

ABSTRACT

Title of Thesis: SOMETIMES THE RAIN, SOMETIMES THE
SEA: A LIGHTING DESIGN

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Master of Fine Arts, 2025

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This thesis provides an analysis of *Sometimes The Rain, Sometimes The Sea* by Julia Izumi and its source material, an account of the process of designing the lighting for this production at American University in the fall of 2024, and documentation of the completed lighting design, along with the designer's reflection on the process.

SOMETIMES THE RAIN, SOMETIMES THE SEA: A LIGHTING DESIGN

by

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Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2025

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Dedication

for Gina, who knows all the reasons why

Acknowledgements

A lighting design only exists in relation to other people's work. I am grateful to director Nick Martin, set designer Lin (Thea) Luo, costume designer Ted Hill, and sound designer Sam Farace for being the kind of creative partners who bring out the best in me.

The students at American University, particularly our stage manager Kate Grimbale and electrician Jake Brennan, were inspiring in their enthusiasm and impressive in their abilities. I never tired of watching the performers, who brought the material to life with passion and integrity. American University's professional production staff, Jason Arnold and Jake Schwartz, made me feel right at home.

I did not expect to write my graduate thesis at the University of Maryland on a play that I designed at American University. Although they were not in the theater with me for this project, I must acknowledge my fellow graduate students, who have challenged me and made me smarter at every step of the journey toward the MFA. Heather Reynolds, Christina Kouni Laverty, Luis Garcia, Christian D. Henriquez, Scott Monnin, Mariah Faulkner, Hannah Kelley, Yannick Godts—I hope we continue to have each other's backs for many years to come.

The talented and dedicated faculty at the School of Theatre, Dance, and Performance Studies have challenged my assumptions and refocused my attention on the things that truly matter in theater-making. For that, I thank them. In particular, Crystal U. Davis, instructor of the "Teaching Theater" course that prepares graduate students to teach, helped me reinforce my enthusiasm for teaching with practical skills. Andrew Cissna, as good a teacher as he is a technologist, brought my CAD skills to the next level. James Harding, in addition to giving me wonderful advice on my writing, is the sort of enthusiastic and kind teacher that we should all try to be.

Lighting design professor Amith Chandrashaker took a gamble by admitting this mid-career designer to a program where he would be an outlier. I have appreciated Amith's keen eye and smart creative notes, but his discipline of process has done the most to help me advance both as an artist and as a professional. Thank you for everything, Amith.

Finally, I acknowledge with love my first lighting teacher, William Miller of Vassar College. Bill modeled the idea that by teaching theater we can teach Humanity 101: patience, perseverance, confidence, and the joy of sharing accomplishments with other people. I teach because the world needs more teachers like Bill, even if most of us will never meet his standard.

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Chapter 1: The Play And Its Origins

Once upon a time, a young woman wrote a play about a very special topic. In another place, a young man was searching for a special play that would make his theater company's season complete. The young man fell in love with the young woman's play, and he dreamed of directing it. Another company offered him a workshop, but only if he traded away the privilege of being in the same room with his actors. The young man accepted the bargain, directing the workshop on Zoom. The performers were condemned to see and hear each other while never being able to touch. But the young man and the young woman remained determined. The workshop had allowed them to meet and trade ideas. Years later, their patience was rewarded when a kindly university administrator hired the young man to direct the young woman's play. The play opened on November 19, 2024 and lived happily ever after, until it closed about a week later.

This imperfect fairy tale describes the very last steps in the journey of *Sometimes The Rain, Sometimes The Sea* to the page and then to the stage at American University. The process began at least seven thousand years ago, when humankind began to invent supernatural sea creatures and project complicated feelings upon them. It took a major leap forward in 1837 when a complicated Dane wrote a fairy tale, weaving from these myths a pastiche character called the Little Mermaid and creating a story of her interaction with human beings. More leaps occurred in 1989, when the Disney Corporation sanded the edges off Hans Christian Andersen's fairy tale and made an animated movie; and in 2003 when they did it again with live actors.

Many years later, a woman who had grown up in an age of pluralism and equality struggled with the story's retrograde attitude to love and gender, despite which the tale somehow remained lovable and relatable. To make sense of it, she read Andersen's correspondence and studied his life and times. Julia Izumi's *Sometimes The Rain, Sometimes The Sea* attempts to reconcile Andersen's story with her own values. Like any play on the page, it was ready but not yet able to walk. So the young man, director Nick Martin, assembled a cast and a design team to give it legs.

This is that story.

Mermaids Across Cultures And Through History

Mermaids, often traveling under other names, are found in the ancient folklore of many cultures. Early mermaid-like creatures like the Babylonian fish-god Ea and the Semitic moon goddess Atargatis were often benevolent. But stories originating later in human history show mermaids as tricksters or even villains. The complex relationship that men—and women, for that matter—have with female sexuality and empowerment may be traced through human history by following the mermaid.

Consider the Asparas, Hindu water nymphs who first appeared in ancient Vedic hymns. Humans certainly had no problem with them: they were beautiful, they were talented musicians and dancers, and they could foretell the future. These benevolent attributes will reappear in more modern descriptions of mermaids and their kin. Luring men to their deaths would be added to the repertoire in short order, as in the case of the Jalpari, or water fairy. When a man comes along, she seduces him aggressively. If he acquiesces, he is allowed to depart with only the guilt

of what he has done. If he refuses, she kills him, unless he had the forethought to bring along an offering of lamb and flowers (Benwel and Waugh 31-32).

Mami Wata is found in the folklore of parts of Africa, notably Liberia and Nigeria. An encounter with her is said to bring good luck and wealth. Her hair is her defining feature, and her hairbrush is her most valuable possession. If you encounter Mami Wata brushing her hair, you should yell loudly at her in hopes of startling her so that she will drop her hairbrush (Wintrob 145).

The Greek Nereids and Oceanides, water nymphs who were often depicted with fish tails, are the closest precursors to mermaids as we imagine them in Western culture. Slender and beautiful, with lovely singing voices, they were friendly unless provoked. The most well-known Oceanid, Calypso, appears in the *Odyssey* when Odysseus is shipwrecked and stranded on her island. “She, like Circe, was an enchantress, but her charms lay in lovely looks and loving eyes...” (Moncrieff 317).

In mermaids and their ancestors we find a reflection of contradictory attitudes about gender. Such views still inform many men’s ideas about women, both individually and as formalized into religions and societies. Even the most committed misogynist recognizes that women are necessary to the survival of the species. From a primitive male point of view, women are biologically necessary and sexually appealing, yet their agency and intelligence threaten male dominance. Throughout human history, as family units sorted out the complications of gender roles and human institutions made rules and rituals that both elevated and subjugated women, the contradictions found in mythology mirror those in daily life.

It is revealing to consider which aspects of the mermaid’s cultural legacy we have retained, which ones we have forgotten, and which ones we have embellished. Today’s

mermaid, while attractive, is not safe. Depending on the version you encounter, she is liable to sink your ship, steal your soul, or seduce you. Whatever reverence or awe we may feel for the unknown is offset by the survivalist's impulse to kill what is different or unexplained. Benwell and Waugh cite as an example of this impulse the Loch Ness Monster, a mythical creature who is by all accounts entirely benign, and yet has been hunted and marked for death for its entire recorded history (92-93). Our skepticism toward the mermaid is deeply complicated by her gender. She is appealing, having evolved through millennia to satisfy the male gaze. But she is not to be trusted. This is true despite her earlier incarnations, which were benevolent and even self-sacrificial.

The mermaid is both the whore and the virgin, with flowing hair and large breasts but no genitalia. When sex is taboo, people come to fear what they desire, and an inherently sexual creature who carries her femininity without shame is a dangerous seductress. We fear what we do not understand. Men have always known that women's ability to bring forth life is crucial to the survival of the species, while having only a minimal comprehension of what happens after their contribution to the process is concluded. Fear and worry curdle into hate and disgust, and the result is an attitude as old as humanity itself: lust and admiration that cannot be disentangled from suspicion and envy. It is a situation that requires a great deal of enlightenment and evolution to overcome—an effort, some might say, that the species has barely begun.

The Mermaid In The Popular Imagination: Disney vs. Andersen

Sometimes The Rain, Sometimes The Sea seeks to redeem the story of the little mermaid from the character's troubling legacy. For many of us, the story of the little mermaid is a story

we learned from the Disney Corporation, either through the 1989 animated film directed by John Musker and Ron Clements, or the 2023 live-action remake written by David Magee and directed by Rob Marshall. It is impossible to engage with Hans Christian Andersen's fairy tale without also acknowledging these films' impact on the popular understanding of the mermaid myth. Both films have the same plot. The mermaid Ariel falls in love with the human prince Eric. She makes a bargain with the Sea Witch, trading her beautiful singing voice and her tail for a pair of legs so she can live among humans. If she can win the prince's love, she will be turned into a human and the two will live happily ever after. If not, she will revert to mermaid form and live in service to the Sea Witch. After a pitched battle, Ariel and Eric defeat the Sea witch. Naturally, they live happily ever after.

The Disney films are based on the 1837 story "The Little Mermaid" by Hans Christian Andersen, who was much more interested in a moral than a happy ending. The Little Mermaid visits the surface and falls in love with the prince. She makes a deal with the Sea Witch, exchanging her tongue (and along with it her beautiful voice) and her tail for a pair of human legs so that she can pursue the prince. Other literary figures such as Philomel and Lavinia have lost their tongues, but these are examples of tragic and wanton violence done *to* a woman in the context of rape. In the Little Mermaid's case it is a consciously chosen act, but still a bodily violation. If she can make the prince fall in love with her, she will win a soul. In Andersen's world, the winning bet is that a man will be more attracted to a woman's figure than to whatever she might have to say.

The prince marries another woman. The Little Mermaid's sisters cut off their beautiful hair as a desperate offering to the Sea Witch in return for a sword with which the Little Mermaid can kill the prince, thereby reverting to her original form. But she will not betray her betrayer.

Instead, as the sun rises, she throws her broken-hearted self into the sea and dissolves into sea foam. For this good deed, she is given the opportunity to earn an eternal soul, which is not quite the same thing as living happily ever.

In Andersen's story, the Little Mermaid's virtue and selflessness win out over her happiness. In the Disney films, she wins happiness as a result of her virtue. Both versions place her firmly in a complicated and contradictory pantheon of supernatural feminine aquatic creatures that is as old as history and as broad as the globe. Andersen's attitude toward the feminine is hardly unique. But can the story be salvaged if the moralizing and self-sacrifice are stripped away?

The Lonely Hans Christian Andersen

"Andersen lived seventy years, and I believe his fairy tales will live forever," writes the translator Erik Christrian Haugaard, who continues:

...he had that great courage that poets must have; and that made it possible for him to be totally aware of his own faults and virtues. A poet's laboratory is himself, and Andersen made use of those traits for which he would have been laughed at or censored, as well as those that might earn him applause (Haugaard, xiii).

The genius that we appreciate today was a bit of a misfit in his own time. Born in Odense, Denmark to a poor family, he was forced to seek work as a young teen after his father died. He had fits of paranoia and hysteria as a youth, but found some success in young adulthood as a poet and a writer of autobiographical novels. "The fantastic projection of a better life in Andersen," writes the fairy tale scholar Jack Zipes, "is often the representative of a

contradictory urge to be accepted in the high society of Denmark and to expose the shallowness of this very same upper-class society” (137).

Upon moving to Copenhagen as a young man, Andersen was befriended and all but adopted by the prosperous Jonas Collin and his family. Hans and Jonas’s son Edvard formed a deep friendship which would last for the rest of their lives, eclipsing Andersen’s overtly romantic relationships, which tended to be clumsy and short-lived. This may seem like a polite allusion to homosexuality, and Andersen and Collin were indeed likely lovers. In their time, though, relationships between men existed on a scale of intimacy that was both complex and respected as private.

In the period 1800-50, men could more or less freely display the feminine side of their character in a larger social context. They could also allow themselves to test the boundaries with regard to sex and love. At the same time, the idea of the sensitive friendship held the possibility that men could differentiate and actually choose between a love feeling and the sexual act in relation to other men (Andersen, J. 154).

An 1814 Copenhagen ministerial decision, now known as the Dumont case, provides an important foundation for this attitude toward sexuality. Fourteen gay men, some of prominence, had been exposed. The ministers chose to hand out punishments in secret rather than publicly (Andersen, J. 154). By choosing discretion in punishment, these officials seemed to acknowledge that the “crime” was not the homosexual act itself, but the failure to be discreet about it. This amounted to a wink and a nod at a societal level, freeing men who were gay to be *quietly* gay, and freeing other men to explore friendships with other men, wherever they might lead, free of the suspicion that might seem familiar to us today.

Why should we care about Hans Christian Andersen's sexuality? I submit that the issue is not his sexuality so much as his relationship to his gender. By this I do not mean his *gender identity* as we understand the term today. Andersen lived, thought, and wrote during a time when a cisgender male could freely and safely explore and inhabit what future generations might call his feminine side, without fear of great social consequence. Therefore, however we may feel about the gender politics in Andersen's stories, we must acknowledge that whatever feelings Andersen is directing toward women he is also directing at a well-explored, if not fully accepted, aspect of himself.

Much of what we know of Andersen and his contemporaries comes from their preserved correspondence. Particularly among well-traveled men with far-flung friends, letters were the primary currency of affection. Upon Andersen's death, it fell to Edvard Collin as executor of his estate to dispose of a lifetime's worth of correspondence. Andersen was celebrated enough that his papers would have been of public interest. In the spirit of the Dumont case, rather than reveal intimate details of Andersen's relationships by publishing the letters, Edvard returned each one to its writer. Thus, what we know of Andersen's most intimate relationships has been filtered by the preferences of his friends.

The Play

Sometimes The Rain, Sometimes The Sea features no mermaids eager to explore the world of the humans above. There is, however, a sentient Rain Cloud who is in love with the human Ralmond, who is already in love with his human girlfriend, Midi. A cow, Bessie, is Rain Cloud's source of advice and inspiration as she pursues her human love. The story is interrupted

from time to time by Dolan, an avatar of Hans Christian Andersen who enjoys making an entrance in peals of thunder and lightning. He introduces himself as the “genius” writer of the new story “The Little Rain Cloud.” This story continues to unfold onstage, as an endless rain storm threatens Ralmond, Midi, and seemingly the earth itself.

It soon becomes clear that Dolan is losing control of his own story. The human prince Edvard woos his beloved Ina, but Dolan does not recognize them. Thunder and lightning occur, uncommanded by Dolan, terrifying him. At several occasions, characters in his story morph into real-life figures from Andersen’s intimate life. Eventually and gradually, a new narrator emerges and takes over control of the story from Dolan. This new narrator, an adorable girl called Little One, is the voice of today’s consciousness engaging with the story onstage.

The play ends with a new and improved version of Andersen’s fairy tale resolution, narrated by Little One. Midi and Ralmond reaffirm their love. Rain Cloud, happily single, has become their good friend. In Little One’s summation, Dolan is referred to as the little mermaid. Her ending is decidedly different from that of the original character:

She feels her body expand and bubble up

As she becomes the foam.

She floats atop the sea,

She crashes on the beach,

And she plays with the humans as they splash alongside her.

Being seafoam IS fun!”

... She goes up ... where the sky is as vast as the imagination.

And from up there she watches the world below

... And that’s how the Little Mermaid lives a very fulfilling life

Being sometimes the rain, sometimes the sea” (73).

Julia Izumi’s accomplishment is to bring the characters of “The Little Mermaid,” and the avatars of Andersen’s life, together in an environment where each of them has agency and is motivated by more than an impulse toward virtuous sacrifice. Here, characters make themselves vulnerable and are rewarded for it, regardless of anyone’s expectations. She has created a play about empowerment, inclusivity, and honesty, where turning into seafoam is no sacrifice at all.

Chapter 2: Process

Why This Play?

Director Nick Martin and I sat down several months after our production closed to discuss our opinions and experiences of the play and the production. Nick discovered *Sometimes The Rain, Sometimes The Sea* while cold-reading new plays for Constellation Theater, a Washington company where he is associate artistic director. He was immediately taken with the play, but Constellation did not have a slot for it in an upcoming season. Another Washington company, Rorschach Theater, facilitated a workshop of the play through its Magic In Rough Spaces series. This workshop was conducted over Zoom during the Covid-19 pandemic, which was not ideal. However, it did give Nick the opportunity to work directly with Julia Izumi. We talked about what he had learned from the workshop, what made the play meaningful to each of us, and what was unique about our production.

I asked Nick about his first impressions of the play, and I was initially surprised when he cited its “queerness.” In my reading, the play celebrates individuality. Whether an individual’s identity includes queerness did not seem central. I didn’t read any of the characters as necessarily queer, though no one’s sexuality is explicitly defined. (It is not hard to imagine Ralmond, who at one point explains open relationships to Rain Cloud, discoursing on how a heterosexual relationship is not incompatible with queerness.) Discussing this point clarified for each of us that the play invites artists to bring their full selves into the story. It is no coincidence that a queer director related to the play’s queerness, just a designer re-evaluating his priorities in

middle age related to the idea of self-discovery as an ongoing journey. In her casting notes, Izumi specifies that the cast should be diverse, not looking like they stepped out of 19th century Denmark. There is lots of room for personal identity in the telling and shaping of this story.

During the Rorschach workshop, Nick came to believe that a director's greatest challenge, and greatest responsibility, would be to help the audience follow the delineation of the play. The action jumps rapidly and frequently between places, and characters often turn up in places where we do not expect them, interacting with characters that they have never interacted with before, and sometimes taking on different personae as people from Andersen's life. I had come to a similar conclusion as a lighting designer, and although Nick and I discussed this priority during our pre-production process, I was interested to learn that we had arrived at it independently. It is a credit to Izumi that her play, despite its complexity, left two artists with a very similar sense of how they could help to tell her story. Nick also came to believe that the play follows an arc that begins with an undertone of melancholy, but ends with the characters demonstrating that love can be realized in many different ways. Nick is proudest of the American University cast for keeping the complex story grounded in humanity, and for their ability to exude joy. It occurred to me that a flashier production, in a larger space with more dazzling design and effects, might have overwhelmed that humanity.

I view the play as a celebration of pluralism, which is the notion that two or more principles can—in fact, should—exist in the same time and place. Humans, clouds, and cows co-exist and form friendships. Each character's journey leads to growth and self-acceptance. No character's objective involves defeating another character. Only the situation is the enemy. Against this backdrop, the representations of Andersen's tortured and lonely life seem particularly tragic because this sort of isolation feels so unnecessary.

Izumi wrote the play, and we created the production, during an era when Americans are deeply divided about pluralism. I found the students at American University to be typical of college students I have encountered on many campuses, finding great joy in their differences. A wide spectrum of race, sexuality, and gender identity existed in our company. These students' pluralistic values, and mine, are under attack today from swaths of American society where, in my view, cynical political and cultural leaders are strategically manipulating the decency out of decent people. Not everyone has the opportunity to form meaningful relationships with people from different walks of life. Unfamiliarity is not the same thing as bigotry, but the former can be whipped up into the latter by those who wish to recruit others to their own prejudice, or to create a diversion that distracts popular attention from a sinister agenda. Empathy like the characters show each other, and re-examination of old narratives as the playwright has undertaken, are sorely needed and deeply welcome today.

The Space And The Set

The Katzen Studio Theater at American University is a forty-foot by forty-six-foot black box theater with a fifteen-foot ceiling and a twelve-foot lighting grid. *Sometimes The Rain*, *Sometimes The Sea* was one of three productions staged in the space during the fall 2024 semester. The creative teams for all three productions agreed upon a three-quarter thrust configuration for the space, meaning the audience would sit in three sections with their backs to three of the four outer walls of the space. Each of the three productions used the space in the same way: the primary playing space was framed by those three banks of seating, and the upstage space served as some combination of visual backdrop and special staging location.

Izumi describes her setting as:

A far off city where rain clouds fall in love with humans

A far off kingdom where mermaids fall in love with humans

A far off past where humans fall in love with humans (1)

Set designer Lin “Thea” Luo and I had a conversation after the production was completed to discuss our process and the finished result. I asked her for the most immediate thought she had after first reading the play. “It’s a fairy tale. It’s not structural, it’s not dark—it’s a cute love story,” she said. She recalled the thought process that led to her simple but effective design. “The biggest difference” from the fairy tale, she told me, “is that there is a storyteller—a narrator. Also, a different line—it goes back and forth, combining different stories. Showing those different stories in the same place is a huge challenge” (Luo).

Thea and director Nick Martin gravitated toward research images that juxtaposed practical, real-world elements, such as a log fence, with fantastical elements, such as a large cloud with windows and doors in it. The image below, created by Thea based on her research, informed her final scenic choices and helped to inspire my notion of what the rain should feel like.



Thea's set consisted of a painted floor depicting wooden floorboards emerging from, or being consumed by, water. Upstage was a low platform that functioned to create distinct acting space, and which could evoke a pier, cliff, or other *terra firma* overlooking water. A teal curtain upstage of the platform was intended to be used for scenes that take place in or under the sea, though that idea evolved over the course of tech (more on this later). Rain scenes were indicated by simple, two-dimensional white cloud forms hanging upstage left, and by other clouds on wheeled trucks to be manipulated by actors. A hanging window unit, when activated by light, became part of the indoor or "human" scenes.

The scenic ground plan and section may be found in the Appendix.

Fundamental Lighting Choices

Under different circumstances, *Sometimes The Rain, Sometimes The Sea* could receive quite a lavish production. The play calls for torrential rain, terrifying lighting and thunder, dramatic flooding, and characters falling from the sky. Theaters in Las Vegas have been designed from the ground up to accommodate such spectacle. The Katzen Studio Theater is not that sort of theater. Its physical dimensions impose limitations, as do its limited lighting inventory and minimal electrical infrastructure. Furthermore, I was constrained by a repertory light plot that I had designed months earlier to accommodate all three of the season's productions. Changes to that plot would need to be minimal, and they would have to be accomplished by a small student crew with limited hours to work. The budget, less than \$300, was intended to cover not much more than a few sheets of gel and some gobos.

With all that in mind, Nick Martin and I tried to think in very broad strokes. What were my obligations to the play? Like Thea Luo, I considered it my first obligation to help the audience follow the action of the intertwined stories. I identified four basic environments in which the play takes place:

(1.) The rain. This is the environment in which we meet Rain Cloud, and in which Rain Cloud meets Ralmond and later Midi. Scenically, it is dominated by the clouds which must be activated by light. It should feel damp and cold.

(2.) The sea. This is Bessie's world, where she swims. It is where Rain Cloud splashes down, and where everyone is nearly lost before the book is torn apart. This is the location of the play's most absurd and chaotic scenarios, like the cow's operatic death and the madcap chase sequence. It should feel off-balance, akimbo, disorienting, and wet.

(3.) The humans. This is the space that Ralmond and Midi share, and that Edvard inhabits with Ina. It is the least magical place in the show. It is a counterweight to the first two spaces: familiar, comforting, maybe even banal.

(4.) The lovers. The brief vignettes between Hans and his real-life lovers and companions are lit with a sepia-toned nostalgic glow. They should feel tender and a little bit sentimental, but also terribly sad.

This play could be designed with a pointillist's touch, working moment by moment to compose one unique stage picture after another. We knew that our resources would not permit that approach. Instead, the team discussed and agreed upon these four environments. My task was to establish these environments and then use them punctuate and emphasize the beats of the play, adhering to our chosen logic to help the audience find their way into the rhythm of the story. If our limited resources forced us to simplify our ideas, perhaps this was a virtue. The

director valued simplicity and fluidity in his staging. Designing the lighting in broad strokes was in keeping with his approach to staging.

Lighting Research

Research can be an important step in forming an analytical relationship to the play. It can inform emotion, too. More than any number of spoken or written adjectives, visual research can immediately communicate a mood or feeling. But *what* mood or feeling? For lighting designers, this is a double-edged sword. No image, not even a digital rendering, can depict precisely what stage lighting will look like. The danger is that a director will latch onto the designer's research and then be dissatisfied with the lighting that occurs in reality. Even words about lighting can get us in trouble, because only after many projects together can a designer and director be confident in their shared vocabulary. The lighting designer Beverly Emmons is vehement on this point:

Mike Riggs: You were saying that research is useless for [lighting designers] in the development process.

Beverly Emmons: Not useless. But you can't show it to anybody.

MR: If you can use words effectively to communicate with a director—

BE: Nope. Unless he's said something specifically to you, that you need to answer, then no. Because he won't understand you, brilliant as your words might be with respect to what you're going to make, he won't understand it ... Lighting designers should not talk to directors. Listen to directors. Sit there and listen to the conversations of the scenic designer and the costume designer with the

director. Get an idea of the evolving theme from that. That's where you get your clues. Then you bring those images to the plot, to the space, and work things out that way.

Emmons started her career at a time when the set designer was, by unspoken convention, the leader of the design team. (Program credits were usually for Design, Costume, and Lighting.) She is also the least territorial lighting designer I have ever met, caring much less about who gets credit for an idea than about how the team can put the best version of that idea onto the stage. I believe that the lighting designer should sit at the table with the rest of the team, not on a back bench where they can only listen. I think we can and should talk to directors. But like Emmons, I believe that listening, and looking at the other designers' research, are our best tools during the early stages.

Early in my career, I would sometimes make the mistake of getting too excited about a play before a set design had been created. Eager to start plotting lighting ideas, I would come up with a basic ground plan that addressed the needs in the script. It would change, I knew, but if the script said there was a chain-link fence and I came up with a strategy to light that fence upstage right, the process of having developed that strategy would inform my lighting choices for that chain link fence, wherever it ended up onstage. The problem with this strategy was that I would become excited about ideas before I realized that they would not be possible. To me, lighting research can be similarly unhelpful. It can inadvertently promise something it cannot deliver, or it can lead me in a direction that isn't supported by the other design choices.

Research is inherently analytical. The process of lighting design begins analytically, but it is the designer's instinct that makes their work unique. Instinct is also our only hope at working quickly in tech. Successful lighting designers can look at the stage, instantly identify a

necessary improvement, and then execute it rapidly. It is the scaffolding of my instinct onto the analytical choices of other designers, not my own research, that has brought me the most satisfying results. However, now that I am thinking like a teacher, I realize that analysis can be taught but instinct can only be learned. While that instinctive muscle is developing, research can and should be the basis of a growing designer's choices.

Research for *Sometimes The Rain, Sometimes The Sea*, which may be found in the Appendix, served mostly as visual reminders for myself about the quality of light in the various spaces of the play. Some of the other designers' research accomplished the same thing for me.

Lighting research may be found in the Appendix.

The Scene Breakdown

In geometry, three points determine an arc. In lighting design, identifying a few key moments in the play can help to identify the arc of the design. The scene breakdown is my effort to find the patterns and logic in the play. Nick had already divided the play into sections, so I followed his structure. I created a document that specified, for each scene, one of the four basic lighting environments. There are notes on further environmental details ("after the rain" vs. "raining," for example). It identifies any special needs for that scene, such as Ralmond's "I love the rain" special or a light for Bessie's cue cards. It keeps track of the intended usage of the set pieces, with the understanding that this would change.

More than anything else, the scene breakdown is a resource for myself and the stage manager. In this case, though, the director requested it and found it helpful. We talked through

the play, making a few adjustments but mostly confirming that we shared a language for the play. This effort prepared us well for technical rehearsals.

The scene breakdown may be found in the Appendix.

Collaborating With Other Designers

This play calls for significant problem-solving. Lighting must help to establish location, weather, and various magical interruptions. Yet resources were limited. This situation forces a certain clarity of thinking. Knowing that I would have few spare resources and a minimal budget, I did a lot of listening, aiming to use lighting in an efficient, effective way to support my colleagues' priorities. When it became clear that Nick planned an essentially transition-free staging, I realized that broad, sweeping choices in my cueing would support his vision while making the most of a small lighting rig.

Costume designer Ted Hill brought meticulous research and a heavy dash of whimsy to his design. His big, bold color choices encouraged my own. Most significantly, I felt emboldened to choose a more saturated blue tint for my frontlight — the definition of “white light” for this show. If the costumes had been more monochromatic, this would not have worked. The heavier tint would have flattened the subtleties of color in the costumes, which would in turn have provided an unhelpful backdrop to the performers' complexions. All of it would have been rendered in a bland, unappealing way. Instead, vibrant details in the costumes popped out vividly, allowing my paler-than-usual color choice to provide an appropriate chilly base coat for the cold and wet world of the play.

A particularly satisfying element of my collaboration with set designer Lin Luo was the reaction of the floor to the different lighting environments. The floor was painted to resemble wooden floorboards, either being overtaken by or emerging from water. The wooden component of the floor receded in the blue and green tones that I used for much of the play. It came to life under the no-color tints used in the human scenes. In the lovers scenes, which were concentrated at center stage and which were lit in the warmest colors of my palette, the watery surrounding of the wood floor almost vanished.

Chapter 3: Production

The Katzen Studio Theater: Virtues and Vices

Venues like the Katzen Studio Theater are found in college theater departments everywhere. The “main stage” is likely a proscenium theater: larger, with more seating and more production resources. But the small black-box space is where the typical undergraduate first encounters the exhilarating problem-solving of production. The Katzen Studio is forty by forty-six feet in plan, with a lighting grid nearly twelve feet from the floor. By theater standards, it is a squat space: it leaves little vertical space for set designers and directors to work with. Its three-quarter thrust seating configuration had been determined in advance to meet the needs of two other productions in addition to *Sometimes The Rain, Sometimes The Sea*. (I had designed a repertory light plot that would serve all three shows, and I had also designed lighting for the musical, *In Pieces*, that preceded *Sometimes The Rain, Sometimes The Sea*.)

The theater is equipped with forty-eight dimmers, each with a capacity of twenty amperes. This is a minimal system by any standard. The system was augmented by three small, portable dimmer packs of the sort that a wedding DJ might use. These had rough and unpredictable fade times, so I avoided using them for fixtures that were part of a wash that would need to fade up and down uniformly. They were more useful for fixtures intended to work by themselves, where inconsistent fade times could be corrected in the console.

The inventory of lighting instruments is small, consisting only of fixed-focus incandescent fixtures. As of late 2024, the modern world of color-changing equipment and moving lights had not reached the Katzen Studio. The budget, in the low three figures, was intended only to cover a few gobos and sheets of gel. The legendary lighting designer Tharon Musser, who lived and worked before our post-incandescent era, had a maxim that “every light has to pay its own way” (Chybowski 124). I lived in Musser’s world during this production.

Lighting The Playing Space

The lighting designer’s first responsibility is to provide an even wash of adequate light on the actors’ faces. This is frontlight. No part of the lighting design is as elemental as the frontlight, or area light, and yet it may be used the least. The lighting designer Craig Miller compared frontlight to salt and pepper: they are always available on the table, but a good chef prefers to use them sparingly if at all (Taylor). In some designs, most illumination is provided from other angles, using frontlight only as necessary to fill in the hollows of the face and reveal the eyes. For this project, however, I knew that I would be using the frontlight extensively. With a limited inventory and no dimmers to spare, I didn’t have the luxury of installing equipment to be used “just in case,” or never brighter than a faint glow. Every light needed to pay its own way.

This step in the lighting design process is a problem of optics and geometry. There is little creativity involved, and the process is similar for any show. The first consideration is intensity. A well-chosen fixture with the correct lens, hung at an appropriate distance from the performer, will provide all the illumination we are likely to want. That fixture will typically

cover a portion of the stage about six to ten feet wide. This is an “acting area,” and the next task is to determine how many areas, and in what array, will best cover the performance space. On a set with a relatively open floor, the solution is an array that is X areas “across,” meaning spanning from stage left to stage right; and Y areas “deep,” from downstage to upstage. I will go into more detail on the technical considerations of area lighting in Chapter 4.

The primary purpose of the fixtures focused to each area is to serve the most fundamental purpose of lighting design: to provide selective visibility. Like the frontlight fixtures used in a proscenium space, these area lights must render the flesh tones and costumes in an accurate and flattering way. They must blend together into an even wash, while being independently controllable so they can be used to help pull the audience’s attention to a particular part of the stage. For most projects, I choose a very pale (unsaturated) hue of blue for this light. This is not necessarily because I want the finished product to look blue, or pale, or cold. Compared to the warm white of incandescent fixtures, usually about 2,700 Kelvin (2700K), light with a pale blue corrective filter comes closer to the approximately 10000K light of a sunny sky. A sunny day is a reference point for our idea of what anyone, or anything, should look like. I have found that light corrected to a higher color temperature flatters the face and renders the colors of skin, eyes, and fabric accurately. This establishes a foundation that can support other, less realistic choices in color and composition.

In a lighting design with multiple color washes available from multiple angles, and with tightly focused specials or follow spots on individual performers, the frontlight might not be used often—perhaps in a large ensemble scene, or in the curtain call, but certainly not in every cue. In this production the prosaic area lights, doing their fundamental job of providing visibility, would have to do so in a color that supported the rest of the palette even when used at higher intensities.

I chose Lee Filters #174 Dark Steel Blue. With a transmission rate of 30%, this filter blocks the majority of the light from its source. I usually choose frontlight colors with transmissions rates over 60%, but I had two reasons to push the envelope in this case. The first was simply that two of my four basic environments were intended to be quite blue and cold. Under different circumstances, I would probably light these scenes using relatively saturated washes of color, sneaking in a minimal amount of pale frontlight as necessary. I reasoned that more saturated area light, a bit less neutral than I might usually choose, could contribute its color to the overall composition. The second reason was red shift, which is the tendency of an incandescent lamp to become warmer—meaning more amber, or lower in color temperature—at lower intensity. In a small black box space, with fixtures ten feet away from performers, I wanted to be able to use the area lights at low levels without entirely losing their cool tone. By starting at a higher color temperature when the fixtures ran at full power, I was able to maintain a higher color temperature when that intensity was reduced.

Considerations For A Three-Quarter Thrust

To a lighting designer, a three-quarter thrust stage is two stages in one. The majority of the space is essentially theater in the round, so it must be lit in a way that reveals the performers to spectators watching from all sides. The upstage portion, however, is more like a proscenium stage. All spectators are downstage of it, and lighting choices can be made accordingly. For example, a fixture hidden behind a piece of masking upstage right may be focused to a performer standing upstage center, and the spilled light may disappear behind masking upstage left. A level of specificity is possible upstage that is not possible in the thrust portion of the space.

The upstage platform in Thea Luo's set lent itself to the staging of special moments, and so it felt appropriate that this platform was lit differently than the main playing space. I placed fixtures in the grid at angles that caught the performers' faces as frontally as possible, while ensuring that spilled light would travel into the wings and not visibly onto the backdrop. Additionally, I placed booms upstage of masking legs upstage right and upstage left, roughly aligned with the downstage edge of the platform. Fixtures on these positions lit the platform from a low angle that excluded the floor, as well as from a higher angle that caught the performers' heads from above the level of their shoulders. None of this left much room for error. The director and performers understood the practical considerations and made blocking adjustments, but for two moments in particular it was necessary to focus an extremely precise front special. Some light from this special was visible on the backdrop, but it was a small price to pay to make faces visible at crucial moments.

The Aqua Traveler

The set design called for a pale aqua curtain, made of a sheer, voile-like material, which would travel onstage to form the backdrop for action occurring in or on the sea. We did not have answers to several practical questions that would help decide how this curtain was used. Would it be a bi-parting or a one-way traveler? Operated by a stagehand in the wings, or moved by performers? We discovered at load-in that it was a two-piece, or bi-parting, traveler, and that there was no mechanism for control from the wings. It would have to be walked on and off stage *a vista* by performers. Furthermore, it had been built shorter than specified. It was intended to be hung directly from the carriers of a traveler track mounted in the grid, but this left the

traveler's bottom hem floating about eighteen inches off the floor. The crew used tie line to hang each grommet below its carrier, so that the bottom hem of the traveler floated at floor level. These eighteen-inch ties prevented the top edge of the curtain from being pulled taut, so the traveler would always hang with partial fullness. After trying various options, the team decided that the teal fabric, with the partial fullness created by the rigging compromise, was a satisfying visual backstop for the entire play. Ultimately the traveler never traveled. It existed in ambient light most of the time, and I further activated it with some textured light during sea scenes.

The Window

The window, which was primarily used as an element of Ralmond and Midi's apartment, was not executed precisely as designed. Thea intended for the window to be an open frame with mullions. Most of the time, the mullions would be scraped with light from upstage to give the window some three-dimensional plasticity. In the apartment scenes, a painted rainy cityscape would be hung upstage of the mullions. During Bessie's scenes, a stagehand would hold large cards upstage of the mullions to provide the translation of Bessie's language. I plotted lighting equipment to support each of these ideas. Light would pour through the window from upstage in two colors, scraping the mullions; and a special fixture would light the painted cityscape and the cue cards.

As built, the window was opaque, with the painted cityscape permanently installed. The equipment intended for the window did not go to waste; all of it was repurposed to meet other needs that emerged during technical rehearsals. Bessie's cue cards, and their special light fixture, were moved to an easel placed at the center of the platform by a grumpy-looking

assistant stage manager who trudged onstage wearing a fluorescent safety vest and a pink hard hat. The compromise solution was funnier than the original idea.

The Clouds

The hanging clouds were designed to have a two-dimensional, storybook quality. I embraced that, but I also searched for a way to activate or emphasize the clouds during scenes that take place in the rain. I lit the hanging clouds with a soft blue glow from downstage right, and with a paler blue, softly-focused textured light from downstage left. A touch of the blue glow was enough to acknowledge the clouds in the overall composition, while a kiss of the textured light signified that the clouds were central to the current scene.

The rolling clouds proved cumbersome, and their traffic was not fully resolved until late in previews after all masking had been installed. Ultimately, no particular lighting treatment was needed for the floor-mounted clouds, as they could simply exist in the blue glow of the rainy environment.

Chapter 4: The Light Plot

The lighting plot, section, channel hookup, and instrument schedule may be found in the Appendix.

Lighting Areas

I have already provided some explanation of the process of dividing the primary playing space into discrete areas. Working in tandem, the fixtures focused to these areas blends together to create a smooth wash. Using discrete control of individual fixtures, the lighting designer can make a specific area of the stage brighter, darker, or otherwise different from the rest of the composition. Dividing a space into acting areas can be a useful approach to lighting all sorts of spaces. In a proscenium space, each acting area might have its own frontlight, its own top light, and a side light from each side. In the round, however, each area must be lit more or less equally from a sufficient number of angles that every spectator has a clear view of a performer's face, wherever they may be onstage. One audience member's frontlight is another's backlight.

For each area, four spotlights would be placed in the grid where they would light the actor's face from a vertical angle of about forty-five degrees. These fixtures would be arranged like the secondary points of a compass, located downstage left, downstage right, upstage right, and upstage left of the area. A fifth fixture, this one a flood light hung directly over the center of each area, would provide extra light for the head and would help to blend and tone the wash of the other area lights.

I have found that it seldom makes sense to divide the stage into an even number of areas across. The downstage center position is too important. There will always be a crucial moment staged there, and the lighting designer will need to bring focus to that moment. For our twenty-

five-foot wide playing space, this left me with two options: three areas across, or five.

Experience has taught me that my preferred lighting area is about six feet wide with a two-foot overlap (for example, fixtures that throw an eight-foot wide pool of light would be spaced six feet apart). That preference would lead me to design five areas across and five areas deep, even if they were a little smaller than they needed to be. The alternative, three areas across by three areas deep, would space the fixtures just a little wider than optimal, leaving a slight dip in intensity between one area and the next. The choice between these two options would be determined by resources. Here is an analysis of options for just one row of acting areas:

	Five-Across	Three-Across
Coverage:	Optimal (five-foot areas)	Compromised (eight-foot areas)
Number of fixtures:	25	15
Number of dimmers:	15	9

Extrapolating over at least two additional rows of acting areas, the upstage-downstage spacing of areas being approximately the same as their stage left-stage right spacing, it became apparent that a five-area approach would exhaust the available resources. I would divide the stage into three areas across and three areas deep, for a total of nine areas. After setting aside the fixtures needed for non-negotiable house and aisle lights, assigning five fixtures apiece to each of nine acting areas would have used two thirds of the inventory, leaving almost nothing available for other needs. I would have to spread the equipment a little thinner than I preferred—but, I reminded myself, in what rainstorm was the lighting ever perfectly even?

I compromised by reducing the number of spotlights for each of these nine areas from four to two, hung downstage left and downstage right of each area. I kept the flood fixture, but

moved it upstage to hit the area from an angle of about seventy-five degrees. This provided a touch of facial light from the upstage angle, helping to render people accurately for spectators in the upstage portions of the side seating sections. The new angle also meant this fixture by itself would light an actor in a shadowy, mysterious way; and from time to time I took advantage of that option.

Color Washes

Broad washes of color from the front served two purposes. They helped to differentiate the environments of the play, and they helped to overcome the imperfections in the area wash that resulted from spreading the equipment too thinly. I designed a diagonal wash that covered the near half of the stage using two fixtures. An opposite pair of fixtures lit the other half of the stage. The fixtures from each side were focused so that they fell off on the floor before they blinded the audience on the opposite side. The resulting washes were capable of bathing the entire stage in color, though not all sides of every figure were lit evenly. This was an acceptable result of a necessary compromise.

Three identical versions of this wash were installed. One, in a watery medium blue, was the foundation of the rain scenes. Another, in a green-dominant hue of cyan, formed the sea, with an assist from softly textured lavender light. A third, in very pale lavender, worked in conjunction with the pale blue of the area lights to create the humans' space.

Backlight

The upstage fixture in my area lighting scheme already served one purpose of backlight, which is to provide a rim or halo of light that helps to carve the performer out of their surroundings. I still needed backlight to provide color on the floor and on the costumes, and once again I needed to do so as economically as possible. My solution was to use extra-wide lenses in the available wash fixtures. An array of six fixtures, ganged into two dimmers, could provide a smooth color wash to the entire floor. Three more fixtures and one more dimmer carried this wash upstage onto the platform. One such array was colored to match the blue diagonal wash, a color which would also serve in the sea scenes. A second array was colored to match the humans' pale lavender.

It is increasingly rare to light a show using the technology of the mid-1980's: incandescent fixtures that do not move or change color. Newer technology allows one fixture to do the work of several older ones. Even more valuably, it allows directors and designers to try new ideas in real time. If I could have had more current technology for *Sometimes The Rain*, *Sometimes The Sea*, the backlight would have been a high priority for its deployment. Late in the process, a fun and upbeat curtain call dance was added. The cast had a ball with it and the audience loved it, but I had none of the resources that I would have liked to use to support it. If I had color-changing equipment for my backlight, I could have used it in a tightly constrained blue-green palette for the entire play, then surprised the audience with wild color effects in the dance. (This would also have freed up eighteen incandescent fixtures to use elsewhere.) I am a strong believer in planning a lighting design carefully to prevent surprises like this. But surprises do occur, and now that we have become accustomed to having the technology to respond rapidly, it can be disorienting to find ourselves unable to respond well to the surprise.

Special Moments And Effects

The script calls for thunder and lightning many times. Early in the creative process, I proposed that we make a distinction between the thunder and lightning that Dolan summons, which are a pathetic parlor magician's trick, and the thunder and lightning that happen unexpectedly, which should terrify him. To that end, I designed a custom gobo of the word "LIGHTNING" and projected it onto the hanging clouds. Only an incandescent fixture was available for this purpose, but I would have chosen incandescent even if other options were available. Unlike LED's or strobes, which can mimic the instantaneous flash of lightning, incandescent lamps take perceptible time to heat up and cool off. This lent the "LIGHTNING" gobo the quality of the blinking "APPLAUSE" sign in a television studio.

For the "real" thunder and lightning, which is beyond Dolan's control, I used an LED version of a strobe light borrowed from another American University venue. (Light-emitting diode technology has a similar latency to the xenon flash lamps used in traditional strobe fixtures, meaning they can create almost the same effect. In casual usage today, the word "strobe" may refer to either xenon or LED fixtures.) I have often used strobe fixtures to create lightning effects, and I generally prefer to place them where the audience cannot see them. The light of a strobe makes more convincing lightning when it plays across surfaces and people, not when the fixture flashes directly into our eyes. In a three-quarter thrust environment, this wasn't an option. I found that the most effective lightning effects were the briefest, registering to the audience and then ending before anyone had time to focus on the fixture itself. I also found that

my lightning effects were most convincing when I used a programmed effect to randomize the strobe's flash rate, making it more organic.

In two moments, the script calls for Ralmond to look up into the rain. There is a sense of purpose or discovery in these moments. "I love the rain" is a recurring line. Later in the play, Midi does the same thing. I proposed, and the director liked, the idea of staging all of these moments on the same spot, so that the characters could look up into a unique light. This was a simple wash light, focused down into their upturned faces, colored in a shade of pale blue that was slightly warmer than my primary frontlight color. The effect was to warm the face slightly, and to provide a subtle but noticeable repetition, lending significance to these moments.

Chapter 5: In The Theater

Good preparation begins to pay off on the day a designer first sets foot in the theater, where efficiency is paramount. A day in the design studio is well spent if it saves an hour in the lighting shop. An hour in the shop is well spent if it saves a minute of stage time. Stage time is the most precious resource in theater. Even in nonprofit resident theaters or academic environments, where there may be no need to pay for the use of the venue itself, stage time also constitutes personnel time. If those personnel are professionals, they represent an hourly expense for the production. Whoever they are, their time is worth respecting. From this point forward there could be no dawdling or deliberating—only decisiveness.

Focusing The Plot

The lighting designer's ideas and the physical environment of the show encounter one another for the first time at the focus session. Directed by the lighting designer and carried out by a team of electricians, focus is the process of setting and locking the attributes of fixed-focus lighting fixtures. Electricians aim the lights by panning them (moving them side to side) and tilting them (up and down) until the designer is satisfied, and then lock the fixture with a wrench. Color, diffusion, and gobos are installed and calibrated. Shutters are used to cut light away from where it is not wanted. During this work, the lighting designer gets their first chance to see, “on the full-scale model,” how well their technical and creative choices will work.

During focus the designer is on their feet, constantly moving around the stage according to which light is being focused. The head electrician or assistant lighting designer is positioned

at a table, keeping track on the light plot of which fixtures have been focused and which electricians are standing by in the various lighting positions. Sometimes another assistant follows the lighting designer around with a clipboard, documenting the focus in charts that may be referred to in the future to make corrections or even to re-mount the production from scratch. Done well, the whole operation is a marvel of efficiency.

This is decidedly *not* how focus typically happens in smaller venues like colleges and community theaters. There may not be a crew to speak of. If there is, they may trickle in and out as their schedules permit. Often, they are there to learn as much as to help, and therefore a more experienced crew member must double as a teacher, slowing down their own work. Most of the focus for *Sometimes The Rain, Sometimes The Sea* was accomplished with just one other person in the room.

A few strategies made this situation workable. I found a rolling table for the light plot, so that it and my paperwork were always right next to me as I moved around the stage. I used an iPad as a remote control for the console, eliminating trips back and forth to press buttons. We made a plan to stack audience chairs to make room for ladders in the risers, and to move those chairs as little as possible while we worked our way through the positions over the risers. Specials that were dependent on actors, or on scenery that had not arrived yet, were dealt with on a catch-as-catch-can basis over the course of tech.

Student electrician Jake Brennan, skilled beyond his years, is the reason we completed focus on schedule. This is not just because he focused efficiently, though he did. Hanging and focusing fixtures in a black-box grid can be challenging. Often the fixtures are hung to the side of the pipe, rather than underneath, to increase headroom. When the load-in crew gets the hanging angle right, taking care not to hang the fixture upside down, they prevent major delays

during the focus. Jake was diligent about this, so each fixture was ready to focus right away when I turned it on. The process might not have been ideal, but the team worked together and the job was done.

The Tech Workflow

If focus is the first time the lighting designer's ideas and the equipment meet in real life, technical rehearsals are the first time those ideas come face to face with the rest of the team. Tech is when all of the lighting designer's efforts come together into a cohesive whole that supports and enhances everyone else's work—or it is when the wheels come off the wagon. We prepare extensively, but ultimately we will do the most important part of our creative work in the room with everyone watching. We can never work fast enough, yet we must not work so fast that we make poor choices. It only works when we are so well prepared, so familiar with the play and our intended contribution, that we can trust an instinctive response rather than pausing to formulate an analytical one.

By modern convention, lighting designers sit near the center of the auditorium during technical rehearsals. We have computer monitors that allow us to keep track of what the lighting console is doing, but the actual programming of the console is not our job. A specialist programmer, usually connected to us by an intercom system, does this work. It is a sensible division of labor because it allows the lighting designer to pay attention to the visual composition while someone with better computer skills makes efficient decisions about how to make the console execute the designer's ideas.

Under this arrangement, both the designer and the programmer are potential choke points in the efficiency of tech. My maxim for tech is *You don't need to outrun the bear—you only need to outrun your hiking buddy*. In other words, try not to be the person that everyone is waiting on. Only experience, and perhaps caffeine, can prepare a programmer to work as fast as the designer's thought process will allow. For lighting designers, the key is extensive preparation that is specific to the show. If the designer struggles to find a channel number, or loses their place in the cues, or becomes indecisive, the whole room's rhythm will be slowed or disrupted.

I liken the organizational side of my design process to building a pyramid. At the widest, base level, there is a sea of meeting notes, yellow stickies, research, recalled conversations, and notes-to-self from repeated readings of the play and various production meetings. Next comes a set design, which clarifies and directs my thinking. Working with this set, and taking into account the constraints of budget, inventory, personnel, and time, I am able to prepare the light plot. This document communicates to the crew my plan for turning that eclectic, messy bottom level of the pyramid into a coherent visual experience for the audience. Next, by attending rehearsals and observing the directors' intentions coming to life, I'm able to mark up a script to document my page-by-page intentions for the lighting. The only artifacts of the design process that I need or want when I sit down to cue the show are the top level of the pyramid: my dog-eared script, carefully marked up in pencil, and my magic sheet.

The Magic Sheet

Every lighting fixture, or sometimes groups of lighting fixtures, are assigned a control channel. This is the number that the lighting designer will use to instruct the programmer to turn on, turn off, or otherwise modify the fixture(s) in question. Channel numbers are the purview of the lighting designer, assigned in a way that makes sense to that designer. The objective of their organization is to impose a logic that makes the numbers easy to remember. It helps to prepare visual cheat sheet, or magic sheet, for quick reference. Used only by the lighting designer and organized only according to their preferences, this document presents all of the channel numbers in the show, usually in some sort of logical, graphical layout. I prepared a magic sheet, which may be found in the Appendix, but I ultimately did not use it for reasons I will explain momentarily.

The Lighting Script And The Cue Synopsis

I work from a paper script, from day one of design development until the show opens. Some designers use a laptop or tablet to watch the script, but there is something about the tangible quality of a No. 2 pencil that keeps me grounded. Also, the last thing I want at the tech table is another screen to distract my eyes from the stage.

Before we begin tech, I attend a designers' run-through of the play. By this time, the blocking and other big ideas are sufficiently finalized that I can mark my cues in my script. Even though the script is the only document I will refer to during tech, I prepare my cue synopsis in advance and share it with the stage manager. At this point, the cue synopsis is a first draft of what will ultimately become the final record of the lighting cues. It contains the same

information I've written into my script—cue number, placement, timing, and purpose—along with other details more specific to the needs of show. For example, it flags for the stage manager any instance in which a lighting cue must be called along with another cue, such as a sound cue or a fly cue.

The cue synopsis serves as a quick reference for the stage manager to keep track of how much progress we have made during technical rehearsals. I usually highlight the cues that I consider most crucial, asking the stage manager to ensure that we work on these important moments during the first pass, even if we have to skip over smaller internal moments to do so. Perhaps there is a particularly complex sequence in the show that the team has agreed to tackle only after our first pass at the rest of the show is complete. This approach helps to ensure that we address the most important moments of the play first, before we get to the first run-through. The finer points can be addressed later during cueing sessions without performers.

After handing off the cue synopsis to the stage manager, I usually do not look at it again until I prepare (or approve) the final, archival version. If I have an assistant designer, that person usually keeps the cue synopsis current as we work through the play in tech. Otherwise, once the show is frozen, I cross-check the console file with the notes in my script, then record the aggregated information in the cue synopsis.

The cue synopsis and the lighting script may be found in the Appendix.

Working Without A Programmer

The value of working with a programmer cannot be overstated. The lighting designer works faster when they do not need to type or look down, which saves everyone's time. The

lighting designer also works smarter when their eyes can remain focused onstage. Some designers are fortunate enough for relationships with programmers that span many shows. With trust, the programmer becomes a creative partner. A good one can help the designer find their way to a better version of the original idea. However, in smaller production environments, the programmer is usually much less experienced. Sometimes the designer is asked to serve as their own programmer, which might be preferable to coaching a novice programmer through the process. Those of us who enjoy working with small dance companies, or helping community theater companies get on their feet, or teaching students, are wise to embrace the reality that programming is one of many skills that we should have, even if we would prefer not to use it.

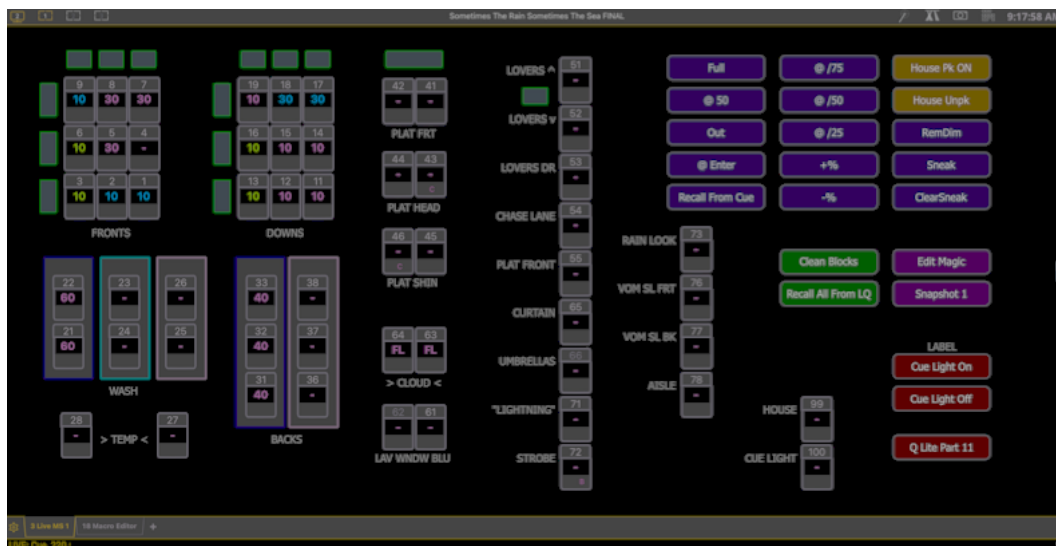
If the designer is familiar with the console, and if the lighting rig is not too complex, self-programming can be a manageable task. It is still a compromise. The designer's eyes will need to move from the stage to the console, and their fingers will need to move from their script to the keys and mouse. To mitigate this situation, my most useful tool was the onscreen magic sheet. Onscreen or virtual magic sheets are a relatively new development in the Eos console platform. As the name implies, they are an interactive version of the highly customized cheat sheet that designers use to work efficiently during tech. Instead of looking down at a paper magic sheet to find channel numbers, the virtual magic sheet appears onscreen, where I can easily scan between it and other displays. I can access channels by clicking them with a mouse, and the levels and other attributes of the channels are reflected on the virtual magic sheet in real time.

One element of my virtual magic sheet paid off particularly handsomely. Typically a lighting designer looks at two primary display windows. One shows the cue list, and the other, known as the "tombstone display," shows the channel numbers and their levels in a grid format. (A "tombstone" is a small graphical element that includes a channel number, its level, and

sometimes information about color and other parameters.) A virtual magic sheet would be a third display window. Because I had relatively few channel numbers in my show, I was able to eliminate the tombstone display entirely by placing the tombstones directly on the virtual magic sheet.



Tombstone display



Virtual magic sheet

Changes To The Light Plot During Tech

The primary purpose of technical rehearsals, which tend to be compressed into less time than the team wants, is to execute a plan that has been conceived in advance. Without a clear plan, tech can be a tedious waste of everyone's time. Still, we must leave some room for discovery. Tech is the first time that all of the elements of the production come together, and there will be surprises, both pleasant and otherwise. Anticipating such surprises, I had reserved a small number of fixtures and dimmers for unknown needs.

I planned to unify all of the brief moments between Hans and his contemporaries using the warmest light in my palette. We had planned to stage all of these vignettes at the very center of the playing space. This tight and central staging was appropriate to these pivotal moments, and it allowed me to accomplish the idea with minimal resources. However, we discovered that one of these moments had to be staged downstage right in order to accommodate other movement elsewhere onstage. I added two fixtures, ganged into one dimmer, for this moment. This helped maintain the unity of Hans' moments despite the break in our staging convention.

The madcap chase scene near the end of the play made use of a space that I had made no plan to light: the floor space upstage of the platform, between the platform and the aqua backdrop. I repurposed a fixture, originally intended to light Little One in a particular moment, as a broad slash of light across this space so that performers remained lit throughout the chase. I would have preferred more intensity, but the moment was fleeting and so the lighting was adequate.

Action was added in the stage left vomitory. To light this space, I repurposed two of the fixtures that were originally intended to light through the mullions of the window. Similarly, a moment was added in which Dolan sat in the aisle of the center seating section to watch the action. He leapt to his feet in this position to interrupt the action, so it was necessary to light him in a faint glow which suddenly became brighter when he spoke. I used two spare fixtures for this purpose.

Chapter 6: What We Made

If the whole team has prepared well, technical rehearsals are the time when the last few elements of the play fall into place, the last nagging questions are answered, and the play makes more sense than it ever has before. I was proud of our entire team, because that was certainly true of our process.

My four lighting environments—rain, sea, humans, lovers—worked well as an organizational structure. It helped the audience understand the distinction of these spaces. Later in the play, when Dolan's interruptions become more frequent and the entire environment becomes more chaotic, the lighting cues that took us between these four looks were motivated more by a need to punctuate the chaos than by any impulse to organize or define the action.

Student stage manager Kate Grimbale rose admirably to the challenge of managing the tech and calling the show. Lighting designers and stage managers have a special relationship, because more than half of the cues that they write in their script come from us. We talk extensively as we work, often with the director and other creative personnel included in the conversation, about how to make tiny adjustments to get the moment right. This can be delicate for the stage manager. It is essential to understand the creative team's intention in order to call the cue correctly, and in the process of coming to that understanding, the stage manager may very well be the first person to come up with a solution to the problem at hand. But designers and directors may take umbrage when such input comes from someone whose role is not

officially a creative one. I don't take offense, unless the tone is unpleasant. I have always felt that a good idea is a good idea, and it is silly to reject it because of where it came from. Still, this is an easy trap for a novice stage manager to fall into, particularly when working with creatives who may be less patient. I stage-managed from time to time when I was younger, and I learned this lesson the hard way, more than once. When I work with student stage managers, helping them to understand this dynamic, ideally *before* they ruffle anyone's feathers, can be a small but meaningful contribution.

The professional production staff at American University was in a state of transition during the fall of 2024. The program director and director of production were needed at the department's other facility most of the time. The production manager of the Katzen facility, devoted and skilled as he was, was a new hire who was not yet authorized to make decisions at a level that might have kept our process moving forward more rapidly. I mean this not as a criticism but as an acknowledgment of the reality within which *Sometimes The Rain, Sometimes The Sea* took place—a reality about which the American University team was very candid.

This wasn't abstract. I had just completed *In Pieces*, in which a significant scenic and lighting element was cut before the last preview when it became clear that there was simply no one to build it. All of this is to say that I could have done a better job proactively planning the focus and tech process. I could have asked questions that a lighting designer doesn't normally have to ask, such as "Do you have enough cable to gang the diagonal washes the way I've drawn them?" And I could have used my earlier experience on *In Pieces* to help our set designer calibrate her expectations. I have found that one key to success in lighting design, especially in educational and community theater, is to be ready to abandon my assumptions about departmentalized labor, the meaning of job titles, and sometimes even the boundaries of my own

responsibilities as a designer. In this, I could have done a better job of meeting the team where they were.

In the end, when I ask myself what was missing from our finished product, no major complaints come to mind. The elements that weren't executed as designed, such as the hanging window and the aqua traveler, worked well as they were ultimately used. From time to time I winced at a dark spot in the frontlight wash—a result of that early decision to use three areas across instead of five—but this is the sort of thing that bothers lighting designers and goes unnoticed by everyone else. I shuddered to watch the joyful curtain call dance without the dynamic and colorful lighting that it deserved. But there was no equipment to add, and it felt wrong (not to mention practically impossible at such a late stage) to repurpose any of the resources that were used to tell the story just to support the curtain call. If the story has been well told and the joyful dance has been earned, then it will be joyful, no matter how much or how little the lighting designer does to help.

I was proud of our team for staying focused on our priorities and thinking about alternatives throughout the tech process. We continued to ask for what we needed, but when necessary, we pivoted to a new idea without complaint. From the infectious enthusiasm of the student performers to the cheerful flexibility of the production team, it seemed that everyone's first priority was to support each other. The best of what I love about theater people could be found in abundance.

The greatest success of the entire endeavor was, as it should always be, the telling of a good story. Performers and audience alike experienced a positive and celebratory exploration of a “problematic” story. Without whitewashing the elements of Andersen's story that bother us today—the value placed on virtue over happiness, the association of femininity with sacrifice—

we brought to life Julia Izumi's world in which each character finds the space they need to question their identity and their purpose, and then to find themselves in supportive relation to one another. I thought about my own college experience, and I hoped that the young adults onstage and in the seats were living a version of this narrative even as it unfolded in the theater around them.

I was lucky enough to have a wonderful college experience of my own. Learning to love theater came in parallel with learning to love other people, and even myself, under the new and more relaxed rules of adulthood. I am proud to this day of some of the work that I made with my friends in college. Like any college class, we fanned out into a diaspora working everywhere from Broadway to Hollywood to outer-borough obscurity, not to mention those who never entered the business but have remained faithful audiences and sponsors. A small group of us formed the off-Broadway theater company One Year Lease. After more than two decades it continues to thrive, and so we continue to make work that I can be proud of.

Only in retrospect did I realize that something had slowly shifted. Once, the work itself and the dream of the next project were our greatest sources of pleasure. Everyone shared a dream, and the dream was our highest goal, largely because we were in our early twenties and didn't have many other priorities. But growing up is a process of adding and juggling more and more priorities, and over time many of us chose to pursue more stable careers or start families. As members of our circle stepped away from theater-making, younger people usually took their place. Like a fresh pitching arm halfway through the seventh inning, they were a burst of new energy that helped the rest of us remember why we fell in love with what we do. The work itself remains important, but my experience working with the younger people around me is now its own reward.

Artists who sequester themselves with a canvas or a typewriter for as long as it takes to find the idea would not be comfortable in the theater. To make theater, we sign up for compromise. Even a playwright, from whose mind the whole enterprise flows, understands that they are not a novelist. When they hand over their script to a director, they understand that it will soon be covered with the pencil notes of another artist who will bring another perspective, adding to the whole. That director is, we hope, eager to be informed and challenged by dramaturgs, performers, and designers. Designers, for our part, come to the table with ideas, research, and sometimes a deeply personal connection to the material. We are ready to make our contribution to the play, but we fully expect our ideas to change in response to those of our collaborators. Are we artists? If we think of ourselves as such, then yes. But we are also support staff.

This is especially true of lighting designers, who are the last on the creative team to contribute their work to the whole. Beverly Emmons articulated an idea of the lighting designer that rings true to me: “We are secondary artists. We are dependent on somebody writing a play, somebody hiring actors to put it on, somebody making dance steps, and we’re there to do the next thing. If they didn’t do that first thing, we’ve got no work to do” (Emmons). Another notable lighting designer, James F. Ingalls, avoids describing himself as an artist because, as he put it, “I am not an original creator, which is what I understand the meaning of ‘artist’ to be. I am an interpreter of something. A responder” (Ingalls). I am proud to be an artist, but I believe ‘craft’ captures more accurately the contribution that I make to the production.

Perhaps lighting designers are natural nurturers. Lighting design exists in a state of suspension between the work of other people. It is there to serve the show, and it compromises in order to exist. During technical rehearsals, the lighting designer can become a confidant to a

director. Like us, directors are nervous about whether the ideas will come together as intended. If we find it rewarding to help a good show become a better show, and if we are honored when a director treats us as a trusted partner, how could we not be fulfilled by helping a young person become a wiser person—as an artist or simply as a human—along the way?

I suppose it is a good thing that youthful enthusiasm eventually settles down into a marriage with reality. We reach maturity by passing through exuberance. When young people are in our daily lives, maturity and exuberance can co-exist, as each feeds some of its best energy to the other. Is ten years how long it takes before we feel that newcomers are members of a distinct new generation? In my early thirties I started working as a guest designer at universities, and I interacted more and more with an exciting cohort of younger colleagues in my off-Broadway work. It seemed that wherever I looked, I recognized in younger artists an enthusiasm that hadn't yet been hardened by ambition or softened by practicality. Theater people have always felt like “my people,” but increasingly, younger theater people feel more recognizable to me.

Sometimes The Rain, Sometimes The Sea was college theater at its best, beginning with the choice of a smart and relatable play that lends itself to strong ensemble work. It is true that the space and the budget limited the creative team's ability to do anything spectacular. The realities of the schedule and of people's availability left the director juggling some of the duties of the production manager. The window was built wrong and the platform was creaky. The lighting designer had to do his own programming. None of it stopped a determined group of passionate people who shared a common goal. Some of the students will apply that lesson to future theatrical endeavors. Most will not. What matters is that they were part of it.

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MERMAIDS

x



RENE MAGRITTE THE COLLECTIVE INVENTION OIL ON CANVAS 1934



EDVARD MUNCH MERMAID OIL ON CANVAS 1897



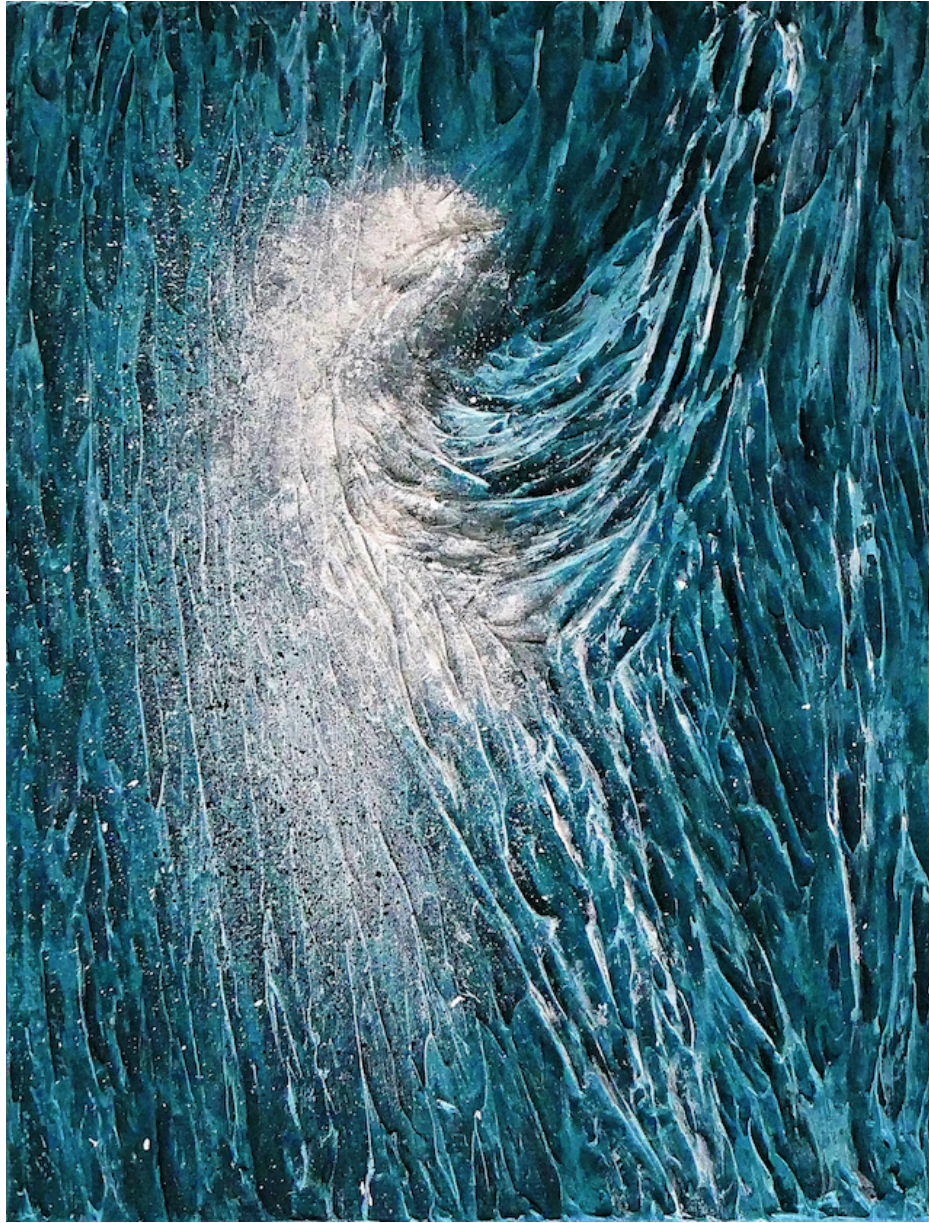
HOWARD PYLE THE MERMAID OIL ON CANVAS 1910



EVELYN DE MORGAN THE SEA MAIDENS OIL ON CANVAS 1886

SOMETIMES THE RAIN
SOMETIMES THE SEA

THE SEA



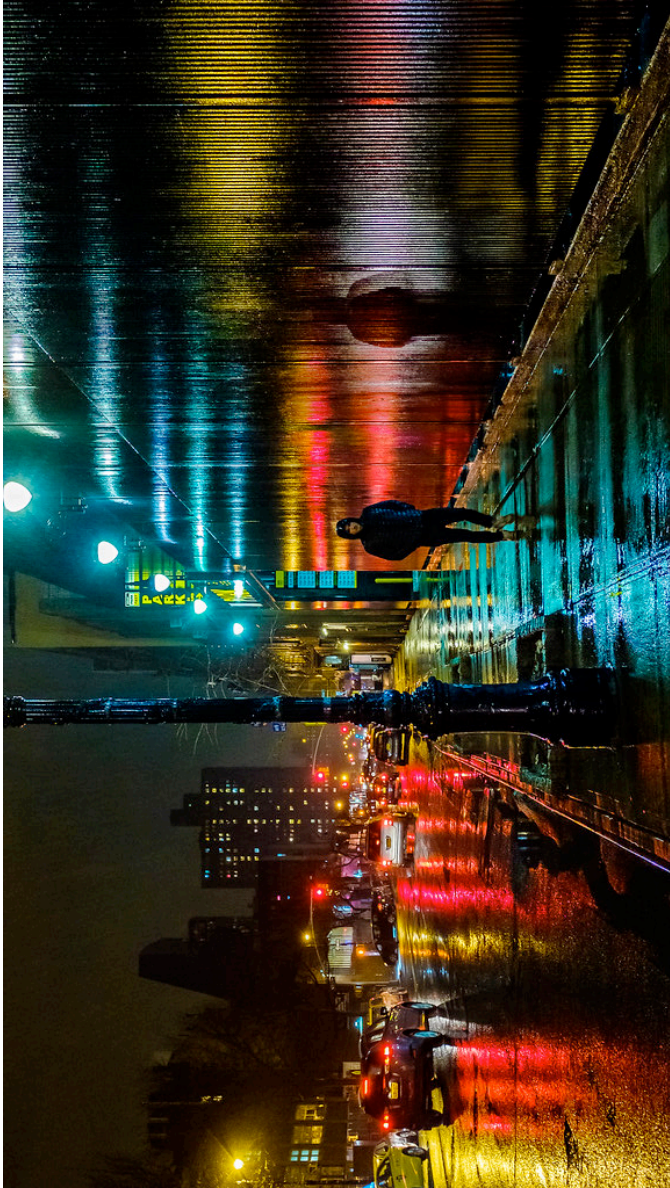
FIONA ROSS PRAIA DO NORTE



CASPAR DAVID FRIEDRICH SEASCAPE AT MOONLIGHT OIL ON CANVAS 1827

SOMETIMES THE RAIN
SOMETIMES THE SEA

RAINY CITY



SOMETIMES THE RAIN
SOMETIMES THE SEA

LOVING THE RAIN



SOMETIMES THE RAIN
SOMETIMES THE SEA

NOSTALGIA



Vanderbilt

Sing Sing, N. Y.

To discuss

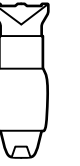
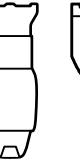
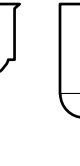
- Number and location of Dolan pools or areas
- Number and location of lower areas (and can all lower scenes be constrained to these areas?)
- What are our different locations or looks? Is it necessary for the city and the castle to look different?

PP	SCENE	LOCATION	ATMOSPHERE	SET	NEEDS	COMMENT
2-3	Prolog	Sky and city below	Raining	Curtain open Both clouds DS of platform	R80 backs R81 wash L174 areas	Voice in darkness? RC in area or special for particularities
3-6	#1 I Love The Rain	Continuous	After rain Rains again at the end	Curtain open One angled cloud	As above, with areas brighter Cartoon lightning	
6-10	#2 Moo	Cow pasture	Raining	Curtain open Both clouds		How to handle aside?
10-15	#3 The Everything!	Seaside town	Mermaid world	Curtain closes No clouds	R76 wash	
15-17	#4 A Very Famous And Very Genius Writer	The theater		Shifting No clouds	NC Dolan pool or area	"Shifting" means curtain opens during? How to handle false exits?
17-22	#5 23 Umbrellas	Apartment	Human	Curtain open No clouds	R54 backs R33 wash NC Dolan pool or area Strobe lightning	Pull in to final moment with Ralmond and Different Female Voice?
22	#6 Please Be Alive	The shore	Split picture: Dolan in a NC pool; Ina and Edvard in Hans-quality area	Curtain closes No clouds	NC Dolan pool or area R33 area	Brief scene, staged in two separate lighted areas; Dolan never interacts with others
22-28	#7 Not The Little Raincloud / Wooing	The city	Separate spaces Then after rain Then rain	Curtain opens One cloud, angled	NC Dolan pool Blue RC reveal pool Ralmond in L174 area	Thru p23, each character in their own separate light How to handle RC's song?
28-29	#8 A Shift 1	Liminal space	Mermaid world	Curtain TBD One cloud, angled (unchanged?)	NC Dolan pool or area	What is the shift?

PP	SCENE	LOCATION	ATMOSPHERE	SET	NEEDS	COMMENT
29-33	#9 Dolan Intervenes / A Shift 2	Cow pasture	Dolan only, with glow Then raining	Curtain open(s) Both clouds TBD	NC Dolan pool or area	How to handle asides? What is the shift?
33-35	#10 Two Captivating Clowns	Hospital	Dolan only, with glow Then human	Curtain closes No clouds	NC Dolan pool or area	Less important to define “hospital” than to establish that we’re in human space
36-38	#11 A Sophisticated Dramatic Scene / A Shift 3	Apartment	Dolan only, with glow Lightning into darkness into human	Curtain opens No clouds	NC Dolan pool or area	Same note as above – Dolan’s monolog and the lightning will serve to separate the scenes
38-44	#12 Something Nefarious / A Shift 4 / Transformation	Liminal space (and mermaid world?)	Dolan only, with glow Add Bessie in mermaid world, contained Then lover look (Karl) Then mermaid world Then lover look (Jette) Then mermaid world Then fairy tale transformation	Curtain TBD Clouds TBD	NC Dolan pool or area Bessie pool or area One or two lover pools or areas Something for fairy tale transformation	Is mermaid world the right idea? How to handle fairy tale transformation
44-50	#13 Something Happened	Apartment	Human Begins in one area; reveal Little One elsewhere by the light of her umbrella	Curtain open(s) No clouds	Magic umbrella	How to handle Little One’s first appearance
50-53	#14 Bessie / The Little Mermaid	The city / castle	Human Stagey pull-in for marriage and fainting	Curtain open No clouds	Pool or area for Little One at end	Little One separated from other action? In riser?
53-55	#15 Sit For A Bit	The city / castle (outdoors in the rain)	Raining Pull-in when they sit	Curtain open No clouds	NC Dolan area	Does staging permit separation of seated pair and Dolan/Ina?
55-58	#16 Not All Rain Is Bad	The city	Raining Then after rain	Curtain open No clouds	NC Dolan + Ina area or pool	
58-61	#17 Girl Talk / A Shift 5	Castle	Mermaid world Then lover look (Jette) Then pull to Little One	Curtain TBD No clouds	Lower pool or area	

PP	SCENE	LOCATION	ATMOSPHERE	SET	NEEDS	COMMENT
61-63	#18 A Chase	The theater	Big and bright, based on mermaid world Then half-lit letter-reading section Then "house and works" look	Curtain closed Clouds TBD	Pools for letter readers (lover pools reused?) House lights	Why curtain closed? Potential for chase comedy upstage...
63-66	#19 A Shift 6	Castle	Human	Curtain closed No clouds		
67-70	#20 Epic Death Scene	Liminal space	Lover pool or area Open to raining Pull in to Bessie Open to raining	Curtain open No clouds	Lover pool	Can Hans stay in the same pool throughout? How to handle aside?
70-72	#21 Rewriting A Masterpiece	Undefined	Begins in lover pool or area (or combo of multiples) Add rainy halfflight for other characters	Curtain open Both clouds DS of platform	Pools for Hans death: Midi & Ralmond, Rain Cloud, Little One Pool for Little One @ end Hans rebirth	Must talk through this one in detail!

KEY TO SYMBOLS

- SOURCE FOUR 90°
- SOURCE FOUR 50°
- STRAND SL 50°
- SOURCE FOUR JR. 50°
- SOURCE FOUR 36°
- SOURCE FOUR JR. 36°
- SOURCE FOUR PAR XWFL
- SOURCE FOUR PAR WFL
- SOURCE FOUR PARNEL
- ALTMAN 65Q FRESNEL
- PAR 56 WFL
- PAR 38 IN CHANNEL (99)

USE HOUSE STANDARD LAMPS
ALL SIMILAR FIXTURES SHOULD HAVE
THE SAME LAMP

LEGEND



IMPORTANT NOTES

ALL LEKOS GET R119. PLEASE HAVE EXTRA R119 AND R132 AT FOCUS.
PLEASE YOKE INSTRUMENTS UP INTO GRID WHERE POSSIBLE.
ANY TWO FIXTURES IN THE SAME CHANNEL, IF NOT GANGED, MUST USE THE SAME DIMMER TYPE.

REVISION



FINAL

AS BUILT

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SAM FARACE
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JAKE SCHWARTZ
- STAGE MANAGER
KATE GRIMBLE



FALL 2024
KATZEN STUDIO SEASON

SOMETIMES THE RAIN
SOMETIMES THE SEA

KATZEN STUDIO THEATER
WASHINGTON, DC

NOV 2024

PLATE

1/2" = 1'-0"

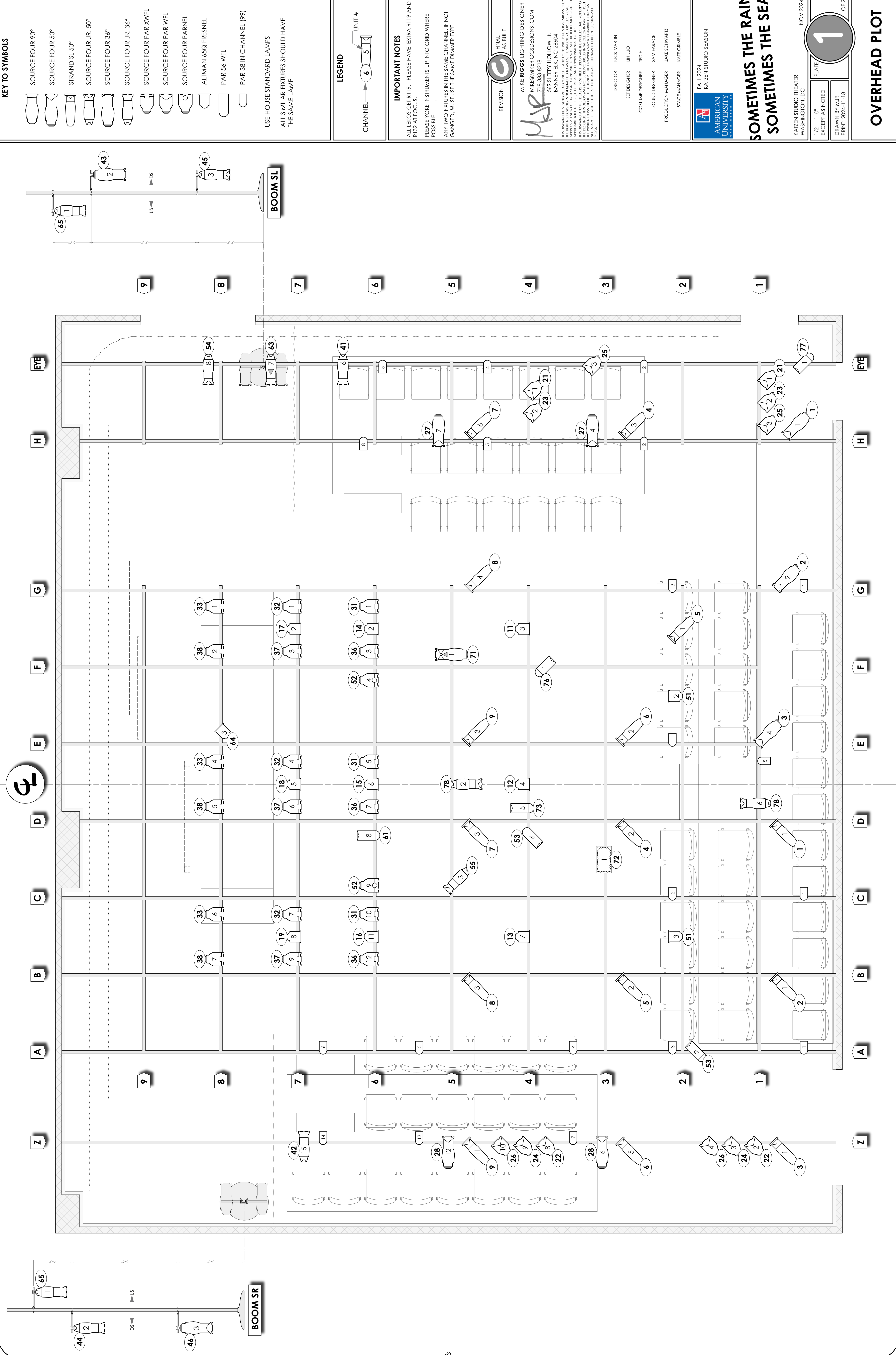
EXCEPT AS NOTED

DRAWN BY: MJP

PRINT: 2024-11-18

OF 2

OVERHEAD PLOT



STRSTS

KATZEN STUDIO REP 2024
LD MIKE RIGGS
LX JAKE BRENNAN

CHANNEL HOOKUP

PAGE 1 OF 4
11/18/24
FINAL - AS BUILT
2024-11-18

CHANNE	DM	ADDR	PURPOSE	POSITION & UNIT#	INSTRUMENT TYPE	COLOR & GOBO	SCNR	L/R	U/D
(1)		1/038	A1 /	D Pipe #1	Strand SL50	L174+R119			
		"	\ A1	H Pipe #1	S4 50°	"			
(2)		1/025	A2 /	B Pipe #1	Strand SL50	L174+R119			
		"	\ A2	G Pipe #2	S4 50°	"			
(3)		1/001	\ A3	1 Pipe #4	S4 50°	L174+R119			
		"	A3 /	Z Pipe #1	Strand SL50	"			
(4)		1/042	A4 /	D Pipe #2	Strand SL50	L174+R119			
		"	\ A4	H Pipe #3	"	"			
(5)		1/027	\ A5	2 Pipe #1	Strand SL50	L174+R119			
		"	A5 /	B Pipe #2	"	"			
(6)		1/006	\ A6	E Pipe #2	Strand SL50	L174+R119			
		"	A6 /	Z Pipe #5	"	"			
(7)		1/044	A7 /	D Pipe #3	Strand SL50	L174+R119			
		"	\ A7	H Pipe #6	"	"			
(8)		1/032	A8 /	B Pipe #3	Strand SL50	L174+R119			
		"	\ A8	G Pipe #4	"	"			
(9)		1/008	\ A9	E Pipe #3	Strand SL50	L174+R119			
		"	A9 /	Z Pipe #11	"	"			
(11)		1/029	A1	4 Pipe #3	6" Fres	L174			
(12)		1/030	A2	4 Pipe #4	6" Fres	L174			
(13)		1/031	A3	4 Pipe #7	6" Fres	L174			
(14)		1/022	A4	6 Pipe #2	6" Fres	L174			
(15)		1/023	A5	6 Pipe #6	6" Fres	L174			
(16)		1/024	A6	6 Pipe #11	6" Fres	L174			
(17)		1/017	A7	7 Pipe #2	6" Fres	L174			
(18)		1/018	A8	7 Pipe #5	6" Fres	L174			
(19)		1/019	A9	7 Pipe #8	6" Fres	L174			
(21)		1/040	Wash Blue	1 Pipe #1	S4P WFL	R81			
		"	"	4 Pipe #1	"	"			
(22)		1/004	Wash Blue	Z Pipe #2	S4P WFL	R81			
		"	"	Z Pipe #8	"	"			

STRSTS

CHANNEL HOOKUP

PAGE 2 OF 4

11/18/24

CHANNE	DM	ADDR	PURPOSE	POSITION & UNIT#	INSTRUMENT TYPE	COLOR & GOBO	SCNR	L/R	U/D
(23)		1/039	Wash Cyan	1 Pipe #2	S4P WFL	R76			
		"	"	4 Pipe #2	"	"			
(24)		1/002	Wash Cyan	Z Pipe #3	S4P WFL	R76			
		"	"	Z Pipe #9	"	"			
(25)		1/041	Wash Lav	1 Pipe #3	S4P WFL	R54			
		"	"	Eye Pipe #3	"	"			
(26)		1/005	Wash Lav	Z Pipe #4	S4P WFL	R54			
		"	"	Z Pipe #10	"	"			
(27)		1/043	Temp	H Pipe #4	S4 50°	R55, T:R77833			
		"	"	H Pipe #7	"	"			
(28)		1/007	Temp	Z Pipe #6	S4 50°	R55, T:R77833			
		"	"	Z Pipe #12	"	"			
(31)		1/020	Bk Blu	6 Pipe #1	S4P XWFL	R80			
		"	"	6 Pipe #5	"	"			
		"	"	6 Pipe #10	"	"			
(32)		1/015	Bk Blu	7 Pipe #1	S4P XWFL	R80			
		"	"	7 Pipe #4	"	"			
		"	"	7 Pipe #7	"	"			
(33)		1/013	Bk Blu	8 Pipe #1	S4P XWFL	R80			
		"	"	8 Pipe #4	"	"			
		"	"	8 Pipe #6	"	"			
(36)		1/021	Bk White	6 Pipe #3	S4P XWFL	R54			
		"	"	6 Pipe #7	"	"			
		"	"	6 Pipe #12	"	"			
(37)		1/016	Bk White	7 Pipe #3	S4P XWFL	R54			
		"	"	7 Pipe #6	"	"			
		"	"	7 Pipe #9	"	"			
(38)		1/014	Bk White	8 Pipe #2	S4P XWFL	R54			
		"	"	8 Pipe #5	"	"			
		"	"	8 Pipe #7	"	"			
(41)		1/045	Plat Frt	Eye Pipe #6	S4 Jr 36°	L200+R119			

STRSTS

CHANNEL HOOKUP

PAGE 3 OF 4

11/18/24

CHANNE	DM	ADDR	PURPOSE	POSITION & UNIT#	INSTRUMENT TYPE	COLOR & GOBO	SCNR	L/R	U/D
(42)		1/009	Plat Frt	Z Pipe #15	S4 Jr 36°	L200+R119			
(43)		1/047	Head	Boom SL #2	S4 36°	Sea Changer			
		2/390	Control	"	•SeaChanger				
(44)		1/010	Head	Boom SR #2	S4 Jr 36°	L174			
(45)		1/048	Shin	Boom SL #3	S4 Jr 50°	L174			
(46)		1/011	Shin	Boom SR #3	S4 50°	Sea Changer			
		2/398	Control	"	•SeaChanger				
(51)		1/028	Lovers	2 Pipe #2	6" Fres	R33			
		"	"	2 Pipe #3	"	"			
(52)		1/036	Lovers	6 Pipe #4	PARnel	R33			
		"	"	6 Pipe #9	"	"			
(53)		1/033	Lovers DR	4 Pipe #6	PAR 56 WFL	R33			
		"	"	A Pipe #2	"	"			
(54)		2/101	Chase Lane	Eye Pipe #8	S4 Jr 50°	L174, T:R77805			
(55)		1/034	LO UR	5 Pipe #3	S4 Jr 50°	R33			
(61)		2/202	Window	6 Pipe #8	PAR 56 WFL	L174			
(63)		2/102	Cloud	Eye Pipe #7	S4 Jr 36°	L161			
(64)		2/301	Clouds	8 Pipe #3	6" Fres	R80			
(65)		1/012	Curtain	Boom SL #1	S4 Jr 36°	TBD			
		"	"	Boom SR #1	"	"			
(71)		1/035	Lightning	5 Pipe #1	S4 19°	L201, T:Custom			
(72)		2/150	Lightning	3 Pipe #1	Strobe				
(73)		2/303	Rain Look	4 Pipe #5	PAR 56 WFL	L603?			
(76)		2/302	Vom Frt	F Pipe #1	x	L174			
(77)		2/204	Vom Frt	Eye Pipe #1	x	L174			
(78)		1/026	Aisle	1 Pipe #6	S4 Jr 50°	L174+R119, T: Dots			
		"	"	5 Pipe #2	"	"			

STRSTS

CHANNEL HOOKUP

PAGE 4 OF 4

11/18/24

CHANNE	DM	ADDR	PURPOSE	POSITION & UNIT#	INSTRUMENT TYPE	COLOR & GOBO	SCNR	L/R	U/D
(99)		1/046	House	1 Pipe #5	PAR 38	NC			
		1/003	"	A Pipe #1	"	"			
		"	"	A Pipe #3	"	"			
		"	"	A Pipe #4	"	"			
		"	"	A Pipe #5	"	"			
		"	"	A Pipe #6	"	"			
		"	"	C Pipe #1	"	"			
		"	"	C Pipe #2	"	"			
		1/046	"	E Pipe #1	"	"			
		"	"	G Pipe #1	"	"			
		"	"	G Pipe #3	"	"			
		"	"	H Pipe #2	"	"			
		"	"	H Pipe #5	"	"			
		"	"	H Pipe #8	"	"			
		"	"	Eye Pipe #2	"	"			
		"	"	Eye Pipe #4	"	"			
		"	"	Eye Pipe #5	"	"			
		1/003	"	Z Pipe #7	"	"			
		"	"	Z Pipe #13	"	"			
		"	"	Z Pipe #14	"	"			
(100)		1/037	Cue Light	#	Cue Light				

STRSTS

KATZEN STUDIO REP 2024
LD MIKE RIGGS
LX JAKE BRENNAN

INSTRUMENT SCHEDULE

PAGE 1 OF 6
11/18/24
FINAL - AS BUILT
2024-11-18

1 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(21)		1/040	S4P WFL	R81	Wash Blue			
2	(23)		1/039	S4P WFL	R76	Wash Cyan			
3	(25)		1/041	S4P WFL	R54	Wash Lav			
4	(3)		1/001	S4 50°	L174+R119	\ A3			
5	(99)		1/046	PAR 38	NC	House			
6	(78)		1/026	S4 Jr 50°	L174+R119, T:Dots	Aisle			

2 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(5)		1/027	Strand SL50	L174+R119	\ A5			
2	(51)		1/028	6" Fres	R33	Lovers			
3	(51)		1/028	6" Fres	R33	Lovers			

3 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(72)		2/150	Strobe		Lightning			

4 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(21)		1/040	S4P WFL	R81	Wash Blue			
2	(23)		1/039	S4P WFL	R76	Wash Cyan			
3	(11)		1/029	6" Fres	L174	A1			
4	(12)		1/030	6" Fres	L174	A2			
5	(73)		2/303	PAR 56 WFL	L603?	Rain Look			
6	(53)		1/033	PAR 56 WFL	R33	Lovers DR			
7	(13)		1/031	6" Fres	L174	A3			

5 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(71)		1/035	S4 19°	L201, T:Custom	Lightning			
2	(78)		1/026	S4 Jr 50°	L174+R119, T:Dots	Aisle			
3	(55)		1/034	S4 Jr 50°	R33	LO UR			

6 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(31)		1/020	S4P XWFL	R80	Bk Blu			
2	(14)		1/022	6" Fres	L174	A4			
3	(36)		1/021	S4P XWFL	R54	Bk White			
4	(52)		1/036	PARnel	R33	Lovers			
5	(31)		1/020	S4P XWFL	R80	Bk Blu			
6	(15)		1/023	6" Fres	L174	A5			
7	(36)		1/021	S4P XWFL	R54	Bk White			
8	(61)		2/202	PAR 56 WFL	L174	Window			
9	(52)		1/036	PARnel	R33	Lovers			
10	(31)		1/020	S4P XWFL	R80	Bk Blu			
11	(16)		1/024	6" Fres	L174	A6			
12	(36)		1/021	S4P XWFL	R54	Bk White			

7 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(32)		1/015	S4P XWFL	R80	Bk Blu			
2	(17)		1/017	6" Fres	L174	A7			
3	(37)		1/016	S4P XWFL	R54	Bk White			
4	(32)		1/015	S4P XWFL	R80	Bk Blu			
5	(18)		1/018	6" Fres	L174	A8			
6	(37)		1/016	S4P XWFL	R54	Bk White			
7	(32)		1/015	S4P XWFL	R80	Bk Blu			
8	(19)		1/019	6" Fres	L174	A9			
9	(37)		1/016	S4P XWFL	R54	Bk White			

8 PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(33)		1/013	S4P XWFL	R80	Bk Blu			
2	(38)		1/014	S4P XWFL	R54	Bk White			
3	(64)		2/301	6" Fres	R80	Clouds			
4	(33)		1/013	S4P XWFL	R80	Bk Blu			
5	(38)		1/014	S4P XWFL	R54	Bk White			
6	(33)		1/013	S4P XWFL	R80	Bk Blu			
7	(38)		1/014	S4P XWFL	R54	Bk White			

A PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(99)		1/003	PAR 38	NC	House			
2	(53)		1/033	PAR 56 WFL	R33	Lovers DR			
3	(99)		1/003	PAR 38	NC	House			
4	(99)		1/003	PAR 38	NC	House			
5	(99)		1/003	PAR 38	NC	House			
6	(99)		1/003	PAR 38	NC	House			

B PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(2)		1/025	Strand SL50	L174+R119	A2 /			
2	(5)		1/027	Strand SL50	L174+R119	A5 /			
3	(8)		1/032	Strand SL50	L174+R119	A8 /			

C PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(99)		1/003	PAR 38	NC	House			
2	(99)		1/003	PAR 38	NC	House			

D PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(1)		1/038	Strand SL50	L174+R119	A1 /			
2	(4)		1/042	Strand SL50	L174+R119	A4 /			
3	(7)		1/044	Strand SL50	L174+R119	A7 /			

E PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(99)		1/046	PAR 38	NC	House			
2	(6)		1/006	Strand SL50	L174+R119	\ A6			
3	(9)		1/008	Strand SL50	L174+R119	\ A9			

F PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(76)		2/302	x	L174	Vom Frt			

G PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(99)		1/046	PAR 38	NC	House			
2	(2)		1/025	S4 50°	L174+R119	\ A2			
3	(99)		1/046	PAR 38	NC	House			
4	(8)		1/032	Strand SL50	L174+R119	\ A8			

H PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(1)		1/038	S4 50°	L174+R119	\ A1			
2	(99)		1/046	PAR 38	NC	House			
3	(4)		1/042	Strand SL50	L174+R119	\ A4			
4	(27)		1/043	S4 50°	R55, T:R77833	Temp			
5	(99)		1/046	PAR 38	NC	House			
6	(7)		1/044	Strand SL50	L174+R119	\ A7			
7	(27)		1/043	S4 50°	R55, T:R77833	Temp			
8	(99)		1/046	PAR 38	NC	House			

EYE PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(77)		2/204	x	L174	Vom Frt			
2	(99)		1/046	PAR 38	NC	House			
3	(25)		1/041	S4P WFL	R54	Wash Lav			
4	(99)		1/046	PAR 38	NC	House			
5	(99)		1/046	PAR 38	NC	House			
6	(41)		1/045	S4 Jr 36°	L200+R119	Plat Frt			
7	(63)		2/102	S4 Jr 36°	L161	Cloud			
8	(54)		2/101	S4 Jr 50°	L174, T:R77805	Chase Lane			

Z PIPE

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(3)		1/001	Strand SL50	L174+R119	A3 /			
2	(22)		1/004	S4P WFL	R81	Wash Blue			
3	(24)		1/002	S4P WFL	R76	Wash Cyan			
4	(26)		1/005	S4P WFL	R54	Wash Lav			
5	(6)		1/006	Strand SL50	L174+R119	A6 /			
6	(28)		1/007	S4 50°	R55, T:R77833	Temp			
7	(99)		1/003	PAR 38	NC	House			
8	(22)		1/004	S4P WFL	R81	Wash Blue			
9	(24)		1/002	S4P WFL	R76	Wash Cyan			
10	(26)		1/005	S4P WFL	R54	Wash Lav			
11	(9)		1/008	Strand SL50	L174+R119	A9 /			
12	(28)		1/007	S4 50°	R55, T:R77833	Temp			
13	(99)		1/003	PAR 38	NC	House			
14	(99)		1/003	PAR 38	NC	House			
15	(42)		1/009	S4 Jr 36°	L200+R119	Plat Frt			

BOOM SL

UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(65)		1/012	S4 Jr 36°	TBD	Curtain			
2	(43)		1/047	S4 36°	Sea Changer	Head			
2	(43)		2/390	•SeaChanger		Control			
3	(45)		1/048	S4 Jr 50°	L174	Shin			

BOOM SR

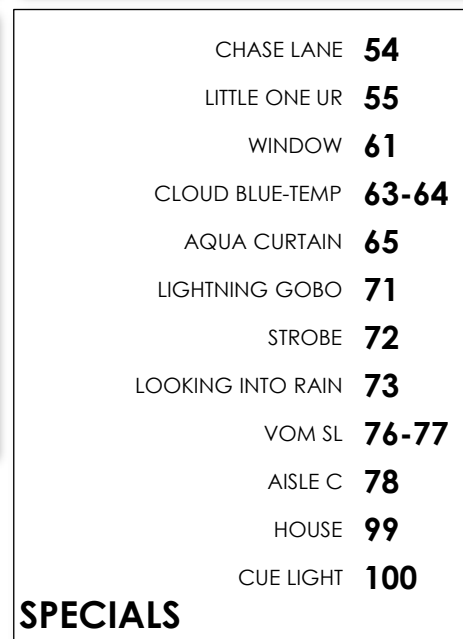
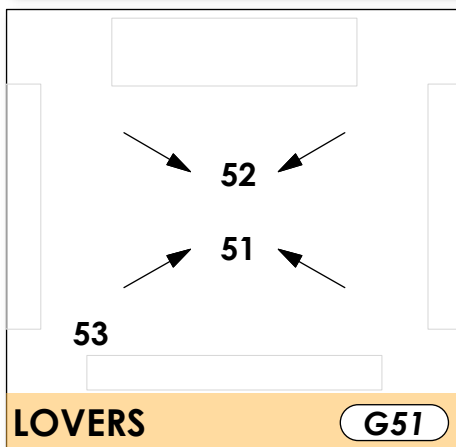
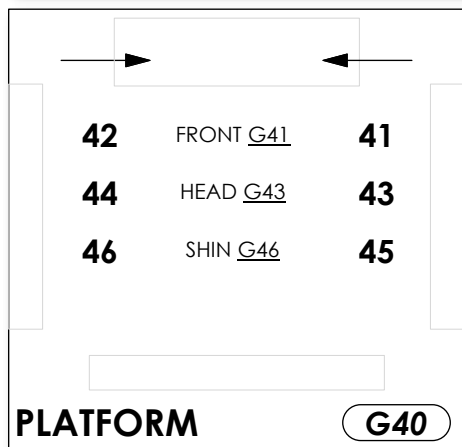
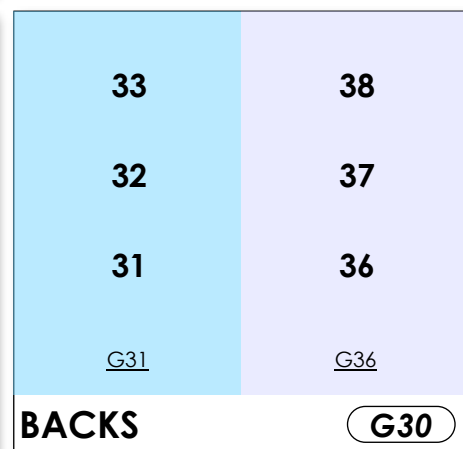
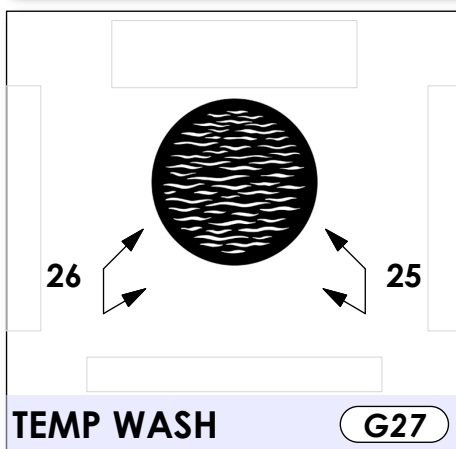
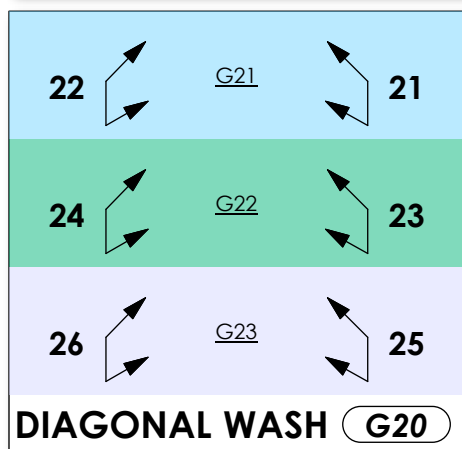
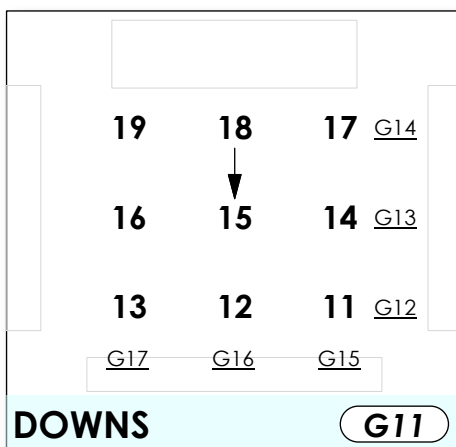
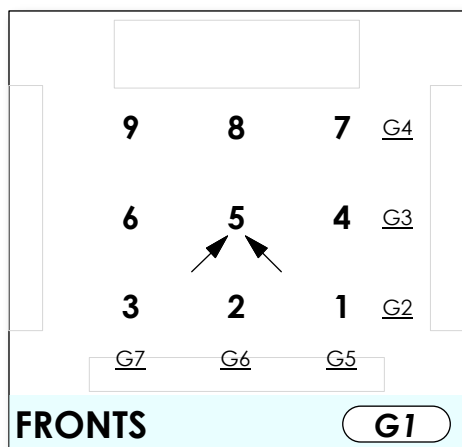
UNIT#	CHAN	DM	ADDR	INST TYPE & ACCESS	COLOR & GOBO	PURPOSE	SCNR	L/R	U/D
1	(65)		1/012	S4 Jr 36°	TBD	Curtain			
2	(44)		1/010	S4 Jr 36°	L174	Head			
3	(46)		1/011	S4 50°	Sea Changer	Shin			
3	(46)		2/398	•SeaChanger		Control			

SOMETIMES THE RAIN SOMETIMES THE SEA

AMERICAN UNIVERSITY
KATZEN STUDIO THEATER

2024-11-06

LD: MIKE RIGGS 718-383-8218
SM: KATE
ASM: HANNAH



PRESET —

CURTAIN OPEN

BOTH CLOUDS ONSTAGE

BLACKOUT CHECK LQ 2

WALK-IN (INCL. MOUSE) LQ 4

HOUSE ↓ HALF LQ 6

CURTAIN SPEECH ? SUB 3

FADE TO BLACK LQ 8

Q ON

PROLOGUE

CURTAIN OPEN

Sometimes... 8/19/24

BOTH CLOUDS DS / PLAT

Somewhere, it is raining.

LQ 10

VOICE

Q OFF

Beyond the tallest buildings
And the highest mountains,
The sky is as vast as the imagination.

REVEAL FLOOR CLOUDS

(LQ 11)

And way up above,
When a breath meets a breath,
They form a cloud.

And when the clouds collect close
They turn grayer than the thickest stone.
And become rain clouds.

Now on one occasion, three breaths uniquely met
And something happened that hadn't before:
A rain cloud was formed with a soul.

RAIN CLOUD appears.

LQ 12

This Rain Cloud was unlike any other
For this Rain Cloud could see the world below
And think about the world below
And the Rain Cloud
Wanted to know
More
About the trees
And the grass
And the cows

ENTERS US

A cow moos in the distance.

And especially about

LQ 14

The humans

HUMANS

Where they went

How they went

And why they hid underneath those awful sheets on sticks.

RAIN CLOUD goes "blegh."

One particular human caught the Rain Cloud's attention.

LQ 16

This human was particular in three ways.

POP @ MC

RAIN CLOUD

One...

VOICE

He held no umbrella in his hands.

RAIN CLOUD

Two...

VOICE

In fact his hands were empty and outstretched, as if he welcomed the rain.

RAIN CLOUD

Three...

VOICE

And most importantly, he faced not down, not forward, but up.
And the Rain Cloud saw his eyes.
And the Rain Cloud thought:

RAIN CLOUD & VOICE

One and Two and Three
He is made for me.

OTHERS EXIT

LQ 20

VOICE

And as for the human—
RALMOND appears, arms outstretched, looking up.
He was not really thinking or seeing or learning.
Only feeling.
And slowly some words escaped him on a breath:

RALMOND

I love the rain.

VOICE

And when that breath collided with a raindrop—

LQ 22

#1 I LOVE THE RAIN

"FALLING"

It stops raining.

RAIN CLOUD falls into RALMOND'S arms.

Like plops from the sky, crash landing in his arms.

RALMOND

Oh god, oh god, what happ—are you okay?

SPLASH

SCENE ↑

LQ 23

RAIN CLOUD

Oh god, oh god, what happ—are you okay?

RALMOND

I'm fine, but you—?!

TOGETHER MC

RAIN CLOUD

SUBTLE BOOST

I'm fine, but you...?

RALMOND

Sometimes... 8/19/24

Me?

RAIN CLOUD

Me...?

RALMOND

...??

RAIN CLOUD

I love you.

RALMOND

(Laughs awkwardly.) Thanks. I'm. I'm gonna put you down now.

~~THEY BREAK~~

RESTORE

*He gently and slowly tries to put RAIN CLOUD on the ground.**It is supremely awkward. Limbs going in all directions.**RAIN CLOUD doesn't quite know how to stand.**So it starts kind of tipping over and RALMOND has to hold it up.*

RALMOND

Did you hurt your legs?

RAIN CLOUD

...Legs. Cows have legs. I have legs?

RALMOND

Yeah?

RAIN CLOUD

I love you.

RALMOND

Thanks, I love...that you're still alive!

RALMOND

I am not a...live. I am a...Rain Cloud.

RALMOND

...Oh?

RAIN CLOUD

I am a Rain Cloud. You love the rain. I love you.

RALMOND

Okay, so, um, I'm starting to get the feeling that "I love you" is not a hyperbolic statement of gratitude but a genuine feeling. So I'm gonna let you know that I do have a partner—a girlfriend. So, um, sorry.

RAIN CLOUD

You have a girlfriend. I have a cowfriend. You have legs. I have legs. You love me. I love—

RALMOND

No, no, you see, I don't love you—I can't love you because I have a girlfriend.

RAIN CLOUD

But I have a cowfriend and I love you.

RALMOND

Yes, but Midi and I have the kind of relationship where we love each other and nobody else.

RAIN CLOUD

What is a Midi?

RALMOND

A digital musical interface from the 80s. But also the name of my girlfriend.

RAIN CLOUD

Bessie is the name of my cowfriend. Midi is the name of your girlfriend. You are the name of my lovefriend.

RALMOND

No, *Ralmond* is the name of your lovefriend. No, wait, I mean—

RAIN CLOUD

Ralmond is the name of my lovefriend.

RALMOND

Boyfriend. Nope, wait, I mean—

RAIN CLOUD

Ralmond is the name of my *boyfriend*. And I have no name because I am a rain cloud. But I am a unique Rain Cloud. With a soul. That's what Bessie says. And Bessie is very wise.

RALMOND

You're a...rain cloud. With a soul...?

RAIN CLOUD

And you are a human. And all humans have souls.

RALMOND

Um, are you sure you don't want me to walk you somewhere?

RAIN CLOUD

I want you. I want you to love me.

RALMOND

(A little blush.) Right. I'm...I'm sorry that I...can't. Because of Midi. And because...because I am human! That's right, oh my god, yes, I'm a human! And I can only love other humans! That's it! That's why I can't love you!

RAIN CLOUD

Oh...

RALMOND

But! You seem like a really nice—!!

RAIN CLOUD

So if I become a human, then you will love me.

RALMOND

Uh...how would you...become a human?

RAIN CLOUD

I do not know. And when I do not know something, I go ask Bessie. I will go ask Bessie.

RALMOND

Cool, you go do that. Uh, see you around!

RALMOND waves.

RAIN CLOUD looks at its hand and copies the move back. A little intensely.

W/SOUND
RAIN CLOUD

Q ON

LQ 34

See! You! Around!

Re EXIT

LQ 35

RAIN CLOUD has returned to the sky.

RAINING

RALMOND rubs his eyes for there is no one there.

LQ 35.5

It is raining again.

Q OFF

RALMOND looks up at the rain.

RALMOND

Huh...

#2 MOO!

VOICE

And there was thunder.

LIGHTNING TEXT

LQ 36

Thunder. Lightening.

LOSE RALM

Bessie was a cowfriend, and a very good one at that.

Sometimes... 8/19/24

BESSIELQ 38*BESSIE moos.*

Bessie moos at the rain

Giving Rain Cloud knowledge

And Rain Cloud waters the grass

Giving Bessie food

So Bessie and Rain Cloud liked each other very much.

As often friends do.

(Unless you are the kind of friends with weird tensions.)

VOICE laughs weirdly.

But in any case.

It is raining.

And there is thunder.

RC ARRIVELQ 39*Thunder. Lightening. Darkness.**It is raining.**Lights up on BESSIE, a cow, sitting to tea with RAIN CLOUD.**Translations of BESSIE's text are somehow communicated to the audience. The word "Translation" that precedes all her lines should be communicated as well.*LIGHTNINGTEXTBUILTCARDSLQ 40LQ 40.5LQ 41Q ON

RAIN CLOUD

But I must become a human, Bessie, because that is how Ralmond will love me and I love Ralmond. I love Ralmond, Bessie. I love Ralmond.

BESSIE

Moo. [Translation: I dunno, it's tricky...]

RAIN CLOUD

You must tell me how because Ralmond is made for me.

BESSIE

Moo... [Translation: Well...to become a human...A human must love you. And only you.]

RAIN CLOUD

But...Ralmond cannot love me unless I am a human...and you are saying I cannot become a human unless Ralmond loves me.

BESSIE

Moo. [Translation: That's why I said it's tricky, you dingdong.]

RAIN CLOUD

So then it is...not possible.

BESSIE

Moo. [Translation: Not "not possible." You can convince him to love your soul.]

RAIN CLOUD

My soul?

BESSIE

Moo. [Translation: Once he loves your soul, you will receive a human body. Then, he will love you as a human.]

BESSIE turns to the audience.

[To summarize, this story is saying that you cannot be a full human unless someone loves you.]

RAIN CLOUD + VOICE

Huh?(!)

BESSIE

(*shrugs.*) Moo. [Translation: Lol, j/k.]

RAIN CLOUD

How can I make him love my soul?

BESSIE

Moo. [Translation: Moo.]

RAIN CLOUD

What?

BESSIE

Moo. [Translation: To moo is to make big gestures to show someone how much you love them.]

RC MOVES

RAIN CLOUD

EXPAND

Gestures like this? I learned this from Ralmond.

RAIN CLOUD waves aggressively.

BESSIE

Moo... [Translation: I don't know how humans moo, but that's definitely not it.]

RAIN CLOUD

So I should study how humans moo and then moo Ralmond the way they do!

BESSIE laughs.

RC RETURNS

RESTORE

BESSIE

Moo moo! [Translation: Omg, did I say moo? I totally meant woo. My bad.]

RAIN CLOUD

Oh. I will woo Ralmond to make him love me!

BESSIE

Moo. [Translation: I mean it ain't gonna be easy because he loves a digital musical interface from the 80's.]

RAIN CLOUD

Won't wooing him make him stop loving Midi?

BESSIE

Moo moo moo. [Translation: Who knows, you know? Love is a very complicated concept. Like religion. And carbohydrates. But you better woo him quick before he seals the deal with something like marriage.]

RAIN CLOUD

Marriage?

BESSIE

Mooooo. [Translation: Marriage is committing to one human for life—which, like, I don't really understand, but apparently marriage can get you monogrammed towels. And once he is engaged to be married your soul will lose its purpose and you will dissolve into seafoam.]

RAIN CLOUD

(*gasps.*) If I become seafoam, then I can never see you or Ralmond or anyone!

BESSIE

Moo. [Translation: But should that happen, know that I will always remember you.]

RAIN CLOUD

And I will always remember you, Bessie.

BESSIE

Moo! [Translation: Seriously, please don't forget me as you go ga-ga over this dude!]

RAIN CLOUD

I promise.

BESSIE

Moo. [Translation: Now, go get this Ralmond. If he's anything like an almond, he's probably very tasty.]

RAIN CLOUD

Thank you, Bessie. See you around!

RAIN CLOUD waves aggressively again.

BESSIE

Q ON

LQ 48

Mooooo. [Translation: See you around, Rain Cloud.]

RAIN CLOUD runs off as BESSIE waves.

MOO! [Translation: Oh, dung, I forgot to warn about flooding—WAIT]

LQ 50
PULL IN
LQ 52

VOICE

But the Rain Cloud had flown off.
Too soon to hear about the dangers of flooding.
Too eager to learn how the humans woo.

F/O SEATING
DIM BLUE
A OFF

The Rain Cloud spends days above the people.
Watching them woo.
As the Rain Cloud lingers
There's water, water, everywhere.
Through the roofs, through the windows.
Best time to be a maintenance man.
Especially for leaky homes, like this one.
The home of Ralmond.
And Midi.
And there is thunder.

HOME 1/2 LIGHT

LQ 54

#3 THE EVERYTHING! LIGHTNING TEXT
Thunder. Lightning. Darkness.

LQ 56

*And, suddenly, when the lights come up, we are somewhere else.
Instead of rain we can hear the sea.
And we happen upon EDVARD in mid-speech to INA.*

LX UP

EDVARD

LQ 58

—And you are all the sights worth seeing!
And all the songs worth singing!
And all the, the, the everything!
THE EVERYTHING!
Your eyes! Your lips! Your cheeks—! Do you know how incredible your cheeks are?!
Do people tell you how lucky they are to see you on a daily basis?
Because everyone who does not spend every moment of their time looking at you is
wasting their life away.
Wasting.
WASTING!!!

You
Are
Necessary

SUE X OFF PLAT

LQ 60

To
Sea
Sky
Land
And
Me

And
Everything
And
I
Can't
I can't.

Big breath.

Pause.

Please say something.

INA

Okay. Bye.

EDVARD

Wait, did you—did you not—did you hear what I said?

INA

Yea.

EDVARD

Do you need me to say it again? I can start over—

INA

That's not necessary.

EDVARD

But I just, like, bore my soul to you and, like, I just feel like...you maybe didn't get that.

INA

Well...I asked you which way the seamstress was and I feel like you didn't get *that*. So...

She starts to leave again but he cuts her off.

EDVARD

But I think I'm in love with you!

INA

But I think you're crazy.

EDVARD

You don't believe in love at first sight?

INA

I don't believe you can know someone in a minute.

EDVARD

You know I'm crazy in a minute.

INA

I have evidence.

EDVARD

I have evidence too! In my body!

INA

Excuse me?!

EDVARD

That's not what I meant! I mean it's kind of what I meant. I mean I don't really know what I meant—Please, give me a chance! I'm good at music! And bowling!

KNEELS

INA

PULL IN

I hate bowling.

EDVARD

Me too!

INA

What?

EDVARD

I'm sorry, I have, like, zero control of what is coming out of my mouth right now please help me. Or kill me. No seriously. Killing me would really help me out right now.

She chortles.

EDVARD

You think I'm funny.

INA

I think you need help.

EDVARD

I'm just impulsive.

INA

That's not good for a future king.

Pause. Oops.

STANDS

RESTORE

EDVARD

So. You know who I am.

INA

Your face is on many things, in case you haven't noticed.

EDVARD

I'm disguised.

INA

How?

EDVARD

I'm wearing a hat.

INA

Everyone can still see your face.

EDVARD

Well, no one else has ever talked to me!

INA

They don't want to talk to you, they just want to look at you. People don't want to treat royal humans like humans. They want to admire them like statues.

EDVARD

So you're calling me a work of art.

INA

I'm calling you an idiot if you think that's a compliment.

EDVARD

An idiot you were looking at.

INA

I was looking for the seamstress! I'm still looking for the seamstress!

EDVARD

You really thought that I, a royal human, who has a royal tailor, would know where the local seamstress was?

INA

A good royal human knows everything about their kingdom.

EDVARD

Or maybe. You thought you kinda fell in love with me. I mean, a lot of people do, I am a prince. And you saw me today and you thought, "Maybe." Maybe if you casually talked to me and pretended like you didn't know who I was, then I would fall in love with you.

Because you didn't see the royal human, you saw a human. And that would get me, that would...really get me...But I see you too! And I see what you're doing! I gotcha! Oh my god you're blushing—I'm right, aren't I?

Silence.

INA

You're an ass.

She starts to go.

EDVARD

Wait! I'm so sorry—If you could give us a chance to get to know each other, then I promise—

INA

I don't owe you anything.

EDVARD

You would disobey royalty?

INA

Are you threatening me?

EDVARD

Yes! Maybe! No! I dunno! Feelings are hard! Please just...let me ask one thing about you, and then I promise to...never speak to you again.

INA

Promise?

EDVARD

Yes.

INA stares at him for a moment.

INA

Fine.

EDVARD

Okay. What is your...biggest fear?

INA

...Drowning.

Pause.

May I ask you a question?

EDVARD

Please!

*INA walks up to EDVARD, eyes locked, slowly.
Once her face is super duper close to his...*

INA

Which way is the seamstress?

EDVARD

...Two streets that way, then make a left. Third house on the right.

INA

...Thank you.

She stomps on his foot. HARD.

INA walks away.

EDVARD is in so much pain but he is smiling. He hobbles off in the opposite direction.

#4 A VERY FAMOUS AND VERY GENIUS WRITER

Then, DOLAN weirdly enters. DOLAN is a thin, tall gawkward (gawky and awkward) man and the owner of the previous VOICE. He holds a book.

DOLAN

RESTORE APT LOOK
DS ONLY

...Hi.

...

...

Um...hello.

Hi.

CUTOFF GESTURE

F/O BACKS

LQ 70

I'm.....Dolan.

And I'm a very famous and very genius storyteller

Who has been blessing you all

With this brand new story

That I created

Called:

The Little Rain Cloud.

I didn't mean to interrupt my lovely little story—

And I wouldn't interrupt unless it was utterly necessary—

But I do need to make something very clear:

That scene that just happened.

Is not a scene from *The Little Rain Cloud*.

I don't know what that was or where that came from or who those strange but very beautiful people were...

But they are not part of my brilliant new story.

So.
Obviously the way to fix this
Is for us all to simply
Forget
That any of this happened.
On the count of three
That scene will just
~Disappear~
from your minds.
Ready?

One.

Two.

Three!

He does some kind of odd gesture.

LOSE ALL COLOR / ENVIRON
POOL DL

LQ 78

There. All gone!

BEGIN EXIT

LQ 79

Now we can return to my story!

He starts exiting, but he comes back.

LQ 80

I hope you're liking it, by the way.

RESTORE

I'm a very famous writer so you should.'

He starts exiting again, but comes back again.

And you know, if you don't like it

Or if you think it's "childish" or "outdated" or "problematic"

Then maybe that's a problem with you,

Because as I said,

I am a genius

And ergo

So is my story!

He barely exits again before he comes straight back.

And you know.

I didn't just become a genius overnight.

I was born this way.

I came into this world with so much talent

They didn't know what to do with me.

I tried many different paths for my genius to shine.

In fact, I could have been a famous, genius actor

But then I went to get an education

And became a famous, genius writer instead.

So. You're welcome.

He's getting very comfy center stage now.

And with all my genius, I know what you are thinking:

How could anyone, anywhere

Possibly think my glorious stories

Are "childish" or "outdated" or "problematic"?

And the truth is
They don't!
But!
We are in wild, ~contemporary~ times
Where there are allegedly some ~contemporary~ people
Who may occasionally have these erroneous thoughts about my genius work.
So I've written this new story to prove
That I am
Timeless.

Truly, how can these *critics*—
Or ~haters~
(See I can be very ~contemporary~)
Say that my works are
"Juvenile"
Or "Of another time"
Or "Not reflective of our current values"
When they have always been about my values
And my values
Are the values
Of
GOD.

He laughs weirdly.
But that's enough about...me.
Let's return to *The Little Rain Cloud!*
Where were we—

D x OFF PLAT

LQ 82

Looks in book.
Yes! Maintenance men!
Thrilling time to be one!

Because some homes have little leaks.
And some homes have little floods.

And some homes have both, like this one. *DOLAN X UL*

LQ 83

ENTR The home of Ralmond. *LQ 86*

ENTR And Midi. *LQ 87*

PULL IN

*ENTERING LUARS IN
1/2 LITE*

(Isn't she pretty?)

Clears throat.

And there is thunder.

LQ 88

#5 23 UMBRELLAS LIGHTNING TEXT

Thunder. Lightning.

Lights up on RALMOND and MIDI's apartment.

There are buckets everywhere, catching drops of water.

And the floor is covered in soaked towels.

RALMOND has a book open and sees MIDI, at the door.

She is drenched, and holds a pile of completely demolished umbrellas.

*SCENE
BUT BLUER?*

(LQ 88.1)

RALMOND

Midi! You're—soaked! I bought the last towel on the rack for us, let me grab it—

RALMOND puts his book on the table and runs off.

MIDI

MIDI LEAVES VOM LQ 89

Twenty-three.

RALMOND

(Offstage.) What?

MIDI

TWENTY-THREE! Twenty-three umbrellas I saw trashed on the street just on my way home.

RALMOND brings out a towel.

RALMOND

Here you go—

RALMOND spreads it out.

MIDI ignores it, grabs a pen and paper and sits on the couch.

RALMOND places the towel on her shoulders during the below.

MIDI

That counts for...maybe roughly 1 cubic foot of landfill when compressed—it's roughly a 1.2mile walk home—so the whole city might have about 70 cubic feet worth of landfill in umbrellas—multiplied by the seven days it has not stopped raining...yikes...

RALMOND

Midi...

MIDI

If the folks in the Sanitation Department would just put umbrellas on the posters for what's recyclable like I told them to the last time we had that storm, then maybe fewer people would just leave them on the street—when's my next meeting with them? Next Tuesday? No, Wednesday? Maybe I can ask to move it to Friday—ugh but Friday is the big meeting with the mayor about the unhoused population in the impending flood—

RALMOND

Midi—

MIDI

Maybe I can squeeze it in tomorrow? If it's still raining the site visit to the new communal garden might get cancelled—oh but I have to go tomorrow because that's the day the contractor is—

*RALMOND grabs MIDI's head and touches his forehead to hers.
They take a breath together.*

LQ 90

PULL TO

Hi.

RALMOND

Hi.

MIDI

How are you, Midi?

RALMOND

I'm...cold. How are you, Rallie?

MIDI

LQ 92

RESTORE

RALMOND

I'm okay. I'm hungry. How was your day?

MIDI

So fun. I yelled at old men in suits about how the week of rain is proof of environmental destruction. How was your day?

RALMOND

Not bad. The gym is leaking so all the 7th graders were cranky. But I calmed them down with my natural charisma and authoritative presence.

MIDI

You showed them a movie?

RALMOND

Yup! It was actually perfect timing for my lesson plan. We're looking at fairytale adaptations and comparing them to the original text. It's been kinda cool—have you read the original *Little Mermaid*?

RALMOND shows MIDI the book he's reading.

DOLAN maybe pokes his head in, like, "Wait, what?"

MIDI

Isn't *The Little Mermaid* like super problematic?

DOLAN

AUGH!

MIDI looks towards the window and DOLAN retreats.

MIDI

Isn't that story about a mermaid who gives up her voice and changes her entire body just to be loved by some man? (*mocking voice.*) And then they all lived happily ever after...

RALMOND

Actually in the original story, it's not quite happily ever after...the mermaid does give up her voice to the Sea Witch in exchange for a pair of legs, but she can only remain a human if the Prince decides to marry her. He ends up marrying a Princess who he thinks saved him from drowning in a shipwreck, even though it was actually the Little Mermaid who rescued him. On the night of the Prince's wedding, the Mermaid is given a choice: she can become body-less seafoam, or she can kill the Prince and go back to being a mermaid in the sea.

MIDI

So then she kills him! And she takes down the patriarchy!

RALMOND

(*laughs.*) No!

MIDI

You're telling me that this mermaid not only changed who she was and lost her voice for this man who doesn't even love her back, but also sacrifices her life to save his?

RALMOND

Okay, maybe she's not the best role model but...she's in love, you know? People sacrifice a lot for love... And maybe, there's a way to think about her ending so that it's not just a sacrifice but...the best option for *her*. Maybe she didn't ever feel like she belonged in the sea as a mermaid. But when the Prince still doesn't love her back as a human, she realizes—she doesn't belong as a human either. So if there's a chance to become seafoam, maybe she thinks, "Hmm, I've never been seafoam before. That sounds kind of fun, why not give it a try!" Then maybe it's more a story about finding yourself than it is about—

MIDI

Rallie, I think you've put a little too much thought into this dated children's story.

RALMOND

Uh...yeah...yeah, maybe...

MIDI

I just don't understand why she couldn't have found another option. See, this is what I can't stand about fairytale characters, they are so swept up in their emotions that they don't think rationally. Although this week of straight rain has made me feel like I'm stuck in a fairytale. Maybe next I'll see a pumpkin turn into a coach!

RALMOND

(*not quiet enough.*) Or a rain cloud turn into a person...

MIDI

Right, 'cause that would be your dream girl, Mr. No Umbrella. A person who is literal rain.

RALMOND

No. No it wouldn't. I would never—no—

MIDI

I need to shower and change before what I'm sure will end up becoming a five-hour strategy call.

RALMOND

Oh, I thought we were gonna—

MIDI

Shit! I totally said we would eat dinner together, didn't I? I'm so sorry, we had to cancel our staff meeting this morning because everyone's commutes got messed up with the rain and we have to start planning for Friday's meeting with the mayor...

RALMOND

...That's okay. I'll keep the lasagna warm for you in the oven.

MIDI X DL

Thank you. ...I am really, really sorry, Rallie.

Q ON

LQ 93

RALMOND

It's okay. You're saving the world!

MIDI

I dunno about that...But don't worry, nobody is touching Saturday. I promise. Completely blocked off. Everything in my calendar. Just for us.

She kisses him on the cheek.

(As she's exiting.) Man, I hate the rain. I wish I could tell it to just leave us all alone.

LQ 96

RALMOND

PULL DL

I dunno, they're pretty stubborn...

RALMOND looks at his book.

He opens a page and starts to read aloud.

"The Little Mermaid held the Prince's head above the water—

MERMAID
WORLD

RALMOND + A DIFFERENT FEMALE VOICE

And let the waves drift them to the nearest shore

As she stayed above, she couldn't help but look up

She had never seen lightning so close,

Or heard *thunder* so near—"

LQ 100

Thunder. Lightning.

STROBE LIGHTNING
+ DOLAN @ MC

↓

(LQ 100, 1)

OPEN TO ALL DS
LOSE MC

DOLAN has been creeping out on stage during the above, looking for the source of the different female voice.

DOLAN

ANTIC - No it's only when I say thunder—!!

DROP TO HIS AREA

#6 PLEASE
BE ALIVE!

Darkness. When lights come back up, RALMOND is gone, and in his stead, there is INA over EDVARD's body on the floor.

LQ 104

INA is listening for breath.

DOLAN, out of panic, crouches in a corner and watches.

DOLAN X OFF PLAT
INA

LQ 106

Please be alive, please be alive! I feel like you're not breathing, are you breathing? Am I breathing? I'm breathing. Good. Hold on. I'll um.

BREAK APART

LQ 107

She tries to drag him by the shoulders but it doesn't work.

Okay, not working—um—Maybe I can go get someone to—oh, who the hell is going to believe me? "I found the Prince, unconscious and alone on a shore. No, I didn't try to kill him." (Laughs to herself.) This is not funny. I guess I can—um—just—wake up, please, wake up, and don't (she grabs his face and pulls him close)—don't head to the light, okay? IF YOU SEE A LIGHT DON'T HEAD THERE, DON'T GO TO THE DEAD PLACE—

EDVARD

...Jesus—

INA drops EDVARD and his head hits the floor.

Ow!

INA

Sorry! You freaked me out! I thought you were—

INA and DOLAN breathe a sigh of relief.

Then DOLAN is like, "wait, why am I relieved?"

Thank god you're all right—

DOLAN ENT UR

LQ 108

DOLAN

ADD UR

And then out of nowhere, there was thunder!

LIGHTNING TEXT

LQ 110

DARK

#7 NOT THE

LITTLE RAINCLOUD

/ WOOLING

Thunder. Lightning. Darkness.

Lights up on DOLAN alone.

LQ 112

DOLAN

FULL HUMAN PIC
DS + MS

Phew.

Hi. It's me, Dolan.
Remember me?

I'm so sorry.
That was also not a scene in *The Little Rain Cloud*.

I don't know what keeps happening.
Like.

What was that?

It seemed like that very handsome but cocky Prince character almost drowned and that beautiful fool of a woman found him and she's about to take all the credit for saving him, even though it was really this other mysterious being who saved him and loves this Prince character so much she's willing to give up her voice to be a...

...

...

...

That weird laugh again.

You know.

That storyline

May sound familiar to you.

Because it's from this very famous masterpiece.

But.

That's not what that inappropriate scene was from.

Because those people we just saw

Are DERANGED.

They are not in that other masterpiece.

And I should know.

Because I...

Have read that other famous story.

Many times.

Because it's so good.

I mean, really, who do those nutjobs think they are?!

Why were they being so attractive—

I mean annoying!!!

Definitely not the kind of people you would find in my stories.

Speaking of which:

RAIN CLOUD appears.

DOLAN recedes off stage.

BIG SHIFT TO RAINY

LQ 114

The Rain Cloud was finally ready to woo Ralmond

And one day.

A Saturday to be exact.

Ralmond stood still, with no umbrella, looking up.

RALMOND appears.

And he let words slip, this time on a sigh:

SAME LOOK AS BEFORE

LQ 116

RALMOND

I love the rain.

RAIN STOPS

LQ 118

It stops raining.

RAIN CLOUD falls into RALMOND'S arms.

This time maybe not so crazily? Or maybe even more crazily.

RAIN CLOUD

RALMOND!

RALMOND

HOW DO YOU DO THAT?!

RAIN CLOUD hops off with ease this time.

RAIN CLOUD

Ralmond! I found you! Because I love you! Because you ARE meant for me!

RALMOND

Oh my god. (*Looks up.*) It stopped raining.

RAIN CLOUD

Yes I am here and not in the sky!

RALMOND

It's been raining for twelve days. And now you're here. And now it's stopped.

RAIN CLOUD

Yes, I have been learning how humans woo for twelve days. And now I have three actions to woo you.

RALMOND

What do you mean—?!

RAIN CLOUD puts its hand out to shush RALMOND.

RAIN CLOUD

Shhh. Do not interrupt my wooing!
One.

RAL SITS DC

LQ 120

RAIN CLOUD motions for RALMOND to put his hands out. TIGHTEN

He does.

RAIN CLOUD places a pile of grass and trees and mud and maybe cowdung on RALMOND's hands.

This is the most important thing I have. I saw this in the store and I thought of you. I inherited this from my favorite aunt and I want you to have it. Happy Birthday. Happy

Sometimes... 8/19/24

Valentine's Day. Happy Anniversary. Congrats on getting the job. PLEASE I'LL GIVE YOU ANYTHING FOR THE LOVE OF GOD TAKE ME BACK YESSSENIA PLEASE.² Happy Arbor Day.

Two.

RALM STANDS LQ 126
RAIN CLOUD takes out a sheet of paper and pretends to "read" from it.

Dear Ralmond,

Everyone who does not spend every moment of their time looking at you is wasting their life away.

Wasting.

WASTING!!!

RALM BEGIN X

LQ 127

You

Are

Necessary

To

Sea

Sky

Land

And

Me

And

Everything

And

I

Can't

I can't.

Love,

Rain Cloud

(That's me)

MUSIC

BIG TURN

LQ 129

Three.

RAIN CLOUD opens its mouth and out pours a siren song.

It is so beautiful, so present, so penetrating, that it shakes the world.

Thunder. Lightning.

LQ 130

DOLAN

What is happening?! What is this?!

Perhaps amidst the lightning we see a silhouette of a mermaid swimming.

The noise transitions into RAIN CLOUD singing.

RAIN CLOUD is a very bad singer.

RAIN CLOUD

² This sentence can be replaced with a famous contemporary movie line that is a declaration of love, a la "I'm just a girl, standing in front of a boy, asking him to love her." or "ADRIAN! ADRIAN!"

And now I have finished wooing you and now you love me and we are lovers. Or partners. Or girlfriends. Or boyfriends. Or husbands. Or wives. Or beaus. Or boos. Or mistresses—and now we kiss.

RAIN CLOUD tries to kiss RALMOND.

RALMOND

Rain Cloud! Stop, we can't do that!

RAIN CLOUD is still advancing and RALMOND lifts RAIN CLOUD up to move it away.

RALMOND

Wow. I keep thinking it's the adrenaline when I catch you but...You really are as light as...a cloud. (*Laughs.*)

RAIN CLOUD

I am a cloud.

RALMOND

That's a joke. A joke is when...never mind, I'm not gonna mansplain jokes to you. But—thank you, Rain Cloud! I have honestly never been wooed. But...I love Midi.

RAIN CLOUD

Ralmond, I have seen people with girlfriends or boyfriends or partners who kiss many different people.

RALMOND

Yeah, but they're either in a different kind of relationship than I am, or they are breaking the rules. And you should live in an ideal world where rules are followed.

RAIN CLOUD

I do not want to live in an *ideal* world. I want to live in this world with you where I love you and you love me and we exist and be together. I want you. I love you.

RALMOND

Why, Rain Cloud? You barely know me.

RAIN CLOUD

One: You hate umbrellas. I hate umbrellas.

Two: You enjoy the rain. I am the rain.

Three: You see me...and you see me...and you...still see me. And that makes me feel...seen.

One and Two and Three

You were made for me.

RALMOND

Wow that's...yeah, okay, I guess, sure.

RAIN CLOUD

Why do you love Midi? Tell me so I can learn how to make you stop loving her.

RALMOND

You can't make me stop loving her.

RAIN CLOUD

Then how can I make you love me *more* than you love her?

RALMOND

Love...doesn't really work like that...it's complicated.

RAIN CLOUD

Like religion. And carbohydrates.

LQ 134

PULL IN

RALMOND

Not exactly...Let me try this: I could tell you a million reasons why I *like* Midi. She is thoughtful, passionate, she's constantly trying to save the Earth so she can save everyone in it—which is oddly something I sometimes don't like about her...

But I love her because...a shoelace.

I love her because a frying pan.

I love her because a tidal wave

I love her because an aftershave

RAIN CLOUD & DOLAN'S VOICE

What?(!)

RALMOND

But, to be honest, sometimes...I wonder if she feels the same...

RAIN CLOUD

She doesn't love you?

RALMOND

She does...but sometimes I feel like...maybe it's different. But anyway, we'll see tonight. I'm gonna ask her to marry me.

LQ 136

RAIN CLOUD

RESTORE

No! Ralmond! Don't get a monogramed towel!

RALMOND

What?!

RAIN CLOUD

I don't know what to do now! And when I do not know something I go ask Bessie—
Ralmond, don't do anything until I come back or else I'll become seafoam!

RAIN CLOUD returns to the sky.

LA 138

It starts raining again.

RALMOND alone, confused and stunned.

RAIN + PULL IN DS
+MS

RALMOND

Seafoam...like...*The Little Mermaid*?

RALMOND looks down, at the increasing flood at his feet.

Oh crap...I think I figured out why it's flooding...

LA 140

#8 A SHIFT-1

DOLAN starts to creep out on stage.

DOLAN

Hi folks, apologies, I am not in this scene, I just have to give a little note—
(*To RALMOND.*) Hey you! Um, ~bro~, stop saying things I didn't write, yeah?
First talking about that unrelated fairytale and now this wonkadonk shoelace business—
You can't get away with anything just because you have a pretty face that anyone would
want to forgive—
I forgive you—
No! Wait!

RALMOND

Midi!

DOLAN

No, no, not Midi—

RALMOND

You're early!

DOLAN

I'm Dolan.

RALMOND

You've never left work early in your life!

DOLAN

Listen to me, you gorgeous goof—

RALMOND

Did you bring *The Little Mermaid* with you?

DOLAN

(looks at his book.) This? This is *The Little Rain Cloud*! I am trying to tell *The Little Rain Cloud*! Why is that so hard for people to understand!

RALMOND

I mean, I guess the writing is beautiful but—

DOLAN

You think so??

RALMOND

Of course. (shift.) Everything you write is beautiful.

LQ 142

Something changes.

LOVERS

DOLAN

You truly believe that, Harald?

RALMOND (as HARALD)

You don't need my praises to know how talented you are.

DOLAN

Well, if you think my writing is so beautiful, why did you burn my letters?

RALMOND (as HARALD)

...Hans. I don't want Camilla to misunderstand them.

DOLAN

Misunderstand what? What harm is there in one man telling another his affection and—
Wait.

...
What is happening.

La 143

Aaaaand then there was thunder!

La 144

LIGHTNING TEXT



(LQ 144.1)

HUMAN LOOK

DOLAN

Thank the lord and everything holy, that worked!

I'm so sorry, folks.

See, this is why I try not to enter the scenes.

I'm so charismatic that characters get confused.

Am I in them, am I not in them.

What's real, what's not real.

Who's Hans, who's not Hans.

What is a Hans, anyway?

#9 DOLAN
INTERVENES / Thunder. Lightening.
A SHIFT - 2 DOLAN alone onstage.

There have been too many interruptions.
It's like someone doesn't want me to tell *The Little Rain Cloud*...

He has an IDEA!

You know, since I'm already here
I'm gonna help with this next scene
Because why leave to amateurs that which you can do yourself?

~Bonus~

You folks are so lucky
Because this means
You get to see me do
A quick-change.
This is gonna be a real treat folks.
Ready?

DOLAN puts on cow ears.

Tada!
It's me, Bessie.
Moo.
Just kidding it's me, Dolan.
But I had you fooled, didn't I?
Because I'm a very good actor.

DOLAN prepares to be in the scene.

*XF TO RAIN LOOK
HOLDING DOLAN*

LQ 146

So Rain Cloud returns to Bessie in a panic,
Now understanding that Ralmond will propose!

RAIN CLOUD runs on.

RAIN CLOUD

Bessie! Ralmond is getting monogrammed towels—How can I make Midi break his heart?

DOLAN

Moo. Translation: You can't, you adorable acorn.

RAIN CLOUD

There must be a way, Bessie! He is made for me!

DOLAN

Moooo. Translation: Hmm, what if you save him before she does? Using your flood!

RAIN CLOUD

What is a flood?

X OFF PLAT

DOLAN

A sea where—I mean, moo. Translation: A sea where there isn't supposed to be one. What if you almost drown Ralmond with your flood and then Midi doesn't save him, but you do? That would break his heart and make him love you.

RAIN CLOUD

...I don't want Ralmond to drown.

DOLAN

(to audience.) Folks, I'm just gonna do the translations, to speed this up. Hope that's all right with everyone. Although you don't have a choice because I'm the storyteller.
(to RAIN CLOUD.) He won't drown because you'll save him.

LQ 150

LQ 151

LQ 152

LQ 153

THE DIFFERENT FEMALE VOICE

Translation: Then stop flooding, Rain Cloud.

DOLAN

Come again?

Q OFF

LQ 154

THE DIFFERENT FEMALE VOICE

Translation: You're hurting the Earth with the flooding. You need to stop, Rain Cloud.

DOLAN

Um...sorry folks, there seems to be a glitch in the—

THE DIFFERENT FEMALE VOICE

Translation: If the Earth dies, so does the grass, and so does Bessie.

DOLAN

No, I'm Bessie!

THE DIFFERENT FEMALE VOICE

Translation: If you change your purpose from loving Ralmond to loving the Earth, you don't have to dissolve. You can be a rain cloud and water the Earth—just stop the flooding!

During the above, DOLAN tries Mooing loudly to drown out the voice.

RAIN CLOUD

I don't understand what you're—

DOLAN

MOOOO! Translation: Drown him and save him! Okay? That's what you have to do to keep this story going in the direction it needs to! Yeah? Got it? Okay?

A moment of tense silence where DOLAN is bracing himself for another translation.

But it doesn't happen.

Thank Jesus. (to audience.) That was probably one of those ~haters~ trying to interrupt

LQ 155

LQ 156

Drop to

31

RESTORE

Thank you, Bessie.

RAIN CLOUD

Moo. Translation: You're welcome.

DOLAN

...What's a shoelace, Bessie?

RAIN CLOUD

...Huh?

DOLAN

Ralmond says he loves Midi because a...shoelace. What's a shoelace?

RAIN CLOUD

Holy Christ, do NOT listen to what that beautiful buffoon said.

DOLAN

Am I not in love, Bessie? If I don't know what that means?

RAIN CLOUD

Of course you're in love. It's very tragic because it's unrequited right now. But this is where the plot to almost drown him will—

DOLAN

No...I...I don't know if this is love.

RAIN CLOUD

Okay. Well. It is.
I wrote you.
And you are in love.

DOLAN

I feel like...*(shift)* you're forcing an idea of love on something that isn't.

RAIN CLOUD

Something changes.

LOVERS

LQ 158

It must be love! What else could there be but love between us, Louise?

DOLAN

Affection. Deep understanding. Trust.

RAIN CLOUD (as LOUISE)

But our letters to each other are proof of our unbridled passion—

DOLAN

RAIN CLOUD (as LOUISE)

I never said anything about passion, just a love that—

DOLAN

You must feel something for me, Louise, or else how could I be so tortured by you?

RAIN CLOUD (as LOUISE)

As I said in my letters, my dear Hans Christian, I love you like a sister loves a brother not—

DOLAN

STEPS OUT

LQ 159

Wait! WAIT!

HOLY MARY, PUREST WOMAN TO HAVE LIVED GIVE ME THUNDER!

TEXT

LQ 160

Thunder. Lightning. Darkness.

DOLAN alone.

DOLAN ISOLATED

(LQ 160.1)

Quickly, everyone, let's head to Midi and Ralmond's apartment before anything else—

LQ 162

EXIT — HUMAN

Lights up on the apartment where EDVARD is on the couch, eyes closed with INA watching him intently. She is visiting him at the hospital.

#10 TWO CAPTIVATING CLOWNS

DOLAN

No! No! Not you two captivating clowns!

Is someone doodling in my storybook?!

He starts furiously flipping through the book.

INA

...Hey. ...HEY!

EDVARD open his eyes and is stunned.

INA

...How are you?

EDVARD

...Horrible—

INA

I'll go get the nurse—

EDVARD

Because I know I can never again be as happy as I am right now, looking at you looking at me—

INA + DOLAN

OH MY GOD.

What?!

EDVARD

INA throws a book or something at him.

STOP THAT!!

INA

STOP WHAT?!

EDVARD

THIS THING YOU KEEP DOING!

INA

WHAT THING?!

EDVARD

I'M LEAVING!

INA

INA exits.

VERY SLOW F/O DS

GET OUTTA HERE!

DOLAN

WAIT!

EDVARD

No no no don't wait!

DOLAN

INA comes back.

WHAT'S YOUR NAME?!

EDVARD

YOU JUST SPEW OUT BAD POETRY TO PEOPLE WHOSE NAMES YOU DON'T KNOW?!

INA

I CAN'T HELP IT!!!!

EDVARD

WELL HELP IT! I COULD BE A SERIAL KILLER!

INA

EDVARD
ARE YOU?!

INA
ARE YOU SERIOUSLY ASKING ME IF I'M A SERIAL KILLER?!

DOLAN
It's a fair question!!!!!!!!!!!!

EDVARD
I DUNNO!!! WHAT DO YOU WANT ME TO ASK!!

INA
I DON'T WANT YOU TO ASK ANYTHING!!!!

EDVARD
FINE!!

INA
FINE!!! GET WELL!!!!

*INA exits.
But then she quickly returns.*

INA
MY NAME IS INA.

EDVARD
MY NAME IS—

INA
I KNOW YOUR DUMB NAME, PRINCE EDVARD.

DOLAN
...Edvard?

INA really exits. LQ 168
No, no. That's not your name. That's not your name, right? *PULL TO ED VR*
+ DOLAN DC
But EDVARD cannot hear him. He is smiling to himself.

EDVARD *DOLAN ENT* LQ 169
Ina...Ina...

DOLAN
What are we still doing here - THUNDER! LQ 170
LIGHTNING TEXT

DOLAN IN PLACE / 35 SQ COMPLETE LQ 172
109 *DOLAN DC*



EXPAND - ALL DS

Thunder. Lightning.
EDVARD is gone.

#11 A SOPHISTICATED DRAMATIC SCENE

A SHIFT - 3

DOLAN

I am so, so, SO sorry folks.

You came here to witness a heart-warming love story
And now it is a parade of bananas.

Why don't I just summarize everything that happens next so we can get to the good stuff?
So!

Midi stands Ralmond up.
Then Ralmond bursts into their apartment.
Midi is on all these phone calls.
And he proposes to her.
And they have this thunderous argument—

Thunder. Lightning.

When lights come up, RALMOND is on one knee, with a ring out.
MIDI is indeed on many phone calls. There's also water everywhere.

SCENE

LQ 174

MIDI
Rallie, this is seriously not the time—

DOLAN
Oh. My. Devilled. Eggs.

PLACES

SCENE

LQ 175

RALMOND
You're not even gonna respond?!

I was making a METAPHOR.

MIDI
Do you see me right now? I am standing in
water. WATER. In our own apartment.
Think of what people without apartments
are going through?!

If you were a genius writer, you would
understand!

Where are we?!

RALMOND
It's a simple question. Will you marry me?

DOLAN flips through the pages of his book.

MIDI
There is literally a global crisis right now!

Oh, I found it!

RALMOND
There is always going to be a global crisis!

This is my most sophisticated, dramatic
scene.

DOLAN crouches in a corner of the scene.

COME TOGETHER

LQ 175.5

MIDI

Please, can we table this?

RALMOND

I'm a human being, Midi, not a conversation to table. And—I know how to fix the flooding! There was a Rain Cloud with a soul who was in love with me, and it was wooing me all over the place, and that's why it was raining like crazy, but I'll tell it to leave so it's gonna stop raining.

MIDI

Rallie...are you all right? Do we need to go to the doctor or something—

RALMOND

I don't want to go to a doctor. I want to live in this world with you where I love you and you love me and we exist and be together. I want you. I love you.

MIDI

...I think this rain is getting to all of us and making us say and do things that are not rational—

RALMOND

You couldn't even say it.

MIDI

Say what?

RALMOND

"I love you, too."

RALMOND exits.

LQ 176

MIDI

PULL TO HER ON PHONE

Wait. Rallie. Rallie! Wait!
Shit.

She starts picking up the calls.

Mayor Howell, I am so terribly sorry but I have to call you back—

LQ 177

DOLAN

(Overlap.) And now after that very intense and dramatic moment, we can move on to the—

MIDI

REGISTER EACH OTHER LQ 178

Rallie?

DOLAN

Dolan.

MIDI

Oh, thank god you came back. I didn't want us to end on a misunderstanding.

DOLAN

Yes, there is a misunderstanding that I am in this scene. But I need you to understand that I am not in this scene, you stunning snickerdoodle.

MIDI

And I need you to understand that...*(shift.)* some things are entirely out of our control. LQ 180

Something changes.

LOVERS

DOLAN

I am completely in control of my feelings. And so are you, Riborg.

MIDI (as RIBORG)

I wish things were different—

DOLAN

If you truly loved me, you wouldn't marry him.

MIDI (as RIBORG)

I have no choice. This has been decided since before I was born—

DOLAN

It's your life, of course you have a choice!

MIDI (as RIBORG)

You have no idea what it is like to be a daughter, to be a woman—

DOLAN

Oh, yes, Riborg, tell me how awful it must be to be a rich and beautiful swan and have everything you ever wanted. Try being a poor and ugly orphan who has to make the world for themselves.

MIDI (as RIBORG)

Hans. You want to be a swan so desperately, that you don't understand—

DOLAN

THUNDER!

LQ 182

#12 SOMETHING LIGHTNING TEXT
NEFARIOUS / Thunder. Lightning. Darkness.

Lights up on DOLAN, alone.

A SHIFT-4 / Except that BESSIE is creeping in behind him.
TRANSFORMATION Covered in a cloak? A poncho? Seemingly nefarious.

DOLAN

(to the heavens?) NO MORE BIZONKERDOODLE INTERRUPTIONS!!!

LQ 183

Especially because this next scene is my favorite scene from *The Little Mer*—I MEAN THE LITTLE RAIN CLOUD!!!!!!!!!!

SO!! Rain Cloud goes back to Ralmond and—

LR 184

Mooooooooo...

BESSIE

SCENE

DOLAN STILL, DC

Oh no.

DOLAN

So I forgot to tell you: I've replaced you in the story.

Don't take it too personally.

It's not about you, it's all about me.

BESSIE (as SEA WITCH)

I know what you want, my pretty. You want to be human.

DOLAN

But...I am human?

BESSIE (as SEA WITCH)

How very foolish of you. It can only end in sorrow. I will make you a potion that will give you the prettiest pair of human legs you've ever seen.

DOLAN

All right, come on you heifer, your scene is done—

DOLAN

(*trying to shoo BESSIE.*) Off you go!

Move it, you belligerent bovine!

Out or I'll turn you into jerky!

BESSIE (as SEA WITCH)

But every time you walk, it will feel like walking on daggers. And I must be paid in kind. Your voice is very...powerful.

Give me your tongue and I will give you the potion.

BESSIE holds out...a glass of wine?

BESSIE does a dastardly, evil sea witch laugh, but it eventually morphs into laughing as a man.

DOLAN

What are you—Stop that!!! Stop laughing!

Something changes.

Stop laughing at me, Karl, you're being cruel!

LOVER

LR 188

BESSIE (as KARL)

I'm sorry, Hans, but that is a truly ridiculous idea. Marrying Jenny Lind? She is the most lauded opera singer of our time.

DOLAN

But she loves me! She said so in her letters—I can show you—

BESSIE (as KARL)

You really think she would choose *you* over the dozens of men who are seeking her hand.

DOLAN

She says my stories are exquisite and that she loves my company and—

BESSIE chuckles.

Well, you've enjoyed my company in the past. Haven't you, Karl?

BESSIE (as KARL)

...May I remind you that I am a Grand Duke. And we are in public.

DOLAN

And may I remind you that I am the greatest writer of our time! You should be honored to be seen in public with *me*!

BESSIE (as KARL)

Oh, Hans. You may have an invitation to high society, but don't ever let that fool you into forgetting who you truly are.

DOLAN

And who am I, Karl?

Q LITE ON

LQ 190

BESSIE sighs and hands the glass to DOLAN.

BESSIE (as KARL...?)

Why don't you stay quiet for once, Mr. Hans Christian Andersen, and have a drink. Wine can really change your...perspective...

DOLAN is about to take the glass and BESSIE stops him.

Ah-ah! That. For the drink.

BESSIE gestures to the book.

DOLAN, in a state of confusion, hands her the book and she hands him the glass of wine. He stares at the glass.

BESSIE opens the book and reads.

'RESTORE'

Q OFF

LQ 192

BESSIE

Once upon a time...

DOLAN

(Gasps, realizing what has happened.) GIMME THAT BACK—!!!

THE DIFFERENT FEMALE VOICE + BESSIE

Deep in the sea, where the water is as blue as the prettiest cornflower—

DOLAN

(To the ether.) And YOU! WHO ARE YOU?!

BESSIE rips the pages out as THE DIFFERENT FEMALE VOICE reads, dodging DOLAN who is trying to both find the VOICE and get his book back.

LQ 194

DOLAN

Stop it!! That's not the story I'm telling!
WHERE ARE YOU COMING FROM?!
(To BESSIE.) What are you doing?? STOP
THAT!! NO!!
This is not what I had planned at all—why
is no one doing what they are supposed to
be doing—why doesn't anyone want me to
tell my happy story with a happy ending
that has nothing to do with my personal
life.
I'm just trying to tell
The Little Rain Cloud!!!!

THE DIFFERENT FEMALE VOICE

The youngest mermaid was the prettiest of
them all; beautiful and delicate as a rose-
leaf—
Within the flower, sat a very delicate and
graceful little maiden—
When the queen saw how beautiful and
sweet she was, she grew spiteful—
The little duckling had been so belittled for
his ugliness—
The Nightingale! Thumbelina! The Little
Match Girl! The Ugly Duckling!
The Little Mermaid!

DOLAN finally gets his hands on the book and yanks it from BESSIE.

DOLAN

YOU ARE MY CHARACTERS AND I CONTROL YOU.

PULL DR

BESSIE

You think you can control us just because you wrote us?

BESSIE + THE DIFFERENT FEMALE VOICE

You're so silly, Uncle Hans.

DOLAN

What?!

Thunder. Lightning.

Somewhere a little girl starts crying.

STROBE

LQ 198

BESSIE snatches the book back and runs away mooing, ripping out more pages.

NO!! WAIT! WAIT!

DOLAN tries to chase after BESSIE but INA enters, looking a little different.

ENTERS
Hans?

INA (as JETTE)

ALLU?

(LQ 200)

*DOLAN freezes. He is so paralyzed he cannot speak to her.
RALMOND runs on stage, out of breath, arms outstretched.*

RALMOND

I love the rain!

INA (as JETTE)

He proposed! He proposed to me! What do I do?

RALMOND

I love the rain!

INA (as JETTE)

I know, I know, he's an idiot...But I think I...I think I love him.

RALMOND

I love the rain!

INA (as JETTE)

You're right. Thank you. Oh, Hans, I'm getting married.

LQ 202

INA hugs DOLAN and then exits.

DOLAN clutches his body and is visibly distraught.

RAIN CLOUD appears, looking at a little girl crying.

RALMOND spots RAIN CLOUD.

SITS ASIDE

LQ 20A

RALMOND

There you are! What are you doing over there?

PLAT

LQ 206

RAIN CLOUD

This small human is raining from her face. And I thought maybe she was a rain cloud who had managed to become human.

RALMOND

She's just...crying. That's the human rain. It waters our hearts. Your rain waters the Earth.

RAIN CLOUD

Bessie says I'm hurting the Earth with this flooding. Is that true, Ralmond?

RALMOND

Yes...but you're doing it for me, aren't you? Because you love me?

RAIN CLOUD

Yes...or...at least I think I do...

One: You hate umbrellas—

Sometimes... 8/19/24

RALMOND

One: You hate umbrellas, too.

RAIN CLOUD

Two: You enjoy the rain—

RALMOND

Two: You are the rain.

RAIN CLOUD

Three: You see me...

RALMOND

Three: *You* see me.

RAIN CLOUD

One and two and three...you were made for me.

RALMOND

Right.

One and two and three.

We are meant to be.

ROMANTIC PULL-IN UC

LQ 208

RAIN CLOUD

We...are...?

*RALMOND nods and moves closer.**He slowly touches RAIN CLOUD's cheek. It is air. His fingers tingle.**He leans in slowly for a kiss.**At first, it's weird. Because he's kissing the air.**But then. RALMOND and RAIN CLOUD really kiss.**At that same moment, DOLAN drinks the wine.**Then he immediately tries to cough it back out.* DOLAN STANDS LQ 210

DOLAN SPIT TAKE

Aww nutbuggins.

LQ 212

STROBE + ANYTHING ELSE

*Thunder. Lightning.**Lots and lots of it.**Mixed in is a siren song and some moos.**The thunder pulls RALMOND and RAIN CLOUD apart from each other.**DOLAN, RALMOND, and RAIN CLOUD are suspended in time.**The three of them take a big gasp of air.**And then they all begin to undergo a good ol' magical/fairy tale**transformation—complete with music and sparkles! BLUEST MOMENT**RALMOND is becoming air.* OF THE PLAY LQ 213

43

MEET R MC

117

BREAK

ALL STILL - FOR L.O. ENTR

LQ 216

RAIN CLOUD is becoming human.

And DOLAN is...also becoming a human? But a mermaid-turned-human.

When their transformations are complete, RALMOND collapses to the floor unconscious, DOLAN collapses to the floor because he finds his legs are in pain, and RAIN CLOUD manages to land on her feet, though a little unbalanced from the new feeling of weight and gravity.

X TO STAGE

LQ 217

Then RAIN CLOUD notices RALMOND unconscious on the stage covered in flood/book pages.

It has stopped raining.

LITTLE ONE EXIT

LQ 218

RAIN CLOUD

BUILD SCENE

Oh. Fuck.

RAIN CLOUD rushes to him.

Oh no. Oh nonononono. Please be alive! Please be alive!

RAIN CLOUD listens for breath.

EDVARD runs on stage, he picks DOLAN up.

DOLAN squirms to get out.

EDVARD

I got you, I got you! Woah there—I'm just trying to help you!

DOLAN sees EDVARD's face. He stares. Then he tries to speak to him but no sound comes out of his mouth. He realizes this and grabs his throat.

EDVARD

It's okay—you're okay! I'll take you to my castle—We'll help you!

EDVARD exits carrying DOLAN.

PULL TO

LQ 220

RAIN CLOUD

I feel like you're not breathing, are you breathing? Am I breathing? I'm breathing...oh. Weird. Hold on. I'll um.

RAIN CLOUD lifts up his body and almost trips when she realizes how light he is. Wow. You're as light as a...light as a cloud! (Laughs.) Oh, I get it now. It is a funny joke, Ralmond, because you're a rain—(Gasps.) OH NO!

LQ 222

FTB

RAIN CLOUD exits carrying RALMOND.

An empty stage.

UMBRELLA LIGHT ONLY

LQ 224

Except the LITTLE GIRL from before, who begins to cry again. She is the LITTLE ONE and the owner of the DIFFERENT FEMALE VOICE.

We hear the sound of the deep sea.

Growing.

#13

SOMETHING
HAPPENED

And growing.

MIDI appears in the apartment, making a call.

LQ 226

She is quietly whispering, "Please pick up, please pick up." TIGHT DL
Voicemail.

MIDI

Hi, it's me again—just—please, please call me back when you get this—the news says the power is out in half the city—I just want to know you're okay.

She throws the phone down.

HANG UP

LQ 228

She sees pages on the floor.

EXPAND

She picks them up—where did they come from?

She sees The Little Mermaid book on the table.

MIDI SIT

LQ 230

She opens it, looking for where the pages go.

She starts reading aloud.

LO X TO UR

LQ 231

MIDI

"Her sisters noticed that their youngest had not left her room or tended to her garden. They approached her to find tears streaming down her face. 'Why are you crying?' they asked."

LITTLE ONE

LITTLE ↑

I don't know. I've never felt like this before. I feel so awful. And yet so happy.

MIDI

"You have been acting so strangely since you went up Above."

LITTLE ONE

I saw the most wonderful things. Fish in the sky, and hot, red, flowers dancing on a shore. But I also saw...a human. And I cannot stop thinking of him. I want to be with him. I want to be him. I want him. What is this?

MIDI

"Perhaps it is love."

LITTLE ONE

What is love?

L.O. X TO MIDI

LQ 232

MIDI

"We're not quite sure what love is. But we can offer you a dictionary definition. Love is a formula for ending an affectionate letter, as in 'Take care. Love, Bessie.'" ...That's weird...What translation is this? Umm... "The Little Mermaid sighed and said,"

MIDI + LITTLE ONE

"I would gladly give all the hundreds of years that I have to live, to be a human being only for one day, and to have the hope of knowing the happiness of that world above."

At some point, LITTLE ONE went over to MIDI's apartment and began reading the line over her shoulder.

LITTLE ONE

May I see that?

MIDI, stunned, says nothing, sticks the pages in the book and hands it over.

LQ 233

Thank you.

COLOR DRAIN

W/ SOUND

LITTLE ONE skips off, reading the book.

LQ 234

RAINY

MIDI

Oh my god I'm going insane. It's this rain. It's all the rain's fault.

RAIN CLOUD bursts through the door, carrying RALMOND.

LQ 235

RAIN CLOUD

Hi Midi!

MIDI

Ralmond!! Come in, please! Here, let me help you.

RAIN CLOUD sets him gently on the couch.

LQ 236

LOSE SL + DS

MIDI

What happened to him? I feel like he's not breathing—is he? The rain is ruining everything.

RAIN CLOUD

Hey now.

MIDI

Oh my god, oh my god, is he all right?

RAIN CLOUD

I think he's okay, but, Midi, you should know—

MIDI

I'm sorry, do I know you?

RAIN CLOUD

...Not exactly—

MIDI

How do you know my name? Who are you?

RAIN CLOUD

I'm not 100% sure how to answer that question, but I could tell you who I was! Or *what* I was...which was...a rain cloud? With a soul?

Pause. MIDI puts her face in her hands. She breathes loudly.

MIDI

Go on.

RAIN CLOUD

Are you sure?

MIDI

GO.

RAIN CLOUD

Okay! Uh, I was a rain cloud, and I fell in love with Ralmond, and I wanted to become human so he could love me back and so I tried to woo him—sorry—but Ralmond kept rejecting me so no worries—and then for some reason Ralmond found me. And then. Something happened. And then—

MIDI

What “something” happened?

RAIN CLOUD

SLOW EXPAND

Oh that's really not important right now, but after that, maybe I struck lightening or something because all this energy burst out of nowhere and Ralmond and I...I think we switched. Like not switched bodies, because clearly I don't look like him, but switched places in the world? Because now I'm a human and he's a...rain cloud.

MIDI

Ask me what I had for breakfast this morning.

RAIN CLOUD

What did you have for breakfast this morning?

MIDI

MIDI X US FROM TABLE

Two hard-boiled eggs and a coffee with Splenda. I can't remember my breakfast in dreams. So...this...this is real...But Ralmond is still...alive?

RAIN CLOUD

He still...exists?

MIDI

What caused this in the first place? Can you do the opposite of that?

RAIN CLOUD

Sometimes... 8/19/24

What would be the opposite of a k—uhh!! You know, by the way, you should add a fruit, like a grapefruit to your first meal of the day. (*Gasp.*) I know what a grapefruit is!

MIDI

...Rallie eats grapefruits in the morning...

RAIN CLOUD points to objects in the room.

RAIN CLOUD

Chair. Couch. Clock. Invisible wifi. This is crazy! Lamp. Carpet stain. And I knew you were Midi. And I knew how to get to your apartment. I must have gotten Rallie's knowledge!

MIDI

Don't call him that. Only I call him that.

RAIN CLOUD

You look stressed, Midi. Stressed. That's a negative emotion when one is overwhelmed with thoughts or feelings. Oh!

RAIN CLOUD tries to put her forehead on MIDI's. MIDI pushes her back so RAIN CLOUD lands near the leak.

MIDI

What are you doing?!

RAIN CLOUD

You touch foreheads when you're stressed!

MIDI

Only Rallie and I do that. That's our thing. You don't get to do that.

LQ 242

COLDER

RAIN CLOUD feels a drop from the leak in the apartment.

RAIN CLOUD

Oh, and that's a drop of water! Haha, a *rain* drop.

Drip.

And this is how water feels.

Drip.

And this is...how...water feels...

Drip.

This is how water feels!! THIS IS HOW WATER FEELS, MIDI!!

LQ 242

MIDI

Okay, little rain human person. This is not cute. What do I do, right now? How do I fix this?

RAIN CLOUD

I do not know. And when I do not know something I go ask... the internet! Wait. That doesn't sound right...who do I ask...?

MIDI

This little act may have worked on Ralmond but it's not working on me. So what can I give you or do for you to tell me how to fix this? Money? Food? What do you want?

RAIN CLOUD

I want you. I love you.

MIDI

What?

RAIN CLOUD

What.

MIDI

Did you just say—?!

RAIN CLOUD

I said I want you...r bathroom. To go there. To use it. To...pee? Huh, that's a kind of human rain too.

MIDI

Um, okay...the bathroom is over—

LQ 246

SLOW AND WARSU E CHAIR

*MIDI goes to show her where it is but notices RALMOND is gone.
At some point during the above, he evaporated.*

MIDI

Oh my god where is he? He was just here—he couldn't have just—oh god. Rallie? Rallie?!

MIDI looks around. RAIN CLOUD goes to the window and tries to look up.

RAIN CLOUD

I think he went back. To the sky.

RC X TO PLAT

LQ 248

MIDI

BALANCE

No he's not going *back*. He's from here. This Earth. As a living, breathing, human person.

RAIN CLOUD

But, like I told you, when he kissed me there was a weird switching of energies and—

MIDI

...He kissed you? And that's what...you're telling me that's when all this...?

LQ 250

STROBE

Thunder. Lightning.
MIDI yelps.
Suddenly, it starts to pour.

RAIN CLOUD

That...might be him.

MIDI looks out at the rain. She tries to shake all this weirdness off.

MIDI

I have to find Ralmond before he drowns or something worse. You—you stay here. I'll figure out, how to, um, get you to a professional later.

MIDI runs out.

RAIN CLOUD

Wait, Midi! You won't be able to find Ralmond on—

RAIN CLOUD sees on a shoe on her way out. LQ 252

A shoelace! A shoelace...Hmm. I still don't get it!

A distant moo.

Bessie! Oh no, I promised I wouldn't forget her! She needs grass!

LQ 254

Drop to color

RAIN CLOUD runs out the door.

BESSIE swims across the stage.

BESSIE DR

LQ 255

#14 BESSIE / THE LITTLE MERMAID

BESSIE

SHE BREAKS

Moo! [Translation: Must find Rain Cloud. Must find grass.]

Moo! [Translation: Follow the...thunder.]

W/ MUSIC + DANCE

LQ 256

LQ 257

Thunder. Lightning.

STROBE → L.O. ENT DR

LITTLE ONE enters reading aloud from the book.

LITTLE ONE

The Prince brought the Little Mermaid to his castle and tried to help her heal.

EDVARD carries on DOLAN and sets him on a bed. EXPAND LQ

DOLAN, once let go, immediately tries to bolt, but he falls from the pain in his feet. EDVARD helps him back up.

SET HIM DOWN

LQ 259

EDVARD

Did you hurt your legs? I'll call the doctor for you. What's your name?

DOLAN is staring at EDVARD's face, still shocked.

LITTLE ONE

Without her voice, all she could do was stare back at him.

EDVARD

You can't speak? Oh no, I'm sorry...

BACK AND
FORTH AS
?

LITTLE ONE

Every step she took she felt as if treading upon sharp knives; but she bore it willingly, for every moment beside the Prince was a moment of bliss.

EDVARD

My home is yours. We'll take good care of you here.

LITTLE ONE

Her love for this human world and the Prince only grew stronger. And his affection for her grew stronger too.

EDVARD

It's so strange...I feel like I know you. Like I can tell you anything.

LITTLE ONE

But alas, the Prince had a deep longing for someone he could not have as well. The mysterious young maiden who he believed saved his life.

EDVARD

When I'm with you, I almost forget about her.

LITTLE ONE

And what's more, he was engaged to a princess from another kingdom.

EDVARD

I hope you never feel this horrible pang of loving someone you can never be with.

DOLAN facepalms.

LITTLE ONE

Then the fated day came when the Prince was to meet his betrothed.

EDVARD

I can't marry someone I've never met! I can't spend a life with someone I do not love. I'd much rather marry...you.

DOLAN is like, "wait, are you serious?"

LITTLE ONE

Translation: Wait, are you serious?

Sometimes... 8/19/24

EDVARD

Wow, I'm going insane. Sorry. Why would you ever want to marry an idiot like me?

DOLAN faceplants in the bed.

LITTLE ONE

Translation: The biggest idiot alive.

EDVARD

Well. Here I go. Wish me luck.

LITTLE ONE

Translation: Good luck, you opulent oaf.

DOLAN gives a look to the LITTLE ONE like, "Hey! Why do you have access to my inner monologues?"

EDVARD leaves DOLAN to be introduced to a princess underneath a veil. LQ 270
PULL TO

LITTLE ONE

The Prince was prepared to call off the arranged marriage. But of all miraculous occurrences, the Prince was betrothed to his one true love. LQ 271

INA removes her veil. EDVARD faints.

RESTORE

INA

Oh dear lord.

INA moves over to him. He awakes and grabs her.

EDVARD

Ina, I need you to know I didn't fall in love with you at first sight! I fell in love with you when you asked me the second time which way the seamstress was and stomped on my foot! I felt like that was the first time anyone had ever seen me as just a person I need you to know that—I NEED YOU TO KNOW THAT—

INA

SHUT!!! UP!!!!

EDVARD

SORRY!!!

ED + INA UL

LQ 274

INA

PULL TO

YOU CAN'T HAVE FALLEN IN LOVE WITH ME BECAUSE OF THE SEAMSTRESS BECAUSE I FELL IN LOVE WITH YOU BECAUSE OF THE SEAMSTRESS.

EDVARD

...What?!

INA

I knew you were the Prince I was engaged to, and I went and found you in your village so I could prove you were an idiot and demand my father call off the whole arrangement and you were an idiot but an idiot who knew which way the local seamstress was and I couldn't stop thinking about that LIKE A DUMMY!!

EDVARD

Ohmygodohmygodohmygodohmygod—

INA screams in his face and then runs away.

EDVARD

Ina! Wait! Wife! THIS IS THE BEST DAY OF MY LIFE.

EDVARD *chases after her.*

LQ 276

SHIFT FOCUS

LITTLE ONE

The Little Mermaid's heart sank. Any chance the Prince would choose to marry her had washed away. How she longed to tell him that she was the one, the one who saved his life, the one he was meant to be with. But the Prince would never know... And there was Thunder!! Lightning!! Crash!! Boom!!!

STROBE SEA LQ 278



RAIN

(LQ 278.1)

#15
SIT FOR
A BIT

Thunder. Lighting. Crash. Boom.

It is raining.

MIDI and RAIN CLOUD running through the water.

MIDI with an umbrella.

POST DS

MIDI

I told you to stay home—it's dangerous out here!

RAIN CLOUD

I need to find my cowfriend, Bessie!

MIDI

There are no cows in this city!

RAIN CLOUD

But I can hear her somewhere near. Moooo! Mooo!! Bessie!! Could Ralmond speak cow? I don't think I can speak cow anymore!

MIDI

Actually he spoke antelope—

RAIN CLOUD collapses.

Are you okay?

RAIN CLOUD

I'm...I'm...exhausted.

MIDI

Yeah, 'cause you've been sprinting this whole way.

RAIN CLOUD

I used to cross cities within a few seconds!

MIDI

Well, humans don't do that.

RAIN CLOUD

This feels terrible. Ugh. Human bodies...are so...limiting...

MIDI

Here let me help you up.

STANDS

MIDI puts out her hand. RAIN CLOUD grabs it and gets up. This is her first real human touch. She stumbles because it freaks her out and MIDI catches her. RAIN CLOUD stares at MIDI.

MIDI

Are you sure you're okay?

RAIN CLOUD

...

MIDI

Hey? Do you want to rest?

RAIN CLOUD

Um, maybe. Maybe that will be good. Rest is good. Rest is good, right?

MIDI

Yeah.

THEY SITLQ 282

They find a place to sit. RAIN CLOUD decidedly sits with distance in between her and MIDI. They sit for a bit. Lol that rhymes.

Knock at the door in DOLAN's world.

La 284

INA pokes her head in.

LITTLE ONE, reading from the book, speaks DOLAN's thoughts amidst his gestures.

INA

54

128

It's just me.

LITTLE ONE

Translation: Oh my god, how do I look?

INA

May I come in?

LITTLE ONE

Translation: I'd rather you didn't but you're royalty so...

INA

I brought you a little something. A little accessory from my country. I thought maybe you could wear it to the wedding?

LITTLE ONE

Translation: It's not really my color...

INA

I could help put it on—

DOLAN shies away from her touch and puts it on himself.

It looks so good on you.

LITTLE ONE

Translation: ...Thank you...I mean, obviously, I look good in anything.

INA

(Gestures to the seat next to him.) May I?

LQ 286

#16 NOT ALL

DOLAN nods.

PULL TO

RAIN IS BAD

INA sits next to him. They also sit for a bit.

MIDI

Do you want to come under the umbrella?

RAIN CLOUD

I hate umbrellas. Blegh.

MIDI

Rallie hates umbrellas too.

RAIN CLOUD

I know! That's why I thought we were meant to be.

MIDI

Maybe you are... He loves the rain and I do not.

RAIN CLOUD

Because you're scared of thunder and lightning?

MIDI

How did you—?

ANTIC RL STAND

EXPAND AS

RAIN CLOUD

Sorry, all of Ralmond's knowledge is just (*points to her brain.*) up in here so I know a lot about you. (*Remembering something maybe a little too intimate.*) Maybe, um, maybe too much...about you...

MIDI

But I never told him that. I've never told anyone that.

RAIN CLOUD

Well, he knew. That's why he waits for you to fall asleep first on stormy nights. Why haven't you told anyone?

MIDI

It's just so...embarrassing...I'm a grown woman afraid of thunder and lightning...like, I know there's an infinitesimally small chance of getting struck but still... And I don't like the rain because it reminds me of this irrational fear. I hate things that are irrational or uncontrollable...

RAIN CLOUD

Like love?

MIDI

(*laughs a little.*) ...It's funny, love comes so easy for Ralmond—he's always been a dreamer, a romantic. The exact opposite of me...I mean, we truly don't make any sense together, we make as much a sense as a—

RAIN CLOUD

As a shoelace?

MIDI

...What?

RAIN CLOUD

Oh, uh, Ralmond once said he loves you because a shoelace. But it's funny, even with everything I know about you now, I still have no idea what that means. Do you?

MIDI

...No...

RAIN CLOUD

...Then...why are you crying?

SITS

PULL IN

MIDI

I don't know...I just...I suddenly really missed him.

RAIN CLOUD

Oh...it's okay, Midi. Crying is good. Crying waters our hearts.

RAIN CLOUD reaches over cautiously and catches a tear from MIDI's face with her finger.

RAIN CLOUD

Look at that. See, not all rain is bad.

MIDI laughs. For a moment, RAIN CLOUD feels drawn into her but then stops herself.

MIDI X DC

MIDI

BOOST

LA 292

Well, maybe if Rallie's really a rain cloud, I guess I...I love the rain.

Thunder, lightning, a gasp.

It stops raining.

RALMOND falls into MIDI's arms.

STROBE

LA 294

MIDI

SPLASH

LA 295

OH MY GOD WHAT IS HAPPENING?

RALMOND

Oh my god what is happening?

RAIN CLOUD

Ralmond!

MIDI

Ralmond?

RALMOND

Ralmond?

MIDI

Oh god, oh god, what happ—are you okay?

RALMOND

Oh god, oh god, what happ—are you okay?

MIDI

I'm fine, but you—?!

RALMOND

I'm fine, but you...?

MIDI

Me?

RC X TO THEM LQ 294

RALMOND

Me? ...I love you.

RAIN CLOUD

This is exactly what happened to me!

MIDI

What do I do now??

RAIN CLOUD

Bessie will know! She's out here somewhere, we gotta find her.

RAIN CLOUD runs off, maybe mooing.

MIDI

Wait! Rain Cloud!

RALMOND

I love you!

MIDI

Oh god, you're as light as a cloud!

RALMOND

I am a cloud.

MIDI

No, you're not!

#17

GIRL TALK/

A SHIFT-5

MIDI chases after RAIN CLOUD with RALMOND in her arms.

Back to INA & DOLAN:

PULL TO CHAIRS

LQ 298

INA

The sea is beautiful today.

LITTLE ONE

Translation: It looks the same as always.

INA

My kingdom is surrounded by mountains, so the water is very new for me.

LITTLE ONE

Translation: I hate the mountains. They're just giant land wrinkles.

INA

Do you like it here?

LITTLE ONE

Translation: ...Me?

INA

I hear you're also not from around here.

LITTLE ONE

Translation: Oh...um, it's okay.

INA

Perhaps it's hard to look around when a particular someone has all of your attention.

LITTLE ONE

Translation: Um, what? Um. I don't know who you're talking about.

INA

(*small laugh.*) I don't blame you. The Prince has his ways of being—

LITTLE ONE

Translation: Idiotic. Insane. Ignorant.

INA

Frustratingly forgivable.

DOLAN looks at INA.

I know. It's not fair. We work so hard to be so sensible and strong and careful. And then someone like him comes along and all that effort...dissolves. I've been trying to figure out what it is about him, what he has over every other human that exists. But I've...I've given up. He just...he just...is. And I am...I am so...I...

DOLAN hands her a pillow.

He gestures like, "Scream into the pillow, hun."

She does.

LITTLE ONE

You mustn't feel shame or guilt about being in love.

X SR

LQ 300

INA

Isn't true love supposed to be much harder to find?

LITTLE ONE

Sometimes. But...sometimes not. That's just the way the world works.

DOLAN looks at LITTLE ONE. LITTLE ONE nods at DOLAN.

Something changes, but a little differently this time.

LQ 302

INA (as JETTE)

LOVERS
w/ L.O. UR

Thank you, Hans. You are so dear to me. To Edvard too! I hope you understand that.

LITTLE ONE

Don't lie to me, Jette.

INA (as JETTE)

It's the truth! Once, while you were ill, Edvard was so worried that he walked right into me. I completely disappeared from his vision.

LITTLE ONE

Well then you're about to marry the biggest fool to walk the planet because everyone who does not spend every moment of their time looking at you is wasting their life away. WASTING!!

INA (as JETTE)

You're so dramatic, Hans.

LITTLE ONE

Who me? Dramatic? (*INA laughs.*) When he drives you mad, you come running to me, and I will teach you how to handle his temper tantrums—and never expect him to handle spiders, he's terrible with spiders.

INA (as JETTE)

And when he tires of me, you can teach him how to handle *my* temper tantrums.

LITTLE ONE

Except he has no good excuse to ever tire of you, Jette.

INA kisses DOLAN's hand.

INA (as JETTE...?)

I will see you at the wedding, yes? It will make us both so happy to see you there.

LITTLE ONE

I wouldn't miss it for the world.

INA

Goodnight, Little One. Dream sweetly.

LQ 304

#18 A CHASE

INA exits.

L.O. STEP DOWN

LQ 305

LITTLE ONE

The Little Mermaid watched forlornly as the bride and bridegroom wed. Her heart broke for the Prince. But it also broke because this would be the last day she would be human, for tomorrow, she would dissolve into seafoam—

DOLAN barrels through the pain, sneaks over to LITTLE ONE and puts his hands on the book.

DOLAN

Gotcha!

LQ

LITTLE ONE

No, I'm telling the story, Uncle Hans!

LITTLE ONE yanks the book and runs away. DOLAN chases after her.
BESSIE runs across the stage.

LQ 306

TRANS CARD

LQ 307

BESSIE

MOO! [Translation: CHASE SEQUENCE!]

LQ 308

A chase sequence!

ALL COLLIDE

The characters each individually run across the stage as they cry out their line.

DOLAN EXIT

LQ 309

RAIN CLOUD

(chasing after BESSIE.) Wait! BESSIE! Wait!

DOLAN BEGIN RE-ENT LQ 310

MIDI

(chasing after RAIN CLOUD.) Wait! Rain Cloud! Wait!

DOLAN @ MC

RALMOND

(chasing after MIDI.) Wait! Midi! Wait!

CROWD

LQ 312

INA

(running away.) Wait! No! Wait!

EDVARD

(chasing after INA.) Wait! Ina! Wait!

LITTLE ONE

(running away.) You can't catch me!

DOLAN grunts as he is seen trying to run after LITTLE ONE.
Everyone then starts to yell at once, chasing each other around the stage.
 Chaos.

Sometimes... 8/19/24

Eventually, DOLAN catches up to LITTLE ONE and grabs the book.
They tug of war on the book.

DOLAN

Give! Me! Back! My! Stories!

The book flies out of both of their hands and out fall pages from the book,
except they look more like letters now.

Wait, those are my—

POP PAGES

SETTLE

LQ 314

(LQ .1)

As he scrambles to pick them up from the floor, the rest of the cast each picks
up a letter and reads:

LQ 316

RALMOND

Dearest Harald Scharff—

RAIN CLOUD

My dear Louise Collin—

MIDI

To the lovely Riborg Voigt—

BESSIE

To the Grand Duke of Weimar, Karl Alexander August Johann—

INA

Henriette "Jette" Thyberg, delight of my life—

EDVARD

Dear...Edvard...

LITTLE ONE picks the book back up and runs off.

My soul is sick, in love with you.

PULL TO

LQ 318

EDVARD + RAIN CLOUD + INA

You invade my every thought.

ALL EXCEPT DOLAN & LITTLE ONE

You have even entered my stories.

HOUSE

LQ 322

At this point, the cast, minus DOLAN and LITTLE ONE should find a section of
the audience to say something like the following:

"Hi! I'm supposed to tell you who [name of Hans Christian Andersen's lovefriend they play]
was and how they showed up in Hans Christian Andersen's stories—but honestly, that
sounds kind of boring. So I'm going to tell you a love story of my own instead."

And then proceed to tell the audience their own love story.

Only as personal and as revealing as the actor is comfortable with it being.

#19

*Their first crush, their first kiss, their first dog (this one goes over very well),
how they met their best friend. Whatever they like.*

A SHIFT-6

*Meanwhile DOLAN/HANS is still picking up his letters and perhaps he even
proceeds to read them, getting lost in his own past feelings of desire.
And once the stories start to wrap up, EDVARD starts calling out HANS' name.*

END OF ACTORS' STORY TIME

LQ 324

EDVARD

HANS! Do you hear yourself?? Your letters are inappropriate—

HANS

My letters are gifts! Every ounce as poetic as my stories—

open

(LQ 324.1)

EDVARD

You cannot confess your love to every human who shows you kindness—

HANS

What do you care? Who I fall in love with has nothing to do with you—

EDVARD

Everything you do affects me, affects Jette—You have been part of this family since my
father took you in—

HANS

Family?! Does family get uninvited from each other's homes? From the most important day
of their life—

DOLAN BREAK MC

EDVARD

After cleaning up every single social mess you get into, I deserved a break—

HANS

And I deserved to be at your wedding!

EDVARD

...You know exactly why I couldn't have you at my wedding.

A deep silence between them.

HANS

No. NO. You don't—You don't get to say that unless you feel the gut-wrenching pain and
torture that I suffer through every time you—

LITTLE ONE bursts in with the book in her hand.

LQ 328

BUILD OUT

LITTLE ONE

FATHER!! How DARE you keep Uncle Hans from me??!!

EDVARD

What are you doing out of bed—

LITTLE ONE

Uncle Hans, I finished my version of *The Little Mermaid*! May I show you? I think I've made it more brilliant and dramatic than the original!

HANS

Excuse me—?!

LITTLE ONE

So when we left off, the Prince and Princess confess their love for each other—

HANS

You are still giving too much attention to those two idiots!

LITTLE ONE

But Uncle Hans! They are most romantic love story you ever told! They are the real deal!

HANS looks at EDVARD.

So then the Little Mermaid is sad because she's going to become seafoam, but then her sisters show up and they say to her:

"Sister, we have sacrificed our hair to the sea witch in exchange for this dagger. Cut the Prince's heart out, and you can rejoin us as a sister of the sea."

And then the Little Mermaid points the dagger at the Prince—but then she realizes—she can't kill him! Because she loves him! And! That will make his new wife so sad! And AND! She doesn't want to go back to being a mermaid! She hated it! "But, wait a minute!" She thinks! "Seafoam? I've never been seafoam before! That sounds kinda fun, why not give it a try!" So then she stands on the deck of the ship and—!

EDVARD scoops her up in a giant hug.

EDVARD

That sounds incredible, my little genius storyteller. And I am so looking forward to hearing the rest of it tomorrow.

LITTLE ONE

But I need to show Uncle Hans and he never visits anymore—

EDVARD

Uncle Hans will come back next week.

HANS

I will?

LITTLE ONE

Oh, good! I'm so looking forward to seeing my colleague again! Next time I will show you my adaptation of *The Snow Queen*!

HANS

Why is everyone obsessed with that one?

LITTLE ONE

Goodnight, Uncle Hans! May I give you a kiss?

He kneels for her. She pecks him on the cheek.

HANS

Now tell your father he must do the same when he goes to bed.

LITTLE ONE

Father, Uncle Hans says you must—

EDVARD

I heard him, thank you, Little One.

HANS

Goodnight, sweet pea. Ooh. I should write a story about a princess and a pea.

LITTLE ONE

Can't wait! Goodnight, Father.

LITTLE ONE hugs EDVARD before running off.

LQ 332

PULL IN

HANS

Why can't I have what she has?

EDVARD looks at HANS. He opens his mouth to say something when:

Why can't someone love and see and hold me and only me for the rest of my life?

EDVARD

Hans...Love is so much more—

HANS

(mockingly.) So much more complicated than that! So much more complicated than poor, ugly, stupid, orphan Hans will ever understand.

EDVARD

I wish you wouldn't do that.

HANS

Do what?

EDVARD

You write this cruel narrative about yourself where you are perpetually a victim—

HANS

All I can do is write narratives! That is how I survive this vicious world. And I don't know if you've heard, but I'm quite good at it—I'm the greatest storyteller in DECADES!

EDVARD

No, in centuries!

HANS

No, in CENTU—oh, I mean, YES! That's right!

EDVARD

Although, you may have a rival. My Little One has quite the knack for it.

HANS

Her? She's just retelling my stories—and incorrectly, by the way! The Little Mermaid doesn't *want* to become seafoam at the end, she chooses seafoam because she is willing to sacrifice her whole existence so that the Prince can be happy. Because that is what real love looks like, Edvard.

EDVARD

But he never asked for that, Hans! Have you ever thought about what he...! (*Sighs.*) I think it would be nice if she...if the Mermaid lives in a world where being seafoam is fun. Because then she makes the choice out of love for him *and* out of...love for herself...Maybe something you should consider...For a future edition, I mean.

HANS

COME TOGETHER ML LQ 337

Edvard Collin. Are you, a simple plebian, suggesting that I, genius writer, change the ending to my masterpiece? And people call ME self-aggrandizing—Have you taken a good look at yourself in the mirror lately and—

EDVARD *kisses HANS on the cheek.*

LQ 338

EDVARD

Goodnight, Mr. Duckling. Sleep well.

HANS

E X TO JOM LQ 339

You forgot the "ugly" part.

EDVARD

I didn't. And you know that.

LQ 340

EDVARD *exits.*

PULL TO HANS
AREA LIGHT ONLY

#20 EPIC DEATH SCENE

Sometimes... 8/19/24

#20

HANS

Why must you always end me like that?

The return of the weird laugh, but it is perhaps slower and more defeated.

Well, Ladies and Gentlemen.

It's all true.

I am Hans Christian Andersen.

Surprise!

I guess I...wanted to tell you the story of *The Little Rain Cloud*

And give it a nice happy ending.

Unlike *The Little Mermaid*.

But the tragedy of my life must pervade all my stories.

Because I die alone.

Partner-less, family-less, childless... love-less...

BESSIE enters nonchalantly.

OPEN OUT

LQ 341

Ugh. Of course, I'm stuck with the cow.

Just you and me, Bessie.

Sidekicks in our own stories.

BESSIE

Fuck you. I'm not a sidekick in my own story. Just in this one.

HANS

But I thought...?

BESSIE

I have my own life outside of your imagination, dude. And my life? Is fucking great. I have seven lovers, eight children, only two of which are assholes, and I wasn't born in a slaughterhouse, which makes me a pretty privileged cow. Also my best friend is literally running around an unfamiliar city trying to find me. Rain Cloud loves me. And I love them.

HANS

Oh! Is this a romantic plot twist?

BESSIE

No, you fucker—Best friends love each other like nobody's business, okay? Now can you move out of the way? I'm about to do my death scene. This is, like, my super big moment.

HANS steps out of the way.

LQ 342

Hello everyone.

COLORFUL, BAROQUE

I'm Bessie. Moo.

I'm going to tell you the story of my epic death.

Once there was a man in the city. Let's call him Jenkins.

LQ 343

Jenkins was thrown out of his apartment with just his rifle and beef jerky. Because he cheated on his wife. What a jerk...y.

So he wandered the streets of the city.
Slowly eating his beef jerky. Until eventually he ran out. And he grew hungry.
So hungry.
He was starving.
He grew delirious.

BESSIE DOWN LQ 344

BESSIE SWIMS LQ 345

Then.
He saw some beef jerky swimming in the flood.

GUNSHOT LQ 345.5

X TO PLAT LQ 345.6

And a lone bullet strikes Bessie in the third stomach.

LQ 346

HANS

WHAT?!

BESSIE

A lone bullet strikes Bessie in the third stomach.

HANS

I heard you, I'm just shocked.

BESSIE

Yeah, THIS is the plot twist.

LQ 347

RESTORE BARDOQUE

BESSIE clears her throat.

Then she has a wonderfully dramatic death scene and collapses to the floor.

RAIN CLOUD runs on stage.

DIES LQ 348

GENERALIZE

RAIN CLOUD

BESSIE NO!!!

MIDI runs on with RALMOND not far behind.

MIDI

Is that your cowfriend?

RAIN CLOUD

Bessie, I'm so sorry! I got so single-minded about getting Ralmond, I wasn't thinking about anything else even though I promised not to forget you. You gave me so much advice and I gave you nothing.

BESSIE

(to audience.) I'm just gonna do the translations folks, you get it by now. (to RAIN CLOUD.) LQ 350

Friendship is not transactional, Rain Cloud. Plus, I love giving advice, I'm pretty fucking wise. Now could you turn this way? I want to die on my good side.

LQ 351

Sometimes... 8/19/24

RAIN CLOUD

Oh no...oh no...please don't die...

*RAIN CLOUD hugs BESSIE.*RL X DSLQ 354

MIDI

OPEN DS

So...anything in there about turning Ralmond back into a human, or...?

RAIN CLOUD starts audibly crying.

Oh...oh, crap I'm so sorry...

MIDI tries to touch RAIN CLOUD.

RAIN CLOUD

No, no, Midi don't touch me, I don't need to feel more feelings right now! What are all these feelings—I hate these feelings—Why do I have to feel all these feelings—!

*RALMOND puts his forehead on RAIN CLOUD.*TOGETHER HCLQ 356

RALMOND

PULL TO

Deep breath in.

RAIN CLOUD does.

And out.

RAIN CLOUD does.

MIDI

Feelings are so hard. But even the toughest ones are gifts—they're proof that you're alive. I'm sorry your friend is dying. That's very sad. It's one of many sad things that can happen in life.

RAIN CLOUD

But it's all my fault and she's all alone and—

X TO PLATLQ 358

MIDI

She's not alone. You're here. And we're here too. And all the other creatures she's touched—we'll all remember her. She's leaving life very loved. But make sure she knows that before she goes.

RAIN CLOUD

Bessie. I love you. Thank you for everything. You are so loved.

HANS ENTERSLQ 360

Okay, okay.

AREAS ONLY

I get it.

You're all trying to tell me that I was loved.

And that I don't die alone...

I know...

But you know...
It would be nice
Every once in a while
To be seen.
Just me.'

#21 REWRITING A MASTERPIECE

LITTLE ONE bursts in again.

Perhaps JETTE (INA) and EDVARD are seen on the outskirts, watching them.

LQ 362

LITTLE ONE

HUMAN

UNCLE HANS!

HANS

You're supposed to be in bed!

LITTLE ONE

But mother said I could tell you my brilliant rewrite of your story's ending.

HANS

All right, what makes you think you're allowed to rewrite masterpieces—

LITTLE ONE laughs and hugs HANS.

LQ 363

LITTLE ONE

I love you, Uncle Hans!

HANS

...I love you too.

LQ 363.5

LITTLE ONE

So! The Little Mermaid decides to become seafoam, just at the same time as Rain Cloud is saying goodbye to Bessie—

HANS

Wait, what?

LITTLE ONE

Remember? My adaptation of *The Little Mermaid* also interweaves a brand new story called *The Little Rain Cloud*—

ALL EXCEPT LITTLE ONE

[Ohhhhh...

LQ 364

COMIC BUILD

LITTLE ONE

RESTORE

(LQ .1)

Uncle Hans, will you be the Little Mermaid, walking to the edge of the ship, ready to become seafoam?

HANS

...Of course/

LQ 366

MERMAID

He gets in character.

LITTLE ONE

Perfect! Now, meanwhile, Bessie takes her final breaths and says: /

LQ 367

BESSIE

Thank you, Rain Cloud. I love you too. Before I go, I need to tell you some crucial plot information: You switched entities with Ralmond, so the only way he can become human again is if someone decides to become a rain cloud in his place.

RAIN CLOUD

I should go back to being a rain cloud, I'm too selfish to be a human.

BESSIE

Nah, that's just part of being human. And right now, you seem the most like yourself that I've ever seen you. All right, I gotta go. See ya around, Rain Cloud.

BESSIE waves and dies. RAIN CLOUD waves back.

RALMOND

I can stay a rain cloud! And I can make it stop flooding! And then the Earth will be happy and Midi will be happy and Midi will love me—

MIDI

But I do love you, Rallie! So much. But we love differently. You love like water flows. And I love like grass grows. And maybe we can make that work or maybe we can't—I don't know!—But you can't sacrifice who you are for me. You love feeling the rain more than anything, and you can't do that if you *are* the rain. There just has to be another option...

*They are all like "Hmm..."**HANS walks over to RAIN CLOUD, MIDI, and RALMOND.*

HANS

LQ 368

Um...Hi. Hello. Hi. Are you...looking for someone who wants to become a rain cloud? *PULL TO*
Because I would like to become seafoam and...well...seafoam and rain clouds...they are all
part of the same water cycle, aren't they? /

LQ 369

RESTORE

*Everyone looks to BESSIE wherever she is and she gives a thumbs up.
Everyone cheers.*

MIDI

Thank you so much!

LITTLE ONE

And with that, the Little Mermaid blows a kiss goodbye to the sleeping Prince and Princess.

HANS blows a kiss to EDVARD and JETTE.

And she jumps into the water!

HANS dives into the water.

LQ 372

Thunder. Lightning.

HANS disappears.

RALMOND takes a huge gasp of air and stumbles and MIDI steadies him.

They put their foreheads together.

LQ 374

MIDI

Hi.

RALMOND

Hi.

RALMOND and MIDI look to RAIN CLOUD.

LQ 376

RALMOND & MIDI

Hi.

RAIN CLOUD waves at them.

LITTLE ONE

LQ 378

And Midi and Ralmond have a very long, grown up conversation that I am much too little to understand.

And Rain Cloud takes a job on a dairy farm

And makes sure all the cows live comfortably, with all the grass they need.

And she and Midi and Ralmond...

Whatever happens, they all stay close.

UMBRELLAS OPEN

LQ 380

L.O. X TO RISERS

LQ 381

And as for the Little Mermaid...

The cast makes the world of the sea that HANS floats in.

She feels her body expand and bubble up!

She floats atop the sea,

She crashes on the beach,

L.O. X TO STAGE

LQ 382

And she plays with the humans as they splash alongside her.

Being seafoam IS fun!

And then—

HANS LIFT L.O.

HANS emerges out of the sea as the rest of the cast builds the world of the sky.

LQ 386

She goes up!

Farther and farther

SHE LANDS UR

LQ 387

Higher and higher

Sometimes... 8/19/24

Until she's way up above

SHE X FROM URLQ 388

Where the sky is as vast as the imagination.

TAKES UMBRELLALQ 390*HANS is a rain cloud.*X TO VOM -1-LQ 392*HANS smiles as he looks at all the characters he's inspired around him.*

And that's how the Little Mermaid lives a very fulfilling life

Being sometimes the rain, sometimes the sea.

LQ 394*Thunder. Lightning. Darkness.*FTP*The curtain call must be a jig. And when I say jig, I don't mean a mid-16th century British folkdance. I mean a casually choreographed dance of jubilation set to pop music.**The End.*READYLQ 400INDIVIDUAL BOWSLQ 401ALL DANCELQ 402BEGIN EXITLQ 403

LIGHTING CUE LIST

D

Page	Cue	Called On	With	Timing	Link	Purpose
n/a	LQ 1	System startup		n/a	LQ 501	Links to lamp check sequence
	LQ 501	Lamp check sequence		0		6 lamps – DS fronts
	LQ 502	"		0		6 lamps – MS fronts
	LQ 503	"		0		6 lamps – US fronts
	LQ 504	"		0		9 lamps – downs
	LQ 505	"		0		4 lamps – blue wash
	LQ 506	"		0		4 lamps – cyan wash
	LQ 507	"		0		4 lamps – lav wash
	LQ 508	"		0		9 lamps – blue backs
	LQ 509	"		0		9 lamps – lav backs
	LQ 510	"		0		4 lamps – gobos
	LQ 511	"		0		2 lamps – platform front (ish)
	LQ 512	"		0		1 lamp – platform head SL – check focus
	LQ 512.1	"		0+		Platform head SL color check: green
	LQ 512.2	"		0+		Platform head SL color check: cyan
	LQ 512.3	"		0+		Platform head SL color check: magenta
	LQ 512.4	"		0+		Platform head SL color check: yellow
	LQ 513	"		0		1 lamp – platform shin SL – check focus
	LQ 514	"		0		1 lamp – platform head SR – check focus
	LQ 515	"		0		1 lamp – platform shin SR – check focus
	LQ 515.1	"		0+		Platform shin SR color check: green
	LQ 515.2	"		0+		Platform shin SR color check: cyan

Page	Cue	Called On	With	Timing	Link	Purpose
	LQ 515.3	"		0+		Platform shin SR color check: magenta
	LQ 515.4	"		0+		Platform shin SR color check: yellow
	LQ 516	"		0		1 lamp – cloud – watch for color fading
	LQ 517	"		0		1 lamp – cloud gobo
	LQ 518	"		0		1 lamp – window
	LQ 519	"		0		4 lamps – lovers at MC
	LQ 520	"		0		2 lamps – lovers at DR
	LQ 521	"		0		1 lamp – US chase lane
	LQ 522	"		0		1 lamp – platform front special
	LQ 523	"		0		2 lamps – curtain scrape
	LQ 524	"		0		2 lamps – aisle
	LQ 525	"		0		1 lamp – lighting gobo
	LQ 526	"	STROBE WARNING!	0		Strobe
	LQ 527	"		0		1 lamp – rain look up at MC
	LQ 528	"		0		2 lamps – vom SL
	LQ 530	"		0	LQ 2	Cue Light
	LQ 2 •	End lamp check sequence	BLACKOUT WARNING!	1		Full blackout. Kill all worklights and check for stray light.
	LQ 4	End blackout check: for walk-in	Preshow sound	1		House up, preset stage picture
	LQ 6	Ready to begin		6		House to half
	LQ 8 •	House settled		P1 time 6 P11 time 0		Fade to black Cue light ON: warn offstage v/o
	LQ 10 •	House quiet		P1 time 10 P11 time 0 Follow 4		Slowly reveal cloud Cue light OFF: offstage v/o GO
PROLOGUE						
	> 11	> Follow		10		> Add blue glow for rolling clouds
2	LQ 12	Rain Cloud enters		1		Reveal Rain Cloud on platform

Page	Cue	Called On	With	Timing	Link	Purpose
	LQ 14	Humans with umbrellas enter		3		Build for them
	LQ 16	Ralmond arrives MC		1		Add MC special
3	LQ 20	Others begin exit		2		Boost and pull in to Ralmond at MC
	LQ 22	Beginning of Rain Cloud's fall sequence	Falling sound	1 / [delay 1] 1		Build general; fade MC special
#1 – I LOVE THE RAIN						
	LQ 23	Rain Cloud lands in Ralmond's arms	Splash sound	0.5		Quick pull in
6	LQ 34	With music	Music	P1 time 5 P11 time 0		Pull in Cue light ON: warn offstage v/o
	LQ 35	Rain Cloud begins to exit		10		Fade
	LQ 35.5	SM placement to cue actor		0		Cue light OFF: offstage v/o GO
#2 – MOO!						
	LQ 36	Call for thunder	Thunder	0	FX 1	Drop to blue, flash lightning gobo
7	LQ 37	w/ voiceover " <u>Bessie</u> was a cow"		[delay 0.1] 0.5		Comic reveal Bessie at MR
	LQ 38	Bessie rolls table on from UR		3		Lights up: Bessie scene at beanbags SR
	LQ 39	Rain Cloud enters		2		Expand
	LQ 40	Call for thunder	Thunder	0 Follow 2.1	FX 1	Drop to blue, begin gobo flash
	> 40.2	> Follow		3		Lights up: translation scene
	LQ 40.5	Easel in position		0		Comically add easel light
	LQ 41	SM placement to cue actor		0		Cue light ON: warn offstage v/o
8	LQ 43	SM placement to cue actor		0		Cue light OFF: offstage v/o GO
9	LQ 48	SM placement to cue actor		0		Cue light ON: warn offstage v/o
10	LQ 50	Rain Cloud exits		5		Pull in to Bessie
	LQ 52			P1 time 5 P11 time 0		Fade to blue Cue light OFF: offstage v/o GO
	LQ 54	Ina and Edvard begin entrance from UL to platform		5		Add halfflight
	LQ 56	Call for thunder	Thunder	0	FX 1	Drop to blue, flash lightning gobo

Page	Cue	Called On	With	Timing	Link	Purpose
#3 – THE EVERYTHING!						
	LQ 58	Places on US platform		1 / 2		Scene: Human space
	LQ 60	Ina X off platform		4		Expand
#4 – A VERY FAMOUS AND VERY GENIUS WRITER						
15	LQ 70	Dolan's cutoff gesture		1		Shift to white light
16	LQ 78	Dolan's cutoff gesture		1		Lose all color and environmental
	LQ 79	Dolan begin exit		5		False fadeout
	LQ 80	Dolan returns		1		Comic restore
17	LQ 82	Dolan X off platform		2		Fade platform
	LQ 83	Dolan begin X to UL		P1 time 4 / 6 P2 time 3		Pull to his new position Boost cloud
	LQ 86	Ralmond enters		1		Cover him DL
	LQ 87	Midi enters		1		Cover her
	LQ 88	Call for thunder		0 Follow 2.9		Drop to blue, flash lightning gobo
#5 – TWENTY-THREE UMBRELLAS						
	> Q 88.2	> Follow		3		Scene: apartment
18	LQ 89	Midi enters from vom		5		Lose vom
19	LQ 90	X to platform		4		Pull in on platform
	LQ 92	X from platform		5		Restore
21	LQ 93	Midi X to vom SL		P1 time 3 P11 time 0		Add vom Cue light ON: warn offstage v/o
	LQ 96	Midi completes exit		5		Pull to Ralmond
	LQ 97	SM Placement to cue actor		0 Hang 0		Cue light OFF: offstage v/o GO
	> 98	> Follow		8 / 10		XF to mermaid colors
	LQ 100		Thunder	0 Follow 0.3		Drop and STROBE
	> 100.1	> Follow		1		> Slow strobe rate

Page	Cue	Called On	With	Timing	Link	Purpose
	> 100.2	> Follow		P1 time 3 / 5 P2 time 0 P3 time 1		XF colors, add temps Stop strobe Add platform
22	LQ 104	End Dolan "...only when I say thunder!"	Thunder	0 Follow 0.17		STROBE
#6 – PLEASE BE ALIVE!						
	LQ 106	Dolan X off platform		3		Expand to watery look DS
	LQ 107	Dolan exit, Edvard breaks		0 / 2		Quick return to reality
	LQ 108	Dolan enters UR		1		Cover him
	LQ 110	Call for thunder		0 Follow 2.9	FX 1	Drop to blue, flash lightning gobo
#7 – NOT THE LITTLE RAIN CLOUD / WOOING						
	LQ 112	Dolan alone		2		Cover him
23	LQ 114	Rain Cloud enters		1 / 3		Shift to rainy
	LQ 116	Ralmond looks up at rain		2 / 6		Boost and pull in at MC
	LQ 118	End Ralmond "I love the rain"		3 / [delay 1] 5		Brighten for rain stopping
24	LQ 120	Ralmond sits DR		2 / 6		Cover him
25	LQ 126	Ralmond stands		5		Expand
	LQ 127	Ralmond begin X to UR		10		Follow him
	LQ 129	Rain cloud makes big turn to sing		1		Huge blue
	LQ 130			0		STROBE
27	LQ 134	Rain Cloud and Ralmond come together		10		Pull in
	LQ 136	They split		10		Restore
28	LQ 138 •	Rain Cloud exits		5		Shift to rainy
#8 – A SHIFT #1						
	LQ 140 •	End Ralmond "...why it's flooding"		3 / 5		Add Dolan
29	LQ 142	Ralmond "Of course / "		1 / 2		Pull to lovers

Page	Cue	Called On	With	Timing	Link	Purpose
	LQ 143	Dolan steps out of scene		0 / 0.5		Snap to different light on Dolan
	LQ 144	Call for thunder		0	FX 1	Flash lightning gobo
	> 144.2	> Follow		2		> Scene
#9 – DOLAN INTERVENES / A SHIFT #2						
30	LQ 146	End Dolan “Because I’m a very good actor”		5		Shift to rain look
31	LQ 150	Dolan breaks to audience		0.5 / 1		Drop to Dolan
	LQ 151	Dolan begins to exit		P1 time 2 P11 time 0		False fade Cue light ON: warn offstage v/o
	LQ 152	Dolan returns for afterthought		0		Restore
	LQ 153	Dolan begins to exit		0.5		Restore look of LQ 150
	LQ 154	Stage manager placement		0		Cue light OFF: offstage v/o GO
	LQ 155	Antic. Dolan “Thank Jesus”		0		Comic drop to Dolan
	LQ 156	End Dolan “...trying to interrupt”		0		Comic restore
32	LQ 158	Rain Cloud “I feel like / “ •		1 / 3		Lovers’ look
33	LQ 159	Dolan steps SL		0 / 0.5		Pop to Dolan
	LQ 160	Call for thunder •		0	FX 1	Lighting gobo flashes
	LQ 162	Dolan “...before anything else-“		2 / 4		Scene
#10 – TWO CAPTIVATING CLOWNS						
35	LQ 168	Ina exits		3		Pull to Edvard and Dolan
	LQ 169	Dolan enter		2		Pop Dolan DC
	LQ 170	Call for thunder •		P1 time 0 P2 time 3	FX 1	Lighting gobo flashes Scene fades
#11 – A SOPHISTICATED DRAMATIC SCENE / A SHIFT #3						
36	LQ 174	After Dolan “...thunderous argument”		0		STROBE
	LQ 175	Midi and Ralmond at places		2 Hang 0		Scene
	> 175.1	> Follow		10		> Add platform, vom

Page	Cue	Called On	With	Timing	Link	Purpose
	LQ 175.5	Come together		5		Pull to platform
37	LQ 176	Ralmond exits		5		Expand
	LQ 178	Dolan and Midi register each other		0.5 / 1		Add Dolan
38	LQ 180 •	Midi "...understand that / "		1 / 2		Shift to lovers at MC
	LQ 182	Call for thunder		0	FX 1	Flash lightning gobo
#12 – SOMETHING NEFARIOUS / A SHIFT #4 / TRANSFORMATION						
	LQ 183	After "no more bizonkerdoodle interruptions!"		0.5 / [del 2] 3		Drop to Dolan at MC
39	LQ 184	Dolan "SO! Rain Cloud and..."		3 / [del 2] 3		Cyan scene
	LQ 188	Dolan "Stop laughing!"		3 / [del 2] 3		Shift to lovers at MC
40	LQ 190	Stage manager's placement		0		Cue light ON: warn v/o
	LQ 192	Bessie opens book		P1 time 2/3 P2 time 0		Restore LQ 184 Cue light OFF: v/o GO
41	LQ 194	Bessie tears pages out		10		Expand
	LQ 198	End Dolan "What?!"		0		STROBE
	LQ 200	Ina enters as Jette		2		Lovers at MC
42	LQ 202	Ina "Oh, Hans, I'm getting married"		2		Restore
	LQ 204	Dolan sits at center aisle		4		Add aisle glow
	LQ 206	Antic. Ralmond "There you are!"		3		Pull US
43	LQ 208	Ralmond "One and two..."		3 / 6		Subtle pull in
	LQ 210	Dolan stands		1 / 2		Boost aisle
	LQ 212	End Dolan "Awww nutbuggins"		0		STROBE
	LQ 213	Stage manager's placement for magical fairy tale transformation		7		Bluest moment of the play
44	LQ 216	All still		5		Cover Little One's entrance
	LQ 217	Little One X to stage		2 / 6		Cover travel
	LQ 218	Little One exit		5		Generalize
	LQ 220	Edvard exits with Dolan		5		Pull to Rain Cloud
	LQ 222	Rain Cloud begins exit with Ralmond		5		Fade to black

Page	Cue	Called On	With	Timing	Link	Purpose
#13 – SOMETHING HAPPENED						
	LQ 224	Antic. Little One entrance		5		Slow build blue glow
45	LQ 226	Stage manager's placement		4		Shift to Midi
	LQ 228	Midi hangs up		4 / 8		Expand
	LQ 230	Midi sits		3 / 5		Pull in
	LQ 231	Little One X to UR		2 / 5		Cover travel
	LQ 232	Little One X to Midi		5		Restore
46	LQ 233	Midi hands book to Little One		1		Drain color
	LQ 234	Little One begins exit	Rain sound	5		Shift to rainy look
	LQ 236	Rain Cloud sets Ralmond down		3 / 6		Pull to them
48	LQ 242	End Midi "You don't get to do that."		15		Chill
49	LQ 246	Midi notices Ralmond is gone		1		Build harsh light at chair
	LQ 248	Rain Cloud X to platform		2 / 15		Cover travel
	LQ 250	End Midi "...that's when all this?"	Thunder	0		STROBE
50	LQ 252	Rain Cloud spots a shoelace		2		Pull in
	LQ 254	End Rain Cloud "...she needs grass"		5		Drop to color
	LQ 255	Bessie enters DR		3		Add light DR
#14 – BESSIE / THE LITTLE MERMAID						
	LQ 256	With music for Bessie's dance	Dance music	2 / 4		Build
	LQ 257	Stage manager's placement (translation: Follow the thunder!)	Thunder	0		STROBE
	LQ 259	Edvard sets Dolan down		2 / 6		Pull to them
52	LQ 270	Edvard X away from Dolan		2 / 4		Pull in tighter
	LQ 271	End Little One "...his one true love"		1		Restore
53	LQ 276	Edvard exits chasing Ina		4 / 2		Shift to Little One
	LQ 278	Little One "Thunder! Lightning!"	Thunder	0		STROBE
	> 278.1	> Follow		Follow 0.5		> Shift to rainy look
#15 – SIT FOR A BIT						

Page	Cue	Called On	With	Timing	Link	Purpose
54	LQ 282	Rain Cloud and Midi sit		2		Pull in
	LQ 284	Knock at the door		0.5 / 1		Add Dolan and Little One
55	LQ 286	Ina sits with Dolan		2 / 4		Pull in
#16 – NOT ALL RAIN IS BAD						
57	LQ 292	Midi X DC		2		Looking into the rain
	LQ 294	Stage manager's placement – to end Midi's moment	Thunder	0		STROBE
	LQ 295	Ralmond "lands" in Midi's arms	Splash	0		Bump to scene
58	LQ 296	Rain Cloud X to Ralmond and Midi		2		Cover travel
	LQ 298	Midi, Rain Cloud, Ralmond exit		5		Pull to Ina and Dolan
#17 – GIRL TALK / A SHIFT #5						
59	LQ 300	Little One X SR		5		Cover travel
60	LQ 302	Little One nods to Dolan		1 / 3		Shift to lovers look
	LQ 304	End Ina " ...Dream sweetly"		5		Restore
#18 – A CHASE						
61	LQ 305	Little One steps down from platform		2		Cover travel
	LQ 306	Little One snatches book from Dolan		0		Expand
	LQ 307	Translation card in place		1		Light translation card
	LQ 308	End Bessie "CHASE SEQUENCE!"		0		Build full space for chase
	LQ 309	Dolan exits		3		Fade (all company in hallway)
	LQ 310	Dolan begins re-entrance		5		Cover him at center
	LQ 312	Crowd enters		1 / 3		Restore full space
62	LQ 314	Book goes flying		0		Shift to lovers look
	LQ 318	Antic. Edvard "Dear... Edvard..."		4		Pull in
	LQ 322	End All "You have even entered my stories"		5		Add house lights
#19 – A SHIFT #6						
63	LQ 324	End of story time		2 / 8		Lose house
	LQ 328	Little One enters		2		Build out
65	LQ 332	Little One exits		5		

Page	Cue	Called On	With	Timing	Link	Purpose
66	LQ 337	Hans and Edvard come together		5		Pull in
	LQ 338	Edvard kisses Hans		2		
	LQ 339	Edvard X to vom		2		Add vom
	LQ 340	Edvard exits		2		Pull to Hans
#20 – EPIC DEATH SCENE						
67	LQ 341	Antic. Bessie enter		3		Open out
	LQ 342	Bessie shoos Hans out of the way		3 / 5		Colorful, baroque
	LQ 343	Bessie “Jenkins”		2		Cover travel
68	LQ 344	Bessie lies down		1.5 / [d1] 4		Cover travel
	LQ 345	Bessie swims		3 / 6		Cover travel, boost texture
	LQ 345.5		Gunshot	6		Dramatic pop and drain
	LQ 345.6	Bessie X to platform		2 / 5		Cover travel
	LQ 346	Hans “What!?”		0		Bump to Hans in white light
	LQ 347	End Bessie “Yeah, this is the plot twist”		2		Restore baroque
	LQ 348	Bessie finishes dying		5 / 6		Generalize
	LQ 350	Antic Bessie aside		0		Pop Bessie
	LQ 351	Aside complete		0		Restore
69	LQ 354	Rain Cloud X DS		2 / 4		Open DS
	LQ 356	Ralmond and Rain Cloud together at MC		2		I love the rain moment
	LQ 358	Rain Cloud X to platform		2 / 4		Expand
	LQ 360	Hans enters		2		Drain all color
#21 – REWRITING A MASTERPIECE						
70	LQ 362	Little One enters		0		Human look
	LQ 363	Little One hugs Hans		2 / 4		Pull in
	LQ 363.5	End Hans “I love you too”		2 / 6		Restore
	LQ 364	Antic all “Ohhhh”		0.5 Hang 1		Comic build

Page	Cue	Called On	With	Timing	Link	Purpose
	> 364.1	> Follow		3		> Restore
71	LQ 366	End Hans "Of course"		3 / 6		Sea look
	LQ 367	Little One "...and says"		5		Add Bessie
	LQ 368	Hans approach Rain Cloud		3 / 5		Pull to Hans
	LQ 369	End Hans "...aren't they?"		5		Restore
72	LQ 372	Hans dives	Thunder	0.5 / 1		Lightning
	LQ 374	Ralmond and Midi put foreheads together		2		Boost them
	LQ 376	They look to Rain Cloud		1		Boost Rain Cloud
	LQ 378	Antic. Little One "And Midi and Ralmond..."		2		Add Little One
	LQ 380	All open umbrellas		0.5 / 1		Blue wash
	LQ 381	Little One X to risers		6		Add Little One special
	LQ 382	Little One X to stage		3		Cover travel
	LQ 387	Little One lifted to UR		5		Restore, hot UR
73	LQ 388	She X from UR		3		Cover travel
	LQ 392	She X to vom		2		Add vom
	LQ 394	End final line		2		Fade to black
CURTAIN CALL & POST						
	LQ 400	Cast ready		1.6		Lights up: bows
	LQ 400.5	Dance break		1 / 2		Fade to color
	LQ 401	First individual bow		3 / 6		Boost at MC
	LQ 402	Dance begins		4 / 8		Colorful
	LQ 403	Final group bow		2		Build
	LQ 404	Group begins exit		5		Xf to post-show look, add house











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