

1 and four, line of four does exactly the same thing but
 2 when you turn you leave the right arm down, holding the
 3 hat low. Incidentally, there's going to be some fast
 4 bouncing around and you might have bust troubles, so
 5 wear something good and firm, yes? *(Generally)* Right.
 6 We'll have the first four bars and make sure the intro is
 7 spot on — it's got to be good, it's got to have panache,
 8 it's got to have the three T's. What are the three T's?
 9 Tits, teeth and tonsils.

10 *(Demonstrates)* You smile, you stick your chest out,
 11 you look like you're enjoying it. You've only got two T's,
 12 haven't you, Geoffrey? Okay, let's have you in your
 13 opening positions and we'll try it again. Quick as you
 14 can, please Rose, we've got to get through! Dorothy —
 15 just a little smaller ... Sylvia, can we get rid of the gum?
 16 I want to see your teeth, not hear them! All right? And
 17 it's five six seven eight ... Da da da dada da for nothing.
 18 Da da da dada da back line ... Da da da dada da middle
 19 line ... Sway, sway Geoffrey! Okay. I think the problem is
 20 that when you turn, some of you are a little off balance.
 21 Right, back into position please and we'll do it again —
 22 other way round please, Sylvia — and it's five six seven
 23 eight. *(Demonstrates)* Then ... shuffle ball change, shuffle
 24 ball change shuffle ball change, six tap springs and hold.
 25 Right. Now, let's try it to the music!

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Amara

by Leigh Podgorski

1 Deiter — twenties

Male

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(Deiter Olbrych, a young, overly dramatic actor in his twenties, confronts the playwright about rewrites for his character Johnny Jakes in the script Dance with Death. He is a brash egotist, unabashedly vain in his exaggerated sense of self-importance. Deiter's zeal in playing a blood-and-guts fictional stage character may lead us to wonder if his real life role is acted out with the same passion.)

11 Eva! Eva! There you are! I've been looking all over for
 12 you. Have you got the rewrites? Gwynne told me you
 13 were going to change the ending. That now, instead of
 14 Johnny slicing Mary open with a knife, he's going to
 15 smash her brains out with the fire poker. Oh, God, Eva,
 16 that's brilliant. Absolutely brilliant playwriting. I mean,
 17 the whole piece is brilliant, of course, what else could it
 18 be. I think it's going to make my career, actually, but
 19 this latest idea, this is absolutely smashing. What took
 20 you so long to come up with it? No, no, I understand. I
 21 mean, writing a play. I could never even attempt it. Well,
 22 maybe I could. But the fire poker. Wow. That's exactly
 23 who Johnny Jakes is. Savage. Wild. Out of control.
 24 When Gwynne told me you were going to change the
 25 ending, Eva, I was so excited I couldn't sleep. All last
 26 night, I tossed and turned, the images just flying at me
 27 so fast, I couldn't stop them. I couldn't turn them off.
 28 God!

29 What drama! Picture it. The stage, splattered with