the unconscious,
both personal and collective. "Shadow" is that which is hidden, not necessarily "evil," but something unknown and of great importance to the Self. Myth and folktale help us to discover the hidden. And in their structure, these types of stories contain archetypal images. Jung defines archetypes as personified energies originating in the collective unconscious which experience through, and function by way of, human activity. The archetypes appear to be without a sense of morality and are not of any particular time-frame. A most informative book on the subject, *Shadow and Evil in Fairytale*, was written by Marie-Louise von Franz, a student of Jung. Characters in *Overall Laughing One And The Experiences* are based on feelings about, and general descriptions of, the archetypes. The characters, however, are an imaginative approach to archetypes and behavior in a particular setting, not an absolute from materials studied.

"Phenomenology of the Self" (PHIL 615) dealt with specific patterns of behavior. Jung described these as introverted or extroverted with the potential for manifesting through four functions. These functions he calls the rational of thinking or feeling, and the irrational of intuition or sensation. Understanding of the Self comes from an understanding of the eight patterns and how they might respond to the archetypes. The setting for *Overall Laughing One And The Experiences* is indicative of the four functions. The stage for the
action is a large circle painted on the floor. The circle is divided into four equal sections. Each section is banded with a different color: blue opposing red, yellow opposing green. The female moves to different sections or functions throughout the play, more often by the decisions of the other characters than by her own choice.

"Individuation" (PHIL 616) carried Jungian Thought into the study of personal development and realization of the uniqueness of the Self. Dreams, fantasies and mental images all convey messages from the unconscious. Messages from the collective unconscious reveal the archetypal energies appropriately "robbed" for acceptance.

The four characters fashioned as archetypes from the collective unconscious are the child, the animus or masculine, the anima or feminine and the hero. The character Sheyld, dressed in yellow, is a pre-pubescent who could be either female or male. Sheyld, curious and playful, stands in the yellow section of the circle indicative of the irrational-sensation. Manather, dressed in bright blue, is a logical and mature male who stands in the blue section indicative of the rational-thinking. Femother, dressed in bright green, is a mature female who is nurturing and is also the most fascinated by what is happening with the female provided by the box. Femother stands in the green section of the irrational-intuition. Serpenavior is a young man dressed
in black and white, wearing a large red flower at one hip. His eyes are hidden behind a pair of small, round sunglasses. Serpenavior is the strongest energy and is sympathetic toward the female at the end of the play. He stands in the red section of the circle, indicative of the rational-feeling function.

All the archetypal representations wear white shoes and carry or wear long white scarves. The human female provided by the box, is a slender young woman who is dressed in pink and is barefoot.

The first time I saw *Jack, Or The Submission*, Jack wore a knitted cap. When his bride roughly grabbed it from off his head and threw it aside, I gasped in sorrow. The second time I saw the play, in an off-Broadway theatre with Dean again directing, the effect was not the same. Jack wore a peaked cap. The gasp was not there. I realized, then, something as simple as the type of hat worn by an actor can have a great influence on audience response.

"Creativity and the World of Art" (PHIL 617) dealt with the creative archetypes working through a culture as well as through individuals within cultures. Art is understood as religious, visionary or thematic expression and as a process in the collective unconscious as well as in the personal unconscious. The box in the center has a circle with an L and 1 inside it, painted on all four sides. Serpenavior rolls around a bare cross-like tree.
Circle and tree for symbol and art.

Many of the volumes from *The Collected Works Of C. G. Jung* were used for research. Many secondary sources were also helpful including *Jung's Typology* by Marie-Louise von Franz and James Hillman, *Complex Archetype Symbol in the Psychology of C. G. Jung* by Jolande Jacobi and Dr. Pauson's book, *Jung the Philosopher: Essays in Jungian Thought*.

In *Overall Laughing One And The Experiences*, the female is provided. The event is presented from the archetypal characters' perspective of life situations. The female does not see them, nor is she aware of their energy. They have no apparent time-limit to their existence, but the female's existence is within the span of the play.

The female moves about to different sections of the circle. Three times, however, she uses the strength of her will to avoid one particular section. In using the sections as symbols of the four functions, the female is trying to avoid entering the inferior function where there will be revealed to her what she cannot know in the other sections. The combined energy of the archetypal characters finally moves her into this section, helping her to overcome the obstacle of her fear.

Entering the previously avoided section, the female realizes the truth of her circumstances. She has needed the energy of the other characters throughout her life.
And they have needed her in order to "be" in their life. For all of them, Overall Laughing One is their source of all that is in existence.

With her new understanding, the female willingly accepts the energy and help from Serpenavior. This character shows more of a dual nature than any other personified energy. Serpenavior rolls a shoulder-high barren tree in front of himself, with arms draped across the limbs as he moves, exchanging more energy than the others. During the final moments of the play, this dichotomous figure stands in front of the tree. He both encourages the female in each situation, and eases her final departure when she is to return to Overall Laughing One. The tree is the support of the one who tempts into experience and the one who redeems.

The "influences" are other humans and members of the female's family. These others are unseen, though their existence is understood, because it is only the female provided for them, that is to be used by the archetypal characters.

The female is dressed in a soft pink "female" color. At the close of the play, when Overall Laughing One laughs and the box glows again, it glows with a soft "male" blue.

*Overall Laughing One And The Experiences* would appear as a play of linear sequence, events following a direct and logical movement. At the very end, however, when the box glows again and Serpenavior responds as he did when
the female was provided, there is a circular sequence indicated. The audience realizes the event is to be repeated.

Humanities, therefore, gave a background and a perspective for consideration of historical fiction. English and Theatre Arts offered an understanding of the art and craft of writing and theatrical presentation. Philosophy courses in Jungian Thought encouraged the exploration of imagination, offered an insight as to symbolism and presented an excitingly different view of life. It has been most challenging to bring this together in Overall Laughing One And The Experiences.
OVERALL LAUGHING ONE AND THE EXPERIENCES
SETTING: OPEN STAGE ON WHICH A LARGE CIRCLE HAS BEEN PAINTED. THE CIRCLE IS MARKED AND DIVIDED INTO FOUR EQUAL SECTIONS. EACH SECTION HAS A TWELVE-INCH EDGE OF COLOR: BLUE OPPOSING RED, YELLOW OPPOSING GREEN.

A SQUARE BLACK BOX, LARGE ENOUGH TO ACCOMMODATE AN ACTOR, SITS IN THE CENTER OF THE CIRCLE, ITS CORNERS TOUCHING THE LINES OF DIVISION. A LARGE CIRCLE, WITH AN L AND 1 INSIDE IT, IS PAINTED IN WHITE ON ALL FOUR SIDES OF THE BOX. THE BOX LID IS SMALL SO THAT LIGHT CAN EASILY BE SEEN SHINING FROM INSIDE THE BOX AT OPENING AND CLOSING SCENES.

ON WHEELS, A BARE SHOULDERS-HIGH, CROSS-SHAPED TREE STANDS IN RED SECTION.

CAST:
FEMALE ... MIME, YOUNG WOMAN DRESSED IN PINK, BAREFOOT.
SHEYLD ... SLENDER YOUTH DRESSED IN YELLOW.
MANATHER ... MATURE MAN DRESSED IN BRIGHT BLUE.
FEMOTHER ... MATURE WOMAN DRESSED IN BRIGHT GREEN.
SERPENAVIOR ... YOUNG MAN DRESSED IN BLACK AND WHITE, LARGE RED FLOWER ON HIP, WEARING SMALL SUNGLASSES.

SHEYLD, MANATHER, FEMOTHER AND SERPENAVIOR ALL WEAR WHITE SHOES AND HAVE LONG WHITE SCARVES AROUND THEIR SHOULDERS.
OFF STAGE LAUGHTER OF MAN AND WOMAN. LIGHTS COME UP SLOWLY.
FOUR CHARACTERS STAND AT EDGE OF CIRCLE, CENTERED IN SECTION
PAINTED AS SAME COLOR AS CLOTHING: SHEYLD IN YELLOW,
MANATHER IN BLUE, FEMOTHER IN GREEN, SERPENAVIOR IN RED.
SERPENAVIOR STANDS BEHIND TREE WITH ARMS DRAPED OVER LIMBS.
SOFT PINK LIGHT BEGINS TO GLOW FROM TOP OF BLACK BOX IN
CENTER OF CIRCLE.

SERPENAVIOR

It is female! Overall Laughing One provides a female for
the experiences.

(PINK LIGHT OUT. FEMALE STEPS FROM BOX INTO YELLOW SECTION,
SITS, SLOWLY LOOKS AROUND WITH NO EMOTION.)

SHEYLD

What is her emphasis, Serpenavior?

(SERPENAVIOR, ROLLING TREE IN FRONT OF HIM, MOVES TO FEMALE,
SLIDES SCARF OVER FEMALE'S SHOULDER, PUTS SCARF BACK ON
OWN SHOULDHER, GOES BACK TO RED SECTION.)

SERPENAVIOR

Her emphasis, Sheyld; curiosity, logic, fascination.

MANATHER

Is she aware of her confinement to form, Serpenavior?
SERPENAVIOR

She senses her confinement to form, Manather, and she is angry.

(FEMALE LIES DOWN, CURLS UP ON SIDE, CLENCHES FISTS, WEEPS SOFTLY.)

FEMOTHER

What is she feeling, now, Serpenavior?

SERPENAVIOR

She is resigned to her situation, Femother.

SHEYLD

Does she feel the curiosity, Serpenavior?

SERPENAVIOR

Move to her, Sheyld.

(SHEYLD MOVES TO FEMALE, SLIDES SCARF OVER FEMALE'S SHOULD.ER, PUTS SCARF BACK ON OWN SHOULDER, STEPS BACK TO ORIGINAL POSITION.)

She feels the curiosity.

MANATHER

Does she feel the logic, Serpenavior?

SERPENAVIOR

Move to her, Manather.
She feels the logic.

Does she feel the fascination, Serpenavior?

Move to her, Femother.

Does she see us?

Does she see us?

Does she see us?

(THE FOUR CHARACTERS SLOWLY
CIRCLE THE FEMALE. SHE LOOKS
AT THEM, STANDS UP, EYES WIDE,
EXPRESSION SERIOUS, INTENT.)

SHEYLD
She fades in, fades out.

MANATHER
She fades in, fades out.

FEMOTHER
She fades in, fades out.

SERPENAVIOR
She fades in and she fades out.

(FOUR CHARACTERS RETURN TO
THEIR SECTIONS. FEMALE LIES ON
FLOOR, CLOSES EYES.)

SHEYLD
We would know the curiosity, Serpenavior.

SERPENAVIOR
I will assist at the appropriate point.

MANATHER
We would know the logic, Serpenavior.

SERPENAVIOR
I will assist at the appropriate point.

FEMOTHER
We would know the fascination, Serpenavior.
SERPENAVIOR

I will assist at the appropriate point.

(FEMALE ROLES TO HER SIDE, THEN ROLLS TO BLACK BOX, LIES ON BACK, EYES OPEN.)

SHEYLD

What now? Serpenavior, what now?

SERPENAVIOR

The influences take her before Overall Laughing One.

MANATHER

To what purpose? Serpenavior, to what purpose?

SERPENAVIOR

To present her to Overall Laughing One.

FEMOTHER

When she already belongs to it? Serpenavior, when she already belongs to it?

SERPENAVIOR

So Overall Laughing One will be concerned with her.

SHEYLD

Does she not come from Overall Laughing One? Why would it not be concerned for her.

SERPENAVIOR

So they can dedicate her life to Overall Laughing One.
MANATHER

Her life is already dedicated to Overall Laughing One.

SERPENAVIOR

The influences believe they must affirm it. The influences believe they must catch the attention of Overall Laughing One.

FEMOTHER

As if Overall Laughing One did not know the female?

SERPENAVIOR

As if Overall Laughing One did not know the female.

SHEYLD

It already knows her.

MANATHER

It already knows her.

FEMOTHER

It already knows her.

SERPENAVIOR

Overall Laughing One already knows the female.

(FEMALE ROLLS BACK TO OUTER EDGE OF YELLOW SECTION THEN BACK TO CENTER OF YELLOW, SITS UP, LOOKS ABOUT, NO LONGER SEES OTHER CHARACTERS.)
SHEYLD

She will accept the curiosity.

(SHEYLD SKIPS AROUND THE FEMALE, LAUGHING.)

SERPENAVIOR

She will accept it well.

MANATHER

She will accept the logic.

(MANATHER WALKS AROUND THE FEMALE, SMILES.)

SERPENAVIOR

She will accept it well.

FEMOTHER

She will accept the fascination.

(FEMOTHER WALKS AROUND THE FEMALE, SMILES.)

SERPENAVIOR

She will accept it well. She will accept it all and well.

(FEMALE CRAWLS SLOWLY FROM YELLOW SECTION INTO CENTER OF RED SECTION, SITS UP, LOOKS AROUND, STANDS.)

SHEYLD

We are curious. We would know.
SERPENAVIOR

I will assist.

SHEYLD

It is appropriate. Is it at the point?

SERPENAVIOR

Perhaps.

(SERPENAVIOR ROLLS TOWARD FEMALE, SWINGING ARMS OVER TREE IN FRONT OF HIM.)

SHEYLD

We would know. We are curious.

SERPENAVIOR

I will assist.

SHEYLD

Is it at the appropriate point?

SERPENAVIOR

It is at the appropriate point.

(SERPENAVIOR MOVES FORWARD, CIRCLES FEMALE, SLIDES SCARF ACROSS FEMALE'S SHOULDER. FEMALE TREMBLES, LOOKS ABOUT, SEES NO ONE. SERPENAVIOR ROLLS BACK TO RED SECTION.)

SHEYLD

We know her curiosity. We know her loss of innocence.
(FEMALE LOOKS ABOUT, STANDS, SWINGS ARMS, WALKS TO YELLOW SECTION, LOOKS FURTIVELY ABOUT, RUNS INTO RED SECTION. SHEYLD FOLLOWS. FEMALE STOMPS AS IF IN ANGER, MOVES TO GREEN, SHAKES FISTS ABOVE HEAD, RECOILS AT BLUE SECTION AS IF IN FEAR.)

SERPENAVIOR

She must enter the blue.

SHEYLD

She has been in the yellow and known shame.

SERPENAVIOR

She must enter the blue.

SHEYLD

She has been in the red and known anger.

SERPENAVIOR

She must enter the blue.

SHEYLD

She has been in the green and knows inequity.

SERPENAVIOR

She must enter the blue. Release the curious.

(SHEYLD RETURNS TO ORIGINAL POSITION. FEMALE DROPS TO KNEES, CRAWLS TO BOX, LEANS AGAINST IT, RESTS, EYES SHUT.)
MANATHER

We are logical. We would know.

SERPENAVIOR

I will assist.

MANATHER

It is appropriate. Is it at the point?

SERPENAVIOR

Perhaps.

(SERPENAVIOR ROLLS TOWARD FEMALE, SWINGING ARMS OVER TREE IN FRONT OF HIM.)

MANATHER

We would know. We are logical.

SERPENAVIOR

I will assist.

(SERPENAVIOR MOVES FORWARD, CIRCLES FEMALE, SLIDES SCARF ACROSS FEMALE'S SHOULDER. FEMALE TREMbles, LOOKS ABOUT, SEES NO ONE. SERPENAVIOR ROLLS BACK TO RED SECTION.)

MANATHER

We know her logic. We know her lost innocence.
(FEMALE LOOKS ABOUT, STANDS, SWINGS ARMS, WALKS TO RED SECTION. SHE SWAYS IN SEDUCTIVE DANCE, EYES CLOSED, ARMS OUT AS IF EMBRACING ANOTHER, STOPS, RUNS INTO GREEN SECTION. MANATHER FOLLOWS CLOSELY. FEMALE LIES DOWN, ROLLS ONCE, SITS UP, CRADLES UNSEEN INFANT, WALKS THROUGH RED TO YELLOW POINTING UP AS THOUGH SHOWING CHILD SOMETHING. RECOILS AT BLUE SECTION AS IF IN FEAR.)

SERPENAVIOR

She must enter the blue.

MANATHER

She has been in the red and known passion.

SERPENAVIOR

She must enter the blue.

MANATHER

She has been in the green and known caring.

SERPENAVIOR

She must enter the blue.

MANATHER

She has been in the yellow and knows giving.

SERPENAVIOR

She must enter the blue. Release the logical.
(MANATHER RETURNS TO ORIGINAL POSITION. FEMALE DROPS TO KNEES, CRAWLS TO BOX, LEANS AGAINST IT, RESTS, EYES SHUT.)

FEMOTHER

We are fascinated. We would know.

SERPENAVIOR

I will assist.

FEMOTHER

It is appropriate. Is it at the point?

SERPENAVIOR

Perhaps.

(SERPENAVIOR ROLLS TOWARD FEMALE, SWINGING ARMS OVER TREE IN FRONT OF HIM.)

FEMOTHER

We would know. We are fascinated.

SERPENAVIOR

I will assist.

(SERPENAVIOR MOVES FORWARD, CIRCLES FEMALE, SLIDES SCARF ACROSS FEMALE'S SHOULDER. FEMALE TREMBLES, LOOKS ABOUT, SEES NO ONE. SERPENAVIOR ROLLS BACK TO RED SECTION.)

FEMOTHER

We know her fascination. We know her lost innocence.
(FEMALE LOOKS ABOUT, STANDS, SWINGS ARMS, WALKS TO RED SECTION. DANCES IN SLOW, SWAYING MOTION, WALKS INTO GREEN SECTION. FEMOTHER FOLLOWS CLOSELY. FEMALE SMILES AT UNSEEN PERSON BESIDE HER, WALKS TO YELLOW, STOPS, LOWERS HEAD, WEEPS SOFTLY, WALKS TOWARD BLUE THEN RECOILS AS IF IN FEAR.)

SERPENAVIOR

She must enter the blue.

FEMOTHER

She has been in the red and known love.

SERPENAVIOR

She must enter the blue.

FEMOTHER

She has been in the green and known sharing.

SERPENAVIOR

She must enter the blue.

FEMOTHER

She has been in the yellow and knows loss.

SERPENAVIOR

She must enter the blue. Release the fascination.
The female refuses to enter the blue. Why must she enter, Serpenavior?

SERPENAVIOR

The female must know that which is hidden, that which she has avoided throughout.

MANATHER

The female refuses to enter the blue. Why must she enter, Serpenavior?

SERPENAVIOR

The body of the female weakens. She must enter.

FEMOTHER

The female refuses to enter the blue. Why must she enter, Serpenavior?

SERPENAVIOR

The female must know only that which she can know, She must know that which is hidden even from us. Assist her!

(SHEYLD MOVES TO LEFT OF FEMALE, GENTLY PLACES HIS SCARF ON HER LEFT SHOULDER WITH HIS LEFT HAND, HOLDS IT THERE AS HE LOOKS INTO HER FACE.)

SHEYLD

I who am curious enfold the female; assist her as she moves into the blue of her unknown.
(MANATHER MOVES TO RIGHT OF FEMALE, GENTLY PLACES HIS SCARF ON HER RIGHT SHOULDER WITH HIS RIGHT HAND, HOLDS IT THERE AS HE LOOKS INTO HER FACE.)

MANATHER

I who am logical enfold the female; assist her as she enters the blue of her unknown.

(FEMOTHER MOVES BEHIND FEMALE, GENTLY PLACES HER SCARF AGAINST BACK OF FEMALE'S NECK, HOLDS IT THERE.)

FEMOTHER

I who am fascinated enfold the female; assist her as she accepts the blue of her unknown.

(FEMALE STANDS. WITH SCARVES STILL TOUCHING FEMALE, THE THREE CHARACTERS WALK WITH THE FEMALE AS SHE ENTERS CENTER OF BLUE SECTION.)

SERPENAVIOR

Release her, Sheyld.

SHEYLD

I release the female from curiosity.

(SHEYLD PUTS SCARF OVER OWN SHOULDERS, STEPS BACK TO EDGE OF YELLOW SECTION.)

SERPENAVIOR

Release her, Manather.
MANATHER

I release the female from logic.

(MANATHER PUTS SCARF OVER OWN SHOULDERS, STEPS BACK TO EDGE OF BLUE SECTION.)

SERPENAVIOR

Release her, Femother.

FEMOTHER

I release the female from fascination.

(FEMOTHER PUTS SCARF OVER OWN SHOULDERS, STEPS BACK TO EDGE OF GREEN SECTION. FEMALE DROPS TO KNEES AS IF IN GREAT PAIN. LIGHTS DIM SLIGHTLY AS WHITE SPOT WIDENS OVER FEMALE. SHE GETS UP ON KNEES, HIDES FACE IN HANDS, STANDS, LOWERS HANDS SLOWLY. FEMALE APPEARS TRANQUIL AS SHE LOOKS DIRECTLY AT EACH OF FOUR CHARACTERS.)

SHEYLD

Does the female now see us?

MANATHER

Does the female now see us?

FEMOTHER

Does the female now see us?

SERPENAVIOR

Yes, the female sees us now.
SHEYLD

Is it at the point of the female's return to Overall Laughing One, Serpenavior?

SERPENAVIOR

It is at the appropriate point, Sheyld.

MANATHER

Will you release and assist the female, Serpenavior?

SERPENAVIOR

I will release and assist the female, Manather.

FEMOTHER

Will you give the female comfort in her return to Overall Laughing One, Serpenavior?

SERPENAVIOR

I will give comfort to the female and ease her return to Overall Laughing One, Femother.

(LIGHTS FADE, SPOT WIDENS. SERPENAVIOR MOVES TO FRONT OF HIS TREE AND PULLS IT BEHIND HIM AS HE MOVES TO WITHIN THREE FEET IN FRONT OF FEMALE. SERPENAVIOR PLACES HIS LEFT ARM ON LIMB OF TREE, PROPS RIGHT FOOT ON LEFT, EXTENDS RIGHT ARM TOWARD FEMALE OFFERING HER THE END OF HIS SCARF. FEMALE SMILES SOFTLY, TAKES HOLD OF END OF SCARF. SERPENAVIOR AND FEMALE REMAIN MOTIONLESS.)
SERPENAVIOR

Female, through us you have known curiosity, logic, fascination. Through you we have known curiosity, logic, fascination. I assist you now in your return to that which is source of all sources, Overall Laughing One.

(SERPENAVIOR STEPS SLOWLY BACKWARD, TREE ROLLING BEHIND HIM. FEMALE WALKS FORWARD HOLDING SCARF UNTIL SHE STEPS INTO BOX, DISAPPEARING. SERPENAVIOR WRAPS SCARF AROUND OWN NECK, TURNS AND ROLLS TREE IN FRONT OF HIM AS HE RETURNS TO ORIGINAL POSITION IN RED SECTION. OFF STAGE LAUGHTER OF MAN AND WOMAN. SOFT BLUE LIGHT BEGINS TO GLOW FROM TOP OF BLACK BOX IN CENTER OF CIRCLE.)

SERPENAVIOR

It is male. Overall Laughing One provides a male for the experiences.

(LIGHTS OUT.)

END OF PLAY

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