

Lost --- text and lighting

(just wind/ocean sounds)

DL/CL - child appearing and disappearing (might want some highlights for effect)

DL/CL/BP - take out disappearing light, x-fade to beach

LP - open door on footsteps

BP/FP/LP - x-fade to house; door out, on door slam (White revealed) (May need to add front light with 'moving light'.)

RP - Governor White in front "painting" dancers (ie, standing in front of screen painting and pic is revealed bit by bit) as letter is read.

DEAREST GRANDAUGHTER:

TODAY IS YOUR FIRST BIRTHDAY, VIRGINIA, AND I HAVE NOT SEEN YOU SINCE YOU WERE BUT A FEW WEEKS OLD. MY RETURN WAS DELAYED FIRST BY OUR COUNTRYMENS' THIRST FOR SPANISH GOLD -- AN AFFLICTION THAT STRIKES THE MOMENT AN ENGLISHMAN TAKES TO SEA AND BLINDS HIS SIGHT OF THE COAST WHERE YOU AWAIT ME, AND THEN BY WEATHER -- WHICH LIKE YOUR GENDER TURNS MOST CAPRICIOUS WHEN THE NEED TO BE STEADFAST IS GREATEST. IN SPITE OF ANYTHING YOUR MOTHER MAY TELL YOU, BE ASSURED THAT AS I REMAIN HERE IN ENGLAND PAINTING MY RECOLLECTIONS OF THE NEW WORLD, YOU, SHE AND THE PLANTERS THERE AT ROANOKE ARE IN MY THOUGHTS. PERHAPS I AM MORE OF AN ARTIST THAN A FATHER, GRANDFATHER OR GOVERNOR. HOWEVER, I AM CERTAIN THAT OUR SAVAGE FRIENDS HELP TO KEEP YOU ALIVE AND WELL EVEN THOUGH WE SOMETIMES KILL THEM. IN RETURN FOR THEIR HELP, WE MUST BE SURE TO SHARE OUR ENGLISH CULTURE WITH THEM.

FP/BP/RP - Fade house at end of letter (White exits), transitional sound, fragment 'painting' with crystal (dancers get in place), fade up rear-projected painting, kill right projector.

BP/RL/CL/LL - Dance sequence

CL/HL - Disappear dancers with x-fade from CL to HL

HL/CL/HL - Child comes in and out of pic

HL/BP - Child on beach (repeat footsteps)

LP - door opens

LP/BP/FP - White enters and closes door on slam, cut from BP to FP (woman and child, color)

LP - White paints butterfly into pic

DEAR VIRGINIA:

TODAY IS YOUR SECOND BIRTHDAY AND YOU ARE, PERHAPS, OLD ENOUGH TO REALIZE THAT I HAVE NOT YET RETURNED WITH SUPPLIES. I AM SURE YOUR MOTHER COMPLAINS OF THIS DAILY, BUT SHE COULD NOT KNOW THAT THE SPANISH SENT A SEA OF WARSHIPS TO THE VERY SHORES OF ENGLAND, WHICH REQUIRED ALL OUR COUNTRY'S SAILS TO DEFEND. NOT TEN DAYS HAVE PASSED SINCE WE DEFEATED THIS ARMADA, SO I CAN AT LAST SAIL FOR ROANOKE. I SHOULD ARRIVE BY NEXT SPRING AT THE LATEST. MEANWHILE, TELL YOUR MOTHER THAT SASAFRAS MAKES A PERFECTLY GOOD TEA. YOU SHOULD SMOKE AS MUCH TOBACCO AS YOU CAN AS THIS WILL OPEN YOUR PORES AND KEEP YOU FREE OF DISEASE.

FP/BP - During letter, slowly x-fade to BP with same pic in B&W, child shadow in place (English dress) (leave butterfly)

BP/OP/LP - At end of letter (White exits), cut from BP to OP (with 'wilderness' scene) and LP (with flower) (bring in parachute)

LP - Child chases butterfly, butterfly flies to flower, child starts after butterfly but cat appears and child backs off, cat eats flower (LP out), butterfly flies off, child goes for butterfly (becoming larger), butterfly becomes ship, ship sails off screen, child writes "CROATOAN" on OP.

OP/FP - cut from OP to FP with chart (boat still on), White comes across front trying to "paint" moving boat (begin billowing)

ML - add "waves" with chart

RP/FP/HLS - small boat out, x-fade FP with HLS, sails in

HLS/ML/BP - x-fade LHs&ML with BP (beach, footprints), White enters large (big foot stepping in), walks through "waves".

BP/LL - Large hand appears (in BP), reach and vanish (x-fade)

BP/RL/LL - wandering scene as earlier version (including projections)

LL/FP/RP - in last x-fade, White in front again with chart, painting boat back across (begin billowing again)

ML - add "waves with chart

RP/FP/HLS - small boat out, x-fade FP with HLS, sails in

ML/RP - Fade moving lights, on letter bring in RP with fish painting, White now tries to "paint" fish coming across.

DEAREST VIRGINIA:

AFTER MUCH DELAY DUE TO THE TWIN CURSES OF STORMS AND SPANISH GOLD, I ARRIVED AT ROANOKE ON YOUR THIRD BIRTHDAY BUT YOU WERE NOT THERE. WE FOUND THE MESSAGE YOU LEFT AND INTENDED TO GO TO CROATOAN (CROY_`-TU-WAN) BUT THE WEATHER WAS NOT FAVORABLE. INSTEAD, WE SAILED FOR THE INDIES AND THERE CLAIMED A PRIZE OR TWO. IT SEEMS AS THOUGH THE WIND ALWAYS BLOWS TOWARD SPANISH GALLEONS BUT AWAY FROM YOU. WE ARE NOW MAKING WAY FOR THE SHORES OF ENGLAND. I FEAR I MAY NEVER SEE YOU AGAIN AS THE COLONY IS NOT MARKETABLE ENOUGH TO WARRANT ANOTHER VOYAGE EVEN THOUGH SMOKING TOBACCO CAN PREVENT OLD AGE AND THAT IS WORTH MORE THAN GOLD. OTHERWISE, YOU MUST LEARN ABOUT THE LAND AND TRADE WITH THE INDIANS. THEY ARE YOUR ONLY MARKET SO YOU SHOULDN'T KILL THEM.

HLs/FP - x-fade sail lights to fishing painting (on "otherwise")
front projected

RP/FP/ML - At end of letter, fish out, White off in long slow x-fade to moving light (single light, bank of floods, or two clip lights), swamp man (extended at beginning?)

Use moving light to reveal soldier(s) with ax and Indian(s) with spear (large shadows). (Or just have them move through light.)

ML/BP - x-fade to projector for swamp man with moving background, move Indian and soldier through light. (diagonal or upstage-downstage crossing, depending on above. Bring bird through. Bird hides projector for cut to overhead.

CP/OP - 'swamp scene' on overhead, with water in it. (something floating in water?, ie skeleton) Indian spears swamp man who arches back and drops out of sight. Soldier axes head off Indian.

OP/HL/LL/RL - Cut to highlight to disappear soldier, strobe sidelight on frozen screaming figure, strobe other sidelight on soldier with gun. Running figures (everyone) through high light.

HL/LL&RL - x-fade from highlight to both side lights, run figures through middle (upstage center to downstage diagonal)

LL&RL/OP - Cut to overhead with knife in water, hand takes out knife

CL - Add center light on stab on scream, then fade out

Add red to water in overhead Krishnamurti scene, using overhead with water.

OP/RP - rear-projected 'campfire' painting.

RP/FP - front-projected campfire to make them disappear.

Dear Virginia:

It is your seventh birthday and four years since my last voyage to the New World. Even though there have been reports of the colony being seen here and there, the courts have declared all of you dead so that your half brother John could inherit the Dare estate. This is just as well for reasons that I would like to explain. The day will soon come when you will know the number of months it takes to make a baby and realize that your mother knew full well of you before we sailed from England. This may make you wonder why you were brought into the new world rather than the old one. I will not dwell on why your mother's predicament made this the more expedient course nor why your assumed father's role, which gives you the name Dare, is best left from historic record. You are innocent and that your real father was Catholic is not *your* sin, nor is it truly a fault of your mother's that her predicament so conflicted with the currents of our time. I saw a play the other night in which the main character referred to a "sea of troubles". This same troubled sea surrounded you in your womb, just as it surrounded the island where your colony was planted. At least your father was English, which makes you the first of our race to be harvested, if not sown, in that new land. This simple fact is the only heritage your grandfather can provide. It is something you will come to know, even though we will never know each other.

Figures rising from dead priests (Virginia, soldier, Indian, cat), leading to "Chase scene" in front and back of screen. (flying sorcerer?) End with Virginia in front for "live" scene.

DEAR GRANDPA:

THE NAME VIRGINIA DARE MEANS VERY LITTLE TO ME. I'M CALLED NORTH CAROLINA NOW, WHICH IS AN INDIAN WAY OF SAYING "Y'ALL COME BACK AND SEE US" WHEN YOU DON'T REALLY MEAN IT.

I KNOW VERY LITTLE ABOUT YOU EXCEPT THAT YOU CAME TO THE NEW WORLD LOOKING FOR SPINACH. MOTHER SAYS YOU PLAY CRICKET BUT I DON'T UNDERSTAND WHY A GROWN MAN WOULD WANT TO JUMP AROUND ACTING LIKE AN INSECT. THE INDIANS SAY THIS IS PERFECTLY NATURAL, THAT THERE IS NO SIGNIFICANT DIFFERENCE BETWEEN PEOPLE, CRICKETS, MOUNTAINS, RIVERS OR SPINACH.

THE ENGLISH DON'T SEE MUCH DIFFERENCE BETWEEN INDIANS AND SPINACH EITHER. THE INDIANS OBSERVE THAT THE ENGLISH ARE THE ONLY PART OF THE COSMOS THAT DOESN'T BEHAVE NATURALLY. THE ENGLISH SAY IT IS NATURAL TO BEHAVE PROPERLY. THE COLONIST BELIEVE THAT IT IS PROPER TO BEHAVE NATURALLY, BUT THEY DON'T LIKE SPINACH. THE INDIANS LIKE SPINACH. THE ENGLISH SAY THIS IS NATURAL BUT NOT PROPER BECAUSE SPINACH COMES FROM INDIA. THE COLONISTS SAY IT IS NOT NATURAL TO LIKE SPINACH, BUT IT SHOULDN'T BE TAXED.

I AM PART ENGLISH, PART COLONIST AND PART INDIAN. AS A WHOLE, I AM MORE OR LESS AN AMERICAN. WE WANT EVERYONE -- EUROPEANS, AFRICANS, ASIANS, INDIANS -- TO LIKE SPINACH, EVEN IF WE DON'T.

ACTUALLY, IT'S POSSIBLE THAT SPINACH COMES FROM PERSIA.

I JUST HAVE ONE QUESTION, GRANDPA: WHO ARE THE AMERICANS?

ML - "Double Dare You"

FL/HRL - Double shadow bit (with letter) (Different people in screen shadows?)

FOR MANY YEARS, I SAT ON THE BEACH WAITING FOR YOU TO RETURN. EVEN THOUGH I NEVER REALLY KNEW YOU, I HAD HOPE. AFTER ALL, ISN'T HOPE WHAT THE NEW WORLD IS ALL ABOUT? YET, AS YOU POINTED OUT, YOU LOST ME BECAUSE HOPE IS NOT AS MARKETABLE AS GOLD. BUT I'M NOT LOST, GRANDPA. I KNOW WHERE I AM. AT LEAST FOR NOW. YOU SEE, I HAVE HOPES OF MY OWN. THEY'RE SMALL AT THE MOMENT, JUST BASED ON SURVIVAL BECAUSE THAT'S ALL I KNOW. ULTIMATELY, THEY'RE THE SAME HOPES AS YOURS AND THROUGH THEM WE COULD COME TO KNOW EACH OTHER. MY FEAR IS THAT THE NEW WORLD WILL ALSO COME TO BELIEVE THAT HOPE IS NOT AS MARKETABLE AS GOLD. THEN WE'LL ALL BE LOST.

Dancers split

Lights:

Dimmers:

- 1) Left x-ing light
- 2) Center light
- 3) Right x-ing light
- 4) Disappearing light (fresnel)
- 5) Moving Light(s)
- 6) rear carrousel
- 7) front carrousel
- 8) Matching front light
- 9) High Center Light
- 10) L&R up lekos

Switched

Army projectors (2)
Overhead (1)