

## Lone Twin

### *Sledge Hammer Songs* text extract

The below text is taken from Lone Twin's *Sledge Hammer Songs*. The piece begins outside the venue in which it is to be performed.

At this point in the piece Gregg has taken the audience inside, with him they sit in-the-round. Gary is yet to arrive inside, he is tidying up outside. Gregg sits on a portable camping chair atop Lone Twin's much-travelled wooden luggage crate. Gregg has with him a portable amplifier (strapped to his Samsonite luggage trolley) through which – when denoted in the text - he plays a TDK tape of a small audience applauding.

The below text comprises the Third and Fourth Dramas of Twenty One (a number which corresponds to the twenty one folk songs, playing on a second TDK, through Gary's amplifier strapped to Gary's Samsonite luggage trolley)

Still out of breath from his earlier 90 minutes of dancing, Gregg reads, half whispering, half shouting through a microphone:

-

May the Dramas continue under this roof, under these lights, welcome you good people to the 3rd Drama of Frankfurt All Saints\* .

In the beginning wingless creatures leave the water, climb the stairs, come ashore and sit down on chairs – well done. Volcanoes form mountains, old friends are reunited, American men are thrown from female horses – all horses are women even the bloody sinking Titanic with a hole on her side. Giant trees appear yielding coal, later garages do the same and flog snacks, rock carvings are made, iPods are shipped, hair is cut and styled, people point south, stand barefoot on railings and dream of happiness

---

\* This text is taken from the premier of *Sledge Hammer Songs* at Mousonturm, Frankfurt, 2003. The performance took place on November 1st, All Saints Day. Succeeding performances are similarly named according to their day of happening.

In the beginning a young woman drowns, her pretty white hand waving as if for help, actually drowning and nobody helping, tears blind the eyes and nobody sees, this is how the 3rd Drama begins, with the eyes full of tears and nobody seeing. For this I apologise, for your blindness, this is my failing. In this the 3rd Drama I apologise for your blindness, shame on me for this, shame on the 3rd Drama. I love you. I wish we had never met, I wish we had been married a couple of years earlier. I don't have to bloody shout do I? Bloody hell I have to bloody shout don't !!

- APPLAUSE
- PUT UP A BULRUSH – AND WALK BACKWARDS AWAY FROM IT AND BACK AROUND CIRCLE TO BOX
- APPLAUSE OFF

In the beginning we do not understand the purpose of the bulrush, of the long grass. The long grass is not the 7 stars, there is no mystery to the stars, the stars are already in your hand – you hold the 7 stars in your left hand. But the long grass, the Bulrush, that which grows beside water, on the bank, under blue skies, hides its true purpose. For many years it is used only by lovers to hide behind, kissing, lovers hide behind the bulrush, the long grass as a shield held against the non-kissing world. It is not until much later, when things are ending, when The Bob Dylan sings in the 17th Drama, of his Times They are A-Changing – SING 'Come gather round people wherever you roam' – it is not until The Bob Dylan arrives that we will understand the true purpose of the bulrush; that being to purify and to help us forget - eat the bulrush and forget - it is a medicine – eat the bulrush and escape your sorrows . But in the beginning we do not understand this as we understand the 7 stars in the left hand and the bulrush is only to kiss behind. I am Gregg Not The Bob Dylan, this is my failing, I am too much Not The Bob Dylan, I know not what the bulrush is for and in the beginning I live only within my own sorrows.

- APPLAUSE
- PUT UP A BULRUSH – WALK BACKWARDS AWAY AND AROUND THE CIRCLE

- APPLAUSE OFF

The 4th bloody Drama, starting with bloody hell there are 21 of these things – but that's OK because some are filled with happiness and seem to pass quickly, some are likeable, however some, like family members or financial advisors are not. This is so with tonight's 4th Drama, it is un-likeable, it is full of trouble, full of regret – it's bloody obvious to start with regret – a revolution, a sudden change in a events also meaning a full turn, a complete rotation, a coming back to where one once was, a coming back to where one started from and so back to regret. The 4th Drama is full of regret, full of the feeling one has when one is robbed of money or dignity, full of the terrible seduction of a happily married man – she leans on the gatepost, she leans on a shoulder, she dances to dancing music, she sits on a chair – well done - with a smile and a blade of grass in her hair – and seduces a happily married man, shame on her, shame on the 4th Drama, as it leads a man to his death, as it sets in place events that will eventually end as all Drama's must, with some kind of sweating, some kind of kissing and some kind of death.

© Lone Twin  
*Sledge Hammer Songs*  
2003