





## Director's Note

The world premiere of *I was looking at the ceiling and then I saw the sky* by composer John Adams with libretto by June Jordan took place on May 3rd, 1995, at the Zellerbach Playhouse on the campus of the University of California, Berkley, almost 27 years to the day of our CSUSB production. The original conductor was our LA favorite and the very recent Grammy-winning Grant Gershon, of the famed Los Angeles Master Chorale and the original stage director was the great Peter Sellars, two artists that have greatly inspired my work as both a singer and stage director. That alone was reason enough for me to choose this particular work for our CSUSB Opera Theatre Ensemble but I also felt it was the perfect show for our diverse and talented cast. What is the style of this so-called opera? Is it really opera? Is it gospel? Is it musical theatre? Sarah Cahill in her essay on the piece that appeared in the *East Bay Express* after watching the premiere asks similar questions, she writes:

No one has figured out exactly what to call the new collaborative venture between composer John Adams, poet June Jordan, and director Peter Sellars. Since it opened for previews on May 3, it's been referred to as "that new opera/music theater/musical performance whatever" or "John Adams' latest um... uh...thing." Its resistance to pigeonholing might work to its advantage. This is a youthful, exuberant creation that will get fans of classical opera and MTV to commingle in the theater. After the world premiere of *Ceiling...Sky* last week, I watched a TV biography of choreographer Agnes de Mille, who recalled that audiences of *Oklahoma!* often told her they hated ballet, so they couldn't believe that it was ballet they had such a good time watching in *Oklahoma!* Similarly, *Ceiling...Sky* is so entertaining that you forget it's "opera" and "poetry," those loftiest of lofty art forms. This may be a piece with a profound message, imaginative direction, and complex, sophisticated music, but you still come out of the theater humming the tunes.

We have taken some liberties with the work and the ethnicities of our CSUSB characters diverge somewhat from the original production. I feel, however, that this cast is perfect in each of their individual roles, we even added an extra character, Mike the Cop's sidekick, *The Rookie*, played by John Gazaway. The original production began with just 15 songs and eventually grew to 22. Tonight, we present 17 of the songs, all of the varying musical styles, from funk, classical, and gospel to full-on musical theatre. The music, although tuneful, is very difficult to play and to sing as in true John Adams fashion, this is after all the same composer who wrote *Nixon in China* and *Doctor Atomic*. This cast not only has to sing and move but must relentlessly count beats in order to stay in time for the entire duration of the show.

I am delighted and honored to present this piece and I am much indebted to our Musical Director, Dr. Alastair Edmonstone, who has coached and prepared these singers to perform this very difficult music, he is also our band leader tonight, a band that consists of some of Southern California's top new music artists. As always, our designers, and our guest choreographer Terrill Corletto have come up with a truly original take on this show, I am also deeply indebted to my colleague and friend Terry Donovan Smith for his fight choreography, don't try this at home folks!

This is our 15th season as the CSUSB Opera Theatre and what a ride it has been! Enjoy the show, and don't worry about the labels, it is whatever we want it to be, in the end, it's really just a story, a story of eight different young

people in their 20s with their hopes, dreams, and disappointments, whose lives coincidentally intersect at various points through the piece. We hope their stories resonate with each of you and I do suspect that you will indeed leave the theatre humming a few of these tunes.

Stacey Fraser, Director

*Stacey Fraser*

### ***I was looking at the ceiling and then I saw the sky***

Music by John Adams

Libretto by June Jordan

Stacey Fraser, Director

Alastair Edmonstone, Music Director and Keyboard I

Terrill Corletto, Choreographer

Terry Donovan Smith, Fight Director

Kate Cummins, Costume Design

Cash Tijerina, Lighting, Projection, and Sound Design

Sarah Shumate, Stage manager

Danny Holt, Keyboard II

Bradley Hampton, Keyboard III

Edgar Melendez, Saxophone

Margaret Worsley, Clarinets

Scott Wolf, Guitar

Scott Worthington, Bass

Jordan Cucuruto, Percussion

### **SONGS**

- 1 I Was Looking at the Ceiling and Then I Saw the Sky
- 2 A Sermon on Romance
- 3 Leila's Song About the Wise Young Women
- 4 Solo in Sunlight
- 5 Donde Estas
- 6 Mike's Song About Arresting a Particular Individual
- 7 Tiffany's Solo
- 8 Song About the On-Site Altercation
- 9 Song About the Bad Boys and the News
- 10 Your Honor My Client He's a Proud Young Man
- 11 Leila's Song, Alone (Again or At Last)
- 12 The Sweet Majority Population of the World

### **EARTHQUAKE/INTERMISSION**

- 13 Crushed by the Rock I've Been Standing On
- 14 Dewain's Song of Liberation and Surprise
- 15 ¡Este País! / This Country
- 16 One Last Look at the Angel in Your Eyes
- 17 Finale

## **Roles (in order of appearance)**

**David**, an Evangelical minister

**Leila**, a graduate student working as a sex counselor in an abortion clinic

**Consuelo**, an undocumented immigrant mother of two, from El Salvador

**Dewain**, a reformed gang leader

**Mike**, a white cop

**The Rookie**, Mike's sidekick

**Tiffany**, a white TV crime-as-news reporter

**Rick**, an American legal aid defense attorney

## ***Time and Place: 1990s, Los Angeles, California***

### **Synopsis**

In a poor neighborhood of Los Angeles, the lives of eight young characters become entwined when Dewain, a former gang leader, is arrested by a policeman (Mike) for shoplifting two bottles of beer. He had been hurrying home to see his girlfriend Consuelo, an undocumented political refugee from El Salvador who is the mother of his baby. Dewain faces a harsh mandatory sentence if convicted of this petty crime, his third offense. Mike's arrest of Dewain is captured on videotape for a local TV station program hosted by Tiffany, an anchorwoman. Tiffany is attracted to Mike, but her interest is not reciprocated. Meanwhile, David, a charismatic local preacher, is romancing Leila, a community activist. Rick, the public defender assigned to Dewain's case, makes an impassioned plea in court for releasing Dewain. An earthquake hits the city, and the crisis causes much soul-searching. David realizes he is truly in love with Leila. Mike acknowledges that he is gay and Tiffany realizes that her crush is will never be realized. Consuelo tries to convince Dewain to run away with her to El Salvador, but he decides to stay.

### **Composer Notes**

"I was looking at the ceiling and then I saw the sky" was a quote from a survivor of the 1994 Northridge earthquake, a catastrophe that devastated a large part of the northern Los Angeles area. The librettist June Jordan found this phrase in the *Los Angeles Times* and offered it to me as the title for what I wanted to be a Broadway-style show. After composing two grand operas, *Nixon in China* and *The Death of Klinghoffer*, I'd realized that the only truly indigenous form of American musical theater was what we call, for lack of a more precise term, the "musical." My first appearance on stage as a child was in a small-town

production of Rogers and Hammerstein's *South Pacific*, with my mother acting the role of Bloody Mary. In my youth, I knew all the famous American shows more or less by heart, and my later discovery of *West Side Story* convinced me that this particular theatrical form could actually attain the level of genuine art. Another American icon, Gershwin's *Porgy and Bess*, also stood as a model although as a theatrical entity it had serious formal problems.

*Ceiling/Sky* is essentially a polyphonic love story in the style of a Shakespeare comedy. The characters, all inner-city young people in their twenties, play out their personal dramas against the backdrop of specific social and political themes that were of importance not only to me but to June Jordan (the late poet and much-esteemed essayist on African-American culture) and to the stage director Peter Sellars. They include racial conflict, relations with the police and authority in general, the persecution of immigrants (so large an issue in Southern California), and sexual identity. The Northridge quake, a natural catastrophic event that occurs near the beginning of Act II, acts as a kind of Deus ex Machina that forces inner transformations in the lives of the various characters. For this reason, June Jordan gave us the whimsical description of the piece: an "earthquake/romance."

The music consists of 22 songs in the pop mode but with particular Adamsian rhythmic and harmonic twists. For the original production, Peter Sellars put the 8-piece amplified band on the stage and asked the singers to act their roles while holding microphones. After the Berkeley run, the second act was substantially revised, several songs added, the band was moved to the pit, and the singers given body microphones. The original 1995 production played over fifty performances in Berkeley, Montreal, New York, Edinburgh, Helsinki, Paris, and Hamburg.

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## **Cast Bios**

**GABRIELLA GOAR (LEILA)** is a first-year undergraduate student at CSUSB and is honored to be making her college debut playing the role of Leila. A Riverside native, she started singing at ten and acting in high school. Past roles include Penny in Riverside Unified School District's 2020 Honors Musical *Hairspray* and Alice in *The Addams Family*, for which she was nominated for a John Raitt Award for Youth. Gabriella would like to thank Dr. Fraser for this opportunity and her family and friends for their continued support.

**KIMBERLY BENAVIDES (CONSUELO)** is a soprano, who earned a BA in Music with an emphasis in voice from CSU San Bernardino in 2021. Miss Benavides has been cast in various operas with the CSUSB Opera Theatre including Philip Glass's *Einstein On the Beach*, *Les Mamelles de Tirésias* (Francis Poulenc), *Spiritual Forest* (Koji Nakano), scenes from Gaetano Donizetti's *Lucia di Lammermoor*, scenes from Henry Purcell's *Dido and Aeneas*, and the lead role of Isabel in *Songs from the Uproar* (Missy Mazzoli). Miss Benavides is currently a vocal teacher at The Music Key School in Rancho Cucamonga. In the Fall 2022 Miss Benavides will be pursuing a Master of Music in vocal performance at San Diego State University.

**TRISHA OWENS (TIFFANY)** is a fourth-year soprano at California State University San Bernardino where she studies vocal performance under Dr. Lesley Leighton. She has appeared in CSUSB Opera Theatre's film premiere of Missy Mazzoli's *Song from the Uproar* as the main character Isabelle Eberhardt and a part of the ensemble. Her most recent appearance with the group was in Kurt Weill's *Down in the Valley* where she was Jennie Parsons. She intends to further her education in vocal performance and pursue a career in professional performance both solo and with professional choruses.

**CHRISTIAN QUEVEDO (DAVID)** Coachella Valley tenor and Desert Theatre League Award winner for best leading actor and vocalist in a play and musical, has contributed his voice to countless musical endeavors. His recent Opera credits include: *Opera in the Trenches* as well as popular opera scenes from operas such as *Così fan Tutte*, *La Fille du Régiment*, *La Grande-Duchesse de Gérolstein*. Christian's recent musical credits include *Rocky Horror Picture Show* (Eddie/Dr.Scott), *Songs for a New World* (Man 1), *Oklahoma* (Curly), *Rent* (Roger), and *Footloose* (Chuck Cranston) among many others. Christian is currently pursuing a Bachelor's Degree of Music in Vocal Performance at Cal State San Bernardino.

**MICHAEL GARCIA (MIKE THE COP)** is a volunteer at CSUSB and has been singing with the Opera Theatre for six years. He's performed in multiple productions all over Southern California. Michael has also performed in several virtual shows with Loud and Proud Theatre Company and RosieLu Productions. He's also lent his talents to CSUSB Opera Theatre's recent films *Song from the Uproar* (Chorus) and *Down in the Valley* (Peters/Thomas Bouché). Another highlight was singing in the world premiere of Koji Nakano's *Spiritual Forest*. Previous productions include *The Music Man* (Constable Locke), *Beauty and the Beast* (Bookseller), *You're a Good Man, Charlie Brown* (Linus), *Les Mamelles de Tirésias* (Theatre Director), *Evil Dead the Musical* (Professor Knowby), and *Monkey See, Monkey Do* (Chorus).

**JOHN GAZAWAY (THE ROOKIE)** was deeply involved in his high school choirs at Martin Luther King Jr High School in Riverside. After graduating, he moved on to Riverside Community College where he did not do any performing or singing. In this gap of time, he reflected more on his passions and desires, eventually leading back to singing. He now sings in the CSUSB opera class and is trying to find where his destiny will take him.

**RICARDO MARTINEZ (RICK)** holds a BM in Vocal Performance from California State University Long Beach. Since graduating he has taken on professional choral work with the Long Beach Camertata Singers and Pacific Chorale performing the great works of the choral repertoire as well as singing in professional opera choruses. He most recently sang in the tenor section for the Pacific Symphony production of Verdi's *Otello*. In addition to the work he does as a chorister he is also the Music Department assistant of a growing music program at a church in Pasadena where he is also the Head Cantor. Ricardo has sung several roles with CSUSB's Opera Theater program including Le Marie in Poulenc's *Les Mamelles de Tirésias*, Brack Weaver in Kurt Weil's *Down in The Valley*, and a list of other exciting works by modern composers.

**REYES ORTEGA-GONZALEZ (DEWAIN)** is a baritone with an associate degree from Chaffey College. He is currently working toward earning his Bachelor of Music with a concentration in Music Education/Voice at CSUSB. Mr. Gonzalez started his musical career at fifteen in the Chamber Singers of Jurupa Valley High School. He has also participated in CSUSB's Chamber Singers and Opera Theatre. Mr. Gonzalez has a background in ethnomusicology, composing video games, and Twitch streaming music. Reyes' goal in the future is to pursue a Master of Music degree and Ph.D. to help him achieve his goal as a studio musician and educator.

**STACEY FRASER** has been described as having a "wonderfully controlled soprano voice," by Alex Ross of the *New York Times*, and "an astonishing presence," by Jennifer de Poyen of the *San Diego Union-Tribune*. The Canadian soprano's eclectic musical interests have made her much in demand on international operatic, concert, and theater stages across the United States, Canada, Asia, and Europe. In a review of the concert *Sequenza~Sequenza!* at Tuesdays at Monkspace, Mark Swed of the Los Angeles Times stated, "Stacey Fraser made Luciano Berio's *Sequenza* into a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror." Recent credits include the title role in *Miss Donnithorne's Maggot* by Peter Maxwell Davies; the starring role in a music art film entitled *Still Life After Death* by Los Angeles-based filmmaker Sandra Powers; the premiere of Grammy-winning composer Jack Van Zandt's song cycle written for her, *A*

*Chaos of Light and Motion*; and director/ producer of *Einstein on the Beach* by Philip Glass and Robert Wilson. Current projects include performing premieres of NEA-awarded operas by Pamela Madsen and Jack Van Zandt and producing a CD of newly commissioned and rarely performed vocal chamber works. Fraser is Director of Opera Theater and Chair of Music at California State University San Bernardino. [www.staceyfraser.com](http://www.staceyfraser.com)

**ALASTAIR EDMONSTONE** has performed as soloist, chamber musician, and collaborative pianist throughout North America, Europe, and Africa. Recent performances include recitals at Peabody Conservatory, University of Maryland, Boston's Jordan Hall, Seattle's Meany Theater, Seattle Art Museum, the University of North Carolina, Chapel Hill, the University of Edinburgh, and Weill Recital Hall at Carnegie Hall. Currently, Edmonstone is the Collaborative Pianist and Music Director of Opera Theater at California State University San Bernardino. Previously he served on the piano faculty of both Towson University and Lincoln University of Pennsylvania. From 2010-12 he was faculty opera coach at Birmingham Conservatoire in England. As a chamber musician, Edmonstone has performed with current and former members of the Baltimore and Boston Symphony Orchestras, City of Birmingham Symphony Orchestra, Cleveland Orchestra, Seattle Symphony, and Metropolitan Opera Orchestra, Orpheus Orchestra, and Canadian Brass. He has also worked extensively with celebrated vocalists Vinson Cole, Jane Eaglen, Marquita Lister, and Louise Toppin. [www.alastairedmonstone.com](http://www.alastairedmonstone.com)

**THE CSUSB OPERA THEATRE** is an auditioned ensemble that stages a major opera production on campus every year. The innovative, modern and zany adaptations of both standard operatic repertoire and new operatic works that have been produced by the CSUSB Opera Theatre have led to sold-out performances, as well as rave reviews across the Inland Empire community. Past productions include Offenbach's *Monsieur Choufleuri*, Bernstein's *Trouble in Tahiti*, Humperdinck's *Hänsel und Gretel*, Mozart's *Impresario* and *Così fan Tutte*, *Maria de Buenos Aires* by Astor Piazzolla, *Monkey See Monkey Do*, *Tango*, *Concert Suite from Frida*, *La Curandera* by Robert Xavier Rodriguez and their acclaimed Quentin Tarantino inspired production of Donizetti's *Don Pasquale*. CSUSB Opera Theatre produced the first abridged university production of Philip Glass' *Einstein on the Beach* and featured an all-Hispanic cast and most recently released a film adaptation of Missy Mazzoli's *Song from the Uproar*. Collaborators of the CSUSB Opera Theatre have included dancer/choreographer Faith Jensen-Ismay of the critically acclaimed San Diego-based dance company Mojalet Dance Collective, Brightwork newmusic,

Grammy-winning pianist Nadia Shpachenko, the lotusflower new music project, Southern California based conductors John Mario, Anthony Parnter and Kosta Popovich as well as several CSUSB alumni. The CSUSB Opera Theatre is a proud seven-time recipient of the City of San Bernardino Fine Arts Commission grant and the National Endowment for the Arts.

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## **LIBRETTO**

### **ACT 1**

#### **1. Ensemble**

##### **Consuelo**

I thought everything was over and I had lost my lover. I thought my life was permanently out of orders because my world lay on the wrong side of some arbitrary border.

##### **Dewain**

I thought that love and all the freedom of the air would only last a while before they had to disappear. I thought that I was preordained to fail and that I'd never manage to stay out of jail.

##### **Rick**

I thought she'd never give me anything much but still, I was dreaming about the weight and the temperature of her possible touch.

##### **Leila**

I thought he would never settle down from chasing women all over town.

##### **David**

I thought I'd end up old and lonely because one or another female wanted to be my one and only.

**Tiffany**

I thought there was something the matter with me something only I couldn't see.

**Mike**

I thought that love was strictly extracurricular to what's important! And that sex, in general, is not particular!

**Tutti**

I was looking at the ceiling and then I saw the sky! I was miserable and aching at the way the news kept breaking. I was looking at the ceiling and then I saw the sky! I felt broken into compromise with nothing left to hope or prize. I was searching for a reasonable reason for my smile. I was finding what I want washed out completely in denial. I was looking at the ceiling and then I saw the sky! I was looking at the ceiling and then I saw the sky!

**Consuelo**

I thought that I would never find my place where I could live without hiding my language and my face.

**Dewain**

I thought happiness is like the laughter of a fool and I was happy!

**Rick**

I felt like I was treading water in between this country and Vietnam. I thought I'd never find my way to someone who would give a damn.

**Leila**

I knew enough to know I didn't know what happens when your heart takes over and you have to just let go.

**Tiffany**

I thought there must be something the matter with me something only I couldn't see

**Mike**

I thought as long as I'm solid and honest and strong, I don't have to worry about what if I'm wrong unless all along I've got it all wrong!

## **David**

I swore I'd end up old and lonely because one or another female wanted to be my one and only.

## **Tutti**

I was looking at the ceiling and then I saw the sky! I was miserable and aching at the way the news kept breaking. I was looking at the ceiling and then I saw the sky! I felt broken into compromise with nothing left to hope or prize. I was searching for a reasonable reason for my smile. I was finding what I want washed out completely in denial. I was looking at the ceiling and then I saw the sky! I was looking at the ceiling and then I saw the sky!

## **2. A sermon on romance (David and Leila)**

### **David**

Let me tell you the Gospel according to this girl. Like to make me Lose my religion (Hallelujah!). Make me tremble (Lord God Almighty!). Make me shiver (Good Father). Make me, make me feel the spirit (Sweet sweet Jesus). Make me, make me, make me slap my hands. Make me, make me move my feet and beg and beg for mercy! Mercy! Make me, make me praise her name. Make me forsake all other names. Tear up the pages. Forswear the numbers. Close my eyes and concentrate (devoted), concentrate. I can't wait I can't wait to see this girl again, this serious child of God, this stunning Holy Sister, this Paragon of Personality and face and form, beyond description, beyond the willing worship of my open arms. Oh! Oh! I can't wait! I concentrate, I feel the spirit overtake my sinner's body, overtake my sinner's body feels the spirit (Hallelujah!) Makes me tremble (Lord God Almighty!) Makes me shiver (Good Father) makes me, makes me feel the spirit Glory Glory Glory.

### **Leila**

Glory, Gloria/ Aisha/Rosalind/ Patricia, which little girl you screaming for? The one you took home yesterday, the one you met this afternoon, the one you talk to when I'm not around? (and God knows how many more?) (Holy/ Hallelujah/Hey! She's gone so I can play?!) Gloria/ Aisha/Rosalind Patricia, which little girl you screaming for?

### **3. Leila's song of the wise young women**

**Leila**

Girl, I can't believe you're asking these questions! What is the matter with you? I'm glad that you've come back to the clinic but how can I get you to use some protection? What do I have to do? I can't believe you're asking these questions! What is the matter with you?

**Consuelo**

But what of my heart! I love my babies! My six-year-old son of El Salvador! My seven-month-old hija de Los Angeles!

**Leila**

If he's the kind of a brother with fifteen women on his mind, you better get yourself another man. Don't be a sucker! Don't step into some Big Mac Plan!

**Consuelo**

But I never have to worry whenever we're apart! Each of my children come from something I believe in and a lover I never want to forget!

**Leila**

Beat this message into your head and lay down this baseline deep on drums. We gotta use condoms, or go to the movies instead.

**Consuelo**

Pero what is more beautiful than babies born of a lust for justice and dignity and me? I know you think I am not so very smart and my English is not too good but each time we kiss and we start to be close together and I'm asking him whether or not he thinks that we should...

**Leila**

I don't care how cute he is. If you can't be his one and only you need to move on down the line.

**Consuelo**

But who are you talking about? It is not me! This is not my difficulty! My problem is when I'm able to buy or find food I can put on the table!

## **Leila**

How many babies you planning to raise by yourself in Spanish or English and God knows what? Don't you think that two is more than enough when babies and boyfriends is all that you've got? Girlfriend! I'm no Angel and I'm not the Pope but I'm not steering you wrong! You better get with it! The rope for hanging yourself up is not really very long!

### **4. Solo in sunlight (Dewain)**

I got sunlight on the doorknob, I got sunlight on my key, I got sunlight in my pocket, I got light all over me. I got sunlight through the window, I got sunlight on my shoes, I got sunlight through the window, I got sunlight on my blues, I got sunlight through the window, I got sunlight all over me. Where am I now and where will I go? How do I figure out what I should know? Slamming the streets, or slamming for schools, I'm fixing for tricks said I'm ready for treats. I'm ready whatever the mix. I got sunlight on the table, I got sunlight on my chair, I got sunlight and its network and its cable, I got sunlight in my hair, I got sunlight and I'm free! I got light all over me!

### **5. Donde Estas? (Consuelo)**

My son! I t is so late! Have the soldiers captured you too? My son!  
El Salvador/ Los angeles. No hay diferencia el secuestro la tortura, la falta del refugio. Donde estas? Mi hijo? Es tan tarde! Te han capturado los soldados?  
El Salvador/ Los angeles. What's the difference to me? The death squads that murdered your father, the INS hunting us down! And I must not open my mouth! We live in secret. We live in silence from north to south. There is no safety in any village, any city, any town. No, not for us!

### **6. Mike's song about arresting a particular individual (Mike and The Rookie and Dewain)**

#### **Mike**

Spread your legs! Both hands on the car! (I'm following a regular procedure, this way he can't try any funny stuff. And he damn straight can't go far!)  
Down on your knees! Cross your hands behind your back! (This way he can't try to impede your arrest procedure and by adding on this handcuff thing it makes him more or less freeze while his public immobility cuts me some slack!)

You have the right to remain silent! (I'm telling him his rights! This individual is one of our local community lights! A real gangbanger! A leader of Thugs!) Everyone around here knows his stupid mug and they listen to him and they trust his joker! So you have to be careful how you bust him. This alleged criminal out of the streets! He'll get a high-priced attorney to broker a second or third gift of probation for good behavior in his alleged reform. That's the norm! And then on the next day, the next punk perpetration of another felonious violation will implicate him again. This particular individual I know very well! Hell! I honestly believed that this one had really turned around! Keep your eyes on the ground! Don't move!

## **7. Tiffany's solo (Tiffany)**

How far can I go? How far can I go in a car (driven by a cop)? How far can I go before the killer chill out of our intimate situation, before the thrust and thrill of our intimate investigation into murder, burglary, false alarm, drug bust, and domestic altercations overcome our actual easy palpitations, overcome the actual and natural charm of riding side by side. How many ways do I have to try before I succeed and get close to this guy? I'm trailing my hand over his thigh. I'm tickling my nails all over his knee. But whether it's homicide, mayhem, or me, I'm not sure why he's hot or why he stays high! We look like a hellified couple out hunting down trouble. Oh, God! He's so fine! He's so strong! I'm excited just tagging along. How far can I go? How far can I go in a car (driven by a cop)? Night after night in a car, night after night on the passenger seat, night after night I feel good, I feel right, around and beside his beautiful head and his chest and his beautiful legs and his beautiful feet. How many days do I have to try before I succeed and get next to this guy? It's even okay if I fall asleep because he's in charge. He's a guy who can keep things under control, no matter the roll of the dice. He's eager! He's amazing! And he's totally nice! And still, he's one man I don't understand!

## **8. Song about the on-site altercation (Dewain, Tiffany, Leila, Mike)**

### **Dewain**

I'm not your headline for the news! Get that camera out of my face!

### **Tiffany**

I captured the whole thing on film! And besides, I saw you for myself.

**Dewain**

What's that supposed to mean?

**Tiffany**

I saw you take those bottles off the shelf!

**Leila**

Big deal! Who's looking for clues? That's nothing the Brother was trying to hide!

**Tiffany**

But he didn't pay!

**Leila**

So what? It's not a big deal!

**Mike**

It's a criminal offense!

**Leila**

Screw you and your girlfriend!

**Mike**

Let's keep things calm! And clean! And clear! Be careful or I'm gonna have to book you too!

**Leila**

Don't even try it! You better get real! You're violating my neighborhood! You're violating my space!

**Mike**

As the arresting officer on duty at this time, I must advise you it would probably be in your best interests to stop escalating things! Otherwise, I might have to amend my report and change this from a misdemeanor to a felony crime.

**Dewain**

A felony?

**Mike**

You just tried to intimidate a witness!

**Dewain**

This is really really messed up!

**Mike**

It's on you big boy! If you cooperate...

**Dewain**

Take off these handcuffs. Call me boy again and I'll cooperate my fist upside your head!

**Tiffany**

That's beautiful! That's precisely what all of America wants to see! Singlehandedly you'll make my ratings soar! Threatening an officer!

**Leila**

Hey! I'm about to do more than threaten the two of you bozos!

**Mike**

I'm warning you!

**Leila**

Why don't you shoot me? Go ahead! Shoot! What are you waiting for? Don't try to act like you're not hot and bothered about any excuse to take me out!

**Mike**

Be polite now or I'll have to run you in for incitement to riot!

**Leila**

Fine! I'll be quiet! But you better believe you'll be hearing from me and the rest of us! A felony?

**Mike**

A felony crime!

**Leila**

No, I don't think so!

## **9. Song about the bad boys and the news (Leila, Consuelo, Tiffany)**

### **Leila, Consuelo and Tiffany**

For days I've been dreaming 'bout changing the news, but sometimes the news ain't something you choose.

### **Tiffany**

My mind is a camera and my body's a clock.

### **Leila, Consuelo and Tiffany**

But feelings invade me and leave me in shock.

### **Consuelo**

Political nightmare all over the place I'm running relentless a circular race.

### **Leila, Consuelo and Tiffany**

Political nightmare all over the place and sometimes it scares me to see my own face.

### **Leila**

But then there's the bad boys.

### **Leila, Consuelo and Tiffany**

And when there's the bad boys, bad news can't do nothing bad to me! I'm talking about a seven-day kiss, I'm talking about mucho premarital bliss, I'm talking down a seven-day kiss.

## **10. Your Honor my client he's a proud young man (Rick, Dewain)**

### **Rick**

Your Honor my client he's a proud young man. Your Honor my client he's not really impossible to understand. So I ask you to try just as I/just as I have to trust what I know/where I stand in relationship to this remarkable proud young man! He's enjoying the day on the street. He's heading in no particular direction. He's following the drift of his feet. But his beeper goes off. His girlfriend's number comes up, and because he hopes (of course) to keep her this girlfriend, the mother of his first and only child, a seven-month-old a baby daughter, he's wild to protect and to hold my client is not inclined to delay or to scoff at this sudden alarm.

So he does what he believes a proud man oughta do. He calls this young lady to inquire/to make sure that no harm has befallen her out of the blue. Your honor, he's not really impossible to understand. He's just this minute back from a second term, in jail for a couple of wobblers with little or no reason except that this man is a natural-born leader as you probably know it's always open season on a proud young man set up to fail! I apologize if I digress, to get back to the point: My client he's recently released. I guess you could say he's just back from the joint and his girlfriend, well, clearly he needs her! She waited for him and she wants him right now! Over the phone, she tells him she can't find her son! Immigration has taken him somewhere as bait! She's screaming and crying! She's completely undone! Maybe she should hide! Maybe he should bring her a gun! What if they come to the house for the baby girl too! Your Honor my client he's a proud young man! Your Honor my client he's not really impossible to understand he's familiar with the terror of the armies of the State. He will do whatever he must, whatever he can. And he doesn't know why and he doesn't know how. But he'll rush to his girlfriend and chill out all her fears, he'll rescue her boy and stop all her tears. He's racing to stand there in front of her face. Now here is where (I would say) it's a cultural thing: Momentarily my client strays from the path on his way: He snatches two bottles of beer.

**Dewain**

I messed up again! I'm failing Consuelo! The court won't allow me to speak! I'm supposed to be vicious but humble and weak!

**Rick**

Two bottles of beer! One for his girlfriend and another one he figures will help him to calm things down but then there's a crowd and he can't wait around just to pay for two bottles of beer. Two cold forties from a local convenience store. Okay: he steals them: four dollars and thirty-nine cents' worth of ice-cold brew. He's thinking this has been a hell a day for him and his girlfriend and two bottles of beer is not more than he's due! Your honor, my client is a proud young man. Your honor, he's not really impossible to understand. They've stolen a child! He's taken two beers! Three strikes and he's facing forty-five years!

**Dewain**

Go, Rick! But, you're wasting your time!

**Rick**

And one witness claims that my client, allegedly, he almost took away her breath. But! There was no injury! There is no death! And who has he hurt?

**Dewain**

Check out my skin! Talk all you want but I just can't win!

**Rick**

And what will we lose if the law rules inert (which is what you may choose). Your Honor my client he's a proud young man. Your honor, he's not really impossible to understand. It's a cultural thing! His rage and his petty mistake! Two bottles of beer and his life's now at stake! I give you five dollars to cover the brew. It's a bargain! For five bucks the Court can be through with my client or if all of us lose we spend twenty-five thousand a year for the rest of his time incarcerated for two bottles of beer!

**11. Leila's song: Alone (again or at last) (Leila)**

After all, is said and done, I want to be somebody's straight-up Number One. And after every crisis every problem, like the setting of the sun, I want somebody, I need somebody to hold me close and tell me stories when it rains. I need somebody to break apart the meaning of the chains that choke my heart. After all, is said and done, I want to be the reason for the sunrise and the flowers out of season, I want to be somebody's dressed up, dressed down, naked, three hundred sixty-five nights of one light, the year's piercing us tight together, one times one.

**12. Song about the sweet majority population of the world (the men)****EARTHQUAKE / INTERMISSION****1. Crushed by the rock I been standing on (David, Leila)****David**

You were laughing and smiling at me and romance! And so sweet! I felt I had one more (magical) chance just to hold you the way that I feel real close whenever we could be together. I'm crushed by the rock I've been standing on. Who would hurt you like this? How could it happen right here in the Church!

I'd give up my life for your kiss! You could be dying Arid here I am trying to pray! I'm crushed by the rock I've been standing on I was happy and trusting and proud of the Church. I thought that love had answered my prayers and the dreams of my search. And I can't tell whether you're breathing or not!

## **2. Dewain's Song of liberation and surprise (Dewain)**

I saw the moon in the morning I felt the water on dry land. I saw the moon in the morning I found the river in the sand. And the walls shook and they fell And I heard the shattering. And I heard I felt the roar of the devil climbing out of hell. And the air itself was battering the windows! And the door flew open and my books crashed to the floor. And it was like a miracle of fish and flowers covering up the chaos of any cell. But I could not trust my feet because the ground was weird and incomplete, so I stood still. I said, "I am the way I will be free. It doesn't matter where/I put my head to bed: I'm here! I am the way I will be free."

## **3. Este Pais! This country! (Consuelo, Dewain)**

### **Consuelo**

Este pais! This country! It doesn't want you and it doesn't want me!

### **Dewain**

I think that this land belongs to w do I ask for permission to stay? Where can I move in the world without fear? What is the price and who do I pay? So the earth in her fury shakes under the sea and breaks down the locks and buries the key! And everything real is illegal it seems from homeless to hungry to living on dreams!

### **Consuelo**

Home means nobody else can close the door. I'm going back to the FMLN, I want to become political again! I want to keep the hope for land and the open hand of justice alive inside El Salvador! Will you come home with me?

### **Dewain**

But you could be killed there!

### **Consuelo**

And you could be killed here!

**Dewain**

I wouldn't be much good to you or me outside my neighborhood! This is where I belong! This is where I started out a lightweight on the scales and this is where I need to weigh in heavy as I can and strong! I have to stay and fight for you and me my way!

**Consuelo**

Pero nuestro amor y la niña! No hay che hacer! Y eso no puedo entender!

**Dewain**

Please don't talk to me in Spanish!

**Consuelo**

Okay, en ingles! I think that this land belongs to a gun! And we have no rights standing under the sun!

**Dewain**

I think that this land belongs to a gun!

**4. One last look at the angel in your eyes (Consuelo, Dewain)**

One last look at the angel in your eyes. And then no regrets the fact that we met still fills me with surprise. And the fire of my wanting you —That fire never dies! But the days and the nights do not carry our names into one and the same sounding of darkness and light. One last look at the angel in your eyes.

**5. Finale (Tutti)****David**

Baby, I can't call an ambulance, and even if I could that wouldn't do any good because the freeway's down and no hospital is working anywhere in town

**Leila**

Which little girl you screaming for?

**Mike**

Anything so we straighten things out and we keep things clear, so we all know (like) exactly who we are and nobody's confused or demoralized or queer!

**Dewain**

I got sunlight through the window. I got sunlight on my shoes, I got sunlight on my blues, I got light all over me!

**Leila**

For days I've been dreaming about changing the news but sometimes the news ain't something you choose.

**Tiffany**

I can't find a flashlight that works or a phone I can use and who knows how I'm supposed to be handling the news!

**Tiffany and Consuelo**

For days I've been dreaming about changing the news but sometimes the news ain't something you choose.

**Consuelo**

And you mi amor! You gave me your lips. And you held me so close in the dark. That all of the violence fell into eclipse. And wasteland became like a wonderful park.

**Tutti**

And the earth began to Rumble and Roar and buildings began to crumble and fall and there was no house and there was no highway anymore. I was looking at the ceiling and then I saw the sky! I was searching for a reasonable reason for my smile I was finding what want washed out completely in denial I was looking at the ceiling and then I saw the sky! I was looking at the ceiling and then I saw the sky!