

(i.)

HOW TO MAKE A WOMAN was created through a group process with an emphasis on physicalization perhaps even more than verbalization. Therefore the following written script cannot adequately describe what happens in the actual production. Many of the key emotional relationships of the two women, as well as the actual conditioning of Woman, occurred in what are called movement or mime scenes. Sounds were also created by the cast. The play used space in a special way, designed for our space at the theater. Slides of abstract color patterns were used as the only source of light in several scenes to heighten the unreal or surreal aspects of the play. If other groups wish to perform the play, we suggest that they feel free to make their own changes. HOW TO MAKE A WOMAN has gone through many changes already and will continue to change.

The play itself was usually one part of a total evening. Following performances the cast and crew joined the audience to discuss the play and the issues it presents. We found the discussions most fruitful when we separated into smaller groups of all men and all women and ended by bringing these groups together, sometimes as a whole, sometimes dividing into mixed groups of about ten people, to talk about what they had discussed separately. The subject of Women's Liberation was introduced, very often as a reply to the often-raised point made by the audience that the play offers no "solutions."

(ii.)

SET: At the theatre (a church hall) the floor (stage) was almost bare. Two wooden frames were suspended from the ceiling. The frame at Stage Left was white and slick, the image of a dress shop. Assorted abstract "dresses" used in the play and the large white tube hung from this frame.

The frame at Stage Right was used as a closet and a workshop for the men and had the musty color of old stockings and faded women's underwear. It was a secretive "habitat" draped with thin, dyed cheesecloth and hung inside with ragged old cloths and fragmented parts of manikins. A whole manikin hung upside down at an angle and the battered torso of another manikin rested on the wooden chest in the closet.

There was little else on stage: a wooden chair, a white folding screen, a silver basket and a larger white basket containing various tubes and the net-house rolled up, and a large blue "descent" cloth made of cheesecloth.

(iii.)

COSTUMES: For the manikin we evolved a two-piece bikini-like "dress", made of squares of leather dyed silver to look like an armor. She wore a helmet of the same construction and false hair. The manikin is the mechanized woman.

For the men we used archetypal Hunter and Wolf images: the Hunter in hip boots, flowing shirt, and artillery belt; the Wolf in a funky fur vest and baggy pants designed to suggest haunches and dyed in pinks and sensual colors.

The women wore tights and tunics made from men's sleeveless ribbed undershirts (all white for Aili; all pink for Mary.) These outfits as unobtrusively as possible displayed their bodies, giving an almost nude feeling. Their clothes seemed to be their strongly colored hats, pocketbooks, and shoes. These accessories were one of their "dresses". (In the course of the play these accessories were discarded and various other "dresses" substituted.)

The "dresses", including the costumes mentioned above, are the following:

Aili's hat, purse, and shoes

Mary's hat, purse, and shoes. Mary's purse was used also as the "reward" dangled by her father in the Making of the Child scene; her hat served as the birthday present her parents gave her at the end of that scene, and both the hat and purse were again given to her by the Hunter as a gift after he rapes her.

Baby dress: put on Mary by her mother at birth and discarded during the Wolf-Mary rape scene.

(iv.)

Boob dresses: These were essentially bras, consisting of large pink breasts with straps. One, covered with opaque cellophane, hung in the dress shop at the opening of the play and is displayed, covered, at various times before it is given to Mary at the beginning of the fucking machine scene. Mary wears this dress throughout the rest of the play. Aili's boob dress, also given to her in the same scene, and discarded then.

The Old Woman Veil: (a beige fishnet) is used in the Old Woman scene and afterwards in the Hunter-Aili Scene.

The Mama dress, a pink foam rubber armor with huge bayonet breasts is worn by Aili at the end of the Wolf-Aili scene.

HOW TO MAKE A WOMAN

House
SCREEN

CHARACTERS

- Aili
- Mary
- Hunter
- Wolf
- Manikin

SCRIPT BREAKDOWN

First Dress Shop Scene

- Men set up shop ✓
- Mary shops for her dress ✓
- Aili enters ✓
- Mary Blueberry monologue ✓
- Aili shops for her dress ✓
- Designers' scene ✓
- Men's "environmental" scene ✓

Second Dress Shop Scene

- ← Wolf-Mary measuring scene ✓
- Aili's "little angel" monologue ✓
- Contest ✓

Descent to Childhood Scene ✓ Bluecloth

Pig Pig Scene

Making of the Child

Doctor & Forest - spanish woods

Descent

Hunter-Housewife Scene

Hunter Rape

Knock Knock Scene Knock Knock

Mary's housewife monologue

Descent

Wolf-Mary Scene

Descent

Old Woman Scene

Fucking-Machine Scene

Aili's Descent

Aili-Hunter Scene Harpies

Descent

Aili-Wolf Scene ✓

Conclusion

Concentration
Measuring

? NURSES & M

? winding up
Mary - don't anticipate

WALLS

?
?

?

?

(1.)

Men enter. Wolf wheels in Manikin on a dolly. She is covered with cellophane. She looks inhuman. Men set up shop things, then lift Manikin from dolly and remove cellophane cover. She is motionless and rigid.

~~HUNTER: How should we arrange it?~~

Wolf arranges Manikin. In one movement he opens both of her eyes; the eyes pop open wide, mechanically.

~~WOLF: Not a bad one!~~

HUNTER: Just one more touch.

Hunter puts big smile on her open mouth.

That will sell.

Wolf rearranges Manikin into a stronger, model-like, pose. Then men go to work in the shop.

Mary enters, walks by Manikin in dress, sees it, wants it.

HUNTER: Customer!

Men move into place and become doors. One arm of each is linked to the other's shoulder; bodies straight. They act the revolving doors.

Mary pushes revolving door. Doors speak as they turn.

HUNTER: Women!

WOLF: Lovely creatures!

HUNTER AND WOLF: (together) So predictable.

Doors stop revolving and arrive in place.

MARY: (to self) No.

Mary, once inside the shop, decides to go out. She pushes against one door but it doesn't move. She pushes on the other very hard, and doors spin her with them

(2.)

around and around and dump her back
inside the shop. Mary is confused.
Hunter and Wolf smile at each other
and return to work.

MARY: (to Manikin) Hi. Is this the new boutique for young unmarrieds? I'm looking for a dress. An all purpose dress for all occasions. Something that really expresses me.

MANIKIN: You?

MARY: (Nods) Yes.

MANIKIN: Buzz.

Slide of dress appears on manikin dummy.

MARY: Oh, no. That's not for me. Show me something else please. Less me and more dress.

MANIKIN: Buzz.

Slide of second dress appears on manikin
dummy.

MARY: I'm sorry. That's not my style either. Don't you have anything more like me?

MANIKIN: You?

MARY: Pale yellow, polka dots. You don't. Oh, I'm sorry to have kept you. You must have many customers waiting.

Mary turns to leave. Manikin shows fabric
netting on bolt.

MARY: What's this?

MANIKIN: The latest fabric.

MARY: What do I do with it?

MANIKIN: Put it on.

MARY: Do people really wear things like this?

MANIKIN: Some of us do.

MARY: Me?

MANIKIN: Why not?

Slaps her rear.

(3.)

MARY: It's a little bit sheer. Somewhat transparent. Everyone could see me in it. My mother would never approve. What do you think I am?

Men, as doors, zoom into place. Mary walks to doors. She pushes. She can't get through.

MARY: (to Manikin) Something is wrong with your door.

MANIKIN: He looks fine to me.

She throws door a kiss.

MARY: Let me out! Let me out!

All freeze, smiling at having trapped Mary. Aili walks by singing. She reaches door and freeze breaks.

MARY: Let me out! I'm trying to get out!

AILI: I'm trying to get in.

Both women push doors (men) from opposite sides.

MARY: What should I do?

AILI: Go to the other side and push.

MARY: I am pushing.

AILI: Harder.

MARY: Harder.

AILI: Come back. Take a deep breath.

Mary takes deep breath. Both sniff at each other. Aili lifts up arm of man who is door. Door breaks and reforms, pushing the two women together.

AILI: Hey. I have a dress just like yours. My name is Aili.

MARY: My name is Mary. Do you like it?

AILI: No. That's why I'm here.

(4.)

MARY: Neither do I. But you won't like it in there.
Everything is so transparent. *grab her*

AILI: I like to make up my own mind.

MARY: My mother would never approve of these clothes.

AILI: Mothers!

MARY: Blueberries.

AILI: Blueberries?

MARY: Blueberries.

Door environment broken; Aili and
men step back. Mary gives speech dir-
ectly to audience in spotlight.

When I was only four years old, my mother gave me a dress for my birthday. It was all white. White from its starched tipped collar to its ruffled hem. She told me to be very careful and to keep it clean, keep it clean, keep it clean.

Everybody who came to my party said to my mother, "What a pretty dress Mary's wearing. How pretty Mary looks in her pretty dress. How stylish! How perfect!" My mother was all smiles and I was happy too. She told me to be very careful and to keep it clean, keep it clean.

Mother baked for my birthday a four layer cake. All white. I was very happy for my mother's cake and my dress. She told me to be very careful and to keep it clean, keep it clean, keep it clean.

And lots of kids came. I can't remember everybody's name. It was quite a few years ago and I was only four years old.

AILI: You have a remarkable memory.

MARY: Yes. I remember how happy I was that day. My mother cut the cake and gave all the children a piece except for me and Tommy.

AILI: Why?

MARY: (Delighting in badness) I didn't like Mommy's birthday cake. Tommy and I found a big box of blueberries in the refrigerator. We were hiding in the bathroom, sitting in the bathtub eating and squashing the berries all over us. Mother came in. Her face got redder and redder as my dress got bluer and bluer.

(5.)

She slapped me again and again telling me how I must learn to control myself. I cried. After that she never had to hit me again. When ever I made a mistake, all Mommy had to say was.....

ALL: Blueberries.

Spotlight off - Doors resume as originally.

MARY: (to Aili) You understand? They don't seem to care.

AILI: Mothers?

MARY: The people in there. I came looking for a dress and I was give this cheesecloth.

AILI: They're just trying to push their cheap stuff.

MARY: Cheap!

AILI: Come on. I can get them to show us their good stuff

Hunter signals. Doors go around, push women and drop them inside. Men approve their own abilities, nod, and leave for work area. Women notice Manikin in model pose.

AILI: (To Manikin) Madam! Madam!

MANIKIN: (Turns) Yes.

AILI: I'd like.....

Manikin returns to pose. Aili copies pose idea.

I'd like to see a dress, unless, of course, you're busy.

MANIKIN: Buzz.

Slide of sexy dress appears on manikin dummy

AILI: That's not too bad.

MARY: It isn't?

AILI: (Enthusiastically) No. But what else do you have?

MANIKIN: They're all like that.

AILI: You must have something different.

MANIKIN: Why?

(6.)

AILI: Frankly, I want a different dress.

MANIKIN: I wonly work here dearie.

AILI: That's ridiculous.

MANIKIN: If you don't like it, consult the designers.

AILI: I think I will. DESIGNERS!

MEN working in shop.

HUNTER: This year rectangular breasts.

WOLF: This year soft breasts.

HUNTER: Cylindrical body.

WOLF: Full body.

HUNTER: Square shoulders.

WOLF: Soft, full, round.

HUNTER: Flat.

WOLF: Suck

HUNTER: No! Tops and bottoms flat.

WOLF: Tops and bottoms round.

HUNTER: We design to sell.

WOLF: We design to please.

HUNTER: To please ourselves.

Scream from Aili, Mary & Manikin

HUNTER: (peering out from workshop) I didn't hear anything.
Did you?

WOLF: (peering out) No, I didn't hear anything either.

Men return to work.

(7.)

AILI: (to men) You're ridiculous! (to Manikin) And you're ridiculous! I know another shop down the street. Let's go.

Men zip into place as doors.

There's something I don't like about these doors. (Secretly) When I say push, push!

Aili and Mary hum, look around innocently.

Push!

Men, as doors, allow women to fall through to floor.

HUNTER: (pleased) Back to work.

Men start body movements as if building..

AILI: Let's find the other shop.

Women mime walk. In the following sequences the men create environments of three entirely different store fronts as women walk by. Women freeze during men's speeches. Manikin is "in" each store environment as window model.

MARY: Is this the shop?

AILI: No.

HUNTER: There's more to designing for women than meets the eye.

WOLF: True.

HUNTER: Every woman lives in a house, every house in a community, every community in a country, all the countries make up the world. We are designing a universal order, a total scheme, a master plan.

WOLF: True.

HUNTER: We are men, bastions, sentinels, collators. Without our presence the world would be less.....

WOLF: True. However, we must create.....

They move and form into a new "shop"..

MARY: Is this the shop?

AILI: No.

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HUNTER: We shall create. We are pegs in the master board.
The prime movers, the engineers of humanity.

WOLF: The beautiful people.

HUNTER: Exactly. Therefore, if we were to disappear into
an air pocket tomorrow, this edifice we call civili-
zation would crumble into dust.

WOLF: True.

HUNTER: True, we must persevere in our chosen endeavor to
insure the progressive development of mankind.
Therefore.....

WOLF: We need the perfect design.

HUNTER: In order

WOLF: to continue

HUNTER: making money

WOLF: No!

They move and form into third "shop"

MARY: Is this the shop?

AILI: I'm not sure.

WOLF: I have the perfect design for the beautiful woman.

HUNTER: Where is it?

WOLF: Under the cover. Look at it.

k

Wolf points to Manikin holding covered model
of boob dress. Hunter looks under cover.

HUNTER: Absurd!

WOLF: It'll sell.

HUNTER: You really think that will sell?

WOLF: Give it a chance.

HUNTER: Alright. Women!

WOLF: Lovely creatures.

HUNTER: Unpredictable.

WOLF: You'll see. Shhhh.....

(9.)

AILI: (to Mary) This is the place.

Aili and Mary are whirled in by the men and generally whisked from one situation to another during this scene.

These men look awfully familiar.

Wolf is whirling them around on tour of show.

MARY: They're very nice.

Manikin tosses flowers to Hunter.

AILI: Responsible

MARY: Responsive.

AILI: Caring.

MARY: Handsome.

Hunter hands each woman a bouquet of flowers. Manikin hits a gong and makes a "dramatic" entrance.

AILI: That woman!!

MARY: Pleasant smile.

Men whirl women to new positions.

AILI: This place.

MARY: Cozy. Now I think we found the right place. These people seem to care.

AILI is lifted off the ground by men and carried to workshop-closet.

MANIKIN: Yes.

WOLF: (to Mary) You're first. I'll take your clothes.

Mary is frightened.

HUNTER: Pocketbook.

Wolf takes Mary's things one by one and dumps them into Manikin's wastebasket.

Shoes.

MARY: You're very helpful.

Wolf takes off shoes.

(10.)

~~WOLF:~~ Yes.

HUNTER: Hat.

H. Measurements Wolf feels her gently.

WOLF: Right breast: one hand, three fingers.

HUNTER: He always does that. (like a short order cook.) One hand, three fingers!

MANIKIN: He's the measuring man.

WOLF: Left breast: one hand, two fingers.

MANIKIN: He's an expert. Very well trained.

HUNTER: One hand, two fingers!

MARY: Very well grained. (giggles.)

WOLF: Cheeks: two hands solid! (measures her ass)

AILI: Is he taking advantage of her position?

HUNTER: Two hands solid!

MANIKIN: Yes.

AILI: Oh. (Double take.) Oh!

WOLF: Perfect measurements for the perfect dress.
(turns to Aili) You're next. You have a lovely figure.

Whirls Aili out of closet while Hunter puts Mary into it.

AILI: Yes. Blue.

WOLF: Blue?

AILI: Blue.

Aili steps forward into spotlight. Speech given directly to the audience.

When I was little my mother used to call me "little angel."

"You look like a little angel more and more every day! When I was four years old my mother gave me a birthday party. She called up all my friends' mothers and told them her "Little Angel" was having a surprise party.

So when I came home, all my little friends with their little birthday presents and their little cards shouted, "Happy birthday, Little Angel!"..... so I ran away. I ran to a big black forest near my house and flopped by a big bush.....it was a blueberry bush.....and I was so pleased with myself, I laughed.....,and then I realized there was someone laughing with me. He popped out of the bush and said, "Would you like to be me?"

"But you're all blue."

"That's right. From the tip of my toes to the wart on my nose, for I am the blueberry man."

"What does a blueberry man do?"

"Why, I blue berries. Would you like to blue berries too?"

"Would I become blue like you?"

"Probably."

"From the tip of my toes to the hair on my head?"

"Probably."

"Oh yes, oh yes, oh yes."

Aili happily moves in a circle.

MARY: (Sincerely from closet) And you lived happily ever after.

AILI: No. My mother caught me, grabbed me by the hair and pulled me back home. She stuck my head in a basin, washed it, scrubbed it, rinsed it, ironed it, dried it, and curled my "angel hair" back in. But ever since then I've always dreamed of.....

(12.)

MARY: Finding the blueberry man?

AILI: No, being like the blueberry man.

Turns freely.

(to men) Now do you understand?

MEN: No.

Spotlight off-scene resumed.

HUNTER: Back to work.

AILI: (to wolf) Here are my clothes.

WOLF: Great - you look beautiful that way!

Wolf drops Aili's clothes in Manikin's wastebasket.

HUNTER: Measurements!

Wolf gets ready to measure.

AILI: (holding wolf off) My measurements are thirty-six, twenty-four, thirty-six.

WOLF: But I want to double check.

MANIKIN: (to Wolf) Watch out! She has teeth in her cunt.

AILI: How did you know?

HUNTER: Don't pay any attention. She's jealous. Now, can I sell you a dress?

AILI: I really do want a dress.

WOLF: (taking her away) Then I've got to get accurate measurements.

HUNTER: (calling) Wait a minute! Wait!

AILI: He's calling you.

AILI: He's calling you.

WOLF: What do you want?

HUNTER: (Invents) Contest.

WOLF: Contest?

MANIKIN: Cuntest!

HUNTER: (to Aili and Mary) Come right over here, young ladies. We're going to have the Miss Perfectly Trained Woman Contest. Rules: One. Blow balloons while holding model pose. (to Wolf) Balloons. (Wolf gets balloons.) Two. Always smile. (Aili and Mary smile.) When I say go, blow.

Hunter snaps fingers, Manikin takes her place in front of women.

MANIKIN: It will expand your mind.

HUNTER: One!

AILI: What's the prize? (to Hunter)

MANIKIN: The winner wins, the loser loses.

HUNTER: Two!

MANIKIN: Win a dress, lose a dress.

HUNTER: Two and a half!

Wolf & Manikin

AILI: (Is Interested) What kind of a dress?

MARY: What's the difference? It's only a contest. Let's play.

HUNTER: Three! Go. Pose, smile, change, pose, smile, change, pose, (etc.).....Stop!

Women copy Manikin poses. They blow balloons and smile at the same time.

AILI: (drops out of contest.) I don't think I want to be Miss Perfectly Trained Woman. 1

HUNTER: Oh, look at this young ladies balloon! Marvelous! She wins the contest. (He encourages audience to applaud.)

AILI: What's the prize?

HUNTER: She wins the opportunity to be the first to try on our newest creation.

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Manikin shows the boob dress (covered) that was in the third dress shop window.

AILI: That's the prize? (deflates balloons with loud noise.)

Hunter caressingly lures Mary with balloons.

HUNTER: (to Mary) But we're going to help you. (to Wolf) Aren't we?

WOLF: Of course *were going to give you a little hand.*

MARY: Help me?

HUNTER: To prepare you to wear the new dress.

AILI: Mary, let's get out of here. I don't think you'll like their dress. Let's go.

MARY: Don't confuse me. I'd like to stay and see what happens.

AILI: Who are you going to explain this to your mother?

MARY: Mother says I should dress to please men. Maybe this is what she means.

Manikin brings the big blue "descent" cloth and carries it, following the dance of Mary and the men. The men and the Manikin then hold the blue descent cloth and do a seductive dance around Mary. Starts with a fun-like feeling. Hunter is caressing Mary with balloons while Wolf dances with her. Mary is pleased. Wolf keeps rhythm snapping fingers while dancing.

WOLF: Apples.

HUNTER: Down.

WOLF: Peaches.

HUNTER: Down.

WOLF: Pineapples.

HUNTER: Down.

WOLF: Mangoes.

AILI: (trying to get Mary to stop.) Blueberries.

HUNTER: Down.

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WOLF: Apricots.

AILI: Raspberries.

HUNTER: Down.

WOLF: Apples.

AILI: Strawberries.

HUNTER: Down.

WOLF: Bananas.

AILI: Berry berries.

HUNTER: (Name-calling) Fig. Date. Prune!

AILI: (tops him) Squashed nuts!

HUNTER: Ooohhhh.

MARY: Little Angel.

HUNTER: Down

AILI: (almost a whisper) You're no better than a whore.
Pig!

MARY: Pig?

AILI: Pig.

MARY: Pig? Pig?

*Blow
Clothe*

Women move to each other; mirror-type movement transformation takes place. Scene starts out catty, competitive, grows to great intensity, becoming deeply sensual, vulgar. It frightens them. It is a non-verbal movement scene.

AILI: (lightly, sensually) Pig, pig, pig.....

MARY: (lightly, sensually) Pig, pig, pig.....

AILI: Pig. Pig..(Says it vulgarly, physically, as if to say "How ugly you are.")

(16.)

MARY: (In the same manner) Fig. Fig.

Both women stop, frightened.

AILI: I am a woman.....a woman.....

MARY: (in same manner) I am a woman.

During this, men and Manikin wait behind blue cloth, holding it up like a wall.

MARY: (questioning men) I am a woman. I am a woman.

WOLF: Of course.

Men gently wave blue "descent" cloth over Mary. Mary is under the cloth. Slide fades on during the scene. This is a transforming time-space sequence. Lights fade off gradually. Slide of blue dots on blue cloth as actors keep moving slowly, almost floating through space. Aili keeps repeating "I am a woman" almost until men begin to speak.

HUNTER: Down, Down, into the creases.

WOLF: Come down to me.

HUNTER: To Me.

H & W: Down, down.

AILI: (realizes what's happening to Mary) Don't go.

MARY: Let me go. It's soft, it's wet, it's warm.

AILI: Stop squirming. Get up.

MARY: Please. Warm, sweet, soft.

AILI: Up. Up!

WOLF: Down. Down.

HUNTER: Down into the creases.

MARY: Down into the creases.

(17.)

HUNTER: To find your new dress.

Mary rises. Men follow her with blue cloth. All move in a slow rhythm.

WOLF: To please me.

AILI: No, to please yourself.

HUNTER: That will please me.

AILI: Wait. I'll go with you. I'll help you.

WOLF: Good. I'd like to see you down there, too.

Aili trails after them.

MARY: I don't know where I'm going.

AILI: Mary, Come with me.

HUNTER: With me.

AILI: (Pulls Mary away from Hunter) You'll have your turn soon enough.

HUNTER: All right.

AILI: (reaches Mary) Close your eyes. (Molds her down.) It's before you could see. Before you could walk or talk or hear. Before you could swim. How did you begin?

Manikin and Wolf move blue descent cloth away---move as though floating in a bubble through space and time.

MARY: Blueberries.

AILI: Before blueberries. Go back.....farther back, back.

MANIKIN: BAAAAAAA.....

MEN: (from different corners of room) k,k,k,k,k,k,k,.

AILI: Slowly, carefully. Don't tear the lining. Go in feet first, head last. Up the notch around the corner to the beginning. Baaaaaa.....(sound comes in from around room.)

Mary crawls on hands and knees back to stage backwards "to womb".

Then lights come on. New scene is done mostly in movement, all done in a child-like fantasy of a child's view. Laughing scene between Aili and Hunter is revealed to the audience finally as the conception of Mary. Hunter plays father, Aili plays mother. Wolf plays the doctor, Manikin plays the doctor's assistant. Latter two also play "clocks".

HUNTER: (Turns-makes tintype of father.) Ping!

AILI: (Turns-makes tintype of mother.) Ping!

HUNTER: (Extends hand to wife) Ping.

Aili takes hand. Shocked at sensuality, giggles, scene of laughing love making - Hunter gets charge out of her touching his hand. Laughter grows and grows, touching increases, Aili is brought to sit on his knees, her legs in air, expressing squirming, kicking, her feelings of love-making.

HUNTER: Bang, bang. (climax reached)

Both are exhausted and pleased. Both notice she is pregnant. Her stomach pops - mimed. Establish growing baby. Both excited about growing baby. It grows and grows. Mother walks around. Baby grows and Mother runs after husband. He runs away from her as she chases him. Pregnancy gets ridiculously large very quickly. He hides. She falls - he rescues her. He holds her from back and from under belly. Last laughs as baby is born. Mary cries like baby-birth cry and settles into happy gurgle.

Clocks start bonging and ticktocking after they are into place. (Beginning of time.) Clocks are acted by Wolf and Manikin in a movement bit.

AILI: It's a girl. (puts baby dress on Mary)

HUNTER: Oh, shit.

MARY: Waaaahhhhhh!!!!

AILI sings tenderly goo goo goo to the tune of lullaby and invites Hunter to join in. Both sing and express love. Soaring and levinly musical. Almost erotic atmosphere.

Both step back to admire baby. Parents "ping" and step back and watch clocks. Clocks move very rapidly. (Time passing.)

HUNTER: Ping.

AILI: Ping.

Hunter turns back to baby.

HUNTER: Somethings must be wrong. Nothings's happening.

Hunter and Aili go to stand up baby. She crumbles like a bowl of jelly. They do it again. Again Mary falls. She is happy to be down----doesn't like being pulled up.

HUNTER: (Calls to Doctor-Wolf) Help!

MANIKIN: Ring, ring, ring.

Big telephone tube comes up held by the Manikin; Hunter at one end, Wolf at the other.

HUNTER: Doctor Shmoctor.

WOLF: (Answers phone.) Huh.

HUNTER: The baby bacta.

WOLF: Huh.

HUNTER: You've got to docta.

WOLF: Huh Huh.

They put phone down. Doctor takes off running around S.L. pole to get to house as parents run around S. R. pole to get to house. Manikin knocks three times with tube on floor.

HUNTER: Come in.

Wolf opens door for her. Hunter points to child. Following is a mime scene of the mechanical "making" of the child to stand up correctly. Doctors set up. Parents given big tube to hold Mary up with. Wolf lifts her. She's cranked up. Legs and arms straightened. She can finally stand up. Doctors all done. Ask for money. Leave. Doctor and

assistant return to original clock positions. Father mechanically winds daughter. She moves like mechanical doll. Mary starts walking slowly, mechanically, then faster and faster. She chases mother. Seems to be a happy outgoing monster who wants love. Mother at first smiles, but then starts running from child. Mary grabs her mother in elixir. Happily falls asleep on her. Mother sneaks out of child's grasp, goes to father. Hugs him. Mary wakes up, starts running again. Parents run away. Mary chases mother. Gives up, chases father.

HUNTER: (to Wolf-Doctor) Help.

Clocks entrap Mary. Wolf buzzes her. Mary stops, turns front. The following "movement" scene is about the Doctor's treatment to give her a submissive attitude - to teach her to ask for parent's approval - to make a "sweet" submissive little girl. Manikin sets up mother to jack down child with big tube. As she cranks, Manikida "conducts" crank-down with a small tube. Wolf crosses to father, explains how to hold pocketbook "reward". Parents' attitude is worried.

Aili cranks down child. Doctors operate on her head. Aili cranks up child as directed by Manikin. Manikin sends Mary off.

Mary runs to pocketbook and grabs it and looks back at parents who give her disapproving look. Mary scoots backwards to place for another head operation. Repeat crank down. Doctors twist her head. Crank her up again. Manikin winds her up and sends her off.

Mary goes. This time she is all inward and submissive. She delicately crosses to "reward". She looks at both parents and delicately takes pocketbook.

WOLF: (approving) Very, very....

Parents make a big fuss over her. Mary does a double-take like "what's all this for?" Crosses happily to mother. Doctors cross to father for money. Father pays.

Wolf laughs, puts "directing" tube under his arms and goes off stage. Manikin puts tube over shoulder and goes off stage.

(21.)

HUNTER: Mommy, Teach her how to speak.

AILI: (to child) Mommy's going to teach you how to speak. Speak.
(nothing happens) Speak.

MARY: (Deep and mechanical) Speak.

AILI: (to get pitch higher) Speak.

MARY: (Imitating mother's movements) Speak.

AILI: Speak.

MARY: Speak.

They repeat this until mother is satisfied with
Mary's voice pitch.

AILI: (takes Mary's hand and points to herself) Mama.

MARY: (Does it correctly) Mama.

AILI: (Pointing Mary's finger to father) Dada.

MARY: (Pointing to father) Dada.

AILI: (Pointing Mary's finger to Mary) Mary.

MARY: (Pointing to self) Mary.

AILI: Very good. We like you.

MARY: (to father) Doe you like me?

HUNTER: Yes dear.

AILI: (to Hunter) Isat that nice?

While Aili looks at Hunter Mary clears her voice to
relax it, high pitch has been a strain.

HUNTER: Mommy, Teach her how to walk.

AILI: Mommy's going to teach you how to walk. Watch Dada.

Hunter strides in circles with big steps. Mary
follows exactly, singing.

AILI: Very good.

MARY: (to father) Do you like me?

AILI: (to father) Isn't that nice?

HUNTER: Yes, very nice.

As Aili and Hunter are turned to each other, Mary

HUNTER: Now Daddy's going to teach you how to sing.

"This number one
and the fun has just begun
roll me over, lay me down, and do it again."

Mary sings along, deep voiced, having fun.

AILI: (As she pulls Mary away from father) No. Dirty. Nasty. Ugly.
How could you do that to a child, our precious little girl.

Mary get frightened and develops twitch. Aili and
Hunter look at Mary twitching and get frightened.

Ooooh, look, Daddy. See what you did to her. (to Mary)
You may express yourself, dear.

MARY screams and relaxes.

AILI: (Kisses Mary) We like you, dear. (Smiles-smile fades)

Aili and Hunter try to get Mary to smile. They
look at Mary after each line to see if they have
succeeded.

HUNTER: We love you. (Smiles-smile fades)

AILI: (kisses her) We care for you. (Smiles-smile fades.)

HUNTER: (kisses her) We're going to keep you. (Smiles- it fades)

AILI AND HUNTER: Ch ch ch ch ch.

They pump smile into Mary's face.

Cheese.

Mary finally smiles and holds it. Hold final
family tinsme...all smiles and happy. Father
and daughter ogle each other. End- this part of
scene.

AILI: (jealous) Mommy is going to take you for a walk in the woods.

HUNTER: Good.

AILI: Goodbye, Dada.

Mary waves goodby to father as she goes happily off
with mother. Father is clearly left behind.



Forest appears. Childhood fantasy of woods rolls on-stage with sound and movement. Mother and child walk among woods. Wolf plays tree, Manikin plays weeping willow, Hunter plays blueberry bush.

MARY: Pretty. Pretty. Pretty.

She looks at each thing in the woods.

AILI: Now, Mary, Mommy is going to teach you all about the woods. See this bush with the berries on it? These are blueberries. Very juicy and blue when ripe.

Mary reaches for berries, but doesn't touch them because she is interrupted.

AILI: (casually) So luscious. Mustn't pick. Not ripe.

Mary reaches other hand for berries. She is fascinated.

AILI: Don't touch.

Aili babbles on about berries, green ones, etc. while Mary reaches in to touch again.

Musn't touch. Respect the berries.

Mary reaches in again and touches.

Respect the berries.

Aili hits Mary's hand.

Respect, respect, respect.

MARY: Respect, respect, respect. (hits her own hand)

AILI: That's right....

Aili babble on about berries. Mary, frustrated, turns away unseen by mother, crosses to Wolf-tree and punches him. Aili looks up at her, wondering, when Mary comes back.

MARY: (to cover up) Blueberries. Pretty. Pretty. Pretty. Don't touch, don't touch.

AILI: That's right. Pretty Pretty Pretty. Now look over at this tree. See the...(Aili babbles about this tree.)

(24.)

Mary looks away again at the tempting blueberry bush, frustrated. She goes to Wolf-tree again and punches it.

AILI: (sees guilty Mary) Aha.

Woods become menacing. Animated with sound.

Mommy caught you. Mommy spank you. You hit tree. Tree hit you.

Aili hits Mary with Wolf-tree's hand.

MARY: Respect. (cries)

AILI: Mary hit tree, tree hit Mary. (Hits)

MARY: Oh, respect, respect, respect.

Tree-Wolf tries to grab Mary's ass. Aili prevents him. He returns to position as tree again.

AILI: Well?

MARY: Respect, respect, respect.

AILI: Good. Mommy's so proud of her little girl. Now you've learned your lesson. We can go.

Aili leads Mary off. Mary sneaks back and gives tree a hard punch.

WOLF: Oooooohhh.. (rolls off stage)

AILI turns to see Mary.

MARY: (covering up) Pretty tree. Pretty tree. Pretty tree.

AILI: (approves) Yes.

End scene. They walk out of woods. Woods disappear. Hunter returns as father.

HUNTER: Tomorrow is your birthday. You'll be four years old. Our little girl is growing up. We're planning a surprise party for you. (Realizes his mistake) Maybe we should give her the presents now.

AILI: It was to be a big surprise.

HUNTER: I guess a little reward now woulda't hurt.

Maukin hands father pocketbook.

HUNTER: Here, dear. This is your present.

(25.)

Mary is afraid to touch it. Tries again and again but jerks hand back each time, hitting it and saying "respect, respect, respect."

MARY: Respect, respect, respect.

HUNTER: Take it, it's yours.

AILI: Go ahead, dear.

Mary is afraid. Thinks "don't touch". She is frustrated and confused.

MARY: Respect, respect, respect.

HUNTER: Come on, it's your present.

AILI: It's all right, dear....

MARY: Respect, respect, rrspect.

HUNTER: Take it.

Mary screams, grabs dress and runs. †Tableau of mother and father, bewildered. End Childhood scene. Lights change.

AILI: (Voice calling into distance) Mary.

MARY: Aili. I found my dress.

AILI: But it's too small.

Mary: It used to fit me....

AILI: Then why did you squash berries in it?

Mary thinks about this, then agrees. Gives dress to Aili.

AILI: Go back. Farther back....back....back....(Mary floating in space.)

HUNTER: Now let's go on, with me this time;

Hunter turns to her.

Mary, this way.

WOLF: This way, Mary.

MARY: Which way? There are walls all around.

Mary presses into Wolf who has become walls.

Ooohhh. There's a clearing.

HUNTER: (calling) This way, Mary.

WOLF: (calling) Mary, this way.

HUNTER: Mary, I'll marry you.

WOLF: Mary.

HUNTER: I'll give you a home and bright-eyed children.

WOLF: Mary.....the woods.

Mary steps in toward Wolf - listens eagerly to each.

HUNTER: This way, Mary, I love you.

WOLF: The bushes, Mary, the bushes.

HUNTER: Mary.

EWOLF: Mary!

Wolf comes forward and Mary steps back unintentionally into Hunter. He sweeps her into his arms. She is surprised. Wolf leaves -- he lost.

MARY: (surprised) I've chosen!

Mary and Hunter dance. Aili and Manikin as birds make house by unrolling long white net around pole and hold two ends up, creating a triangular space surrounded by white net.

MARY: Do you like me?

Hunter gently kisses her eyes.

Sweet, soft, warm, wet.

They dance-waltz like.

MARY (singing) "He's tall and strong and rosy and fair,
With pearl white teeth and yellow hair."

Wet, warm, soft, sweet.

Manikin s Net is spread around them to
represent a house. Aili and
Manikin still in character as
birds hold up house.

HUNTER: Here we shall live and love, gently, sweetly.

MARY: Gently, sweetly.

Mary is now inside netting of
"house". Hunter is opposite
her outside.

HUNTER: I'll take care of you.

MARY: (echoes) You.

HUNTER: I'll protect you.

MARY: You.

HUNTER: I'll be good to you.

MARY: You. I'll love you.

HUNTER: You.

This is a mirror scene. They
discover each other; how they
differ, how they are the same.
A lyrical love.

MARY AND HUNTER: Who are you?

Mary takes mime-created bird and
shows it to her husband. Bird
sounds from Mary, Aili, manikin.

HUNTER: I'm a hunter. Bang. Bang. Bang.

Heenuts arm up stiffly; it becomes
a gun. He demonstrates it by
shooting. Inadvertently he hits
Mary's bird. She is shocked.

HUNTER: (turning back to Mary) Kiss!

MARY: Don't touch me!

HUNTER: Mary, I'm your husband.

MARY: You're not my husband!

HUNTER: Mary, I'm your husband.

MARY: Not my husband!

HUNTER: Who do you think I am?

MARK: You're the Wolf.

They turn harshly away from
each other.

HUNTER: Mary, I'm the hunter, not the wolf. Wolves
don't have guns.

MARY: (pause) Why do you hunt?

HUNTER: It's my thing.

MARY: It's not very nice.

HUNTER: We all have to do something.

MARY: * If I let you in again, will you give up
your job?

HUNTER: How would we live?

MARY: Together.....flowers.....

HUNTER: Talk....calmly.....

MARY: Like.....

HUNTER: Maybe.....

MARY: Like.....

Mary turns to face him.

HUNTER: Woman.....

Hunter comes toward her.

MARY: You.....

HUNTER: Kiss.....

MARY: No.

HUNTER: Husband!

MARY: Wolf!

HUNTER: Hunter!

MARY: Wolf!

HUNTER: Hunter, hunter, hunter, hunter.

Mary runs to corner of house.
Hunter chases her. All three
women run. The two holding
the house sympathetically do
Mary's movements. Hunter is
angry at her, chases her, like
he chases and stalks animals
in the woods. He entraps her
finally and rapes her with the
net trapping her next to him -
symbolic movement-rape scene..
At the same time as hunter rapes
wife, other two women are moving
sympatetically, victimized, to
ground, as is Mary.

HUNTER: I love you!.....I love you!.....I love you!..
(repeats) love.....love.....love.....

Hunter's voice rises in volume
and pitch reaching an orgasmic
crescendo. He rapes her, relaxes
then notices her. Guilty.

I'm sorry, but it's often like that. You'll get used to it. You'll learn to love it and like it as I do. I didn't want to hurt you, but you needed the training. Otherwise you'd become like all these other things around the house. You'd just sit around all day gathering dust....I've been very helpful to you today. I've opened up a whole new world of instinctual pleasures. I understand women.. at first they're very shy about such things. They need to be opened up. It's a bio-logical truth. In a day or two you'll have forgotten this unpleasant moment. I love you. I really do. Here, take it.

He give her hat and pocketbook
same as father gave her for birth-
day present..

HUNTER: I must be going now. I have some hunting to do. Have a nice day. I'm sorry my darling. Men are like that. They don't understand women. I'll learn. Next time I'll be more gentle. More caressing. I'll kiss you more. You'll feel more.....responsive to me. Think of Me? I'll think of you. I'll always remember this first time we loved together. Bang. Bang.

Hunter lifts his gun, and smartly, virily marches off to hunt.

Mary waves goodbye. She hangs up dress and takes down mimed clean-up equipment to clean net-house. She cleans - sound of cleaning machine is made.

AILI: Mary. What's happening to you.

MARY: (pause) I've found my dress.

AILI: It's the wrong dress.

MARY: No, it's the right dress.....the right dress..

Mary begins her household chores and routine.

Keep it clean. Keep it clean. Keep it clean.

Mary finishes cleaning, puts away mimed cleaning equipment. Has nothing to do. Bored. Eventually starts daydreaming..

WOLF: (rhythmically, seductively snapping fingers) Mary.

MARY: (to herself) You've got to stop giving me all these minks.

WOLF: Mary.

MARY: I will go to Monte Carlo with you.

WOLF: The woods, Maryh.

MARY: Oh, your chalet is in the Black Forest.

WOLF: The bushes, Mary, the bushes.

MARY: The bushes.....the bushes? (sees Wolf for the first time) Go away!

Following is a movement flirtatious scene (props mimed.) Mary shuts window and turns her back.

WOLF: Knock Knock.

MARY: (opens window) My husband loves me.

WOLF: That's nice (dances)

MARY: He bought me a daw dress (she shows it to him)

WOLF: It's beautiful..

Mary faces Wolf; they dance together.

MARY: He comes home every night.....

WOLF: Every night.

MARY: And goes away every day.

WOLF: Every day?!

MARY: He's warm and sweet and tender, my hunter, my husband. I'll wait for him. GO AWAY!

Mary shuts window, turns away.

WOLF: Knock knock (knocking on "house")

MARY: (looking under one end of house-net where Wolf knocked) Nobody's home.

WOLF: Knock knock

MARY: (looking over middle of house where he knocked) Nobody's home.

WOLF: Knock knock

MARY: Nobody's ho-0---ooooohhhh!!!!

WOLF: Your jewel-like eyes. (He moves in house.)

MARY: Mmmmmmmmm....

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WOLF: Your pearl-like teeth.

MARY: Mmmmmmm.

WOLF: Your golden-like skin.

MARY: Mmmmmmmmm.

WOLF: Your M-like lips.

MARY: Mmmmmmmmmmm.

WOLF: You M-like mmmmm. (hand reaching her crotch.)

MARY: Ooooooo! Go Away!

Mary turns around and pushes
Wolf out of house.

WOLF: (on Mary's back) Knock knock

MARY: (opening and shutting window) Nobody's home.

WOLF: Knock knock.

MARY: (Sexily as she opens and shuts window) Nobody's home!

WOLF: Knock Knock.

MARY: (As she shows her breasts) Nobody's home.

WOLF: (As he bends down to her breasts.) Ummmmmm.

MARY: (playfully to Wolf) Go away!

WOLF: (to Manikin) Go away.

MARY: (to Aili) Go away.

WOLF: (to audience) Go away.

MARY: (dto ceiling) Go away.^k

HUNTER:* Bang Bang

MARY: (Pushes Wolf; thinks her husband's coming)
Go away. Go away. Go away.

Wolf makes jump down front from house. Mary and Wolf look around for Hunter. Mary makes three small steps to Wolf with house. Knocks on Wolf's back.

MARY: Knock knock. Nobody's home.

She invites him in. Gives cloth to Wolf. Pulls Wolf into house. They embrace.

HUNTER: Bang Bang.

MARY: Go away. Go away.....Go away.....

Mary repeats these lines as she pushes Wolf out of house. Wolf throws one big kiss, then many small ones to Mary. Mary catches them and stuffs them in her bodice. Both wave goodbye.

Mary returns to housekeeping, to straighten up after Wolf has been there. Then has nothing to do. Looks at books and eats chocolates. Images here of creative housekeeping and preparation for motherhood.

MARY: Keep it clean, keep it clean, keep it clean. (straightens out house). Concentrate! I've got to concentrate. (pulls books from shelf mimed) "Creative Housekeeping"(puts it back) "Children's Names" (puts it back). Joy of Cooking".

8 She is frustrated, angrily turning pages in cockbook, sees chocolates on the counter and eats them greedily- all mimed.

HUNTER: (directly to audience) I'm a hunter. My job is to hunt. While she (gesturing to Mary who looks up) sits in her kitchen munching on her chocolates, getting fatter and fatter. I envy her sitting in the kitchen so warm and cozy - waiting- it's not fair..

MARY: (stepping forward with house-net still around her) I don't want to wait.....grow old..... getting fatter and fatter.

HUNTER: Women. Can't sit still for a minute, always on the move. Sneaking up on us----afraid we'll look at another woman. They think we're a possession of theirs. A man needs time to do, to be, to fulfill himself. Am I being unreasonable?

Hunter exits

AILI: Mary, What's happening?

MARY: My husband is fulfilling himself.

AILI: And you?

MARY: I'm very busy fulfilling myself.

AILI: Describe.

MARY: Leave me alone. What kind of woman are you?

AILI: Tell me. (Gently) I'm listening.

During Mary's speech, the walls move with her.

MARY: I'll not give in----I'll not give up. It is important to stay home ----to be good----to be sweet----to take care of the housek---to dust the phone---to vacuum the rug-----to brighten his, his, his day---to kiss him goodbye----to kiss him hello----to sleep in his bed-----to bring up his children-----to change my name to his-----to be somebody else-----to be not myself--to be anothers....to be in love with being not myself. It's important to know this, to feel this, to make love to him with this in mind----Because he loves me and I'm a woman and he's a man and each have our chores to do. Why should he dust the furniture or vacuum the rug, or bring up his children----wipe its snotty nose----clean shit from its ass-----Oh no, not for him; He has more important things to do. He must go out into the world and struggle for our daily bread. It takes a lot of struggling a lot of going out into the world to keep such a fine house and such a fine wife. I'm happy, I'm content, I have everything while h while he must bloody his nose. My poor sweet husband-----he's not to blame....No. It's conditions, society, roles, biology, life. I'm to blame-----I'm weak. I'm biologically adapted to propegate the species. He can't

have children. He can't give birth. He'll never know that joy. I'm lucky. I feel sorry for him; when he comes home, eventually, from his long hunting trip, I'll tell him what great revelations I came to today while standing here in the middle of the floor wondering..

The cloth of the house shakes
zzzzzz sounds ----- the walls are
moving all over. She's going crazy/

MARY: Great revelations.
AILI: Run, Mary.
MARY: I can't get through (panicked, frightened)
AILI: Cut it.
MARY: My scissors aren't sharp enough.
AILI: Chew it.
MARY:8 My teeth aren't sharp enough.
AILI: Tear it.
MARY: I'm not strong enough.
HUNTER: Mary, Mary, I'm coming home soon.

House moves very fast.

AILI: Run....
MARY: Soon?
AILI: Run....
MARY: Soon.....
AILI: Run.....
MARY: Soon.....
AILI: Run.....
MARY: Soon.....

Mary runs out of house, cloth
pulling with her. All is quiet..
She stands surprised at what she
did alone.

MARY: Aili....what do I do now?

AILI: Go on alone.....

MARY: Alone?

AILI: Yes.

MARY: I'm afraid.

AILI: I'll help you.

MARY: No.

→ Wolf smiles at Aili - he knew she'd say do.

MARY: (Directly to a man in the audience) Do you like me?

AILI: No, Mary

HUNTER: (to a woman in the audience) Why did she run away?

MARY: (to a man in the audience) Do you like me?

Aili retreats

HUNTER: (to woman in the audience) Did I do anything wrong?

MARY: (to a man in the audience) Would you treat me differently?

New scene begins. Movement scene in which Mary goes to Wolf; sensual, sexual love scene. Aili and Manikin echo Mary in words and movement throughout scene (their words are not included here; exactly the same and same in tone as Mary's.

Wolf beats post in rhythm.

WOLF: Mary, to me..(softly)

MARY WALKING SEDUCTIVELY TOWARDS WOLF; TAKES OFF ENBY DRESS AND THROWS IT ON FLOOR.

MARY: Knock knock. Apples...Peaches.....Strawberries...
Pineapples.....

Mary reaches Wolf at post

WOLF: Down.

MARY: Knock knock

WOLF: Down

MARY: Knock knock

WOLF:* Down

MARY: Knock knock

WOLF: Down

Wolf throws Mary to the Floor..

MARY: (cries) Hurt.

WOLF: Lovely.

MARY: Want...want...want....(reaches out again to
him - he accepts her)

Wolf flings her down again

MARY: (cries) Hurt..

WOLF: Lovely.

MARY: Want...want...want....(reaches out again)

Wolf flings her down again

MARY: Hurt

WOLF: Lovely

MARY: Want.....want.....want.....

Wolf pulls her up to him with
her arms crossed

MARY: Hurt

WOLF: Lovely

MARY: Want.....want.....want.....

She is on her knees, sexy but almost writhing; her body aching for sex-love. Wolf won't come to her. He waits. She finally understands this and goes to him.

You.....you.....(going towards Wolf)

Wolf takes her hand and shows her how to caress him. He enjoys her caressing him.

WOLF: Nice.....nice.....

MARY: You

WOLF: Nice

MARY: You

WOLF: Nice

MARY: oooooo

WOLF: I....I.....I....I...

Mary's hands come down his legs from behind; he pulls her through his legs; she turns to face him and reaches towards him. Wolf very slowly, very seductively brings her up to him from floor and puts her up on his back, carries her on his back to SR post.

MARY: Want....want.....want.....want.....

WOLF: Up. Fast. Up. Fast.

MARY: Want

WOLF: Fast

MARY: Want

WOLF: Fast....fast....Fast.....

As they reach the post, he lets her fall off his back as he rises. Wolf reaches sexual climax.

MARY: (has not reached her orgasm) Want,.....want.... want.....(echoed softly, painfully by Aili and Manikin.

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WOLF: (going to opposite post) Later.

MARY: Love me (starts rising and reaching towards Wolf)

WOLF: Love you (faces Mary but stays at his own post)

MARY: Now (reaching towards him from her post)

WOLF: Soon (holding onto his post but turning away from Mary)

MARY: Something (reaching)

WOLF: Something

They start to break out of the dance-like movements at the posts

MARY: Soon.....

WOLF: Somethin (Wolf starts going offstage)

Mary: Soon (reaches towards him and goes some towards him)

WOLF: Something....(leaves)

MARY: 9 Soon

Mary is left reaching out for Wolf wants to go after him: Aili intercedes. Mary is deeply wounded..
ce

MARY: I want to go back to the shop..

AILI: (pulls Mary) Come with me first....there's one more thing to see..

HUNTER: (calls softly) Mary, to the left.
k

AILI: Keep going, Mary

WOLF: To the right.
kk

AILI: Keep going.

HUNTER: To the right.

AILI: (firmly) To the left (pushes her into closet area) What do you see?

Old woman (Manikin in Old Woman Dress) is hidden inside closet; she is covered with the Old Woman veil.

- MARY: (approaches closet, lifts curtain.) a lump, a thing, covered over a cloth.
- AILI: Go to it. Lift the veil and tell me what you see..
- MARY: No.
- AILI: You have to try everything and everybody. Describe.
- MARY: (slowly lifts veil) Old woman. Fierce eyes unmoving lips frozen.....
- Manikin : Into a smile. I've been waiting a long time-- for you. (stretches hand to Mary; tries to give her the veil) Take this. It's your, dear.. I'm giving it to you. (Mary shakes her head, moves back)
- AILI: Take it.
- MANIKIN: All these years sitting by the window. Waiting. Watching the lights turn red, watching the lights turn green. Watching the cars whiz by. Everyone always on his way somewhere except for me. I've waited so long for you to come....to my house. (trying to entice Mary) Touch me. I'm really very soft warm and wet.....
- AILI: Touch her.

Mary touches her. Cries out

- MANIKIN: And dead. Frozen stiff with waiting....I've been waiting too long. Whose fault is that? I was pretty and young like you, once. I could be beautiful again. If only he would come back and kiss me. I used to get kisses after breakfast, and before dinner and sometimes late at night he would turn and press his lips to the nape of my neck. His hands would float over my soft warm wet skin searching for openings. I loved that man-- my brave hunter. But he left me. Someone must be here when he returns. You..

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Mary turns away.

AILI: Look at her.

MANIKIN: Take this veil. It's yours. Strangle him with it.

Mary turn away again.

AILI: Look at her..

MANZKIN: Let me kiss you and when he comes...back...you
can pass it on to him. Please.....kiss me.....

AILI: Look at her!

Old Woman puts her net veil on
Mary. Mary cries out, pulls veil
off herself and covers Old woman
with it. Old Woman cries out and
sinks down. Aili forces Mary to
look at the Old Woman.

HUNTER: Now that's not fair. What about me? I'm a
man, a designer of fashions, high fashion. I,
too, have often wondered whether I have any
choices in my role. Women do. They could choose
dnnt to buy my dresses. But could I choose not
to sell them? No. I'd soon be begging on the
streets. She wouldn't want that. Ask her
(gestures towards Manikin, who raises veil and
turns towards Hunter.)

AILI: (to Manikin) Tell him!

MANIKIN: (opens her mouth. no sound. kSmiles at Hunter.)

HUNTER: We men are so easily beguiled by those mysterious
creatures. I blow you a kiss, sweet. I blow
a kiss to all you sweets out there.

AILI: Look at her, Mary!

HUNTER: (Singing, light, gay) Oh, this is number one
And the fun has just begun

WOLF joins in song.

MARY: (to Aili) No.....

Smilingly Mary goes away from
Old Woman and joins in song.

MARY: (to Aili) Roll me over
Lay me Down
And do it again.
Roll me over in
The Clover
Roll me over
Lay me down

The men are singing to Mary and the AUDIENCE

MARY: (speaking) Do it again!!

HUNTER: (to Manikin) She's won her dress. Give it to her.

Slide on. This was dress covered in window of 2nd dress shop, the "prize" Mary won which wasn't revealed before. Its like a bra - but with breasts only.

MARY: I see the dress I want.

AILI: It's the wrong dress.

MARY: (goes toward dress) I know the dress I want.

AILI: (pulling Mary away) It's the wrong dress..

MARY: The right dress.

HUNTER: She said she knows which dress she wants to buy.

Hunter controls next scene-directing what is to happen. It is his shop She uses wolf as fucking machine.

Men as "Doors" turn and cross to Door position on stage. Use rhythm alternating door sound(shhh) and fruit sound(apples, peaches, etc)

HUNTER: apples.....(etc.)

WOLF: SSSSSSSHHHHHHHH.....(etc.)

Doors arrive and separate women, Mary left inside shop, Aili outside shop. Doors stop and hold position

MANIKIN: Her's your dress. (helps Mary on with it.)
It lloks very nice on you. Turn around.
Marvelous. Now, see the doors. I can show you how to work the doors. Watch me.

MANIKIN begins to move sexually, seductively to men. Men begin rhythm of fruit and door sound again. Mary standing in place follows Manikin's movements. Manikin reaches men.

HUNTER: Not for you.

WOLF: Sweetie, you're too ^{getting FAT} ~~fat~~ for these games (pushes her off.)

HUNTER: It's for her.

MANIKIN: I've always done everything you wanted. (then smiles)

MARY: For me? For me! (calling) Aili.

AILI: Yes?

MARY: Aili, watch me. See, I found my dress.

Mary joins rhythm of men with "wow" sound; she rides (mime-sex) Hunter then Wolf. She is really sexual, free; a little desperate, but sensual. Wolf puts her down from fucking machine ride.

HUNTER: (to Manikin) Change. Next! (points to Aili.)

MANIKIN crosses to get similar "boob" dress for Aili.

MARY: Me! (doesn't want to be left out.)

HUNTER: (to Mary) Soon

MARY: (to Wolf) Me.

WOLF: ~~to~~ (to Mary) Soon.

Hunter turns her away so that they can get on to Aili.

MARY: Soon....soon....soon.....soon.....(abandoned)

Hunter asks her to step back, please. She does.

MARY: Soon....soon....soon....

MANIKIN: (to Aili) Here's a dress for you.

AILI: For me? It won't fit.

MANIKIN: It fits all of us.

AILI: I don't want it.

MANIKIN: Everyone wants it.

As Manikin begins to walk away Aili takes dress but is hesitant about putting it on.

WOLF: Put it on. Wow!

HUNTER: (to Mary and Manikin) Do you see what I see?

MANIKIN: She's afraid its the wrong dress.

MARY. (jealous, vicious, superior) She's tight.

MARYAAND MANIKIN: She's very very tight.

WOLF: Wow! (Men continue saying "Wow!")

WOMEN: She's dry (wow) She's dry (wow) She's very very dry(wow).

AILI: (putting on dress, very loose and sensual)
Who's tight? (wow) Who's dry? (wow)
I'm loose. (wow) I'm wet (wow) I'm very veryk
Wow.

Aili has been moving closer to men
Hunter indicates Wolf should move
in to her. Wolf punctuates her
rhythm with "wow". Aili jumps on
Wolf and rocks back and forth,
or up and down.

ALL: (following Wolf's rhythm) Wow, wow, wow, wow...

AILI: (after a time jumps off machine) Stop it!

Wolf keeps machine going alone

WOLF: Wow....wow.....

MANIKIN AND MARY: Wow....wow....wow....

AILI: Stop it! (she is horrified)

Wolf finally stops. All stop sound

HUNTER: (to Aili) Why did you stop the machine?

Hunter, Manikin, Mary laugh
at this.

AILI: Isn't there something else?

WOLF: (turns away from Aili: his penis shrinks)

MANIKIN: Did you want to play tic tac toe with him?

(45.)

MARY: (moves in to comfort Wolf, stroking him)

WOLF: (Walks away from her too)

AALI: (to Hunter) I don't want this dress.
(takes off boob dress and gives it to him.)
Mary, come with me; let's go.

MARY You can't tell me what to do anymore. I've
looked. I like this style.

MANIKIN: Of course, honey, no one tells us what to do
anymore. Come with me. I can show you some
other dresses. I've been here a long time.
(to Men) I know which ones to show her.

HUNTER: Are you ready to go down?

AILI: (decides to go) Yes. And I'll find a different
dress.

HUNTER: YES! Let's see what happens....(motions Manikin
to get descent cloth)

AILI: All right.....

WOLF: Yed. I'd like to see what happens too.

Manikin brings descent cloth, big
blue cloth first used to take Mary
down. They form a wall with the cloth -
for Aili. This is a movement scene..

MARY: We'll see what kind of a woman you really are.

AILI:* I've learned from your mistakes.

MARY: Mistakes?

AILI: You always let them twist you around, didn't
you? You watch.

MARY: I'll watch.

s Cloth is put down over Aili; she's forced lower and lower as they all say "Down". Aili starts to say "up" and push her way up. Cloth becomes a barrier; she fights it. It's like a maze and she's trying to get past it. Or to structure it. It is a struggle of whether it will impose itself on her or she on it.

HUNTER: Down.....

Aili: Down....

HUNTER: Down....

WOLF: Down.....

AILI: Assund....over...up...up...up....

WOMEN: (echoing Aili's words) Around....over....up...up...up...(etc)

AILI: UP, up, up...up..around...through....(she turns Hunter around) around....around...around...around!

Harmonica music starts, played by Hunter.
New Scene. Blue descent cloth which had taken Aili down is now shaped and reshaped and restructured by her during following scenes with Hunter and Wolf. During next scene with Aili and Hunter, Mary and Wolf hold blue cloth. Cloth might be thought of as her path or her way or maze that she is shaping. Manikin is standing S.R. holding Old Woman net-veil..

HUNTER: Hi. My name is David.

AILI: (stops working on cloth) My name is Aili. (shakes hands with him)

HUNTER: Well, come on. Seat? (mimed with hand) Oh, there's only one.

AILI: I'll share it with you.

They arrange themselves on the one seat.

HUNTER: Soda.

Soda, mimed, appears. They both drink sensually from same soda, using their thumbs as straws.

AILI: Do you like me?

HUNTER: Ummm..Do you like me?

AILI: Um-hmmmmmm!

Hunter plays harmonica to her.

(48.)

HUNTER: Very nice. Look, will you type my resume now. It's very important.

AILI: But this is important too!

HUNGER: Are you going to make me do it myself?

AILI: (still at her work) Give me another minute.

Hunter goes DR to do his work. Aili, alone, works, or attempts to, to structure the maze. She seems unable to do so.

HUNTER: Aili!

AILI: He doesn't care. Why doesn't he care? (thinks, looking at her work). Maybe it isn't interesting enough.

Manikin and Mary are "voices" in the following. Aili continues working throughout the following lines

VOICES: MANIKIN: It isn't interesting enough. It's impersonal.

Aili takes Mary out of maze and outs her SR with Manikin.

AILI: Impersonal

MARY: It's too personal

AILI: Too personal

MANIKIN: It's too abstract.

AILI: Abstract.

MARY: It's too real.

AILI: Real

MANIKIN: It's dull.

AILI: Oooooo! It's me. That's why he isn't interested. I'm not good at it.

MANIKIN: You'd make a good mother.

MARY: You don't have kids.

AILI: Kids?

MANIKIN: It would solve your problems.

AILI: Problems.

HUNTER: Aili!

VOICES: You don't want to be a mother!

MARY: Selfish.

MANIKIN: Unfeminine.

HUNTER: Aili.

AILI: I can't finish. (stops work)

HUNTER: Aili.

AILI: I've got to finish.

VOICES Manikin: Don't finish

MARY: It's not important.

MANIKIN. You're not important.

HUNTER: Aili. My job.

Mary: He's important.

AILI: Why can't I concentrate? (starts works again)

MANIKIN: You're only a woman.

MARY: Can't reason abstractly.

AILI brings Mary back to incorporate her into
her maze

MANIKIN: Inferior

MARY: Can't...can't.....

HUNTER: Aili, Aili.

AILI: What?

HUNTER: Let's pack. (carrying basket)

AILI: Pack? Where are we going?

HUNTER I've accepted that job.

AILI: What job?

HUNTER: You remember, the resume, the one you typed for me....

ZILI: So?

HUNTER: So we have to pack. It's in the Midwest, remember?

AILI: Move again? We moved her for you last year.

HUNTER: Here this is your dress; pack it. (throws old woman
veil to her).

AILI, D

AILI: David?

HUNTER: What.

AILI: That's so far away.

HUNTER: So what?

AILI: You could have talked to me about it first.

HUNTER: I told you.

AILI: But we never talked about it. I don't think it's fair.

HUNTER: What isn't fair?

AILI: That you didn't consult me.

HUNTER: I'm talking to you now. Well, what shall we do?

AILI: Stay here.

HUNTER: Why?

AILI: Because I have to finish....

HUNTER: Finish what? Aili, It's my first real break. We'll be making twice as much money. We can get our own house.

AILI: David, who cares about a house.

HUNTER: Look, baby, when we move you can do anything you want.
Now, pack.

AILI: David.

HUNTER: What?

SILI: I had a dream (goes to her work- molds it)

HUNTER: Where's my harmonica?

AILI: Do you want to hear my dream?

HUNTER: Sure

AILI: I was standing in the middle of the street watching the lights turn red and green.

HUNTER: I can't seem to find my harmonica.

(51.)

AILI: And I was naked except for this net. And all these men came up to me and I let them pinch me.

HUNTER: Did you see my harmonica?

AILI: When the lights turned green they all ran away. I shouted out for them to wait. Are you listening to me?

HUNTER: It was only a dream.

AILI: And one of them came back and carried me off.

HUNTER: It was only a dream.

AILI: And he put me in the refrigerator next to the frozen peas.

HUNTER: That's absurd. Oh, here's my harmonica. Now let's pack.

AILI: David I'm not going.

HUNTER: You're kidding?

AILI: no

HUNTER: All right, then stay here and freeze.

AILI: I am going to stay her and finish.

* She pushes maze into new shape with energy. Harmonica music

MARY: (lifts her head out of maze) What's happening?

AILI: I'm doing fine.

MARY: And your dress?

AILI: I didn't like his dress.

MARY: Aili, come back. It's not worth it.

AILI: I think it is worth it and I'm going to keep trying.

(She again pushes maze into shape- harmonica music- she winds Wolf up and out of maze. Structures Hunter and Mary into maze. Energetic. Maze turns...Wolf appears, watches Aili work.

WOLF: (appreciates maze) Hi. My name is Joe. Hey, this is pretty nice.

Aili looks as if she doesn't want him there.

WOLF: What's the matter? You got a problem or something?

AILI: He put me in the refrigerator.

WOLF: I understand.

AILI: You do?

WOLF: Sure.

aili: Next to the frozen peas?

WOLF: I'll share it with you.

AILI: (suspiciously) Will you share everything?

WOLF: Listen, I understand.

AILI: (coming to him seductively) Are you the blueberry man?

WOLF: (happily) Why not?

They whirl under maze joyfully. Harmonica music

WOLF: Watch out for the puddles.

Aili and Wolf stand hugging closely, his arm up miming umbrella.

AILI: Hoe, shouldn' we live somewhere?

WOLF: Somewhere.

AILI: Which where?

WOLF: Anywhere.

AILI: You choose.

WOLF: All right, this one...no...that one...no...oh, you choose.

AILI: No, you choose.

WOLF: Ch, come on. You choose.

AILI: All right. This one. (points to chair in front of blue cloth maze).

WOLF: Fine. (sits- harmonica music - end scene)

(53.)

AILI: Hoe, Which would you like? Bologna or chicken-in-wine?

WOLF: (reading) Fine.

AILI: Which one?

WOLF (reading) Oh, food is food.

AILI: Tell me, one or the other. (she puts her arm gently around his neck)

WOLF: One or the other.

AILI: It's your dinner, too. (tightens grab on his neck)

WOLF Anything you want.

AILI: I want you to make up your mind.

WOLF: Anything! (choking- she knocks him down)

AILI: Bologna.. (to audience ¶ How did I get into this?)

~~XXXXXXXXXXXXXXXXXXXX~~

Aili and Wolf sit on chair, snore sleep lovingly.
Blue cloth covers them as bed covers. Alarm rings.

AILI: Joe. Wake up. It's morning.

WOLF: No, It's not.

AILI: You have to go to work today.

WOLF: I went to work yesterday. My work is meaningless.
Let's stay in bed.

AILI: I want to go.

WOLF: You go. Just let me stay here under the nice warm covers.

AILI: It's laundry day (takes covers off him, puts cloth up as laundry line, held by Mary and Hunter) I'll tell you what You get up and fix the kids' breakfast and I'll pack their lunch for them. All right?

WOLF: They need a mother's love.

AILI: They also need a father's love.

WOLF: Of course. Later.

AILI: Later? Not too late. You know what happens when the kids miss their school bus.

WOLF: Yah.

(54.)

AILI: (spotted garbage) Joe. Joe. Joe....You didn't take out the garbage (she carries big basket of stuff)

WOLF: What garbage?

AILI: All this garbage you leave around the house. (drops it by bed.)

WOLF: (gets up to look) That's your garbage. (plays with her) Listen, I'll take kut my half if you'll tkae out yours.

AILI: Fine. Because this isaall your half.

Wolf runs away from her. to behind maze (clothesline).
She chases him but stays on other side of the maze.

Come here. Here....here....here....

WOLF: Why should I?

AILI: Don't you understand?

HARPIES: (mocking Aili by their comments)

MARY: (to Wolf) Don't you understand?

MANIKIN: (to Wolf) Don't you understand?

HUNTER: (to Wolf) Don't you understand?

Wolf retreats

AILI: (starts to cross to Wolf) Joe, please take out the garbage. It's easy to take out the garbage.

Wolf grabs a screen and hides himself behind it.
He carries it when he moves.

WOLF: (from behind screen) It's not easy to take outthe garbage.

AILI: (with garbage in front of screen) All you have to do is get up in the morning, walk to the garbage, take off the lid, pull out the bag, make sure it isn't leaking, open the door, walk down the hall and put the garbage out.

HUNTER: (loud order) Put the garbage out!

AILI: (looking out at audience) Why do I always have to make the decision to put the garbage out every morning?

MANIKIN: She makes the decision to put the garbage out every morning

AILI: Why don't you put the garbage out at night, Joe? At least you could put the garbage out at night.

WOLF: (coming out from behind screen in order to cross to other side of stage--running away) She wants me to put the garbage out at night!

AILI: You're being very unfair to me. You're trying to make me into your mama and I don't want to be your mama..

AILI: (to Manikin, bringing her back into place from audience) You don't understand. The point is not about the garbage. (to audience) He is trying to make me into this big Mama. I don't want to be the Big Mama. I just want to be myself. Why can't I be myself?

MANIKIN: Why can't she be herself?

HUNTER: (baldly) I don't want to be the Big Daddy either. Do you? I just want to be myself. (goes to Wolf who is still behind screen) Joe. Joe..Joe...Joe...Please do a simple little little thing.

WOLF: (his head emerges from top of screen) What?

AILI: Please take out the garbage.

WOLF: (screaming) There she goes again. All you really care about is the fucking garbage.

AILI: All right. You asked for it. I'll give it to you. I'll be the Big Mama for You.
Manikin has Mama dress ready for Aili to slip into

MANIKIN: She's going to be the Big Mama (looks at huge breasts) Yippee!

AILI: (turns around to face Wolf) I'm going to make all the decisions now.

MARY: She's going to make all the decisions now!

AILI: I'm going to tell you what to do. (rises on chair--voice gets stronger)

MANIKIN: She's going to tell us what to do.

AILI: Are you listening?

MARY: Listening.

AILI: Listen (as she speaks Wolf crawls lower and lower under screen until it's over him like a roof.)

AILI: Listen. This is what I'm going to do. I'm going to get up in the morning. I'll feed the kids. I'll brush their hair. I'll get them to school on time. I'll go to work. I'll make the money. I'll take care of the checking account. I'll repair the roof. I'll fix the fender. I'll do everything.

(to Wolf) Now that I am doing everything, what in the world is left for you to do?

WOLF: (sticking head from under screen) I'll take out the garbage.

AUDIENCE LAUGHS

AILI: (to audience) I'm not laughing.

HUNTER: Is that the dress you've chosen? (points to Big Mama dress she is wearing)

AILI: (looks at self in dress.) I'm a monster (to Wolf) You have made me into a monster.

Manikin (to Aili) Choose (pushes Baby dress to Aili)

HUNTER: Let's pack. (shows her old woman dress. Aili backs away from him.)

MARY: Choose (shows Bobb dress)

WOLF: I understand (shows Big Mama Dress)

MANIKIN: Choose

AILI: No

MARY: Choose

AILI: No

HUNTER: Choose

AILI: no

ALL TO AILI: Choose, choose..(she is pressed in)

AILI: No. I want a different dress.

HUNTER: There are no other dresses. You think about it.
(turns to others) All right, everyone, back to work.
(to Wolf) Let's clean up everything. (Wolf goes;
meanwhile Manikin has stepped into place she had originally in 1st dress shop in pose modeling)

(57.)

HUNTER: (to Manikin) You can go back there (points to closet)
BANG. (Manikin crosses to closet.)

AILI: (to Manikin) You don't have to do that.

HUNTER: (to Mary) You can take her place. Bang.
(Mary starts saying softly Pose Smile Change)

AILI: (to Mary) No, Marry.

HUNTER: (to Wolf) Bang
(Wolf crosses to doors position)

HUNTER: Bang

WOLF: (begins Wow wow and movement of fucking machine)

HUNTER: (to Aili) Have you made lup your mind?

AILI: I can' choose. These designs are all yours and not mine.

HUNTER All right you don't want our dresses. (to Audience) There
are plenty of women out there who do. Bang. I am a man.
Bang. A bastion.. Bang. The prime mover. Bang.ktx
s the engineer of humanity. Bang.

Rising crescendo of each involved in his own mechanical
movement and sound (pose smile change, wow, wow, bang, bang
Aili screams and pushes Hunter into place in doors position
and pushes doors so she runs out of shop as blackout comes
on crescendo of crying sounds.