

Back To Earth Production Guide:

For Brownman Ali, from Evan Hannah

Back to Earth is a theatrical production highlighting the strength and power of vulnerability and community through music, movement, guided meditations, and interludes/vignettes that leave room to weave in storytellers and creators from each community the tour travels to.

It is 3 Acts: The Softening, The Melting, and The Homecoming.

The project is taking place in community theatres whose missions are about championing the marginalized and making art/theatre accessible to those who need it the most. Each tour stop will have one or two elements that are unique to that land and community.

We intend to support the local businesses by partnering with local practitioners and organizations during the daytime project, having small batch tour merch designed and printed in each city, and highlighting local media and other businesses (for example - food).

It is a non-profit donation-based initiative. Meaning, the money raised will go towards supporting the tour and those that are on the tour so that way we can serve the community in the best ways possible. Donations will be encouraged starting in May.

Important: This is theater. This is art. This show will be updating and improving as we go along, so we just want to establish a solid and consistent foundation.

ACT 1: The Softening

Act 1 is reflecting on what it means to keep your heart soft and open even when it's been hurt. It's working to accept what is currently alive internally and trying to make sense of what got me/"us" to this place.

1. OPENING SOUNDSCAPE BACKTRACK

-- Ensemble plays atmospheric and textural sounds along to the track to add to the tone and feel... Brown should noodle here... harmon mute ala Miles.

2. A Dedication

-- Vocal Trio Acapella Number

3. Once Upon a Time Monologue

-- No music during this monologue

4. Navy / Hope Is A Dangerous Thing

-- with backing track and full ensemble

-- Navy is supposed to feel like a journey like it's building up to a big burst of emotion with that final chorus.

-- For Hope is a Dangerous Thing, the guitar will be in the backing track and I want it to remain folky while maintaining that drum groove.

5. WHO / LOST & FOUND

-- For Who, Michael did a great job adding some accents and flourishes in the track, so I'd love for the drums and bass to hit those spots as well.

-- For Lost & Found, It is just the first verse and first chorus. It can have a Rhodes-stripped electronic jazz feel, but very close to the original.

6. DROUGHT

-- Think of this in the vein of "Fallout" by Marianas Trench, but a bit more dramatic and theatrical. Like an arena rock moment.

7. Guided Breathing Exercise – 10 Minutes

No music during this time. Just join in the exercise.

8. SAY SORRY

-- Band with backing track

9. COLD PRESSED SUITE – > 3 tune suite

CRY FOR YOU BY JODECI INTRO into PRESSING U into HOLD ME

-- There's a sultriness to the Jodeci section, but the idea is that it gets darker and more haunting as the song progresses. "Hold Me" is like the moment of shedding the facade that everything is all okay.

10. FREE SPACE

-- I want the band to feel like this is where there's room to lean into that warm jazz feel. We can bring out the rhodes on this piece for sure. This song is about struggling to let go of someone who hurt you and finding reminders of them constantly even when you're trying so hard to think of other things.

11. WHEN MY MORNING COMES

-- During the bridge, you can do something spacious and reverb-ish. For the final chorus with the key change, you can change the texture and emotional intensity there

12. Audience Check-in

No Music. Focus shifts to the audience.

ACT II: The Melting

Act II is called the melting because it is about dissolving false beliefs, and delusions, and trying to get to the truth of the matter. If the system is breaking, let it break. If you're in pieces then it's through acceptance that things can re-connect to an even better reality, but not until you face the most uncomfortable truths.

13. ALL BLACK (TOUR VERSION) -

-- "Rose Quartz" by Toro y Moi is the inspiration for this track. You can mirror those grooves and textures. This piece should feel very groovy, and almost disco in a way. We want the audience to have a moment of levity. I want to bring out a warmer guitar and bass sound as well as bring in some really special stuff with the cymbals and hi-hats. "Virgos Groove" by Beyonce is another solid reference.

14. BLOCKS

-- This is another dance record and moment of levity for our audience, it should be really in the pocket, but we can add on some extra hits and power for boosted energy specifically in that second chorus and final chorus.

15. I Needed Mary Monologue

-- Light vamping during this monologue almost like slam poetry.

16. THROW IT AWAY (by SUMMER WALKER)

-- I want to find the balance of doing this stripped-back while still keeping the drums and groove from the original Summer Walker.

17. PESSIMISTIC

-- Keep this close to the pockets in the track. There's room for the bass line to move.

18. I'm Uncomfortable Monologue

-- No music during this monologue.

19. FLOW FLOW

-- OneRepublic's first album was a big influence on writing this song specifically the song "Goodbye Apathy," so let that inform some of your stylistic choices.

20. YOU SHOULD BE OVER THIS BY NOW

-- It should build in emotion and power as the song grows. It has a real gospel feel to it which is intentional, so I would encourage folks to lean into that.

INTERMISSION

ACT III: The Homecoming

Act III is called the homecoming because this is where you're integrating all the lessons that have taken place. This is where you can look at yourself in the mirror and recognize the you that's always been there. Where it is safe to exist in your own body and call it home. Act III is returning home to yourself fuller, brighter, and with a wider sense of awareness and compassion for yourself. Unafraid of what's real.

21. EVER AFTER (by MARIANAS TRENCH)

-- We will keep things true to the original since it's so massive in emotion.

22. BREATH OF NOWHERE

-- I want this to feel real 80's Janet Jackson. That was the inspiration for this track.

23. Guided Grief Exercise - 1 Minute

-- no music

24. I Miss You Monologue

There can be light atmospheric textures during this monologue.

25. Guided Gratitude Exercise – 1 Minute

-- no music

26. FIREPROOF

-- The demo in the guides is the original demo from when I wrote it at 18. I'd like to keep the same structure. If we need to do it just piano and vocals, we can.

27. Audience Check-In Question

-- What would it take for you to let go of the weight of the worst thing that's happened to you?
What do you really need to free yourself?

Evan: The right answer is the right one for you. I needed and I still Rest. This is for survivors of abuse.

28. REST

-- I think we can take a real soulful approach with this song. It's never been recorded, so we can set the groove in rehearsal.

29. REAWAKENED

-- Let's keep this true to the demo recording that's in the guides. Each chorus should feel bigger and more expansive.

30. BACK TO EARTH

-- With end vamp for solos, grooves, etc. while I introduce the ensemble to the audience.