

***Morning of the Eighth Day* by Norman Allen**
Author-approved cuts for creating a 40-minute version

Page 5 Cut most of opening speech, from “(There’s no response) The story of my life...” to the end. The sequence is thus:
 “MAVIS. Buck, Doc, Angel, Mander!
 (ANGEL sticks his head into view.)
 ANGEL. Is it safe?”

Page 7 Cut 4 lines – from “MAVIS. If you have a problem...” through “BUCK. I was just saying.”

Page 8 Cut 6 lines – from “ANGEL. We might.” through “MAVIS. I don’t need you to tell me what I need.”

Page 8/9 Cut 13 lines – from “MAVIS. Every time you think...” through “MAVIS. I guess.” [Keep Mavis’s line “You get to work now.”]

Page 9 Cut 3 lines - from the middle of Mavis’s line: “Mander, what the heck are you doing...” through “MAVIS. Give me that thing.

Page 9-11 Cut all of Scene 2.

Page 11 Cut 3 lines – from “MAVIS. And then Cinderella said...” through “MAVIS. How do you know.”

Page 12/13 Scene 1 continues with the first two lines of page 12, picking up from page 9. The remainder of the scene on page 12 and 13 is cut and replaced with the following. [This is the entire linking sequence from the middle of page 9 through the end of the new Scene 1]:

MAVIS. I’ll be the ugly stepsisters – both of ‘em. Nothing wrong with that. At least they got something done.”

MANDER. The stepsisters got boiled in oil or something. I remember from when Momma used to read it to us.

MAVIS. You do not.

(There is a scratching at the door. Both girls freeze and listen. The scratching is heard again. MAVIS gestures for MANDER to stay back, and approaches the door alone.)

MAVIS. Who’s there?

(They hear only a soft thud, as though something has fallen against the door. MAVIS yanks the door open, as if to surprise someone. The body of a soldier, dressed in a bloody Yankee uniform, falls into the room. MANDER screams.)

MANDER screams.)

MAVIS. Well ain’t that just great.

(Lighting change. End of Scene 1)

- Page 15 Cut 6 lines – from “JUNIPER. I am not a girl.” through “MOONSHINIE. Heard every word.”
- Page 16 Cut 8 lines – from the end of Moonshine’s second speech, “Beside, I could use a laugh. (Mimicking again:) Beauregard!” through “JUNIPER. Where it is I’m going.” [Keep the rest of Juniper’s speech, starting with “You’re welcome to keep me...”]
- Page 17/18 Cut all of Scene 5.
- Page 19 Cut 3 lines – from “STRANGER. That’s all right...” through “STRANGER. I thank you then.”
- Page 20 Cut 3 lines – from “BUCK. And don’t for one second think...” through “You must be tired.”
- Page 22 In Angel’s speech, cut from “You live under that every day...” through “...maybe for something else.”
- Cut 3 lines – from “DOC. Yeh, it’s about freedom...” through “...That’s the whole point.”
- Cut 1 line – “ANGEL. Yeh. Rules about slavery. And they can’t, damn it. That’s the whole point.”
- Page 24 Cut 5 lines – from “ANGEL. And they’s crazy...” through “...on a man’s body, on his soul.”
- Page 26 Place Scene 10 *before* Scene 9. (See edits to Scene 10 at page numbers below.)
- Replace the opening description to Scene 9 with:
 “(The Farmhouse in early morning. MAVIS is alone with THE STRANGER, who sleeps fitfully. He struggles with a sudden nightmare, jolts awake, and looks around to find MAVIS watching.)”
- Page 26/27 Cut all dialogue from “MAVIS. This is my favorite time of day...” through “MAVIS. I’m pleased to have you share it with me.” Replace it with the following:
STRANGER. I, I didn’t know where I was.
MAVIS. I know the feeling. Every morning I wake up hoping to be somewhere different, but I never am.
(THE STRANGER gets out of the cot and stands for the first time.)
MAVIS. Careful

[And the scene continues as written.]

- Page 31 Replace Moonshine's monologue with the following shorter version:
- MOONSHINE. Her folks were free blacks. They earned their wages and saved their money and Abalonia grew up not knowing what being owned felt like. She used to walk the hills, just singing. Then the war came. Local men got so mad that they were losing... They tracked down the free blacks. Came with guns and whips. I could hear the screaming from up in the hills. I wanted to go down get Abalonia but my papa wouldn't let me. Abalonia's father loved his freedom. He felt it every day. He woke up and he'd say to Abalonia, "Abalonia, we're free." But that night they beat him and when beating didn't work, they hung him. One of the men held Abalonia Euphrates in his arms and made her watch, made her watch the whole thing. Last thing her father said, the noose going round his neck: "Abalonia! You free!" When they put her on the ground, she ran. She just ran.
- Page 32/33 Cut all of Scene 11
- Page 33 Cut 2 lines – from "MOONSHINE. Some's just got it..." through "JUNIPER. I suppose you're right."
- Page 34 Cut 2 lines – from "MOONSHINE. A quiet boy" through "...he had such a way with words."
- Replace Juniper's speech 6 lines from the bottom with the following:
"JUNIPER. I don't think he's ever coming home. That's why I've gone looking. He used to write to me all the time. Not love letters but beautiful. Then one day I got one that said he'd run into that nasty Beauregard Burnside and that he'd told him we were engaged."
- Page 36/37 Cut 12 lines – from "MAVIS. Sure. What's not to like" through "MAVIS. I was hoping you'd stay around." [Keep the rest of that line intact.]
- Page 41 Cut Mavis's last speech and Buck's last line. The final stage direction thus ends: "...After a moment, Angel Gabriel takes the other. The cast raises their voice in song, steps forward and, together, takes a bow.)