

clouds, sound/image of boat (steamship) approaching in clouds, changes to train (2nd foghorn) -- segue to Malin pushing shopping cart over projector (sky slide) to DSL, facing offscreen. Pia joins line from diagonal. Last, Janett, comes across screen. Train sounds fade but continue under voice. Malin & Pia move off, SL. Ellis Island shots (SR projector, changed manually) begin with "flipping the pages".

### GRANDDAUGHTER

There's something about standing in line that makes me feel like an immigrant...as though I won't really be an American citizen until I have this jar of bio-degradable apple juice and three cans of low-cholesterol cat food. OK, I have a passport and the right to either remain silent or shout obscenities from the rooftop, but if I step out of line I'll be banished from my place forever. You can't get anywhere if you're not on line and if you are on line you're nowhere anyway. So, instead of just standing here questioning my cultural sanity, I grab a magazine from the rack and begin flipping the pages. I don't really read it, but while I'm flipping the pages an article about Ellis Island catches my eye. Actually, it's not the article that grabs me...it's the pictures. Immigrants, standing in line waiting to be declared people. I recall that my grandmother came to America from Ellis Island. Her name was Maggie. Like me. I'm named after her, but I never knew her. She died before I was born. All I know about her is that she was also named Maggie and Ellis Island is where she came from.

'eye' (SR projector) roaming around pic of immigrants (carrousel) through music bridge. On voice: SR projector with ship slide, Janett flipping through magazine in slide. SR fresnel fades in and out revealing Pia. Stays on with "own memory" and Pia 'closes' slide on "genetic diary."

## GRANDDAUGHTER

I search the faces in the old pictures, looking for my grandmother. Because I exist, I know that she was not the end of the line. I sense that I am her dream, that she is my dreamer; that she buried her thoughts somewhere deep inside my own memory, like a genetic diary.

'wandering' section, twice through. Clouds at end of music. Split image with voice (SR & SL projectors). Slides come together and Pia partially emerges in split image.

## GRANDMOTHER:

'Tis September, 1918 and I am still on Ellis Island. The old country is a former life and me next life has yet to begin. Me very soul stands on line waiting for some inspector's magic pencil to check the name of 'Maggie' before I can emerge from this strange womb as an American. Until then, I fear I have always been here and always will be and yet am not here at all because I don't exist. Or perhaps I exist and no one else does. The only thing I'm quite certain of is that something is expected of me and I have no idea what it is.

Pia pulls out of split image (music change); slides change to dual interrogation pics and move apart. Overhead comes on with voice; Tom's & Malin's hands reaching into small pics, Janett's larger hand on overhead puts intelligence test pieces in place.

## GRANDMOTHER & INTERROGATOR:

- Name?
- Maggie.
- Where are you from?

- Ellis Island.
- Where are you going?
- New York.
- How will you get there?
- I'll stand in line.
- What will you do there?
- I'll stand in line.
- Where does the line end?
- At the beginning.
- Where does it begin?
- At the end.
- Does that make any sense?
- I don't know, it's not my line.
- Do you have a prior occupation?
- I worry about the future.
- Where will you live?
- Nextdoor.
- Who discovered America?
- Crazy Horse.

- Who is the father of our country?
- I haven't met him yet.
- Who is the mother of our country?
- I am.
- Do you have relatives there?
- I have a granddaughter waiting for me.
- Where does she live?
- The other end of the line.
- Is she an American citizen?
- Ask her.

SR fresnel reveals Tom, x-fades to SL fresnel revealing Malin...  
back and forth throughout section.

GRANDDAUGHTER & INTERROGATOR:

- Are you an American citizen?
- I'm on a train and the train is out of control but I can't stop it because I'm just a passenger.
- Who discovered America?
- Charles Lindberg.
- Who wrote the bill of rights?
- Oliver North.

- Have you ever been represented by a president of your choice?
- Never.
- What is America's last best hope?
- Brazil.
- What is Brazil's last best hope?
- America.
- Do you have any money?
- I gave on the subway.
- What is the prime rate?
- 186,000 miles-per-second
- What is the rate of interest?
- Too much.
- What is the principle?
- Too little.
- What is the gross national product?
- Polystyrene.
- How is the weather?
- Polluted.
- Do you have any major diseases?

- Probably.
- How do you spell relief?
- N-O A-I-D-S.
- Who is winning World War Three?
- The stars.
- Who is losing?
- Grandmother nature.
- What are we fighting for?
- Our children's past.
- What is the question?
- To breath or not to breath.
- What are the odds?
- We are the odds.

CS fresnel (with L & R), Janett with stool in center, Malin & Pia crawl and spin through image while Janett slowly picks up stool, moves DS on music change, CS fresnel fades (image vanishes then appears split), L & R fresnels x fade to moving light, moving light reveals Janett sitting on stool and rocks image (backing away to make image smaller). With piano music -- piano slide on carrousel, Janett 'plays' piano. On end of piano music/voice -- carrousel out, SR fresnel, Pia enters, SL projector with mirror slide. Mirror sequence: Pia steps into mirror on "or maybe it's", steps back on "staring back at me", Malin steps into mirror from front on "reflection of me granddaughter".

GRANDMOTHER:

When I've answered all the questions, I look in a mirror...to see if perhaps I look somehow different as an American. Or maybe just to be sure I still have a reflection at all. But 'tis not me own self I see staring back at me. 'Tis the reflection of me granddaughter. It is 1918, mind you, and though I am all of 25 years old, I haven't even taken a husband yet. But I know for certain that it is me granddaughter's image I'm seein' there.

music transition -- x-fade to front light (SL fresnel and projector out). On "I looked in a mirror", x-fade front light back to SL fresnel and projector. On "my own reflection", Pia steps into mirror from front.

GRANDDAUGHTER:

I said I never met my grandmother Maggie, but that isn't exactly true. Once, a number of years ago, I looked in the mirror and the image of my grandmother's face emerged from my own reflection. I don't know how I knew it was her but there was a different person staring back at me and I knew it was my grandmother. But she wasn't older, like a grandmother. She was my own age, like someone I could try to know.

End of voice/music transition -- x-fade SR fresnel and projector back to front light.

(dance section)

end of music -- carousel with great hall slide (parasol in place.) On music, Janett picks up parasol and begin dance.

music change -- 'smile on me' to silent movie -- carousel changes to SR projector, Pia caught in window, moving light (in place), silent movie scene with Janett, Tom & Pia.

end of silent movie music -- ML and SR projector cut to overhead (window and beads in place), Malin's charleston, at end Malin gets curtain, blocks light, waves curtain, Pia enters on music change, sits at chair in window (add brief encounter with Janett & Tom?).

block out/off overhead, ML on, huddled figures (Malin, Pia & Janett) cross stage as Tom moves light.

end of radio voices -- x-fade ML to clouds. On voice, SR fresnel for train, to SL fresnel for boat.

### GRAANDMOTHER:

It is 1938 and I feel like I'm riding a train that's out of control. I want to stop it before everyone gets hurt, but I can't because I'm just a passenger. I got on line to become an American. I stayed on line to survive. Now, I've reached the front of the line and will die. To me own wee brain it all comes down to this: did I ever really live at all? Perhaps me granddaughter will be the judge of that. I will not see her enter this world, but I'm quite certain of her because I saw her that day in the mirror on Ellis Island.

Carrousel with homeless pic, fade out clouds. Malin, Pia & Janett lined up, emerge one at a time, staggered move DS (furthest upstage always moves first) and then on line. On 'waiting for my moment, Janett hands magazine off stage, exits on 'death sentence.'

### GRANDDAUGHTER

I put down the magazine and remain in line waiting for my moment to be a person -- that brief flare of existence when I say "I'd like that one please", before the command "Next" is pronounced like a death sentence.

dance (in shadow), with x-fading fresnels

INTERROGATOR:

Next...next...next...next...next...next...next...

lights gradually fade in sequence

Front lights for bows