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Hope's Choice

The following characters live in the San Francisco Bay Area, and with the exception of Hope, who attends a local high school, all work for Big Tobacco.

J.D. Status - 50* years old, the CEO of Big Tobacco, he speaks entirely in industry quotes.

May Upstart - 26 years old, advertising executive for Big Tobacco.

Jack Carcinoma - 45 years old, executive in charge of overseas development for Big Tobacco.

Hope - 16 years old, attends a local high school, she is independent and a critical thinker.

Allure – 17 years old, long time classmate & teammate of Hope. She is a smoker.

Hardhats - Characters wearing black clothing and hardhats, who represent workers in the tobacco industry. Their main function is scenery change.

The following characters live in a land named Ecos . This is a Greek word that means 'home', people may recognize this word as the root of other familiar words such as ecology, ecosystem, etc.** . This fantastical place represents developing nations in general rather than one specific country, in order to depict the commonalties of the tobacco industry's effect in developing nations. It is our goal to portray these characters as archetype rather than stereotype. The characters work solely through movement and masks, which are painted with colors other than recognizable flesh tones. They are described here in the context of the people they represent.

Gaia - 34 years old, she works in tobacco agriculture. She is the mother of Lopi and Trotos.

Lopi - 15 years old, she works in tobacco manufacturing.

Kadeem - 12 years old, he works in tobacco agriculture.

Doyhen - 55 years old, the tribal elder of Ecos.

Trotos - 1 year old, child of Gaia, brother of Lopi, he represents the infants who are disproportionately affected by tobacco pesticide use.

Birds - these are played by actors on 3.5 ft. tall stilts, headdresses and large silken, vibrantly colored costumes with wings that span 11.5 feet. These characters are guardians of the culture of Ecos - their calls mark the state of affairs there.

*Please note the ages described here are those of the characters and not the actors who portray them.

**The true transliteration of this word from Greek into English is 'Oikos' but since the word is pronounced 'Ecos', we have, for ease in reading, written it that way in this script.

• *1st Ecos scene*

Stage is set with Ecos silk painting A. There are two silk paintings used in Ecos. Ecos silk A is a picture of the country at the beginning of the presence of the tobacco industry. Ecos silk B is a picture showing the effects of the long term presence of the tobacco industry. (Please see set diagram for fuller visualization of the set). Head on main backdrop is unseen because it is lowered and covered by silk painting A. Hands on stage left and right are also unseen, as they are on stands behind the set. We hear the Ecos voice-overs in a vocal characterization that sounds like an old man without any particular regional accent. In the scene called “The Transformation” we realize the voiceover belongs to Doyhen as we hear him speak in the same voice, in an articulated mask.

Doyhen: “Once upon this time, in a land both near and far, is a village named Ecos” *music starts.*

Enter: Lopi carrying water urn on her head. Fills urn and dances over to deliver water to her family.

Enter: Birds, and Gaia.

Enter: Kadeem crosses stage left to right, throws stone and exits.

*Lopi dances with water urn ending movement at downstage left where Gaia has been working fields. Lopi delivers water to Gaia and Trotos who is held on Gaia’s back. All of them drink. Birds roost upstage. Lopi is sent to work in factory. As Lopi walks upstage center, **Musician and Kadeem/May move the flat on stage, musician turns gears.** The flat which covers the silk painting depicting Ecos. The flat has moving cogs and wheels of a factory. One hardhat turns the gears. Lopi enters factory stage center, begins rhythmic sequence indicating work. Music and movement rhythm increases as music builds to a climax in pace and tempo. Exit Gaia. Birds increase their tones of displeasure and alarm before flying off, immediately prior to climax.*

Exit: Gaia, leaving Lopi alone and exhausted as whistle blows to signal the end of the work day.

Exit: Lopi

Transition between scenes: Musician pulls silk, revealing the black silk while Gaia/Hope takes up the Velcro on the flat, then Musician and Gaia/Hope move the flat. Gaia/Hope removes the hoe. Kadeem/May helps stilters. Lopi/Allure looks to see if stilters need help and then goes and assists Gaia/Hope with raising the head.

• *1st Boardroom scene*

(During this scene Lopi/Allure & Gaia/Hope change backstage from hardhats back into Ecos costumes, Lopi/Allure gathers props for The Bad Deal. After Kadeem/May exits this scene she changes into Kadeem.)

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These words are heard in a voice over as the giant head is raised (see set diagram).

“Meanwhile, back in the United States, inside the boardroom of Big Tobacco...”

As each actor is mentioned, they enter, make a few emblematic gestures then strike a pose and hold it in tableau while the other descriptions are heard. When J.D. enters, both characters pivot to look at him.

May enters DSR with files and magazines - Meet May Upstart. A 26 year old , in charge of advertising for Big Tobacco. She’s bright, she’s ambitious, and she is a rising star in an industry that is two-thirds male.ⁱ What she doesn’t know, is that, “for sure” has become “fersheezie” and that, to a teen, she is already old.

Jack enters DSL with box of donut - Meet Jack Carcinoma. Executive vice president in charge of overseas development for Big Tobacco. He loves to sail, travel & smoke cigarettes. You can see him out coughing on the open seas, laughing in the ocean breeze or huddling in cold alleyways behind non-smoking buildings. He has it all, a successful job, a charming smile, and a small tumor growing in his lungs.

J.D. enters UC with nothing in his hands Meet J.D. Status, the boss, the head honcho, the CEO of Big Tobacco (*fiddles with his cell phone*). He’s awkward, he’s tense, he’s hopelessly square, but hey, he makes \$5,000,000.00 a year.ⁱⁱ He owns a mansion, a yacht, and half a dozen congressmen. Everything you hear from J.D. is a quote from the tobacco industry.

Scene Begins

J.D.: “Good Morning”.

VO: Except for that, we have no record of that statement.

Jack: Morning Mr. Status.

May: Good Morning J.D.

Jack: Morning May, how was your weekend?

May: Oh well you know, there’s no such thing as a bad weekend. I got in some shopping down around Union Square. How ‘bout you?

Jack: I took my niece to the X games. We had a great time. But here it is Monday again and like every Monday morning I’ve got donuts (*offers them to her, and she declines*) and the same old stinkin’ news – (*takes donuts over to J.D. and offers them*

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to him, he takes a donut hole and downs it in one swallow) smoking rates here in the U.S. are declining steadily. *(munching on donut)* Still.

May: Still? Since...

Jack: *(munching)* 1940ⁱⁱⁱ

Disapproving look from J.D.

Jack: We've got a lot going against us, out of all the ways a person could die, all the kinds of accidents, illness, murder, [incompetent bunjee jumping] 1 out of every 5 deaths is caused by smoking.^{iv} These statistics do not sell well, and our customers are dying to the tune of over 430,000 Americans a year.^v

May: Dying, ew! That needs a better spin. Let's call death "market reduction" shall we?

Jack: All right.

May: And let's not get depressed here, remember there is a smoker born every day. Look here, *(presents a magazine)* the Journal of the American Medical Association says that over half of children aged three to six can match our cartoon character with a picture of a cigarette.^{vi} This young market is promising!

J.D.: *(Had been in profile listening to May, swirls forward with fingers in a tent formation and says).* In the future when describing the low age range of the spectrum please use the term "young **adult** market" or "young **adult** smoker".^{vii}

May: No problem, certainly sir. Um, question, even when we are referring to 3 year olds?

J.D.: *Head cocked, eye brows raised.*

May: Right.

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Jack: We're targeting three to six year olds?

J.D.: They got lips? We want em. ^{viii} *Laughs.*

May: Every major cigarette brand in the last 50 years has banked on the young adult smoker^{ix}. Even though most of them want to quit by the end of high school.^x

Jack: *(with an undertone of regret)* But by then its too late.

J.D.: Of course, it's addictive, that's why you smoke the stuff.^{xi}

VO: Call on line two sir, it's the press.

J.D.: *(picks up the phone)* We have not concealed, we do not conceal, and we never will conceal - we have no internal research which proves that smoking is addictive.^{xii}

(hangs up)

May: The challenge sir, is most teens don't smoke^{xiii}, they know it's dangerous and it's gross.

Jack: Yeah, I remember the first time I smoked. I about coughed a lung, got a headache, got dizzy...

May: Yick.

J.D.: We must invoke a psychological motive. A new brand aimed at the young smoker...^{xiv}

May & Jack: : Young **adult** smoker.

May: *(beginning to move toward J.D.)* A cool new brand must somehow become the "in" brand and it should be about *(a physical tableau accompanies each of these qualities)* togetherness, belonging and group acceptance, while still stressing *(actors disperse)* individuality and "doing one's own thing". *(finger quotes)*

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J.D.: The fragile, developing self image of the young person needs all of the support and enhancement it can get.^{xv}

May: And we're just the people to help them out. I'll organize a study to find out how they talk and what they like, to target them for our next campaign. I'll get right on that. *(exit)*

Jack: As for me, I've prepared a list of poor countries where I think we can expand. *(hands J.D. a ridiculously long list, that telescopes down from the stage to the floor).*

J.D.: Obviously there is enormous potential in all of these countries.^{xvi}

Jack: I've got trips planned to most of them, next week I'm going to Ecos. These people are poor, they have health care problems, they'll never pin anything on us.^{xvii}

J.D.: *(nods yes)*... infant mortality is high. The health problems which some say are caused by cigarettes just won't figure as a problem there.^{xviii}

Jack: We've already started growing tobacco and producing cigarettes in Ecos. I'm going there next week to check up on how the work is going. *(Checks his upstage wrist as if checking the time)* Whoa, lunch time - I gotta go, renew my passport, get my physical, pack.

See ya later J.D.

(Jack exits USL)

J.D.: I would say the demand for cigarettes is insatiable.^{xix} *(J.D. exits USR dialing his cell phone to broker his next deal)*

Transition between scenes: *Gaia/Hope takes Jacks' coat and hands him the hardhat, Jack turns the chair, Lopi/Allure pulls the silk.*

• ***The Bad Deal***

Stage is set with Ecos silk A, only now the raised head of tobacco (see set diagram) towers over it from the previous scene.

In many developing countries tobacco companies give farmers loans, and charge them for equipment, and technical assistance to grow tobacco. Many of these farmers find themselves heavily in debt to the companies. (*Not a direct quote, based on reference* ^{xx})

This happens all over the world, in Mexico^{xxi}, Vietnam^{xxii}, Kenya^{xxiii}... in Brazil for example, approximately 35% of the tobacco growers finish the harvest owing more money to the companies than they earned.” (*Not a direct quote, based on reference* ^{xxiv})

*When we hear the first voiceover, Gaia enters USL with Trotos. When we hear the words “owing more money” Hardhat enters USR. Hardhat has Gaia sign clipboard with contract (signed with a large X by Gaia). Hardhat gives Gaia two green bills. Then the Hardhat sells her tobacco seeds and takes one bill back. Hardhat sells her fertilizer and takes back the other bill. Hardhat hands Gaia the pesticide and demands more money. Gaia grudgingly gives him her last bill. Gaia gestures calling for Kadeem, then claps her hands. Kadeem enters USR and crosses to center. Hardhat turns the corn flat to reveal the other side, which says tobacco. **Jack brings out the hand** When the hand comes out we hear this quote, “The amount of land currently used to grow tobacco worldwide could instead be used to feed 10 to 20 million people.”^{xxv} Both Kadeem and Gaia give their focus to this action, Kadeem has a ‘take’ to the audience about his confusion while Gaia turns her purse inside out. The hardhat demonstrates to Kadeem how to use the pesticide, gives the pesticide to Kadeem and exits.*

*Kadeem starts spraying plants resulting in accidental spraying of both Gaia and Trotos downstage left.
Kadeem exits stage left; still spraying. Gaia tends to sprayed & crying Trotos.
as she exits*

Transition between scenes: Lopi/Allure turns the silk, Lopi/Allure & Jack bring out flat. Gaia/Hope helps Lopi/Allure change and moves the gears. Jack takes away bags and hoe

• ***The Poisoning***

Scene is set with factory backdrop. The head and left hand are now visible. As the scene progresses factory backdrop will be taken away to reveal Ecos silk B

Kadeem enters USR as we hear this voiceover (which like all voiceovers in Ecos scenes , is spoken by Doyhen, backstage). Child labor is common in the tobacco industry. In India, a child makes \$00.45 for a 12 hour day of making cigarettes.^{xxvi} In Brazil alone, over half a million children work in the tobacco industry and a third of them are under the age of 14^{xxvii} In Uganda half of all children cannot get education because they must work in the tobacco fields.^{xxviii} Kadeem sprays plants, and discovers that sprayer has run dry, he unscrews top of container, discards the bottom part and uses the top like a toy, as we hear the voiceover below.

Voiceover “10s of millions of bags, bottles and containers that once held tobacco pesticide are dumped each year. In rural areas, these containers are often reused as pans, cups, water containers, and children are often seen using them as toys.”^{xxix}

Jack, enters USR, looks at the machine and then crosses USR. He then flips the lever to start it, and the hardhat behind the flat spins the gears. Jack crosses USL as Lopi enters USR. Lopi crosses to stage center in front of the factory, stands and starts to work. The pace increases in the movement of Lopi, the wheels, and the soundtrack, everything builds to a frantic pace. Lopi injures herself and is in pain but keeps working. Jack observes Lopi’s plight from upstage right and is moved. Whistle blows (signaling end of work day). Lopi leaves factory (cross stage right) and Jack follows.

Lopi goes upstage right to fetch pesticide container then crosses downstage to the stream where she uses the pesticide container to collect water. Gaia with Trotos enters, Gaia coughs, Trotos cries. Lopi walks to her mother replicating the path she created in scene 1, but walking now instead of dancing. Jack observes in silence. Jack sees Gaia drink from the pesticide container, he runs to stop them and reaches them just as Lopi is drinking. Gaia offers him water, which he takes and dumps out. He points out the word “poison”, Gaia and Lopi shrug and begin to exit, comforting Trotos as they go, Gaia coughing

They leave Jack on stage, who contemplates the pesticide container then exits USL.

Transition between scenes: Lopi/Allure & Gaia/Hope move the flat, Gaia/Hope takes away the hoe, Jack brings signs and moves the riser. J.D. turns the chair and reveals the next black silk.

Scene Title: That’s Cool

(During this scene Jack pre-sets the easel & ad. props)

May enters USL onto the platform, carrying a small purse with props. She is followed by J.D.

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May: Thank you for coming along today, sir. As we've discussed, we're researching teens since they are the target for our new cigarette campaign. Gotta replace those 400,000 people we're losing to uh, "market reduction".

J.D.: Today's teenager is tomorrow's potential regular customer.^{xxx}

May: And we know just how to get 'em.

J.D.: The rise in cigarette consumption is basically due to advertising.^{xxxi}

May: Right, but we're banned from advertising in schools.

J.D. : Unfairly^{xxxii}.

May: Absolutely. But I've got this new idea to get around the ban. It's so wacky, it just might work, we design "anti-smoking" (*every time May uses the phrase "anti-smoking" she indicates the quotation marks with her fingers*) ads that will actually promote our product. In schools.

J.D.: The base of our business is the high school student.^{xxxiii}

May: There are hundreds of students assembled here. It's a perfect opportunity to figure out what's cool. Once we know what's "in" we can use that information both for our new cigarette brand and our new "anti-smoking" ads .

J.D.: It is important to know as much as possible about teenage smoking patterns and attitudes.^{xxxiv}

May: Yes, and we can find out today what's cool, what's happenin', what's in with the kids. First of all, we've got to blend in with the kids, lets see what we can do about you. Here, put this on. (*May produces a large rhinestone clip-on earring and gives it to J.D. Unsure of what to do, he holds it to his right ear, then his left, May shakes her head "no" and points to his nose*). You need a tattoo,

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(slaps tattoo on his forehead). Don't worry, it's temporary. Now, try to put a little schwammawama in your walk, it's all about attitude. Imagine you're a beginning smoker. *(May walks into the audience)*.

J.D.: A cigarette for the beginner is a symbolic act *(flips up collar)*. I am no longer my mother's child, I'm tough, I am an adventurer, I'm not square^{xxxv}...*(prat fall as he walks into audience)*

May: *Improvisations with 2 or 3 teens commenting & complimenting them on their popular culture accessories and clothing, pointing out what is cool while J.D. feverishly tries to document it all on his palm pilot.*

J.D.: *Taking in the audience* A massive potential market.^{xxxvi}

May: There are a lot of cool kids here today, J.D., what are we looking for exactly?

J.D.: The trendsetters... the ones breaking new ground.^{xxxvii}

May: Like her. *(Walks to Hope in audience)* Hi, my name is May. What's your name?

Hope: Hope.

May: Hey, Hope. What's up? I'm wondering if I could ask you a few questions.

Hope: Sure, whatever.

May: You seem like you know what's in. What's cool with teenagers nowadays? What's everybody doing, wearing, listening to?

Hope: I dunno, I don't really worry about it.

J.D.: Try to tap the emerging independence...^{xxxviii}

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May: O.K. then, where did you get that sweatshirt? What do you like to eat for breakfast, what shampoo do you use? What music do you listen to? What influences your thoughts?

Hope: Me? I like to think for myself. For example, right now, I'm thinking, who are you and what do you want from me? Why am I so important to you?

May: Well I, uh, we're interested in you because...

J.D.: (Aside) Massive potential market!^{xxxix}

May: Well for example do you like to listen to N'Sync?

Hope: Leave me alone. *Hope and Allure get up and walk away towards the backstage. May follows asking more questions about what's popular (i.e. Britney Spears? Barney?), we'll need to update these as the run progresses. J.D. also follows and tries to document.*

• ***The Ad Scene***

At the top of the scene Jack brings out the sign that says "J.D. speaks only in quotes from the tobacco industry". During the scene Jack brings out the easel, ad props and hand.

Enter J.D. & May

J.D.: (*pacing*) We must get our share of the youth market.^{xi}

May: Yes, sir.

J.D. : We need new brands designed to be particularly attractive to the young smoker.^{xii}

May: Right J.D. Jack's taking care of production of our new brand in Ecos. Our new cigarette aimed at teens, it's called "Choice". I have a bunch of ideas about how to sell it to kids.

Here's what I'm thinkin' ; we can get into classrooms if we run "anti-smoking campaigns" (*finger quotes*) - we send 'em free posters, book covers, all that. But the main idea of them will be that smoking is an adult thing to do – basic reverse

psychology – if you tell a teen they’re too young to do anything – of course they want to do it. Think of how you could sell that to the media...

J.D.: We don’t advertise to children ... First of all, we don’t want young people to smoke. And we’re running ads aimed specifically at young people advising them that we think smoking is strictly for adults ...^{xlii}

May: It’s not children we’re targeting it’s...

J.D.: The young at heart. That’s who we are aiming at...^{xliii}

May: That’s it, J.D. We’ll use pictures of what’s cool and tweak ‘em, like a kid on a skateboard – but the skateboard looks just like a match. Just think a skateboard is just the right... *(the words “the right” are spoken simultaneously by J.D. and May)*

J.D.: The right image to capture the youth market’s fancy...a perfect symbol of independence and individualistic rebellion.^{xliv}

May: We’ll put clouds in the background that will look like billowing smoke. We’ll use the same lettering that is on the package of “Choice” .

J.D.: I wonder whether comic strip type copy might ...^{xlv}

May: Maybe, but remember how we got burned in the courts on that last campaign? You know the one that featured the cartoon desert animal We have to be careful. Each year over 100,000 American kids go to hospitals for smoking related diseases. The Feds are all over us. You know, the problem is...

J.D. The problem is how do you sell death? How do you sell a poison that kills [over] 400,000 people per year?^{xlvi}

May: I’ll tell you how...

J.D. You do it with the great open spaces...the mountains, the open places, the lakes coming up to the shore...with healthy young people... with athletes...^{xlvii}

May: Yeah, athletes. That reminds me of that girl Hope. We should model the kid on the skateboard after Hope. She’s cool and we show her riding the match, head in the smoke – kids see this and want, subconsciously of course, to be like her. Meanwhile we can crow about the positive role model we’re creating. Heh?

Now we know that this peer pressure thing only really works with young teens, so we’ve got to get this stuff into elementary and middle schools. I’m basing that decision on that report you quoted to me in an e-mail yesterday.

J.D.: *(pulls up report on his palm pilot and reads, slowly enough for us all to really hear this distinctly)* Serious efforts to learn to smoke occur between ages 12 and 13 but however intriguing smoking was [then] by the age of 16 or 17 many regretted their use of cigarettes for health reasons and because they feel unable to stop smoking when they want to. By the age of 16, peer pressure to initiate others to smoking is gone.^{xlviii}

May: But if we can teach them to smoke, we may well have ‘em for life, and they’ll always remember their “Choice”. So, back to this Hope girl, how do you think it’s best to present her?

J.D.: Our woman is front and centre. She is happy and healthy. She is not a physical fitness fanatic.

May: ...but loves to take part in healthy fun activities.

JD: And while she is good at them, she is not a champion...As the strategy dictates, her activities are not too strenuous or aerobic.^{xlix}

May: I see, nothing a smoker couldn’t do. Oh, how could I forget, here’s the tag line. “Make the right choice.” *J.D. approves and gives her a handshake, replicating the image of the giant hand as he does so* I’ll get this right over to the graphic design team *(J.D. exits)* that’s the beauty of being able to spend a million dollars every hour on marketing. *(exit May)*

(No transition required)

Peer pressure

Enter Hope, who passes by the ad image and gives a bewildered look.

Hope: What?!

Allure: Hey Hope, wassup?

Hope: Hey whatcha ya doin’? *(subtly notices the smell of tobacco on Allure)*

Allure: I just came from Pac Bell park, they were having an Oaktown vs. S.F. game and I had to go represent. And then guess what happened?

Hope: What?

Allure: Chicken butt. You’ve fallen for that every time, since like 2nd grade. O.K., so, after I left the park, on my way back home right, there was this van that was givin’ out all kinds of free stuff. I told ‘em I was 18 and they gave me cartons of cigarettes. Here have a pack – go long *(tosses a pack to Hope, which*

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she catches). They're not half bad, and they gave me 2 cartons for free - that'll save me a bunch - I spent over \$600 bucks on 'em last semester.

Hope: \$600?!

Allure: Yeah, so how's the team doing?

Hope: We're goin' to the championships this season. How come I haven't seen you at practice?

Allure: Well you know, things change. *Pulls lighter out.* Wanna light?

Hope: *Hesitates* Naw, I'm cool. *(looks at pack of cigarettes and puts them in her pocket)*

Allure: Finally the Muni is here. *(Starts moving towards "the bus" SR)* Hey, will I see you at my auntie's baby shower on Friday?

Hope: *(Starts moving SL).* Yeah and I'm going snowboarding after, you wanna come?

Allure: I wish, but I can't, I'm too broke.

Hope: Oh. Hey, you know what?

Allure: What?

Hope: Chickenbutt.

(They both exit, laughing).

Transition between scenes: *Kadeem/May first presets rattle, then turns chair and lastly pulls away black silk.*

• ***The Transformation***

Jack enters USR & comes stage center, Doyen enters USL and stays there, while Lopi and Gaia enter USL & cross to USR in grief.

Jack: *Pacing* I was just trying to make a buck. I knew our presence here was a mixed bag - I never thought Big Tobacco was the Red Cross or anything but this, this is ridiculous. That girl working in the factory is no older than my niece. There's sickness everywhere, the forests are gone. I need a smoke...*Jack lights up cigarette, sits on the edge of the platform, takes a beat. Gaia and Lopi enter, see Trotos' rattle. Lopi picks it up and when she does, she shakes it a bit. This is*

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jacks' cue to start his monologue again. Gaia & Lopi continue to walk stage left to right, slowly and in grief.

As if I don't have enough to worry about. The doctor is still giving me grief for not quitting smoking. He said since I became addicted to nicotine I lost the ability to make an adult decision.¹ Of course I can make an adult decision. (*puts out cigarette, takes a beat*)

Wonder what those test results will say.

Nothin' I can do about that I suppose. But this, I've got to make this better for these people. (*stands, takes out another cigarette & lights it*)

Doyen: Perhaps you should start by making things better for yourself.

Jack: Hey, I didn't see you up there on the mountain. You, you have a voice.

Doyen: Of course, every person has a voice (*gently joking*). You can hear folks best if you're listening. (*Jack starts to interrupt to apologize, Doyen carries on*) Your choice to move into our country has forced us to make difficult decisions about how we live. If you want change this situation you have to start with yourself and the choices you make.

Jack: My choices, what choices do I have?

Doyen: (*looks at cigarette*) I can see you do not fully realize the consequences of your life decisions. Here in Ecos, when we need guidance we ask the birds to help us. The bird will lead you to the place where you can make the most difference. (*enter bird*)

Jack: A bird?! Come on now, I'm serious. I want to help.

Doyen: Then consider what you do in your own country that effects us here. Tell your people what the effects of their choices are for us.
(*Jack follows bird into and around audience*)

• ***Hope's Choice***

The bird guides Jack to the stage as Hope enters holding the cigarettes, and then flies backstage. Jack sees Hope considering the cigarettes speaks the following line, then exits.

Jack: The place where I can make the most difference..., my own country, my own family, my own Hope. I wonder what she would do if she knew...

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Jack exits USSR. Allure enters, and crosses downstage left of Hope. She, like all the characters in this montage, speaks her lines directly to the audience.

Allure: I just don't like people telling me what to do. Whatever, I look cool.

Hope: Does it really make me look cool? Will all my friends accept my decision to smoke, or not?

May enters, comes upstage left of Hope and notices her holding the cigarette pack.

May: Go ahead try it, then you'll become addicted and you'll have made your choice for life. *(These words are delivered to the audience not directly to Hope)*

Hope: It freaks me out the way they wanted to pick my brain. I wonder what they really think of me. I wonder if they smoke?

(J.D. enters upstage right of Hope, holding a sign that identifies the source of the quote. Jack enters downstage left of Hope and begins his "addiction dance". The addiction dance is Jack standing with a cigarette in one hand and a handkerchief in the other. He eyes the cigarette, resists, then relents and takes a drag, then coughs into the handkerchief. This pattern repeats twice, using irregular timing, during J.D.'s text. As Hope speaks her line, he takes a third drag and at the end of her line, he coughs and reveals the blood on the handkerchief.)

J.D. We don't smoke that s#*t. We just sell it. We just reserve the right to smoke for the young, the poor, the black and the stupid.

Hope: My uncle Jack smokes, and he's cool, so why shouldn't I?

All the characters repeat a phrase from their last line. After each phrase all the actors make a quarter turn towards Hope. After Jack says his phrase, May begins the vocal cacophony, in which each character repeats their phrases, increasing their volume, intensity and body inclination towards Hope, creating a vocal collage of pressure with music supporting it. This continues until Hope raises her hand and steps forward. As she does so, the other characters make the final move towards where she had been.

Hope: What are you going to do ? *To the audience I mean, what are ya going to do?*

Fin

Source Materials

An excerpt of some of the research that inspired Ecos scenes

“To ensure an endless supply of inexpensive cigarettes and cigars and high profits for tobacco companies, millions of pounds of toxic chemicals are being used on millions of acres of land around the world - land that in most cases could be used to grow food. Viewed in a global context, tobacco not only endangers the lives of smokers, it threatens the health and well being of millions of tobacco farmers and workers in countries around the world. Concerned US citizens should rightly question the sustainability and sanity of the tobacco industry, at home and abroad.”ⁱⁱ

To learn more about the spread of smoking, the economic impact, health effects, and environmental impact of tobacco in the developing world, go to this web site <http://www.ash.org.uk/html/factsheets/html/fact21.html>

Pesticide Use

In many countries, people working in the tobacco fields are continually exposed to dangerous agro-chemicals, any of which are provided directly by the tobacco companies. An instructions leaflet given tobacco farmers in Kenya, for example, includes the recommendation that during the three moth period from seedbed to transplanting, there should be 16 separate applications of pesticides. The risks begin during the preparation of the soil, where highly toxic fumigants such a methyl bromide are often used to kill nematodes and other soil organisms. During the course of cultivating the crop, tobacco workers are directly exposed to chemicals such as aldicarb, butralin, and endosulfan which can cause damage to eyes, skin, internal organs, and are potentially carcinogenic and mutagenic. Exposure to these chemicals poses a considerably higher risk to children than adults since exposure in the early years can lean to a greater risk of cancer, damage to the child’s developing nervous system and cause immune system dysfunction.

Workers picking tobacco have been reported to experience green tobacco sickness (GTS), a type of nicotine poisoning which is caused by the absorption of nicotine through the skin. GTS is characterized by symptoms that may include nausea, vomiting, weakness, headache, dizziness, abdominal cramps, difficulty in breathing, as well as fluctuations in blood pressure and hear rates. Researcher in the United States have fount that moisture on tobacco leaves greatly increases the severity of GTS because it enhances the absorption of nicotine, a toxin, by the skin. Since harvesting often occurs under wet conditions, including morning dew, avoiding exposure is difficult.

[this whole section is from the WCTOR Agriculture factsheet and specific references can be found there]

An excerpt of some of the research that inspired Boardroom scenes

Mortality

Cigarette smoking has been indemnified as the most important source of preventable morbidity and premature mortality in the United States. An estimated 430,700 Americans die each year from diseases directly related to smoking. Smoking is responsible for one in five U.S. deaths and cost the economy at least 100 billion dollars in health care costs and lost productivity. New long-term studies estimate that about half of all regular cigarette smokers die of smoking-related diseases. (1)WCTOH Factsheet

Youth Marketing

The tobacco companies claim that they changed and stopped marketing to kids after the November 1998 state tobacco settlement. But the evidence shows that if Big Tobacco has changed at all, it's for the worse:

- In 1999, the first year after the settlement, tobacco industry marketing expenditures increased by 22 percent to a record \$8.24 billion a year, according to the Federal Trade Commission. This amounts to \$22.5 million a day – nearly \$1 million an hour – to market their deadly products.
- Tobacco advertising in magazines popular with kids, such as *Sports Illustrated* and *Rolling Stone*, increased after the settlement, [according to a study](#) published in the August 16, 2001, issue of *The New England Journal of Medicine*. This study confirmed similar findings in a May 2000 study by the Massachusetts Department of Public Health.
- Tobacco advertising and promotions also increased in convenience stores and other retail stores after a billboard ban mandated by the settlement took effect in April 1999, according to a University of Illinois at Chicago study released in July 2000.

ⁱ The US Equal Employment Opportunity Commission. 1999 EEO-1 Aggregate Report. SIC 211: Cigarettes

ⁱⁱ Based on a salary of Geoffrey Bible, CEO of Phillip Morris, Co Inc. <http://www.Wholetruth.com/asp/truth.menu.htm>

ⁱⁱⁱ CDC and tecc

^{iv} CDC or tecc

^v Factsheet

^{vi} <http://archpedi.ama-assn.org/issues/v154n12/rfull/poa00162.html>

^{vii} R.A. Pittman, Memo, 1975, January {Minn. Trial Exhibit 13,724}

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