

# *ECLIPSED*

## SCENE TRANSITION NOTES

TOP OF SCENE 1: only ambient sound

### P.12 **TRANSITION 1 > 2**

1 = CO came a 2nd time, Helena prepares a bed for The Girl to sleep under tub w/ rock for air. Winding down for bed. We have seen how the CO hand picks them for rape (and other things).  
2 = **middle of that same night**, The Girl is missing.

[sparse, simple, light, but takes a turn and ends with some tension (they are about to realize she is gone), only a hint of mystery/menace/impending doom. could feature tub. Array mbira?]  
[10-15 seconds?] OminousPulse

### P. 13 **TRANSITION 2 > 3**

2 = The Girl is raped by the CO in the night, tragically. She is in shock and numb but now she is one of them and no longer needs to hide under a tub. She learns of # 2 (who isn't there). She goes to sleep with an actual blanket, not under a tub.  
3 = **next day**. The washing of clothes. The Girl is (surprisingly/ostensibly) fine. She can make a fire. She apparently is coping just fine right away (unlike how Bessie was).

[a slower version of the previous with more of a sense of sadness and defeat? Stakes are higher now, the levity that was in the room has drained]  
[6-10 seconds?] OminousSlowPulse

### P. 15 **TRANSITION 3 > 4**

3 = Bessie is going to hate the baby, Bessie doesn't trust The Girl. Helena is more protective of the girl than she was (presumably) to Bessie in the past. The Girl seems surprisingly fine and can light a fire.  
4 = **A week later**. The Girl and Bessie are eating. The CO takes "medicine" to make him immune to bullets and is acting erratically. It's revealed "a woman" is coming. Helena brings looted items including a radio, Maima appears with rice. Miama is cast out again, the back story of jealousy between the wives is recounted. The girl reads about Clint. The CO re-appears for The Girl again. Bessie feels slighted that Helena is giving looted items to the girls that she sees as hers.

[more upbeat rhythm — bickering, a new character is introduced, the energy is picking up — and it will be revealed later to match the tempo and feel of the radio song]  
[6-10 seconds?] BBBmatch

### P. 22 **TRANSITION 4 > 5**

4 = The Girl was in the corner (after being raped again) reading her book.  
5 = **Two evenings later**. The radio is playing and Bessie dances to the song. Maima reappears with a dress for The Girl. More Clinto readings. This scene is likely quite funny (?). They try to relate the Clinto story to their own predicament (there is a despairing sense of how different

their's is). More jealousy over looted goods going to The Girl. The Girl is called away again by the CO and raped.

[maybe still upbeat, more dense but still not chaotic? The arrival of Rita does mean an increase in tension due to class differences and exposure to the outside (probably more cosmopolitan) world - should match tempo/rhythm/character of "Beng Beng Being" and CF with it ]  
[6-10 seconds?]

BBBmatch

#### P. 27 **TRANSITION 5 > 6 [dwelling moves US!]**

5 = The Girl returned to bed and cleaned herself after being raped again.

6 = **The Next day but AT CAMP - split scene.** Rita "the peace woman" arrives (awkwardly). While Helena is suspicious of Rita's status and intentions, Maima presents herself as an exciting alternative to being the concubine to the CO and eventually gets The Girl to try shooting a gun while we see Rita teaching Helena how to write her name in the dirt (symbolizing a very different alternative to what Maima presents).

[tension is ramping up as we see The Girl choosing the path of violence and we are about to get a taste of the larger military/political situation in Liberia (i.e. the outside world) via news on the radio...so, leaning towards chaos?]

[10-15 seconds as dwelling recedes?] BBBmatch

#### P. 32 **TRANSITION 6 > 7 [dwelling moves DS]**

6 = we see first-hand evidence that The Girl is attracted to the power/self-protection of being a soldier.

7 = **two days later at the camp.** Helena looks for news on the temperamental radio. The Girl explains what is attractive about Maima's proposition to Helena & Bessie, they argue that she is naive in her understanding of the benefits of war. By end of scene it is hard not to sympathize with The Girl's feeling that being a soldier is a form of empowerment-as-antidote to being a sex slave.

[we should either leave at a high level of intensity and tension that will pick up where it left off at top of Act 2 OR we should have a quiet and subtle but intense foreshadowing of the shoot-out chaos that is about to ensue....]

#### P. **TRANSITION 7 > INTERMISSION**

[no music]

### **ACT 2**

#### p. 37 **INTERMISSION > 1**

**1** = Shoot out. The Girl learns that the enemy are not humans. And that enemy females are to be rounded up as concubines.

#### p. 38 **TRANSITION 1 > 2**

**1** = The Girl just left to "hunt" the enemy and "round up" enemy gals

2 = **One month later at a latrine at the army camp.** Maima & Rita. A La Motther Courage, Maima sees Rita as a potential goods distributor of the spoils of war (peace brings no profit), the conversation becomes nasty/heated. We discover that Maima's mother and Rita's daughter were taken by LURD. Miami's continues to argue that the gun empowers her as a woman.

[?]

p. 42 **TRANSITION 2 > 3**

2 = Maima and Rita never came to terms and we were left watching Maima follow Rita as she suggests Rita needs the protection (combined with a sarcasm about her higher status?)

3 = **The next day, army camp.** The Girl, gun in tow, is embracing her tyrannical new role (and style) and has also come to enjoy stealing from her captors. Maima also encourages her to sleep her way to the top.

[In the next scene we see a more sparse - i.e. ravaged by war - camp. and we catch wind of the increased fighting in Liberia (and encroaching on Monrovia). Also taking into account where The Girl's character is at, the music should be ramping up the anxiety.]

p. 44 **TRANSITION 3 > 4**

3 = The Girl and Maima were at the army camp.

4 = **Two weeks later, at a more sparse and neglected camp/compound.** Everyone is underfed, fighting intensifies, the CO is mad/nervous. Rita and Helena pray. Bessie's water breaks.

[I think this is a good place for a **penultimate climax** of chaos in the music.]

Ecipsed\_TRANSITIONS\_(3-4\_4-5\_5-6).als

p.46 **TRANSITION 4 > 5**

4 = **A week later.** This scene is all about cycles of violence. The Girl is sobbing and praying and feels cursed. She gets her "official" war name just as she loses control of herself. She recounts her story - in which she stood by and watched another girl get raped to death - to Maima who beats her in an attempt to get her to collect herself (i.e. suppress her feelings)

[This is the climax of the music. We are approaching The Girl's breakdown — and horrific story — coming up in scene 5.]

Ecipsed\_TRANSITIONS\_(3-4\_4-5\_5-6).als

p.49 **TRANSITION 5 > 6**

[music comes down again in intensity]