

# CLEMENTINE AND THE CYBER DUCKS

a vaudevillian greek tragedy

By Krista Knight

“You did anything to pass the time  
And keep that song out of your mind  
‘Oh my darling  
Oh my darling  
Oh my darling Clementine  
Dreadful sorry, Clementine”

-Elliot Smith *Clementine*, 1995

“Everyone thinks they're such sweet little things  
Soft downy feathers and nice little wings.  
But there's a poison I'd like to administer,  
You think they're cuddly but I think they're sinister.  
Look closer and you may recoil in surprise,  
At web-footed fascists with mad little eyes.”

-Alan Moore (author of *The Watchmen*) *March of the Sinister Ducks*, 1983

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**CHARACTERS:**

- Clementine:* Imminently lost and gone forever—But not yet.  
A slight woman in a man's size 9 shoe. Calamity Jane "Western" accent.
- Clive:* Clementine's father—a Miner 49er. Paralyzed from the waist down.  
In a wheelchair that transforms. "Western" accent.
- Brian:* A good guy. With too many ideas. Optimistic to the point of negligence.  
He lives in his parent's basement. He escapes the small tragedies by inserting himself into a large one.
- Regina:* Clementine's older sister. A head on her shoulders. "Western" accent.
- Ducks:* Three Ducks. ADuckA, BDuckB, and CDuckC. Comedic and menacing.  
They are the connective tissue of the cyber and anachronistic worlds—existing in and moving between both.  
Highly conductive.  
They are integral to communication in the play and contain an electrical charge when they rub their feathers together.  
Best steering clear of when near water.  
Ideally played by two men and one woman.  
Fosse's *Steam Heat* meets avian deviance.

**SETTING:**

A river/bed. And cabinets.

**THE TIME:**

is a slippery amalgamation of the 1850s gold rush and the 1990s silicon valley dot com bubble.

**STYLE:**

A note on style. Regular font indicates naturalism, circa 1995.  
**ENGRAVERS FONT INDICATES 1849 AND IS  
SIGNALLED BY SEPIA LIGHT, A VERTICAL-ING  
OF POSTURE, AND A MORE OBVIOUS  
ATTITUDE OF PROSPECT.**

<b>PROLOGUE</b>
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The Ducks emerge one by one from the river.<sup>1</sup>

ADuckA, BDuckB, and CDuckC in yellow plastic duckbills or metallic exoskeletal beaks.

1849.

The Ducks perform the dance of progress. It is a Western vaudevillian Willkommen.

**DUCKS:**

WE ARE ALL A PANNING, PAN PAN PANNING,  
 WE ARE ALL A PANNING JUST TO GET A LITTLE GOLD  
 THOSE WHO COME TO CALIFORNIA, COME TO MAKE A  
 LITTLE RAISE,  
 AND THEY ALL GO TO PANNING IN A HUNDRED DIFFERENT  
 WAYS.  
 AND THEY STILL KEEP PANNING, PAN, PAN, PANNING.  
 AND THEY STILL KEEP PANNING JUST TO MAKE A LITTLE  
 GOLD.

**The Ducks break it down:**

**BDUCKB:**

Listen. It's all about the idea. I ask myself: What do people *need*?

**ADUCKA:**

Not what do they need. What do they *think* they need?

**CDUCKC:**

What do they desire?

**DUCKS:**

Yearn for Ache for Crave—

**BDUCKB:**



1

A duck mining gold.

I tell you what: there's a sucker born every minute.

CDUCKC:

Ain't that the truth?

BDUCKB:

I sold my shares at the height.

CDUCKC:

Four million.

AUCKA:

Eighteen months.

BDUCKB:

All before I'm 30.

CDUCKC:

Where's your money now then?

BDUCKB:

I also play the ponies.

CDUCKC:

You gotta pick a winner. That's the secret.

AUCKA:

Not necessarily.

...I have an opportunity I think you might be interested in.

Do you know you can make money betting on a loser?

BDUCKB and CDUCKC:

What?

AUCKA:

Hedging your bets, that's the ticket.

You can make money betting on something

Or someone

Falling short.

CDUCKC and BDUCKB:

No!

AUCKA:

It's like insurance.

CDUCKC:  
Taking out insurance.

A DUCKA:  
A little trip here.

B DUCKB:  
A little slip there.

CDUCKC:  
A little whack in the head with a hammer.

DUCKS:  
Ding. Ding. Ding  
DING DING.

B DUCKB:  
Equity enough to light up this side of Lewis and Clark, my voltage feathered friends.

A DUCKA:  
The key is finding a volatile commodity.  
Something  
Or someone  
That's doomed to fail.

**The sound of a computer booting up.  
Electrical circuits synapse. Modems connect.  
The story begins.**

ONE
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**Brian enters. Glasses, tech casual, carpal tunnel. A tinge of the irrationally exuberant.**

BRIAN:

Last night I went to a bar and met a girl from 1849.  
She's like a walking accident and I think I love her.  
I asked her, "Are you, a, new around here?"  
And she said:

**History comes alive:  
Clementine is a steampunk Marilyn Monroe.**

CLEMENTINE:

**"I JUST MOVED TO CALIFORNIA. TO STRIKE IT RICH,  
MR...."**

BRIAN:

"Brian."

CLEMENTINE:

**"TO STRIKE IT RICH, BRIAN."**

BRIAN:

"That's funny, I'm actually an entrepreneur!"

CLEMENTINE:

**"YOU DO NOT SAY?"**

BRIAN:

"What's your name?"

CLEMENTINE:

**"CLEMENTINE."  
HELLO.**

**The ducks PERK up at the mention of  
Clementine's name.**

BRIAN:

Hi.  
Sorry, I said "Really, that's kind of unusual"

CLEMENTINE:

“YES. I IMAGINE IT IS.”

BRIAN:

“Where does it come from?”

CLEMENTINE:

”THAT IS A CAPITAL QUESTION...PERHAPS I WILL TELL YOU SOMEDAY.”

Clementine mouths “Call me.”  
Brian exits, excited.

CLEMENTINE:

MY FATHER NAMED ME CLEMENTINE BECAUSE...  
WHEN YOU NAME YOUR DAUGHTER CLEMENTINE  
WHAT IS IT FOR BUT TO IMAGINE HER DEATH?  
AND IMAGINE CLIVE DOES.

CLIVE’S WHEELCHAIR BECOMES  
A HORSE PULLED WAGON.

CLIVE:

IN THE MORNING,  
ON MY COMMUTE TO TOWN FROM OUR NEW HOME IN THE  
SPECULATIVE WASTELAND OF GOUGE-EYE CANYON,  
CALIFORNIA—

ADUCKA FINDS GOLD.

ADUCKA:

GOLD, GOLD! I FOUND GOLD!

CLIVE:

—I PICTURE HER DROWNING.

CLIVE IMAGINES CLEMENTINE’S DEATH: SEQUENCE ONE
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CLIVE:

I SEE CLEMENTINE BACK FLIP UNDER THE WATER  
CARRIED BY THE STRUGGLE BETWEEN HER AIRY  
DISPOSITION AND GIANT FEET  
TO THE BOTTOM OF A LAKE.

I WATCH HER KIDNAPPED FOR RANSOM  
AND DYING QUIETLY IN HER SLEEP FROM POISONOUS  
GAS.

HER BODY ABANDONED NEXT TO THE MERCHANT SHIPS.

SHRIVELING SLOWLY FROM LIME.  
TRAMPLED BY HORSES.

CLEMENTINE:

SINCE HIS FIRST CLEMENTINE DIED GIVING BIRTH TO ME.  
AND WORSE SINCE HIS ACCIDENT IN THE MINES OF  
VIRGINIA.

CLIVE:

SUFFOCATING IN A SCARLET FEVER,  
CATCHING THE CALAMITY.  
PINNED IN A WAGON ACCIDENT.  
AND FALLING OUT OF A TREE.  
FALLING THROUGH A WINDOW.  
OFF A BALCONY.

AND JUST FALLING.

CLEMENTINE AND HER FATHER  
IN THEIR KITCHEN.

CLIVE:

WHERE ARE YOU GOING?

CLEMENTINE:

NOWHERE.

CLIVE:

THEN—

CLEMENTINE:

I TOLD THIS—

CLIVE:

WE JUST GOT HERE.

CLEMENTINE:

YES, BUT—

CLIVE:

DOES IT HAVE TO BE NOW?

CLEMENTINE:

I TOLD THIS FELLA BRIAN—

**CLIVE:**  
**I MADE DUCK SOUP.**

**CLEMENTINE:**  
**I MET A YOUNG GENTLEMAN. BRIAN. I HAVE  
 ARRANGEMENTS TO GO MEET HIM.**

**CLIVE:**  
**I MADE DUCK SOUP.<sup>2</sup>**

**CLEMENTINE:**  
**THAT IS—**

**CLIVE:**  
**I BOUGHT A DECK OF CARDS.**

**CLEMENTINE:**  
**—VERY SWEET.**

**CLIVE:**  
**YOU DID NOT TELL ME YOU WERE GOING SOMEWHERE.**

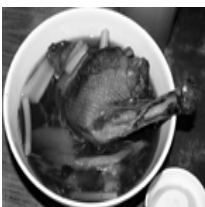
**CLEMENTINE:**  
**I AM TELLING YOU NOW.**

**CLIVE:**  
**WE HAVE NOT FINISHED UNPACKING.**

**CLEMENTINE:**  
**I WILL WHEN I GET BACK. I PUT THE SILVER DINING SET IN  
 THE CABINET AND I ONLY HAVE THE ONE BAG.**

**CLIVE:**  
**WHAT ABOUT THE REST OF YOUR THINGS? ALL THOSE  
 ITEMS IN BOXES?**

**CLEMENTINE:**



I SOLD THEM IN THE EXAMINER BEFORE WE LEFT.  
YOU SHOULD MAKE SOME FRIENDS.

YOU MADE DINNER.

CLIVE:

DUCK SOUP.  
HE IS GOING TO SHOW YOU AROUND?

CLEMENTINE:

I CANNOT BELIEVE YOU COOKED.

CLIVE:

I HAVE COOKED BEFORE.

CLEMENTINE:

SURE. BUT BACK HOME.

CLIVE:

WELL—

CLEMENTINE:

I CANNOT SAY I REMEMBER.

CLIVE:

JUST BECAUSE YOU CANNOT REMEMBER.  
I COOK ALL THE TIME.

CLEMENTINE:

ALL RIGHT FATHER, YOU COOK ALL THE TIME.

CLIVE:

YOU ARE GOING OUT WITH HIM ALONE?

CLEMENTINE:

WITH WHO?

CLIVE:

THIS BOY?  
AT NIGHT?  
I HOPE YOU ARE BEING MODERN ABOUT IT.

CLEMENTINE:

HE IS NICE. HE IS GOING TO SHOW ME HOW TO USE "a Web."

CLIVE:

WHAT?

CLEMENTINE:

You totally wouldn't understand.

CLIVE:

THEN SAY IT IN A WAY I WOULD!

CLEMENTINE:

AND THEN I CAN START MINING FOR GOLD.

CLIVE:

UH-HUH.

CLEMENTINE:

Dad, you didn't have to come with me to California. I need to make it on my own.

CLIVE:

BUT WITH THIS BOY.

CLEMENTINE:

Maybe.

CLIVE:

'BRI-AN'. WHAT IS HIS PROFESSION?

CLEMENTINE:

Don't start.

CLIVE:

WHERE DOES HE LIVE?

CLEMENTINE:

I'm living with you.

CLIVE:

THAT IS NORMAL, YOU ARE MY DAUGHTER, WE LIVE  
*TOGETHER.*

CLEMENTINE:

No. I live—

CLIVE:

NO NO. NO.

CLEMENTINE:

—with you.

**CLIVE:**  
**TOGETHER. THERE IS A DIFFERENCE THERE I WANT YOU TO UNDERSTAND.**

**CLEMENTINE:**  
 But the plan is still I find my own place.

**CLIVE:**  
**THIS PLACE WILL FEEL DIFFERENT WHEN WE PUT SOME THINGS IN IT. UNLESS YOU CHANGE YOUR MIND AND YOU WANT TO GO BACK HOME. YOUR SISTER SAYS IN HER LETTERS THE INFLUENZA EPIDEMIC HAS BEEN CONTAINED TO NEW ENGLAND.**

**CLEMENTINE:**  
 No, Dad.

**CLIVE:**  
**WAIT. JUST DO NOT—**

**CLEMENTINE:**  
 I know.

**CLIVE:**  
**GET INTO TROUBLE, CLEMENTINE.**

**CLEMENTINE:**  
 I won't.

**CLIVE:**  
**BE CAREFUL.**

**CLEMENTINE:**  
 I am.

**CLIVE:**  
**TURN OFF THE GENERATOR TO THE ELECTRIC MOTOR IF YOU USE IT.**

**CLEMENTINE:**  
 I got it!

**CLIVE:**

**AND LET THE FUEL PETER OFF. OTHERWISE IT CAN BE DANGEROUS.**

**CLEMENTINE:**

Then maybe I shouldn't bring it with me into the bathtub.

**CLIVE:**

**YOU DON'T DO THAT, REALLY, DO YOU CLEMENTINE? PROMISE ME?**

**ALL WE HAVE IS EACH OTHER.**

**CLEMENTINE EXITS.**

**A DUCKA plays a tape recording.  
It plays on loop.**

**CLEMENTINE (ON TAPE):**

**WHEN YOU NAME YOUR DAUGHTER CLEMENTINE WHAT IS IT FOR BUT TO IMAGINE HER DEATH?**

**WHEN YOU NAME YOUR DAUGHTER CLEMENTINE WHAT IS IT FOR BUT TO IMAGINE HER DEATH?**

**WHEN YOU NAME YOUR DAUGHTER CLEMENTINE WHAT IS IT FOR BUT TO IMAGINE HER DEATH?**

<b>TWO</b>
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**CLEMENTINE IN THE  
BED/WAGON OF TOUSLED  
SHEETS.**

**CLEMENTINE:**

**AS SOON AS I MOVE OUT OF THE HOUSE I'M GOING TO  
DRIVE MY OWN WAGON.**

**YOU HIT A CERTAIN SPEED ON THE ANGLE AND IT'S LIKE  
YOU'RE BUOYANT.**

**YOUR REAR UNCLENCHES AND LEVITATES SLIGHTLY AS  
IT'S YOUR BACK PUSHING AGAINST THE DRIVER'S SEAT  
OF THE WAGON.**

**A DUCK WING EMERGES FROM  
UNDER THE SHEETS.  
CLEMENTINE SLAPS IT AWAY  
FLIRTATIIOUSLY.**

**CLEMENTINE:**

**ALL THE BLOOD IN YOUR BODY GOES TO YOUR BACK**

**DUCK WING. MORE  
AGGRESSIVE SLAP.**

**CLEMENTINE:**

**AND ALL YOUR EXTREMITIES START TO TINGLE  
FIRST THE FINGER TIPS  
AND FINALLY THE LIPS.  
LIKE THE REST OF ME IS SUNK EXCEPT THE LIPS.**

**DUCK WING.  
CLEMENTINE COMES DOWN ON  
IT HARD WITH A GAS LAMP.  
(A WOUNDED QUACK)**

**ADUCKA EMERGES FROM  
UNDER THE COVERS—**

**ADUCKA:**

**CC!**

STOP IT.

CLEMENTINE:

**B DUCK B EMERGES FROM  
UNDER THE COVERS.**

CC!

B DUCK B:

I SAID STOP IT, WYATT.

CLEMENTINE:

**ANOTHER WING. C DUCK C  
EMERGES FROM UNDER THE  
COVERS.**

COME WITH ME, CC!

C DUCK C:

I SAID STOP IT, GEORGE.

CLEMENTINE:

**ANOTHER HAND, ANOTHER  
DUCK.**

I SAID STOP IT, DYLAN.

CLEMENTINE:

**THE DUCKS SLINK OUT OF BED.**

<b>THREE</b>
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**Brian pokes his head from under the sheets of the bed.**

**CLEMENTINE:**

**I SAID—**

**BRIAN:**

It's cool right?

**CLEMENTINE:**

**OH.**

**BRIAN:**

Hi.

**CLEMENTINE:**

**IT'S YOU!**

**BRIAN:**

Who else—

**CLEMENTINE:**

**AWW.**

**BRIAN:**

Who else would it be?

**CLEMENTINE:**

**YOU ARE ADORABLE—**

**BRIAN:**

Oh.

**CLEMENTINE:**

**—WITH YOUR QUESTIONS.**

**BRIAN:**

Do you think it's cool?

**CLEMENTINE:**

**YES.**

**BRIAN:**

You do?

**CLEMENTINE:**

**I DO IN FACT!**

**BRIAN:**

Then how does it work?

**CLEMENTINE:**

**YOU PROCURE AN INTERNET.**

**BRIAN:**

It's not physical. It's a tool you can use.

**CLEMENTINE:**

**LIKE A PIC AXE?**

**BRIAN:**

Sort of. More of an idea highway.

**CLEMENTINE:**

Huh.

**I LIKE THINGS I CAN HOLD.**

**CLEMENTINE GOES FOR  
BRIAN'S TROUSERS.**

**BRIAN:**

You're so, a, direct! That's why we're the perfect team. You just do things and it's historical. But the problem with a natural commodity like gold is it runs out. What we need is a business. Something with long term dividends.

**CLEMENTINE:**

**IT'S NOT LIKE I HAVE A LOT OF TIME.**

**MY SISTER REGINA THINKS I'M A FOOL FOR COMING OUT  
HERE.**

**I TRY TO TELL HER ABOUT THE GUYS FINDING GOLD IN  
THE RIVER AND MAKING THEIR FORTUNES AND BEING  
OVERCOME WITH THE FEVER OF PROSPECT AND PERSONAL  
DRIVE—**

**BUT THEN MY DAD READS MY LETTERS AND BLACKS THE  
GOOD PARTS OUT BECAUSE HE DOESN'T WANT OUR LITTLE  
VENTURE TO BE PERMANENT.**

**THE LETTERS READ:**

**REGINA ENTERS AND READS  
THE LETTER.**

**REGINA:**

**“DEAR REGINA,**

**THINGS ARE GOOD IN CALIFORNIA.  
LAST NIGHT I SAW A MAN \_\_\_\_\_ RIGHT IN THE RIVER.  
IF I AM \_\_\_\_\_ I AM NEXT.  
ANOTHER MAN WAS SO \_\_\_\_\_ WITH \_\_\_\_\_ HE FAINTED.  
HE WILL NEVER \_\_\_\_\_ ANOTHER DAY IN HIS LIFE.  
AND THEN THIS GROUP OF MINERS WENT ON A \_\_\_\_\_  
AND GOT \_\_\_\_\_ AND THEN \_\_\_\_\_!”**

**HUH.**

**REGINA EXITS.**

**CLEMENTINE:**

**I’M GOING TO HAVE TO MOVE BACK IF I CAN’T MAKE IT.**

**BRIAN:**

You will make it.

**CLEMENTINE:**

**HOW?**

**BRIAN:**

Our new business!

**CLEMENTINE:**

I don’t know.

**I ALREADY HAVE MY GOLD PAN. AND MY  
HANDSAW. AND MY WIPSAW. AND MY SHOVEL. AND MY...**

**BRIAN:**

Listen—

**THE OPPORTUNITIES HERE ARE NOT GOING TO LAST  
FOREVER.  
WE NEED TO GRAB THEM, CLEMENTINE!  
IF YOUR DAD ISN’T GOING TO GIVE US ANY MONEY...**

**CLEMENTINE:**

**I HAVE NOT SAID THAT.**

**BRIAN:**  
**YOU KNOW EVERYONE ELSE IS MAKING MONEY?**  
**WE NEED TO GET IN THE GAME BEFORE IT IS TOO LATE.**

**CLEMENTINE:**  
**WHERE IS THE MONEY THEY ARE MAKING?**

**BRIAN:**  
**IT'S HERE.**

**CLEMENTINE:**  
**WHERE?**

**BRIAN:**  
**ALL AROUND US.**

**CLEMENTINE:**  
**I DON'T SEE ANY MONEY ALL AROUND ANYWHERE.**

**BRIAN:**  
**IT'S NOT REAL MONEY.**  
**IT'S ALL ABOUT WHAT PEOPLE WILL PAY FOR IT.**  
**AND WHAT THEY WILL PAY FOR IT IS MONEY.**

I have this idea. Everyone is always searching for something, am I right? What if we could make that even easier. Let's say you're searching for something like, a, like...

**CLEMENTINE:**  
**ORANGES!**  
**I LIKE ORANGES.**

**BRIAN:**  
 Ok, you're searching for oranges—

**CLEMENTINE:**  
**YOU WANT TO GO SEARCH FOR ORANGES?**

**Clementine makes to go search for oranges.**

**BRIAN:**  
 No, no, no. Run with me for a second.  
 You want to know about something say, like oranges, you input "oranges," and you get.....

**CLEMENTINE:**  
**ORANGES!**

BRIAN:

Yeah. Or, everything you wanted to know about oranges. It could be huge. I want you to be in on this with me. From the beginning.

And I know I guy who can put me in touch with a guy who knows html—

A DUCKA:

You choose your product—

B DUCKB:

Business plan.

C DUCKC:

Risk assessment.

A DUCKA:

Diversify.

B DUCKB:

Venture Capital.

C DUCKC:

Ding, ding, ding.

DUCKS:

I'm going public!

I'm going public!

We're taking my company public!

CLEMENTINE:

Ok!

BRIAN:

Good. We start tomorrow.

<b>FOUR</b>
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**Clive in his wheelchair.**

**ADuckA plays the melody of “My Darling Clementine” on a kazoo or a child’s xylophone.**

**When the music stops Clementine almost hears something.**

<b>CLIVE imagines Clementine’s Death: Sequence Two</b>
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**CLIVE:**

**I SEE HER FALLING DOWN A CONCRETE STAIRWELL AND BREAKING HER NECK.  
YOU CHANGE ONE THING AND \_\_\_\_\_.**

**ADuckA stops.**

**CLIVE:**

**THERE IS A BANISTER.**

**ADuckA resumes.**

**CLIVE:**

**I IMAGINE HER DIVING INTO A CLEAR OCEAN ON SOME ILL SUGGESTED HONEY MOON AND CATCHING HER FOOT IN A BED OF CORAL. SHE DROWNS JUST AS HE GOES UP FOR AIR.  
YOU CHANGE TWO THINGS AND \_\_\_\_\_.**

**ADuckA stops.**

**CLIVE:**

**SHE HAS A KNIFE.**

**ADuckA resumes.**

**CLIVE:**

**I PICTURE HER DYING ALONE IN THE WILDERNESS OR SOME ANONYMOUS URBAN LANDSCAPE.  
BUT YOU CHANGE THREE THINGS AND**

**ADuckA stops.**

**I'M THERE WITH HER.**

<b>FIVE</b>
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**Brian pitches to the ducks.  
They face him like a firing squad.**

BRIAN:

Let's say you're searching for something like...

CDUCKC:

Ducks.

BRIAN:

OK, ducks.

Let's say you're searching for ducks, you input ducks and you get everything you wanted to know about ducks.

Right?

ADUCKA:

Why would you be searching for ducks?

BRIAN:

I don't know, that's not—

It's the idea—what do you think? Would you like to invest?

ADUCKA:

You're going to need capital.

BRIAN:

That's why I've come to you. For venture capital.

BDUCKB:

But before we give you capital. You need capital.

BRIAN:

What?

CDUCKC:

Once you have capital, you can be considered for capital.

BDUCKB:

And then capital.

ADUCKA:

Capital.

Capital.

CDUCKC:

Capital.

BRIAN:

**Brian shakes a duck hand and gets shocked.**

**SIX****Clementine imagines her father imagining herself: Sequence One**

CLEMENTINE:

I imagine Clementine is happy and then she dies.

Clementine falls in love and then she dies.

Clementine does one thing for herself to prove she won't just die just like that and then she dies.

I imagine Clementine failing so I don't feel another loss if she does.

I am going to be SO freaking surprised when Clementine succeeds.

<b>SEVEN</b>
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**Brian and Clementine.**

So? What do you think?  
Are you thinking about it?

BRIAN:

Um, so—

CLEMENTINE:

Clem.  
You said you'd think about it.

BRIAN:

That was—

CLEMENTINE:

Yeah?

BRIAN:

You've got to give me a little time, Brian.

CLEMENTINE:

Ok.

BRIAN:

**Beat.**

So what do you think about it?

CLEMENTINE:

My dad.

BRIAN:

What?

CLEMENTINE:

That's what you're—

BRIAN:

What?

CLEMENTINE:

That's what you're getting at right? Referring to.

Yeah.

BRIAN:

CLEMENTINE:  
There's no way he's going to give it to me. It's the one valuable thing he brought all the way out here.

...He wouldn't, a, have to know, you know?

BRIAN:

What are you saying?

CLEMENTINE:

Hold up.

BRIAN:

It would kill him.

CLEMENTINE:

It would not.

BRIAN:

CLEMENTINE:  
He's my father and I'm telling you it would kill him. Or at least cripple him. The rest of him.

OK!!

BRIAN:

Keep it down.

CLEMENTINE:

BRIAN:  
But this is the team part. Your strength is the tangible things—the things you can hold.

OK but just—

CLEMENTINE:

BRIAN:  
When I speak in this voice I'm showing you I'm invested.

CLEMENTINE:

He's home.

CLEMENTINE:

Then let's—

BRIAN:

Quietly.

CLEMENTINE:

CLEMENTINE?

CLIVE:

YES?

CLEMENTINE:

WILL YOU—DID YOU REMEMBER TO—

CLIVE:

Yes. No, Dad, I turned off the oven!  
I TURNED OFF THE OVEN.

CLEMENTINE:

**To Brian:**

Will you remind me to turn off the oven?

CLEMENTINE:

Let's go somewhere else. Ok?

BRIAN:

He wants to keep an eye on me. If I leave, it'll be worse. He'll worry.  
So let's just talk about it here. Quietly. It's easier.

CLEMENTINE:

It's not like I'm living with my Dad. We're living together. Until I get my own place.

BRIAN:

The thing is Clive won't be able to tell because he doesn't go up there.  
Ever.  
If he wanted to he'd have to get your help and you can just be busy.

CLEMENTINE:

I'm not going to humiliate him. In front of him.

BRIAN:

You wouldn't have to!

CLEMENTINE:

Because I'm busy.

BRIAN:

Right.

I'm going to be busy doing what?

CLEMENTINE:

It doesn't matter.

BRIAN:

Meeting you.

CLEMENTINE:

Sure.  
Meeting me.

BRIAN:

You're showing me around.

CLEMENTINE:

Sure.

BRIAN:

On your break from Radio Shack.

CLEMENTINE:

Clementine.

BRIAN:

Too busy meeting you to open a cabinet.

CLEMENTINE:

Yes!

BRIAN:

He doesn't like you.  
And. I don't know. The silver...

CLEMENTINE:

He doesn't like me? What did he say? Did he say he doesn't like me?  
Is it because I didn't thank him for dinner? I told him I was a vegetarian.

BRIAN:

CLEMENTINE:



BRIAN:

Great. I just need to make sure no one has taken my domain name and I can find a domestic server with enough bandwidth.

CLEMENTINE:

Brian!

BRIAN:

It's a process!

CLEMENTINE:

What am I going to be doing?

BRIAN:

None of this would be possible without you.  
You can't imagine how much I can't imagine life without you.

CLEMENTINE:

Aw, Brian.

**Clementine gets out of bed.**

BRIAN:

You can't imagine that I can't imagine a future without you.

CLEMENTINE:

Aww.

BRIAN:

You can't imagine that I can't imagine a past without you.

**Nothing.**

BRIAN:

You can't imagine that I can't imagine a present that isn't all a past of you.

Clementine?

**CLEMENTINE:**

**WHAT?**

BRIAN:

Where are you?

**CLEMENTINE:**

**I'M LOOKING FOR GOLD. DIVERSIFYING.**

**CLEMENTINE IS AT INDUSTRY  
ON THE CREEK BED.**

Where?

**BRIAN:**

**AT THE RIVER.**

**CLEMENTINE:**

I thought we were in this together.  
Are you still there?  
All our conversations anymore are on the phone,

**BRIAN:**

**NOTHING.**

**CLEMENTINE PANS FOR GOLD.**

**CLEMENTINE IS IN DUCK  
TERRITORY NOW.**

**THE DUCKS APPROACH.  
THEY RUBS THEIR FEATHERS  
TOGETHER TO CREATE  
FRICTION.**

**CLEMENTINE SNEEZES AND THE  
DUCKS TURN CUTE.**

**HI THERE, LITTLE GUY.**

**CLEMENTINE:**

**CLEMENTINE PATS ADUCKA  
AND GETS A SHOCK.**

**OW!  
YOU SHOCKED ME.**

**CLEMENTINE:**

**WE'RE CYBER DUCKS.**

**ADUCKA:**

**CLEMENTINE:  
YOU WOULD LIKE MY FRIEND BRIAN.**

WE LIKE YOU....

**BDUCKB:**

CLEMENTINE.

**CLEMENTINE:**

CLEMENTINE.

**MENACING:**

**DUCKS:**

**CLEMENTINE RETURNS TO  
GOLD PANNING.**

WHAT ARE YOU LOOKING FOR?

**BDUCKB:**

NO TIME. GOLD RUSH.

**CLEMENTINE:**

THERE'S MONEY IN DUCKS.

**CDUCKC:**

WHAT?

**CLEMENTINE:**

DRIVING US TO THE WATER.

**ADUCKA:**

DRIVING US FROM THE WATER.

**BDUCKB:**

EVERY MORNING.  
IT BECOMES LUCRATIVE.

**CDUCKC:**

YOU CAN'T GET THERE BY YOURSELVES?

**CLEMENTINE:**

WE TEND TO DISPERSE.

**BDUCKB:**

SO I JUST TAKE YOU TO WATER, AND YOU DRINK IT?

**CLEMENTINE:**

**ADUCKA:**

AND SWIM A BIT.

DUCKS:

WE'RE DUCKS.

CLEMENTINE;

THAT MAKES SENSE.  
AND I WOULD GET PAID IN MONEY?

BDUCKB:

NOT EXACTLY.

ADUCKA:

FINANCIAL ADVICE.

BDUCKB:

INSIDER INFORMATION.

CDUCKC:

PECUNIARY CONSULTATION.

CLEMENTINE:

THAT MEANS YOU CAN HELP ME PROSPECT!

ADUCKA:

NEVER MIND.

CLEMENTINE:

WHAT?

CDUCKC:

WE DON'T WANT YOUR BUSINESS ANYMORE.

CLEMENTINE:

WHY NOT?

BDUCKB:

WE'VE ALREADY TAKEN ON TOO MANY CLIENTS.

CLEMENTINE:

I'M GOING TO BE A SUCCESS. FOR REAL.

CLEMENTINE SNEEZES.

CLEMENTINE:

GOD BLESS ME.

CHRIST.

I GUESS I'LL BE FINE ON MY OWN.

OK, YOU'RE IN.

ADUCKA:

REALLY?

CLEMENTINE:

BUT THERE IS A PREMIUM.

ADUCKA:

AND THE PREMIUM IS NOT NEGOTIABLE.

BDUCKB:

AND NOT NEGLIGIBLE.

CDUCKC:

WHAT DOES THAT MEAN?

CLEMENTINE:

FOLLOW US.

DUCKS:

CLEMENTINE SNEEZES.

I THINK I'M ALLERGIC.

CLEMENTINE:

A DIP SOMETIMES FREES UP THE AIRWAYS.

BDUCKB:

I'M NOT A GOOD SWIMMER.

CLEMENTINE:

WE KNOW.

CDUCKC:

CLEMENTINE SNEEZES AGAIN.  
ADUCKA AND BDUCKB WACK  
CDUCKC.

WHAT?

CLEMENTINE:

**THERE'S SOMETHING!**

**A DUCKA:**

**WHERE?**

**CLEMENTINE:**

**I SEE AN INVESTMENT.**

**CDUCKC:**

**IN THE RIVER.**

**B DUCKB:**

**WE SEE A SHINY INVESTMENT.**

**DUCKS:**

**WHAT DO I DO?**

**CLEMENTINE:**

**WHY DON'T YOU GO IN AND GET IT?**

**CDUCKC:**

**IN THE KITCHEN, CLIVE ROLLS ON IN HIS WHEELCHAIR AND STARES AT THE EMPTY KITCHEN CABINET.**

**JUST AN IDEA.**

**A DUCKA:**

**OUR FISCAL RECOMMENDATION.**

**CDUCKC:**

**I'M NOT GOING TO GET SUCKED DOWN RIVER?**

**CLEMENTINE:**

**IT'S NOT THAT KIND OF INVESTMENT. IT'S THE KIND OF INVESTMENT YOU MAKE ON THE PHONE.**

**B DUCKB:**

**THE WHAT?**

**CLEMENTINE:**

**IN THE RIVER.**

**DUCKS:**

**THE DUCKS INCH CLOSE,  
RUBBING THEIR FEATHERS  
TOGETHER.  
THEY SHARE A SLIGHT  
ELECTRICAL CURRENT.**

**CLEMENTINE:  
NO, NO, STAY BACK. WATER AND ELECTRICITY.  
I GOT IT.**

**CLEMENTINE REACHES IN THE  
RIVER WHICH PROMPTS THE  
SOUND OF A TELEPHONE  
RINGING.**

**SHE REACHES IN AGAIN—A  
TELEPHONE RINGS.**

**CLEMENTINE:  
HUH.  
THAT'S CURIOUS.**

<b>EIGHT</b>
--------------

**Clementine and Clive and the cabinets.  
The kitchen.  
Clive stares at the cabinet door slightly  
askew.**

Have you seen the phonebook?

CLEMENTINE:

**I THINK WE WERE ROBBED.**

CLIVE:

What?

CLEMENTINE:

**I THINK—**

CLIVE:

That's—

CLEMENTINE:

**—WE WERE ROBBED.**

CLIVE:

When?

CLEMENTINE:

**WHILE YOU WERE OUT.**

CLIVE:

Today?

CLEMENTINE:

**YES, OR MAYBE YESTERDAY.**

CLIVE:

When yesterday?

CLEMENTINE:

**MAYBE LAST WEEK.**

CLIVE:

Dad.

CLEMENTINE:

I THINK—

CLIVE:

Ok, think.

CLEMENTINE

CLEM.

CLIVE:

What's missing?

CLEMENTINE:

I THINK WE WERE ROBBED.

CLIVE:

Well hold on. Let's not jump—

CLEMENTINE:

WHILE YOU WERE GONE.

CLIVE:

Let's see what's missing.

CLEMENTINE:

TELL ME WHEN YOU LEAVE NEXT TIME?

CLIVE:

I will.

CLEMENTINE:

WHAT IS MISSING?

CLIVE:

I don't know.

CLEMENTINE:

Let's look around and see. Let's not worry until we need to worry, ok?

**Opening the cabinet. Several stacked boxes inside.**

Look—

CLEMENTINE:

**Clementine sees that the silver is gone.**

The silver is here.  
What else could be missing?

CLEMENTINE:

**I DO NOT, I—**

CLIVE:

Is that—

CLEMENTINE:

**I DO NOT KNOW.**

CLIVE:

Is the electric razor I got you from Sharper Image still in your room?

CLEMENTINE:

**I WAS WORRIED ABOUT THE SILVER.**

CLIVE:

Then look—  
Right here.

CLEMENTINE:

**I TOLD REGINA.**

CLIVE:

Dad Dad Dad.  
You don't have to be worried, look.  
Ok?  
Let's call Regina back, tell her she does not need to get involved.

CLEMENTINE:

**I WROTE HER A LETTER.**

CLIVE:

Can I see?

CLEMENTINE:

**Clive gives Clementine the letter.**

Ok, not a problem, we don't have to send this.

CLEMENTINE:

**I WANT TO SEND HER THE LETTER.**

CLIVE:

CLEMENTINE:

Ok! I'll send this to her, just with those parts cut out and with an addendum that we found it. Ok?

Everything is ok now. It's not too late. I'll just explain to Regina it was a misunderstanding.

CLIVE:

**WHERE ARE YOU GOING?**

CLEMENTINE:

Nowhere. I haven't done anything.

I was thinking of going to see Brian at some point.

What?

Everything's ok now.

The silver is there, do you see?

<b>NINE</b>
-------------

**REGINA READS THE LETTER.**

**REGINA:**

**DEAR REGINA.**

**LAST WEEK SOMEONE \_\_\_\_\_ IN AND TOOK THE SILVER.  
OR MAYBE IT WAS LAST NIGHT.**

**SHOULD I BE WORRIED I CAN'T REMEMBER?**

**SOMETIMES I GET SO \_\_\_\_\_**

**I LIKE TO LOOK AT IT AND THINK OF HER.**

**EVERYTHING \_\_\_\_\_**

*(is ok now we found the silver, don't come out here everything is fine)*

**CLEMENTINE IS SAFE AND \_\_\_\_\_**

*(Responsible.)*

**NA-UH. I'M GOING WEST.**

**REGINA SETS OFF TO  
CALIFORNIA.**

TEN
-----

**Clementine and Brian. Clementine is tearing up the bed.**

CLEMENTINE:

Where is the silver, Brian?

BRIAN:

What?

CLEMENTINE:

The silver.  
My father's silver.  
My mother Clementine's silver.  
Where is the fucking silver, Brian.

BRIAN:

Oh.

**Clementine holds up a rubber duck<sup>4</sup> she has found in the sheets.**

CLEMENTINE:

What is this?

BRIAN:

The tub flooded earlier.

CLEMENTINE:

You broke into my house!  
You went in my house without me and took the silver.  
You said he wouldn't know unless he asked me for help.

BRIAN:

Yeah. And we decided you would just be busy. Your memory is terrible.



CLEMENTINE:

But somebody left the cabinet open and he thinks we were robbed.

**Clementine finds more rubber ducks.**

BRIAN:

You weren't robbed.

CLEMENTINE:

I know.

BRIAN:

We're parlaying it into capital.

**More rubber ducks.**

CLEMENTINE:

We have to find something else.

You said he wouldn't find out. He found out.

He wants to look at it.

I showed him the boxes the plates were packed in. But he's going to want to look at the silver. He's going to want to hold it. He's going to tell my sister!

**Regina crosses with suitcases.**

BRIAN:

Well I don't have it here anymore.

CLEMENTINE:

What?

BRIAN:

I sold it.

Think pragmatically.

CLEMENTINE:

Then let's just buy it back.

Pragmatically.

Who did you sell it to?

BRIAN:

The pawn shop.

CLEMENTINE:

The pawn shop? That's my parents' wedding silver.

BRIAN:

I know, I'm sorry. But the opportunities, you wanted me to act fast.

CLEMENTINE:

But you don't know what it's worth. It doesn't matter. We're buying it back. What's the number?

BRIAN:

Right here.

CLEMENTINE:

Pawns and Prawns? Seriously Brian?

**Clementine calls.**

BRIAN:

It's by the sea.

CLEMENTINE:

Hi. We sold a 1830s sterling silver tea service to you—

BRIAN:

This morning.

CLEMENTINE:

This morning. And I need you to set it aside, we're on our way to buy it back.

They jacked the price—

How much?

He's checking.

Ok, fine, thank you.

He'll reserve it for us until the end of the day. Get your sweatshirt. Let's go.

BRIAN:

We can't yet.

CLEMENTINE:

Why not?

BRIAN:

That's not how investments work. You have to let them sit a little while. Watch them grow. Like what I did with the Beanie Babies? The First Generation Wingless Quacker<sup>5</sup> skyrocketed. Do you know how much it'd be worth now if I hadn't taken off the tag?

CLEMENTINE:

Tell me what's going on.

BRIAN:

The money is gone.

CLEMENTINE:

You spent it!

BRIAN:

No.  
I invested it.

CLEMENTINE:

In what?

BRIAN:

Our business the search input webpage.  
But every time you enter "oranges" you get North Dakota's Municipal building. It needs tweaking.

CLEMENTINE:

So we'll call them and say we want the money back.

BRIAN:

We have to wait.

CLEMENTINE:

For what?

BRIAN:

For it to work.

CLEMENTINE:



And when is that?

BRIAN:

When you get oranges! This is why men are better at computers.

CLEMENTINE:

Brian.

I need to buy the silver now.

Now is when he could be wedging the cabinet open with a cane and looking through those boxes.

**AT HOME, CLIVE IS TRYING TO  
GET INTO THE KITCHEN  
CABINET WITH A CANE.**

BRIAN:

What about striking it rich? **“I AM GOING TO STRIKE IT RICH, BRIAN”**

CLEMENTINE:

I need the silver back in that cabinet first.

BRIAN:

We'll make money from this.

CLEMENTINE:

You say that about everything. What exactly is your financial master plan?

BRIAN:

Making money.

**DUCKS:**

**I FOUND GOLD!**

**COME EVERYONE, THERE'S GOLD IN THE RIVER!**

**GOLD!**

**GOLD!**

**GOLD!**

CLEMENTINE:

**I CANNOT WAIT THAT LONG. I NEED THE MONEY NOW.**

**CLEMENTINE WITH THE DUCKS  
BY THE RIVER. THE DUCKS  
HAND CLEMENTINE PHONE  
NUMBERS.**

**ADUCKA:**

**YOU REACH OUT TO A CUSTOMER.**

**BDUCKB:**  
**CLIENT ENGAGEMENT.**

**CDUCKC:**  
**COURTING THE CONSUMER.**

**CLEMENTINE REACHES INTO  
 THE RIVER.  
 A PHONE RINGS.**

**THE DUCKS “TAP” THE RIVER  
 TO LISTEN IN.**

**CLEMENTINE:**  
**HELLO.  
 CAN I SPEAK WITH...DOC IS IT?  
 THIS IS LUCINDA. THE CURVY SCHOOL TEACHER IN NEW  
 YORK.  
 OH, THIS IS HIS WIFE?  
 ....HELLO?**

**DAMNIT.**

**DUCKS:**  
**GOLD!**

**SHE REACHES INTO THE RIVER  
 AGAIN.  
 A PHONE RINGS.**

**CLEMENTINE:**  
**CAN I SPEAK WITH THOMAS?  
 THIS IS LUCINDA. THE WAIFISH BULL-RIDER IN NORTH  
 CAROLINA.  
 WHAT DO YOU MEAN DEAD?  
 HE REPLIED TO MY AD.  
 HE DIDN'T HAPPEN TO MENTION ANYTHING ABOUT A  
 LUCINDA IN HIS ESTATE DID HE, BECAUSE WE MUST HAVE  
 TALKED JUST BEFORE—  
 HELLO? HELLO!**

Fuck.

**DUCKS:**

**GOLD!**

**SHE REACHES INTO THE RIVER  
AGAIN.  
A PHONE RINGS.**

**CLEMENTINE:  
CAN I SPEAK WITH THEODORE PLEASE?  
HI, THIS IS LUCINDA, THE STATUESQUE BRUNETTE IN  
PHILADELPHIA?  
YES. CAPITAL. YES!  
I'LL JUST GIVE YOU MY ADDRESS THEN WHERE YOU CAN  
SEND THE MONEY?  
AND THEN I'LL—**

**THE DUCKS TERMINATE THE  
CALL.**

**HELLO HELLO.**

**WHAT?**

**CLEMENTINE:**

**THE RIVER RINGS—WITHOUT  
CLEMENTINE STICKING HER  
HAND IN.**

That's new.

**CLEMENTINE:**

Hello?

**BDUCKB:**

Clementine?

**CLEMENTINE:**

Yes.

**BDUCKB:**

This is the phone company.

**CLEMENTINE:**

I'm not interested.

**BDUCKB:**

We're been receiving some complaints about this number.

Oh— CLEMENTINE:

BDUCKB:  
It seems there's been some unusual activity.

CLEMENTINE:  
No.

BDUCKB:  
We've received complaints about use of this number for financial solicitation which, if you'll check your cellular contract, section D item IV is restricted from use from personal accounts from third non-related parties.

CLEMENTINE:  
There must be some mistake—

BDUCKB:  
We don't think so Clementine.

CLEMENTINE:  
I'm not soliciting anyone.

BDUCKB:  
You can still call anyone on your family plan or extended friend network but if you make one more call to a person unfamiliar to you prior to that call we will disconnect your service.

CLEMENTINE:  
Fine! And when my contract is up I'm switching to MCI.

BDUCKB:  
Tell that to debtor's prison. You have a good day.

**CLEMENTINE:  
THIS ISN'T WORKING. I NEED TO GET TO THE PAWN SHOP  
BEFORE SOME WAGE-SLAVE.  
GO FIGURE I GO INTO THE WOODS AND GET FOOLED BY A  
COUPLE OF DUCKS.**

**CDUCKC:  
MAYBE YOU NEED TO GO IN A LITTLE DEEPER.**

**CLIVE ROLLS ACROSS THE  
STAGE.**

**GO IN A LITTLE CLOSER.**

**A DUCKA:**

**FINALLY. CLEMENTINE  
REACHES INTO THE RIVER  
AGAIN.**

**AT HOME, CLIVE OPENS A  
LETTER.**

**A PHONE RINGS.**

**TO THE DUCKS:**

**CLEMENTINE:  
CAN YOU TURN AROUND PLEASE?  
I NEED TO MAKE THIS CALL IN PRIVATE.**

**THE DUCKS RELUCTANTLY  
TURN THEIR BACKS BUT TURN  
THEIR DUCK BILLS AROUND TO  
THE BACK OF THEIR HEADS SO  
THEY FACE CLEMENTINE.**

**CLEMENTINE TAKES A DEEP  
BREATH.**

<b>ELEVEN</b>
---------------

**REGINA TRAVELS TO CALIFORNIA. OCCASIONALLY A CACTUS ROLLS BY. CLIVE AND REGINA CORRESPOND.**

**REGINA:**

**CLIVE.**

**CLIVE:**

**IT IS NEVER TOO LATE!**

**REGINA:**

**THAT MAY BE TRUE BUT ONE GETS TO A POINT WHEN IT DOES NOT MAKE AS MUCH SENSE TO BE DATING. WHY NOT JUST FOCUS ON WHAT IS THERE—IN FRONT OF YOU. YOUR DAUGHTERS. I WOULD LOVE TO HEAR FROM YOU A LITTLE MORE OFTEN. WITH YOU AND CLEMENTINE ALL THE WAY OUT THERE IN CALIFORNIA—THERE IS A TINY PART OF ME THAT FEELS LEFT OUT.**

**CLIVE:**

**I THINK ABOUT THE TWO OF YOU ALL THE TIME. CLEMENTINE IS DATING A BOY NAMED BRI-AN—THEY HAVE GONE INTO ‘BUSINESS’ TOGETHER BUT I WORRY—**

**REGINA:**

**CLIVE!**

**CLIVE:**

**IF ANYTHING HAPPENED TO EITHER OF YOU I WOULD SEARCH FOR YOU UNTIL THE DAY I DIED.**

**REGINA:**

**THAT IS SWEET CLIVE, THAT IS REALLY SWEET, IT IS, BUT NOTHING IS HAPPENING TO US. SO LET US FOCUS, SHALL WE? I JUST DO NOT TRUST THIS WOMAN, WILL YOU PLEASE JUST TELL ME HOW YOU MET HER?**

**CLIVE:**

**PEOPLE HARP ON THAT. THEY DO NOT NEED TO HARP ON THAT.**

**REGINA:  
I AM GOING TO PUT A STOP TO THIS.**

**CLIVE:  
NO, NO. YOU DO NOT NEED TO.**

**REGINA:  
END OF STORY!  
NOW. WHEN WAS THE LAST TIME YOU SPOKE TO HER?**

TWELVE
--------

**EXPLOITATION ON THE PONY EXPRESS: PART I.**

**CLEMENTINE AND CLIVE CORRESPOND.**

**CLIVE:**

**LUCINDA.**

**CLEMENTINE:**

**CLIVE!**  
**THANK YOU FOR REPLYING TO MY LETTERS.**

**CLIVE:**

**I WOULD NOT NORMALLY—**  
**THIS ALL FEELS VERY—**

**CLEMENTINE:**

**I FEEL THE SAME WAY.**

**CLIVE:**  
**HOW IS LIFE IN**  
**GEORGIA?**

**CLEMENTINE:**  
**MARYLAND.**

**CLEMENTINE:**

**FIRST I WAS IN GEORGIA. THEN I MOVED TO MARYLAND.**  
**TO A TINY FARM.**

**CLIVE:**

**I MISS YOU, LUCINDA.**  
**IS THAT TOO FAMILIAR OF ME?**  
**WHEN AM I GOING TO SEE YOU?**

**CLEMENTINE:**

**JUST AS SOON AS I CAN MAKE THE JOURNEY.**

**CLIVE:**

**MY DAUGHTER IS TELLING ME NOT TO SEND MONEY TO**  
**SOMEONE I HAVE NEVER MET.**

**CLEMENTINE:**

**WHAT SEEMS TO BE THE PROBLEM?**

DOESN'T THIS DAUGHTER WANT YOU TO HAVE YOUR  
LUCINDA THERE WITH YOU?  
I WANT TO BE THERE WITH YOU.

I HAVE THIS FEELING.  
I CAN'T EXPLAIN IT—THAT ALL WE HAVE IS EACH OTHER.

CLIVE:  
WHEN AM I GOING TO SEE YOU?

CLEMENTINE:  
DO YOU WANT ME TO TELL YOU WHERE WE'RE GOING?  
WHY DON'T I TELL YOU WHERE WE'RE GOING TO GO.

CLIVE:  
THE OCEAN?

CLEMENTINE:  
THE BEACH.  
WE'LL GO TO THE BEACH  
AND—

AROUSED:  
CLIVE:  
AND WHAT?

CLEMENTINE:  
SIT ON THE BEACH  
RELAX ON THE BEACH FOR HOURS  
RELAX ON THE BEACH FOR HOURS WITHOUT A PIC AXE IN  
SIGHT

CLIVE:  
OH.  
JUST SIT ON THE BEACH.

CLEMENTINE:  
BUT THAT'S JUST THE MORNING!

CLIVE:  
OH?

THEY MUTUALLY PRETEND  
THEY DON'T KNOW CLIVE  
CAN'T WALK:

**CLEMENTINE:**  
**THAT'S JUST IN THE MORNING.**  
**THEN WE'LL WALK ON THE BEACH**

**CLIVE:**  
**OH!**

**CLEMENTINE:**  
**YEAH, WE'LL TAKE A WALK ON A BEACH.**

**CLIVE:**  
**I LOVE WALKING ON THE BEACH**

**CLEMENTINE:**  
**YEAH.**  
**ME TOO.**  
**GREAT.**

**AND THEN WE'LL.**  
**WE'LL WALK ON THE BEACH**  
**THE SAND**  
**WILL BE IN OUR TOES**  
**AND IT'LL FEEL AMAZING.**  
**LIKE**

**CLIVE:**  
**I KNOW WHAT IT FEELS LIKE**

**CLEMENTINE:**  
**RIGHT**  
**ME TOO SO**  
**THEN**  
**WE'LL GO HORSEBACK RIDING ON THE BEACH—**

**Brian enters.**

**BRIAN:**  
 Who are you talking to?

**CLEMENTINE:**  
 Shh.  
 I'm prospecting.

**CLIVE:**  
**I THINK I LOVE YOU, LUCINDA.**

**SHE'S HOOKED HIM.**

**CLEMENTINE:**  
**THERE'S JUST THE ONE THING.**

**CLIVE:**  
**WHAT?**

**CLEMENTINE:**  
**THE TIME IT WILL TAKE ME TO GET TO YOU.**  
**WHAT WITH THE MULES THE WAY THEY ARE.**

**CLIVE:**  
**OH.**

**CLEMENTINE:**  
**AND THE EXPENSE OF MULES THE WAY THEY SELL.**

**BRIAN PUTS HIS ARMS AROUND**  
**CLEMENTINE. SHE BRUSHES**  
**HIM OFF.**

**CLIVE:**  
**YES.**

**CLEMENTINE:**  
**WITH THE MULE MARKET THE WAY IT IS.**  
**EVEN FINDING A MULE!**  
**I CAN'T COME TO CALIFORNIA THE WAY I'D PLANNED.**  
**IT COULD BE MORE THAN A YEAR BEFORE WE'RE ABLE TO**  
**MARRY.**

**CLIVE:**  
**PERHAPS YOU SHOULD JUST TAKE A COVERED WAGON?**

**CLEMENTINE:**  
**A SHIP AROUND THE CENTRAL AMERICAN ISTHMUS WILL**  
**BE FASTER.**

**CLIVE:**  
**THEN YOU SHOULD DO THAT!**

**CLEMENTINE:**

**TAKE THE MONEY TO THE YERBA BUENA POST OFFICE.  
THEY'LL FORWARD IT TO ME.  
THEN I CAN PICK UP ALL THE NECESSARIES.**

**CLIVE, DARLING?**

**YES?**

**CLIVE:**

**IT WON'T BE LONG NOW.  
EVERYTHING.  
WILL BEGIN AGAIN.**

**CLEMENTINE:**

**CLIVE:  
THERE IS SOMETHING I SHOULD TELL YOU.  
ABOUT THE WALKS WE'LL BE TAKING. ON THE BEACH.**

**NO!  
NO, NO, NO.  
YOU DON'T NEED TO TELL ME ANYTHING.**

**CLEMENTINE:**

**IT IS JUST—  
I CANNOT...WAIT.**

**CLIVE:**

**OH.  
THAT YOU CAN TELL ME.**

**CLEMENTINE:**

**CLEMENTINE ENDS  
COMMUNICATION.**

**CLIVE:  
IT IS NEVER TOO LATE TO START AGAIN.**

<b>THIRTEEN</b>
-----------------

**THE LAST LEG OF REGINA'S JOURNEY TO CALIFORNIA: THE DUCKS PULL REGINA ON ON A SADDLE TOPPED BAR STOOL. SHE HAS A SHOTGUN.**

**REGINA:**

**I DO NOT KNOW WHY BUT I THOUGHT I WOULD COME OVER THE SIERRAS TO THE CALIFORNIA BORDER AND ALL THESE NATIVES WOULD CROWD AROUND ME AND ALL AT ONCE JUST SWARM AROUND ME, BUT THAT DOES NOT SEEM TO BE HAPPENING, AND SO I AM WONDERING NOW IF THEY DO NOT COME AND OVERWHELM ME, IS THERE SOMETHING WRONG WITH ME? IS THERE SOMETHING WRONG WITH ME IF THE NATIVES DO NOT WANT ME TO GO NATIVE?**

**I COME ALL THE WAY OUT HERE AND NO ONE IS SWARMING AND CLIVE WILL ONLY TALK ABOUT CLEMENTINE DYING WHICH JUST SORT OF MAKES ME WISH SHE WOULD GET IT OVER AND DONE WITH.**

<b>REGINA IMAGINES CLIVE CAN WALK: SEQUENCE ONE.</b>
--

**CLIVE IMAGINES CLEMENTINE DEAD SO HE DOESN'T HAVE TO FEEL GUILTY WHEN SHE'S NOTHING.**

**I IMAGINE CLIVE CAN WALK SO WE CAN LEAVE HER BEHIND.**

**CLIVE FALLS BACK IN HIS WHEELCHAIR.**

**IN THE FAR OFF CALIFORNIA DISTANCE REGINA CAN HEAR CLEMENTINE WITH HER DUCK BOYFRIENDS.**

**GODDAMMIT, CLEMENTINE.**

**A bar.  
90s dance sequence with Clementine, Brian,  
and Ducks.**

**[Perhaps Tupac's *California Love*]  
The ducks pull Clementine away from Brian.**

**Brian sulks and sees Regina and her suitcase.  
Regina nurses a beer.**

BRIAN:

Are you new around here?

REGINA:

**WHAT?**

BRIAN:

You might be a little late to get in the game.

REGINA:

**NO, I THINK I AM RIGHT ON TIME.**

BRIAN:

Huh. Really.

Actually. There's this opportunity you might be interested in.

REGINA:

**WHO ARE YOU?**

BRIAN:

Brian.

REGINA:

**BRI-AN? YOU DO NOT SAY.  
SO WHAT IS YOUR IDEA, BRIAN.**

BRIAN:

Let's say you're searching for something, you input that thing and you get everything you wanted to know about it.

What?

**A DUCK PICKS UP CLEMENTINE.  
THE DUCKS 'PLAYFULLY'  
FAUX-TOSS HER IN THE RIVER.**

CLEMENTINE:

**CAREFUL, BOYS! THE RIVER!**

BRIAN:

It's just an opportunity I thought you might be, I don't know, interested in.

**REGINA:**  
**YOU ARE AN OPPORTUNITY I MIGHT BE INTERESTED IN.**

**REGINA MOUTHS "WRITE ME."**

Um. Thanks—

**BRIAN:**

**REGINA LOCKS AND LOADS.**

**WHAT WAS THAT?**

**CLEMENTINE:**

**SOMEONE IS COMING.**

**ADUCKA:**

**WHO IS COMING?**

**CLEMENTINE:**

**WHOEVER CLAIMED THIS STAKE.**

**CDUCKC:**

**TRESPASSING.**

**ADUCKA:**

**OH, TRESPASSING.**

**BDUCKB:**

**WHY DIDN'T YOU TELL ME?**

**CLEMENTINE:**

**WE'RE DUCKS.**

**DUCKS:**

**DUCK.**

**CDUCKC:**

**DUCK!**

**ADUCKA:**

**REGINA SHOOTS INTO THE AIR.**

FOURTEEN
----------

**Regina holds up Clementine with a shot gun  
by the river.**

CLEMENTINE:

Hi, Regina.

**History comes alive:  
Regina doesn't need this shit.**

CLEMENTINE.

REGINA:

Welcome to California. What's up?

CLEMENTINE:

**STAY WHERE YOU ARE.**

REGINA:

So—  
you're unhappy about something?

CLEMENTINE:

**WHAT ARE YOU DOING HERE?**

REGINA:

Waiting for a delivery.

CLEMENTINE:

**A package appears.  
Regina looks at the label.**

**FOR LUCINDA?**

REGINA:

**Regina picks up the package. It's full of  
money.**

Hey, that's mine!

CLEMENTINE:

**NA-UH.  
I SAID STAY WHERE YOU ARE.**

REGINA:

CLEMENTINE:

Ok, ok!

So—

What brings you to California? You should have told me you were coming.

REGINA:

**YOU AND CLIVE LEFT ME,  
YOU LEFT ME IN VIRGINIA TO DIE.**

CLEMENTINE:

Come on Regina.

I don't think anyone thinks you were going to do that.

REGINA:

**THAT DOES NOT MATTER.**

CLEMENTINE:

You're pretty hardy.

REGINA:

**THAT DOES NOT MATTER!**

CLEMENTINE:

You don't like being hardy?

REGINA:

**CLEMENTINE.**

CLEMENTINE:

Because, believe me, being imagined as dying all the time is no fun either.

REGINA:

**AT LEAST HE THINKS ABOUT YOU.**

CLEMENTINE:

He thinks about me drowning.

REGINA:

**HE BROUGHT YOU HERE.**

CLEMENTINE:

I came here. He followed me.

He'd think about me dying here, back there.

At least if I'm near him he knows if it's happened.

**REGINA:**  
**IF HE COULD WALK, HE WOULD NOT HAVE BROUGHT YOU.**  
**WELL, RESPOND!**

**CLEMENTINE:**  
You have a shot gun in my face Regina, it's not like we can have a normal back and forth here.

**REGINA:**  
**IF HE DID NOT NEED YOU**  
**IF HE WAS NOT LOOKING FOR SOMEONE WHO WALKS SLOW**  
**IF HE WAS NOT LOOKING FOR SOMEONE WHO IS NOT**  
**GOING ANYWHERE.**

**CLEMENTINE:**  
I'm going places.

**REGINA:**  
**WITH THE MONEY YOU ARE STEALING.**

**CLEMENTINE:**  
Investing.

**REGINA:**  
**CLIVE SAID HE IS MISSING MOM'S SILVER.**

**CLEMENTINE:**  
Maybe if you called him Dad he would worry about you too.

**REGINA:**  
**WHAT DID YOU DO WITH IT, CLEMENTINE?**

**CLEMENTINE:**  
He thought he was missing the silver but I showed him it was right there.

**REGINA:**  
**I CHECKED WHEN I ARRIVED. IT IS MISSING.**

**CLEMENTINE:**  
That's because I moved it because he's worried about it getting stolen.

**REGINA:**  
**I KNOW YOU ARE UP TO SOMETHING.**

**CLEMENTINE:**

I'm investing. There's opportunity everywhere. All you have to do is find it. It's not tangible yet. But as soon as my plans become tangible...the rules are different now, you're not listening to me.

**REGINA:**  
**YOU AND CLIVE ARE COMING BACK TO VIRGINIA WITH ME BEFORE YOU GET INTO ANY MORE TROUBLE.**

**CLEMENTINE:**  
 I need to finish something.

**REGINA:**  
**YOU SHOULD KNOW BY NOW EVERYTHING YOU DO MANAGES TO BE A DISAPPOINTMENT.**

**CLEMENTINE:**  
 Maybe you should stop expecting anything.  
**NOW, PLEASE. GIVE ME THAT BACK.**

**REGINA:**  
**TELL ME WHAT YOU ARE UP TO!**

**Clementine's cell phone rings.**

**CLEMENTINE:**  
 Hold on—I'm going to have to take this.

**BRIAN:**  
 Clementine.

**CLEMENTINE:**  
 Brian, this isn't really a good time.

**BRIAN:**  
 Hold on, just listen for a second. I got a new plan. I met an investor at the bar who is very interested in some of my ideas.

**CLEMENTINE:**  
 Later, Brian.

**Clementine hangs up.**

**CLEMENTINE:**  
 Sorry.

**Regina notices the ducks.**

**They rub their feathers together.**

**REGINA:  
WHAT ARE THOSE DUCKS DOING HERE?**

Watch out, they're electric.

CLEMENTINE:

**Regina shoots B Duck B. It doesn't like that.**

**The world short circuits for a second.**

<b>FIFTEEN</b>
----------------

**Brian and Regina in Brian's bedroom.**

**Elsewhere Clementine is taking pictures of 'Lucinda's' stockinged legs to send to Clive.**

**Regina dials Clementine on Brian's cell phone.**

**Clementine picks up.**

CLEMENTINE:

I told you, this really isn't a good time for me Brian.

REGINA:

There is opportunity everywhere.

CLEMENTINE:

What?

REGINA:

All you have to do is find it.

CLEMENTINE:

Regina?

BRIAN:

Who are you talking to?

**Brian takes the phone from Regina.**

BRIAN:

Hello?

REGINA:

You see what happens!

CLEMENTINE:

Is she there?

BRIAN:

Don't—

REGINA:

This is California.

CLEMENTINE:

What the hell is going on?

BRIAN:

Becoming intimately familiar with the venture capital is part of the plan. She is an investor in the search input webpage.

CLEMENTINE:

She's my sister.

BRIAN:

Um. What?

REGINA:

I know your California.

BRIAN:

She told me she was an investor.

REGINA:

This is your California.

CLEMENTINE:

Shut up.

BRIAN:

Ladies  
Ladies!

REGINA:

I will take everything that is here for you until there is nothing left.

CLEMENTINE:

What do you want Regina?

REGINA:

Where is Clive's silver. Where is *Dad's* silver.

CLEMENTINE:

I don't know, Regina. Why don't you ask Brian!

BRIAN:

Hold up.

Dad has to go back to Virginia.

REGINA:

Dad can go back if he wants to.  
I'm making it on my own.  
Without you, Brian.

CLEMENTINE:

Clem!

BRIAN:

Well, what the fuck, Brian.  
Get out of bed with my sister.

CLEMENTINE:

I'm doing this for us. I still care about us! I still care about our business.

BRIAN:

Oh please.

REGINA:

She's very practical. I want her input on research development.

BRIAN:

**Clementine hangs up on Brian.**

Clem!  
Hello?

BRIAN:

**To Regina:**

Do you think she's going to stay mad at me?

BRIAN:

**REGINA:  
WE CAN BE DONE TALKING NOW.**

**Regina starts getting dressed.**

Wait! I have a plan that involves a learning annex.

BRIAN:

What?

**Regina exits.**

BRIAN:

Where are you going?

Regina?

Can I show you the blueprints?

Regina?

I like you both.

<b>SIXTEEN</b>
----------------

**Exploitation on the pony express: Part two.**

**Regina stands next to Clive as he corresponds with Clementine.**

**CLEMENTINE:**

It's taken you awhile.

Clive, are you there?  
**HELLO?**

**CLIVE:**

**LUCINDA.**

**CLEMENTINE:**

**I'M SORRY.  
I DON'T MEAN TO BE SHORT.  
IT'S JUST  
I WAS EXPECTING TO HEAR FROM YOU.  
DID YOU GET MY MESSAGE?  
THE MONEY ORDER GOT LOST SOMEWHERE AROUND SALT  
LAKE. MORMONS. HA HA.  
I NEED YOU TO SEND IT AGAIN.**

**CLIVE:**

**LUCINDA.**

**CLEMENTINE:**

**SO I CAN COME TO YOU IN CALIFORNIA.**

**CLIVE:**

**I KNOW.**

**REGINA:**

**CLIVE.**

**CLIVE:**

**I AM NOT SURE IT'S SAFE.**

**CLEMENTINE:**

Of course it's safe!  
Why don't you think I can stand it?

I'M SORRY.  
 I DON'T MEAN TO BE COARSE  
 I CAN HANDLE TRAVEL.  
 I JUST THOUGHT YOU WANTED ME THERE.  
 I THOUGHT YOU WANTED ME WITH YOU.

CLIVE:

I DO.

REGINA:

CLIVE!  
 WHAT IS SHE SAYING TO YOU?

CLEMENTINE:

OK THEN.  
 ALL THAT'S LEFT IS FOR YOU TO SEND THE MONEY.  
 CLIVE.  
 I KNOW THIS MAY SEEM—BUT. WE'VE COME THIS FAR. I'LL  
 DO THINGS TO YOU.  
 CLIVE. THINGS YOU'RE GOING TO LIKE! THINGS YOU  
 DIDN'T EVEN KNOW YOU COULD DO ANYMORE.

CLIVE IS DISGUSTED.

CLEMENTINE:

YOU WON'T REGRET THIS.  
 I know this is what you would want.  
 Clive.

CLIVE:

I KNOW.

CLEMENTINE:

THEN THAT'S ALL THAT'S LEFT.  
 THEN I CAN BE WITH YOU.  
 THIS IS IMPORTANT, CLIVE.  
 IT'S IMPORTANT I BE WITH YOU!

CLIVE:

I KNOW.

REGINA:

NO. CLIVE?

CLEMENTINE:

DON'T YOU WANT ME TO BE WITH YOU?

SAFE, THERE, WITH YOU?

REGINA:

DAD, NO. HANG UP THE PHONE.  
LET HER EXPERIENCE CONSEQUENCES.

CLIVE:

YES.

CLEMENTINE:

Yeah?

CLIVE:

I WILL SEND IT.

**Regina storms off.**

CLEMENTINE:

I love you, Clive.

**Clementine hangs the phone up in the river.**

CLIVE:

I LOVE YOU TOO.  
I LOVE YOU TOO, CLEMENTINE.

I WOULD HAVE JUST GIVEN YOU THE MONEY.

<b>SEVENTEEN</b>
------------------

**Clementine makes a call.**

CLEMENTINE:

Hi. Is this Pawns and Prawns? I need you to put aside the sterling silver tea service. I'm going to have the full amount.

**The Ducks have a creepy tea party with the silver tea service.**

DUCKS:

Bring it on down. Clementine. We're ready for you. Bring it on down.

**Clementine exits.**

**In the kitchen.**

BRIAN:

Clive. Hello? Mr. a, Clive? Can I come in?

**Brian comes in. He is holding handfuls of oranges.**

**Clive is writing a letter.**

BRIAN:

Have you seen Clementine?

**CLIVE:**

**NO.**

BRIAN:

I think she's kind of upset with me. But I have good news. Our idea worked! The search input webpage. Our business. She didn't tell you about it? Well, it worked! You enter oranges and look!

Look.

Look.

What are you doing?

**CLIVE:**

**I AM SENDING HER MONEY.**

BRIAN:

At the river?

YES.

**CLIVE:**

That says Lucinda.

**BRIAN:**

**CLIVE:**  
**WHY ARE YOU STILL IN OUR HOUSE?**

**Brian exits.**  
**Clementine calls.**

**CLEMENTINE:**  
Dad, I need to talk to you about something.

**Clive finishes the letter and mails it with the package through the river.**

**YES, CLEMENTINE.**

**CLIVE:**

Will you meet me at the river?  
There's something I have to tell you.

**CLEMENTINE:**

**CLIVE:**  
**YOU DO NOT NEED TO TELL ME ANYTHING.**

**The ducks pull on the package with a rope.**  
**Clementine sees the package.**

Everything is going to be alright!!  
It's all going to be alright.

**CLEMENTINE:**

**CLIVE:**  
**OH THAT, THAT YOU CAN TELL ME.**

**Clementine opens the package addressed to Lucinda.**  
**There is a letter inside.**

**CLEMENTINE:**

**CLIVE:**

“For My Darling—  
What?”

“FOR MY DARLING CLEMENTINE”

**Clementine reads more of the letter.**

CLEMENTINE:

He’s leaving me.

**The ducks pull the package into the river. Clementine almost catches it but it slips away from her. She puts down her father’s letter and dives into the river.**

CLIVE:

“FOR MY DARLING CLEMENTINE...”

**FROM NOW ON IN THE MORNING, ON MY COMMUTE BACK HOME THROUGH THE FIELDS OF VIRGINIA. I WILL PICTURE YOU STANDING. I WILL PICTURE YOU STANDING AT THE RIVER, MY DARLING, MY DARLING CLEMENTINE.**

**ADuckA rubs his feathers together and jumps in after Clementine —a brief electrical current on the water’s surface. Clementine writhes—still tries to swim toward the package.  
The lights get brighter.**

Clive imagines Clementine can stand for herself: only sequence.
---

CLIVE:

**FROM NOW ON I WILL IMAGINE YOU TAKING A CHANCE ON SOMETHING YOU LOVE TO DO AND SUCCEEDING. TRAINING YOUR KIDS TO BE INDEPENDENT AND TO LEAVE YOU.**

**BDuckB rubs his feathers together and jumps in after Clementine —a brief electrical current on the water’s surface. Clementine writhes—still tries to swim.  
The lights get brighter.**

CLIVE:

**HAVING ENOUGH OF EVERYTHING.**

**SPENDING TOO MUCH MONEY ON PERISHABLE FOODS.  
EATING THE LOBSTER OFF OF LOBSTER SALAD.**

**CDuckC rubs his feathers together and jumps  
in after Clementine —a brief electrical  
current on the water's surface. Clementine  
sinks.**

**The lights get brighter.**

**Brian arrives at the river holding the armfuls  
of oranges.**

**Brian doesn't see Clementine. He exits.**

**CLIVE:**

**NEVER KNOWING WHAT IT IS FOR THE THING YOU LOVE  
MORE THAN LIFE ITSELF TO BE LOST AND GONE  
FOREVER."**

**The faint melody of Clementine's song can be  
heard in the distance. CLIVE turns to listen.**

**CLEMENTINE. CLEMENTINE?**

**But it's Regina who stands in the wings with  
two suitcases.**

**The lights are as bright as they can get.  
Clementine's life Credit-defaulted swapped  
for 600 Watts.**

**The world short circuits.**

**The story ends.**

**END OF PLAY.**

## APPENDIX

OH MY DARLING CLEMENTINE  
Henry Randall Waite (1887)

In a cavern, in a canyon,  
Excavating for a mine  
Dwelt a miner forty niner,  
And his daughter Clementine.

*Refrain:*  
*Oh my darling, Oh my darling,*  
*Oh my darling, Clementine,*  
*You are lost and gone forever,*  
*Dreadful sorry, Clementine.*

Light she was and like a fairy,  
And her shoes were number nine,  
Herring boxes, without topses,  
Sandals were for Clementine.

*Refrain*

**Drove she ducklings to the water**  
Ev'ry morning just at nine,  
Stubbed her toe against a splinter,  
Fell into the foaming brine.

*Refrain*

Ruby lips above the water,  
Blowing bubbles, soft and fine,  
But, alas, I was no swimmer,  
So I lost my Clementine.

*Refrain*

In a corner of the churchyard,  
Where the myrtle boughs entwine,  
Grow the roses and the posies,  
Fertilized by Clementine.

*Refrain*

Then the miner, forty-niner,  
Soon began to peak and pine,  
Thought he oughter join his daughter,  
Now he's with his Clementine.

*Refrain*

In my dreams she still doth haunt me,  
Robed in garments soaked in brine;  
How in life I used to hug her,  
Now she's dead, and I draw the line.

### Alternate Verses

How I missed her! How I missed her,  
How I missed my Clementine,  
**But I kissed her little sister,**  
I forgot my Clementine.

\*\*\*

The foreman miner, an old forty niner,  
In dreams and thoughts sublime,  
Lived in comfort with his daughter,  
His pretty child Clementine.

*Refrain*

When far away, he would often pray  
That in his sunny clime  
No harm might overtake her,  
His favorite nugget, Clementine.

*Refrain*

When the day was done and the  
setting sun  
Its rays they ceased to shine,  
Homeward came the brawnny miner  
To caress his Clementine.

*Refrain*

None was nearer, none was dearer,  
Since the days of forty-nine  
When, **in youth, he had another**  
**Who was then his Clementine.**

**APPENDIX 2**

## CLEMENTINE

Elliot Smith (1995)

They're waking you up to close the bar  
The street's wet, you can tell by the sound of  
the cars  
The bartender's singing "Clementine"  
While he's turning around the "Open" sign  
"Dreadful sorry, Clementine"  
Though you're still her man  
It seems a long time gone  
Maybe the whole thing's wrong  
What if she thinks so but just didn't say so?  
You drank yourself into slow-mo  
Made an angel in the snow  
You did anything to pass the time  
And keep that song out of your mind  
"Oh my darling  
Oh my darling  
Oh my darling Clementine  
Dreadful sorry, Clementine"

### APPENDIX 3

#### MARCH OF THE SINISTER DUCKS

Alan Moore (1983)

Everyone thinks they're such sweet little things

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Soft downy feathers and nice little wings.

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

But there's a poison I'd like to administer,  
You think they're cuddly but I think they're sinister.

*Chorus:*

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

What are they doing at night in the park?

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Think of them waddling about in the dark.

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Sneering and whispering and stealing your cars,

Reading pornography, smoking cigars.

*Chorus*

Nasty and small undeserving of life.

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

They smirk at your hairstyle and sleep with your wife.

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Dressed in black jackets and horrible shoes,  
Getting divorces and turning to booze.

*Chorus*

Forcing old ladies to throw them some bread.

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Who could deny they'd be better off dead?

*Ducks, Ducks! Quack, Quack! Quack, Quack!*

Look closer and you may recoil in surprise,  
At web-footed fascists with mad little eyes.

*Chorus*

## APPENDIX 4

### WE ARE ALL A-PANNING

Words: Mart Taylor

Music: "The Dodger Song"

*The Gold Digger's Songbook* (1836)

*Chorus:*

*We are all a-panning, pan, pan, panning,*

*We are all a-panning just to get a little gold*

Those who come to California, come to make a little raise,

And they all go to panning in a hundred different ways.

And they still keep panning, pan, pan, panning.

And they still keep panning just to make a little gold.

*Chorus*

The merchant shows his articles and urges you to buy,

And he says they cost him dearly but "it's all in your eye."

This is his way of panning, pan, pan panning,

This is his way of panning just to get a little gold.

*Chorus*

The preacher keeps a-preaching, going everywhere it pays,

He bestows the greatest blessing where he makes the biggest raise,

'Tis a pious way of panning, pan, pan, panning,

'Tis a pious way of panning just to get a little gold.

*Chorus*

The attorney all his knowledge of the statutes will reveal,

And you'd think him talking truly when he's lying like the de'il.

'Tis a wicked way of panning, pan, pan, panning,

'Tis a wicked way of panning just to get a little gold.

*Chorus*

And the robber comes upon you with a pistol or a knife,

And declares he'll have your money or he's bound to take your life.

'Tis a horrid way of panning, pan, pan, panning,

'Tis a horrid way of panning just to get a little gold.

*Chorus*

But the miner in his diggings keeps a-panning all the while,

And he's ever well contented when he's adding to his pile.

'Tis an honest way of panning, pan, pan, panning.

'Tis an honest way of panning just to make a little raise.

*Chorus*

## APPENDIX 5

### CALIFORNIA LOVE

Tupac, featuring Dr. Dre (1995)

California...knows how to party  
California...knows how to party  
In the citaaay of L.A.  
In the citaaay of good ol' Watts  
In the citaaay, the city of Compton  
We keep it rockin! We keep it rockin!

*[Verse One: Dr. Dre]*

Now let me welcome everybody to the wild,  
wild west  
A state that's untouchable like Elliot Ness  
The track hits ya eardrum like a slug to ya  
chest  
Pack a vest for your Jimmy in the city of sex  
We in that sunshine state with a bomb ass  
hemp beat  
the state where ya never find a dance floor  
empty  
And pimps be on a mission for them greens  
lean mean money-makin-machines servin  
fiends  
I been in the game for ten years makin rap  
tunes  
ever since honeys was wearin sassoon  
Now it's '95 and they clock me and watch me  
Diamonds shinin lookin like I robbed  
Liberace  
It's all good, from Diego to tha Bay  
Your city is tha bomb if your city makin pay  
Throw up a finger if ya feel the same way  
Dre puttin it down for  
Californ-i-a

Shake it shake it baby  
Shake it shake it baby  
Shake it shake it mama  
Shake it Cali  
Shake it shake it baby  
Shake it shake it shake it shake it...

*[Verse Two: Tupac]*

Out on bail fresh outta jail, California dreamin  
Soon as I stepped on the scene, I'm hearin

hoochies screamin  
Fiendin for money and alcohol  
the life of a west side playa where cowards  
die  
Only in Cali where we riot not rally to live and  
die  
In L.A. we wearin Chucks not Ballies (that's  
right)  
Dressed in Locs and khaki suits and ride is  
what we do  
Flossin but have caution we collide with other  
crews  
Famous cause we program worldwide  
Let'em recognize from Long Beach to  
Rosecrans  
Bumpin and grindin like a slow jam, it's west  
side  
So you know the row won't bow down to no  
man  
Say what you say  
But give me that bomb beat from Dre  
Let me serenade the streets of L.A.  
From Oakland to Sacktown  
The Bay Area and back down  
Cali is where they put they mack down  
Give me love!

now make it shake...

uh, yeah, uh, longbeach in tha house, uh yeah  
Oaktown, Oakland definately in tha house  
hahaha  
Frisko, Frisko  
hey, you know LA is up in this  
Pasadena, where you at  
yeah, Inglewood, Inglewood always up to no  
good  
even Hollywood tryin to get a piece baby  
Sacramento, sacramento where ya at? yeah

Throw it up y'all, throw it up, Throw it up  
Let's show these fools how we do this on that  
west side  
Cause you and I know it's tha best side

yeah, That's riight  
west coast, west coast  
uh, California Love  
California Love