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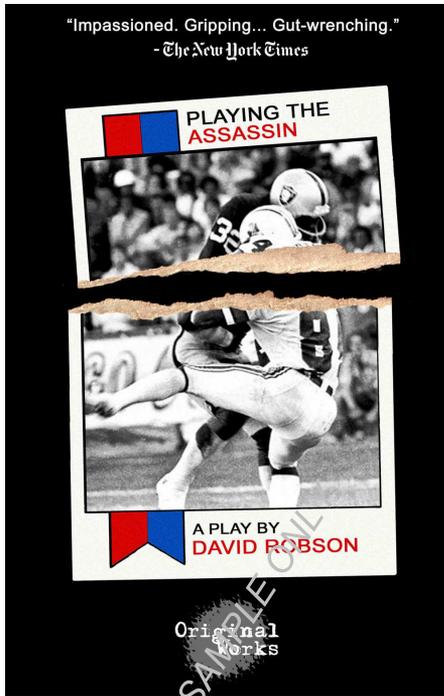
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**Playing the Assassin by David Robson**

**Synopsis:** In a compelling drama about a man's legacy, former pro football player Frank Baker is offered the chance of a lifetime – an interview on CBS before the Super Bowl. But just when he thinks his luck has changed, Baker and his interviewer are blindsided by secrets and revelations. Inspired by a true story, this new play looks closely at hero worship and forgiveness. How will you be remembered when the final whistle is blown?

**Cast Size:** 2 Males

**"Impassioned. Gripping... Gut-wrenching."**  
—*The New York Times*

# **HARRY & THE THIEF**

a play by  
**Sigrid Gilmer**

## **PRODUCTION HISTORY**

HARRY & THE THIEF was developed in Skylight Theatre Companies (formally The Katselas Theatre Companies) Play-LAb and presented as part of LAB Works 2012, Los Angeles, CA. It was produced by Gary Grossman. Set and lighting design was by Jeff McLaughlin. Sound design by Martin Carrillo. Stage Manager was Christopher Hoffman.

It was directed by Jose Casas. The cast was as follows:

ANITA. Stephanie Berlanga

MIMI. Taylor Hawthorne

HARRY. Kila Kitu

JEREMY. Kevin Vavassuer

VIVIAN. Dana L. Wilson

KNOX. Curtis Tyrone Scott

SHILO. Tamika Simpkins

MADDOX. Armond Kinard

ORRY MAIN SCARLET. Andrew Wright

OVERSEER JONES. John Collins

HARRY & the THIEF was originally produced in 2013 by Pavement Group in Chicago, IL. It was produced by Mary Krupka. Set design was by Megan Truscott. Lighting design by Claire Chrzan. Costume design by Constance Blackmon Lee. Sound design by Jeff Kelley. Props design by Amiee Plant. Choreography by Jenn BeVard. Fight Choreography by Matt Hawkins. Technical direction by Dan Mayer. Stage Manager was Danielle Love. Assistant Director was Elyse Crowles.

It was directed by Krissy Vanderwalker. The cast was as follows:

ANITA. Bryan Bosque

MIMI. Lucy Sandy

HARRY. Marjie Southerland

JEREMY. Osiris Khepera

VIVIAN. McKenzie Chin

KNOX. Tyshaun Lang

SHILO. Morgan McNaught

MADDOX. Manny Buckley

ORRY MAIN SCARLET. Alexander Lang

OVERSEER JONES. Keith Neagle

UNDERSTUDY ORRY/JONES. Jared Fernely

UNDERSTUDY HARRY/SHILO. Krystel McNeil

UNDERSTUDY MIMI/VIVIAN. Sasha Smith

UNDERSTUDY JEREMY/KNOX/MADDOX. Jeremy Sonkins

## CHARACTERS

ANITA. She maybe History. She maybe God. She is most definitely the narrator. She is not black. She is not white. She is not male. She is not female. She is in drag. She is kind of a bitch.

MIMI. Professional thief. Time traveler. Black girl.

HARRY. Harriet Tubman. Her people call her Moses. She's very black. She has a scar on her forehead. She wears a bandana.

JEREMY. Big Black Queen. Mad Scientist. Revolutionary. Full Figured.

BAND (OF SLAVES) ON THE RUN:

VIVIAN. Twin of Knox. Very cute. Very pissed off. She has a baby.

KNOX. Twin of Vivian. He wants to be a cowboy.

SHILO. The Cook. Miss Mary Sunshine with an axe behind her back.

MADDOX. Head Nigger in Charge. Roscoe Lee Brown and John Gielgud's love child.

ORRY MAIN SCARLET. Slave Owner. It's good to be the king. He has a charming southern accent. Handsome.

OVERSEER JONES. He's in love. He looks intimidating.

WHITE MAN WITH A ROCK. Played by Orry Main.

THE VOICES OF:

RONNIE. Played by Knox

BOBBIE. Played by Maddox

RICKY. Played by Jones

MIKE. Played by Orry

## **SETTING**

Pasadena, California.

Around Dorchester County, Maryland.

South Carolina.

## **TIME**

It's all over the place.

The 1850-60s & NOW

## **Notes on tone and style.**

This play is a trunk show. All costumes and set pieces should be done cheaply and stylistically. The playing style is a mix of the easy and heightened swagger of a modern action movie and the camp sensibilities of a civil war epic—think *Band of Angels* or *Gone with the Wind*.

It's a terrible thing, simply to be trapped in one's history and attempt in the same motion (and in this our life!) to accept, deny, reject and redeem it - and also on what ever level profit from it.

James Baldwin. *The Devil Finds Work*

SAMPLE ONLY

**A MOVIE TRAILER FOR A PLAY.**

*(The house lights are still on.*

*ANITA enters. She is a zaftig with tons of shiny black hair. She wears a well tailored suit and kick ass heels. She has an old school microphone. It's cord stretches off into infinity.*

*Anita stands at the edge of the space. She scans the audience. She puts the mic to her lips.*

*The space goes black.*

*Two pools of light.*

*In one, HARRY. In the other, shadowed with prison bars, stands MIMI.*

*(They are praying.)*

*ANITA: (Speaking in a movie trailer voice.) Two women.*

*MIMI: Hi. God. Goddess. Universe. Whatever. I'm even not sure if I believe in you, but-*

*HARRY: Oh Lord, all powerful merciful Lord, show me the way.*

*MIMI: I'm in a tight spot.*

*ANITA: Two different Americas.*

*HARRY: And I promise you Lord.*

*MIMI: I pinky swear.*

*HARRY: I will be your righteous servant, forever.*

*MIMI: I will totally owe you, forever.*

*ANITA: They have only one chance to get it right.*

*(Spots out on Mimi and Harry.*

*Lights full. The Scarlet Plantation.*

VIVIAN, a slave, enters. Vivian carries a bundle, it's a baby.  
Right behind her is KNOX, also a slave.)

KNOX: I'm not going let you do it.

VIVIAN: You don't own me.

KNOX: It's too dangerous.

VIVIAN: This life is dangerous.

*(Enter OVERSEER JONES. Vivian and Knox are too busy fighting to notice.)*

JONES: *(To Knox.)* Boy, Mr. Scarlet wants his horse. *(To Vivian.)* Morin' Vivian.

*(Jones rubs Vivian's back.*

*Beat. Knox turns to go.*

*Enter SHILO, a slave. She carries a tray. She steps in front of Knox.)*

SHILO: *(To Knox.)* Hoe cake? Mornin' y'all. Aint it a special day?

*(Jones shoves a hoe cake in his mouth.*

*Knox and Vivian reluctantly take one.)*

JONES: They're delicious.

SHILO: I'm glad you approve I made them with my special secret ingredient.

*(Knox & Vivian return the cakes to the tray.*

*ORRY MAIN SCARLET, slave owner, enters with a flourish. Right behind him is MADDOX, the HNIC.)*

ORRY MAIN: It's a beautiful day. A beautiful day to own slaves.

*(Everything freezes.)*

ANITA: At a time where America wrestles with its mortal soul.

*(Enter HARRY.)*

ANITA: One woman had the strength to stand up and pin down what was right.

*(Harry glides through the scene.)*

HARRY: *(Singing.)* I won't let you down/ So please don't give me up.

*(She nods to each slave. Singing.)* Got have some faith in the sound./ It's the one good thing that I got.

*(They unfreeze and watch Harry exit, still singing.)*

*Beat. They look each other. Beat. They look out. Beat. The slaves run off.*

*Orry Main and Overseer Jones unfreeze and see the slaves are gone.)*

ORRY MAIN: My nigras!?

*(They run off.)*

ANITA: In a very different America plans are underway to conquer the future by changing the past.

*(MIMI runs on.)*

MIMI: No!

*(JEREMY runs on. He holds a small mammy doll in his fist.)*

JEREMY: You have to do this!

MIMI: I won't!

*(Jeremy shoves the mammy doll into Mimi's hands.)*

JEREMY: In 1863 Harriet Tubman will lead Union Special Forces behind Confederate lines. And you are going to meet her there.

*(MUSIC - The relentless guitar crunch of heavy metal. I recommend I'm Gonna, by Pinky Tusadero's Whiteknuckle Ass Fuck.)*

ANITA: A man of science.

JEREMY: This is your chance to do what's right.

*(Mimi moves to exit. Orry Main and Overseer Jones enter blocking her escape.)*

ANITA: A thief.

MIMI: I won't.

*(Mimi moves towards the opposite exit. Harry and the Slaves enter blocking her escape.)*

ANITA: And the Moses of her people. On a collision course with history.

ORRY MAIN: I want my nigras back!

*(Orry Main and Overseer Jones reach out for the slaves and freeze.)*

ANITA: Riding a horse named danger.

*(The slaves huddle together and freeze.)*

ANITA: Down a street called destiny.

*(Mimi turns to Jeremy, who points to Harry and the slaves. He freezes.)*

ANITA: Carrying a banner of freedom.

*(Mimi turns back to Harry. Harry draws down on Mimi.)*

HARRY: What do you want?

MIMI: I'm here to help you start a war.

HARRY: I already got one, darlin.

*(Harry and Mimi freeze. A tableaux suggesting a movie poster. The wind blows. An awesome light effect happens. Maybe some smoke.)*

ANITA: Harry and the Thief.

*(The tableaux breaks up and the actors exit and move into:)*

SAMPLE ONLY

**WAR PANTIES. THINKING PANTIES.**

*(Jeremy's big house. Mimi enters with two chairs.)*

ANITA: Fade in. Interior. Living room. A large craftsman's bungalow. Pasadena, California. Present day.

*(Mimi sits. Her clothes are disheveled and torn. There are blood stains. She puts her head in her hands. Jeremy enters with two glasses of scotch.*

*Toast. Drink.)*

MIMI: Thanks, Jer for bailing me out. I'll get you cash-

JEREMY: No. No. No. We're family. Don't insult me.

MIMI: You saved my life.

JEREMY: Really?

MIMI: Pinky swear. I'm in a real tight place, man. I dunno. It's totally fucked up.

JEREMY: Are you crying?

MIMI: No. I just got profound shattering disappointment in my eyes.

JEREMY: Do you want to talk about it?

MIMI: No. What's up with you?

JEREMY: I'm glad you asked. I've built a time machine. *(Beat.)* My plan is to send someone back in time. 1863 exactly and deliver a cache of arms to Harriet Tubman. Would you like to join me on this quest?

MIMI: You're a fool. Seriously, what's going on with you?

JEREMY: I have built a time machine.

MIMI: Okay, I'll play along. And you are going to send someone-

JEREMY: You.

MIMI: Okay. You are gonna send me back in time with guns for Harriet Tubman.

JEREMY: Yes.

MIMI: And what is Miz Tubman gonna do with said guns?

JEREMY: She will distribute them to black folks over the age of 14 both men and women. I am all for equality in the arm forces plus it increases your troop count. We will begin the insurrection in the south. Then move north. We will make Sherman's march look like a prance. I have a flexible and detailed battle plan. And once I am assured that transport is safe I will send back advisors and keep resupplying arms until it's done.

MIMI: Until what's done?

JEREMY: The overthrow of the United States government and the Establishment of a Free Black Republic with moi as Emperor.

MIMI: What about the other people?

JEREMY: What other people?

MIMI: You know.

JEREMY: Ah yes. White people. Yes. Them. I'm glad you've addressed this. Let's unpack it.

MIMI: Can't wait.

JEREMY: Well, I have a list. A list of options. Of solutions. I have a list and at the top is to crush them under the yoke of oppression. Actually, that is the only thing on the list.

MIMI: Okay. You want me to go back in time and give guns to Harriet Tubman to start a race war?

JEREMY: Race war?! God you make me sound like some chocolate covered Hitler. It is not a race war it is a war of equalization.

MIMI: Swapping black oppression for white oppression is not equalizing it is wrong.

JEREMY: Says the Oreo.

MIMI: I resent that.

JEREMY: And I resent you, madam. I resent that you would diminish the suffering of our people.

MIMI: I haven't even brought it up.

JEREMY: My point exactly. Your first question should have been: "Jeremy what have white people done to cause such rage?" But what comes out of your filthy pie hole? "Its wrong to hurt the white people." Sellout. You know, your criminal background should make you more in touch with our people?

MIMI: Dude, that is insulting on so many levels.

JEREMY: That's nothing compared with the insults our people have suffered. The many stings of hatred. The barbs of oppression-

MIMI: Dude, you have a PhD from Harvard.

JEREMY: The exception does not discount the rule.

MIMI: The president is black.

JEREMY: See previous answer. Plus addendum: A change in face doesn't fix a corrupt system.

MIMI: Uncle Carl is a cardiologist.

JEREMY: Do not bring my father into this. Never bring my father into any discussion. EVER!

MIMI: Sorry.

JEREMY: So are you in?

MIMI: No. Are you crazy?

JEREMY: Why not?

MIMI: Cuz. It's the stupidest-You can't travel back in time.

JEREMY: Raise your hand if you have a masters in Advance Mathematics. *(He raises his hand.)* Oh just me. Wait. Raise your hand if you have a PhD in Physics. *(He raises his hand.)* Me again.

MIMI: Raise your hand if you are a mad scientist.

JEREMY: Do this thing for me.

MIMI: Jer, please dude. Enough fun. I've had a shitty night.

JEREMY: You're for real? You're not going to do it?

MIMI: Read my face. Is there any indication that I have time for this stupid bullshit. *(Indicating her shirt.)* You know what this shit is here? That's blood vato. And some of it is even mine.

JEREMY: I'm sorry. I'm should have been more sensitive to your predicament. Sit. Let me get you another drink.

*(Jeremy exits. He returns with drinks.)*

JEREMY: Cheers.

MIMI: You weren't thinking of slipping me a Mickey and Shanghaiing me to the past?

*(Beat. Jeremy snatches the drink out of Mimi's hand. He sits. He sighs.)*

JEREMY: What happened? Maybe I can help. *(Sincerely.)* It will make you feel better.

MIMI: Promise.

JEREMY: Yes. Now tell me your story. *(To himself.)* So you can do what I want.

MIMI: My crew tried to kill me.

JEREMY: Really?

MIMI: Yes. We're doing a job. One minute I'm opening the safe. The next I'm being attacked. No provocation. I've know these guys for years. Why? Why would they do that?

JEREMY: I have no idea.

MIMI: Then I got fucking pinched. This was gonna be my last job. I was gonna buy land, leave the chaos of this life behind me, start clean, become new. Everything I've ever worked for. Just everything. Just gone.

JEREMY: I am sorry. I truly am. Everyone goes through something like this. So how do you want it?

MIMI: I don't want another drink.

JEREMY: Dr. Phil, Dr. Laura, Dr. Drew, The Mighty O. How shall I flavor your advise?

MIMI: I am way beyond advice.

JEREMY: Oh Zen. Excellent choice.

MIMI: You are going to do this anyway.

JEREMY: Please allow me to speak. Now you have probably heard this before but a classic is a classic for a reason. A man is walking through the forest and he comes across a tiger. With no provocation the tiger attacks the man. The man begins to run. The tiger begins to chase. The man runs over a cliff. He's lucky, he catches himself on a branch. So he's dangling hundreds of feet in the air, tiger above waiting for him and the man notices a strawberry plant growing out of a crack in the cliff.

*(Mimi opens her mouth to speak.)*

JEREMY: No questions. On the edge of the plant is the most reddest most perfect strawberry. The man plucks it, pops it into his mouth and it is the best tasting strawberry he's ever eaten. The end. Now, what have you learned from this story?

*(Beat. Mimi busts out laughing. It is a laughing crying hysteria mess.)*

MIMI: Oh my god I hate you so much right now.

JEREMY: The nugget of wisdom you should have gleaned, is that shit happens. It is how you handle your shit when the shit goes down that counts. Are you cool enough to enjoy the strawberry?

MIMI: What?

JEREMY: Everything is gone. What are you going to do about it?

MIMI: Am I cool enough to enjoy the strawberry?

JEREMY: I don't know. Are you?

MIMI: Am I cool enough to enjoy the strawberry?

JEREMY: Everything has crumbled. You just going to lie there?

MIMI: Am I cool enough to enjoy the strawberry?

JEREMY: Your life has been taken. Are you gonna take it back?

MIMI: Am I cool enough to enjoy the strawberry?

JEREMY: Tell it to me, girl.

MIMI: Am I cool enough to enjoy the strawberry.

JEREMY: Preach it! Preach it!

MIMI: Am I cool enough to enjoy the strawberry!

JEREMY: Tell it to Jesus now and all them folks in the back who don't believe.

MIMI: I am! I am! I am cool enough to enjoy the strawberry!

JEREMY: Hallelu!

MIMI: I am gonna kill all those motherfuckers!

JEREMY: Maybe you're not cool enough?

MIMI: No. I can enjoy the strawberry.

JEREMY: I don't think you can.

MIMI: I can. I can enjoy the fuck out of it.

JEREMY: No.

MIMI: You really don't think I can kill Ronnie, Bobby, Ricky and Mike?

JEREMY: Killing your crew is not the strawberry.

MIMI: Then who do I kill?

JEREMY: You are a magnificent creature. Violent. Ruthless. Cunning. A perfect storm of chaos. That's why I chose you. Your challenge is to channel all that energy towards good. That is your strawberry.

MIMI: That speech, the strawberry thing that was all about Harriet and the "time travel."

JEREMY: Yes. So have I convinced you to do it?

MIMI: No.

*(Mimi lunges at Jeremy and gets her hands around his throat.*

*There is a knock at the door.)*

JEREMY: Who is it?

RONNIE (O.S.): It's Ronnie.

BOBBY (O.S.): Bobby.

RICKY (O.S.): Ricky.

MIKE (O.S): And Mike.

*(More knocking.)*

MIMI: Fuck they found me.

JEREMY: I called them.

MIMI: You what? Why!?

JEREMY: The adventure is-

*(More knocking.)*

JEREMY: Calling, Mimi. The job, your crew it is all part of the plan. There is no choice.

MIMI: I am the decider! I decide my fate. I am in control of this life.

*(Jeremy laughs an evil throaty laugh. Anita joins him. They stop.*

*More knocking.*

*Jeremy laughs an evil throaty laugh. Anita joins him. They stop.*

*More knocking.)*

RONNIE (O.S.): Cool it now with the knocking they know we're here.

BOBBY (O.S.): It's my prerogative. I can knock if I want to.

MIKE (O.S.): Hey Mimi, no use running.

BOBBY (O.S.): Every little step you take we will be there.

RICKY (O.S.): And we're gonna kill you.

MIMI: Come on fellas, we go back a long way, can't we work this out?

RICKY (O.S.): You shot me girl.

MIMI: You shot at me first.

MIKE (O.S.): Plus your cousin gave us a grip of loot.

MIMI: You back stabbing motherfuckers.

JEREMY: Never trust a big butt and a smile. Gentlemen thank you for making your presence known. I will call if you are needed. *(To Mimi.)* There is no escape. You will do this thing for me or bang bang your dead hole in your head.

MIMI: Motherfucker!

JEREMY: Yes. Established. So. Are. You. In?

MIMI: If this works after I get back from the past I am going to kill you. If it doesn't work, I am gonna kill you.

JEREMY: Girl, please, you say that after every family reunion. So, you're in.

MIMI: Yes.

*(As Jeremy and Mimi exit...*

*Anita enters. She is dressed in slave woman haute couture - Bright head wrap, skirt pinned up exposing red petticoat and thigh.)*

JEREMY: You're gonna do it?

MIMI: Fuck you.

ANITA: Destiny. Destiny. Destiny.

*(Mimi stops. Looks around. Is she hearing things? Jeremy yanks her off stage.)*

## SWEET HARRY AND THE ROCK

*(The sounds of chains rattling, a whip on skin, bounce around for an uncomfortably long time. The sound cuts off.)*

*Enter HARRY. She stands center.*

*Enter A WHITE MAN CARRYING A ROCK. He stands a few feet from Harry.)*

ANITA: When Harriet Tubman was 15 she put herself between her massa and a runaway slave.

*(White Man throws the rock at Harry hitting her in the head. She collapses. She gets up. She tosses the rock back to White Man.)*

ANITA: When Harriet Tubman was 15 she put herself between her massa and a runaway slave.

*(White Man throws the rock at Harry hitting her in the head. She collapses. She gets up. She tosses the rock back to White Man.)*

ANITA: When Harriet Tubman was 15 she put herself between her massa and a runaway slave.

*(White Man throws the rock at Harry. She catches it. She stares at it in her hand. She stares at the White Man. He runs off.)*

ANITA: After that she was never the same.

*(Harry exits.)*

## SPECIAL PIES

*(Enter Shilo.)*

ANITA: Cut to: Interior - Scarlet Plantation. Cook house. It has two big ole windows, that looks out over the yard. Shilo is inside cooking. The year 1858.

*(Set, cooking supplies, etc. should be suggested and pantomimed.)*

*Shilo wears an apron.*

*Vivian enters. She has a bundle, it's a baby.)*

SHILO: Good mornin', Vivian.

VIVIAN: Hey.

SHILO: Good mornin' little sweet baby. You pick a name out yet, for this little blue eyed angel?

VIVIAN: I don't really wanna talk about it. *(Changing the subject.)* What you making?

SHILO: Pies. It's a special day. *(Her voice gets low and ominous.)* Special pies. *(Her voice back to normal.)* And I'm making hoe cake sammies.

VIVIAN: What's up with all the sandwiches?

SHILO: They're not for me.

VIVIAN: Who are they for?

SHILO: Let me fix you one. They're delicious.

*(She goes into her description like a Antebellum Martha Steward. Finally an audience.)*

SHILO: I cured the ham in salt, juniper berry and thyme. That goes on the hoe cake. Secret to my hoe cake. Besides love, is chopped corn and pinch of nutmeg. So ham on the hoe cake dressed with wild arugula and butter mixed with apricot preserves and mustard.

VIVIAN: Sounds yum. But no thanks. I am not here for breakfast. I have been meaning to stop by-

*(Vivian scopes the kitchen. She is looking for something.)*

SHILO: And visit with me!?

VIVIAN: Sorta.

SHILO: Oh goodie.

*(Vivian continues to snoop.)*

VIVIAN: What I need-

SHILO: I just love a good visit. And there's just not enough time in my day for visiting. I don't know why I am so busy? Well, of course I do. But it's best not to discuss unpleasantness while visiting. You know the secret to my pie crust?

VIVIAN: *(Flatly.)* Besides love

SHILO: Silly. Yes, love. And a little bit of hot pepper mixed with sugar. You have to grind it up real fine, till it's almost a powder. We must take pride in our work and enjoy what we do no matter the circumstance.

VIVIAN: Yeah. I guess.

*(Singing heard off.)*

HARRY *(O.S.)*: I won't let you down/ So please don't give me up.

*(Shilo and Vivian go to the window.)*

SHILO: We must try to bare our indignities with grace.

HARRY *(O.S.)*: Gotta have some faith in the sound/ It's the one good thing that I got./I won't let you down./So please don't give me up.

VIVIAN: I can think of a few alternatives.

HARRY (O.S.): Cuz I really really love to stick around/Oh yeah.

*(Harry enters.)*

SHILO: *(To Harry.)* Good mornin’.

HARRY: Mornin.’

SHILO: Beautiful day.

HARRY: Indeed. Downright special.

*(Harry performs a gesture. It says “I’m here the freedom train is leaving get on board. Choo Choo.” This gesture can be broad or subtle.)*

*(Vivian and Shilo perform the gesture back to Harry. Then look at each other with surprise.)*

HARRY: Y’all have a pleasant day. And night.

*(Harry exits, singing.)*

HARRY: But today the way I play the game is not the same/  
No way/Think I’m gonna get myself some happy.

VIVIAN: I need some of your special ingredients. I need someone quiet for a really long time. And I need them to go quickly.

SHILO: Yes, it’s better that way. No mess. No noise. One minute they are complaining the soup has too much spice. And the meat isn’t cooked all the way through and the potatoes got bugs in them or something. She says you are trying to ruin her dinner, make her look like a fool in front of her guest. Then she slaps you. In your own kitchen. Then her lip does that thing, when it curls and she makes threats about your station and your family. Then she makes good on those threats. So the next meal, you make it special. And then one minute she is complimenting your mince meat and then the next-silence. She went happy.

VIVIAN: What are you talking about?

SHILO: Oh, sorry. Nothing. Just tripped in a memory hole.

VIVIAN: Can you focus, please. I need it now, for tonight.  
And you have not seen me today.

*(Shilo pulls out a tiny satchel from her apron pocket and hands it to Vivian.)*

VIVIAN: How much do I use?

SHILO: For a subject 1-15 lbs, 1 pinch every 8 hours. Give them an hour or so of rest between doses. If you have a larger nuisance use the whole pouch.

VIVIAN: Won't that kill them?

SHILO: Good luck, dear.

*(Vivian backs away.)*

VIVIAN: Thanks, Shilo.

*(Vivian exits.)*

*Shilo returns to her pies. She pulls another small satchel out of her pocket, it is identical to Vivian's. She opens it and sprinkles it liberally on her pies.)*

## HER GOT TWO DRESSES

*(Maddox and Orry Main enter.)*

ANITA: Establishing shot. Exterior Scarlet Plantation, porch.  
Maddox and Orry Main stand looking out.

*(Anita exits.)*

ORRY MAIN: We have a big day today. We must prepare for Mr. Preston Dillard's arrival tomorrow. We're gonna have a sale. Here's the list. Mrs. Scarlet has her heart set on new bedroom furniture and a new carriage. So I have to raise some funds.

MADDOX: I shall go over the books, sir. I am sure we can find the extra money.

ORRY MAIN: You should look at the list.

MADDOX: My name is on the list, isn't it.

ORRY MAIN: Yeah.

MADDOX: You're selling me

ORRY MAIN: I know.

MADDOX: Who is going to manage the work schedules for the field and house workers? Who is going to see to it that the bills are paid and that the books are balanced? Who is going to manage your correspondence? Help Miss Scarlet plan parties? Order farm tools? Pick out your clothes in the morning?

ORRY MAIN: I guess I will.

*(Maddox laughs.)*

ORRY MAIN: Don't you dare laugh at me. Just like the other plantation owners at our monthly card game. They said I'd soon as sell Mrs. Scarlet than get rid of you.

MADDOX: Is her name on the list?

ORRY MAIN: Don't take it personally, Maddox. I adore you. But this is business. And don't look so glum. I'm sure you will find a wonderful new owner and I hear Mississippi is beautiful this time of year.

MADDOX: Shall we go over the list, sir and calculate your prospective ill gotten gains. There is Miss Shilo the cook-

ORRY MAIN: They never did find out what happen to her pervious owner.

MADDOX: She sold Shilo's family and then she died. 1,500 dollars for Miss Shilo. Knox, stable hand 1,300 dollars. Vivian and child-

ORRY MAIN: Oh this is so unpleasant. Let's just stand here a moment. Me and you, together, for the last time. *(Beat.)* It's a beautiful day. *(Beat.)* A beautiful day to own slaves. *(Beat.)* To plan the sale of slaves. Look at them out there on my land. Skin dark as the rich earth, soft as cotton. Do you hear their songs? The dark majestic soulfulness of their voices. It touches me so.

MADDOX: Obviously, you are a man of deep and tender feelings.

ORRY MAIN: My boy, you understand me like no one else. My handsome boy. What am I gonna do without your wisdom?

MADDOX: I imagine you will buy another who looks just like me?

ORRY MAIN: You are droll. You are charming. Simply charming.

MADDOX: Well appreciation is always a gift no matter the sender. Thank you, sir.

ORRY MAIN: I just like being around you so much.

MADDOX: There is the option of forgoing the sale.

ORRY MAIN: No. But, I'd like to give you a hug.

MADDOX: Your verbal praise is sufficient.

ORRY MAIN: (*Opening his arms. Advancing.*) Nope. I'm coming in.

(*Orry embraces Maddox. Harry enters.*)

MADDOX: (*Seeing Harriet.*) Oh Thank God.

ORRY MAIN: (*Placing his head on Maddox's shoulder.*) I know it feels like home, don't it?

(*She and Maddox give each other the Freedom Train signal.*

*Orry releases Maddox. He sees Harry.*)

ORRY MAIN: Aint she something?

MADDOX: Isn't she.

ORRY MAIN: Majestic. Commanding. Do I own her?

MADDOX: No. You do not own her. She is on loan from Senator Calhoun. Her name is Gretchen. She is a laundress and a mute.

ORRY MAIN: (*Waving to Harry.*) Morning.

HARRY: How's it going?

MADDOX: Splendid. I just told him you were a mute.

ORRY MAIN: She can talk!

MADDOX: Very good, sir. I hope we all share your lighting quick wit.

HARRY: Honey, I'm legendary. (*To Orry Main.*) Good morning, sir. My name is Minty.

ORRY MAIN: You got her name wrong too! Oh Maddox you are making me regret my regret in selling you.

HARRY: I would like to extend apologies for the absents of Gretchen. She has taken ill. And I will be filling in for her. Y'all have a lovely day.

ORRY MAIN: Gal! Come back here. I didn't dismiss you. I don't know how they run things over there at 12 Oaks but here one is dismissed. There's something about you. How many dresses they give you at the Oaks?

HARRY: Two.

ORRY MAIN: Bit high on the hog. But I understand. You're valuable. And value has to be rewarded. My Maddox, he's got four pair of pants.

*(Maddox holds up four fingers.)*

ORRY MAIN: Look here, I am in the middle of some personnel changes. If you are interested leading a different life. Note I said different not better. 12 Oaks seems to take good care of you. You got two dresses.

*(Orry launches into a Price is Right like pitch. Harry jumps up and down, squealing like a game show contestant.*

*Maddox watches, all the dignity draining from his face.)*

ORRY MAIN: But not a Planation within 10 miles can top the amenities we have. How'd you like a cabin with a solid wood door. Just a hop, skip and a jump from your cozy corn husk mattress to work. From our famous fall corn shucking to our generous Christmas bonus. Last year me and the misses gave out peppermint candies to the pickinies and ribbons to women. You like ribbons, gal?

HARRY: Ribbons! Ribbons!

ORRY MAIN: Yes, folks are happy here at the Scarlet Plantation. It's a great place to be.

*(Things go back to normal.)*

ORRY MAIN: Aint that right, Maddox.

MADDOX: Yes, as the days wear on, my self loathing and rage grows exponentially.

ORRY MAIN: See. Happy.

HARRY: Sir, you flatter me.

ORRY MAIN: Of course I do. I'll talk to Calhoun about getting you out here permanently. You're dismissed.

HARRY: Good day to you, Mr. Scarlet, sir. Mr. Maddox till we meet again.

MADDOX: I shall count the hours.

*(Harry exits.)*

ORRY MAIN: You think my pitch was too aggressive?

*(As Maddox and Orry Main exit.)*

MADDOX: Shall we proceed with our tasks. I have things to accomplish before my impending departure.

ORRY MAIN: It makes me sad to think on it. Let's pretend that it's not going to happen.

MADDOX: Pretend till your heart's content, sir.

## YOU'RE NOT GOING & WE'RE NOT DATING

*(Knox enters he crosses the space. Harry enters and falls in behind him.)*

*Harry mimics Knox's movements. She hums (Freedom.) Knox stops. He turns. Harry turns. He turns back. So does Harry. He moves forward with Harry following.*

*The action repeats. On the 3rd time, Harry stands still as Knox turns. He jumps.*

*Harry gives Knox the signal. Knox returns it.)*

KNOX: *(Looking her over.)* You're Harriet Tubman? You're very short.

HARRY: You're very perceptive.

KNOX: Yes, I know.

HARRY: Listen for my song, then assemble at the north side of the barn.

*(Vivian enters. She has a bundle it's a baby.)*

VIVIAN: General Tubman, I just wanted to formally introduce myself. I'm Vivian and it's an honor, ma'am, just an honor.

HARRY: Yeah. Nice to

KNOX: Wait. Naw. No way. You aint going.

VIVIAN: You don't own me.

KNOX: It's too dangerous. You're just a girl. And you got a baby, it's gonna make noise.

VIVIAN: You don't need to worry about that. And the General ferries women all the time.

HARRY: I don't discriminate when it comes to freedom. All are wel-

KNOX: I'm putting my foot down. This what you're gonna do. You'll hire yourself out, save some money and buy freedom for little what's his name. Vicarious freedom is better than none at all.

VIVIAN: Then, why don't you stay and raise what's his name?

KNOX: No. I am going out west. I am gonna be a vaquero. That's Spanish for cowboy.

VIVIAN: Bully for you.

*(Knox gives Harry a look then pulls Vivian aside. Harriet Tubman sighs, exasperated.)*

KNOX: What do we really know about this Tubman? She might be mad. She might abandon us in woods. She could turn us in or worse. But I am a man. If she goes all girly I can always use my wits to get to freedom. But I can't do that if I have to look after you and what's his name. Viv, I don't wanna leave you behind but one of us has got to get free. For mama. We gotta do it for mama!

VIVIAN: Mama's dead. I'm not staying here one more night. And you aint gonna stop me.

KNOX: Vivian. I put my foot down.

VIVIAN: My foot down.

KNOX: Now you are gonna stop all this foolishness

VIVIAN: Stop all this foolishness.

KNOX: Vivian.

VIVIAN: -Vian.

KNOX: I'm serious.

VIVIAN: -serious.

KNOX: Stop that right-

VIVIAN: Stop that-

*(Harry exits as Overseer Jones enter. Vivian and Knox are too busy fighting to notice.)*

KNOX: Listen-

VIVIAN: Listen-

JONES: What you gotta tell me darlin? *(To Knox.)* Boy, Mr. Scarlet wants his horse. *(To Vivian.)* Morin' Vivian. Sleep well last night?

VIVIAN: No.

*(Jones rubs Vivian's back.)*

JONES: Baby keep you up?

*(Vivian walks away.)*

VIVIAN: Gross.

JONES: Vivian, you're not allowed to walk away from me.

*(Vivian doesn't move.)*

JONES: Come here.

*(Vivian doesn't move. Knox moves to Jones' side.)*

JONES: I thought I told you to get that horse boy?

KNOX: Ah don't be like that, Jonesy. I wanna stay and see how this plays out.

JONES: Vivian, come here. Don't make me come over there, gal.

*(Jones marches over to Vivian.)*

JONES: I swear to God, Vivian.

*(Vivian turns. Serving up Gossip Girl, Melrose, Dynasty. Drama.)*

VIVIAN: I'm not afraid of you anymore.

JONES: *(Tenderly.)* Baby girl, what happened? I am sensing tension in our relationship.

VIVIAN: Omigawd. You are so stupid. We are not dating, Maynard.

JONES: (*Wounded.*) Dating?! I never said we-Of course were not- I'm a- and you're a- It just aint fittin.' Dating!?

VIVIAN: This is what I'm talking about.

JONES: What?

VIVIAN: Why are you hurt? You don't get to be hurt.

JONES: I aint. But why you gotta be all like (*Mocking.*) "We aint dating." I know we got off to a rocky start but-

VIVIAN: You delusional motherfucker! Why can't you be like other overseers? Just show up at night do your thing and don't say boo after. Maybe cop a feel while I am hanging the sheets, but give me my days.

JONES: But I enjoy being around you.

VIVIAN: (*To Knox.*) Do you believe this guy over here?

JONES: We got a baby now.

VIVIAN: Yeah? And? So?

JONES: He's so beautiful. We made him. Look at our boy. That's glory, girl.

(*Vivian exits. Knox applauds.*)

KNOX: Damn, now that's drama.

(*Jones get in Knox's face. During the following exchange they posture, puffing their chest, flex.*)

KNOX: Jonesy, I'm gonna kill you for what you did to my sister. Might not be now but best believe it's coming.

JONES: Go get that horse, boy.

KNOX: Yes, sir, boss, sir.

*(Singing heard off.)*

HARRY (O.S.): All we have to now/Is take these lies and  
make them true somehow.

*(Jones exits towards the sound. Knox exits the opposite direction.)*

*Harry enters from the opposite side of the space, crosses and exits.)*

HARRY: All we have see is that I don't belong to you/ And  
you don't belong to me/Yeah Yeah.

SAMPLE ONLY

## HOW TIME TWERKS

*(Anita enters. She is dressed in a 40's style travel suit. She has a small valise.)*

ANITA: Jump cut to the present. Interior. Jeremy's big house.

*(Enter Mimi.*

*She is dressed for the past in a simple long skirt and cotton blouse. She stuffs a map in her pocket.*

*She stands center.)*

ANITA: You all up in the face of history, now how you gonna act?

*(With big stylized gestures. Mimi covers her ears. Mimi cover her eyes. Mimi covers her mouth.*

*She repeats the gestures, they get fast frenzied.)*

ANITA: Freeze Frame. Reverse.

*(Mimi freezes. Mimi reverses her actions.*

*She enters again stands center.)*

ANITA: You all up in the face of history, now how you gonna act?

*(Mimi does the Running Man in slow motion.*

*She moves faster and faster and faster and faster.)*

ANITA: History is a heavy thing. Far from your control. Born into it. There is no escape. The laws of physics say there is no difference between the past and the future. They are with you in the bed of the present. All y'all spooned together under a blanket of collective wounds. Who farted?

*(Mimi collapses.)*

ANITA: You all up in the face of history.

*(Anita removes a gun (Sig P two-twenty-two) from her valise and sits it next to Mimi.)*

ANITA: Now. How you gonna act? Twerk!

*(Mimi twerks.*

*Mimi sees the gun. She stops. She picks up the gun. Checks the clip then slams it back in the gun. She chambers a round. She aims at the audience. How you like me now?*

*Mimi twerks with the gun in her hand.*

*Anita looks at her. Smiles.*

*Anita closes her valise and exits.*

*Mimi continues twerking.*

*Jeremy enters.)*

JEREMY: Why you twerkin?

*(Mimi stops.)*

JEREMY: Playing crazy aint gonna get you outta this.

*(He pulls a small “Mammy” doll from his pocket and hands it to Mimi.)*

JEREMY: This is your transport device. Under Mammy’s skirt are three buttons. Red is for the past green is for the present and yellow is --

MIMI: The future.

JEREMY: A flashlight.

MIMI: What happens when I press the button? Is it like Terminator? Am I gonna show up somewhere naked? Or is like 12 Monkeys? You got some big plastic tube hidden around here?

JEREMY: No tube.

MIMI: You built a ship/car thing like Time Cop?

JEREMY: No ship. Just push the red button.

MIMI: Then what?

JEREMY: You end up in the past.

MIMI: How?

JEREMY: Theoretically you get broken down and put back together.

MIMI: Theoretically? With all my parts put back in the right places?

JEREMY: Shit I hope.

MIMI: And not naked.

JEREMY: Shit I hope not.

MIMI: Just push the red button?

JEREMY: Yes. Now would be good. We aint got all the time in the world. *(He laughs at his own joke.)*

MIMI: Just push the red button.

*(Mimi takes a deep breath.)*

MIMI: This is so stupid...

*(Another a deep breath.*

*She goes to push the button.)*

JEREMY: Wait! Not here. In the other room.

MIMI: Why?

*(Jeremy just looks at her.*

*Mimi exits.*)

JEREMY: *(Calling off.)* See the tarp?

MIMI *(O.S.)*: Yeah.

JEREMY: Stand in the center where all the towels are.

MIMI *(O.S.)*: Why?

JEREMY: Just do it!

MIMI: Fine. I'm on the towels. Jer?

JEREMY: Yeah.

MIMI *(O.S.)*: Now what?

JEREMY: Push the red button, bitch.

MIMI *(O.S.)*: Okay I'm pushing the red-

*(The sound of time moving backwards.)*

JEREMY: Mimi. Mimi?

*(Jeremy runs off. Pause then the sound of clapping and self congratulations.)*

## BODICE SAVED IS A BODICE EARNED

ANITA: In the 18th and 19th century, 20 million people were enslaved. The American way of life depended on slavery.

*(Enter Jones. He waves a little American flag on a stick.*

*Enter Vivian from the opposite side of the space.)*

ANITA: Slaves owned nothing.

*(They cross towards each other.)*

ANITA: Not even themselves.

*(Vivian and Jones meet in the center.*

*Vivian goes one way. Jones steps in front of her. She goes the opposite way. He does the same.*

*This happens again. Then they stand face to face.)*

ANITA: Most slave had only one outfit to wear-one dress or one pair of pants and a shirt.

*(Jones rips Vivian's bodice.*

*Pause. Vivian repairs her shirt. (Yay Velcro!)*

*They back up.)*

ANITA: Slaves owned nothing.

*(They cross towards each other.)*

ANITA: Not even themselves.

*(Vivian and Jones meet in the center.*

*Vivian goes one way. Jones steps in front of her. She goes the opposite way. He does the same.*

*This happens again. Then they stand face to face.)*

ANITA: Most slave had only one outfit to wear-one dress or one pair of pants and a shirt.

*(Jones rips Vivian's bodice.*

*Pause. Vivian repairs her shirt. (Yay Velcro!)*

*They back up.)*

ANITA: Slaves owned nothing.

*(They cross towards each other.)*

ANITA: Not even themselves.

*(Vivian breaks out running. Jones tries to block her. She punk fakes and spins off his body, like a football player and exits.*

*Jones runs after her.)*

ANITA: Under such conditions it was inevitable that some slaves escaped.

SAMPLE ONLY

## LOOKS LIKE THE ROAD TO HEAVEN

*(Orry is passed out in a chair, an empty pie tin on the floor next to him.*

*Shilo is in his lap with her apron wrapped around his throat.*

*She is choking him.)*

ANITA: Interior. Dining room Scarlet Plantation.

HARRY (O.S.): *(Singing.)* Freedom/Freedom/Freedom/You got to give for what you take.

*(Maddox enters, he has a violin case.)*

SHILO: Maddox! You're going too? Yippee!!!

MADDOX: Madam please lower your voice.

SHILO: *(Quietly.)* Yippee!

MADDOX: And remove yourself from that man.

SHILO: But he's not dead yet.

MADDOX: Good effort. Give me your hand. We do not have time for this.

*(Maddox helps Shilo off Orry.)*

SHILO: I don't understand. He ate a whole pie.

*(They exit.*

*Enter Jones and Vivian.*

*Jones lays on the floor. He's passed out. The bundle lays next to him. It's a baby.*

*Vivian stands over Jones, she has a chair raised over her head.)*

ANITA: Cut away shot: Vivian and Knox's slave cabin.

*(Anita exits. Knox enters.)*

KNOX: Vivian!

VIVIAN: I'm gonna kill him. Almost finished.

*(Vivian pulls back for a swing. Knox takes the chair from her. He pulls back for a swing.*

*Noises off. Vivian stops him.)*

VIVIAN: What's that? Get down.

*(They crouch.*

*Knox creeps to the window and peeks out.)*

HARRY (O.S.): (Singing.) Freedom/ Oh Freedom/My Freedom/ You got to give for what you take/Freedom/Hold on to my Freedom

KNOX: I gotta go.

VIVIAN: We gotta go.

KNOX: No.

VIVIAN: What you think gonna happen to me when he wakes up?

KNOX: Goddamn it Vivian. Okay you can go.

VIVIAN: I wasn't asking permission.

*(Vivian starts to creep off.)*

KNOX: Wait. Don't forget what's his name.

VIVIAN: Fuck that white baby.

*(Vivian exits.*

*Knox moves towards the bundle. Knox stops. He looks at the bundle.)*

HARRY (O.S.): (Singing.) My Freedom/You got to give for what you take/Yeah/You got to give for what you/Give for what you/Give for what you/ Give/ May not be what you want from me/But this is the way it's got to be.

*(Knox exits.)*

## BAND ON THE RUN

*(The sound of time moving backwards.*

*Anita enters with her valise.)*

ANITA: Smash cut into the Maryland woods. Night. 1858. A bright unearthly light flashes illuminating the foliage.

*(A thud. Then retching. This goes on for a while.*

*Mimi stumbles into the space.*

*She checks herself making sure all her parts are in place.)*

MIMI: Fuck me.

ANITA: Destiny. Destiny. Destiny.

*(She hears something. Away goes the map out comes the gun. She creeps off.*

*Anita sees something off in the distance.)*

ANITA: Taxi!

*(Anita scampers off.*

*Harry and the Band of Slaves enter.*

*They creep through the space, moving through imaginary streams, flattening themselves against imaginary trees, crawling through bushes.*

*A noise. The Band freezes.*

*Harry gathers them in a huddle. She puts her fingers to her lips, shhhh! She exits.)*

KNOX: Y'all see that freaky light?

SHILO: Oh Lawd we are caught for sure.

MADDOX: Do not worry, Miss Shilo. I imagine that Master Scarlet and his machinations will make quite a deal more noise. I am sure it is but a lonely traveler.

KNOX: You got to wonder about a conductor who would walk us right up on someone. Someone with a freaky light.

*(Vivian moves around stomping her feet.)*

SHILO: *(Indicating Vivian.)* I think we should stay put.

VIVIAN: I'm just so totally cold. I forgot my jacket.

KNOX: You also forgot your baby.

VIVIAN: I don't want to talk about it.

KNOX: How could you leave what's his name?

VIVIAN: You were the last on to see him. Why didn't you take him? You are just as guilty as I am.

KNOX: I am not.

VIVIAN: You are too.

KNOX: Am not.

VIVIAN: Are too.

KNOX: Am not.

*(Harry enters. She throws her head back. This is not happening. She takes a deep cleansing breath and approaches Vivian and Knox.)*

VIVIAN: Are to.

KNOX: Am not.

VIVIAN: Are too.

KNOX: Am not infin-

HARRY: Excuse me. I don't mean to interrupt. You through? Great. Can we not have the talking? Especially when we are sneaking around the woods. There's no talking when we're doing that. Actually there is no talking ever. Sorry if that wasn't clear. Everyone understand? Please nod if you understand.

SHILO: Have they found us?

KNOX: We have to go back.

HARRY: Okay you don't understand. That what you just did that was talking. Don't do that anymore. No one found us. It was just a lonely traveler.

KNOX: General, my sister left her baby.

HARRY: *(To Vivian.)* On purpose or accidentally?

VIVIAN: On purpose.

HARRY: We're moving out.

KNOX: I didn't listen to my instincts I should have killed Jones when I had the chance.

HARRY: No more talking.

KNOX: I should have taken what's his name. I have to make this right. We're going back for what's his name. Then we're going after Jones.

HARRY: You don't know what this is, do you? This is about me. Me. Saving you. See this is my world. A few of the things I control in my world are: the nature of time and space and you. You are not free here. When I get you to the other side, your life is your own. Until then do as I say shut the fuck up and welcome to the adventure.

KNOX: I'm putting my foot down.

HARRY: Well, I guess it's decided then.

*(She draws down on Knox.)*

HARRY: In a few seconds you are going to stop talking and we're gonna move out. Now you get to decide how that's gonna happen. Choose wisely, son.

*(Beat. Knox runs.)*

HARRY: Shit.

*(Everyone looks at Harry.)*

VIVIAN: I got him.

*(Vivian takes off after Knox.)*

HARRY: Shit. *(To Maddox and Shilo.)* Wait here.

*(Harry takes off.)*

*Shilo and Maddox look around and at each other with unease, they creep back into the darkness.)*

SAMPLE ONLY