



GOING

THE THEATRE OF MISTAKES

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GOING

Text by Anthony Howell and Fiona Templeton.
Plans and Illustrations by Peter Stickland.

GREY SUIT EDITIONS

GOING

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PERFORMANCES

- 1977 Premier performance at Biennale de Paris,
Musée d'Art Moderne, Paris. FIAC, Grand Palais, Paris.
- 1978 Glasgow, Edinburgh and St. Andrews Festival.
Goldsmith's College of Art, London.
Student Cultural Centre, Belgrade.
Arnolfini Gallery, Bristol.
Pittsburgh, State Penitentiary and University.
Theatre for the New City, New York.
- 1979 Mickery Theatre, Amsterdam.
- 1981 Jeanetta Cochrane Theatre, London.

GOING is performed with either three women and two men,
or three men and two women. The original cast was as follows:

MICHAEL GREENALL,
GLENYS JOHNSON,
ANTHONY HOWELL,
MIRANDA PAYNE,
PETER STICKLAND,
FIONA TEMPLETON.

THE PERFORMANCE

GOING is a five-act performance. In it, the performers have to learn all the parts, while trying to be each other rather than presuming to enact characters. It is a fugue put together out of the mannerisms of departure. It concerns going, or attempting to go when the participants are bound together as closely as the strands of a knotted ring. Each weaves a role identical to that of the others into different moments of the same role.

PERFORMERS

This version of GOING has been written for three men and two women, who may appear in any order.

If performed by three women and two men, the pronoun 'She' should be changed to 'He' in the text, and a female name should always be called at a swoon, (see Notes).

EQUIPMENT REQUIRED

Two chairs, one table, one packet of cigarettes and one box of matches. Each performer should be able to lift and carry the furniture.

CLOTHING

Grey suits (jacket and trousers for the men, jacket and skirt for the women), grey shirts, grey ties for the men, black shoes for all performers.



There are five Acts in the performance.

Each of the five Acts is a repetition of the first Act

Each is begun by a different performer.

In each Act a further element is introduced by the first performer to enter in that Act.

Each new element is repeated in all subsequent Acts.

AN EXAMPLE OF ACT ONE IS SHOWN OVERLEAF >

SCENE 1

Metronome.
Entry of the First Performer.
First Performer executes an action with words.

SCENE 2

Metronome.
Entry of the Second Performer.
First Performer executes an action with words.
Second Performer repeats all actions and words employed by the First Performer in Scene 1.

SCENE 3

Metronome.
Entry of the Third and Fourth Performers.
First Performer executes an action with words.
Second Performer freezes - only turning in order to observe the actions of the First Performer.
Third Performer repeats all actions and words employed by the First Performer in Scene 1.
Fourth Performer repeats all actions and words employed by the First Performer in Scene 2.
Exit of the First Performer.

SCENE 4

First Performer as Metronome.
Entry of initial Metronome as the Fifth Performer.
Second Performer repeats all actions and words employed by the First Performer in Scene 3.
Third Performer repeats all actions and words employed by the First Performer in Scene 2.
Fourth Performer freezes - only turning in order to observe the actions of the Second Performer repeating all the actions and words employed by the First Performer in Scene 3.
Fifth Performer repeats all actions and words employed by the First Performer in Scene 1.
Exit of the Second Performer.

SCENE 5

Metronome.
Second Performer begins *Tone Poem Chorus*.
Third Performer freezes.
Fourth Performer repeats all actions and words employed by the Second Performer in Scene 4.
Fifth Performer repeats all actions and words employed by the First Performer in Scene 2.
Exit of the Third and Fourth Performers.

SCENE 6

Metronome.
Second Performer continues *Tone Poem Chorus*.
Third and Fourth Performers begin *Tone Poem Chorus*.
Fifth Performer repeats all actions and words employed by the First Performer in Scene 3.
Exit of the Fifth Performer.

THE ENTR'ACTE

Metronome begins *Slowed Songs* while all other Performers continue *Tone Poem Chorus*.

There are five Performers in the play.

Since Act 1 was begun by the First Performer, Act 2 will be begun by the Second Performer, Act 3 by the Third Performer, Act 4 by the Fourth Performer and Act 5 by the Fifth Performer.

In each Act, another Performer begins *Slowed Songs* instead of the *Tone Poem Chorus* – thus, by the end of Act 5, all the Performers will be engaged in *Slowed Songs*.



I do think I'd better be going now because I ...
Oh, don't be so silly.

Really, I must go.

Tell her she ought to stay.

Ahem.

I do have to go now.

You don't have to go.

Are you sure?

She doesn't have to go, does she?

'Fraid so.

I can't stand it.

Tell me, does she have to go?

I just think it's better to.

Why do you have to go?

If you must, you must.

Goodbye.

'Bye.

Really.

I can't stand it either.

That's why I have to go.

Do you think I ought to stay?

Are you just afraid to tell me ...?

Oh, don't be so silly.



ACT 1

Primary Scene A: short version.
 Primary Scene B: short version.
 Primary Scene C: short version.

ACT 2

Primary Scene A: full version, *The Drop*.
 Primary Scene B: short version.
 Primary Scene C: short version.

ACT 3

Primary Scene A: full version, *The Drop*.
 Primary Scene B: full version, *The Wave*.
 Primary Scene C: short version.

ACT 4

Primary Scene A: full version, *The Drop*.
 Primary Scene B: full version, *The Wave*.
 Primary Scene C: longer version, *The Handshake*.

ACT 5

Primary Scene A: full version, *The Drop*.
 Primary Scene B: full version, *The Wave*.
 Primary Scene C: full version, *The Handshake* and *The Speech*.

References to Performers executing Primary Scenes other than the Scene under discussion, in order to cue the action, have been placed within brackets since such Performers may or may not be there in certain Scenes.

ACT 1

NB: Bracketed instructions refer to a performer who is not yet there.

A performer rushes in and grabs at (the performer of Primary Scene B who is getting up from the chair set sideways to the table saying, "I do think I'd better be going now because I ..."), then sits down on that chair, pulling (the performer of Primary Scene B) down on top, saying:

"Oh, don't be so silly."

... only to be flung from the chair to the floor. After a long pause the performer leaps up and leans with both hands on the table, saying:

"Why do you have to go?"

Slowly the performer pushes back on their hands and swivels round to sit on the chair set sideways to the table, legs and body towards the next performer to enter but head still turned inwards (towards the retreating back of the performer of Primary Scene C), only to say:

"Really,"

... with their head turning to face the next performer to enter. The performer of this Primary Scene remains seated in this position if required to freeze after this Scene.

ACTS 2, 3, 4 and 5. includes *The Drop*

A performer rushes in and grabs at (the performer of Primary Scene B who is getting up from the chair set sideways to the table saying, "I do think I'd better be going now because I ..."), then sits down on that chair, pulling (the performer of Primary Scene B) down on top, saying:

"Oh, don't be so silly."

... only to be flung from the chair to the floor. The performer immediately jumps up to face (the performer of Primary Scene B), draws a deep breath, then notices the packet of cigarettes on the table and moves to pick them up. (At the coughed, "Ahem.", of the performer of Primary Scene C) the performer turns and walks, opening the packet of cigarettes, to the corner occupied by the Metronome at the start of the Act. (On the performer of Primary Scene C's saying, "I do have to go now."), the performer turns to look at (the performer of Primary Scene C), dropping a cigarette. The performer bends to pick up the cigarette, exclaiming:

"You don't have to go."

... then turns to the audience and says:

"She doesn't have to go, does she?"

... and, after a short pause:

"I can't stand it."

... and walking briskly over to the next performer to enter, the performer of this scene places their hands on that performer's upper arms, (or on those of the nearest member of the audience if there is no performer there), and says:

"Tell me, does she have to go?"

Then the performer turns, hurries over, and slams both hands on the table. This slam increases in intensity as the performance progresses. The performer leans towards the exiting performer, with both hands on the table, saying:

"Why do you have to go?"

Slowly the performer pushes back on the hands and swivels round to sit on the chair set sideways to the table, legs and body towards the next performer to enter but head still turned inwards (towards the retreating back of the performer of Primary Scene C), only to say:

"Really,"

... with the head turning to face the next performer to enter. The performer of this Primary Scene remains seated in this position if required to freeze after this Scene.

ACTS 1 and 2

A performer sitting on the chair set sideways to the table gets up to leave, saying:

"I do think I'd better be going now because I ..."

... only to be pulled back (onto the knees of the performer of Primary Scene A who has just rushed in saying, "Oh, don't be so silly."). Immediately the performer rises (pushing away the other), saying;

"Really, I must go,"

... then stands watching the moves of (the performer of Primary Scene A) until (at the coughed, "Ahem.", of the performer of Primary Scene C), the performer turns (to face the performer of Primary Scene C), and (after the performer of Primary Scene C has said, "I do have to go now.", and after the performer of Primary Scene A has said, from a bending position, "You don't have to go."), the performer of this Scene extends a hand, face half turned towards the corner (where the performer of Primary Scene A is bending):

"Are you sure?"

... and their face turns back (towards the performer of Primary Scene C). The performer hardly changes from this position except to rock slightly towards and back, saying:

"If you must, you must,"

(after the performer of Primary Scene A has asked, "Why do you have to go?"). (Just as the performer of Primary Scene A says, "Really.") the performer of this Scene rises up on tiptoe, and remains on tiptoe if required to freeze after this Scene.

ACTS 3, 4 and 5. includes *The Wave*

A performer sitting on the chair set sideways to the table gets up to leave, saying:

"I do think I'd better be going now because I ..."

... only to be pulled back (onto the knees of the performer of Primary Scene A who has just rushed in saying, "Oh, don't be so silly.>"). Immediately the performer rises (pushing away the other), saying:

"Really, I must go,"

... then stands watching the moves of (the performer of Primary Scene A) until (as the performer of Primary Scene A touches the packet of cigarettes) the performer exclaims, indicating (the performer of Primary Scene C):

"Tell her she ought to stay."

... then immediately (at the coughed, "Ahem.", of the performer of Primary Scene C), the performer turns (to face the performer of Primary Scene C), and (after the performer of Primary Scene C has said, "I do have to go now.", and after the performer of Primary Scene A has said, from a bending position, "You don't have to go."), the performer of this Scene extends a hand, face half turned towards the corner (where the performer of Primary Scene A is bending over), and says:

"Are you sure?"

... and their face turns back (towards the performer of Primary Scene C). The performer hardly changes from this position except to rock slightly forwards and back, saying:

"If you must, you must,"

(after the performer of Primary Scene A has asked, "Why do you have to go?"). The performer of this Scene stays motionless for a short period, then steps forward, waving and saying:

"Goodbye,"

(to the departing performer of Primary Scene C). Then the performer pulls back from that step forward, leaving their hand frozen in the wave, (this happens at the same time as the performer of Primary Scene A gradually pushes back on their hands and swivels to sit on the chair). (Just as the performer of Primary Scene A says, "Really.") the performer of this Scene rises up on tiptoe, hand still frozen in the wave, and remains on tiptoe if required to freeze after this Scene.

ACTS 1, 2 and 3.

A performer standing on tiptoe, hand frozen in a wave from Act 3 onwards, turns at the sound of violence, watches (the moves of the performer of Primary Scene A), then (immediately after the performer of Primary Scene B has exclaimed, "Tell her she ought to stay."), steps back, coughing, "Ahem". When the performer of Primary Scene A has walked to the corner) the performer says (to the performer of Primary Scene B):

"I do have to go now,"

... and remains motionless for a considerable period. Then the performer turns and walks away (after the performer of Primary Scene B has said, "If you must, you must.") only half turning to wave, after a few steps, and to say:

"Bye,"

(to the performer of Primary Scene B). (At the moment that the performer of Primary Scene A says, "Really.") the performer of this Scene, now in the corner by which to leave, turns back to face down the diagonal just travelled. The performer turns back to the left and leaves by the corner after the Metronome has said, "Yes.", at the end of the Scene.

ACT 4. includes *The Handshake*

A performer standing on tiptoe, hand frozen in a wave from Act 3 onwards, turns at the sound of violence, watches the moves of the performer of Primary Scene A), then (immediately after the performer of Primary Scene B has exclaimed, "Tell her she ought to stay.") steps back, coughing:

"Ahem."

(When the performer of Primary Scene A has walked to the corner) the performer says (to the performer of Primary Scene B):

"I do have to go now,"

and (when the performer of Primary Scene A has said, "You don't have to go."), steps forward, extending their right hand, (grasping the hand of the performer of Primary Scene B on the last word of that performer's sentence, "Are you sure?"). (The performer of Primary Scene B) and the performer of this Scene shake hands, and rocking back the performer says:

"Fraid so," and rocking forward, adds:

"I just think it's better to."

Then the performer lets go their hand, turns and walks away (after the performer of Primary Scene B has said, "If you must, you must.") only half turning to wave, after a few steps, and to say:

"Bye,"

(to the performer of Primary Scene B). (At the moment that the performer of Primary Scene A says, "Really."), the performer of this Scene, now in the corner by which to leave, turns back to face down the diagonal just travelled. The performer turns back to the left and leaves by the corner after the Metronome has said, "Yes.", at the end of the Scene.

ACT 5. includes *The Handshake* and *The Speech*

A performer standing on tiptoe, hand frozen in a wave, turns at the sound of violence, watches (the moves of the performer of Primary Scene A), then (immediately after the performer of Primary Scene B has exclaimed, "Tell her she ought to stay."), steps back, coughing:

"Ahem."

(When the performer of Primary Scene A has walked to the corner) the performer says (to the performer of Primary Scene B):

"I do have to go now,"

... and (when the performer of Primary Scene A has said, "You don't have to go."), steps forward, extending their right hand, (grasping the hand of the performer of Primary Scene B on the last word of that performer's sentence, "Are you sure?"). (The performer of Primary Scene B) and the performer of this Scene shake hands, and rocking back the performer says:

"'Fraid so,"

... and rocking forward, adds:

"I just think it's better to."

Then the performer lets go their hand, turns and walks away (after the performer of Primary Scene B has said, "If you must, you must."), only half turning to wave, after a few steps, and to say:

"'Bye,"

(to the performer of Primary Scene B). (At the moment that the performer of Primary Scene A says, "Really.") the performer of

this Scene, now in the corner by which to leave, turns back to face down the diagonal just travelled and says:

**"I can't stand it either.
That's why I have to go.
Do you think I ought to stay?
Are you just afraid to tell me ... ?"**

... and, after a silence, adds:

"Oh, don't be so silly."

The performer turns back to the left and leaves by the corner after the Metronome has said, "Yes.", at the end of the Scene.



THE DIAGRAMS, ACTS 1, 2, 3, 4, 5

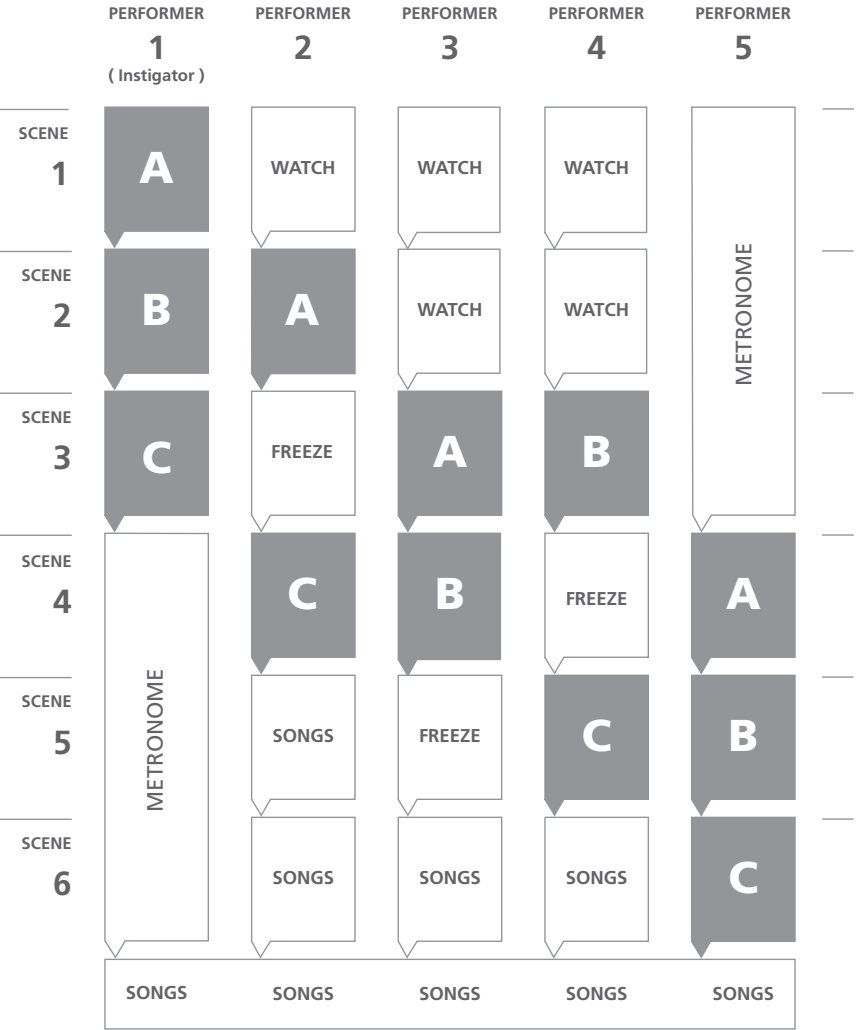
PRIMARY SCENE TIME FLOW

ENTRANCES AND EXITS

PRIMARY SCENES AND EQUIPMENT POSITIONING

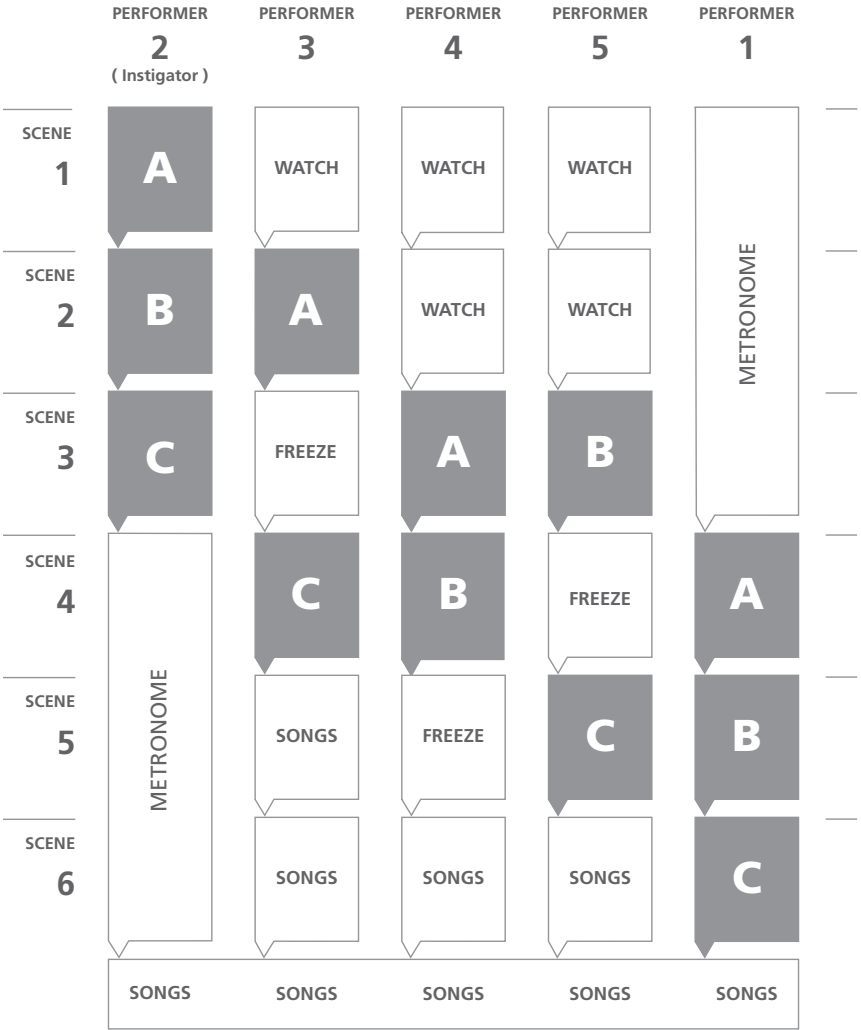
ACT 1 PRIMARY SCENE TIME FLOW DIAGRAM

A, Short Version B, Short Version C, Short Version



ACT 2 PRIMARY SCENE TIME FLOW DIAGRAM

A, Full Version B, Short Version C, Short Version
plus *The Drop*

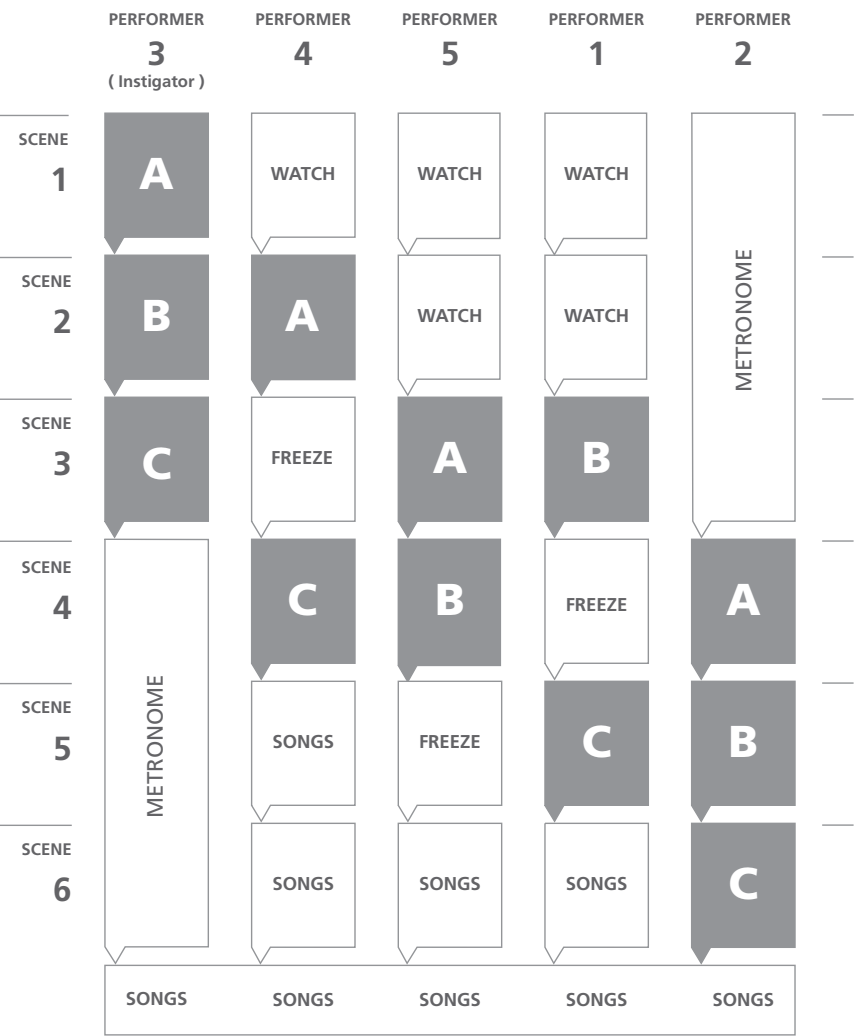


ACT 3 PRIMARY SCENE TIME FLOW DIAGRAM

A, Full Version
plus *The Drop*

B, Full Version
plus *The Wave*

C, Short Version

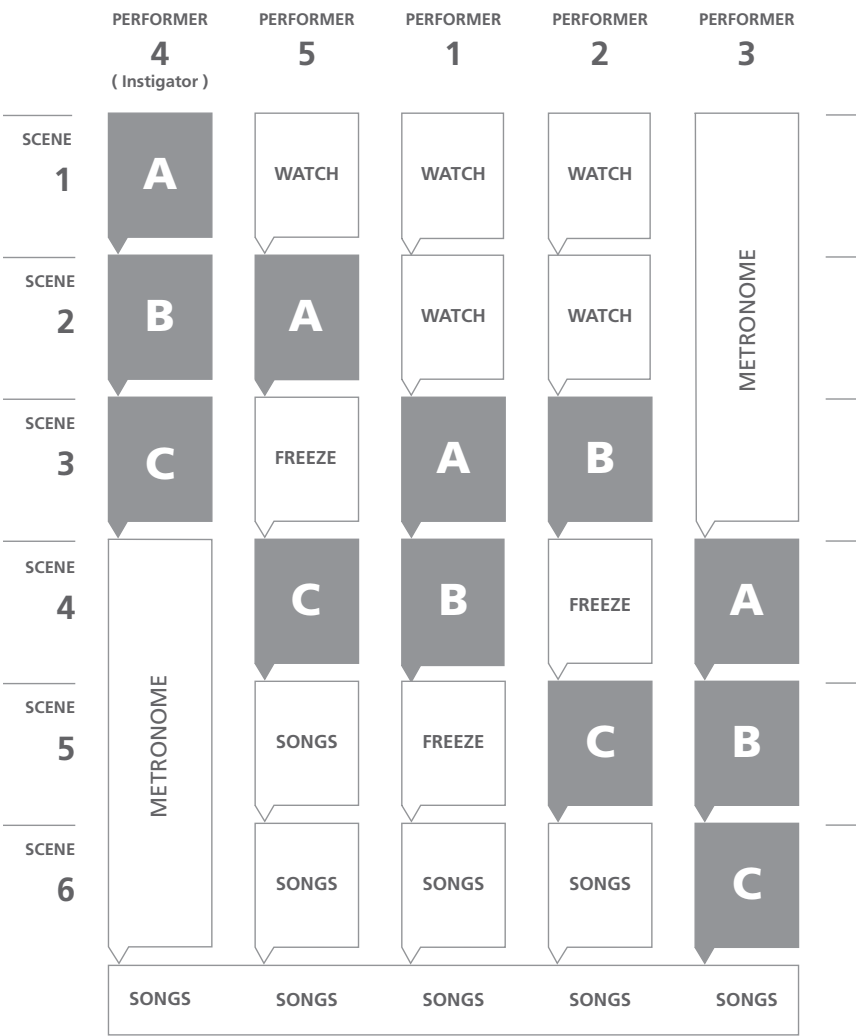


ACT 4 PRIMARY SCENE TIME FLOW DIAGRAM

A, Full Version
plus *The Drop*

B, Full Version
plus *The Wave*

C, Short Version
plus *The Handshake*

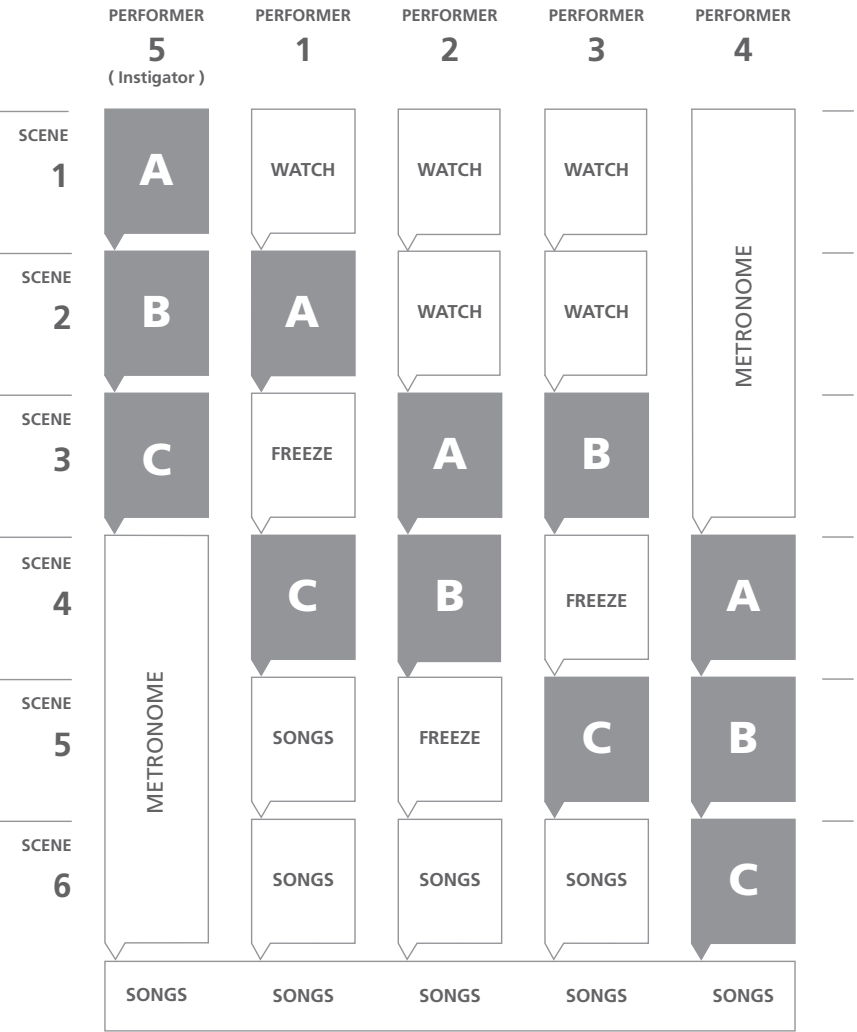


ACT 5 PRIMARY SCENE TIME FLOW DIAGRAM

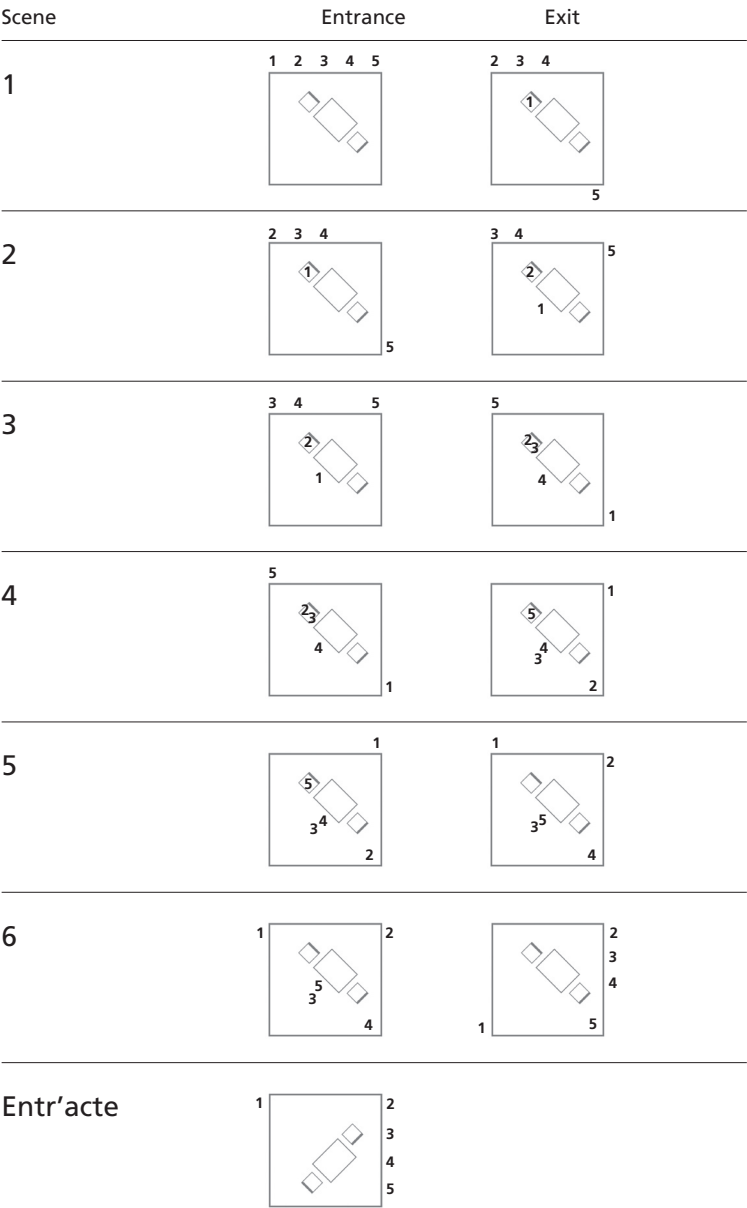
A, Full Version
plus *The Drop*

B, Full Version
plus *The Wave*

C, Short Version



ACT 1 ENTRANCES AND EXITS



ACT 2 ENTRANCES AND EXITS

Scene	Entrance	Exit
1		
2		
3		
4		
5		
6		
Entr'acte		

ACT 3 ENTRANCES AND EXITS

Scene	Entrance	Exit
1		
2		
3		
4		
5		
6		
Entr'acte		

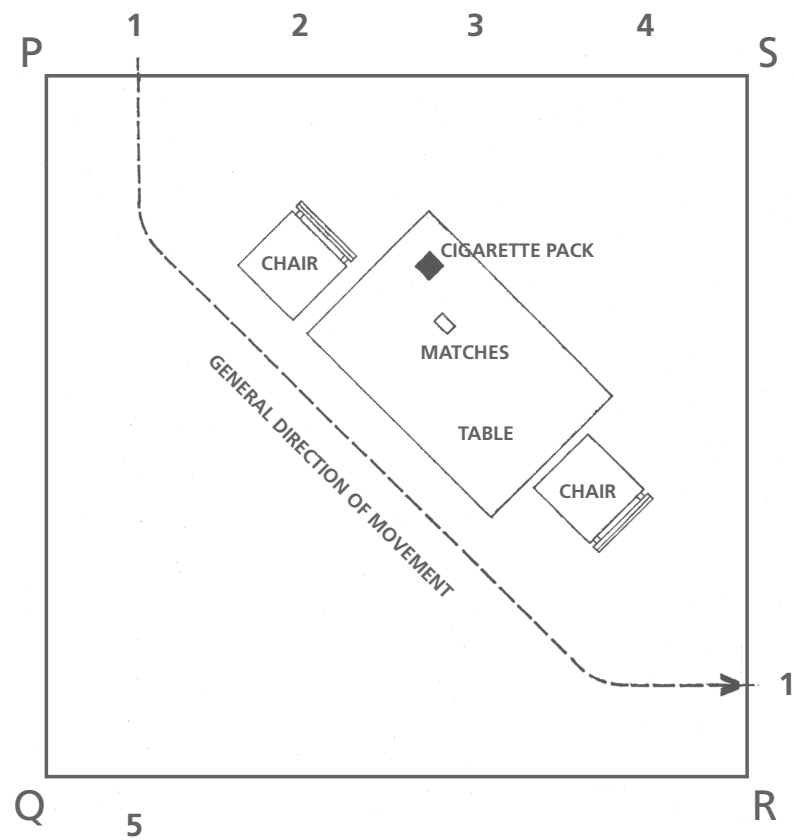
ACT 4 ENTRANCES AND EXITS

Scene	Entrance	Exit
1		
2		
3		
4		
5		
6		
Entr'acte		

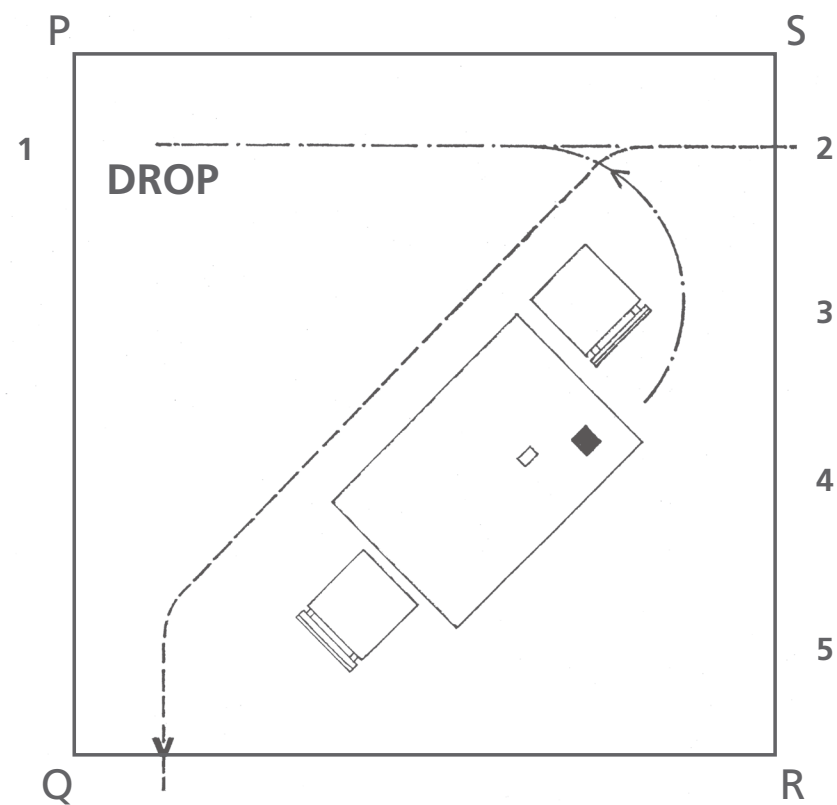
ACT 5 ENTRANCES AND EXITS

Scene	Entrance	Exit
1		
2		
3		
4		
5		
6		
Entr'acte		

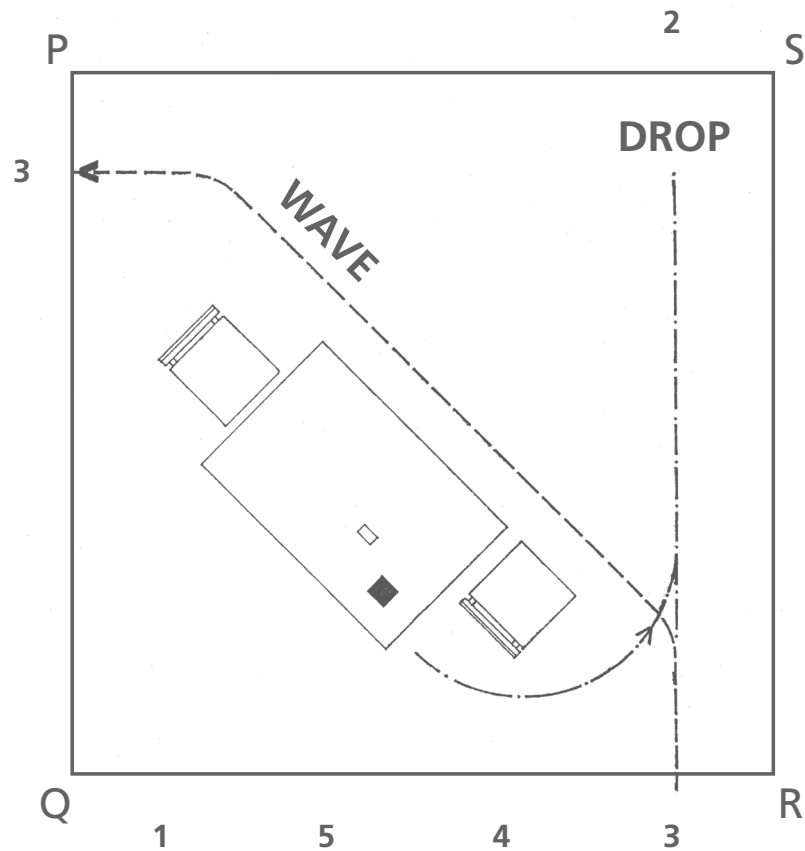
ACT 1 PRIMARY SCENES & EQUIPMENT POSITION



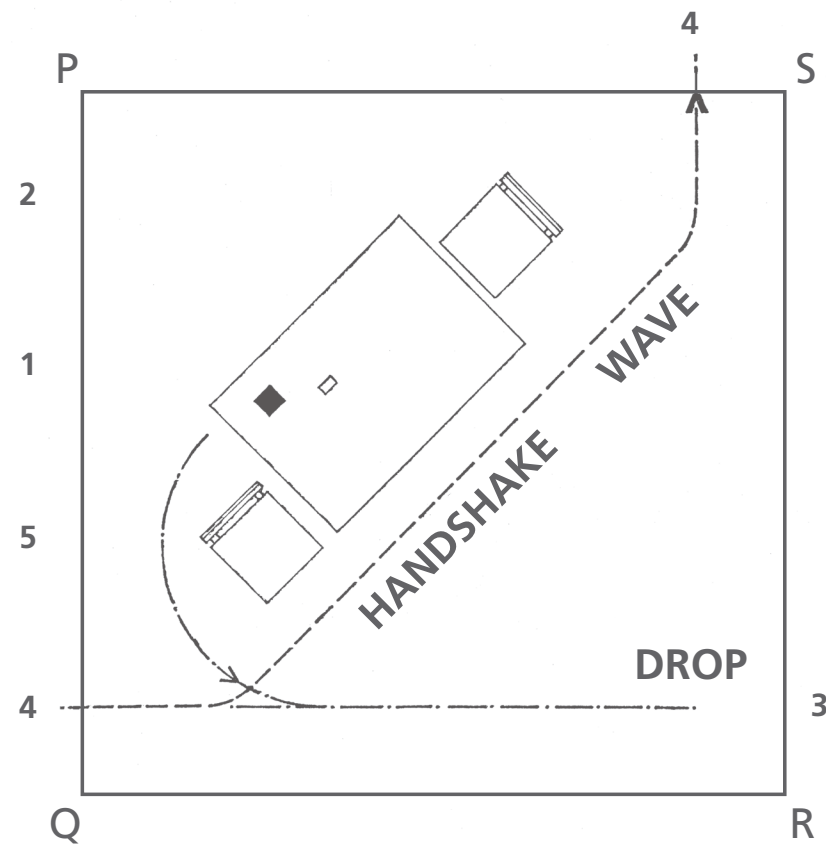
ACT 2 PRIMARY SCENES & EQUIPMENT POSITION



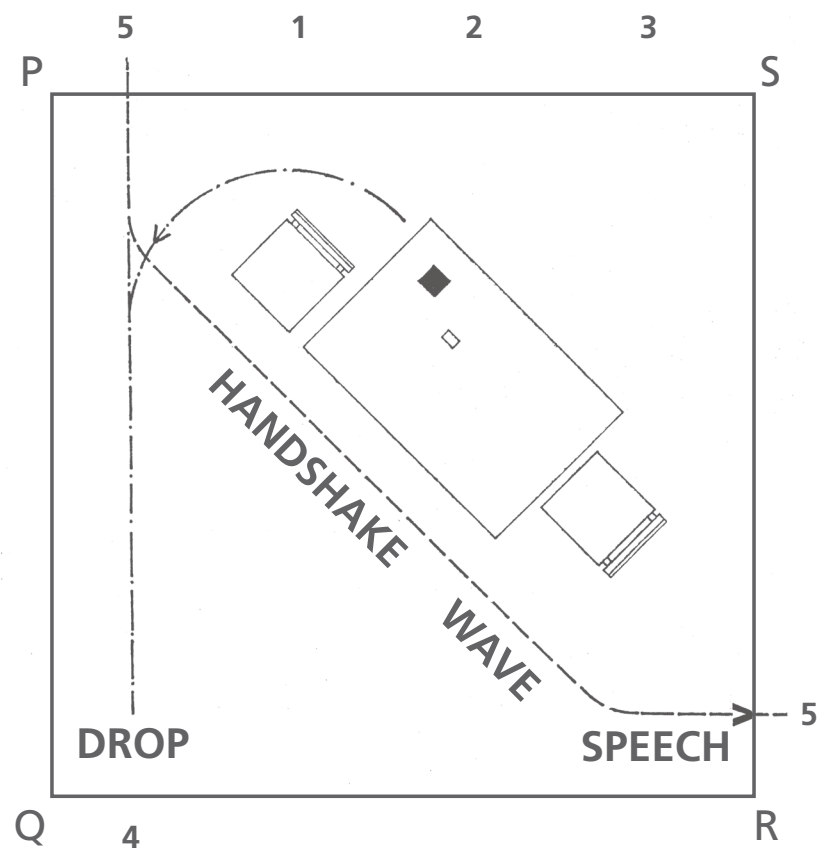
ACT 3 PRIMARY SCENES & EQUIPMENT POSITION



ACT 4 PRIMARY SCENES & EQUIPMENT POSITION



ACT 5 PRIMARY SCENES & EQUIPMENT POSITION



GOING THE PLAY



On the following pages the Scenes are described and notated in sequence. The first paragraph in each Scene gives a reference to:

THE IDEA,
THE SPACE DIAGRAM
and THE PRIMARY SCENES.

The subsequent dialogue is the verbal result in the order in which it occurs.

THE THEATRE OF MISTAKES

ACT 1, SCENE 1

Performers One to Four stand in line from P to S, Metronome to right of Corner Q. (See PRIMARY SCENES DIAGRAMS for positions at start of subsequent acts).

Metronome (fifth performer) to move from corner Q to corner R.

Entry of the first performer from corner P.

First performer executes Short Version of PRIMARY SCENE A.

METRONOME, (FIFTH PERFORMER)

Yes.

FIRST PERFORMER

**Oh, don't be so silly.
Why do you have to go?
Really.**

METRONOME, (FIFTH PERFORMER)

Yes.

ACT 1, SCENE 2

Metronome (fifth performer) to move from corner R to corner S, taking off his or her jacket (see Notes).

Entry of the second performer from corner P.

First performer executes Short Version of PRIMARY SCENE B.

Second performer repeats all actions and words employed by the first performer in Scene 1 (PRIMARY SCENE A, Short Version).

FIRST PERFORMER

I do think I'd better be going now because I ...

SECOND PERFORMER

Oh, don't be so silly.

FIRST PERFORMER

**Really, I must go.
Are you sure?**

SECOND PERFORMER

Why do you have to go?

FIRST PERFORMER

If you must, you must.

SECOND PERFORMER

Really.

METRONOME, (FIFTH PERFORMER)

Yes.

ACT 1, SCENE 3

Metronome (fifth performer) to move from corner S to corner P.

Entry of the third performer from corner P and entry of the fourth performer from position adjacent to P on line SP.

First performer executes Short Version of PRIMARY SCENE C.

Second performer freezes, only turning in order to observe the actions of the first performer.

Third performer repeats all actions and words employed by the first performer in Scene 1 (PRIMARY SCENE A, Short Version).

Fourth performer repeats all actions and words employed by the first performer in Scene 2 (PRIMARY SCENE B, Short Version).

Exit of the first performer by corner R.

FOURTH PERFORMER

I do think I'd better be going now because I ...

THIRD PERFORMER

Oh, don't be so silly.

FOURTH PERFORMER

Really, I must go.

FIRST PERFORMER

Ahem.

I do have to go now.

FOURTH PERFORMER

Are you sure?

THIRD PERFORMER

Why do you have to go?

FOURTH PERFORMER

If you must, you must.

FIRST PERFORMER

'Bye.

THIRD PERFORMER

Really.

METRONOME, (FIFTH PERFORMER)

Yes.

ACT 1, SCENE 4

First performer as Metronome to move from corner R to corner S, taking off his or her jacket.

Entry of the fifth performer from corner P.

Second performer repeats all actions and words employed by the first performer in Scene 3 (PRIMARY SCENE C, Short Version).

Third performer repeats all actions and words employed by the first performer in Scene 2 (PRIMARY SCENE B, Short Version).

Fourth performer freezes, only turning in order to observe the actions of the second performer repeating all the actions and words employed by the first performer in Scene 3.

Fifth performer repeats all actions and words employed by the first performer in Scene 1 (PRIMARY SCENE A, Short Version).

Exit of the second performer by corner R.

THIRD PERFORMER

I do think I'd better be going now because I ...

FIFTH PERFORMER

Oh don't be so silly.

THIRD PERFORMER

Really, I must go.

SECOND PERFORMER

Ahem.

I do have to go now.

THIRD PERFORMER

Are you sure?

FIFTH PERFORMER

Why do you have to go?

THIRD PERFORMER

If you must, you must.

SECOND PERFORMER

'Bye.

FIFTH PERFORMER

Really.

METRONOME, (FIRST PERFORMER)

Yes.

ACT 1, SCENE 5

Metronome (first performer) to move from corner S to corner P.

Second performer walks to corner S and begins Tone Poem Chorus.

Third performer freezes.

Fourth performer repeats all actions and words employed by the second performer in Scene 4 (PRIMARY SCENE C, Short Version).

Fifth performer repeats all actions and words employed by the first performer in Scene 2 (PRIMARY SCENE B, Short Version).

Exit of the third and fourth performers by corner R.

FIFTH PERFORMER

**I do think I'd better be going now because I ...
Really, I must go.**

FOURTH PERFORMER

**Ahem.
I do have to go now.**

FIFTH PERFORMER

**Are you sure?
If you must, you must.**

FOURTH PERFORMER

'Bye.

METRONOME, (FIRST PERFORMER)

Yes.

ACT 1, SCENE 6

Metronome (first performer) to move from corner P to corner Q.

Second performer continues Tone Poem Chorus.

Third and fourth performers walk to positions adjacent to the second performer along line RS and begin Tone Poem Chorus.

Fifth performer repeats all actions and words employed by the first performer in Scene 3 (PRIMARY SCENE C, Short Version).

Exit of the fifth performer by corner R.

FIFTH PERFORMER

**Ahem.
I do have to go now.
'Bye.**

METRONOME, (FIRST PERFORMER)

Yes.

ENTR'ACTE:

Fifth performer begins Tone Poem Chorus at corner R.

First performer begins Slowed Songs at corner Q remaining in last Metronomic position.

All other performers continue Tone Poem Chorus. When the first performer changes from last Metronomic position to upright position all performers fall silent and stand motionless in their initial positions.

First performer walks down the diagonal QS until reaching the table.

First performer adjusts table and chairs so that they are in position for Act 2, then walks backwards down the diagonal RP to corner P and waits for the signal to begin Act 2 (a nod from the second performer).

ACT 2, SCENE 1

Metronome (first performer) to move from corner P to corner Q.

Entry of the second performer from corner S. Second performer executes Full Version of PRIMARY SCENE A.

METRONOME (FIRST PERFORMER)

Yes.

SECOND PERFORMER

Oh, don't be so silly.

You don't have to go.

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

Really.

METRONOME, (FIRST PERFORMER)

Yes.

ACT 2, SCENE 2

Metronome (first performer) to move from corner Q to corner R, donning his or her jacket.

Entry of the third performer from corner S.

Second performer executes Short Version of PRIMARY SCENE B.

Third performer repeats all actions and words employed by the second performer in Scene 1 (PRIMARY SCENE A, Full Version).

SECOND PERFORMER

I do think I'd better be going now because I ...

THIRD PERFORMER

Oh, don't be so silly.

SECOND PERFORMER

Really, I must go.

THIRD PERFORMER

You don't have to go.

SECOND PERFORMER

Are you sure?

THIRD PERFORMER

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

SECOND PERFORMER

If you must, you must.

THIRD PERFORMER

Really.

METRONOME, (FIRST PERFORMER)

Yes.

ACT 2, SCENE 3

Metronome (first performer) to move from corner R to corner S.

Entry of the fourth performer from corner S and entry of the fifth performer from position adjacent to S on line RS.

Second performer executes Short Version of PRIMARY SCENE C.

Third performer freezes, only turning in order to observe the actions of the second performer.

Fourth performer repeats all actions and words employed by the second performer in Scene 1 (PRIMARY SCENE A, Full Version).

Fifth performer repeats all actions and words employed by the second performer in Scene 2. (PRIMARY SCENE B, Short Version).

Exit of the second performer by corner Q.

FIFTH PERFORMER

I do think I'd better be going now because I ...

FOURTH PERFORMER

Oh, don't be so silly.

FIFTH PERFORMER

Really, I must go.

SECOND PERFORMER

Ahem.

I do have to go now.

FOURTH PERFORMER

You don't have to go.

FIFTH PERFORMER

Are you sure?

FOURTH PERFORMER

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

FIFTH PERFORMER

If you must, you must.

SECOND PERFORMER

'Bye.

FOURTH PERFORMER

Really.

METRONOME, (FIRST PERFORMER)

Yes.

ACT 2, SCENE 4

Second performer as Metronome to move from corner S to corner P, taking off his or her jacket.

Entry of the first performer from corner S.

Third performer repeats all actions and words employed by the second performer in Scene 3 (PRIMARY SCENE C, Short Version).

Fourth performer repeats all actions and words employed by the second performer in Scene 2 (PRIMARY SCENE B, Short Version).

Fifth performer freezes, only turning in order to observe the actions of the third performer repeating all the actions and words employed by the second performer in Scene 3.

First performer repeats all actions and words employed by the second performer in Scene 1 (PRIMARY SCENE A, Full Version).

Exit of the third performer by corner Q.

FOURTH PERFORMER

I do think I'd better be going now because I ...

FIRST PERFORMER

Oh, don't be so silly.

FOURTH PERFORMER

Really, I must go.

THIRD PERFORMER

Ahem.

I do have to go now.

FIRST PERFORMER

You don't have to go.

FOURTH PERFORMER

Are you sure?

FIRST PERFORMER

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

FOURTH PERFORMER

If you must, you must.

THIRD PERFORMER

'Bye.

FIRST PERFORMER

Really.

METRONOME, (SECOND PERFORMER)

Yes.

ACT 2, SCENE 5

Metronome (second performer) moves from corner R to corner S.

Third performer walks to corner R and begins Tone Poem Chorus.

Fourth performer freezes.

Fifth performer repeats all actions and words employed by the third performer in Scene 4 (PRIMARY SCENE C, Short Version).

First performer repeats all actions and words employed by the second performer in Scene 2 (PRIMARY SCENE B, Short Version).

Exit of fourth and fifth performers by corner Q.

FIRST PERFORMER

I do think I'd better be going now because I ...

Really, I must go.

FIFTH PERFORMER

Ahem.

I do have to go now.

FIRST PERFORMER

Are you sure?

If you must, you must.

FIFTH PERFORMER

'Bye.

METRONOME, (SECOND PERFORMER)

Yes.

ACT 2, SCENE 6

Metronome (second performer) to move from corner S to corner P.

Third performer continues Tone Poem Chorus.

Fourth and fifth performers walk to positions adjacent to the third performer along line QR and begin Tone Poem Chorus.

First performer repeats all actions and words employed by the second performer in Scene 3 (PRIMARY SCENE C, Short Version).

Exit of the first performer by corner Q.

FIRST PERFORMER

Ahem.

I do have to go now.

'Bye.

METRONOME, (SECOND PERFORMER)

Yes.

ENTR'ACTE

First performer begins Slowed Songs at corner Q, and may make use of one position employed in the piece as well as his or her own initial position.

Second performer begins Slowed Songs at corner P, remaining in last Metronomic position.

All other performers continue Tone Poem Chorus. When the second performer changes from last Metronomic position to upright position all performers fall silent and stand motionless in their initial positions.

Second performer walks down the diagonal PR until reaching the table. Second performer adjusts table and chairs so that they are in position for Act 3, then walks backwards down the diagonal QS to corner S and waits for the signal to begin Act 3 (a nod from the third performer).

ACT 3, SCENE 1

Metronome (second performer) to move from corner S to corner P.

Entry of the third performer from corner R. Third performer executes Full Version of PRIMARY SCENE A.

METRONOME, (SECOND PERFORMER)

Yes.

THIRD PERFORMER

Oh, don't be so silly.

You don't have to go.

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

Really.

METRONOME, (SECOND PERFORMER)

Yes.

ACT 3, SCENE 2

Metronome (second performer) to move from corner P to corner Q, donning his or her jacket.

Entry of the fourth performer from corner R.

Third performer executes Full Version of PRIMARY SCENE B.

Fourth performer repeats all actions and words employed by the third performer in Scene 1 (PRIMARY SCENE A, Full Version).

THIRD PERFORMER

I do think I'd better be going now because I ...

FOURTH PERFORMER

Oh, don't be so silly.

THIRD PERFORMER

Really, I must go.

Tell her she ought to stay.

FOURTH PERFORMER

You don't have to go.

THIRD PERFORMER

Are you sure?

FOURTH PERFORMER

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

THIRD PERFORMER

If you must, you must.

Goodbye.

FOURTH PERFORMER

Really.

METRONOME, (SECOND PERFORMER)

Yes.

ACT 3, SCENE 3

Metronome (second performer) moves from corner Q to corner R.

Entry of the fifth performer from corner R and entry of the first performer from position adjacent to R on line QR.

Third performer executes Short Version of PRIMARY SCENE C.

Fourth performer freezes, only turning in order to observe the actions of the third performer.

Fifth performer repeats all actions and words employed by the third performer in Scene 1 (PRIMARY SCENE A, Full Version).

First performer repeats all actions and words employed by the third performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of the third performer by corner P.

FIRST PERFORMER

I do think I'd better be going now because I ...

FIFTH PERFORMER

Oh, don't be so silly.

FIRST PERFORMER

Really, I must go.

Tell her she ought to stay.

THIRD PERFORMER

Ahem.

I do have to go now.

FIFTH PERFORMER

You don't have to go.

FIRST PERFORMER

Are you sure?

FIFTH PERFORMER

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

FIRST PERFORMER

If you must, you must.

Goodbye.

THIRD PERFORMER

'Bye.

FIFTH PERFORMER

Really.

METRONOME, (SECOND PERFORMER)

Yes.

ACT 3, SCENE 4

Third performer as Metronome to move from corner P to corner Q taking off his or her jacket.

Entry of the second performer from corner R.

Fourth performer repeats all actions and words employed by the third performer in Scene 3 (PRIMARY SCENE C, Short Version).

Fifth performer repeats all actions and words employed by the third performer in Scene 2 (PRIMARY SCENE B, Full Version).

First performer freezes, only turning in order to observe the actions of the fourth performer repeating all the actions and words employed by the third performer in Scene 3.

Second performer repeats all actions and words employed by the third performer in Scene 1 (PRIMARY SCENE A, Full Version).

Exit of the fourth performer by corner P.

FIFTH PERFORMER

I do think I'd better be going now because I ...

SECOND PERFORMER

Oh, don't be so silly.

FIFTH PERFORMER

**Really, I must go.
Tell her she ought to stay.**

FOURTH PERFORMER

**Ahem.
I do have to go now.**

SECOND PERFORMER

You don't have to go.

FIFTH PERFORMER

Are you sure?

SECOND PERFORMER

**She doesn't have to go, does she?
I can't stand it.
Tell me, does she have to go?
Why do you have to go?**

FIFTH PERFORMER

If you must, you must.

FOURTH PERFORMER

'Bye.

SECOND PERFORMER

Really.

METRONOME, (THIRD PERFORMER)

Yes.

ACT 3, SCENE 5

Metronome (third performer) to move from corner Q to corner R.

Fourth performer walks to corner Q and begins Tone Poem Chorus.

Fifth performer freezes. First performer repeats all actions and words employed by the fourth performer in Scene 4 (PRIMARY SCENE C, Short Version).

Second performer repeats all actions and words employed by the third performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of the fifth and first performers by corner P.

SECOND PERFORMER

**I do think I'd better be going now because I ...
Really, I must go.
Tell her she ought to stay.**

FIRST PERFORMER

Are you sure?

SECOND PERFORMER

**Ahem. I do have to go now.
If you must, you must.
Goodbye.**

FIRST PERFORMER

'Bye.

METRONOME, (THIRD PERFORMER)

Yes.

ACT 3, SCENE 6

Metronome (third performer) to move from corner R to corner S.

Fourth performer continues Tone Poem Chorus.

Fifth and first performers walk to positions adjacent to the fourth performer along line PR and the fifth performer begins Tone Poem Chorus while the first performer begins Slowed Songs and may make use of two positions employed in the piece as well as his or her own initial position.

Second performer repeats all actions and words employed by the third performer in Scene 3 (PRIMARY SCENE C, Shortest Version).

Exit of the second performer by corner P.

SECOND PERFORMER

**Ahem. I do have to go now,
'Bye.**

METRONOME, (THIRD PERFORMER)

Yes.

ENTR'ACTE

Second performer begins Slowed Songs at corner P, and may make use of one position employed in the piece as well as his or her own initial position.

Third performer begins Slowed Songs at corner S, remaining in last Metronomic position.

First performer continues Slowed Songs (with the two shifts of position).

Fourth and fifth performers continue Tone Poem Chorus. When the third performer changes from last Metronomic position to upright position all performers fall silent and stand motionless in their initial positions.

Third performer walks down the diagonal SQ, until reaching the table. Third performer adjusts table and chairs so that they are in position for Act 4, then walks backwards down the diagonal PR to corner R and waits for the signal to begin Act 4 (a nod from the fourth performer).

ACT 4, SCENE 1

Metronome (third performer) to move from corner R to corner S.

Entry of the fourth performer from corner Q. Fourth performer executes Full Version of PRIMARY SCENE A.

METRONOME, (THIRD PERFORMER)

Yes.

FOURTH PERFORMER

**Oh, don't be so silly.
You don't have to go.
She doesn't have to go, does she?
I can't stand it.
Tell me, does she have to go?
Why do you have to go?
Really.**

METRONOME, (THIRD PERFORMER)

Yes.

ACT 4, SCENE 2

Metronome (third performer) to move from corner S to corner P, donning his or her jacket.

Entry of the fifth performer from corner Q. Fourth performer executes Full Version of PRIMARY SCENE B.

Fifth performer repeats all actions and words employed by the fourth performer in Scene 1 (PRIMARY SCENE A, Full Version).

FOURTH PERFORMER

I do think I'd better be going now because I ...

FIFTH PERFORMER

Oh, don't be so silly.

FOURTH PERFORMER

**Really, I must go.
Tell her she ought to stay.**

FIFTH PERFORMER

You don't have to go.

FOURTH PERFORMER

Are you sure?

FIFTH PERFORMER

**She doesn't have to go, does she?
I can't stand it.
Tell me, does she have to go?
Why do you have to go?**

FOURTH PERFORMER

**If you must, you must.
Goodbye.**

FIFTH PERFORMER

Really.

METRONOME, (THIRD PERFORMER)

Yes.

ACT 4, SCENE 3

Metronome (third performer) to move from corner P to corner Q.

Entry of the first performer from corner Q and entry of the second performer from position adjacent to Q on line PQ.

Fourth performer executes Longer Version of PRIMARY SCENE 3.

Fifth performer freezes, only turning in order to observe the actions of the fourth performer.

First performer repeats all actions and words employed by the fourth performer in Scene 1 (PRIMARY SCENE A, Full Version).

Second performer repeats all actions and words employed by the fourth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of the fourth performer by corner S.

SECOND PERFORMER

I do think I'd better be going now because I ...

FIRST PERFORMER

Oh, don't be so silly.

SECOND PERFORMER

**Really, I must go.
Tell her she ought to stay.**

FOURTH PERFORMER

**Ahem.
I do have to go now.**

FIRST PERFORMER

You don't have to go.

SECOND PERFORMER

Are you pure?

FIRST PERFORMER

She doesn't have to go, does she?

FOURTH PERFORMER

'Fraid so.

FIRST PERFORMER

I can't stand it.

Tell me, does she have to go?

FOURTH PERFORMER

I just think it's better to.

FIRST PERFORMER

Why do you have to go?

SECOND PERFORMER

If you must, you must.

Goodbye.

FOURTH PERFORMER

'Bye.

FIRST PERFORMER

Really.

METRONOME, (THIRD PERFORMER)

Yes.

ACT 4, SCENE 4

Fourth performer as Metronome to move from corner S to corner P, taking off his or her jacket.

Entry of the third performer from corner Q.

Fifth performer repeats all actions and words employed by the fourth performer in Scene 3 (PRIMARY SCENE C, Longer Version).

First performer repeats all actions and words employed by the fourth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Second performer freezes, only turning in order to observe the actions of the fifth performer repeating all the actions and words employed by the fourth performer in Scene 3.

Third performer repeats all actions and words employed by the fourth performer in Scene 1 (PRIMARY SCENE A, Full Version).

Exit of the fifth performer by corner S.

FIRST PERFORMER

I do think I'd better be going now because I ...

THIRD PERFORMER

Oh, don't be so silly.

FIRST PERFORMER

Really, I must go.

Tell her she ought to stay.

FIFTH PERFORMER

Ahem.

I do have to go now.

THIRD PERFORMER

You don't have to go.

FIRST PERFORMER

Are you sure?

THIRD PERFORMER

She doesn't have to go, does she?

FIFTH PERFORMER

'Fraid so.

THIRD PERFORMER

I can't stand it.

Tell me, does she have to go?

FIFTH PERFORMER

I just think it's better to.

THIRD PERFORMER

Why do you have to go?

FIRST PERFORMER

**If you must, you must.
Goodbye.**

FIFTH PERFORMER

'Bye,

THIRD PERFORMER

Really.

METRONOME, (FOURTH PERFORMER)

Yes.

ACT 4, SCENE 5

Metronome (fourth performer) to move from corner P to corner Q.

Fifth performer walks to corner P and begins Tone Poem Chorus.

First performer freezes.

Second performer repeats all actions and words employed by the fifth performer in Scene 4 (PRIMARY SCENE C, Longer Version).

Third performer repeats all actions and words employed by the fourth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of first and second performers by corner S.

THIRD PERFORMER

**I do think I'd better be going now because I ...
Really, I must go.
Tell her she ought to stay.**

SECOND PERFORMER

**Ahem.
I do have to go now.**

THIRD PERFORMER

Are you sure?

SECOND PERFORMER

**'Fraid so.
I just think it's better to.**

THIRD PERFORMER

**If you must, you must.
Goodbye.**

SECOND PERFORMER

'Bye.

METRONOME, (FOURTH PERFORMER)

Yes.

ACT 4, SCENE 6

Metronome (fourth performer) moves from corner P to corner Q.

Fifth performer walks to corner P and begins Tone Poem Chorus.

First and second performers walk to positions adjacent to the fifth performer along line SP and both begin Slowed Songs.

The first performer may make use of three positions employed in the piece as well as his or her own initial position and the second performer may make use of two positions employed in the piece as well as his or her own initial position.

Third performer repeats all actions and words employed by the fourth performer in Scene 3 (PRIMARY SCENE C, Longer Version).

Exit of the third performer by corner S.

THIRD PERFORMER

Ahem.

I do have to go now.

'Fraid so.

I just think it's better to.

'Bye.

METRONOME, (FOURTH PERFORMER)

Yes.

ENTR'ACTE

Third performer begins Slowed Songs at corner S and may make use of one position employed in the piece as well as his or her own initial position.

Fourth performer begins Slowed Songs at corner R, remaining in last Metronomic position.

First performer continues Slowed Songs (with the three shifts of position) and the second performer continues Slowed Songs (with the two shifts of position).

Fifth performer continues Tone Poem Chorus.

When the fourth performer changes from last Metronomic position to upright position all performers fall silent and stand motionless in their initial positions.

Fourth performer walks down the diagonal RP until reaching the table. Fourth performer adjusts table and chairs so that they are in position for Act 5, then walks backwards down the diagonal SQ to corner Q and waits for the signal to begin Act 5, (a nod from the fifth performer).

ACT 5, SCENE 1

Metronome (fourth performer) moves from corner Q to corner R.

Entry of the fifth performer from corner P. Fifth performer executes full version of PRIMARY SCENE A.

METRONOME, (FOURTH PERFORMER)

Yes.

FIFTH PERFORMER

Oh, don't be so silly.

You don't have to go.

She doesn't have to go, does she?

I can't stand it.

Tell me, does she have to go?

Why do you have to go?

Really.

METRONOME, (FOURTH PERFORMER)

Yes.

ACT 5, SCENE 2

Metronome (fourth performer) to move from corner R to corner S, donning his or her jacket.

Entry of the first performer from corner P.

Fifth performer executes Full Version of PRIMARY SCENE B.

First performer repeats all actions and words employed by the fifth performer in Scene 1 (PRIMARY SCENE A, Full Version).

FIFTH PERFORMER

I do think I'd better be going now because I ...

FIRST PERFORMER

Oh, don't be so silly.

FIFTH PERFORMER

Really, I must go.

Tell her she ought to stay.

FIRST PERFORMER

You don't have to go.

FIFTH PERFORMER

Are you sure?

FIRST PERFORMER

**She doesn't have to go, does she?
I can't stand it.
Tell me, does she have to go?
Why do you have to go?**

FIFTH PERFORMER

**If you must, you must.
Goodbye.**

FIRST PERFORMER

Really.

METRONOME, (FOURTH PERFORMER)

Yes.

ACT 5, SCENE 3

Metronome (fourth performer) to move from corner S to corner P.

Entry of the second performer from corner P and entry of the third performer from position adjacent to P on line SP.

Fifth performer executes Full Version of PRIMARY SCENE C.

First performer freezes, only turning in order to observe the actions of the fifth performer.

Second performer repeats all actions and words employed by the fifth performer in Scene 1 (PRIMARY SCENE A, Full Version).

Third performer repeats all actions and words employed by the fifth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of the fifth performer by corner R.

THIRD PERFORMER

I do think I'd better be going now because I ...

SECOND PERFORMER

Oh, don't be so silly.

THIRD PERFORMER

**Really, I must go.
Tell her she ought to go.**

FIFTH PERFORMER

**Ahem.
I do have to go now.**

SECOND PERFORMER

You don't have to go.

THIRD PERFORMER

Are you sure?

SECOND PERFORMER

She doesn't have to go, does she?

FIFTH PERFORMER

'Fraid so.

SECOND PERFORMER

**I can't stand it.
Tell me, does she have to go?**

FIFTH PERFORMER

I just think it's better to.

SECOND PERFORMER

Why do you have to go?

THIRD PERFORMER

**If you must, you must.
Goodbye.**

FIFTH PERFORMER

'Bye.

SECOND PERFORMER

Really.

FIFTH PERFORMER

**I can't stand it.
That's why I have to go.
Do you think I ought to stay?
Are you just afraid to tell me?
Oh, don't be so silly.**

METRONOME, (FOURTH PERFORMER)

Yes.

ACT 5, SCENE 4

Fifth performer as Metronome to move from corner R to corner S, donning his or her jacket.

Entry of the fourth performer from corner P.

First performer repeats all actions and words employed by the fifth performer in Scene 3 (PRIMARY SCENE C, Full Version).

Second performer repeats all actions and words employed by the fifth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Third performer freezes, turning only in order to observe the actions of the first performer repeating all the actions and words employed by the fifth performer in Scene 3.

Fourth performer repeats all the actions and words employed by the fifth performer in Scene 1 (PRIMARY SCENE A, Full Version).

Exit of the first performer by corner R.

SECOND PERFORMER

I do think I'd better be going now because I ...

FOURTH PERFORMER

Oh, don't be so silly.

SECOND PERFORMER

**Really, I must go.
Tell her she ought to stay.**

FIRST PERFORMER

**Ahem.
I do have to go now.**

FOURTH PERFORMER

You don't have to go.

SECOND PERFORMER

Are you sure?

FOURTH PERFORMER

She doesn't have to go, does she?

FIRST PERFORMER

'Fraid so.

FOURTH PERFORMER

**I can't stand it.
Tell me, does she have to go?**

FIRST PERFORMER

I just think it's better to.

FOURTH PERFORMER

Why do you have to go?

SECOND PERFORMER

**If you must, you must.
Goodbye.**

First performer

'Bye.

FOURTH PERFORMER

Really.

FIRST PERFORMER

**I can't stand it either.
That's why I have to go.
Do you think I ought to stay?
Are you just afraid to tell me?
Oh, don't be so silly.**

METRONOME, (FIFTH PERFORMER)

Yes.

ACT 5, SCENE 5

Metronome (fifth performer) to move from corner S to corner P.

First performer walks to corner S and begins Slowed Songs, making use of four positions employed in the piece as well as his or her own initial position.

Second performer freezes.

Third performer repeats all actions and words employed by the first performer in Scene 4 (PRIMARY SCENE C, Full Version).

Fourth performer repeats all actions and words employed by the fifth performer in Scene 2 (PRIMARY SCENE B, Full Version).

Exit of the second and third performers by corner R.

FOURTH PERFORMER

**I do think I'd better be going now because I ...
Really, I must go.
Tell her she ought to stay.**

THIRD PERFORMER

**Ahem.
I do have to go now.**

FOURTH PERFORMER

Are you sure?

THIRD PERFORMER

**'Fraid so.
I just think it's better to.**

FOURTH PERFORMER

**If you must, you must.
Goodbye.**

THIRD PERFORMER

**'Bye.
I can't stand it either.
That's why I have to go.
Do you think I ought to stay?
Are you just afraid to tell me?
Oh, don't be so silly.**

METRONOME, (FIFTH PERFORMER)

Yes.

ACT 5, SCENE 6

Metronome (fifth performer) to move from corner P to corner Q.

First performer continues Slowed Songs (with four shifts of position).

Second and third performers walk to positions adjacent to the first performer along line RS and both begin Slowed Songs.

The second performer may make use of three positions employed in the piece as well as his or her own initial position and the third performer may make use of two positions employed in the piece as well as his or her own initial position.

Fourth performer repeats all actions and words employed by the fifth performer in Scene 3 (PRIMARY SCENE C, Full Version).

Exit of the fourth performer by corner R.

FOURTH PERFORMER

Ahem.

I do have to go now.

'Fraid so.

I just think it's better to.

'Bye.

I can't stand it either.

That's why I have to go.

Do you think I ought to stay?

Are you just afraid to tell me?

Oh, don't be so silly.

METRONOME, (FIFTH PERFORMER)

Yes.

EPILOGUE

Because **GOING** has no reason to stop, various ways of getting the Performers off the stage were explored. All now seem inappropriate. A new epilogue is therefore suggested:

After the last "Yes" of Act 5, the Fourth Performer begins *Slowed Songs* at corner R and may make use of one position employed in the piece as well as his or her own initial position.

The Fifth Performer begins *Slowed Songs* at corner Q, remaining in his or her own initial position.

All other Performers begin *Slowed Songs* with appropriate shifts of position.

This time, all Performers sing their songs at normal speed from their beginning, the females in chorus with each other, the males in chorus with each other. The Metronome sings as well.

The usual shift of the furniture also takes place, as if a final Entr'acte were being performed. This is done by the Metronome (Fifth Performer) entering from corner Q, who exits in the usual manner to corner P.

Then, as if at the beginning of an Act 6, the Metronome turns on the pull-switch light.

But this time no names are spoken. Instead the Performers keep singing, while returning to their initial positions and freezing. Simultaneously, their singing changes.

The male Performers now chorus "Bye, Bye" while the female Performers chorus "Goodbye". The Metronome, who is also singing, remains motionless at corner P.

After three combined choruses have been repeated, the Metronome reaches up and switches off the light at corner P in mid chorus. He does not say "Yes".

Total Blackout (if possible).

One at a time, the Performers exit. They do not return.

PERFORMANCE NOTES

Along the Line

The Metronome and Plan of Performance Space

Tone Poem Chorus

Slowed Songs

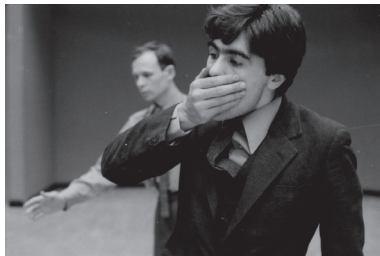
Swoons

Mistakes

Lights and Lighting Unit Details

A Memory Aid

Suggested Deliberate Mistakes and Swoons



ALONG THE LINE

(outside the square – see **SPACE DIAGRAM**)

Before entering and after leaving the square in each Act, Performers not performing the Metronome at that moment should stand in the positions they adopted initially – these are not identical: each Performer may choose a particular way of sitting or standing but should keep this as his or her initial position throughout the piece.

When a Performer enters in the first or second scenes of any Act the other Performers move up the line by adopting the position of the Performer to their right.

Before the Metronome says the first, “Yes.”, of any act, the other four Performers *should say their own names in order of entry*.

THE METRONOME

The Metronome always moves anti-clockwise round the outside of the square, taking one Scene to move from one corner to the next, thus saying his or her, “Yes.”, at each corner. Each Performer becomes The Metronome immediately after leaving the performance space in the Act in which he or she was the first to enter and instigate three scenes; and remains as The Metronome until the same point in the following Act, that is, after its first three Scenes.

FIRST HALF OF THE METRONOME

SCENE 4 The Metronome takes off his or her jacket and places it on the back of the chair that is facing the table, then moves away backwards from the chair. The action should be performed by all Metronomes in an agreed manner, the hand leaving the chair slowly while the Performers of Primary Scenes A and B are also moving slowly backwards after the, “Bye.”, of the performer of Primary Scene C.

SCENE 5 The Metronome walks slowly along the side, head turned inwards towards the performance space, and turning it sharply outwards when the Performer of Primary Scene B turns at, “Really”.

SCENE 6 On, saying, “Yes.”, the Metronome adopts his or her own position. At the, “Ahem.”, he or she walks quickly to the next corner, to stand there with head turned slightly inwards in order to see the last remaining Performer in the square. When

that Performer turns at, “Really.”, the Metronome turns in exactly the same way, turning out again in exactly the same way as that Performer at the, “Yes.”.

BETWEEN ACTS

The End of an Act At the last, “Yes.”, of Acts One to Four, the Metronome turns, takes up his or her own position, and begins *Slowed Songs*. The Metronome triggers their end for all Performers by moving sharply into a neutral position. He or she then switches out the light and walks in towards the table and chairs to move them to an identical position but ninety degrees clockwise round the square, then walks backwards out from them to the corner one side clockwise round the square from his or her previous corner.

The Beginning of an Act The Metronome switches on the light and takes up his or her own position. He or she is now facing the new instigator, and waits until each name has been given before saying, “Yes.”.

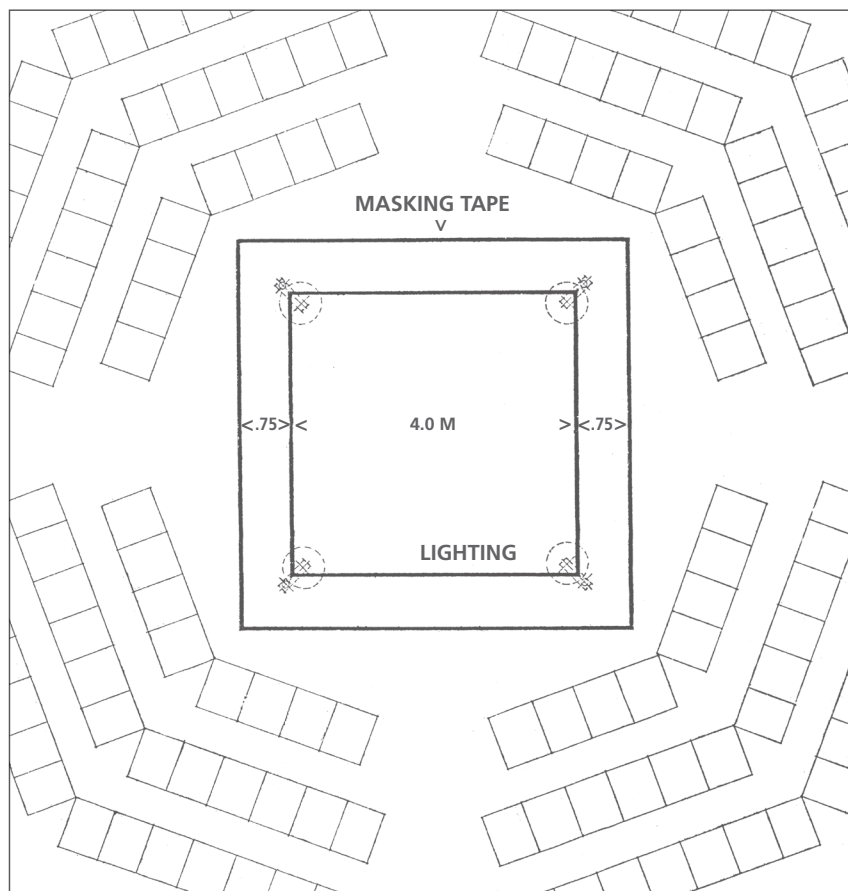
SECOND HALF OF THE METRONOME

SCENE 1 On saying, “Yes.”, the Metronome adopts the position of the Performer opposite (the instigator of the Act). As that Performer begins, (at the coughed, “Ahem.”, of the Performer of Primary Scene C), to walk towards the corner occupied by the Metronome, the latter walks at the same pace to the next corner, to stand there with head turned slightly inwards. At, “Really.”, the Metronome turns in exactly the same way as the Performer of Primary Scene C would at that point, turning out again in exactly the same way as that performer at the, “Yes.”.

SCENE 2 The Metronome walks forwards to pick up his or her jacket from the chair, puts it on and walks backwards away from the chair. The action should be performed by all Metronomes in an agreed manner, corresponding as nearly as possible to the manner in which the jacket was taken off, the movement backwards again coinciding with the backward movement of the performers of Primary Scenes A and B.

SCENE 3 The Metronome walks slowly backwards along the side, head turned outwards from the performance space, turning sharply inwards at the, “Really.”, into the position of the instigator of that Act, and which the Metronome had adopted at the beginning of Scene 1. On his or her next, “Yes.”, the Metronome enters the performance space to perform Primary Scene A, and a new Metronome exits at the corner diagonally opposite.

NOTE The Performer who is Metronome at the beginning of the piece will perform the second half of his or her Metronome then, and the first half at the end of the piece. Thus that Performer is not involved in a move of the furniture, and takes off his or her jacket where other Metronomes put it on, and vice-versa.



TONE POEM CHORUS

Each Performer should apply any verbal exercise to the vocabulary of the text of the piece, taking care not to introduce a word into the exercise before it has occurred in the play so far, e.g., "Stand.", should not be used in Act One, "Better.", should not be used in Acts One, Two or Three.

Although certain exercises may involve their own timing, it is best to avoid speaking at the same time as any of the lines of the play, or at least merely to provide a less audible background to them.

Allow the exercise chosen by each Performer to relate conversationally to the others.

SUGGESTED EXERCISES

First Conversation Piece
Extending Sentence.

SLOWED SONGS

This is based on the 'Slowed Songs Exercise'. Using any verse of any song, begin to sing that verse at normal speed, then after a line or so slowing it down, taking as long over each note as it took to sing the whole line.

Begin again with that line at normal speed at each, "Yes."

The Metronome should sing a longer section at normal speed before slowing down.

At the end of Act Five, the songs should not be slowed down until the Metronome has returned to a neutral position; at that point all Performers should slow down their singing simultaneously.

Bye Bye Blackbird is the song designated for the male Performers. *Every Time We Say Goodbye* is the song designated for the female Performers.

Thus, in the Epilogue, as each Performer takes up the position with the jacket half removed he or she might limit the singing to the words, "Goodbye." or "Bye Bye.", so that when all are frozen only these words are audible.

SWOONS

While frozen or if unbalanced any Performer may swoon. While falling he or she should shout the name of one of the male Performers.

At this shout, all Performers freeze, all fall silent, and those facing the Performer who has swooned and who are within the performance square turn their heads away, drawing in their breath, while those within the performance square who are not facing the Performer who has swooned turn their heads towards him or her, drawing in their breath.

The first Performer to expel the breath walks to the Performer who has swooned, places that Performer in the position from which he or she fell and walks back into place.

The action then continues.

Although the Metronome should react to a swoon and freeze like the other Performers, it is preferable that he or she should not be the first to exhale and move to replace the fallen Performer.

More than one swoon may happen at once, and one swooning Performer may bring down others by swooning; but the second or third swoons have to be registered and dealt with in the same way as the first, immediately after that first swoon has been completely dealt with, the assisting Performer having walked back into place (then new intakes of breath and turns of head by all Performers within the square – other than those who are swooning). Each swoon is dealt with one at a time.

MISTAKES

1) MISTAKES IN THE ORDER OF SCENES TO BE PERFORMED.

Any Performer noticing such a mistake may shout, "Hold it!", and at such a command all Performers freeze and fall silent.

The Performer who shouted this then places the Performer who has made the mistake in the appropriate position for continuing the Act and explains subsequent actions to that Performer by making use of certain instructional gestures, prefacing such gestures with the statement, "You do not know how to leave."

Instructional Gestures

These are limited to a codification of the Primary Scenes and a gesture for a freeze.

Corrections take the form of giving the sequence of the Primary Scenes and freezes during that particular Act, required of the performer who has made the mistake:

- a) An Absolute kiss (on the mouth) signifies Primary Scene A;
- b) A kiss on the Brow signifies Primary Scene B;
- c) A kiss on the Cheek signifies Primary Scene C;

and lastly,

A Finger held up signifies a freeze.

Thus, a kiss given on the brow, a finger held up and a kiss given on the cheek signify B, freeze, C.

Action continues after the Performer who gave the initial shout has returned to his or her position and shouted, "OK."

2) MISTAKES IN THE ORDER OF PERFORMERS ALONG THE EDGE OR IN THE DIRECTION TAKEN ALONG THE EDGE OF THE SQUARE.

These mistakes can only be rectified immediately after the, "Yes.", concluding a Scene, and are preferably only to be rectified by Performers already on the edge.

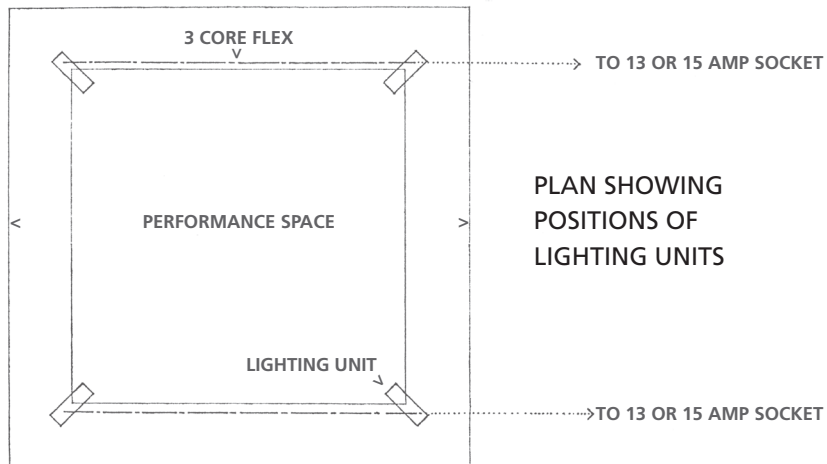
Any Performer noticing such a mistake may shout, "Hold it.", at which all Performers should freeze and fall silent. The Performer who shouted, "Hold it.", then picks up the Performer who has made the mistake and carries that Performer to the correct position along the edge. No instructions are given. The Performer who noticed the mistake then walks back into place, shouts, "OK.", and the new Scene commences.

IN BOTH 1) AND 2)

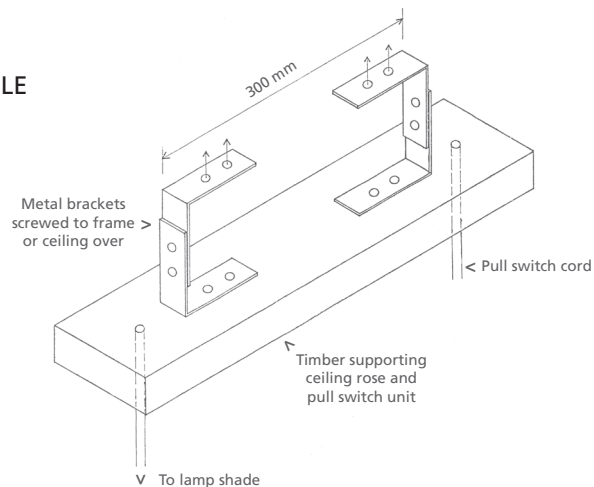
Any Performer who notices that the Performer who has thought that a mistake has been made is mistaken may shout, "Hold it.", and rectify the false correction in the appropriate way only after the falsely correcting Performer has shouted, "OK."

LIGHTS

If the internal method of lighting is not to be used, the cues (as given in the notes on the Metronome and in the Epilogue to the play) are the same, the Performers omitting the relevant actions.



DETAIL OF SINGLE LIGHTING UNIT



A MEMORY AID

IN ANY ACT

The Performer at the head of the line of Performers at the beginning will perform:

Scenes A, B and C, then perform the Metronome.

The Performer second in line will perform:

Scene A, freeze, Scene C.

The Performer third in line will perform:

Scenes A and B, freeze.

The Performer fourth in line will enter at the same time as the Performer next to him or her, and perform:

Scene B, freeze, Scene C.

The Performer who was Metronome for the first three Scenes will perform:

Scenes A, B, and C.

THE METRONOME

takes **off** the jacket,
walks **slowly** with head **in**,
takes up **own** position and walks **fast**,

then

takes up the **instigator's** position and walks **fast**,
puts **on** the jacket,
walks **slowly** with head **in**.

Each Performer should mentally check which scenes he or she is about to perform before saying his or her name at the beginning of each Act.

The Metronome should check what he or she is about to do before saying the, "Yes.", at the beginning of an Act.

SUGGESTED DELIBERATE SWOONS AND MISTAKES

ACT ONE Orthodox.

ACT TWO Scene 2, (mistake necessitating reversal)

The Metronome omits to take off his or her jacket.

When the Performer of Primary Scene A looks, with his or her hands on the shoulders of the Performer now in the first position on the line, at the Performer of Primary Scene B, the other Performer still on the line calls a, "Hold it.", to freeze all Performers. The Performer who called goes to the Metronome and, hands on the Metronome's shoulders, moves him or her slowly back to the corner at the beginning of that side (corner Q).

Meanwhile the two Performers who have already entered the square perform backwards and silently all that they had just done in that scene until they, the Performer who had moved up the line, and the Metronome return simultaneously to their positions for the start of that scene. The Performer who called tells the Metronome, "You do not know how to leave.", and returns to position. The adjacent performer calls, "OK.", and the scene begins again with the Metronome's, "Yes.".

ACT TWO Scene 4 (swoon)

Performer Five, frozen beside the table, swoons as Performer Four rises behind him or her as in Primary Scene B to push the Performer of Primary Scene A to the floor. This may be a double swoon if the Performer of Primary Scene C is knocked out of position before turning.

ACT THREE Scene 5, (wrongly corrected mistake)

As Performer One steps from being frozen beside the table into Primary Scene C, Performer Five should do so simultaneously. Just as both are about to cough, "Ahem.", Performer Five calls, "Hold it.", to freeze all Performers, returns Performer One to the position beside the table, corrects him or her by giving him instructions for his or her own scenes for that Act, and resumes the position for coughing. The Metronome calls, "OK.".

Performer Five coughs, and Performer Two, in Primary Scene B, on turning towards the wrong positioning of the other Performers,

calls, "Hold it.", exchanges the positions of Performers One and Five, corrects Performer Five, telling him, "You do not know how to tell him to leave.", and giving him the correct instructions. He then resumes the position for just before the cough. The Metronome again calls, "OK.", and the action continues from the cough.

ACT FOUR Orthodox.

ACT FIVE Scene 2 (triple mistake)

At the, "Yes.", Performer Two enters as Performer One should and begins Primary Scene B, whereupon Performers One, Three and Five react as in Primary Scene A, so that Performer Two is grabbed by all three with, "Oh don't be so silly.", from all three, and all four sit on the chair. As Performer Two says, "Really I must go.", and flings the other three on the floor, the Metronome calls, "Hold it.". At this, Performer One should land on the floor, Performer Three freeze halfway to the floor, and Performer Five freeze just rising out of the chair.

The Metronome replaces in the correct positions for that moment Performers Two, Three and Five in that order, that is Performer Two in the first position on the line, Performer Three in the second position on the line, and Performer Five with hand outstretched, having just flung Performer One on the floor. The Metronome then faces all three to say, "You do not know how to leave.", then corrects each in turn, but giving Performer Five the wrong kisses. As the Metronome returns to position, Performer Five calls, "Hold it.", and says, "You do not know how to kiss me.". The Metronome repeats the kisses to Performer Five correctly and returns to position just reaching for the jacket. Performer One calls, "OK.", and the scene continues from there with Performer One jumping up.

ACT FIVE Scene 5 (double swoon)

As Performer Four is about to give the speech, having just turned, Performer Two swoons and knocks the other waving performer over. Performer Four picks them up and puts them back into position.

GOING is a five-act performance. In it, the performers have to learn all the parts, while trying to be each other rather than presuming to enact characters. It is a fugue put together out of the mannerisms of departure. It concerns going, or attempting to go when the participants are bound together as closely as the strands of a knotted ring. Each weaves a role identical to that of the others into different moments of the same role.

The piece was created by the Theatre of Mistakes. The notion of a performance where the early scenes of an act are instigated by one performer with subsequent performers trying to repeat the actions instigated had for a long time been a preoccupation of the company.

It was first shown at the Cambridge International Poetry Festival in 1977, then at the Biennale de Paris in the same year. After that it was performed in Belgrade, at the Student Cultural Centre; in Amsterdam, at the Micky Theatre; in New York, at the Theatre for the New City; in Pittsburgh, at the Cathedral of Learning, and, memorably for its participants, at Pittsburgh's State Penitentiary. In 1980, GOING was presented at The Cochrane Theatre, London, as part of a season of pieces by the Theatre of Mistakes.

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