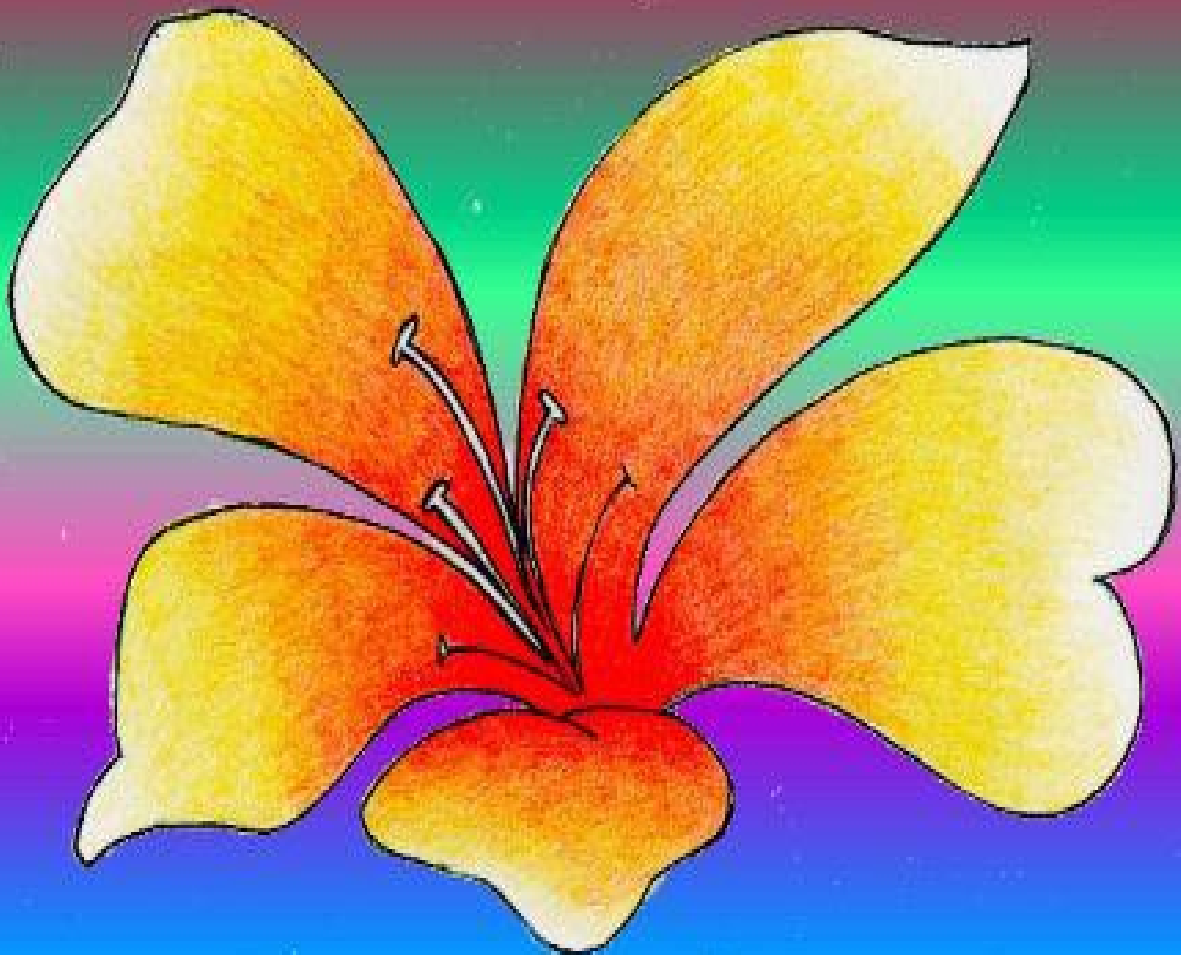


CounterCulture

by

Stellaria Productions



“CounterCulture”

By Jeanette Prather

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Stellaria Productions
226 Marnell Avenue • Santa Cruz, California 95062
TOLL FREE (831) 246-1513 • FAX (xxx) xxx-xxxx

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Written and conceived by Jeanette Prather

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OPENING SCENE

“LAURA”

THERE will be a PROJECTOR MONTAGE on the psyche that opens the show and depicts the upbringing of a 5-year-old female protagonist's (Laura) upbringing from 1955 – 1966 escalation into the longing to leave Tulsa, Oklahoma in dreams of Hollywood glamor and a better life for herself out “West.”

THE VIDEO montage will include: James Dean's death (1955) into Elvis Presley's music popularity and movie career (1956 - 1960) into news coverage of the Vietnam War (1960 – 1962) into Marilyn Monroe's death (1962) into JFK's assassination (1963) into “British Invasion/Beatlemania” (1963/64) into New Hollywood (1964/65) into Walt Disney's death (1966) and the loss of innocence; the peak of interest in California’s pivotal Counter Culture ...

... During the montage, James Dean's speech/famous words and then announcement of death will fade into Elvis music mash-up, will fade into news coverage of the Vietnam War, will fade into Marilyn Monroe's “Diamonds are a Girl's Best Friend/Happy Birthday Mr. President,” and death announcement, will fade into speech from JFK and death announcement, will fade into Beatles music mash-up, will fade into famous Hollywood quotes from era, will fade into Disney music and then announcement of his death.

LAURA takes off Velcro Amish-looking clothing to reveal hippie bell-bottoms and a knit bathing suit halter top with two bags while holding out her hitch-hiker's thumb.

LIGHTS dim and blackout closes the Opening Scene.

ACT I

SCENE 1

“GOING TO CALIFORNIA”

AN ACOUSTIC/live version of “Black Mountain Side” is actually being played by a young man who looks like Jimmy Page as he sits on a curb alongside his broke-down '66 Pontiac GTO in Oklahoma City. He's a musician.

LAURA makes her way to him...

LAURA: Do you need help?

JIMMY: Nope. Broke down a couple of hours ago and now I'm waiting for the mechanic to come back with my new fan belt.

(Pause)

What's your name, friend?

LAURA: I'm Laura. And you are...?

JIMMY: They call me Jimmy. Where you headed, Laura?

LAURA: Well ... um, I don't really know. Somewhere out west. California maybe...

JIMMY: I was headed to California, too. You can hitch ride with me once I get my car back and running.

LAURA: Yeah, ok.

(Pause)

Why are you going to California?

JIMMY, still strumming "Black Mountain Side," begins to change the song to the first verse of "Going to California," by Led Zeppelin as he eases her into why he's headed West with brief dialog descriptions before singing the verse to her.

During the song there will be intermittent comments; "Oooos" and "Ahhs" from Laura here as if Jimmy is truly telling her the story of what has happened to him.

GOING TO CALIFORNIA (acoustic song)

Words by: Jimmy Page

Music by: Led Zeppelin

**"Spent my days with a woman unkind, (Oh no...)
Smoked my stuff and drank all my wine (I'm so sorry)**

**Made up my mind to make a new start,
Going to California with an aching in my heart (I hope so!)
Someone told me there's a girl out there with love in her eyes and flowers in her hair" ...**

(LAURA has flowers in her hair)

**... "Seems that the wrath of the Gods
Got a punch on the nose and it started to flow;
I think I might be sinking (I hope not!)
Throw me a line if I reach it in time
I'll meet you up there where the path
Runs straight and high" ...**

LAURA: Wow, I'm so sorry to hear all that! You think California will be better than it is out here?

JIMMY: Yes, Laura, I really, really do.

LIGHTS dim on the two and fades into a blackout. Behind them, on the psyche, an image of Route 66 with the car driving past rolling hills, diners, desert, etc. will play while the "Over the Hills and Far Away" begins.

The song will show the entire journey from Oklahoma City to Los Angeles, California. They will pass through Amarillo, Texas; Tucumcari, Albuquerque and Gallup, New Mexico; Holbrook, Winona, Flagstaff and Kingman, Arizona; Needles, Barstow and San Bernardino, California.

SCENE 2

"SUNSET STRIP CURFEW & LOVE-IN"

UPON arrival to Hollywood, the projector will depict images of New Hollywood – Hollywood in 1966/1967 – with actual dancers/famous imitators walking past Laura and Jimmy, and a projector illustrating old movie clips and scenery in the background.

During this entire opening to Scene 2, the song "Tomorrow Never Knows," by the Beatles will play in its entirety, demonstrating the liberal side of Southern California and portraying the goings-on almost as if it were a live circus.

Bright colors and the mixed culture in Los Angeles will intrigue Laura.

SCENE 7

“WOODSTOCK & FINALE”

THE LIGHTS begin to fade up (fellow spot) on Maxine, Star and Janis running onto scene from Stage Right. They stop Center Stage to catch their breath.

MAXINE: You ladies almost got yourselves trampled out there! What were you doing?

STAR: We were riding with the New York Radical Women’s movement, and we got swept up by the riots at Stonewall.

(pause)

Who are you?

JANIS: Well I can tell who that is! That’s superwoman songwriter Maxine Feldman. What were you doing there?

MAXINE: Making a difference, sister. Making a difference ...

JANIS: How close are we to Woodstock? I got this gig, see ...

THE women sit down and start to hitchhike their way to Woodstock. A group in a touring bus stops to pick them up; It’s the Grateful Dead. Janis knows them and so all three women hop onboard the tour bus to hitch a ride to Woodstock.

[Dialog here will illustrate this scene, explaining that the Bay Area bands were out in New York City playing gigs before heading down to Woodstock]

THERE will be a map of the two-hour journey from Greenwich to Woodstock over the projector as “Invocation: Dhyanamulum” by Swami Satchidananda fades in. Dubbed over the music will be a portion of his opening speech at the Woodstock Festival.

AFTER about 10 or 15 seconds of the map on the psyche and still running the song with words dubbed in, live projected images of the actual Woodstock Festival will appear with seas of people and the hippie, flower-loving culture, the bands, the music and the nature.

THE women are shown slowly walking onto stage from Stage Right and Left, shortly followed by the rest of the cast as “Jingo” begins the Festival. Everyone gathers around in front of the projector while images of Santana play.

FOLLOWING about a minute montage of Santana Playing Woodstock, CCR appears over the projector as “Born on the Bayou” fades in.

MEANWHILE, all actors are dancing together on the floor as well as in the now lowered areal apparatus.

ONE minute after “Born on the Bayou” montage, “Foxy Lady” by Jimi Hendrix plays and images of his performance are projected over the psyche.

THERE is an actual choreographed DANCE with all of the cast (audience members at this point).

AS the DANCE continues, the middle of “Feeling Alright” by Joe Crocker fades in (after the bridge). There is another 1-minute montage of Crocker’s performance here while the cast continues their FINALE DANCE into the second half (from the beginning of the show) of “Revolution” by the Beatles.

INSPIRING images from the era will appear over the projector (no longer Woodstock) as the cast concludes the show with their FINALE DANCE facing the audience.

THIS last number should be a really big and over-the-top musical theatre production.

AUDIENCE participation is encouraged here.

END.