

Passion Quest

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THE NUDE CAVE VIDEO IS PLAYING IN THE PERFORMANCE SPACE.

BEFORE THE AUDIENCE ENTERS THE MAIN PERFORMANCE SPACE, FRANK & HIS PARTNER, FORMING THE CHERO SPIRIT, ARE RUBBING NUDE BODIES IN THE TENT/CAVE AT THE FAR END OF THE PERFORMANCE AREA.

THE PERFORMANCE AREA IS COLORFULLY, CHEERFULLY LIT.

EVEN BEFORE THE AUDIENCE ENTERS THE MAIN PERFORMANCE SPACE, THERE IS **BODY MUSIC** BEING PLAYED LIVE, MICHAEL IS ROCKING AND MERLE TOFER IS READING HIS POETRY.

AT THE ENTRANCE OF THE PERFORMANCE SPACE THERE IS A WARNING SIGN.

THE AUDIENCE ENTERS AND SITS ON THE FLOOR.

TWO PEOPLE AT A TIME ARE GREETED BY MICHAEL WHO SAYS,

"I WILL NOW BLINDFOLD YOU AND GUIDE YOU INTO THE WORLD OF DREAMS AND PLAY, INTO THE WORLD OF LILA, TO THE CAVE OF THE CHERO SPIRIT."

AS HE BLINDFOLDS THEM HE SAYS TO THEM,

"I AM YOUR GUIDE TO THE CHERO SPIRIT."

MICHAEL KISSES EACH PERSON GENTLY ON THE FOREHEAD AND CHEEKS.

HE LEADS THE TWO TO LINDA, WHO IS WAITING IN FRONT OF THE CAVE.

HE GOES BACK FOR TWO MORE PEOPLE. WHEN THERE ARE NO MORE PEOPLE, MICHAEL RESUMES HIS ROCKING.

LINDA GIVES THE BLINDFOLDED PERSON A DRINK OF SOMALA.

SHE SAYS TO THE PERSON:

"THIS IS SOMALA, THE DRUG OF DREAMS AND OF DYING. IT LOOKS AND TASTES LIKE WATER. SOMALA IS VERY POWERFUL. IT WILL KEEP YOU SAFE IN THE CAVE OF DREAM. SOMALA WILL NOT MAKE YOU DO WHAT YOU REALLY DO NOT WANT TO DO. SOMALA WILL HAVE NO SIDE OR AFTER-EFFECTS. SOMALA WILL LOWER YOUR FEARS AND INHIBITIONS SO THAT YOU CAN DO WHAT YOU WANT MORE EASILY. DRINK AS MUCH AS YOU WANT, FOR YOU ARE ENTERING A REALM WHERE ANYTHING IS POSSIBLE, WHERE ALL LIMITS AND TABOOS SLIP AWAY, AND YOU MAY BECOME THE CHILD ONCE MORE."

"I WILL LEAD YOU INTO THE CAVE OF PLAY, THE CAVE OF THE CHERO SPIRIT. TOUCH THE GOD OF LILA INTIMATELY, CARINGLY. HAVE YOUR TOUCHING BE DEEPLY INTIMATE, DEEPLY CARING, SO TO MAKE THE TRANSITION TO DEATH EASIER FOR THE CHERO SPIRIT."

"SAY NO WORDS IN THE CAVE. BUT YOU CAN MAKE SOUNDS. TAKE OFF ANYTHING YOU HAVE ON IN THE CAVE EXCEPT YOUR BLINDFOLD. IN TIME I WILL COME TO LEAD YOU OUT."

SHE LEADS EACH PERSON INTO THE CAVE. AFTER THE CAVE IS FULL SHE STARTS TAKING A PERSON OUT OF THE CAVE. SHE KISSES THE PERSON ON THE CHEEKS AND REMOVES THE BLINDFOLD. SHE SAYS,

"DO NOT REVEAL WHAT HAS HAPPENED IN THE CAVE. NOW RETURN TO YOUR PLACE AND SETTLE INTO IT. FEEL FREE TO USE THE RESTROOMS AT ANYTIME."

WHEN MICHAEL HAS NO MORE PEOPLE TO LEAD TO LINDA, HE RESUMES HIS ROCKING. WHEN THE LAST PERSON HAS BEEN LEAD OUT OF THE CAVE, THE LIGHTS DIM. THE CHANTER IS LIT. HE SINGS:

"WE ARE GOING ON A NONLINEAR JOURNEY, A TRANCE JOURNEY, A JOURNEY BEYOND TIME AND TABOO, A JOURNEY OF PLAY, A JOURNEY TO LILA. FOR THIS JOURNEY, I NEED HEROS WHO ARE WILLING TO GO INTO THE TABOO AREAS OF EROPLAY, WILLING TO PUSH BEYOND WHERE IT IS COMFORTABLE AND SAFE TO EXPLORE AND BUILD A LARGER ZONE OF SAFENESS. ONE ADVANTAGE OF WORKING IN A SMALL ENCLOSED SPACE IS IT FOCUSES THE ENERGY, BUILDING UP PRIMAL FORCES. ALSO, BY HAVING OUR PLAYING EXIST WITHIN THE SACRED CIRCLE OF RITUAL, OUR PLAYING CAN BE DONE OUTSIDE THE CONTEXT OF TABOOS, WITHOUT BEING INFLUENCED BY JUDGMENTS OF THE AUDIENCE. SO THE PLAY, WITHIN THE EROPLAY RITUALS, CAN BE INTENSE, VULNERABLE, AND MAGICAL WITHOUT ANYTHING SEXUAL ABOUT IT. THIS ENERGY THEN WILL BE LEAKED OUT FROM THE ENCLOSED SPACE INTO THE OPEN PERFORMANCE SPACE, BECOMING THE MOST POWERFUL THING HAPPENING IN THAT PLACE. USING THE MAGICAL STATE RELEASED BY OUR PLAYING, THE DUEL-BODIED ROCKING JOYOUS

FIGURE OF LILA WILL CARRY US IN A TRANCE, THROUGH SEX, TO WHAT IS BEYOND...TO THE REALM OF ALL-POSSIBILITIES."

THE CHANTER PAUSES.

THE BODY MUSICIANS GO TO SIT AMONG THE AUDIENCE. THEY START GIVING AUDIENCE MEMBERS MESSAGES. THE FIRST MUSICIAN STARTS SINGING SOFTLY A SEXY SONG IN GIBBERISH.

SOFT LIGHTS.

THE CHANTER SINGS:

"WE ARE IN THE CAVE OF DREAM. THE CAVE EVOKES CHILDHOOD...HIDDEN PLACES WHERE YOU CAN PLAY AND EXPLORE...IT IS THE KIDS' UNDER-THE-COVERS WORLD, THE PLAYHOUSE, THE TREEHOUSE, THE CAVE, BEHIND THE BARN, PLAYING DOCTOR, CARS AT DRIVE-INS BEFORE GOING ALL THE WAY, HUCK FINN'S RAFT, TEPEES. PEOPLE ARE AFRAID OF THIS AREA OF LUSTY EXPLORING THAT THEY THINK THEY HAVE OUT GROWN...BUT THEY ARE SUCKED INTO IT."

THE CHANTER MOVES IN AN INTERPRETATION OF WHAT HE IS READING.

THE CHANTER SINGS:

"WE ARE IN A BATTLE OF AN UNDERGROUND WAR AGAINST FRAGMENTATION. ART IS WAR AGAINST FRAGMENTATION. THE BATTLE IS ON ALL REALITIES. THE CONTROLLERS HAVE ALWAYS TRIED TO FRAGMENT US. FRAGMENT US FROM EACH OTHER. IMPRISON US IN ISLANDS OF SEX, COLOR, RELIGION, POLITICS, CLASSES, LABELS, ETC., ETC., ETC., ETC., ETC. THEY FRAGMENT OUR INNER WORLDS, THEY BLOW OUR INDIVIDUAL REALITIES APART, AND PLAY THE PIECES AGAINST ONE ANOTHER. THEY ARE US, OR A PART OF US."

"THEY ARE THE CONTROLLERS, THE POLITICIANS, THE SEXISTS, THE WOMEN'S LIBBERS, THE PORNOGRAPHERS, THE CENSORS, THE MORALISTS, THE CHURCH, THE MEDIA, THE BUSINESSMEN, EDUCATORS, THE VICTIMS AND THE POWERFUL."

"THEY ARE US. THEY HAVE DIVIDED US FROM OUR POWER, FROM OUR BEAUTY, FROM OUR LUST OF LIFE AND PLEASURE. THEY HAVE DIVIDED US FROM MOST OF REALITY...DYING FROM LIVING...SEX FROM LIVING, SEX FROM PLEASURE. WE ARE KEPT IN BOXES OF FEAR, OF MISTRUST. WE ARE KEPT WAITING...KEPT WAITING TO DO WHAT WE WANT...WAITING FOR ENOUGH MONEY, ENOUGH SCHOOLING, FOR EVERYTHING TO BE RIGHT. WE ARE KEPT WAITING AND PROTECTING AND HIDING AND SUFFERING."

"TIME TO DO BATTLE WITH THE BOXES."

"OUR TOOLS ARE MAGIC, OUR BODIES, AND DREAMS."

"IN MAGIC WORDS HAVE POWER. TO CREATE A WORD FOR SOMETHING IS TO CREATE THE POSSIBILITY FOR IT TO EXIST IN OUR REALITY...FOR IT TO HAPPEN."

"EROPLAY IS A MADE-UP WORD FOR INTENSE PHYSICAL PLAYING AND TOUCHING OF ONESELF AND OTHERS. EROPLAY IS ALSO THE FORCE OR ENERGY WHICH IS RELEASED AS THE RESULT OF SUCH PLAY."

"EROPLAY AND WHAT IS USUALLY CALLED "SEX" ARE BUT TWO OF MANY WAYS TO RELEASE AND CHANNEL THE ENERGY OF PHYSICAL PLAY. IN THE WESTERN CULTURE, THESE MANY WAYS HAVE BEEN HIDDEN FROM US WITHIN SEX. EROPLAYING WILL LEAD US TO DISCOVERING THESE MANY OTHER WAYS. EROPLAY IS NOT ANTI-SEXUAL ANYMORE THAN WALKING IS ANTI-SWIMMING."

"IT WAS NO ACCIDENT THAT THERE WAS NO WORD FOR EROPLAY. IT IS IMPORTANT FOR THE PLOT OF FRAGMENTATION TO KEEP THE SPECIAL POWER IN THE ORGASMIC SEX ACT. SO IT WAS HARD BEFORE THE WORD EROPLAY TO TALK ABOUT IT CLEARLY, TO THINK ABOUT IT CLEARLY, AND TO EXPERIMENT AND PLAY WITH IT WITHOUT SEXUAL UNDERCURRENTS AND FEARS CREEPING IN. THIS WAS BECAUSE WE HAD TO USE WORDS LIKE LUSTY, SEXY AND EROTIC TO ATTEMPT TO TALK ABOUT IT. IN OUR LANGUAGE, ALL OF THESE WORDS HAVE SEXUAL CONNOTATIONS. IN MAGIC WORDS CREATE. SO IF YOU USE SEXUAL WORDS FOR A NON-SEXUAL PLAYING, THE SEXUAL WORDS WILL SET A FALSE SEXUAL CONFUSION. THIS IS WHY THE WORD EROPLAY ITSELF IS IMPORTANT."

"EROPLAY IS NOT FOREPLAY, EVEN THOUGH FOREPLAY IS EROPLAY."

THE FIRST AND SECOND MUSICIAN START SLOW MOTION WRESTLING AS TWO KIDS.

THE CHANTER SINGS:

"KIDS PLAY VERY PHYSICALLY BOTH WITH THEIR OWN BODIES AND OTHERS' BODIES. THEY GET TURNED ON BY THIS PLAY, TURNED ON BOTH PHYSICALLY AND MENTALLY. THIS TURN-ON IS NOT SEXUAL IN KIDS. STUDIES HAVE SHOWN THAT BABIES WHO ARE HELD, TOUCHED, AND PLAYED WITH ARE MORE HEALTHY AND ALERT, WEIGH MORE, AND HAVE A LOWER RATE OF DEATH THAN BABIES WHO ARE DENIED THIS EROPLAY. STUDIES ALSO SHOW THAT OLD PEOPLE WHO LIVE ALONE, WHO DON'T GET PHYSICAL AND EMOTIONAL CONTACT, ARE LESS HEALTHY AND DIE SOONER THAN PEOPLE OF THE SAME AGE WHO LIVE WITH OTHERS AND GET THAT PHYSICAL CONTACT."

THE CHANTER SINGS:

"WHEN WE GROW UP INTO ADULTS, EROPLAY IS LINKED TO SEX, MAYBE TO ASSURE PROCREATION. BUT THERE MAY BE DIFFERENT RESULTS WHEN EROPLAY IS NOT CONNECTED TO THE SEXUAL ORGASM."

"FOREPLAY IS EROPLAY, BUT EROPLAY IS NOT FOREPLAY. WE NEED A CERTAIN AMOUNT OF STRAIGHT EROPLAY (NOT CONNECTED TO OR LEADING TO SEX) TO BE AS HEALTHY AS POSSIBLE."

"FOREPLAY LEADS TO ORGASM...EROPLAY LEADS TO BEING TURNED ON IN MANY DIFFERENT WAYS AND IN ALL PARTS OF THE BODY. IT CAN BE DIFFERENT EVERY TIME."

"SKIN TOUCHING SKIN SEEMS TO BE WHAT RELEASES THE FULL IMPACT OF EROPLAY."

THE MUSICIANS START GIVING THE AUDIENCE GENTLE HEAD RUBS. THE FIRST MUSICIAN SITS BESIDE THE CHANTER. HE STARTS RUBBING THE CHANTER'S BELLY GENTLY.

THE CHANTER SINGS:

"EROPLAY CAN BE INTENSE. IT IS LIKE WHEN YOU RUB A PUPPY ON ITS BELLY AND THE PUPPY GOES INTO A STATE OF RAPTURE, BOTH TOTALLY TURNED ON AND RELAXED. TO USE SOMETHING THAT IS NOT NORMALLY CONFUSED WITH SEX, EROPLAY IS THE BLISSED OUT, WARM, RELAXED, TURNED ON, TOTALLY SATISFYING FEELING OF A GOOD HEAD RUB."

THE FIRST MUSICIAN STARTS LICKING THE CHANTER'S EARS.

THE CHANTER SINGS:

"THE SAME FEELING COMES FROM PLAYING WITH EARS. EROPLAY IS THAT INTENSE FEELING THROUGHOUT THE ENTIRE BODY."

THE FIRST MUSICIAN SITS BESIDE THE CHANTER AND ROCKS SLOWLY. (THE OTHER MUSICIANS SIT AND ROCK AMONG THE AUDIENCE.)

THE CHANTER SINGS:

"SEX IS CONNECTED TO MATING; WHEREAS THE COMBINATION OF BOTH PHYSICAL AND PSYCHIC FORCES RELEASED DURING AND AFTER EROPLAY ARE CONNECTED MORE TO COMMUNICATION AND ATTRACTING PEOPLE TO YOU."

"WHAT STOPS MOST PEOPLE FROM PHYSICALLY EROPLAYING WITHOUT CONNECTING IT TO SEX, WITHOUT SEXUAL UNDERCURRENTS OR EXPECTATIONS, IS THE INABILITY TO SEE WHERE EROPLAY ENDS AND SEX BEGINS. FOREPLAY

IS EROPLAY, BUT EROPLAY IS NOT FOREPLAY. THE DIFFERENCE BETWEEN FOREPLAY AND PURE EROPLAY IS ONE OF INTENT...PHYSICALLY THERE IS NO DIFFERENCE. BUT THERE IS A DIFFERENCE PHYSICALLY BETWEEN EROPLAY AND SEX. EROPLAY IS SATISFYING IN ITSELF, IN RELAXING INTENSITY. THERE IS NO BUILD UP OF PENT-UP ENERGY IN ONE CLIMACTIC ACT. IN SEX, HOWEVER, THERE IS A POINT WHERE FOREPLAY (EROPLAY) CEASES TO SATISFY AND ENERGY GETS PENT UP AND BUILT UP TO BE RELEASED IN THE SEX ACT. THIS BUILD UP IS A CLEAR AND BROAD DIVIDING LINE BETWEEN THE TURN ON OF EROPLAY AND SEX."

"THERE ARE CHANGES THAT OCCUR DURING EROPLAY. BY TOUCHING, RUBBING, ROCKING, MOVING, THE ENERGY CENTERS OF THE BODY ARE RANDOMLY ACTIVATED, RELEASING A FLOOD OF BLOOD WITH CHEMICALS THAT PRODUCE THE SENSE OF WELL-BEING IN ALL PARTS OF THE BODY. THIS IS A WARMING WELL-BEING. THIS IS DEEPENED BY THE SPECIAL BREATHING THAT IS GENTLE LAUGHING. THIS IS WHY EROPLAY IS PLAYFUL AND FUN AT ITS MOST HEALING LEVEL. LAUGHTER HAS ITS OWN SPECIAL HEALING QUALITY."

"SOMETIMES THE RELEASE OF CHERO IS BLOCKED BY CONFUSION AND GUILT WHEN THE PERSON FEELS THE PLEASURABLE, TURNED-ON FEELING WHICH HE IN THE PAST ASSOCIATED WITH SEX. BUT NOW HE FEELS IT IN A NON-SEXUAL, NON-ROMANTIC SITUATION. IF HE CAN JUST LET THE PLEASURABLE TURN-ON WASH OVER HIM WITHOUT THOUGHTS, IT CARRIES HIM TO A NEW REALM OF RELAXED ENJOYMENT."

"ONE OF THE PHYSICAL SIGNS THAT CAN OCCUR IS THE MALE ERECTION WHEN CERTAIN ENERGY CENTERS (AND NOT NECESSARILY THE COCK) ARE AROUSED IN CERTAIN WAYS. THIS MALE ERECTION HAS BECOME THE MOST SEXUAL SYMBOL IN OUR CULTURE AND PERHAPS THE MOST TABOO. THE FEMALE ERECTION IS NOT OUTWARDLY VISIBLE, AND HENCE IS USUALLY IGNORED. BUT IN REALITY, THE 'SEXUAL' ORGANS ARE NO MORE OR NO LESS SEXUAL THAN ANY OF THE OTHER ENERGY CENTERS IN THE BODY. IN EROPLAY, ERECTION SHOULD NOT BE THOUGHT OF AS SEXUAL OR A TURN TOWARD SEX. THIS REGION OF THE BODY IS JUST ONE OF THE MAIN CENTERS OF ENERGY."

"EROPLAY STARTS WHEN THE POSSIBILITY OF THE PHYSICAL EROPLAY ARISES...THE POSSIBILITY OF THE BREAKING OF THE NORMAL RULES, SOCIAL CONVENTIONS AND MORALITY."

"THE TALKING AND THINKING ABOUT EROPLAY WILL EXCITE, WILL TURN YOU ON, EVEN PHYSICALLY. THIS SEEMS TO BE A NATURAL PART OF EROPLAY, AN INNATE PART."

"BREAKING TABOOS HAS ALWAYS BEEN A PART OF ART...AT LEAST THE AREA OF ART THAT SEEKS TO CHANGE CONSCIOUSNESS, CHANGE MORALITY, CHANGE REALITY."

ALL OF THE MUSICIANS START GENTLY GIGGLING.

THE CHANTER SINGS:

"THE WAR IN THE CAVE OF DREAM IS NOT A WAR OF HATE, PAIN, KILLING, DYING. IT IS A WAR OF LAUGHING, LOVING, TOUCHING, DREAMING, OF PLEASURE, OF BREAKING TABOOS. IT IS NOT A MASS MEDIA WAR. IT IS AN INNER WAR, A PERSONAL WAR. IT IS A WAR OF FUN."

"EROPLAY IS FUN. EROPLAY IS FUN. EROPLAY IS FUN."

"EROPLAY IS INNOCENT AND CHILDLIKE."

"EROPLAY'S FOCUS IS ON PHYSICAL ENJOYMENT AND PLEASURE FOR ITS OWN SAKE. THIS IS ONE REASON WHY EROPLAY IS TABOO IN OUR SOCIETY WHERE RELIGION TEACHES PHYSICAL PLEASURE FOR SELF IS BAD."

"EROPLAY CONNECTS YOU MORE WITH YOUR OWN BODY AND WITH OTHER PEOPLE. IT DECREASES ISOLATION AND ALIENATION. IT INCREASES SELF-TRUST AND TRUSTING OF OTHERS. IT MAKES YOU HARDER TO BE CONTROLLED. THIS IS ANOTHER REASON WHY EROPLAY IS TABOO."

"BECAUSE THE AFTER-GLOW OF EROPLAY ATTRACTS PEOPLE TO YOU, YOU GET MORE OPPORTUNITIES IN ALL ASPECTS OF YOUR LIFE. AND BECAUSE EROPLAY RELAXES YOU AND GIVES YOU MORE ENERGY, YOU ARE IN A BETTER POSITION TO USE OPPORTUNITIES."

"BECAUSE EROPLAY IS NOT FOCUSED ON GOALS OTHER THAN PHYSICAL ENJOYMENT IN MANY WAYS, AND BECAUSE IT DOES NOT LEAD TO A MATING LIFE, EROPLAY WOULD BE MUCH HARDER TO USE TO SELL PRODUCTS THAN SEX. THIS IS A REASON WHY EROPLAY IS TABOO."

THE MUSICIANS TAKE THEIR BREAK. WHEN THEY RETURN, THEY SIT IN THE AUDIENCE.

LINDA AND MICHAEL SET FRANK UP IN HIS CHAIR WITH HIS MIKE IN FRONT OF THE TENT.

MICHAEL TAKES A BREAK.

TAPE ON

FRANK SINGS:

"I'M NOT LIKE EVERYBODY ELSE"

"LAUGH AT ME"

LINDA BECOMES CHER:

"I GOT YOU BABE"

TAPE OFF

LINDA AND MICHAEL TAKE OFF FRANK'S MIKE AND PUT THE BOARD AND POINTER ON FRANK.

MEANWHILE, THE MUSICIANS PLACE MATS IN THE MIDDLE OF THE ROOM AND LIE DOWN, AS DOES THE REST OF THE CAST.

FRANK LEADS THE DEATH/REBIRTH RITUAL.

WHEN THE GROUP IS AGE 16, THE CHANTER RETURNS TO HIS POST.

THE CHANTER SINGS:

"TIME FOR A RITUAL OF MAGIC AND EROPLAY, OF SOFTNESS, GENTLENESS AND DIRECT INVOLVEMENT."

MEANWHILE, LINDA AND MICHAEL CARRY FRANK'S MAT INTO THE MIDDLE OF THE CIRCLE AND THEN THEY LIE HIM ON THE MAT. THE REST OF THE CAST SITS DOWN ON THEIR MATS, AROUND FRANK, BUT FACING OUTWARD.

THE CHANTER SINGS:

"THIS IS A RITUAL, A MAGICAL RITUAL, A RITUAL OF GESTURES WHICH WILL OPEN UP A PHYSICAL, MAGICAL FORCE WITHIN THOSE WHO CHOOSE TO PARTICIPATE. AT TIMES THE RITUAL WILL BE SILLY. AT OTHER TIMES THERE WILL BE A RAW VULNERABILITY, AN INTIMACY THAT IS NOT LIMITED BY SOCIAL TABOOS, NOT FRAMED IN BY ROMANCE OR SEX."

"THIS MAGICAL RITUAL OPERATES ON THE RANDOM PRINCIPLE. MAGICIANS AND MYSTICS HAVE USED THE FACTOR OF CHANCE THROUGHOUT THE AGES TO GET PAST THE RATIONAL, THE LOGICAL, THE LINEAR, TO GET TO INNER KNOWLEDGE OR TO UNIVERSAL WISDOM. SHUFFLING THE TAROT CARDS AND THE THROWING OF THE YARROW STICKS FOR THE i ching ARE BUT TWO EXAMPLES OF THIS RANDOM PRINCIPLE. IN THIS RITUAL, THE RANDOM PRINCIPLE, PULLING GESTURES OUT OF THE BAG, WILL DIRECT THE RITUAL. SOME GESTURES ARE SILLY. SOME GESTURES ARE INTENSE AND INTIMATE. THE RANDOM PRINCIPLE MAKES EACH GESTURE EQUAL. THE RANDOM PRINCIPLE WILL REMOVE THE LINEAR LIMITING TABOO, SEXUAL, ROMANCE CONTEXT."

"NOW WOULD THOSE WHO WANT TO JUST WATCH, MOVE TO THE OUTER CIRCLE. BUT THOSE WHO WANT TO PARTICIPATE IN THE RITUAL SHOULD STAY IN THE CENTER OF THE ROOM. THOSE WHO WANT TO JOIN THE WATCHERS AT ANY POINT

IN THE RITUAL CAN DO SO. BUT THE WATCHERS WILL HAVE AN ACTIVE EFFECT ON THE RITUAL, AND THE RITUAL WILL HAVE AN EFFECT ON THE WATCHERS. THE WATCHERS ARE A PART OF THE RITUAL. THE IMPORTANCE OF THEIR YIN ROLE IS NO LESS THAN THE YANG ROLE OF THE EROPLAYING PEOPLE."

"AT ANY POINT, A WATCHER CAN JOIN THE PHYSICAL RITUAL BY GOING TO LINDA. SHE WILL LINK YOU WITH AN EXISTING GROUPING. YOU ARE ENCOURAGED TO USE THIS FREEDOM AS MUCH AS YOU DESIRE, BECAUSE THIS WILL INSURE AN EXCHANGE BETWEEN THE YANG OF THE EROPLAY AND THE YIN OF THE WATCHING."

"LINDA WILL NOW PAIR PEOPLE WHO WANT TO DO THE GESTURES. SHE WILL LAY THE PAIRS DOWN ON THE MATS IN THE MIDDLE OF THE ROOM. SHE WILL ALSO JOIN PEOPLE WHOSE PARTNERS JOIN THE WATCHERS...BOND THEM TO EXISTING PAIRS."

THE CHANTER WAITS UNTIL LINDA FINISHES PAIRING. THEN THE CHANTER SINGS:

"SLOWNESS IS IMPORTANT IN THE QUIET GENTLE SOUNDS AND LAUGHTER WILL HELP THE MAGIC. WATCHERS SHOULD REFRAIN FROM TALKING DURING THE RITUAL."

"EACH GESTURE HAS A SPECIAL TIME LENGTH. YOU SHOULD KEEP DOING ONE ACTION UNTIL LINDA SINGS THE NEXT GESTURE."

"YOU WILL START RELEASING THE PHYSICAL FORCE OF EROPLAY IN YOUR BODIES. THIS RITUAL WILL TAKE EROPLAY OUT OF SOCIAL, MORAL, SEXUAL, AND ROMANTIC CONTEXTS, SO THAT THE FOCUS WILL BE ON THE PURE MAGICAL FUN AND PLEASURE. IT IS IMPORTANT THAT EACH ACT BE DONE GENTLY, SLOWLY, SOFTLY, COMPLETELY."

THE CHANTER QUIETLY JOINS HIS PAIRING. LINDA TAKES OVER.

AFTER 40 MINUTES LINDA DIRECTS THE PAIRS TO NOW JUST QUIETLY SIT TOGETHER AND WAIT FOR THE NEXT RITUAL TO BEGIN.

THE BODY MUSIC TAPE IS TURNED ON.

LINDA PUTS FRANK'S SHOES AND SOCKS ON HIM.

LINDA AND MICHAEL PUT FRANK IN HIS CHAIR.

THE CHANTER QUIETLY RETURNS TO HIS POST.

FRANK'S PARTNER TAKES HER PLACE ON FRANK'S LAP. THE TWO ROCK TOGETHER, MAKING PRIMAL NOISES.

MICHAEL TURNS THE LIGHTS OFF AND THE SLIDES AND STROBES ON.

THE CHANTER SINGS:

WRAPPING AND ROCKING

THE TWO NUDE FIGURES SIT IN
TIME AND SPACE.
ONE UPON THE OTHER.
ROCKING TOGETHER.
ROCKING IN THEIR CAVE.

TWO MAGIC FIGURES
ROCKING TOGETHER AGAINST TIME.
ROCKING BACK THROUGH TIME.
BACK AND FORTH.

MOTHER ROCKING HER BABY.
ROCKING AGAINST SICKNESS AND TEARS.
ROCKING BACK INTO LOVE AND PEACE.

IN THE CAVE,
UNSEEN EXCEPT BY THE SPIRITS,
THE HOLYMEN ROCK OUT OF THIS REALITY
OF PERSONAL ISOLATION OF GREYS.
ROCK UNTIL THEY ROCK
INTO THE PULSE OF PURE LIGHT.
BACK AND FORTH UNTIL AT-ONE-NESS CAME,
UNTIL ATONEMENT CAME...
NOT JUST FOR THEM...
BUT THOSE OUTSIDE THE CAVE.

THE FIRST WRAPPER STARTS WRAPPING THE TWO FIGURES IN PAPER...SLOWLY
DANCING AROUND THEM.

THE CHANTER SINGS:

MAGIC ROCKING.
PASSION ROCKING.
ALMOST SEXUAL,
NOT QUITE...
VERY SEXUAL...
BEYOND SEXUAL.

TWO BODIES ROCKING TOGETHER,
RUBBING ISOLATION AWAY.

GRANDPA SITS IN HIS ROCKING CHAIR,
SLOWLY HOLDING ONTO CREAKING PASSION OF LIVING.

THE WRAPPERS START WRAPPING THE AUDIENCE IN PAPER.

THE CHANTER SINGS:

LOVERS DANCE,
ROCKING BACK AND FORTH TO THE MUSIC.
SOMETIMES FAST.
SOMETIMES SLOW.
PASSION RISES WARM AND COMFORTING.
PAIN AND GRIEF DISAPPEAR.
A KID HOLDING ONTO A BLANKET,
ROCKS BACK AND FORTH,
HOLDING ONTO THE WRAPPING
THAT HOLDS US ALL TOGETHER.
COLORFUL RIBBONS OF OUR COCOON.
THE 2 LOVERS PUMPING
HARD ON THE SWING, WORKING TOGETHER
TO GET THE HIGHEST
THRILLING FLYING AND SWOOSHING DROP
ON THEIR BELLIES
AND, YES,
IN THEIR LOINS.
ALMOST SEXUAL,
BUT NOT QUITE....
VERY SEXY...
BEYOND SEX.
MERE SEX WOULD GET
IN THE WAY OF
THE CHILD-LIKE MELTING
OF EARTH AND SKY.
BACK AND FORTH,
UP AND DOWN, WRAPPING US TOGETHER
IN BRIGHTNESS
AND SOFTNESS
AND THE MAGICAL COMMONNESS.

A GIRL LAUGHS
ON A BIG OLD ROCKING HORSE.
A G.I. HOLDING HIS GUTS IN,
BLOOD OOZING OUT,
ROCKS ON THE BATTLEFIELD...
ROCKS TO KEEP LIFE IN
AND PAIN OUT.

LIGHT PULSES,
REFLECTED OFF TIN AND PLASTIC.

DADDY ROCKING BABY TO SLEEP ON HIS LAP.
COZY TOGETHERNESS IN RIBBONS,
ROCKING BY THE FIRE
FAR AWAY FROM REALITY.

THE ARAB WOMAN,
ON HER KNEES BESIDE
THE UNRECOGNIZABLE REMAINS OF HER HUSBAND
ROCKING TO HANDLE GRIEF AND PAIN.

A CRAZY ROCKS
ON THE STREET CORNER,
TALKING TO BEINGS FROM ANOTHER REALITY.
WRAP US UP COZY.
WRAP US WARMLY.
MAYPOLE DANCERS WITH RIBBONS.
ADMIT THAT WE ALL ARE WRAPPED UP TOGETHER
IN SEE-THROUGH TIES.

THE GYPSY WOMAN,
EYES CLOSED,
ROCKS BACK AND FORTH,
GIVING MASTER SPIRITS
HER VOICE AND HER BODY
TO SPEAK THROUGH.
ROCKING IN HER TENT.

THE BOYS ROCKING
UNCONTROLLABLE FROM LAUGHTER
AT THEIR CHILDISH PRANKS.

ROCKING SURREALISTIC IN THE DARKNESS,
IN THEIR COLORFUL BONDS,
THE TWO NUDE FIGURES,
USING MAGICAL PASSION TO MELT TOGETHER,
ROCK LIKE THE BLIND,
LIKE THE INSANE,
LIKE THE HOLY MEN,
LIKE LOVERS...
AND THE MAGICAL MELTING SPREADS OUT OF THE CAVE
AND INTO THE WORLD.

*THE CHANTER SINGS THE POEM AGAIN AS THE WRAPPERS FINISH WRAPPING
THE AUDIENCE IN PAPER:*

WRAPPING AND ROCKING

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TIME AND SPACE.
ONE UPON THE OTHER.
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ROCKS ON THE BATTLEFIELD...
ROCKS TO KEEP LIFE IN
AND PAIN OUT.

LIGHT PULSES,
REFLECTED OFF TIN AND PLASTIC.

DADDY ROCKING BABY TO SLEEP ON HIS LAP.
COZY TOGETHERNESS IN RIBBONS,
ROCKING BY THE FIRE
FAR AWAY FROM REALITY.

THE ARAB WOMAN,
ON HER KNEES BESIDE
THE UNRECOGNIZABLE REMAINS OF HER HUSBAND
ROCKING TO HANDLE GRIEF AND PAIN.

A CRAZY ROCKS
ON THE STREET CORNER,
TALKING TO BEINGS FROM ANOTHER REALITY.
WRAP US UP COZY.
WRAP US WARMLY.
MAYPOLE DANCERS WITH RIBBONS.
ADMIT THAT WE ALL ARE WRAPPED UP TOGETHER
IN SEE-THROUGH TIES.

THE GYPSY WOMAN,
EYES CLOSED,
ROCKS BACK AND FORTH,
GIVING MASTER SPIRITS
HER VOICE AND HER BODY
TO SPEAK THROUGH.
ROCKING IN HER TENT.

THE BOYS ROCKING
UNCONTROLLABLE FROM LAUGHTER
AT THEIR CHILDISH PRANKS.

ROCKING SURREALISTIC IN THE DARKNESS,
IN THEIR COLORFUL BONDS,
THE TWO NUDE FIGURES,
USING MAGICAL PASSION TO MELT TOGETHER,
ROCK LIKE THE BLIND,
LIKE THE INSANE,
LIKE THE HOLY MEN,
LIKE LOVERS...
AND THE MAGICAL MELTING SPREADS OUT OF THE CAVE
AND INTO THE WORLD.

*THE WRAPPERS SIT ON EITHER SIDE OF THE TWO FIGURES AND ROCK. THE
CHANTER SINGS:*

WRAPPING AND ROCKING

THE TWO NUDE FIGURES SIT IN
TIME AND SPACE.
ONE UPON THE OTHER.
ROCKING TOGETHER.
ROCKING IN THEIR CAVE.

TWO MAGIC FIGURES
ROCKING TOGETHER AGAINST TIME.

ROCKING BACK THROUGH TIME.
BACK AND FORTH.

MOTHER ROCKING HER BABY.
ROCKING AGAINST SICKNESS AND TEARS.
ROCKING BACK INTO LOVE AND PEACE.

IN THE CAVE,
UNSEEN EXCEPT BY THE SPIRITS,
THE HOLYMEN ROCK OUT OF THIS REALITY
OF PERSONAL ISOLATION OF GREYS.
ROCK UNTIL THEY ROCK
INTO THE PULSE OF PURE LIGHT.
BACK AND FORTH UNTIL AT-ONE-NESS CAME,
UNTIL ATONEMENT CAME...
NOT JUST FOR THEM...
BUT THOSE OUTSIDE THE CAVE.

*THE FIRST WRAPPER STARTS WRAPPING THE TWO FIGURES IN
CELLOPHANE...SLOWLY DANCING AROUND THEM.*

THE CHANTER SINGS:

MAGIC ROCKING.
PASSION ROCKING.
ALMOST SEXUAL,
NOT QUITE...
VERY SEXUAL...
BEYOND SEXUAL.

TWO BODIES ROCKING TOGETHER,
RUBBING ISOLATION AWAY.

GRANDPA SITS IN HIS ROCKING CHAIR,
SLOWLY HOLDING ONTO CREAKING PASSION OF LIVING.

THE WRAPPERS START WRAPPING THE AUDIENCE IN CELLOPHANE.

THE CHANTER SINGS:

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SOMETIMES FAST.
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PAIN AND GRIEF DISAPPEAR.

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THE 2 LOVERS PUMPING
HARD ON THE SWING, WORKING TOGETHER
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MERE SEX WOULD GET
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THE WRAPPERS SIT ON EITHER SIDE OF THE TWO FIGURES AND ROCK.

SPOT LIGHT ON THE TWO FIGURES.

*MICHAEL AND THE FIRST WRAPPER SLOWLY FREE THE TWO FIGURES FROM
THEIR WRAPPINGS. FRANK'S PARTNER STANDS BESIDE FRANK.*

*MICHAEL SETS UP FRANK'S MIKE AND GIVES LINDA THE CHANTER'S MIKE,
WHILE THE ENTIRE CAST GATHERS BESIDE FRANK AND LINDA.*

MUSIC TAPE ON

"SOMEBODY"

TAPE OFF

LINDA AND FRANK GO INTO THE TENT AND SET UP.

SOFT HOUSELIGHTS

*THE BODY MUSICIANS START SLOWLY PLAYING **BODY MUSIC** LIVE.*

THE CHANTER SINGS:

"THERE IS NO TIME TO CLAP IN THE CAVE OF DREAM. THERE IS NO END TO
THE CAVE OF INTIMACY AND OF DREAM. THE CAVE OF DREAM, THIS JOURNEY TO
LILA, WILL ALWAYS BE INSIDE YOU. THE CAVE OF DREAM, LILA, WHERE ALL
THINGS ARE POSSIBLE WILL ALWAYS BE THERE IN YOU. THE DREAM PREPARES
YOU FOR THE NORMAL WORLD. THE OUTSIDE WORLD WILL NEVER BE THE SAME.
NO MATTER WHAT HAS HAPPENED IN THE CAVE OF DREAM, THE CAVE OF
INTIMACY...NO MATTER IF SEEMINGLY NOTHING HAS HAPPENED, YOU WILL SEE
THINGS DIFFERENTLY. YOU WILL QUESTION. YOU MAY FEEL STRANGELY
RESTLESS OR STRANGELY PEACEFUL. YOU MAY FIND THE INNER POWER TO LIVE
YOUR DREAMS. THIS IS DANGEROUS IN THE OUTER WORLD. BUT THIS DREAM OF
A JOURNEY TO LILA WILL PROTECT YOU FROM DANGER. WITHIN THE NORMAL
WORLD, WITHIN YOUR NORMAL BODY, WITHIN YOUR NORMAL PERSONALITY, YOU
WILL ALWAYS BE THE TEENAGE LILIAN...PLAYFUL AND INNOCENT AND FREE."

"NOW I WILL TAKE YOU, ONE BY ONE, INTO THE TENT FOR A PERSONAL
EXCHANGE WITH THE DUO WHICH IS NOW THE SPIRIT OF LILA."

*EACH PERSON IS GIVEN A FREE **LABASH POSTER** WHILE IN THE CAVE.*

THE END