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## The Rome of the West: An Ethnographic Play with Music

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The Rome of the West  
Drought, Crowding, and Local Politics in Salt Lake City, Utah:  
An Ethnographic Play with Music

Senior Project Submitted to  
The Division of Social Studies  
of Bard College

by  
Clayton Roma Bragg Webb

Annandale-on-Hudson, New York

May 2023



*This play is dedicated to the people and the city of Salt Lake, and to every city like it.*

*I would like to acknowledge a few people – first, June Rose, the composer, spent countless hours writing and re-writing music to capture the heart of this play and bring it to life on stage. Jeff Jurgens, my advisor, has also been a godsend and always kept me steered in the right direction. Wyland, thank you for lending all your time and musical expertise, Scotty and Rose, thank you for all your hours choreographing, and Riley, thank you for getting me through my directorial debut. I also have to thank the wonderful workshop cast and crew, as well as the bard Musical Theater Company – they will never truly know how lucky they have made me.*

*I would also like to thank Kelsee, Ally, and their roommates, for letting me sleep on their couch more times than I can count, as well as my sister, Maddie, Chloe, Ella, and my parents, for always supporting me in all that I do, and believing in me when I can't.*

*Additionally, I am indebted to all of the people who granted me interviews in the course of my research in Salt Lake City.*

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In the beginning, the theater was a dithyrambic song: free people singing in the open air.

*- Augusto Boal, Theatre of the Oppressed (1979)*



## *Preface*

*In early July of 2022, I found myself in a small town in Bavaria with a dear friend, watching a piece of community theater that has been performed every 10 years since 1633.<sup>1</sup> The town is called Oberammergau, and nowadays, the play, a dramatization of the suffering, death, and resurrection of Jesus, is simply referred to as “die Passionsspiele” (or “Passion Play” in English). While the majority of agnostic non-native German speakers might find the play to be a bit dense, I was enthralled, both by the experience and by the play itself. The Passion Play is performed entirely by the residents of the town, with over 2000 participants in 2022. The effect of seeing such a mass of people on a single stage, and to also know the subtext that it was the product of the entire town left a deep impression on me. Today, “Oberammergau” is synonymous with the Passion Play – so much effort, time, and intellect is spent in its decennial fulfillment that, to me, it seemed more like a deeply profound act of self-realization and self-making than a play. In performing that play, they were participating in the act of becoming Oberammergau.*

*Last July, I also found myself re-applying to the IRB for approval to conduct interview research for my senior project. I had initially applied to conduct research for another project based in Utah, a study on a fundamentalist LDS group practicing plural marriage, but it had fallen through because of the cost of housing in the area. I chose to take a chance on the place I was from, and examine exactly what it was facing. I ended up falling in love with the public theater of Salt Lake’s City Hall, because deep beneath it was the same feeling that The Passion Play gave me.*

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<sup>1</sup> "Play," 2022, accessed April 28, 2023, <https://www.passionsspiele-oberammergau.de/en/play/play>.

*To me, theater has always been that – a passionate act of community, and an exercise in myth-making. For me, it started in elementary school with mandatory school plays and drama class. From my principal's perspective, such programming probably helped foster some sense of school pride, some common relationship the school has within itself; or maybe it just satisfied the common core. Either way, that first exposure to theater fostered community, even between children; even through high school, a school play is one of the best ways to develop a community. I'm a believer that any good play should be starkly aware of this inheritance – that at its core is immense power. A play is an active, volatile agent in the world.*

*Over the following summer, I conducted a little over 23 hours of interviews and around 15 hours of participant observation at local government meetings at city hall in Salt Lake City. The subject: unprecedented urban growth and its effects on humans and the environment. The script you are about to read, an ethnographic musical play titled *The Rome of the West*, is the product of all my research. Set at a city council meeting, it is an engaged act of politics, and a thorough investigation of its central questions: what happened to this place, and what will happen to us. This play is a portrait of every person I spoke to that summer, and of every person I knew for the 21 years leading up to that point; everyone who missed the old Salt Lake, who loved the new Salt Lake, who worried about drought or fire, who grew up there and can barely afford rent, who came to Salt Lake for love or for skiing. This play is written for them, in the footsteps of good politics; a somewhat futile act of becoming the place we are from.*

*In the following framing essay, I will explain my choices and offer a theoretical foundation for my project. In the first part of the essay, I justify my choice to write a play and include music, as well as introduce my main interlocutors. In the second half, I give a bird's eye view of the script and explain my choices. In "Notes on the Text," I go into more detail on my sources, what is*

*verbatim, and what is my presence in the script. In “Note on Casting,” I address the difficulties of casting a play with so many characters. Following that, I have included a copy of the script, but for copyright reasons, I have chosen not to include sheet music. For samples of original music, you can contact me at [clayrbwebb@gmail.com](mailto:clayrbwebb@gmail.com).*

## Introduction

### Why Not Ethnography?

I'm not sure what to anticipate in regard to the academic reception of this play; will my professors be deflated at a supposed lack of academic rigor associated with the arts, or will they be delighted at the prospect of reading a play instead of a research paper? It is not for me to know. One question that I anticipate regardless, however, is simple: why *not* ethnography? To be completely transparent, I have little personal interest in reading or writing research papers. In my defense, research papers, and specifically ethnographies, don't have the best PR team; outside of academia, most people's first associations with the phrase "research paper" is that it is long, dry, and emotionally uninvolved. They are also tragically static documents; the only way to bring them into conversation with the present is to write about them, which is never enough to bring it to life fully. A performance, on the other hand, is by definition engaged and contemporary. A play begs to be read out loud. For a project based around the questions, "what happened to this place" and "what will happen to us," a medium that favors immediacy and audience engagement is preferred.

This preference is based in my understanding and claim to the field of Anthropology. In his book *Performance Ethnography*, Denzin asserts that "we inhabit a performance-based, dramaturgical culture," where "the dividing line between performer and audience blurs, and culture itself becomes dramatic performance,"<sup>2</sup> Furthermore, in her book *The Archive and the Repertoire*, Diana Taylor draws a fundamental distinction between the "archive of supposedly enduring materials (i.e., texts, documents, buildings, bones) and the so-called ephemeral

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<sup>2</sup> Norman K. Denzin, *Performance ethnography : critical pedagogy and the politics of culture* (Thousand Oaks, CA: Sage, 2003). Table of contents only <http://www.loc.gov/catdir/toc/fy038/2003002136.html>. X.

*repertoire* of embodied practice/knowledge (i.e., spoken language, dance, sports, ritual).”<sup>3</sup> She defines the *archive* as working across time and space, separating the source of knowledge from the “knower,” *Repertoire*, on the other hand, requires presence for people to participate in the creation and transmission of knowledge, allowing for more personal agency.

If we listen to Denzin and accept that culture is dramaturgical (I will borrow a definition for dramaturgy from *The City We Make Together*, a performance piece set at a city council meeting: “The way events are arranged in time and for what purpose”)<sup>4</sup> and performance-based, and we also take into consideration what Taylor says about archived vs embodied forms of knowledge, we can conclude that performance is not only *more accurate* to the human condition and representations of culture, it is also capable of giving the different parties involved (interviewee, actor, audience) more agency. In this way, engaging performance as the product of sociological research creates a performative discourse that “simultaneously writes and criticizes performance(s). In showing how people enact cultural meanings in their daily lives, such a discourse focuses on how these meanings and performances shape experiences of injustice, prejudice, and stereotyping.”<sup>5</sup>

In other words, Denzin is saying that performance ethnography not only encourages people to participate in knowledge creation, it also invites people to critique performance as a mode. For a play set at a city council meeting that explores a shared historical inheritance, democratic politics, and current issues, this is crucial. The goal of my play is not only to engage an audience in a social-political act of self-making, it is also to encourage them to think critically

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<sup>3</sup> Diana Taylor, *The archive and the repertoire : performing cultural memory in the Americas* (Durham: Duke University Press, 2003). Table of contents <http://www.loc.gov/catdir/toc/ecip041/2003006808.html>.19.

<sup>4</sup> Mallory Catlett, *The city we make together : City council meeting's primer for participation*, Humanities and public life, (Iowa City: University of Iowa Press, 2022). 4.

<sup>5</sup> Denzin, xi.

about the narratives surrounding their home and their history. In the play, I utilize music to help accomplish this – but more on that later.

I would love to say that choosing to write a performance piece was a decision informed only by what felt right for the project; while it does in fact feel right for the project, I would have found a way to write a play regardless of the content. From the very beginning of this project, I knew I wanted to write something theatrical. This was for a few reasons, the first of which being my own personal history and relationship with theater. I have devoted the majority of my life to theater, and a solid chunk of my academic and extracurricular life in college to it as well. This play is deeply inspired by the character-driven work of Anna Deavere Smith, with whom I became acquainted in high school through her plays *Fires in The Mirror* and *Twilight: Los Angeles 1992*. More recently, I have also found myself deeply inspired by the work of the Tectonic Theater Project and their play *The Laramie Project*, and the musical *Come From Away*. In terms of quality, nuance, and effect, a theater is the highest value product that I am capable of producing.

The second is that theater, and the performing arts in general, are an incredibly apt form for any anthropological study of Salt Lake City, or the Mormon culture region as a whole. The Latter-Day Saints have a long and close relationship with theater, going back to the very founding of Salt Lake. The Salt Lake Theater was one of the first major buildings built in the territory (colloquially, it is believed to have been the second building built, right after the temple), and for many years was the largest building in Utah.

Why then, would I be so committed to including music as well? While I have chosen to include music for several reasons, the simplest is that it has made my life easier. I have chosen to use music as playwriting tool to help me structure the larger work. In any given scene, a song

acts a thesis statement, guiding the scene to what it wants to accomplish, both for itself and the play as a whole. There are eleven songs in the play; seven original songs, three covers, and an LDS hymn. The original music bookends the play, frames the structure, and asks the big questions (“What Happened to This Place?” and “What Will happen to Us?”). Additionally, it plays a dramaturgical role in the play. When music overlays a section of public comments, or when multiple people sing together, it unites the citizens of Salt Lake together, not by perspective, but by intensity of feeling.

Music is also used to emphasize the relationship between the myths and realities of politics and local history – and in doing so, also meta-theatrically encourages the audience to critically think about the play they are watching. The three cover songs (“Love Can Move Mountains,” “Vogue,” and “I’m Every Woman”) are all used to present myths about local history and politics which are later discussed and dispelled in greater depth. The first, “Love Can Move Mountains,” tackle’s Salt Lake’s founding myth. “Vogue” deals with the great Saltair, a LDS party palace built on the Great Salt Lake, and I’m Every Woman deals with the conflicting views and opinions on the mayor.

Before moving on, I would like to address the controversy over the song “Vogue.” For years, the song has been criticized for its cultural appropriation of primarily non-white LGBT dancehall culture. My inclusion of the song is not in ignorance of that fact; in the script, you will see the song framed in a discussion of the LDS attempting to create “the Coney Island of the West,” a controversial take at the time due to Coney Island’s ‘multicultural’ reputation. “Vogue” represents LDS culture’s continual ‘borrowing’ of other cultures, often in morally ambiguous ways.

## About the Play

The dramatic structure with which I have chosen to frame my play is based on one City Council meeting that I attended over the course of my research. This meeting was special because as opposed to taking place at City Hall, in downtown Salt Lake on the East Side, it took place in a black box theater at the Glendale Community Center on the West Side. This distinction between East and West Sides is important in understanding Salt Lake; in a nutshell, the East Side is older, affluent, and whiter. It stretches from more affordable suburban enclaves near State Street to multi-million-dollar mansions on multiple acres at the feet of the Wasatch Mountains. The West Side, on the other hand, is much newer (mid-to-late late 20<sup>th</sup> and 21<sup>st</sup> Century), historically Hispanic and working-class, and is surrounded on three sides by industrial zones, six-lane interstate highways, the airport, and the under-construction inland port. Needless to say, the West Side is at a higher risk for poor air quality, toxic chemical releases, and other issues of environmental justice. Demographic wise, it is also populated with people with poorer access to representation in local politics. This specific meeting was landmark because it was the first meeting on the West Side *ever* – the body of opinions and perspectives that were voiced there were miles more diverse and unique than at any other meeting I attended. There was definitely something in the air in that community center that night.

*The City We Make Together* has been a wonderful resource for me in developing my work. It's take on public government meetings closely aligns with mine. When Landsman, one of the authors, describes his first encounter with a city council meeting, he describes immediately feeling “the theatricality of the setup. In this civic theatre, the most important players faced the audience from their literally elevated position of power at the dais,”<sup>6</sup> Their performance, aspiring

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<sup>6</sup> Catlett, 1.



to principles of radical participatory democracy, is based on the idea that ‘no one is qualified,’ a quote from “French philosopher Jacques Rancière’s interpretation of Plato’s reasoning that if democracy is really a government of equals, then no one is better suited to lead than anyone else.”<sup>7</sup> This foundation gives them license to create, play, and organize in an unrestricted manner. This is largely in line with the ideas presented to us in *Performance Ethnography*; essentially, Denzin argues that a “critical sociological imagination” must simultaneously critique the “successive crises of capitalism and democracy,” and show how people bring “dignity and meaning to their lives” through the performance of those crises.<sup>8</sup> *The City We Make Together* is a project in showing how people bring dignity and meaning to their lives through democracy. The critique it offers is effective as well – how can democracy be productive if a) no one is qualified, b) bureaucracy makes the entire system opaque, and c) you are always participating on someone else’s terms. *The Rome of the West* holds all of this in common, but because the audience does not participate directly, it emphasizes the critique of our democratic processes. Like me, *The City We Make Together* recognizes that “a local government meeting is a kind of tightly structured improvised performance that reveal[s] tensions and values within a community.”<sup>9</sup>

A Salt Lake City Council meeting is split into four parts; the opening, public hearings, public comment, and the consent agenda. Traditionally, the newest council member runs the meeting (unless it is happening outside City Hall; in that case, it is run by the council member of that district). In the opening ceremony, the pledge of allegiance is recited, last meeting’s minutes are approved, and any other ceremonial business is attended to. In the public hearings section, the public is allowed to give comments on specific items (such as grant applications, zoning

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<sup>7</sup> Catlett, 5.

<sup>8</sup> Denzin, xi.

<sup>9</sup> Catlett, 11.

changes, or other resolutions). Then the comment section begins. This is the most time consuming, and most interesting part of the meeting: any member of the public is allowed to go up and speak for two minutes about anything they please, from personal to practical to metaphysical. After the lengthy public hearing, they move on to the consent agenda. This consists of items that have had public hearings at past meetings being voted on and enacted by the city council. In terms of impact, this last section is most important, because all of the administrative power of the city council is focused here. However, in terms of length, the consent agenda is easily the shortest, taking as little as five minutes of a two and a half hour meeting. In my play, I have cut the public hearings section to make time for other material, and significantly cut down the opening ceremony to its most memorable moments. The vast majority of the play takes place during the comment period of the meeting. I have woven in many comments from other meetings I attended because of their unique perspective and character and relationship to the themes I am wishing to portray. Additionally, there are many other moments when I make significant changes and additions to include material from other sources.

My play is split into three acts, each focused on one of the major themes of the play – gentrification, homelessness, and the environment respectively. Each section begins with a series of public comments that helps contextualize the issue, then delves into material gathered in interviews or other encounters.

The first section, gentrification, is the entire play up until intermission. It also includes important contextual information about Salt Lake, such as its founding mythos. It begins with a series of public comments about losing local businesses, rents and taxes increasing, and public safety. The public comment period is overlaid with the first song, “What Happened to This Place?”. The song consists of a chorus and a several verses, which are sung in-between and

behind the public comment monologues (see *appendix for original sheet music*). Then, actors sitting in the front row of the audience start to discuss Salt Lake before the population boom of the last decade. This leads into a discussion of Salt Lake City's founding, which triggers a hyper-theatrical retelling of its founding myth, in which Brigham Young sings Celine Dion's 1992 hit "Love Can Move Mountains." After the song, Jedediah, an indignant historian, lays down the issues with such a myth, and helps the audience understand the reality of what happened in 1847. The discussion of non-mythic history hooks Joseph, the city planner assigned to the meeting, into the conversation, eventually leading to him explaining zoning through the heightened reenactment of a Planning Commission meeting about increasing density on an empty lot in a wealthy neighborhood of SLC. This reenactment of the meeting will be conducted as a play-within-a-play, and is set to the song "Ya Got Zoning," which is a reference to "Ya Got Trouble" from *The Music Man*. The commenters in this reenactment speak in rhythm, and are especially animated.

Continuing on in Act I, "Ya Got Zoning" ends with the meeting devolving into chaos, before a political rival of the mayor's hijacks it to 'canvas'. After the song, Joseph explains how access to city government meetings puts the bulk of the burden of growth and gentrification in lower income areas (like the West Side). The lights go out, and in the darkness, reporters illuminated by flashlights read out headlines about the housing crisis in Utah. This leads to a diptych vignette showing two households in the city. The first is Heather, BJ, and their cat, John. Heather moved to Salt Lake in middle school, and she and her husband are choosing to move back in with their parents so they can save more money. Kate, Jacob, and their dog, Sky moved to Salt Lake from LA two years ago, and they think Salt Lake is bad, but not worse than LA. I have made the choice to have both of their pets played by human actors; this is partly because

their pets played a large role in their initial interviews, and partly to make a point about care. The scene already discusses a dog-fostering program for people who end up on the street – someone will take care of their pet until that person has secure housing again. Keeping the animals onstage helps emphasize the compassion displayed in such an act, but the fact that they are human actors forces the audience to be confronted with the complicated feelings associated with being compassionate with strange *humans*, and primes the audience to be thinking about compassion when it comes to homelessness.

The focus of the shifts to Marz, who gives the audience a pantomime tour of their queer anarchist commune. Placed directly after the previous vignette, Marz further complicates the idea of compassion. The end of Marz’s tour calls Kate, Jacob, Heather, BJ, Sky, and John back onstage, but they have transformed into characters from *the Real Housewives of Salt Lake*. The real housewives have a cartoonishly asinine fight, consisting of spilled champagne, purse dogs, and big sunglasses. As their fight starts getting old, Taylor takes control. The fight slowly mutes itself, and lighting focuses on Taylor in their seat. They muse on the state of the play so far, and what is the missing link between settling the valley in 1847 and getting their very own *Real Housewives*. They call one of the real housewives, Whitney Rose, self-described ‘Mormon royalty,’ over, and ask her to tell the story of the Great Saltair, a massive dancehall built in the great Salt Lake by the Church in the 1890’s as an early, and semi-successful attempt to attract settlement. Her text can be attributed to Melissa Coy, a historian of the Saltair. Her speech seamlessly transitions to big hyper-theatrical Saltair dance reprise of Madonna’s 1990 hit “Vogue.” After Act I, we take a short intermission.

After intermission, we enter Act II, “Homelessness.” The act begins with the Mormon Tabernacle Choir welcoming the audience to their Pioneer Day “Love Thy Neighbor” concert.

As they sing “I’m Trying to be Like Jesus,” a popular LDS hymn, one by one they step to the podium and become the public commenters for this section, speaking about the issues of homelessness and drug abuse. These comments are quite a bit more heated, and people express more incendiary opinions. The song further highlights the dichotomy between the public response and moral response to homelessness, heightening the ideas of compassion in the previous scene by introducing religious imagery. The last public comment in this section is from Catherine Flesch, a homeless woman who advocates against forced hospitalization, and for a better understanding of homelessness.

In the aftermath, Reverend Johnny Bend, a character from the first act, steps to the podium and delivers his sermon. He tells the story of losing several of his friends to drug abuse, as well as shares his out-there political beliefs. After singing song about it, Taylor enters and tells him that the Mayor is arriving. He leaves the stage, and everyone starts chanting “Fuck Mayor Mendenhall,” which originated at impromptu meeting outside of City Hall in which community members hurl insults through several loudspeakers at the mayor’s office. One by one, people step forward and deliver a hidden opinion they have about the mayor, in the style of Mean Girls. Act II ends with the arrival of Mayor Erin Mendenhall to the meeting (her chair has been sitting empty all night). The cast and Mayor sing a rendition of Whitney Houston’s 1990 hit “I’m Every Woman” as they dramatize the greatest hits from her career.

Act III, water and air, starts with a public comment period about drought, air quality, and the planned inland port. The public comment period ends with a comment from Annie, who advocates for the Great Salt Lake, explaining that as the lake dries, a layer of chemical dust is revealed on the lakebed, and it will be blown into the city in toxic dust storms. At the end of the

public comments, she sings “the Water Song” with the Drips, a close harmony group. It doesn’t last very long.

In the next scene, the focus shifts to Taylor once more. They begin by interrogating Laura Briefer, the director of the Public Utilities Department for the city, about what we know about the water situation. After not hearing what they wanted to hear, the conversation shifts to Laura’s birthplace, California; They talk about wildfires, and Taylor reminisces about an old friend she had named Owens who lived in a town named Keeler by a lake that dried up. In reality, the lake is called Owens Lake, but this is only hinted to in the script. After telling the story of Keeler, Annie joins the conversation right before the Death allegory enters. The allegory enters and explains he is a ghost, entering to end the play. The onstage characters find this to be sloppy, and tell him to put on a costume piece and become a character more complex. He eventually does, becoming Owens. He tells Taylor that they have to come with him to see the answer to the question they have been asking the whole play. Taylor says goodbye to Annie in a song, and leaves the stage. In the blackout after the scene, all the Utah related stuff that was built up over the course of the show is removed. We then return to the City Council Meeting; the comments are over, and the meeting moves on to the consent agenda. At lightning speed, the City Council passes police funding, up-zone requests, and a tax hike. The play ends with a reprise of the first song, titled “What Will Happen to Us?”

The ultimate goal of this play is to give a voice to the deeply political and emotional aspects of urban growth from a variety of perspectives. I highlight many issues and situations specific to Salt Lake, but in doing so, underscore a series of crises that are affecting many American cities today, not just in the West. The tone shifts, but for the most part stays adjacent to absurd, or even goofy. The first two acts are lighthearted, and emphasize the farcical and

performative nature of municipal government. The third act is intended to be quite a bit more earnest, as the points of view unite in opposition to the seemingly unsurmountable obstacle of a changing climate. I want people to leave the theater with a sense of urgency, and the understanding that growth is deeply political, that the systems we have in place are not without bias, and that the stories we tell about ourselves matter.

## Notes on the text

So, what exactly does “ethnographic” or “documentary” mean in terms of the text? We’ve all seen movies “based on true stories,” but that phrase often does not demonstrate a very strong commitment to maintaining truth and the integrity of the text. Beyond that, any ethnographic *play* is forced to depart at least partially from the context and language of its interviewees because, well, it takes place on a stage, not the traditional living rooms or coffee shops of an interview. This play in particular, as you will soon see, makes several departures from the contexts in which the text was generated, in order to emphasize certain themes, and to dramatize certain aspects of local politics and history.

About 85% of the text in this play is verbatim, either from interviews or from public government meetings. Every time someone gives a public comment, even when it is layered in another scene, it is verbatim text. For certain scenes, I widened my net of research materials to also include online posts, journalism, and discussion threads. For example, the majority of text found at the top of “Scene 8: Mayoral Interlude” comes from Reddit groups about local SLC politics around the time of Mayor Mendenhall’s election in 2020. For all the text coming from interviews, changes have been made to bring different interviewees in conversation with one another, and to place them *at* the city council meeting, as opposed to in their respective homes. All text was heavily cut to keep the run time down, and to remove many of the “um’s”, “so’s”, and stutters from their speech. In this play, I have decided to introduce characters originating from public government meetings by their first and last names, and characters originating from interviews by just their first name.

Additionally, there are certain parts of this play that have simply been written by me. These parts are restricted to a few scenes, mostly transitions, as well as characters meant to emphasize aspects of the plot. For example, although she shares the same name as my actual



third grade teacher, Ms. Peck in “Scene 3: Myth-story” is based off of a *common imagination* of how third grade teachers act, which is tonally justified by the content of the scene being the *common imagination* of how Salt Lake City came to be, told in the medium of an elementary school play. The relationships between interviewees are also a product of dramatization, as the vast majority of them did not know each other. In the rare case that they did (such as Holly and Jedediah, who are colleagues), I did my best to let their speech and behavior inform those relationships.

Then there is Taylor. Taylor is a real person – the council aide who called out names for public comment at the West-side meeting that served as the foundation for this play – but as the play developed, they became something more. It became clear as the plot crystalized that the play needed a guide to stay anchored. Initially, Taylor simply became that guide, introducing the plethora of characters, and helping the audience find purchase on the play’s changing landscape. However, they naturally developed into a strange kind of protagonist, not just guiding, but paving a path for the play to follow. It becomes clear quite quickly that Taylor has power that no one else has; the power to change the agenda, bring people on and off stage, and to transform the stage into other locations. When Taylor leaves in “Scene 10: Water We Going to Do,” the stage returns to its initial state.

Apart from acting as a guide, Taylor also acts as a manifestation of the city of Salt Lake. They speak with knowledge well beyond their years, and seem to be deeply connected to the city and the environment. All their text, besides the announcing of names, is written by me. The bulk of the second to last scene, “Water We Going to Do,” is written by me as well. These written parts are my presence in the process. In short, “writing is never innocent,”<sup>10</sup> and neither is

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<sup>10</sup> Denzin, xii.

anthropological study. One of the greatest crises in the field is the realization that a researcher's presence in a space changes it in ways we don't fully understand – how can such a field claim to produce objective knowledge? In that way, I have released myself from being completely dependent on documentary materials in order to render *my* process in narrative form. There is a lot to be said for autoethnography, especially in regards to theater; for this play, autoethnography has been a way of “recreating and re-writing the biographic past, a way of making the past a part of the biographic present.”<sup>11</sup> In Scene 10, I also use my perspective to make the bio-possible future a part of the biographic present.

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<sup>11</sup> Denzin, 15.

### **Note on casting**

This is a play with many, many characters. These characters are of many ages, genders, ethnicities, and cultural backgrounds. Reckoning with that is a difficult thing for any theater maker, and ultimately, people will make the choices they feel align most intimately with their values. Logistically, I predict that the smallest cast it could reasonably be done with is eleven people. Creatively, however, explorations of all cast sizes possible is encouraged.

In the 2023 Annandale production, fourteen people were cast to play all the roles in the show. The auditions were open, and everyone that was interested in being on stage was given roles. Some people dropped, some people auditioned late, but fourteen of them stuck through it. This also meant that I had to make decisions about how I would handle race and ethnicity in the casting process.

I first want to say that, at its core, ethnographic theater is about speaking with somebody else's words. As Anna Deavere Smith wrote in the preface to *Twilight: Los Angeles, 1992*, "few people speak a language about race that is not their own. If more of us could actually speak from another point of view, like speaking another language, we could accelerate the flow of ideas."<sup>12</sup> This play works from that assumption.

In the Annandale production, I made an effort to assign monologues that felt racially motivated to people of that racial background. This happens very rarely in the play. Additionally, race and ethnicity are more often than not ambiguous in a city council meeting.

The only other issue of representation I would like to address is Catherine Flesh. As a homeless woman, her identity is more imperiled than her peers'. I think that, if possible,

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<sup>12</sup> Anna Deavere Smith, *Twilight--Los Angeles, 1992 on the road : a search for American character*, 1st ed. (New York: Anchor Books, 1994). Publisher description <http://www.loc.gov/catdir/description/random046/93038298.html>. Xxv.

someone experienced with homelessness would be an ideal casting choice. I also understand that there are often insurmountable barriers with casting someone in that position, and that many people who have applicable experience may have no interest in performing it. In the end, I believe her words, as the only time an actual homeless woman speaks onstage, are the most important of the whole show, and the play should not be performed without them.

In terms of logistics, every cast member needs to have several monologues, often in addition to a recurring character. Changes of character are signified by a simple costume piece or a prop, and a public comment period can be done with as little as two or three actors. I have marked the important double castings in the script (i.e. Christy and Brigham Young), but the rest is fluid around what makes the most sense for your actors.

***THE ROME OF THE WEST***

– An Ethnographic Play with Music –

– by Clayton Roma Bragg Webb –

## CHARACTERS

Mayor Erin Mendenhall - *The Mayor is compassionate and focused, emphasis on the trustworthy. She was a former council member, so she's gonna try to make it happen, that's for darn sure!*

Victoria Petro-Eschler - *The fun and trustworthy host, councilwoman first, but a performer at heart. She represents District 1.*

Dan Dugan - *Dan Dugan, representing District 6, is a nice guy. People trust him! Go Dan!*

Ana Valdemoros - *Tall, but undeniably trustworthy. Our representative from District 4, she is an educated businesswoman.*

Darin Mano - *Darin is thrilled to serve the city as a whole. Connected with a community who trusts him, he represents District 5.*

Taylor - *The council aide. Seems to have quite a bit of control over the plot. They want to know how we got here.*

Joseph - *Zoning aficionado. He's dressed to impress, and he's going to. He works with Taylor.*

Laura Briefer - *Director of public utilities. In charge of water and street lamps for the city. From California.*

Annie - *A young person in her early 20's, hair or no hair. She grew up in a small town in Utah, and is very good at making people laugh. She might hate her life. She is also the manager of an outdoor retail store.*

Reverend Johnny Bend - *A stout man in his late 40's, with a scraggly beard and tattoos up and down his arms, which we can see because he wears a t-shirt he cut the sleeves off of.*

Christy – A woman in her mid 50's. She has lived in downtown SLC all her life. She is taking a break from sanding down her deck to talk to be here tonight – she has a hand towel, and maybe sits down on a couch while she's talking.

Holly – A historian working for the state historical society. She loves marvel movies and holds a big gulp from 7/11 filled with soda of some kind. She's a suburban mom.

Kate – Fresno raised, this LA transplant landed in SLC on Pioneer Day – now she lives here with her husband.

Jacob – Kate's husband. Lovely guy.

Scout – Kate and Jacob's rowdy dog.

Heather – Also from California, she moved to Salt Lake in high school. She lives with her Husband, BJ, in a studio apartment.

BJ – Heather's husband. He proposed to her on top of a mountain.

John – Heather and BJ's inquisitive cat.

Marz – Looking for sublet, nice garden room in anarchist commune.

The show also contains a number of named commenters with only one line.

## SCENES AND SONGS

### — ACT I —

Scene 0 - *Introductions*

Scene 1- *Gentrification*

**01. What Happened to This Place?**

Scene 2 - *Growth and History*

Scene 3 - *Myth-story*

**02. Love Can Move Mountains**

Scene 4 - *Planning Commission Meeting*

**03. Ya Got Zoning**

Scene 4.5 - *Housing Crisis*

Scene 5 - *The Real Housewives of Salt Lake*

**04. Vogue Saltair**

### ***Intermission***

### — ACT II —

Scene 6 - *Homelessness*

**05. I'm Trying to be Like Jesus**

Scene 7 - *Year Zero*

**06. Things Are Bad**

Scene 8 - *Mayoral Interlude*

**07. I'm Every Woman**

### — ACT III —

Scene 9 - *Water, Air*

**08. Water Song**

Scene 10 - *Water We Going to Do*

**09. I Don't Think I Can Get Over You**

Scene 11 - *Closing*

**10. What Will Happen to Us?**



## **SETTING**

A city council meeting in the Glendale Community Center black box theater on the west side of Salt Lake City, Utah.

## **TIME**

6:00 PM, a weekday in July or early August, 2022. *The play also visits 1847, and bounces around the 1890's.*

**- ACT I -**

**Scene 0: Introductions**

*We are sitting in a black box theater at the Glendale Community Center on the West Side of Salt Lake City. On the backstage wall there are a few tables covered in a black table cloth where the four city council members (Victoria Petro-Eschler, Dan Dugan, Ana Valdemoros, and Darin Mano) are meant to sit. They have their items strewn about the table (they've been here since 2:00 for a work session - it's now 6:00), but each of them has a bendy microphone and a name card in front of them. On one end of the table is a small projector and projector screen. On the stage right wall is a separate table where Taylor sits. They are a council aide, and instead of a name tag, they have a lamp that stays on until the end of the show. They sit next to an empty chair with a name card that reads "Mayor Mendenhall", and on the other side of that seat sits Joseph, with a name card that reads "Planner". The front row of the audience is onstage, and is devoted to actors. In those seats sit Annie, Reverend Johnny Bend, Christy, Holly, and Jedediah. There is also a podium with a microphone upstage left. As people enter the theater, there are other council aides walking around, handing out Meeting Agendas and answering questions. The council members are strewn about; some are at their seats, some are texting in the corner, some are not in the room - like a classroom two minutes before class starts. When the meeting begins, each council member takes their seat, the house lights dim, and Victoria does her best to get the attention of the crowd.*

**Victoria Petro-Eschler**

Welcome, everyone to the July 17th Salt Lake City Council meeting. My name is Victoria Petro-Eschler, and I am your council member representing District 1! Thank you all so much for joining us- um, hey, West Side, thank you for showing up- this turnout right now is *thrilling* (Applause). Just to show off how amazing it is, even our pledge is going to be special.

Please help me in welcoming the 13-year-old team West Side Beasts who are our **state champions** for basketball!

*Seven 13-year-old boys wearing basketball jerseys enter single file from the back These can be audience members). They are not thrilled to be here.*

**VICTORIA PETRO-ESCHLER**

Please stand and join them as we say the pledge of allegiance.

*Everyone stands, puts their hand over their heart, and begins to recite the pledge of allegiance. The kids aren't having fun.*

**ALL**

I pledge allegiance to the flag of the United States of America, and to the republic for which it stands, one nation, under God, indivisible, with liberty and justice for all.

**REVEREND JOHNNY BEND**

Not just the rich! *(Laughter and applause)*

**VICTORIA PETRO-ESCHLER**

Thank you. I wish the mayor could have seen that, but I understand she is not feeling well today. Before we begin moving through our agenda I want to mention and review our rules of decorum. While giving your comments, please avoid yelling, profanity, or making racial slurs, or obscene or defamatory remarks. If you feel you need to use profanity or disrespectful remarks to express your point, you're welcome to contact us. This now brings us to item A4, council will consider a \*joint\* ceremonial resolution with Mayor Mendenhall recognizing September 12, 2022 as "One Kind Act a Day Day". I'd like to turn the time over to council member Dan Dugan to read the resolution.

*As council member Dugan reads the resolution, the Council listens with a solemn sense of seriousness. He stumbles over the repetition of the word 'day.'*

**DAN DUGAN**

Thank you, Madam Chair. This is a resolution recognizing One Kind Act a Day Day. Whereas Salt Lake takes the opportunity to celebrate and promote kindness with the campaign known as "One Kind Act a Day," And whereas kindness can be as simple as a single smile, a thoughtful message to a friend, or just a small unexpected gesture, the effects have the power to change our lives in our world for the better. And whereas we encourage all to commit to one act of kindness every. Single. Day. Therefore, let it be resolved Salt Lake City recognizes September 12th, 2022 as One Kind Act a Day Day in order to cultivate one of the most important gifts of all: our faith in humanity and our belief in a better, kinder future. I turn the time over to you, Madam Chair.

**VICTORIA PETRO-ESCHLER**

Thank you, councilman. I'll look for a motion.

**DAN DUGAN**

Madam chair, I move that the council adopt the joint resolution with Mayor Mendenhall to recognize the week of September 12, 2022 as One Kind Act a Day Day... Week in Salt Lake City.

**VICTORIA PETRO-ESCHLER**

Do I have a second?

**ANA VALDEMOROS**

Second.

**VICTORIA PETRO-ESCHLER**

I have a motion from council member Dugan, a second, either Valdemoros or Mano, um, I'll roll call this. Dugan?

**DAN DUGAN**

Yes.

**VICTORIA PETRO-ESCHLER**

Valdemoros?

**ANA VALDEMOROS**

Yes.

**VICTORIA PETRO-ESCHLER**

Darin?

**DARIN MANO**

Yes.

**VICTORIA PETRO-ESCHLER**

I'm a yes, that's four yeses. The motion passes. All right that brings us to A6 - I am so excited about this, I've been talking about it for months - we are going to recognize and celebrate the Halverson family, who now have four generations of Rose Park firefighters. *(As she reads the names, we see their near identical headshots projected on the screen)* We started with Captain Charlie A. Halverson, 1946 to 1975. Firefighter C. Kent Halverson, 1967 to 1988. Firefighter R. James Jim Halverson, 1972 to 1996. Captain C. Davin Halverson, serving as of 2000, and the newly graduated firefighter Devin T. Halverson, serving as of February 2022. I'd like to invite our guests Davin and Devin, the current generation's firefighters, to the front, as well as Fire Chief Carl Lieb.

*Applause. Two bald men with mustaches wearing police looking uniforms walk to the front, as well as the fire chief, who is wearing a long sleeve button up and a badge. Davin and Devin look so similar it's funny - same exact shaved head and mustache - but Devin looks 30 years younger - he hasn't quite grown into it yet. Victoria walks around the table to join them.*

**VICTORIA PETRO-ESCHLER**

Okay. So. First, it's such an honor to say thank you for your family's dedication and commitment to firefighting, to our city, and especially to Rose Park. Chief Lieb, I'm going to turn the time over to you now.

**CHIEF LIEB**

Thank you, Madam Chair. As the council member said, we're pretty proud of this legacy. Captain Davin Halverson on my far right here has been a firefighter for 22 years, and his son Devin on my near right has actually been a firefighter for approximately

eight weeks \*(laughter)\*. In fact, we had to wait to plan this ceremony to make sure Devin graduated successfully (*laughter and applause*). Way to go! So. with that in mind, we would like to present you with this ceremonial axe that has the names of each generation that served in the Salt Lake City Fire Department in service of our communities. Well done.

*Applause. Lieb hands them a large axe and shakes each of their hands.*

#### **VICTORIA PETRO-ESCHLER**

I feel like we should start every City Council meeting bragging about what's great about our city \*(laughs)\*. All right, so now here comes the real work. We are at the public comment portion of our agenda. Taylor, our constituent liaison this evening, will call two names at a time. Comment time is limited to two minutes per person. And as a reminder, please help create a civil and respectful meeting. Taylor, you may call the first two names.

#### **Scene 1: Gentrification**

##### **#01 What Happened to This Place**

#### **TAYLOR**

Thank you, Madam Chair, it looks like there are around 20 people here to speak for general comment. The first will be Cheryl Christie followed by Lisa Mohan.

*As Taylor calls names, people form a line from behind the podium upstage left.*

#### **CHERYL**

Hi, my name is Cheryl Christie, and I grew up in Rose Park. Graduated West High, granddaughter graduated West High. So, I've lived here in Salt Lake for a while. The one thing I would love to see is- you know, I go to 5600 West to go to the restaurants, or fast-food places and little stores... why don't we have that over here, in our areas? Where I can shop, where I can eat, in this area? Why can't we work on... um, caring more in our community? You know, I look at the properties and things that are around here,

IT'S LIKE... NOBODY CARES. I WOULD LIKE TO SUGGEST A CAMPAIGN FOR CARING FOR OUR NEIGHBORHOOD.

**ALL ATTENDEES**

I'VE BEEN HERE FOR HOURS  
DON'T MEAN TO SOUND IMPATIENT  
BUT SOME THINGS MUST BE DONE  
EVEN THOUGH YOU HATE THEM  
SALT LAKE IS NOT THE SAME  
I DON'T RECOGNIZE IT'S FACE  
AND THE LAND, IT THIRSTS FOR RAIN  
WHAT HAPPENED TO THIS PLACE?

**TAYLOR**

Next, we'll hear from Lisa Mohan followed by Kathy Copeland.

*Lisa is an older white-haired woman. The "murals" she references are of people killed by police, both nationally and locally. Murals include the faces of George Floyd, Bernardo Palacios-Carbajal, Breonna Taylor, Bobby Ray Duckworth, and Zane James.*

**LISA**

Hi I'm Lisa Mohan. Um, I'm here today because of Fourth South. Fourth South has become the Indianapolis Freeway of the East Side.

I HEAR CARS RACING DOWN THAT ROAD ALL THE TIME. I HEAR THEM WITH THEIR REVVING ENGINES. I WATCH THEM NOT EVEN STOP AT THE STOP SIGN.

There needs to be something done with that street, there are children that live on that street that play in the- in the- on the sidewalks, and there are animals that have a tendency to run across the street. My other comment is - I'm directing this to Mayor Mendenhall - I don't appreciate the murals on the wall on Third West, those are criminals, I am a law-abiding citizen and I have to look at their faces. I'm sorry they've passed away, but they're also criminals. Thank you.

**TAYLOR**

Next, we'll hear from Kathy Copeland followed by George Chapman.

*Kathy is a middle-aged black woman who wears glasses, a yellow head scarf, and a tunic with a yellow and brown print. She looks calm and collected.*

**KATHY**

Hello, my name is Kathy Mason Copeland. I have lived in this area with my family for 50 years. I love this area. As my friend Cheryl said, we need more restaurants, when they tear down something, they're building apartments.

*OH GOD, OKAY, THEY'RE BUILDING APARTMENTS, THEY TOOK OUR DRUGSTORE AWAY, WE DON'T HAVE A DRUGSTORE... THE DOLLAR STORE, THEY MADE THAT A HARDWARE STORE...*

You know people could go to the store, walk to the dollar store to purchase things.

*UM, MY FATHER IS BILLY MASON, HE USED TO HAVE A BARBER SHOP BY EARL'S - WHAT USED TO BE EARL'S DRUGSTORE, THE BARBER SHOP, HANNAH'S FLOWER SHOP...*

Like I said, I love this area. I just want to say I'm tired of people trying to buy our homes because we are a prime location - the freeway, the airport, downtown-

**ALL ATTENDEES**

*FROM FOOTHILL TO WASATCH  
WE MOURN WHAT WE ONCE HAD  
EARL'S DRUGSTORE, THE MARKETS  
NOW THEY'RE ALL APARTMENTS  
WHERE'S THE MONEY AND ORDER?  
HAS THIS CITY BEEN MURDERED?*

**KATHY**

They even bought out Crown Burger! *(There are scattered shocked whispers)*

**TAYLOR**

TIME.

**KATHY**

Okay. But anyway, thank you.



**TAYLOR**

Next, we will hear from George Chapman followed by John Gardener.

**GEORGE**

Okay remember the old "Where's the Beef" commercial? "Where's the Beef". That was a great ad. Last year, this city got over \$400,000 for mitigation, and it should have been used for public safety. So *where is the public safety?* The Ballpark Community *specifically*, but also along the West Side, the Jordan River area, North Temple, all deserve public safety to be prioritized in any and all plans. So, we need walking police patrols, not more police vehicles.

*WE WANT COPS. WHERE ARE THE COPS?!*

I encourage you to approve the grant application, but we want cops, not vehicles.

*WHERE ARE THE COPS?*

Thanks for listening.

**TAYLOR**

Next will be John Gardner followed by Billy Palmer.

**JOHN**

My name is John Gardner, and I own and operate a small family-owned real estate development company in Salt Lake City. We own three apartment projects. I was shocked when I opened the tax notice of this year to find out that for all my projects, I have a combined \$85,000 per year tax increase. It's incomprehensible that a city and a county would impose this type of increase in one year.

**ALL ATTENDEES**

*I'VE BEEN HERE FOR HOURS  
DON'T MEAN TO SOUND IMPATIENT  
BUT SOME THINGS MUST BE DONE  
EVEN THOUGH YOU HATE THEM  
SALT LAKE IS NOT THE SAME  
I DON'T RECOGNIZE IT'S FACE  
AND THE LAND, IT THIRSTS FOR  
RAIN  
WHAT HAPPENED TO THIS PLACE?*

**JOHN**

*AND I GUESS THE REALLY SAD PART OF THIS IS THAT I HAVE NO CHOICE BUT TO PASS THIS ON TO OUR RENTERS. WE CARE ABOUT OUR RENTERS, BUT THERE'S A LIMIT AS TO WHAT WE CAN DO.*

In this case we're going to tell them that Salt Lake City is demanding more money, therefore we have to raise your rent. Please don't talk to us about affordable housing, this is making housing much more unaffordable. Thank you very much.

**TAYLOR**

Next, we will hear from Billy Palmer followed by Matthew C.

*Billy is a large man of mixed African descent. He wears a fedora. The Jordan He is a radio journalist working at the local public radio station, KRCL.*

**BILLY**

Hello, thank you all for coming to the West Side... um, I'm Billy Palmer, and we all know each other. There's a few people who have canvassed this neighborhood and asked neighbors what was important, and two things that came up the most were people want more businesses-

*THEY WANT TO BE ABLE TO WALK TO A BUSINESS, THEY WANT TO WALK TO A PUB, THEY WANT TO WALK TO RESTAURANTS, THEY WANT THEIR OLD NEIGHBORHOOD BACK...*

And the other thing was people wanted to feel more safe. The cars speeding down the streets... You've heard some of the stories here. We're a compassionate neighborhood, we are concerned about those folks that are living without homes and those folks that are battling drug addiction, but at the same time we feel that we're not seeing as much concern from our city about mitigating those things that make us feel unsafe. A lot of people don't go down the river trails anymore, where they used to all the time with their kids.

*AND I INVITE ANY ONE OF YOU, IF YOU DON'T DO IT ALREADY, TO WALK DOWN THOSE JORDAN RIVER PARKWAYS, ESPECIALLY IN THE MORNING AND THE EVENINGS AND-*

**TAYLOR**

TIME.

**BILLY**

-see what you see. Thank you so much.

**ALL ATTENDEES**

*I FOUGHT TOOTH AND NAIL  
JUST TO COME HERE AND SAY WHAT  
I THINK YOU'RE EXPLOITING  
IT'S QUITE DISAPPOINTING  
AND I CAN ONLY HOPE AND PRAY  
THAT YOU'RE...*

**VICTORIA PETRO-ESCHLER**

Please, keep the applause to a minimum.

**ALL ATTENDEES**

*LISTENING...  
ARE YOU LISTENING?*

**TAYLOR**

Next, we will hear from Matthew C.

*Matthew is a white man in his late 20's/early 30's.  
Behind him, his wife, Jessica, stands with their baby in  
her arms.*

**MATTHEW**

Hi, my name is Matthew. The city speaks a lot about affordability, but I don't think you guys are genuine in your sayings about affordability, because what this tax says is that you guys support gentrification.

*THE DEFINITION OF GENTRIFICATION IS THE PROCESS WHEREBY THE CHARACTER OF AN AREA IS CHANGED BY WEALTHIER PEOPLE MOVING IN, TYPICALLY DISPLACING CURRENT INHABITANTS.*

That's what's happening on my street, on Blaine Avenue. Now I have to make the decision on whether or not I can afford to stay in my first home that I've completely gutted and renovated and put my blood, sweat, and tears into. In addition to that, I have to budget for my new child. There was a billboard near the point of the mountain, and it said if you want to become a

millionaire, sell your house to a Californian. And that's what Salt Lake City is becoming. There's been a lot in the news about gentrification, and we want to focus on the brown and black people, but it's happening to everyone. And your guys' policies are 100% related. If you vote to do this you're voting for gentrification.

*The commenters cycle themselves through the podium while singing:*

TAYLOR

*I'VE BEEN HERE FOR HOURS  
DON'T MEAN TO SOUND IMPATIENT  
BUT SOME THINGS MUST BE DONE  
EVEN THOUGH YOU HATE THEM  
SALT LAKE IS NOT THE SAME  
I DON'T RECOGNIZE IT'S FACE  
AND THE LAND, IT THIRSTS FOR RAIN  
WHAT HAPPENED TO THIS PLACE?*

**ALL ATTENDEES**

*A LAND MADE BY GOD  
AND THE WASATCH FRONT-  
WE WON'T LET YOU PERISH  
JUST LIKE OUR LUNGS  
BEST SNOW ON EARTH  
AND THE BLAZING SUN*

**TAYLOR**

*WHAT WILL HAPPEN TO US...*

**Song Ends**

## **Scene 2: Growth and History**

*As the song ends, the lights dim on the city council and the public comment podium, and focus on the five audience seats. In the dim light, you can see commenters continue to comment in slow motion, but the focus has shifted to the people in the seats. Annie turns and addresses the audience.*

**TAYLOR**

Next up is Annie, Assistant Manager of a local outdoor retailer.

**ANNIE**

When I was a little kid, I thought that Salt Lake City was the biggest city in America. I thought it had more streets and people and things to do than I could ever have pictured. I categorized downtown Salt Lake City in the same hypothetical bubble I put Chicago in, and I put Minneapolis in, and Seattle in, because I had never been to any of those places. And now that I have been to some of those - I've never been to Minneapolis. I thought that was just a good one to name. Now that I have been, it makes me embarrassed that I ever thought Salt Lake City was the real deal.

**TAYLOR**

And Reverend Johnny Bend, full time Uber driver.

**REVEREND JOHNNY BEND**

I was quite literally walking to, like, on dirt roads to school, to get to Bennion Elementary... and chasin' jack rabbits. Taylorsville High was quite literally a farm when I was a little boy. I remember the barn. I remember just clear as day, just the vastness and the openness. It was just out there, right?

**TAYLOR**

Christy, longtime resident and entomologist.

**CHRISTY**

I know this sounds super cheesy, but you really just didn't lock your doors in downtown Salt Lake. You didn't lock your car, it didn't matter, you didn't lock your house, it didn't matter. And even when I had my kids about ten years later, we didn't really care about locking our house downtown. But now? I mean... yeah. It's a lot different. There's a lot more crime. Um, there's a lot more homelessness, now... which is heartbreaking.

**ANNIE**

So, yeah, it's like Salt Lake City is trickling down the mountains. You know, it's like, spreading out. And more and more of the not-city is getting eaten by the city.

**TAYLOR**

Holly, Senior State Historian and co-Editor of the Utah Historical Society.

**HOLLY**

And that's the other thing that everyone talks about, right? It's the farms, the green space becoming developments. We did an article a couple of years ago, a gal interviewed farm families in Providence? up in Cache Valley? And she said, y'know, we gotta give the farm families a break because the property they own is worth more than the crops they could sell. So, yeah, they're going to sell out. It's happening. Because it's like, everyone wants a house here, and everyone wants to live by their parents, and it just keeps growing.

**REVEREND JOHNNY BEND**

I don't believe Salt Lake had 500,000 people in it, in its metro. And I think we're what, at over 3 million now? So, I mean, jeez, you don't get to see too many cities explode like that, right? It's like watching a city go from a small town to New York, right. In real time!

**HOLLY**

It's just like one big housing boom here. I mean, our joke at home is that Utah is freeways, construction, and mountains. That's like the Wasatch Front formula. And I feel so different from my coworkers, because our life in the suburbs is like talking to the neighbors and fundraisers for the PTA, *not joking*. And one of my coworkers said "that's the most Utah I've ever Utahed," because she was doing a soda shop fundraiser for the PTA. *(She laughs)* Which is the most Utah you've ever Utahed.

*Her phone starts to ring.*

**TAYLOR**

Holly, your kids are getting into a fight over who can play Minecraft on the big TV downstairs. You might want to take care of that.

*Holly sheepishly exits upstage right to go handle her kids. During the next monologue, Jedediah enters from upstage left and takes her spot on the couch.*

**TAYLOR**

Jedediah, Senior State Historian and co-Editor of the Utah Historical Society.

**JEDEDIAH**

Our home has doubled in value. And that actually doesn't give me much comfort. I would much rather see the home prices stay level and a little bit more accessible to average people like myself. I'm also worried about... you get a lot of folks from out of town now with more money. I'm not saying that's good or bad. It just is what it is.

**CHRISTY**

When I drive down certain streets, I remember, like, the Dionysus Cafe. It was owned by a little Greek family, and the daughters were the waitresses. Really cute little breakfast place. Um, *Lambs*. I can't believe that's gone. It was the second oldest restaurant in the state, and it was unlike any other place. It was so gorgeous. And it, uh... went out of business because the alcohol division canceled their license and made them pay, like, a huge fee. It was just super unreal.

**REVEREND JOHNNY BEND**

You know Dancing Crane, that used to be right there in just one of those little shops by Exchange Place... there was a gypsy shop and the old heavy metal shop... I mean, back then that area was kind of like the Haight-Ashbury of Salt Lake, right? That's where the real weirdos were. Like you have like the old gypsy ladies that would do the crystal ball readings. And there was Eclectic-

**CHRISTY**

Oh, my gosh. Eclectic was this small thrift store that was so divine, and when they tore it down, the building it was in, they just left the lot empty for, like, a decade. Now there's an apartment building there. Bill and Nada's became a gas station. I mean, everybody who grew up in the same era as I did remembers Bill and Nada's. It was open 24 hours, and it was a diner. It was owned by Bill and his new wife because Nada had died. And there were woodland murals all over the walls, and you could get things like brains and eggs. For college students, it was amazing... oh my gosh, so many scenes of my young adult life happened at Bill and Nada's.

**JEDEDIAH**

I'm really grateful to be able to live here, but it's changed a whole lot. I have kids. I have two teenagers. I have no idea, if they wanted to live in Salt Lake, where they could possibly afford to live.

**ANNIE**

People from real cities come to Salt Lake City expecting like, one Flying Jay and a bunch of trailers. I think that they're like, "Oh, Utah, it sounds so rural," And so people say to me all the time, "there's stuff. There's all sorts of stuff around here. There's buildings and there's a bunch of people in cars," They really are shocked by the city-ness of Salt Lake City. And they always say, "oh, and it's just getting \*bigger\*. It's just \*growing\*." Every time I come here, every time I go to the temple, oh my god, I see 1000 more unhoused people and that makes me sick. It's turning into a real city. It's turning into a real city.

*At the end of Annie's line, Holly re-enters and joins Jed in her seat just in time to hear her last sentence.*

**HOLLY**

(To Jed:) What does she mean, it's a real city?

**JEDEDIAH**

(Shrugs) She was just talking about how things have changed.



**HOLLY**

Well, sure, things have changed, but Salt Lake has always been a city.

**JEDEDIAH**

Well, yeah, but-

**HOLLY**

I mean, for gosh sakes, I was born in Twin Falls Idaho, and that's a heck of a lot smaller than Salt Lake, and even that's a city!

**JEDEDIAH**

You're right-

**HOLLY**

You know, just because it's not New York or Phoenix doesn't mean it's not a city.

**JEDEDIAH**

Yes, but she-

**HOLLY**

No, Jed. I don't make a stand for most things, but this? I'm making a stand for this. Salt Lake City is a city. It's in the name, for gosh's sakes! Sure, it might be a little... unique, but it is a city gosh darnit!!

*Silence.*

**ANNIE**

Okay. Sure. It's a city.

**HOLLY**

Okay. Good. I'm glad we can agree on that. \*(Pause)\* And sorry, I never get like that, it's just Kate saw Ivan playing Minecraft on the big TV and wanted a turn, and you know how Ivan is about sharing.. so it was just your classic *(insert current day of the week)* night screaming match.

**ANNIE**

It's okay. I don't really know you. *(Brief pause)* What do you mean by "unique"?

**HOLLY**

Oh, well... the settlement of Salt Lake City was unique because, well... it's a temple city, and it's founded for a purpose. So many of the West's cities were founded on speculative interest. Settlers would found cities on paper, and just \*say\* that they were creating stuff as a real estate racket. And Salt Lake wasn't as much that way. I mean, it was the Latter-day Saints coming down the canyon, and doing things in pretty orderly fashion.

*While Holly talks, the lights dim on stage and a spotlight comes up on her. At the end of her speech, the stage lights come back up to where they were at the beginning of the first public comment period. Nedra makes her way to the podium. She is an eccentric looking white woman in her 60's or 70's (think Jaimie Lee Curtis with a little more crazy). She carries a manilla folder stuffed with papers. She is quite literally the worst public speaker. The story she is trying to tell is confusing, it's not clear what she wants from the council, she takes long pauses in weird places, and the amount of content she is attempting to cram into 2 minutes is impossible.*

**TAYLOR**

Now we will hear from Nedra Crow.

**NEDRA**

Do I have your attention? Good, because I've got a long story... I'll tell it shortly... in four parts. Part one. 1847. This is about a grant requesting some money for First Encampment Park. So. 175 years ago, did the... um... people come in on the 24th of July or the 22nd of July? The vast majority came in on the 22nd. They camped between Parley's and Emigration Creek. Amazing. That's part one. Part two: 25 years ago - no one knew about this. 99% of the people in Salt Lake didn't know about part two. Guess what part two is. The community came together and created First Encampment Park. The city did not pay for it. It involved...

um... the voice of the people to bring part two. Part three is today. When there is a celebration for the 22nd of July and the first arrival at First Encampment Park, without any announcement, guess what. 130 people in triple digit temperatures walked from Donner Park down to First Encampment Park. Volunteers for 25 years have created and supported the celebration. Part four-

**TAYLOR**

TIME.

**NEDRA**

-is we need funding for names and the environment. Thank you.

*Nedra stays at the podium, anxiously trying to tell if anyone got the gist of her message. There is a pause as everyone tries to parse through what she just said.*

**ANNIE**

What?

**REVEREND JOHNNY BEND**

What does that have to do with anything?

**CHRISTY**

Public speaking isn't for everyone, I guess.

**TAYLOR**

If I may, I think Ms. Crow was \*trying\* to say that First Encampment Park needs funding because of its importance to the history of the city and our founding story- okay, for god's sake, let's hear from your third-grade teacher, Ms. Peck, who can help explain all of this.

*When Taylor cuts herself off, Ms. Peck, your third-grade teacher, walks up to the podium. She taps Nedra on the shoulder and takes her place. Nedra exits. She is wearing a colorful blouse or dress and fun earrings. She smiles a lot, and speaks to the audience emphatically, as if they were schoolchildren. The lights dim on the stage - the council members look slightly confused. In the*

*darkness, Christy and Holly, and those playing the angels sneak offstage as soon as Ms. Peck steps away from the podium.*

### **Scene 3: Myth-story**

#### **MS. PECK**

Hello students! Today we are going to learn about how the pioneers settled the valley. When Brigham Young and the pioneers rounded the top of Big Mountain in Emigration Canyon and looked down into the uninhabited Salt Lake Valley on July 24th 1847, Brigham Young said those famous words: "This is the place," While the settlers knew it was the commandment of God that they make their lives here and build the City of Zion, they were intimidated by the cold, barren desert that they faced. But our forefathers were strong and faithful.

*A music cue indicating a memory plays (think Disney Channel flashback). Lights come up upstage right curtain, from which the front half of a covered wagon is protruding. Sitting in the covered wagon is Brigham Young. Several weary pioneers stand around him. We are on the mythical top of Big Mountain, on July 24, 1847. This is a scene of an event that never happened, so ham it up on the acting.*

#### **VICTORIA PETRO-ESCHLER**

Hey, this isn't in the agenda-

#### **TAYLOR**

SHHH.

#### **BRIGHAM YOUNG**

My children, we have reached the end of our arduous journey. This is the place God has set out for us; this is the place!

#### **PIONEER WOMAN**

But Brigham! Look around! It's so barren! The ground is dry and there's no trees! And nothing growing either! How will we ever survive?

**PIONEER MAN**

It's so harsh, not even the native people could live here! It's not at all like Illinois. Or Nebraska. Or Jackson County, Missouri. Or Ohio. Or Western New York. What will we do, Brigham?

**BRIGHAM YOUNG**

Patience, my children. You must let the lord guide you. Faith, trust - love. Love can move mountains.

**#02 Love Can Move Mountains**

*Three angels appear from the back of the wagon and start singing. At first, Brigham Young tries to convince the Pioneers, but as the song progresses, the entire congregation is swept up into the dance number.*

**ANGELS**

FAITH  
TRUST  
LOVE  
LOVE CAN

**BRIGHAM YOUNG & ANGELS**

LOVE CAN MOVE MOUNTAINS

**BRIGHAM YOUNG**

THERE AIN'T A DREAM THAT DON'T HAVE A CHANCE TO COME TRUE NOW  
IT JUST TAKES A LITTLE FAITH, BABY  
ANYTHING THAT WE WANT TO DO WE CAN DO NOW  
THERE AIN'T NOTHING IN OUR WAY, BABY

**BRIGHAM YOUNG**

NOTHING OUR LOVE COULDN'T  
RISE ABOVE  
WE CAN GET THROUGH THE NIGHT  
WE CAN GET TO THE LIGHT  
LONG AS WE GOT OUR LOVE TO  
LIGHT THE WAY

**ALL**

THROUGH THE NIGHT  
TO THE LIGHT

The councilmembers and actor-audience (except Jedediah), who up to this point have been just watching (perhaps tapping their toes as well), are pulled up into the dance number and participate in the rest of the song)

**BRIGHAM YOUNG**

**ALL**

WITH A LITTLE FAITH

JUST A LITTLE TRUST

IF YOU BELIEVE IN LOVE

LOVE CAN MOVE MOUNTAINS

BELIEVE IN YOUR HEART

AND FEEL, FEEL IT IN YOUR  
SOUL

AND LOVE, LOVE CAN

LOVE CAN MOVE MOUNTAINS

FAITH

TRUST

LOVE

LOVE CAN MOVE MOUNTAINS

BELIEVE

FEEL

LOVE

LOVE CAN MOVE MOUNTAINS

The pioneers start to build Salt Lake City, laying down tape to represent streets, putting up mountains, changing the tablecloth to blue on Taylor's desk, etc. As they do this, the angels graffiti the map with chalk to bring the map to life.

**BRIGHAM YOUNG**

OCEANS DEEP AND MOUNTAINS HIGH

THEY CAN'T STOP US

BECAUSE LOVE IS ON OUR SIDE, BABY

WE CAN REACH THE HEAVENS AND TOUCH THE SKY

JUST BELIEVE IT, BELIEVE IN YOU AND I, BABY

IF WE GOT LOVE THAT IS STRONG ENOUGH

**BRIGHAM YOUNG**

**ANGELS & PIONEERS**

WE CAN DO ANYTHING

ANYTHING

WE CAN THROUGH ANYTHING

ANYTHING

**BRIGHAM YOUNG**

'CAUSE THROUGH IT ALL LOVE WILL ALWAYS FIND A WAY

The pioneers start laying track for the transcontinental railroad across the front of the stage. The angels create the shape of the Temple, the State

Capitol, and other landmarks with their bodies, and dance in place there.

**BRIGHAM YOUNG**

JUST A LITTLE FAITH  
JUST A LITTLE TRUST  
IF YOU BELIEVE IN LOVE  
LOVE CAN MOVE MOUNTAINS  
BELIEVE IN YOUR HEART  
AND FEEL, FEEL IT IN YOUR  
SOUL  
AND LOVE, BABY, LOVE CAN  
LOVE CAN MOVE MOUNTAINS

**ALL**

FAITH  
TRUST  
LOVE  
LOVE CAN MOVE MOUNTAINS  
BELIEVE  
FEEL  
LOVE  
LOVE CAN MOVE MOUNTAINS

**MS. PECK**

After that, it was the selection of Salt Lake as the city where the east and west sections of the Transcontinental Railroad would be joined that really skyrocketed us to stardom.

**ANGELS & PIONEERS**

TRUST  
LOVE  
LOVE CAN, LOVE CAN MOVE IT

**BRIGHAM YOUNG**

YOU BELIEVE IN ME  
I BELIEVE IN YOU  
IF WE BELIEVE IN EACH OTHER  
NOTHING WE CAN'T DO  
IF WE GOT LOVE THAT IS STRONG ENOUGH-

Brigham falls to his knees and grabs his chest. The song cuts out and everyone gasps. Someone cries out "Brigham!!!" and someone else cries out "He's Dead!!!" After a tense moment, he reveals... he just dropped his ring! But he found it! He found it and he's dancing!

**BRIGHAM YOUNG**

THEN WE'LL FIND A WAY

The rest of the ensemble joins in the dance for the last chorus.

**ALL**

**BRIGHAM YOUNG**

JUST A LITTLE FAITH  
JUST A LITTLE TRUST  
IF YOU BELIEVE IN LOVE  
LOVE CAN MOVE MOUNTAINS  
BELIEVE IN YOUR HEART  
AND FEEL, FEEL IT IN YOUR  
SOUL  
AND LOVE  
LOVE CAN MOVE MOUNTAINS

FAITH  
TRUST  
LOVE  
LOVE CAN MOVE MOUNTAINS  
BELIEVE  
FEEL  
  
LOVE  
LOVE CAN MOVE MOUNTAINS

**MS. PECK**

The hard work and dedication  
of the Mormon Pioneers was  
essential in settling the  
Utah territory. Aren't we all  
so lucky to be able to  
celebrate such an incredible  
history every July on Pioneer  
Day?

**ANGELS & PIONEERS**

TRUST  
LOVE  
LOVE CAN, LOVE CAN MOVE IT  
TRUST  
LOVE  
LOVE CAN, LOVE CAN MOVE IT

**Song Ends**

*As the song ends, everyone strikes pose, then they pack up their covered wagon as Jedediah as speak, leaving some representation of the Salt Lake Valley on the floor. Now that the map is on the floor, references to actual locations can be represented on the stage by a variety of methods. The council members make their way back to their seats, and Jedediah, who was not enthused by the performance, stays standing. He clearly has something to say.*

**VICTORIA PETRO-ESCHLER**

Well, that wasn't on the agenda, but I do love some West Side fun! Alright, Taylor, why don't you call the next names?



**TAYLOR**

Alright next- *(She notices Jedediah. Off the mic:)* Jed, it looks like you have something to say. *(They make eye contact. Taylor sighs.)* Next, we will be hearing from Jedediah. *(He makes his way to the podium)*

**JEDEDIAH**

That's... not exactly how it happened. First of all, for any story, it matters where you begin and where you end. So, if the story always begins at the top of Big Mountain with Brigham Young looking down, you kind of miss the preparation up to that point. I mean, the Great Salt Lake had been mapped for decades, and indigenous peoples knew and used it extensively.

*As the congregation makes its way offstage, Brigham Young and the Pioneer Woman stay behind.*

**JEDEDIAH**

Second of all, this is a really desirable place to settle. We have narratives about this place - that it was a desert, and not hospitable, but that the ingenuity and hard work of settlers made it productive. But actually, the accounts of folks who came in, they're like, very pleased with the situation. The grass was very high. There were seven creeks flowing down the valley into the Jordan River. So, it was a perfect situation.

**TAYLOR**

Thank you. The council will now take a five-minute break before the rest of the public comments because Ana Valdemoros needs to pee.

*Ana Valdemoros glares at Taylor, but the council members get up and leave backstage. Jedediah stays at the podium. Joseph stands up and starts organizing the papers on the table, checking his phone, etc. Brigham Young turns away from the wagon and addresses Jedediah.*

**BRIGHAM YOUNG**

I think there's-

**JEDEDIAH**

Actually... I think you've already said enough. Thank you.

*Brigham Young sighs, takes off his hat and his fake beard, and reveals himself to be Christy. Jedediah yields the floor.*

**JEDEDIAH**

...Fine.

**CHRISTY**

There's also an ecological story that's really interesting to me... The pioneers came and immediately started gridding out at the mouth of City Creek, which wasn't called City Creek, obviously, and they started using the resources in an entirely new way. It's channeling water, it's renaming mountains and creeks and not listening to the natives who are like, "we already have names for these things, and they flow in the way they're supposed to."

**JEDEDIAH**

Exactly, the pioneers wanted to find a place as though it were a blank slate, so that they could create their own story. They really acted as though they could kind of plow through indigenous communities and create their own. Not to say I don't give Mormon pioneers a lot of credit. Settling Salt Lake was an important episode in Western history. Within a few weeks, they had started to lay out the city.

**CHRISTY**

Honestly, the grid system is genius.

**PIONEER WOMAN**

Isn't it just-

**JEDEDIAH**

Ok, no. I'm sorry but I have to draw a line somewhere. No more imaginary pioneers-

*The pioneer woman takes off her bonnet and coat, revealing herself to be Holly.*

**JEDEDIAH**

Holly!?!? Really? You're a historian, you should know better-

**HOLLY**

Oh, Jed, loosen up. You know how much I love musical theater. My husband's degree is in dance from BYU. Like, the amount of talent here is unbelievable. And besides, everybody loves Celine Dion.

**JEDEDIAH**

I don't.

**HOLLY**

What I was trying to say was the grid system *is* genius. See, in board games, you call it area control. We really love board games in our house. So, that Brigham Young, love him or hate him, he sets up all these outposts, he colonizes all these places and creates the Mormon Culture Region. And so, there's all these little villages, every single one on the exact same grid system, settling the west and extending the culture and the religion and the area control.

**ANNIE**

I guess a board game is one way to think about it. *Pause* Is that why all towns in Utah have, like, super wide streets?

**HOLLY**

Yes! And big lots and houses and a lot of sprawl. Suburbanization-

**JOSEPH**

*(Overhearing them)* Hey... what are you guys talking about?

**HOLLY**

Oh, we were just talking about history... *(getting embarrassed)* and suburbanization and the grid system. And like how big the streets and houses are even downtown. It's nothing you would probably think it was boring. Bleh.

**JOSEPH**

Suburbanization? No way, I'm like a total planning nerd, I love that stuff. It's like a board game to me. *(Holly swoons at this)*

**HOLLY**

Really? *(They have a moment.)*

**JOSEPH**

Yeah! I'm a planner, so I spend a lot of time thinking about suburbanization and zoning... actually, we just had an up-zone in the Avenues where we had like, 200 people come and speak in opposition. It was crazy.

*There is a moment of confused silence. Nobody knows exactly what that means.*

**JOSEPH**

You know? An up-zone? When the zoning of a piece of land is changed to accommodate higher density? *(Still nothing.)*

*The next monologue is spoken in rhythm.*

**JOSEPH**

Okay, um... zoning defines land uses within a community, whether it's

*COMMERCIAL, RESIDENTIAL, INDUSTRIAL, OR FOR PARKS.*

*IN SALT LAKE, MOST AREAS ARE ZONED*

*FOR SINGLE FAMILY HOMES WITH LARGE LOTS (BUM BUM)*

*REALLY LARGE LOTS-*

*ANYWAYS, CHANGING ZONING IS A LONG PROCESS.*

*GENERALLY, A PETITION IS WRITTEN BY THE MAYOR OR THE CITY.*

*RESIDENTS WITH ANY COMMENTS IN ADDITION,*

*HAVE FORTY-FIVE DAYS BEFORE ITS SENT TO THE COMMISSION,*

*BUT THE COUNCIL IS THE ONE WHO MAKES THE FINAL DECISION.*

On average, the process lasts about a year.

*During the rest of the monologue, the city council members start filtering back into the room.*

**JOSEPH**

Hmmm... I feel like you still don't understand  
*THAT GIVES ME AN IDEA \*(CLAP CLAP)\* BAND?*

### **#03 Ya Got Zoning**

*He goes to his briefcase and pulls out four scripts, putting them in front of the four city council members.*

**VICTORIA PETRO-ESCHLER**

Joseph, I'm sorry but this just isn't on the agend-

**TAYLOR**

Victoria, I'm sorry, but this is important.

**JOSEPH**

Please - besides, all of you are natural performers (*The council members take this as a big compliment*). And we have a minute or two before the break is over. Victoria, can you read for Brenda Scheer, Ana, can you read for Amy Barry, Dan, can you read for Maurine Buchman? And Darin, maybe you could join Annie, Jedediah, Christy, Holly, and Johnny and be one of the public commenters? Great! And I'll be me... Okay, Ana whenever you're ready, take it away.

*The council members take off an outer layer to reveal their Planning Commission costumes. Once they get into costume, they flip their name placards around to reveal their new identities, and when they do so, their characters have completely shifted. In this meeting, there is also a table facing the council members.*

### **Scene 4: Planning Commission Meeting**

**AMY BARRY**

Okay, welcome everyone to this Planning Commission meeting. I'll open this meeting with the approval of the minutes from the last meeting, May 23.

*There is a long, tense silence. None of the women make eye contact. Amy shuffles around pages in front of her,*

*Maureen looks out onto the room with the intensity of Captain Ahab searching for the whale, and Brenda opens up a box of take out, takes three, long bites from it, chews, swallows, wipes the corners of her mouth, and speaks.*

**BRENDA SCHEER**

Madam Chair, I move we approve the minutes from the May 23rd meeting.

*Another tense, passive aggressive silence. Finally, Maureen huffs and speaks.*

**MAUREEN BUCHMAN**

I guess I'll second the motion.

**AMY BARRY**

Great. Let's take a vote. Maureen?

**MAUREEN BUCHMAN**

Yes.

**AMY BARRY**

Brenda?

**BRENDA SCHEER**

Abstain. Absent.

**AMY BARRY**

I'm a yes... okay, so that brings us to our big-ticket item for the day, the Capitol Park Cottages Zoning Map and Master Plan Amendments. Alright Joseph, take it away.

*Joseph maybe gets down with some spike tape and tapes out the exact lot he's talking about. In the following song, lyrics that are in brackets are shouted out by the other commenters.*

**JOSEPH**

Thank you. So again, this is a master plan amendment request for property at 675 North F Street by the property owner, Ivory Homes. The request is to amend the zoning map of the property from a very low-density designation to a low-density designation. The intent of these amendment requests is to accommodate a 19-lot development. Staff is recommending a favorable recommendation to the City Council, with some conditions. The lot is currently empty and is 25% bigger than surrounding blocks, and just a reminder- the current zoning is very low density, at just over three and a half dwellings per acre, and the proposed zoning is also low density, at a little over eight and a half dwellings per acre.

**AMY, MAUREEN, AND BRENDA  
(SUNG)**

*THIRTEENTH AVENUE, ST. MARY'S  
SIX SEVEN FIVE NORTH F STREET  
FR-3 FOOTHILL RESIDENTIAL  
DISTRICT  
FR-3 FOOTHILL RESIDENTIAL  
DISTRICT  
ELEVENTH AVENUE, NORTHPOINT  
CAPITOL PARK, SALT LAKE CITY  
FR-3 FOOTHILL RESIDENTIAL  
DISTRICT  
FR-3 FOOTHILL RESIDENTIAL  
DISTRICT*

**AMY BARRY**

Thank you, Joseph. Now we're going to move into the public comment portion of the meeting. Alright Taylor, you can call the first names.

**TAYLOR**

First up is Cindy van Claren.

**CINDY VAN CLAREN**

*AS A FORMER HOA CHAIR,*

I KNOW THAT DEVELOPMENTS AT THIS ELEVATION MUST PLAN FOR LARGE AMOUNTS OF SNOW REMOVAL (SNOW REMOVAL!)  
IVORY HOMES HAVE NO LOCATION TO PILE THE SNOW THAT WILL BE PLOWED FROM THEIR PRIVATE ROAD.  
WHERE WILL RESIDENTS PILE THE SNOW?

**ALL COMMENTERS**

CAPITOL PARK IS A PRIVATE ROAD!

**CINDY VAN CLAREN**

AND THEY HAVE NO RIGHT, NO REASON,  
NO SUPPORT FROM THE TAXPAYER'S DOLLAR,  
WILL THEY DO IT ANYWAY? (WILL THEY DO IT ANYWAY?)  
THERE'S ONLY EIGHT GUEST PARKING SPOTS.  
FOR 28 HOUSEHOLDS, COMPLETELY INADEQUATE!  
ONE SUPER BOWL PARTY AND ITS OVERFLOWING-  
WILL THEY PARK ILLEGALLY? PARK ON MY LAWN?  
IMAGINE 14 MINIVANS IN FRONT OF YOUR HOUSE  
IT'S TRAGIC, IT'S A TRAVESTY, IT'S NEW YORK, 1980!!!

**TAYLOR**

Julie Thompson.

**JULIE THOMPSON**

THE PARKING - WHERE YA GONNA PARK?  
I HAVE ONE MORE QUESTION - DO OUR VOICES COUNT?  
WE'VE DONE SO MUCH WORK,  
AND WE PUT IT IN A SONG,  
AND WE SAID IT SO LOUD.  
DENY THE APPLICATION!!!!

**ALL COMMENTERS (SUNG)**

I WANT A PLACE TO PARK,  
WANT A PLACE TO OWN,  
ONE MORE CAR AND I WILL OFF MY-  
HOUSE IS PROUD IN CAPITOL PARK  
WHY TAKE IT AWAY FOR THE LOSERS WHO CAN'T KEEP A HOME  
I WORKED HARD FOR THE LAND I OWN!

**TAYLOR**

Evie Warmbier.



**EVIE WARMBIER**

HAVE YOU READ THE TRIBUNE? AN ARTICLE LAST WEEK-  
"THE TINDER BOX AWAITS A SPARK"  
SAYS THAT 99% OF UTAHNS  
ARE SUFFERING THROUGH A DROUGHT.  
THAT MEANS DRY TEMP, BIG FIRES THAT WE'RE ALL CONCERNED ABOUT.  
DOWN IN CITY CREEK JUST LAST WEEK  
THERE WAS A BIG, BIG FIRE (A BIG, BIG FIRE!)  
WE HAD MOTHERS, BROTHERS, HUSBANDS, PASTORS, PEOPLE WHO COULDN'T  
GET OUT  
PUTTING IT OUT ALL BY THEMSELVES WITH THE HOSES OUTSIDE THEIR  
HOUSE.  
WHAT DOES THAT SOUND LIKE?

**ALL ATTENDEES**

SOUNDS LIKE PARADISE!

**EVIE WARMBIER**

PARADISE, CALIFORNIA!! (THAT'S BAD!)  
ELEVEN THOUSAND PROPERTIES, EIGHTY-FIVE DEAD  
NOW THAT COULD BE US IF YOU DON'T USE YOUR HEAD!  
THINK ABOUT THE CONSEQUENCES-

**TAYLOR**

TIME

**EVIE WARMBIER**

Of not doing the right thing.

**TAYLOR**

Nate Dean.

**NATE DEAN**

I'M ACADEMIC PULMONARY PHYSICIAN NATE DEAN  
-INTERMOUNTAIN MEDICAL- (A VERY SMART MAN!)  
MY GROUP HAS PUBLISHED RESEARCH LINKING  
LUNG CANCER, HEART ATTACKS, AGGRAVATED ASTHMA, COPD  
TO THE AIR POLLUTION IN SLC  
UTAH PHYSICIANS FOR A HEALTHY ENVIRONMENT  
-OF WHICH I AM A MEMBER- (HE'S A GOOD MAN TOO!)

FOR ALL THESE REASONS,  
WE OPPOSE THE PROPOSAL  
70 CARS TO A THREE ACRE LOT?  
IF YOU'RE THINKING THAT MAY SOUND LIKE A LOT,  
IT'S BECAUSE IT IS, IT SUCKS, SO STOP!

**ALL COMMENTERS (SUNG)**

I WANT A PLACE TO PARK,  
WANT A PLACE TO OWN,  
ONE MORE CAR AND I WILL OFF MY-  
HOUSE IS PROUD IN CAPITOL PARK  
WHY TAKE IT AWAY FOR THE LOSERS WHO CAN'T KEEP A HOME  
I WORKED HARD FOR THE LAND I OWN!

**TAYLOR**

Judy Denker.

**JUDY DENKER**

I WOULD LIKE TO KNOW: HOW MANY TIMES WE HAVE TO SAY NO (NO, NO,  
NO, NO!)  
TO THE PROPOSED CHANGE OF THE GIVEN ZONE  
IN THE PAST TWO YEARS, THOUSANDS OF US DID SAY NO (NO, NO, NO,  
NO!)  
BY SIGNING A PETITION. SIX HUNDRED THIRTY-SEVEN LETTERS,  
AND HERE'S WHAT THEY HAVE TO SAY:  
THIS IS NOT A HIGH-DENSITY SPOT IN SALT LAKE CITY.  
IT IS OUR NEIGHBORHOOD; WE EXPECT YOU TO PROTECT OUR RIGHT TO  
QUIET ENJOYMENT -  
WE ALL KNOW WHAT THAT MEANS,  
SEE THE FOREST FOR THE TREES,  
AND WE ALL LIKE OUR LAWNS A LITTLE EXTRA GREEN.  
YOU'RE AN IMPARTIAL BODY, SO DO WHAT WE SAY!

**TAYLOR**

Daniel Payne.

**DANIEL PAYNE**

I LOVE MY GREEN SPACE-  
WITH MY WIFE AND MY KIDS ON AN ACRE LOT,  
WE THANK GOD EVERY DAY FOR WHAT WE GOT.  
BUT THE SAME AMOUNT OF HOUSES ON MY ACRE LOT?

THAT'S ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN FAMILIES!  
AND WE LOVE NEIGHBORS AND STUFF LIKE THAT,  
BUT WHAT- WHA- WHAT-

The music cuts out as he stutters on the word what for a few seconds, trying not to cry

**DANIEL PAYNE**

WHAT ABOUT MY GREEN SPACE? (WHAT ABOUT HIS GREEN SPACE?)  
I LOVE MY GREEN SPACE (HE LOVES HIS GREEN SPACE!)  
BUT THERE'S A BIGGER PROBLEM, BECAUSE THE MASTER PLAN WAS MADE  
FOR BIGGER HOUSES!  
THE THING I SEE IS SIDEWALKS: THERE'S VERY LITTLE SIDEWALKS.  
AND PEOPLE WALK THEIR DOGS AND THEIR KIDS  
IN THE MIDDLE OF THE STREET-  
FIFTEEN FATALITIES! THAT'S ONE, TWO, THREE, FOUR, FIVE-

**TAYLOR**

TIME.

**DANIEL PAYNE**

That's just what I can see.

**TAYLOR**

Maureen Bottoman, you're up.

**MAUREEN BOTTOMAN**

WELL, IT MIGHT BE KIND OF NICE  
AND IT MIGHT BE KIND OF GOOD  
AND MAYBE THIS WHOLE PLAN  
IS JUST MISUNDERSTOOD  
THERE'S PEOPLE IN THE STREET  
AND WE CAN'T DO NOTHING  
TO MAKE A BETTER WORLD  
YOU'LL HAVE TO GIVE UP SOME THINGS  
I KNOW THAT YOU DON'T MEAN TO  
BUT YOU KIND OF SOUND LIKE BULLIES  
YOU TALK ABOUT YOUR GREEN SPACE  
YEAH, IT REALLY GETS ME WORRIED  
THAT OLD MASTER PLAN WAS MADE  
YEARS AND YEARS AGO, I THINK

SOME PEOPLE MIGHT NEED TO LET IT GO...

The attendees start to corner Maureen Bottoman.

**ALL ATTENDEES (SUNG)**

NO!!!!!!

OH, IT'S A LONG WAY TO THE CAPITOL  
FROM THE TEMPLE  
IN THE ROME OF THE WEST (OF THE WEST)  
ROME OF THE WILD, WILD, WILD, WILD, WILD, WILD, WILD, WILD,  
WILD, WILD, WILD, WILD, WEST.

The above lyrics are repeated once more over the below lyrics. As they sing over each other, the commenters start to lose their minds in slow motion, trying to get Maureen Bottoman while also turning on each other. As they fight, they call out lines pertinent to their character, i.e. "My green space!", "I'll start leaving voicemails again!", etc.

**ALL COMMENTERS**  
I WANT A PLACE TO  
PARK,  
WANT A PLACE TO  
OWN,  
ONE MORE CAR AND I  
WILL OFF MY-  
HOUSE IS PROUD IN  
CAPITOL PARK  
WHY TAKE IT AWAY  
FOR THE LOSERS WHO  
CAN'T KEEP A HOME  
I WORKED HARD FOR  
THE LAND I OWN!

**MAUREEN BOTTOMAN,  
JOSEPH, AND OTHERS**  
NO!!!!!!  
OH, IT'S A LONG  
WAY TO THE CAPITOL  
FROM THE TEMPLE  
IN THE ROME OF THE  
WEST (OF THE WEST)  
ROME OF THE WILD,  
WILD, WILD, WILD,  
WILD, WILD, WILD,  
WILD, WILD, WILD,  
WILD, WILD, WEST.

**AMY, MAUREEN, AND  
BRENDA**  
THIRTEENTH AVENUE,  
ST. MARY'S  
SIX SEVEN FIVE  
NORTH F STREETFR-3  
FOOTHILL  
RESIDENTIAL  
DISTRICT  
FR-3 FOOTHILL  
RESIDENTIAL  
DISTRICT  
ELEVENTH AVENUE,  
NORTHPOINT  
CAPITOL PARK, SALT  
LAKE CITY

The music cuts out - Michael Valentine finds the natural rhythms in the monologue.

**TAYLOR**

Michael Valentine.

**MICHAEL VALENTINE**

*I'M HERE TO SAY I'M AGAINST THE ZONING, AGAINST THIS DEAL (AGAINST THIS DEAL!), AND TO REALLY KILL THIS THING ONCE AND FOR ALL.*

*THIS IS THE FOURTH TIME THIS HAS GONE UP HERE- AND THE REASON IS BECAUSE OF ILLEGAL CAMPAIGN DONATIONS.*

*IN JANUARY 2022, MAYOR MENDENHALL TOOK DONATIONS FROM CLARK AND CHRISTINE IVORY, AND THEN BEFORE THAT, IN NOVEMBER, SHE TOOK DONATIONS FROM THE BOYER COMPANY,*

*AND UH, I GUESS SHE'S NOT HERE TONIGHT BECAUSE SHE HAS A CONFLICT OF INTEREST (CONFLICT OF INTEREST!), BUT SHE SITS ON THE BOARD OF IVORY AND BOYER, SO THIS DEAL IS ILLEGITIMATE.*

*STOP SUPPORTING DEVELOPERS, START SUPPORTING THE COMMUNITY, AND LISTEN TO WHAT'S GOING ON.*

*YOU KNOW IF YOU JUST KEEP RAILROADING THIS THROUGH, THERE'S GOING TO BE RAMIFICATIONS (RAMIFICATIONS!)*

*I FILED OFFICIAL COMPLAINTS TODAY WITH THE CITY, AND I WILL ESCALATE THESE COMPLAINTS TO THE STATE, WHEREVER THEY NEED TO GO.*

*THIS NEEDS TO END NOW.*

*MAYOR MENDENHALL CANNOT BE TAKING THOUSANDS AND THOUSANDS (THOUSANDS AND THOUSANDS AND THOUSANDS AND THOUSANDS...) OF DOLLARS OF DONATIONS, AND THIS IS GOING TO BE ONE OF THE BIGGEST CAMPAIGN ISSUES NEXT YEAR.*

*AS FAR AS I KNOW, I'M THE ONLY ONE RUNNING AGAINST HER, AND I'M RUNNING AS AN ANTI-CORRUPTION CANDIDATE (ANTI-CORRUPTION!).*

*KILL THIS DEAL NOW, LISTEN TO PEOPLE, AND VOTE FOR MICHAEL VALENTINE!*

**Song Ends**

*Blackout. Joseph stays onstage in a spotlight as everyone sets up for the next scene. In the darkness, the name plaques are switched back to their original position.*

**JOSEPH**

*In general, people - their initial reaction is going to be, "I don't want this to change. Why would I want this to change?" But*

that up-zone - in the Avenues - it went through. The Planning Commission recommended approval, and now it's up to the City Council to make the final decision.

**TAYLOR**

It went through... even with all the opposition. Why?

**JOSEPH**

Well, it was an empty lot. And there was considerable opposition, but the level of input definitely varies based on socioeconomic factors. I mean, we're getting the most attention to rezones in neighborhoods with higher income levels, with more free time to respond to proposals. There is a lower level of input at all when the up-zone is in in a lower income area. They might just be working a lot more and don't have the ability to send off an email to deal with a personal issue. At the end of the day, though, we need to build more housing. We can't afford acres and acres of empty land in the middle of the city anymore.

**Scene 4.5: Housing Crisis**

*Lights go down Joseph. Lights come up on a reporter, somewhere onstage, illuminated by handheld lights of some kind. As more reporters add on, they are illuminated in the same way. In the last three lines, the next actor starts speaking on the /.*

**KSL REPORTER**

In the latest sign of Utah's housing crisis, Wasatch Front real estate agents Thursday decried the dire lack of homes on the market as prices climb to shocking new records and sales continue to bog down.

**SALT LAKE TRIBUNE REPORTER**

Even with a record-shattering 12,367 new rental units under construction across the county and another 9,665 in the pipeline, vacant and available apartments remain at an all-time low - 2% or below - and that has rents climbing by 10% or more a year.

**DESERET NEWS REPORTER**

Utah lawmakers have a long history of opposing living-wage measures and have declined several times in recent years to consider bills raising the state's minimum wage, including one that stalled in February to boost it to \$15 an hour from its current level of \$7.25 an hour.

**KSL REPORTER**

Salt Lake City is seeing widespread gentrification that has all but wiped out affordable neighborhoods citywide, /leaving droves of renters on a financial precipice and with little alternative but to move elsewhere. "It's just too tough out there," "There's just not enough inventory because there's so much demand." "These people are facing a housing crisis every day."

**SALT LAKE TRIBUNE REPORTER**

When adjusted for inflation, median incomes in Utah have stayed all but flat since 2002/ even as its economy has often thrived and expanded. The long-held axiom of spending no more than 30% of income on housing costs "is way in the rearview mirror."

**DESERET NEWS REPORTER**

Median Salt Lake County home price grows by \$128K more this year. More construction of all housing types is needed so more people can realize the American dream of homeownership. There are no 'more affordable' neighborhoods in Salt Lake City where lower-income families can move.

**Scene 5: The Real Housewives of Salt Lake**

*Two lights come up on opposite sides of the stage. On one side sit Kate and Jacob and on the other side sit Heather and BJ. The two married couples are in their respective living rooms. Heather and BJ are eating Chick-fil-a while their cat, John, does his own thing in the room. Kate and Jacob are with their dog, Sky, who is very active. They are recent transplants from Los Angeles.*

**TAYLOR**

Heather and Brian, and their cat John.

**HEATHER**

We looked at another studio downtown... I don't know if technically it was half the size, I think this spot is like 450 square feet. But it was like, 280 square feet, and... It was like, the bed. *(She laughs.)*

**TAYLOR**

Kate and Jacob, and their dog Sky.

**KATE**

We've lived here just about two years. We drove out Pioneer Day 2020, actually. We were very confused because there were all these fireworks. We were like, "It's not the 4 July. Why are there all these fireworks in the middle of Utah?"

**HEATHER**

We're not renewing the lease, even though we can technically afford it. Like, I'm making \$16 an hour, and BJ, my husband, is making \$16.50... so, It's a toss-up. Especially this last year, so many people have moved from California - when we first moved in, almost every car was from a different state. We were like, it's a license plate game, but we don't have to walk very far \*(Laughter)\*. And so that's really drove up the price of everything.

**KATE**

Obviously, it's nowhere near as big as LA. It's grown quickly though. I always think it has a lot of things that I like about LA, but without a lot of stuff I don't like about LA, like the traffic and the extreme parking and the higher prices and all that. You just have to work a little harder to find pockets of stuff, of interesting things. And it could just be the circles we keep ourselves in. We only hang out with transplants, basically.

**HEATHER**

There's a lady two doors down who... um... this is her first home after being on the streets for a while. *(Both John and Sky simmer for a moment)* And she was telling us about how when she was homeless, there's this program for people that can't take care of their pets experiencing homelessness. They have, like, a



foster system, and the dogs can go to a home until someone gets a place to live. And so now that she's in an apartment, she's doing that for other people. And that's just one of the sweetest things ever.

**KATE**

I don't hate the weather here. Like it snows and it snows, but then you can go skiing. I do miss Southern California weather, but the rent is so high. As for the air quality... we used to live by an intersection of the two of the busiest freeways in Los Angeles, so the air quality is... not that it's good for us to be used to it, but it's not abnormal.

*The lights abruptly go down on the two couples and come up on Marz, walking down the aisle of the theater towards the stage, giving a tour of their home. Eventually, they will land center stage, in the front yard. While they are in the aisle, the stage is cleared.*

**MARZ**

Welcome to HATU house, queer anarchist commune on the West Side, successor to BOING.

*They show us the bathroom.*

Here's the bathroom. Chris buys all the soap and stuff, so we don't have to worry about that.

*They turn and directly address an audience member.*

I get along pretty well with everyone here - there's a couple that... like, clashing (*Makes hand gesture*), but for the most part we'll have house dinners.

*They show us the washer and drier.*

Here's our washer and drier - it has some sort of thing that cleans it without having to use soap.

*They turn and directly address an audience member.*

I love living here, in this area too. I mean, y'know, Portland? When I moved there, for the first time in my life, I drove down Alberta Avenue and there was not a single white person from the top to the bottom, all the way down.

*They show us the kitchen.*

This is the kitchen - It's crazy, nine people and there's nobody in here. Everything is for everybody. Sometimes they dumpster food. And we'll have lots of veggies and whatnot. We have jasmine rice to share, flour, pasta. Beans.

*They turn and directly address the audience.*

Now Alberta Avenue, you could drive down that same fucking street, and it's like, I don't know. Rich, white. You can go buy clothes. You can go buy locally made bike bags. And there's a health food store. Co-op. Not that there's anything wrong with locally owned things.

*They show us the common room.*

Anyway, so this is our common area. We don't have a TV, we have a projector. We want to watch something you put on your phone. We have like, five cats too.

*They turn and directly address an audience member.*

*They have reached the very edge of the stage, and at some point, opens the sliding door to the front yard and steps onto the stage.*

I told you I don't want to have a pride flag in our front. You know, I don't want to welcome that. It's just not really a neighborhood.. and I don't know if that's how they feel about queerness, but it's like, really working class. If there's people who see a pride flag out in front of a house, they're like, "oh, there must be white progressive people who live here. That makes it more safe for us,"

*They show us the garden.*

And then out here we have goji berries. These are gooseberries. Can't remember what these are called. Blackberries.

*They turn to the whitest gay looking person in the audience and deliver the beginning of the next line to them.*

(Pause) I just don't want to signify that this is a good place for, no offense, for white gay male couples. Once they move in, they fancy up their house and... I mean, it's fine. Everyone should have a place to live. I guess not everyone here has that same opinion, but we get along for the most part. I mean, it's not like it's the Real Housewives of Salt Lake.

*Reality TV sound effect plays*

No- no- I said it's \*not\* like the Real Housewives of Salt Lake-

*Another sound effect plays and cuts them off. The lights shift and come back up on Kate & Jacob, Heather & BJ, and John & Sky, but now they have transformed into characters from \*the Real Housewives of Salt Lake\*.*

**KATE**

(Laughing:) Thank you guys so much for coming to my party! Champagne Toast, everyone pick up their glass! Um, All I have to say is...

*She pours the champagne onto her neighbor's head. The group erupts a fight after a moment of shocked silence. The following are key moments in the fight:*

**KATE**

Your boyfriend is gay!

**SKY**

Your boyfriend is dead, bitch!

*Sky is lightly pushed and falls to the ground. The group goes silent for a moment.*

**BJ**

You were arrested for defrauding old people!

**JACOB**

Angie is this true?

*Everyone goes silent for a moment and turns to an audience member.*

**HEATHER**

Of all the people in this group, the person you need space from is me?

**JOHN**

You were institutionalized!

**HEATHER**

I happen to know your \*mother\* was \*institutionalized\*!

*They do their thing. After a few beats there, they slowly lower in volume until mute, and the focus comes back to Taylor at their desk. Maybe music is playing as well.*

**TAYLOR**

There's something I'm missing... some part of this story I don't quite get yet. And I practically wrote this story. How did we go from Brigham Young to housing crisis? How did we get our own *Real Housewives*? Why do people move places? A friend once told me the only reason you move here is for love or for skiing. But there's some good restaurants too... Red Iguana, Lamb's Grill... Crown Burger... and I went to a silent disco at Whykiki once, and in the 70's there was this great Hookah lounge just a few blocks west of State Street. *(To someone in the audience:)* Hey, don't knock it till you've tried it. And the temple is a big draw for a lot of people too. I remember when they finished it, it was such a hassle to put that little golden guy at the top... Maury? Mauri? And of course, who can forget the Great Saltair... Hmmm... Whitney?

*One of the real housewives, Whitney Rose, turns to Taylor and enters their aside.*

**TAYLOR**

You have a BA in history, don't you?

**WHITNEY ROSE**

Who the hell do I look like to you?

**TAYLOR**

No, sorry, you're Mormon royalty? You have a long family history here?

**WHITNEY ROSE (KATE)**

You know that's a sore subject for me, and who the hell are you to talk about my family history? Do not test me, because if I have to come for you I will.

**TAYLOR**

Oh MY god, do not play with me right now Whitney, especially when you're wearing the knockoff Louboutin's. Could your husband not afford the real thing? Get a grip, and don't start fights you can't win. Do you know about the Great Saltair or not?

**WHITNEY ROSE**

... Yes.

**TAYLOR**

Then would you please do us all the pleasure of giving us some background? Because I'm thinking it could be the missing link.

**WHITNEY ROSE**

So, basically, the Saltair was a beach resort on the Great Salt Lake owned by the LDS church. They built it in 1893 on the Great Salt Lake, just a little past where they're building the Inland Port everyone's talking about. Their whole idea was it's going to be the Coney Island of the West, which is super weird for them to do because there was a lot of criticism of Coney Island at the time because it mixed, like, all of the different kinds of people in New York, right? Anyway, you know, Utah is really the stop to somewhere else. It's like your last stop before you

end up hitting a lot of desert on your way to Oregon. But in 1893, they establish the Tourism Office as a part of the effort to get statehood.

## **#04 Vogue Saltair**

### **WHITNEY ROSE**

And so, the big pull here is we have beautiful space, and Saltair was all about that. So that's part of the boosterism at the turn of the century, to signal to people, you can move here, it's not what you think. And I would say that that's still kind of a little bit of a theme.

*Dancers dressed in turn of the century Mormon outfits cross the stage in the opening bars of the song, walking and posing. Their clothes are tear-off, with "modern" clothing underneath. On the back wall, there is a hanging sign that says "Saltair" in lights.*

### **EMCEE**

WHAT ARE YOU LOOKIN' AT?

### **DANCERS**

VOGUE, VOGUE, VOGUE. (x2)

### **EMCEE**

LOOK AROUND, EVERYWHERE YOU TURN  
IS HEARTACHE  
IT'S EVERYWHERE THAT YOU GO  
YOU TRY EVERYTHING YOU CAN TO  
ESCAPE  
THE PAIN OF LIFE THAT YOU KNOW  
WHEN ALL ELSE FAILS AND YOU LONG  
TO BE  
SOMETHING BETTER THAN YOU ARE  
TODAY  
I KNOW A PLACE WHERE YOU CAN GET  
AWAY  
IT'S CALLED A DANCE FLOOR  
AND HERE'S WHAT IT'S FOR, SO

### **DANCERS**

LOOK AROUND

LIFE THAT YOU KNOW

DANCE FLOOR

**EMCEE**

COME ON, VOGUE  
LET YOUR BODY MOVE TO THE  
MUSIC  
HEY, HEY, HEY  
COME ON, VOGUE  
LET YOUR BODY GO WITH THE  
FLOW  
YOU KNOW YOU CAN DO IT

**DANCERS**

MOVE TO THE MUSIC  
  
  
  
  
  
GO WITH THE FLOW

**EMCEE**

ALL YOU NEED IS YOUR OWN  
IMAGINATION  
SO USE IT THAT'S WHAT IT'S  
FOR  
GO INSIDE FOR YOUR FINEST  
INSPIRATION  
YOUR DREAMS WILL OPEN THE  
DOOR

**DANCERS**

THAT'S WHAT IT'S FOR  
  
  
  
  
  
OPEN UP THE DOOR

**EMCEE**

IT MAKES NO DIFFERENCE IF YOU'RE BLACK OR WHITE  
IF YOU'RE A BOY OR A GIRL  
IF THE MUSIC'S PUMPING IT WILL GIVE YOU NEW LIFE  
YOU'RE A SUPERSTAR  
YES, THAT'S WHAT YOU ARE, YOU KNOW IT

**EMCEE**

COME ON, VOGUE  
LET YOUR BODY MOVE TO THE  
MUSIC  
HEY, HEY, HEY  
COME ON, VOGUE  
LET YOUR BODY GO WITH THE  
FLOW  
YOU KNOW YOU CAN DO IT

**DANCERS**

MOVE TO THE MUSIC  
  
  
  
  
  
GO WITH THE FLOW

On the next line, more voices add with each phrase.

**EMCEE**

BEAUTY'S WHERE YOU FIND IT  
NOT JUST WHERE YOU BUMP AND  
GRIND IT  
SOUL IS IN THE MUSICAL  
THAT'S WHERE I FEEL SO  
BEAUTIFUL  
MAGICAL, LIFE'S A BALL  
SO, GET UP ON THE DANCE  
FLOOR!

**DANCERS**

BUMP AND GRIND IT  
  
THAT'S WHERE I FEEL SO  
BEAUTIFUL  
MAGICAL, LIFE'S A BALL  
SO, GET UP ON THE DANCE  
FLOOR!

**EMCEE**

COME ON, VOGUE  
LET YOUR BODY MOVE TO THE  
MUSIC  
HEY, HEY, HEY  
COME ON, VOGUE  
LET YOUR BODY GO WITH THE  
FLOW  
YOU KNOW YOU CAN DO IT, DO IT

**DANCERS**

MOVE TO THE MUSIC  
  
GO WITH THE FLOW

**EMCEE**

VOGUE

**DANCERS**

VOGUE

**EMCEE**

BEAUTY'S WHERE YOU FIND IT

**DANCERS**

MOVE TO THE MUSIC

**EMCEE**

VOGUE

**DANCERS**

VOGUE

**EMCEE**

BEAUTY'S WHERE YOU FIND IT



**DANCERS**

*GO WITH THE FLOW*

**TAYLOR**

*JOSEPH SMITH, WITH PROPHET'S SIGHT  
AND BRIGHAM YOUNG, HE LED WITH MIGHT  
SALTAIR, SALTAIR, THE PLACE TO BE  
WHERE STARS AND ICONS SHINE ON ME  
MITT ROMNEY'S POLITICAL GAME  
BUTCH CASSIDY, OUTLAW FAME  
GENE KELLY, FRED ASTAIRE  
GINGER ROGERS DANCE SALTAIR  
THEY HAD STYLE, THEY HAD GRACE  
BRENDON URIE GAVE GOOD FACE  
DONNY, MARIE, OH AND JEWEL  
LORETTA YOUNG, WE LOVE YOU  
LADIES WITH AN ATTITUDE  
FELLAS THAT WERE IN THE MOOD  
DON'T JUST STAND THERE, LET'S GET TO IT  
STRIKE A POSE, THERE'S NOTHING TO IT  
VOGUE*

**ALL**

*VOGUE*

**TAYLOR**

*VOGUE*

**ALL**

*VOGUE*

*OOH, YOU'VE GOT TO*

**EMCEE**

*LET YOUR BODY MOVE TO THE MUSIC*

**ALL**

*OOH, YOU'VE GOT TO*

**EMCEE**

*LET YOUR BODY GO WITH THE FLOW*

**ALL**

*OOH, YOU'VE GOT TO  
VOGUE, VOGUE, VOGUE, VOGUE  
VOGUE, VOGUE, VOGUE, VOGUE*

**Song Ends**

**- Intermission -**

— ACT II —

**Scene 6: Homelessness**

**MRS. TABERNACLE CHOIR**

Hello, and Welcome to the Mormon Tabernacle Choir's Pioneer Day Performance "Love Thy Neighbor"

*Applause.*

**VICTORIA PETRO-ESCHLER**

Please, we need to keep this neutral. Taylor, please call the next name.

**#05 I'm Trying to be Like Jesus**

**TAYLOR**

Next up is Dwayne Smith.

**DWAYNE SMITH**

Hi, I just wanted to inform you that my mailbox has been vandalized twice.. and a guy will go up and down my street throwing mail out onto the street. Now I have to have a post office box and drive, you know, round trip four miles.. every day.. to get my mail. Okay, 'nuff said.. the other item.. I'm a hunter.. I. Need. A rifle. Range. And I don't know why the Hendrickson Police Range has been closed.. uh, I would like it to be opened. (He huffs) If there aren't enough places for people to go and target practice, they go to the west desert, which is a tinderbox. And so open the range.

**MORMON TABERNACLE CHOIR LOWER VOICES**

*I'M TRYING TO BE LIKE JESUS;  
I'M FOLLOWING IN HIS WAYS.  
I'M TRYING TO LOVE AS HE DID,  
IN ALL THAT I DO AND SAY.  
AT TIMES I AM TEMPTED  
TO MAKE A WRONG CHOICE,  
BUT I TRY TO LISTEN  
AS THE STILL SMALL VOICE WHISPERS,*

**TAYLOR**

Kara Muncie, you're up.

**KARA MUNCIE**

Hello, I live in the Fair Park neighborhood here on the West Side. Woo! Um, there are many issues that I would love to comment on today, like the urgent air quality conditions that disproportionately affect us here on the West Side, but I'm here to talk about the downtown TRAX. I have borne witness to a number of individuals using IVs, drugs, in broad daylight, and it's a public health hazard. I'm not here to encourage policing, because that will not solve this problem. I'm here to advocate for sites where NARCAN can be administered, where safe needle exchanges can take place, where there's free health counseling. Thank you.

**MORMON TABERNACLE CHOIR MEN**

"LOVE ONE ANOTHER AS JESUS  
LOVES YOU.  
TRY TO SHOW KINDNESS IN ALL  
THAT YOU DO.  
BE GENTLE AND LOVING IN DEED  
AND IN THOUGHT,  
FOR THESE ARE THE THINGS  
JESUS TAUGHT."

**TAYLOR**

TIME. Now we'll hear from Bernie Hart.

*Bernie is an older balding man. He wears glasses and a red shirt that says "SLC Street Tai Chi", the name of his organization that does tai chi in parks with homeless people. He stands slightly hunched over with his hands clasped behind his back the whole time.*

**BERNIE HART**

Everybody in this room understands that Salt Lake City has a major homeless problem. (Pause) So, over the last seven years I have developed the most successful homeless program in the country, right here in Salt Lake City. We see 50 to 60 homeless people a day in a physical activity program. No fights. We have addicts, we have people with violent tendencies, we have people that are schizophrenics, and they all come together to do something positive. I have a problem. We know we are helping people, but we can't get anybody to believe us because there is no data out there \*at all\* that says this works or that doesn't work, or it helps so many people come off of drugs or not. So, I have a question. We are helping people. But I have to be able to measure-

**MORMON TABERNACLE CHOIR WOMEN**

*I'M TRYING TO LOVE MY  
NEIGHBOR;  
I'M LEARNING TO SERVE MY  
FRIENDS.  
I WATCH FOR THAT DAY OF  
GLADNESS  
WHEN JESUS WILL COME AGAIN.  
I TRY TO REMEMBER THE LESSONS  
HE TAUGHT.  
THEN THE HOLY SPIRIT ENTERS  
INTO MY THOUGHTS, SAYING:*

**TAYLOR**

TIME.

**BERNIE**

-our success against something. When you fund something, I want you to prove it works.

**MORMON TABERNACLE CHOIR WOMEN**

*"LOVE ONE ANOTHER AS JESUS LOVES YOU.  
TRY TO SHOW KINDNESS IN ALL THAT YOU DO.*

*BE GENTLE AND LOVING IN DEED AND IN THOUGHT,  
FOR THESE ARE THE THINGS JESUS TAUGHT."*

**TAYLOR**

Next at the podium is Jan.

*Jan is an older white-haired woman who speaks softly.  
Every time she repeats "no accountability," she digs a  
little deeper.*

**JAN**

Thank you. I have about four issues, just very quickly to go through. First one is drug trafficking and enforcement and accountability. And uh, we've had a shooting across the street from my house, a stabbing across the street; this is a drug house. We have four drug places, hot distributors, on our street. No accountability. We have a meth lab in back of our house. No accountability. There's been an additional two shootings on our street in the time that I've been there. Continual drug trafficking - four cars about an hour, oftentimes, using their kids to distribute. Home invasion. We had two homeless people invade our home. We reported this - no accountability. We even had a video of them - no accountability. Fire explosion at the house in back of mine.

**MORMON TABERNACLE CHOIR MEN**

*I'M TRYING TO LIVE MY LIFE  
I'M TRYING TO SAVE MY SPOT  
IN HEAVEN BECAUSE LORD JESUS  
HE SAYS WHAT'S GOOD AND  
WHAT'S NOT  
AT TIMES I AM TEMPTED  
TO MAKE A WRONG CHOICE,  
BUT I TRY TO LISTEN  
AS THE STILL SMALL VOICE  
WHISPERS,*

**JAN**

We have to breathe the fumes  
- my daughter now has an  
autoimmune problem. I do not  
have anywhere to go. Reduce  
the number that are planned  
for the homeless center, it  
is not wise to have thousands  
located in one place. These  
homeless situations - all our  
hearts want to help these  
people, please.

**MORMON TABERNACLE CHOIR MEN**

*"LOVE ONE ANOTHER AS JESUS  
LOVES YOU.  
TRY TO SHOW KINDNESS IN ALL  
HAT YOU DO.  
BE GENTLE AND LOVING IN DEED  
AND IN THOUGHT,  
FOR THESE ARE THE THINGS  
JESUS TAUGHT."*

**TAYLOR**

/TIME

**JAN**

Thank you.

**TAYLOR**

Next is Jason Seaton

**JASON SEATON**

Hi, I wanted to say that some of the space that the city owns  
around us has been asked for by the homeless village folks. And  
a lot of people had hoped that might turn into a place where we  
can go for those amenities that we need. As for the homeless, I  
would like to propose a great spot for the homeless community. I  
think setting up a very, uh, administered camp on Capitol Hill  
(*scattered laughter*) is the best place for the city to put the  
homeless. I'm very serious about this. There's grass. There's  
trees. Water. There's nice big flat open spaces for fires. I  
think it should be considered. Thank you.

**TAYLOR**

Next is John A. Smith.

**JOHN A. SMITH**

Good evening. I'd like to first of all say that we're all  
looking for - what? Happiness. We have a very diverse situation

over here in the neighborhood, and there's different things that make people unhappy. But you know what? I think there's a thing called unity, which is the most powerful element there is. Because when you're all on the same page, it makes - what? A huge, huge difference. And bringing this meeting together with the people... which politicians are supposed to be - for who? For who? The people. And here we are, together, and we have to find a way to smooth these things out. And I think this is the first step. What you're doing here is having a rippling effect... take a smooth small pond, and you throw a little tiny pebble in there - what happens? It ripples out.

**TAYLOR**

TIME

**JOHN**

...So thank you very much. And keep it going.

**TAYLOR**

Next we'll hear from Michelle Goldberg.

**MICHELLE GOLDBERG**

I'm here tonight because a little over a week ago, the convicted felon that trespassed on my dog daycare and overnight boarding facility, did not only do property damage, he also shut down the main breaker which turned off the air conditioning. You can imagine what a disaster that would have been if it weren't for an observant police officer who just happened to be at the homeless shelter around midnight. People want to deny the existence of crime that comes along with the

**MORMON TABERNACLE CHOIR WOMEN**

*I'M TRYING TO LOVE MY CITY  
I GET A BIT BETTER EACH DAY  
BUT IT'S NOT ALWAYS SO EASY  
THE HOMELESS THEY GET IN THE  
WAY.*



**MICHELLE GOLDBERG**

placement of the homeless shelter, but that's just insulting to those of us that deal with it on a daily basis. I've had people throwing knives down the street. I break up fights. We need the police presence that was promised to us.

**MORMON TABERNACLE CHOIR WOMEN**

*I TRY TO REMEMBER THE LESSONS HE TAUGHT.  
THEN THE HOLY SPIRIT ENTERS INTO MY THOUGHTS, SAYING:*

**TAYLOR**

Rodger Miller, you're up.

**RODGER MILLER**

Hello, I'm Roger Miller. My issue is homelessness. The fantasy of a tiny house village for hundreds of homeless does not offer a successful solution. There is a history of housing projects in America- a tragically failed one. Crime, poverty, insecurity, lack of safety run rampant in the projects. The sociopathic, predatory, criminal element within the homeless population needs to be screened out in order to provide the safety and security we and the other homeless need. No to the tiny house village. We need government to think creatively and support financially, to address the need of the homeless within our society.

**MORMON TABERNACLE CHOIR WOMEN**

*"LOVE ONE ANOTHER AS JESUS LOVES YOU.  
TRY TO SHOW KINDNESS IN ALL THAT YOU DO.  
BE GENTLE AND LOVING IN DEED AND IN THOUGHT,  
FOR THESE ARE THE THINGS JESUS TAUGHT."*

**TAYLOR**

Next is Catherine Flesch.

*The music cuts out. Catherine is in her 20's tan, and wearing a sleeveless athletic shirt. She is out of her element, and does not often make eye contact. She speaks with her hands. She takes deep breaths between each thought.*

**CATHERINE FLESCH**

Hello. I just moved to your town. Um, my name is Catherine Flesch, and I am homeless. Um, hospitals have grabbed me, and made me feel like I cannot go inside buildings. Um, the grocery stores? You guys are allowed to go in? Us homeless normally aren't allowed to go in. Um, so we're forced to urinate outside, and defecate outside. The nice ones will put bags over it, and... we'll put it somewhere... you know? But the truth is... the hospitals? If they would just stop... I don't know how many people are just getting put in hospitals... But I guarantee you, I would not be homeless if I could put an address on something, and nobody would bother me there. I would not be homeless. I have- I have probably about five thousand seven hundred and eighty dollars in my bank. I do stocks, I do a lot of things, and I'm the one pulling your guys'... *(she can't remember the word for weeds, she tries to find it with her hands)* I don't know, what they're called, but they're weeds and I take them out so that the concrete doesn't bust and you guys don't have to do more things. I also served for seven weeks at the crossroad th-thr-thr-thrift store. Volunteer work is my life, and... homeless are not bad people. We're running from Hospitals. Plea-

**TAYLOR**

TIME

*Catherine is caught off guard by Taylor's voice, and leaves the podium, and then room, quickly. The choir comes in acapella.*

**MORMON TABERNACLE CHOIR**

"LOVE ONE ANOTHER AS JESUS LOVES YOU.  
TRY TO SHOW KINDNESS IN ALL THAT YOU DO.

BE GENTLE AND LOVING IN DEED AND IN THOUGHT,  
FOR THESE ARE THE THINGS JESUS TAUGHT."  
FOR THESE ARE THE THINGS JESUS TAUGHT."

## **Song Ends**

### **Scene 7: Year Zero**

*Blue out. Everyone leaves the stage and Reverend Johnny Bend approaches the podium wearing a faux priest collar.*

#### **REVEREND JOHNNY BEND**

Alright, how's it going people, how's it going? It's good to be speaking again, I took a little hiatus... I seem to be suffering from quite a bit of dark energy... but hey man, I chose this path, so I can't complain. But it gets annoying sometimes, struggle after struggle, *endless struggle (laughs through the pain)*. Now, I don't mean to be all dark and weird, but there's a very dark underbelly to Salt Lake that I have grown up and seen, which includes heroin and suicide and a lot of darkness. I'm 50 now and I probably lost about twelve people to heroin and suicide and things of that nature, with two in the last two weeks. Actually, the guy that tattooed this entire arm and my back, his name was Kent and he just died, and another buddy, his name was Erin Anderson and he was a songwriter, and he just committed suicide. But it doesn't have to be that way, you know? If you understand that you go on forever, right? The elites, they want life to be worthless, right? Think of, like, Nancy Pelosi and 'Frisco, right? That bitch has a gated community. But the rest of the world, rest of San Francisco are dying of junkies. But they don't want it fixed. Right? Because it keeps Nancy Pelosi and, like, Mitt Romney in power and a billionaire. Now, Mitt Romney, to me, he is like the poster boy of luciferian, pedophile scumbag. Mitt Romney has got to be the lowest form of human life there is. Right? Just the most plastic, sociopathic individual who would just chew up a baby and wipe his face off and smile on camera, right? That's what needs to go away is Mitt Romneys. Right? It's a totalitarian system, man. Now, I'm a man of God, so when I see, like, corrupt people speak of God, I find nothing more vile or disgusting in

my life. People don't understand that Christ was the first punk rocker on civilization. Now I have a song I would like to sing for you.

## **#06 Things Are Bad**

### **REVEREND JOHNNY BEND**

MITT ROMNEY WOULD EAT A BABY  
WIPE THE BLOOD AND SMILE ON THE TV  
POSTER BOY FOR LUCIFERIAN PLASTIC  
PEDOPHILE AND SOCIOPATHIC  
NANCY - I'M TALKING ABOUT PELOSI  
SHE HAS A HUNDRED HOUSES, AND ONE IN MIAMI  
AND THE PRESIDENT OF THE LDS IS NO DIFFERENT FROM JOE BIDEN  
ONE IS THE PUPPET - ONE'S THE HAND...  
JESUS GUIDE ME THROUGH THIS WASTELAND.

*On the chorus, other characters from the play headbang their way onstage, and throw themselves around during the chorus.*

### **REVEREND JOHNNY BEND**

BECAUSE THINGS ARE BAD, THINGS ARE BAD, THINGS ARE BAD  
THINGS ARE BAD, THINGS ARE BAD, THINGS ARE BAD  
ONE DAY, YEAR ZERO WILL COME  
AND CLEANSE THE EARTH OF THE POLITICAL SCUM  
BECAUSE GOD DOESN'T CARE ABOUT YOUR PERSONAL INCOME...

## ***Song Ends***

*Taylor approaches Johnny like a preschool teacher approaches a crying child.*

### **TAYLOR**

TIME. TIME. Hey. Hey, Johnny. Hey. Great song. We all loved the song so much, but it's- it's time for you to go. Yeah. Yeah. Yeah.

### **REVEREND JOHNNY BEND**

Did you like the song?

**TAYLOR**

Yes, Johnny. We loved the song. But you gotta go.

**REVEREND JOHNNY BEND**

Oh. Okay.

**TAYLOR**

Yeah. I just got a text from the mayor saying she *will* be attending the meeting, and that she's on her way and will be here any minute now. So, you can stick around, but you have to put down the mic, bud.

**REVEREND JOHNNY BEND**

Oh, FUCK no- that lady *\*is\** the dark energy, fuck Mayor Mendenhall.

*He storms offstage. The people who were moshing during the song agree that she is the dark energy, then stand up and chant "Fuck Mayor Mendenhall" as they march offstage.*

**Scene 8: Mayoral Interlude**

**COMMUNITY ACTION MEMBERS**

FUCK MAYOR MENDENHALL!! FUCK MAYOR MENDENHALL!! FUCK MAYOR MENDENHALL!!

*They continue to chant. One by one, people walk to the front of the stage and deliver a line to the audience about the mayor, Mean Girls style.*

**CHRISTY**

I heard that in her first six months in office, she had to deal with a global pandemic, a major earthquake, and a windstorm that knocked over half the trees in the city. It hasn't been easy...

**PERSON 1**

I always got "rich east side lady" vibes from her.

**PERSON 2**

Her stance on clean air being paramount gained my vote.

## **#07 I'm Every Woman**

*The music begins and the chanting fades into the background. Mayor Mendenhall's voice can be heard singing from backstage. One by one, people step forward heathers/mean girl style and say they're aside to the audience.*

### **PERSON 3**

I heard she's a bad tipper

### **MICHAEL VALENTINE**

I heard she's in bed with real estate developers... Vote for Michael Valentine!

### **PERSON 4**

I appreciate she's under retirement age!

### **PERSON 5**

She had the FUCKING AUDACITY to put up a luxury apartment building in place of a homeless shelter!!!

### **EVERYONE**

OOO...

### **MAYOR MENDENHALL**

*WHATEVER YOU WANT*

### **PERSON 6**

I heard she's incredibly anti police...

### **MAYOR MENDENHALL**

*WHATEVER YOU NEED*

### **PERSON 7**

I heard she's increasing policing and targeting homeless...

**MAYOR MENDENHALL AND LAURA**

**EVERYONE**

**BRIEFER**

*ANYTHING YOU WANT DONE BABY*

*I'LL DO IT NATURALLY*

*'CAUSE I'M EVERY WOMAN*

*OOO...*

*EVERY WOMAN*

**MAYOR MENDENHALL AND LAURA BREIFER**

*IT'S ALL IN ME*

**MAYOR MENDENHALL**

*IT'S ALL IN ME...*

*The tone of the song shifts and Mayor Mendenhall triumphantly bursts through the back curtain dressed in a hot pink power suit.*

**MAYOR MENDENHALL**

*I'M EVERY WOMAN*

*IT'S ALL IN ME*

**MAYOR MENDENHALL AND VICTORIA PETRO-ESCHLER**

*ANYTHING YOU WANT DONE BABY*

*I DO IT NATURALLY*

**MAYOR MENDENHALL, VICTORIA PETRO-ESCHLER, CHRISTY, AND LAURA  
BRIEFER**

*I'M EVERY WOMAN*

*IT'S ALL IN ME*

**MAYOR MENDENHALL AND CHRISTY**

**EVERYONE**

*I CAN READ YOUR THOUGHTS*

*WHOA, WHOA, WHOA*

*RIGHT NOW*

*WHOA, WHOA, WHOA*

*EVERY ONE, FROM A TO Z*

**MAYOR MENDENHALL, VICTORIA PETRO-ESCHLER, AND CHRISTY**

*I CAN CAST A SPELL*

*WITH SECRETS YOU CAN'T TELL*

*MIX A SPECIAL BREW*

**EVERYONE**

*PUT FIRE INSIDE OF YOU*

ANYTIME YOU FEEL DANGER OR FEAR

**MAYOR MENDENHALL**

THEN INSTANTLY  
I WILL APPEAR, YEAH!

**EVERYONE**

I'M EVERY WOMAN  
IT'S ALL IN ME

**MAYOR MENDENHALL AND TAYLOR**

ANYTHING YOU WANT DONE BABY  
I DO IT NATURALLY

**EVERYONE**

WHOA, WHOA, WHOA  
WHOA, WHOA, WHOA

**MAYOR MENDENHALL**

I CAN SENSE YOUR NEEDS  
LIKE RAIN ONTO THE SEEDS

**MAYOR MENDENHALL, VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND  
LAURA BRIEFER**

I CAN MAKE A RHYME

**EVERYONE**

OF CONFUSION IN YOUR MIND  
AND WHEN IT COMES DOWN TO SOME GOOD OLD-FASHIONED LOVE

**MAYOR MENDENHALL**

THAT'S WHAT I GOT  
THAT'S WHAT I GOT, THAT'S WHAT I GOT, BABY

**EVERYONE**

I'M EVERY WOMAN  
IT'S ALL IN ME

**MAYOR MENDENHALL & TAYLOR**

ANYTHING YOU WANT DONE BABY  
I DO IT NATURALLY

**EVERYONE**

WHOA, WHOA, WHOA  
WHOA, WHOA, WHOA

**EVERYONE**

I'M EVERY WOMAN



*IT'S ALL IN ME*

**MAYOR MENDENHALL, VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND  
LAURA BRIEFER**

*I CAN READ YOUR THOUGHTS RIGHT NOW  
EVERY ONE, FROM A TO Z*

**EVERYONE**

*WHOA, WHOA, WHOA  
WHOA, WHOA, WHOA*

**VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND LAURA BRIEFER**  
*I AIN'T BRAGGING*

**MAYOR MENDENHALL**

*'CAUSE I'M THE ONE*

**VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND LAURA BRIEFER**  
*YOU JUST ASK ME*

**MAYOR MENDENHALL**

*OH, IT SHALL BE DONE*

**VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND LAURA BRIEFER**  
*AND DON'T BOTHER*

**MAYOR MENDENHALL**

*TO COMPARE*

**VICTORIA PETRO-ESCHLER, CHRISTY, TAYLOR, AND LAURA BRIEFER**  
*I'VE GOT IT*

**MAYOR MENDENHALL**

*I'VE GOT IT, I, YEAH, I,  
YEAH, GOT IT, YEAH  
AAHH,  
AHH*

**EVERYONE**

*WHOA, WHOA, WHOA  
WHOA, WHOA, WHOA*

**VICTORIA PETRO-ESCHLER**

*I'M EVERY WOMAN!*

**TAYLOR**

*I'M EVERY WOMAN!*

**LAURA BRIEFER**

*I'M EVERY WOMAN!*

**CHRISTY**

*I'M EVERY WOMAN!*

**MAYOR MENDENHALL**

**EVERYONE**

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

*I'M EVERY WOMAN!*

*WHOA, WHOA, WHOA*

**EVERYONE**

*I'M EVERY WOMAN, EVERY WOMAN,  
EVERY WOMAN!*

### **Song Ends**

*As the song ends, Mendenhall pulls off her wig and her bright pink blazer, revealing a bob and a sensible gray suit. She sits down at the table with her name card.*

**- ACT III -**

**Scene 9: Water, Air.**

**VICTORIA PETRO-ESCHLER**

Thank you, Mayor Mendenhall, we are so thrilled you are able to join us tonight! The mayor's office always knows how to steal the spotlight! Anyways, Taylor, you can call the next name.

**TAYLOR**

Next up is Jackson Greene.

*Jackson comes across like he just learned about climate change the night before and was so affected he decided to come speak about it at the meeting. He stutters over the words 'carbon dioxide' and 'methane', but has no trouble whatsoever with 'Kentucky Bluegrass'.*

**JACKSON GREENE**

Okay. Uh, hello everybody. I know we're kind of in a bubble here in Salt Lake, and I don't want to bring everybody down, so like... we can stay optimistic about this. But there is kind of a major issue going on in the world with warming, because of carbon dioxide primarily and methane... and we're not going to feel the worst of it, though the great Salt Lake is already drying up. Something we can do concretely is control our water use? And one of the ways I know that we can all do that... um... is... maybe 'illegalize' as a strong word, but get rid of Kentucky Bluegrass. Going back to climate change, it actually takes more carbon to grow traditional grass lawns, than it does output oxygen. So, it's just a lose-lose-lose. I understand we want places to play, and more green space, and that's what parks are for... so um if we could do something about the water issue that would be cool.

**TAYLOR**

Next, we'll hear from Dennis Keating.

*Dennis is an older man, very short, and dressed in a blue shirt, baseball cap, and cargo pants. All his clothes*

*are two sizes too big. He speaks in a breathy, high-ish voice.*

**DENNIS KEATING**

Hi. This mic on? Didn't sound- Okay, I just come to talk about a problem I think it's been forced upon the people of Salt Lake and all. It's about the inland port, I think it's been forced upon us and I... worried about it, because with all the pollution people are going to die from it. And there's all these things, this is not gonna to do good for our air. And so alls- alls I'm asking you: do away with the inland port, so everybody can live, and nobody can die.

**TAYLOR**

Next up is Makaio Kimbrough.

*As Makaio speaks, his map is projected on the screen. It can also be found in the program.*

**MAKAIO KIMBROUGH**

Hi everyone, please look at the maps that were passed out before this meeting started. This map is looking at the development of the inland port. There was a strict rule when they were building this place that they would have a 400-foot eco-industrial barrier between their developments and then the environment around the port. This map shows the buffer zone with these dotted lines. We can see that there is some significant overlap between the developments and the buffer zone, where they're not supposed to be building. If the buildings are developed without any kind of oversight, they'll continue to take advantage and build in areas are not supposed to, threatening the local environment as well as migratory bird habitats. Not to mention that the inland port, a project worth over 45 million dollars, is funded in part by our property tax dollars. We need some transparency when it comes to an issue that will have such an effect on our health as well as the environment.

**TAYLOR**

Next, we will hear from Dr. Courtney Henley.

**DR. COURTNEY HENLEY**

Thanks Makaio. I'd like a copy of that map. I'm Dr. Courtney Henley, and I urge the council to spend the revenue from this tax increase on a human health risk assessment for the inland port project. Air pollutants like PM2.5 and ozone cause a plethora of debilitating health problems. Human health risk assessments collect data on air pollution levels and model the effects of increases and decreases in air pollution on health and economic outcomes. For Utah as a whole, air pollution kills up to 8,000 people every year and costs the state anywhere from \$750 million up to three billion dollars annually. An assessment will help prevent subsequent illness and death. Thank you.

**TAYLOR**

Next is End Canada.

**END CANADA**

Hi, I've been watching the city council for a number of months to try to find some hope, and I have been disappointed. I feel like I'm living in a failing state and I don't see urgency from anyone on the council. I feel that every level of our government cares more about profit than about everyday people suffering. The majority of Millennials and Gen Z are depressed, anxious, and living with their parents, unable to afford independence. I'm not sure what my comments are really doing... I fear that my life and my younger peers will be one of pain and suffering. I fear that I and my friends will fall into poverty. Help us. We are not okay.

**TAYLOR**

Brian Metzger, you're up.

**ANNIE**

Hi, I'm Annie. I'm here to talk about the importance of maintaining water flow to the Great Salt Lake. As I hope you all know, the Great Salt Lake has decreased in size by two thirds, and as more lakebed is revealed, the severity of dust storms the city will face will worsen. Not only that, the dust on the lakebed is dangerously high in arsenic and heavy metals, almost certainly as a result of local industry, especially mining. Essentially, we have this environmental nuclear bomb that's

going to go off if we don't take some pretty dramatic action. Saving the Great Salt Lake would require letting more snowmelt from the mountains flow to the lake, which means less water for residents and farmers, something political leaders seem reluctant to do. I urge you to support giving the lake its own water rights. If you don't have water, you don't have industry, you don't have agriculture, you don't have life.

## **#08 Water Song**

### **THE DRIPS AND ANNIE**

*THIS IS THE WATER SONG.  
IT DOESN'T LAST TOO LONG.  
FEEL THE DRIP,  
HEAR THE FAUCET STOP.  
IT DOESN'T LAST,  
IT DOESN'T LAST.  
I'M NOT SURPRISED  
THE DRIEST STATE  
AN OBVIOUS FATE, SO  
I'M HOPE YOU'LL KNOW THAT  
THIS IS THE WATER SONG.  
IT DOESN'T LAST,  
IT DOESN'T LAST...*

## **Song Ends**

*The lights go down over the previous song to just be up on the Drips. In the darkness, a table is moved centerstage. After they finish, Taylor picks up her desk lamp and carries it over to the centerstage table and puts it down, illuminating Laura Briefer, the director of Public Utilities for SLC.*

### **TAYLOR**

Laura Briefer, director of Public Utilities for the city. That means you're in charge of water?

### **LAURA BRIEFER**

And street lamps, yes.

**TAYLOR**

Great. Talk to me.

**LAURA BRIEFER**

We plan about 40 years out at least to project what growth looks like and what land use looks like in the future. And then we plan our infrastructure and water resource management to fit that. We also need to plan for the resources to sustain the environment as well. And so that means maintaining flows to Great Salt Lake, and not diverting additional water out of the watershed for municipal use.

**TAYLOR**

And? What does 40 years look like?

**LAURA BRIEFER**

Well, what we've determined is that using a set of conservative estimates that take into consideration historic dry years plus a factor that recognizes climate change risks with our current assumptions on growth and land use-

**TAYLOR**

*(Slamming hands on desk)* Don't beat around the bush, Laura! How Much time do I have?

**LAURA BRIEFER**

...We will need to develop additional water resources by the year 2040, and by the year 2060, we will have exhausted our available supplies.

**TAYLOR**

And does this account for the water the lake needs to stay healthy?

**LAURA BRIEFER**

No. Just for human needs.

**TAYLOR**

When will you update the report?

**LAURA BRIEFER**

Next year. We want to check our assumptions on land use and growth and water use. We want to check that our assumptions for the new Inland Port and State Prison were accurate. And we also want to check the science on climate change. And I think everybody has been underestimating the rate of change and that's what we saw in the most recent reports.

**TAYLOR**

Laura, you know better than anyone how important it is the lake stays wet. The lakebed is covered in a layer of ar-

**LAURA BRIEFER**

Arsenic dust. And heavy metals. I know.

**TAYLOR**

We are already having dust storms. If the lake dries up completely... I don't know what will happen to this place.

**LAURA BRIEFER**

I know.

**TAYLOR**

Do you have hope? Can it be done?

**LAURA BRIEFER**

I'm very optimistic. *(pause)* I'm optimistic.

*Taylor looks at Laura.*

**TAYLOR**

Where are you from, Laura.

**LAURA BRIEFER**

California. Santa Monica.

**TAYLOR**

California... I used to have friends from over there. *(Pause)* Do you ever miss it?



**LAURA BRIEFER**

Of course I do... I miss the ocean. I miss my family. I miss being a kid... but there's plenty I don't miss too.

**TAYLOR**

Like?

**LAURA BRIEFER**

The traffic. The rent. My family. *(Pause)* Nowadays, the smoke. *(Beat)* I remember the first time it really got to me; it was the Thomas fire in Santa Barbara... I kept thinking, "I went there... I lived there for years, and now people there are homeless because their houses burned." People fled... a lot of people never came back.

**TAYLOR**

I remembered the name of my friend from California. Owen.

**LAURA BRIEFER**

That's nice.

**TAYLOR**

He lived in this little town named Keeler by a lake that dried up.

*A spotlight begins to dimly come up on Annie. She is listening intently.*

**TAYLOR**

It was just this little old mining town that sold the water rights to the lake to Los Angeles in the 1910's... it was gone within 15 years. After that, the dust storms started. People didn't stick around much longer after that.

**LAURA BRIEFER**

What happened to him?

**TAYLOR**

What happens to all people from ghost towns. He became a ghost.

**LAURA BREIFER**

I don't believe in ghosts.

**TAYLOR**

Now, we both know that's not true.

**LAURA BRIEFER**

How?

**TAYLOR**

Because there are ghosts everywhere... for every dry streambed, for every fallen tree, every parched lake... there is a ghost for every mountain that has been mined away.

**LAURA BREIFER**

... I think I understand. *(There is a long pause)*. Why did you bring us here, anyway? Did you find what you were looking for?

**TAYLOR**

Almost. There're so many pieces... Salt Lake City trickling down the mountains, spreading out.

*On the repetition of her line, Annie stands up from her seat.*

**ANNIE**

A lake that's drying up... and air thick with smoke.

**TAYLOR**

I'm sorry about all this. I just wanted an answer to my question.

**ANNIE**

What question?

**TAYLOR**

The one I asked at the very beginning.

**ANNIE**

Did you get one?

*The Death allegory kicks the downstage doors of the theater and slowly walks down the aisle to the stage. We can hear his boots clack on the floor as he walks in. He has a guitar on his back.*

**THE DEATH ALLEGORY**

Howdy, motherfuckers.

**LAURA BRIEFER**

Who are you?

**THE DEATH ALLEGORY**

I'm a ghost. I was written to help this play meet its swift moral conclusion. I just entered because you were talking about ghosts. It's very poetic.

**ANNIE**

Just 'ghost'? Nothing more specific?

**THE DEATH ALLEGORY**

I'm an allegory for death.

*There is a brief pause. Laura looks at Taylor, then back at the Death allegory. Quietly:*

**ANNIE**

That's not very creative.

**THE DEATH ALLEGORY**

What?

**ANNIE**

I said, that's not very creative.

**THE DEATH ALLEGORY**

I'm not doing this for you, lady. *(They make an L sign on their forehead.)*

**ANNIE**

Even so... it just seems in poor taste.

**LAURA BRIEFER**

Sloppy.

**THE DEATH ALLEGORY**

Jeez-us, okay. What do you want me to do? You want me to do a funny voice? You want me to have a fun little prop? A little costume change? You want me to talk at the podium, huh? Is that what you want?

**TAYLOR**

I wouldn't/ mind a little prop.

**LAURA BRIEFER**

/Prop might help.

*The Death allegory huffs, and pulls out a black cowboy hat.*

**THE DEATH ALLEGORY**

Better?

**TAYLOR**

Yeah. Now introduce yourself again.

**THE DEATH ALLEGORY**

I'm the Death alleg-

**TAYLOR**

No. You're better than that.

**THE DEATH ALLEGORY**

Fine... *(in a funny voice)*: my name is Evelyn Pevensie-

**TAYLOR**

No. Come on, man.

**ANNIE**

What was that?

**LAURA BRIEFER**

Listen to yourself.

**THE DEATH ALLEGORY**

Oh my god! Okay! I'll go again!

*He closes his eyes and takes a deep breath. When he opens his eyes again, he is Owens. Taylor speaks, recognizing Him.*

**TAYLOR**

Owens! *(They give Owens a hug).*

**OWENS**

It's good to see you, Taylor.

**TAYLOR**

I never thought I'd see you again. Why are you here?

**OWENS**

Taylor... *(He lifts his hat up off his head):* It's me. *(He places the hat back on his head)* I wish it were under different circumstances.

**TAYLOR**

... I think you should leave.

**OWENS**

Come with me, Taylor.

*There is silence.*

**ANNIE**

What are you talking about?

**OWENS**

I'm not here out of coincidence. *(He holds out his hand)*

**TAYLOR**

I'm not ready to go yet... I haven't answered my question.

*Owens gives them a stern look.*

**OWENS**

The only answer you're gonna get, is if you come with me.

**ANNIE**

What is he talking about? Taylor?

**OWENS**

You have five minutes to say goodbye.

**LAURA BRIEFER**

What does he mean? Say goodbye? Where are you going?

*Taylor looks heartbroken at Owens standing in the aisle. They can't bring themselves to answer the question.*

**TAYLOR**

Did it hurt? Saying goodbye?

**OWENS**

*(He nods.)* But I think part of me will always be there.

**TAYLOR**

Sometimes I feel the same way.

**LAURA BRIEFER**

Me too.

**ANNIE**

Me too.

*She takes a breath and gives Taylor a hug.*

**ANNIE**

I'm not ready yet. Why does it have to be like this?

**TAYLOR**

That was my question.

**ANNIE**

What is going to happen? Does the play end? Does the world end?

**TAYLOR**

Both, eventually. For now, it's just goodbye.

**ANNIE**

*(Turning to Owens):* I have a question - what was it like? Keeler, after the lake dried up?

*Owens takes the guitar off their back. They laugh.*

**OWENS**

The time of dust.

*They walk over to Taylor and look into their eyes.*

**OWENS**

We called it the Keeler Death Cloud.

*Owens starts to play.*

## **#09 I Don't Think I Can get Over You**

**ANNIE**

WHEN I WAS YOUNG, I WOULD STARE OUT MY WINDOW  
I'D LOOK AT THE MOUNTAINS, I'D SEE ALL THE CARS GO  
DOWN TO THE CITY, I THOUGHT IT WAS PRETTY,  
THOUGHT IT WAS GIGANTIC, BUT NOW I JUST THINK THAT IT'S SILLY  
'CAUSE NOW THAT I'M OLDER AND HAVE AN APARTMENT  
SURE, I LOVE THE CITY, IT'S ALL THAT I WANTED  
BUT SOMETHING HAS CHANGED, WARM DECEMBER RAIN  
AND A THICK SUMMER HAZE YOU CAN'T SEEM TO ESCAPE  
A CRYSTAL BLUE LAKE ON A DESERT TERRAIN  
I GUESS I WAS FOOLISH TO THINK THAT YOU'D STAY THAT WAY  
OH, THE MOUNTAINS, THEY COULD CRUMBLE  
AND THE SNOW COULD MEET ITS MATCH  
ALL THE MEADOWS COULD BE RUBBLE  
AND THE HEAT COULD ALWAYS LAST

**TAYLOR**

WHEN YOU THINK OF ME, DO YOU SEE THESE THINGS?

**ANNIE**

NO DARLING, BUT I'D BE LYING IF I SAID I WASN'T WORRIED  
I DON'T THINK I CAN GET OVER  
YOU, YOU, YOU  
I DON'T THINK I CAN GET OVER  
YOU, YOU, YOU

**TAYLOR**

HOPE YOU NEVER DO

**ANNIE**

USED TO DREAM ABOUT MOVING AND LEAVING THE SNOW  
NOW I COUNT THE DAYS - TO WHAT? I DON'T KNOW...  
BUT I FEEL IT COMING, THE STRANGEST SENSATION  
THAT I'LL GO AWAY WITHOUT WANTING TO LEAVE YOU

**TAYLOR**

SAY YOU'LL REMEMBER OUR DRIVES AROUND STATE STREET

**ANNIE**

I WISH I COULD STAY, I'M SURE YOU'D SAY THE SAME THING

**TAYLOR**

I WISH I COULD STAY, I'M SURE YOU'D SAY THE SAME THING

**BOTH**

SAY THE SAME THING

**TAYLOR**

I'D STAY IF I COULD, I'D STAY IF I COULD

**BOTH**

I'D STAY IF I COULD, I'D STAY IF I COULD

**ANNIE**

OH, THE MOUNTAINS, THEY COULD CRUMBLE  
AND THE SNOW COULD MEET ITS MATCH  
ALL THE MEADOWS COULD BE RUBBLE  
AND THE HEAT COULD ALWAYS LAST



**TAYLOR**

*WHEN YOU THINK OF ME, DO YOU SEE THESE THINGS?*

**ANNIE**

*NO DARLING, BUT I'D BE LYING IF I SAID I WASN'T WORRIED*

**BOTH**

*I DON'T THINK I CAN GET OVER  
YOU, YOU, YOU*

**TAYLOR**

*HOPE YOU NEVER DO*

*Taylor sees something at the entrance of the theater and starts walking up the aisle, exiting, and leaving Annie alone onstage. On each of the following lines, lights go out on a section of the stage, eventually leaving Annie in a spotlight.*

**ANNIE**

*I CAN FEEL YOU DRYING UP  
PLEASE SAY LOVE CAN BE ENOUGH  
PLEASE SAY LOVE CAN BE ENOUGH...*

*The spotlight slowly fades out on her last line.*

### **Song Ends**

*In the darkness, the cast removes all props and set pieces that have been accumulated over the course of the play. They peel up the tape, put away the mountains and railroad tracks, change the tablecloth on Taylor's desk, and cover up the Saltair sign while they sing the playoff.*

### **#09.5 I Don't Think I Can Get Over You - Playoff**

**OFFSTAGE VOICES**

*I'LL NEVER GET OVER YOU  
YOU'LL NEVER GET OVER ME  
OH, ALL YOUR SUMMER RAIN  
AND WHATEVER REMAINS*

AFTER I LEAVE.  
YOUR GREEN UTAH SKY  
THE WAY I CAN'T SEEM TO SAY GOODBYE  
OH, I'LL BE COMING BACK  
LIKE A RUBBER BAND  
I'LL NEVER GET OVER YOU  
YOU'LL NEVER GET OVER ME

### **Song Ends**

### **Scene 12: Closing**

*The lights come back up, and the stage looks the same as it did at the beginning of the show.*

#### **VICTORIA PETRO-ESCHLER**

Wonderful! That was our last comment. Hey, West Side? Thank you for showing up on that comment section! I really appreciate the energy you all brought. All right, that brings us to item C, our consent agenda. Feel free to follow along in your programs. First up we have item C1, a Rezone at 986 California Avenue right here in Rose Park. This rezone will allow for the construction of a 400-unit luxury apartment building and the demolition of the existing Family Dollar. Do I have a motion?

### **#10 What Will Happen to Us?**

#### **ALL ATTENDEES**

*I'VE BEEN HERE FOR HOURS*

#### **ANA VALDEMOROS**

I move to approve the rezone request.

#### **DARIN MANO**

I second.

#### **ALL ATTENDEES**

*DON'T MEAN TO SOUND IMPATIENT*

**VICTORIA PETRO-ESCHLER**

Wonderful, let's roll call. Dugan?

**DAN DUGAN**

Yes.

**VICTORIA PETRO-ESCHLER**

Valdemoros?

**ANA VALDEMOROS**

Yes.

**ALL ATTENDEES**

*BUT SOME THINGS MUST BE DONE*

**VICTORIA PETRO-ESCHLER**

Darin?

**DARIN MANO**

Yes.

**VICTORIA PETRO-ESCHLER**

And I'm a yes, that's four yeses and the motion passes.

**ALL ATTENDEES**

*EVEN THOUGH YOU HATE THEM*

**VICTORIA PETRO-ESCHLER**

Item C2, Homeless Shelter Cities Mitigation Grant from the Mayor's office, to approve funding for 12 new police officers in the areas surrounding the homeless resource centers. Do I have a motion?

**ALL ATTENDEES**

*SALT LAKE IS NOT THE SAME*

**DAN DUGAN**

I move to approve the Mitigation Grant request.

**ANA VALDEMOROS**

I second.

**ALL ATTENDEES**

*I DON'T RECOGNIZE ITS FACE*

**VICTORIA PETRO-ESCHLER**

All right, roll call. Dugan?

**DAN DUGAN**

Yes.

**VICTORIA PETRO-ESCHLER**

Valdemoros?

**ANA VALDEMOROS**

Yes.

**VICTORIA PETRO-ESCHLER**

Darin?

**DARIN MANO**

Yes.

**VICTORIA PETRO-ESCHLER**

And I'm a yes, the motion passes. C3, The 2022-23 Increased Tax Rate levy for the next fiscal year.

**ALL ATTENDEES**

*AND THE LAND, IT THIRSTS FOR RAIN*

**ANA VALDEMOROS**

I move we adopt the increased rate.

**DAN DUGAN**

I second.

**VICTORIA PETRO-ESCHLER**

Roll call. Dugan?

**DAN DUGAN**

Yes.

**VICTORIA PETRO-ESCHLER**

Valdemoros?

**ANA VALDEMOROS**

Yes.

**VICTORIA PETRO-ESCHLER**

Darin?

**DARIN MANO**

Yes.

**ALL ATTENDEES**

*WHAT HAPPENED TO THIS PLACE?*

**VICTORIA PETRO-ESCHLER**

And I'm a yes, the motion passes. Our final Item is C4, the Inland port collaboration agreement to give more transparency on how they spend the public property tax money they collect.

**ALL ATTENDEES**

*A LAND MADE BY GOD AND THE WASATCH FRONT*

**DARIN MANO**

I move that we adopt the agreement.

**ANA VALDEMOROS**

Second.

**ALL ATTENDEES**

*PLEASE DON'T LET IT PERISH JUST LIKE OUR LUNGS*

**VICTORIA PETRO-ESCHLER**

Dugan?

**DAN DUGAN**

Yes.

**VICTORIA PETRO-ESCHLER**

Valdemoros?

**ANA VALDEMOROS**

Yes.

**VICTORIA PETRO-ESCHLER**

Darin?

**DARIN MANO**

Yes.

**VICTORIA PETRO-ESCHLER**

And I'm a yes, the motion passes.

**ALL ATTENDEES**

*BEST SNOW ON EARTH AND THE BLAZING SUN*

**VICTORIA PETRO-ESCHLER**

Well, that concludes our formal City Council meeting on the West Side! Thank y'all so much for showing up - I know who you are. You guys are why I ran for office. We now stand adjourned.

**ALL ATTENDEES**

*WHAT WILL HAPPEN TO US?*

*Lights fade to black.*

**Song Ends**

**THE END**

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