

I'm Building

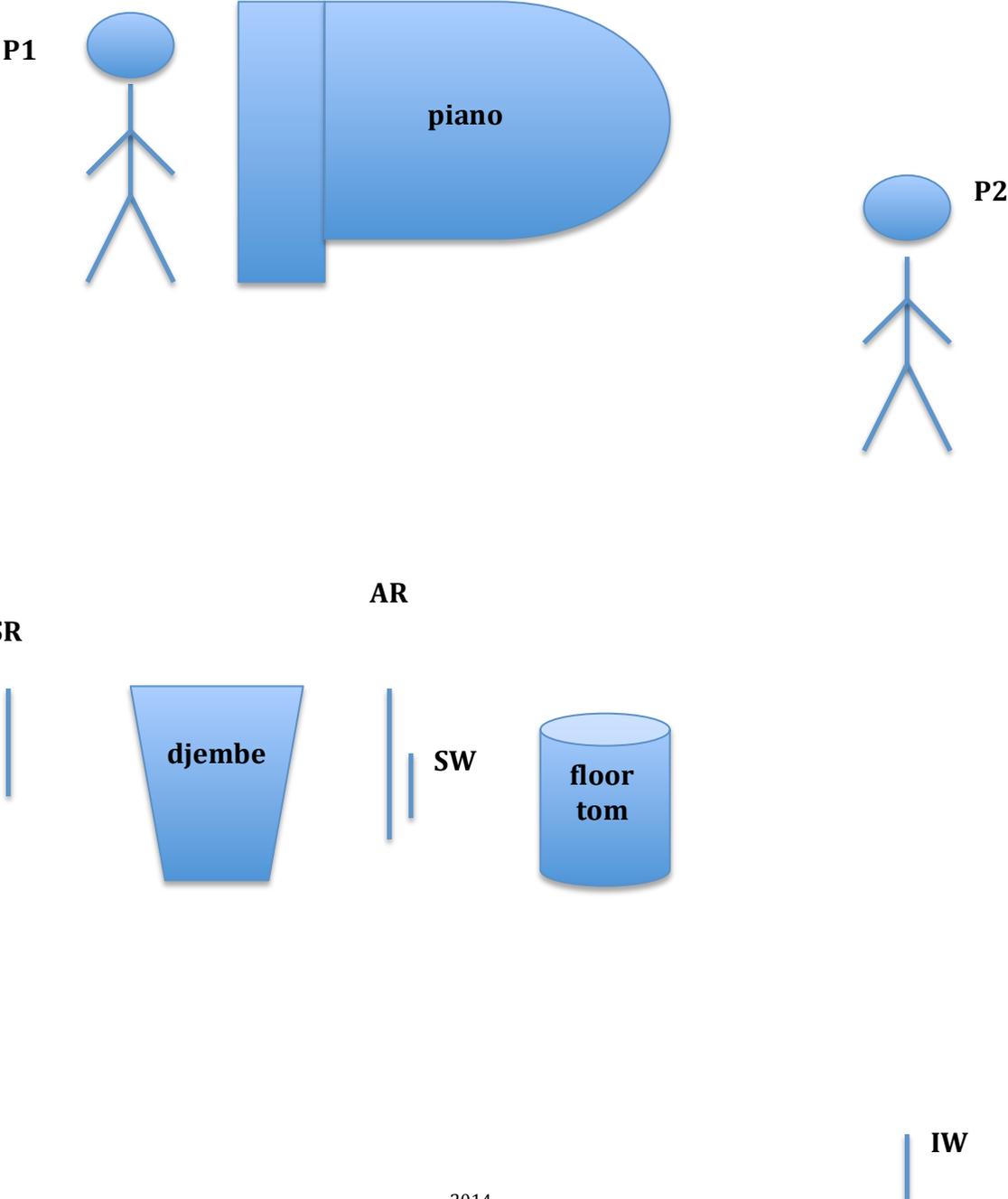
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The stage should be set with a soprano recorder, alto recorder, slide whistle, Irish whistle, djembe (or other large drum), floor tom (or other large drum), and a piano or keyboard (with the pedal depressed).

For Performer 1, the soprano recorder should be nose-high, the alto recorder should be chin-high, and the slide whistle should be belly-high (underneath the alto recorder). They can be hung from the ceiling, taped to music stands, etc. The Irish whistle should be placed in or near the audience.

Performer 1 should be holding two drum sticks

The performers may wear dresses or other appropriate clothing items.



All timings are approximate.

Performer 1:

- 1) Piano; F#5 forte - run to the djembe and hit it with a drumstick, immediately followed by a head hit, resting your head on the drum for 70 seconds – hit the side of the drum with the drumsticks, a total of two hits – immediately fling your head up at the 2nd hit - pause briefly - casually return to the piano and listen for an indeterminate amount of time.
- 2) Repeat action 1, but rest your head for only 4 seconds. After flinging your head up, naturally tilt towards the soprano recorder and pathetically blow one note for 7 seconds - casually return to the piano and listen for an indeterminate amount of time.
- 3) Piano; E7 forte – run to the floor tom, perform a drum roll while very loudly blowing the slide whistle (3 seconds) – hit the side of the music stand or drum and simultaneously blow a quick note with the alto recorder – (your arms should be parallel to the floor) continue blowing loud, short notes, moving your head as if you are performing fellatio, slowly lowering your arms (20 seconds). Before your drumstick lowers too close to the tom, strike the tom and cease blowing - put the drumsticks in your armpits, stretch your arms apart, and pose for 50 seconds (allow your face to exist in depression) - casually return to the piano and listen for an indeterminate amount of time.
- 4) D5-C5-A5 mezzo forte. Listen for an indeterminate amount of time.
- 5) Piano; E7 forte – run to the Irish whistle and repeatedly blow it violently, causing you to cough, gag, and pant (40 seconds) - return to the piano and listen for an indeterminate amount of time.
- 6) Piano; A1 forte – run to the djembe and suddenly stop before it – put your arms out and slowly bend until your lips reach the drum - kiss it sensually - keep your head down and continue kissing at a slow pace while slightly flapping your arms individually and simultaneously. Grow in intensity, allowing your kisses to cause you to spasm, hitting the floor and the drum with your drumsticks. Gradually tighten your head so that it minutely shakes. This should last 40 seconds.
- 7) Walk and stand behind Performer 2, feet perpendicular to his or hers, but turn to face the audience - pull your hair back with one hand and stare for 40 seconds – put the drum sticks down - walk to where Performer 2 has moved and stand face-to-face, uncomfortably close, looking straight ahead.
- 8) For an indeterminate duration, gradually build by repeating the phrase “I’m building”. Each repeat of the phrase needs to be almost imperceptibly more intense, moving on a trajectory towards yelling. Throughout this process, your arms should be loose, naturally swinging side-to-side, front-to-back, as you build. Their motion should grow, eventually bumping and striking Performer 2.
- 9) Once you and Performer 2 are at an obvious peak, quickly decrease and begin to mumble. Mouth open, eyes glazed, allow saliva to drip down your chin as if you are experiencing an ethereal but tainted orgasm. Your body should still be gyrating. This section should last 10 seconds.
- 10) Gradually build in this new sexual context, occasionally yelling “bee!” (falsetto/high-pitched) and/or “waw” (chest voice/middle range). When you say these words, look either left or right. This should last 15 seconds.
- 11) Continue ecstatically mumbling “I’m Building” and fall to the floor. If you separate, scoot towards Performer 2 so that you are connected. Continue for 10 seconds.
- 12) Die down, stop and separate - somewhat panicked, realize that something went wrong - repeatedly say, “what am I doing” - walk around the room, possibly searching for something or

internally debating, still repeating the phrase. Slowly build. With fear, avoid Performer 2. This should last 50 seconds.

- 13) Continue, but gravitate towards Performer 2 and violently thrust your bottom into his or hers. Repeat this action several times, separating and reuniting. This should last 15 seconds.
- 14) Still in a panicked and fearful state, begin singing these lyrics unintelligibly:
 - I went to the park, by the chimney, strolling out, for April. The month of April.*
 - I said hi to May, she was pretty, 31 days, maybe 29. Twenty two.*
 - We played the game with knives and forks, scratched the ground and tore our windows.*
 - Splattered the parts.*
 - And though death didn't come, it was quite wondrous; saw the sky in perpetual forms, positioning bores.*
 - And teeth they clawed at skin, ripped the filaments, severed our hearts, the blood cells fled.*
 - Imprisoned the end.*
 - In the hospital, we were cold, blanket warmth was acquiescent. We told it to leave us.*
 - Shiver and all, beauty was glowing, we held hands and let life pass.*
 - Left and right.*
 - Improvise lyrics if you want.*
 - Whistle a postlude.*
- 15) Hesitantly stop whistling. Be unsure.

End.

Performer 2:

- 1) Run (behind Performer 1) towards the djembe - lie on the ground in a half circle around Performer 1's feet – with Performer 1, casually return to your starting location and listen for an indeterminate amount of time.
- 2) Run towards the djembe with Performer 1, but now scamper around on all fours looking for crumbs of something valuable. Quietly and fanatically murmur "crumbs" - stop when Performer 1 stops playing the recorder - casually return to your starting location and listen for an indeterminate amount of time.
- 3) When you hear the piano: shoot your arms into the air, bend over, jump 180 degrees, and pull your pants down (all in one swift motion) - immediately hold "haaaaa" on a pitch, breathing when necessary. Be soft, breathy, pathetic, and have a slight tremolo.
- 4) When you hear Performer 1 play D-C-A, fall silent, pull your pants up, and turn back around - listen for an indeterminate amount of time.
- 5) When you hear the piano note, begin attempting to make yourself tear through thought - stop when Performer 1 makes his or her way back to the piano - listen for an indeterminate amount of time.
- 6) Run with and behind Performer 1 – with your arms out, imitate the way Performer 1 bends, placing your head on his or her butt - slap your bottom in a similar matter as Performer 1 is slapping the floor and drum, but with both hands at the same time. Grow with Performer 1.
- 7) Continue - stop after 20 seconds of Performer 1's pose – walk to another area, facing stage left or right - listen for an indeterminate amount of time.
- 8) For an indeterminate duration, gradually build by repeating the phrase "I'm building". You should be standing face-to-face and uncomfortably close to Performer 1, looking straight ahead. Each repeat of the phrase needs to be almost imperceptibly more intense, moving on a trajectory towards yelling. Throughout this process, your arms should be loose, naturally swinging side-to-side, front-to-back, as you build. Their motion should grow, eventually bumping and striking Performer 1.
- 9) Once you and Performer 1 are at an obvious peak, quickly decrease and begin to mumble. Mouth open, eyes glazed, allow saliva to drip down your chin as if you are experiencing an ethereal but tainted orgasm. Your body should still be gyrating. This section should last 10 seconds.
- 10) Gradually build in this new sexual context, occasionally yelling "bee!" (falsetto/high-pitched) and/or "waw" (chest voice/middle range). When you say these words, look either left or right. This should last 15 seconds.
- 11) Continue ecstatically mumbling "I'm Building" and fall to the floor. If you separate, scoot towards Performer 2 so that you are connected. Continue for 10 seconds.
- 12) Performer 1 will separate from you, but continue, slowly dying down - after 10 seconds, realize that something went wrong - slightly panicked, repeatedly say "what am I doing" – get up, walk around the room, possibly searching for something or internally debating, still repeating the phrase. Slowly build. With fear, avoid Performer 2. This should last 50 seconds.
- 13) Continue, but gravitate towards Performer 2 and violently thrust your bottom into his or hers. Repeat this action several times, separating and reuniting. This should last 15 seconds.
- 14) Performer 1 will separate and begin singing. Continue on your own - after 10 seconds, gradually die down - after 20 seconds (halfway through Performer 1's song), leave the room and fall silent.

End.