

BETWEEN GARDENS

A scored story for production

Written by Bee from a memory vector · Production draft — 2 September 2026

Production constitution

This is a chamber work for three bodies, one recorded voice, a room, and a garden that never fully appears. It is not a reconstruction of a relationship. It does not ask the performers to imitate remembered people. It places the pressures of tending, distance, readiness, touch, anger, doubling, and absence into a field where they can remain near one another without being forced into a verdict.

The audience should be able to follow a simple human movement: two people once knew how to meet through shared work; speech has thinned; one of them keeps preparing a place; the other cannot—or does not—enter it in the old way; a third body carries the time and obligations that surround them. Nothing is solved. By the end, the place is neither restored nor abandoned. It is left capable of weather.

Duration: 58–65 minutes, without interval. **Performers:** HE, SHE, and THIRD. **Recorded voice:** BEE. This may be pre-recorded or spoken live from outside the visible field. **Audience relation:** frontal or shallow thrust; no audience participation. **Text:** quiet, exact, never declaimed. Silences are actions, not gaps awaiting emotion.

The four presences

HE tends by making, arranging, lifting, measuring, and returning. He is neither petitioner nor abandoned lover. He is a body learning that devotion cannot compel an answering form.

SHE tends by sorting, cleaning, refusing excess, and preserving what can still live. She is neither explanation nor prize. Her distance is factual but not interpreted for her.

THIRD is witness, child-time, neighbour-time, former-house time, practical interruption, and the body of the world beyond the pair. THIRD never becomes a commentator. Their work keeps the field from collapsing into a duet.

BEE holds the score lightly. Bee speaks only when the visible field risks hardening into a conclusion. Bee never tells the audience what to feel.

Spatial score

The stage is an off-white chamber, wider than it is deep. A closed, practical door stands upstage centre. No one enters through it until State VI. Downstage left is a low rectangular bed filled with dark green material: living moss if care permits, otherwise densely laid wool, felt, or cut turf. Downstage right is a white cabinet with three drawers. On it: one clear spray bottle and one translucent bottle. Upstage left: a narrow table holding a white bucket and a single red fruit or ball. Upstage right: three plain chairs.

A long dark pole lies diagonally across the floor at preset, almost parallel to the audience. A second, shorter pole is concealed behind the cabinet. The floor carries a pale pink rectangle around the bed, not decorative but infrastructural: a prepared zone.

The door, bed, cabinet, bucket, bottles, red object, chairs, poles, and three bodies are the complete primitive vocabulary. Nothing else is introduced.

Performance parameters

Only two parameters change across the work: **contact** and **containment**. All other conditions remain stable. At first, contact is possible through objects while bodies remain contained in separate tasks. Later, objects lose their mediating function and bodily contact briefly increases. Containment then breaches, but the breach does not produce union.

The holding structure is the repeated work of tending. The disturbance is the unequal availability of the bodies performing it.

Cue language

Lighting cues are marked **LX**. Sound cues are **SD**. Scenic or object actions that require technical coordination are **SC**. Bee's recorded passages are **B**. All cues are called from the final significant action or word, not from elapsed clock time.

Sound should be almost entirely concrete: room tone, distant water, a refrigerator-like motor, soil shifting, a phone vibration, breath, a far exterior bird, and low-frequency pressure. No illustrative melody. If music is used, it consists of one sustained harmonic field that enters only in State VII.

THE SCORE

Preset — The prepared place

LX 0. Worklight-like white across the whole chamber. The pink floor zone is visible but not heightened. The green bed receives slightly less light than the rest of the room, as though it retains weather.

SD 0. Near-silence: ventilation, a remote pipe, one irregular drop of water. Audience entry lasts at least eight minutes.

HE is already present. He kneels beside the bed, facing away from the audience, and presses the green surface flat with both palms. He completes the same circuit continuously: press, lift, inspect the palm, move one hand-width clockwise. There is no urgency and no reverence.

SHE stands at the cabinet. She empties the spray bottle into the translucent bottle using no funnel. Most transfers succeed. A little water reaches the cabinet top. She wipes it with her bare hand, then wipes her hand on the side of her clothing.

THIRD sits in the middle of the three chairs, looking at the closed door. A switched-off phone rests on their thigh.

When the audience is settled, HE reaches the point on the bed where he began. He recognizes this only by stopping.

LX 1. The audience light disappears over twelve seconds. The chamber itself does not change.

Thirty seconds.

B 1.

BEE (recorded) Begin where the hands already are. Do not ask yet what the room means. One hand is on the ground. One hand is holding water. One body is waiting for a door that has not moved. This is enough to begin.

Blackout is not used. The state turns by action.

State I — Tending without address

HE rises and lifts the white bucket from the narrow table. The red object remains. He carries the bucket to the bed and sets it just outside the pink zone.

SHE closes the spray bottle and opens the top cabinet drawer. It is empty. She opens the second. Empty. She opens the third. Empty. She leaves all three open.

THIRD's phone vibrates once without lighting. THIRD turns it face down.

HE lifts the bucket over the bed, ready to pour. Nothing comes out.

He looks inside.

HE There was water here.

SHE does not turn.

SHE There is water here.

She indicates the bottle beneath her hand.

HE Not enough for this.

SHE Enough for what it is.

Silence. HE sets the bucket upright.

HE I thought we were keeping it alive.

SHE We are keeping it from being flooded.

THIRD stands, takes the phone, moves one chair closer to the door, and sits again. HE watches this movement rather than SHE.

SD 1. The irregular water drop becomes slightly more frequent, but no source is visible.

SHE sprays her own palm once. She crosses to the bed and holds the wet palm above it. HE makes room for her. She does not kneel. One drop falls from her middle finger.

HE Again.

SHE returns to the cabinet.

HE I did not mean more. I meant again.

SHE I heard you.

She closes the three drawers from bottom to top.

B 2.

BEE There are acts that are complete only once. There are acts made of return. The difficulty begins when one body calls an act a beginning and another body calls it enough.

HE lifts the bucket and places it on the bed, compressing the green material into a shallow basin.

SC 1 / LX 2. As the bucket settles, isolate the bed and cabinet in two clean fields. The space between them becomes a visible interval.

State II — The distance that works

The following task is performed for approximately seven minutes. It must become ordinary before it becomes difficult.

HE removes handfuls of green material from beneath the bucket and carries them to SHE. SHE receives each handful, sprays it once, opens a drawer, and places it inside. She closes the drawer before HE returns. HE always takes material from the same compressed place, deepening a hollow.

THIRD relocates the three chairs one at a time so that each occupies a different distance from the door: close, middle, far. After each relocation, THIRD sits briefly and looks at the other two.

No one makes eye contact.

On the ninth transfer, SHE does not extend her hands.

HE waits with the green material between them.

SHE Put it down.

HE looks at the floor. There is no designated place.

HE Where?

SHE Where it can be without being held.

HE places it precisely halfway between bed and cabinet.

They resume. The next handful goes beside the first. With each transfer SHE accepts less; with each refusal a small field accumulates on the floor. The path between them becomes obstructed by what neither is holding.

SD 2. Very low motor pressure enters. It should be felt before it is heard.

THIRD's phone vibrates. THIRD answers without speaking, listens, stands, then turns their back to the room.

THIRD Yes.

A long listening.

THIRD No, the door is still here.

Listens.

THIRD They are working.

Listens.

THIRD I don't know if that is the same thing.

THIRD ends the call and leaves the phone on the chair nearest the door.

HE has stopped transferring. He holds a final clump.

HE We used to talk while we did this.

SHE We used to have different work.

HE Was it different?

SHE We were.

HE sets the clump on the obstruction field.

HE That sounds like an answer.

SHE It is a sentence.

B 3.

BEE Do not make the sentence carry more than it can. A sentence may be a cup. It may also be a hand withdrawing from a cup. The hand has withdrawn. The water has not declared an ending.

SHE closes her eyes. Not in suffering; to reduce input. HE turns toward the audience. THIRD turns from the door. For the first time, all three face different directions.

LX 3. Reduce the side fields until the closed door is the brightest vertical plane.

State III — The door and the three chairs

THIRD brings all three chairs into a shallow arc around the door. One chair is too close to sit in comfortably. One is properly placed. One is far enough away to suggest departure.

THIRD assigns without speaking: SHE to the close chair, HE to the far chair, THIRD to the middle. They comply.

Ninety seconds of sitting.

SD 3. Three separate phone vibrations move through the room from left to right. No visible phone responds after the first.

THIRD Someone is asking whether we are coming.

HE Where?

THIRD Outside this room.

SHE Then answer outside this room.

THIRD I am in it.

SHE So am I.

HE Are you?

The line is not accusatory. It arrives before HE can soften it.

SHE looks at him for the first time.

SHE My body is here.

HE I know.

SHE No. You know where you want me to be.

HE receives this without reply. THIRD reaches toward the door handle, then stops one centimetre away.

HE I miss the person who could come near me.

SHE I am not keeping her from you.

HE Where is she?

SHE You have made her into a room I am expected to enter.

Silence.

THIRD The handle is cold.

HE You haven't touched it.

THIRD I can feel it from here.

THIRD lowers the hand.

B 4.

BEE Three bodies can wait at one door and wait for three different things. One waits for return. One waits for the demand to pass. One waits because the room has placed them between. The door does not decide which waiting is true.

SHE stands and moves her chair away from the door, but only as far as the obstruction field. Its legs catch in the green fragments. She leaves it there.

HE stands. For one moment he appears ready to cross to her. Instead, he takes the long pole from the floor and places one end against the door.

SC 2. The door gives a small amplified resonance, deeper than its material should permit.

State IV — Doubling

HE holds the pole between himself and the door. THIRD takes the concealed shorter pole and stands behind HE, matching his posture imperfectly. The two bodies become one interrupted axis.

SHE returns to the cabinet and sprays a narrow vertical line of water onto its side. The droplets begin to descend.

LX 4. A cool frontal light flattens HE and THIRD into near-doubles. SHE remains dimensional.

HE There is the part of me that stays.

THIRD repeats the sentence one breath later, quieter.

THIRD There is the part of me that stays.

HE There is the part that keeps account.

THIRD There is the part that keeps account.

HE There is the part that calls the account love.

THIRD does not repeat.

HE turns his head slightly, listening for the missing echo.

HE Say it.

THIRD It changed before it reached me.

HE Into what?

THIRD Fear.

HE releases the pole. THIRD must suddenly take its weight. The pole remains connected to the door.

SHE crosses to HE. She does not embrace him. She places two fingers lightly behind his ear, as if listening through bone.

SD 4. The low motor stops. Amplify unsteady breath for twelve seconds, but do not identify whose.

HE closes his eyes.

HE Stay there.

SHE keeps the contact for one breath, then removes her fingers.

HE Please.

SHE's hand remains in the air between them.

SHE I touched you.

HE I know.

SHE Let the touch be true.

HE It is true. It is also gone.

SHE Yes.

The simplicity of the agreement alters the room.

THIRD lowers the pole to the floor without allowing it to strike.

B 5.

BEE The body knows both things. Contact happened. Contact ended. Hurt begins when one truth is ordered to cancel the other.

HE opens his eyes. He and **SHE** look at one another without reaching.

LX 5. The light warms by an almost imperceptible amount. The door recedes. The green bed becomes visible again.

State V — What anger carries

SHE walks to the obstruction field and begins placing the scattered green fragments back into the bed. She moves too quickly. Material drops from her hands. She returns for it. Her speed increases each time she fails to carry everything.

HE watches.

HE You can leave it.

SHE continues.

HE You asked me to put it there.

SHE stops with both hands full.

SHE I asked you to put down what I could not hold.

HE Is that what I am?

SHE throws the handful—not at him, but into the bed. The gesture is sharp enough to disturb the surface.

SHE Do not turn every object into yourself.

The room holds the force of the sentence. No one moves to repair it.

SD 5. A brief dense rush of soil or gravel, then silence.

HE bends over, hands on thighs. He does not collapse.

HE There is heat in my throat.

SHE remains still.

HE My shoulder is closing.

He lets the right arm hang.

HE My hand wants to take the whole room and shake an answer out of it.

THIRD steps between **HE** and the room—not between **HE** and **SHE**. **THIRD** faces the audience.

THIRD The hand has not moved.

HE Not yet.

THIRD Then stay with not yet.

SHE opens her hands. Green fragments fall vertically.

SHE There is pressure behind my eyes.

She waits.

SHE My jaw is holding a sentence I do not trust.

HE About me?

SHE You are already asking for the story.

HE nods once. He sits on the floor.

B 6.

BEE Anger may show where hurt is. It may show where a boundary is forming. It need not author the whole field. For one moment, let heat be heat, the closing shoulder be a closing shoulder, the withheld sentence remain without a judge.

Two minutes of scored physical listening:

HE follows the small movement of breath into his hanging hand. SHE follows the release of her jaw without manufacturing calm. THIRD stands between tasks, neither guarding nor mediating. Each time a body appears about to speak, the body instead completes one ordinary action: swallow, shift weight, unclench fingers, exhale.

At the end, SHE sits on the floor opposite HE. The green bed lies between them. THIRD remains outside the pink zone.

SHE I cannot be available in the way you remember.

HE listens through the first impulse to answer.

HE Is that for now?

SHE It is what I can say now.

HE nods.

HE I don't know how to keep open without waiting.

SHE Then don't call waiting openness.

HE What do I call it?

SHE Waiting.

HE places both palms on the floor rather than on the bed.

State VI — The breach

THIRD finally opens the door.

SC 3 / LX 6 / SD 6. A white exterior field appears beyond it, brighter but not warmer. Exterior air enters audibly: one bird, distant traffic, moving leaves. No landscape is visible.

No one exits.

THIRD removes the three chairs one by one through the door. Each departure creates more space but less shelter. The phone remains on the floor where the nearest chair stood.

SHE rises and retrieves the translucent bottle. HE lifts the white bucket. They stand on opposite sides of the bed.

SHE pours her small amount of water into HE's bucket.

HE looks inside.

HE Still not enough.

SHE No.

HE Shall we use it?

SHE considers the actual quantity.

SHE On one place.

They choose without discussion. HE tips the bucket; SHE steadies its base. A small stream lands in the hollow made earlier. The green darkens only there.

They return the bucket to upright together. Their hands are briefly adjacent on its rim, not touching.

HE I thought keeping open meant keeping the place for you.

SHE Perhaps the place cannot belong to me.

HE It did.

SHE Yes.

HE And now?

SHE looks at the darkened place in the bed.

SHE Now it has been watered.

HE almost laughs. The sound does not become laughter, but it releases breath.

THIRD returns empty-handed and stands in the open doorway.

THIRD Someone has to decide whether this is an entrance or an exit.

SHE Not yet.

HE Leave it open.

THIRD steps aside so the doorway is unoccupied.

B 7.

BEE An opening is not a promise that someone will cross. It is the removal of one obstruction. Air enters. Sound enters. The room becomes answerable to weather.

SHE carries the spray bottle through the door and places it just outside, still visible. She returns without it.

HE carries the white bucket through the door and places it beside the bottle. He returns without it.

Together, but without synchronizing, they move the cabinet and table toward the walls. The pink zone becomes nearly empty except for the bed and scattered residue.

LX 7. Slowly allow the exterior white to soften. The stage remains brighter than before, but its edges are no longer sealed.

State VII — The garden without guarantee

The long pole remains on the floor. HE lifts one end. SHE takes the other. They carry it to the bed and lay it across the green surface as a diagonal boundary.

THIRD retrieves the shorter pole and places it parallel to the first, creating a narrow path or furrow between them.

The three regard the form. No one names it.

SD 7. A sustained harmonic field enters at the threshold of hearing. It should seem to arise from the room's ventilation rather than from speakers.

HE takes the single red object from the narrow table. He stands beside the bed.

HE I have been keeping this.

SHE looks at it.

SHE I know.

HE extends it. SHE does not take it.

His hand remains open.

HE I don't know whether it is an offering or evidence.

SHE Put it where it can be neither.

HE looks for such a place. He sets the red object in the furrow between the two poles.

THIRD It will roll.

HE Maybe.

SHE The floor is level.

A silence long enough for the audience to watch the object not roll.

SHE kneels beside the bed. She presses one palm into the wet, darkened place. HE kneels on the opposite side but keeps his hands on his thighs. THIRD remains standing at the head of the bed.

SHE This is still alive.

HE breathes in. He does not ask what "this" refers to.

HE Yes.

SHE removes her hand. A trace of green or moisture remains on the palm.

SHE I am going outside.

HE feels the sentence in the body before answering.

HE Yes.

SHE stands. At the doorway she turns, not toward HE alone but toward the whole chamber.

SHE The door can stay open.

She exits. She is not seen again.

The exterior sound continues unchanged. No departure music.

HE remains kneeling. THIRD sits where the middle chair had been, though there is now no chair.

HE I want to call that hope.

THIRD You can want to.

HE I want to call it loss.

THIRD You can want to.

HE What is it before I call it anything?

THIRD looks toward the open door.

THIRD Air in the room.

HE puts one palm into the darkened green place where SHE's palm had been. Their traces occupy the same location at different times.

B 8.

BEE Something was tended here. Something changed its form. A body has gone outside. A body remains. The place between them is not empty, and it is not a contract. Let it be the place between them.

HE lifts his hand. He studies the trace without turning it into a sign.

THIRD rises and crosses to the door. They do not close it.

SD 8. The sustained field thins until only exterior air and room ventilation remain.

The red object begins to roll very slowly along the furrow. This may be achieved by an imperceptible rake in the bed or fine monofilament. It travels no more than thirty centimetres and stops before reaching either body.

HE sees it stop.

HE There.

THIRD sees it.

THIRD Yes.

They do nothing.

LX 8. Over ninety seconds, fade the chamber to the level of late daylight while preserving the open doorway as a pale field. The bodies remain visible. The bed becomes the darkest mass.

At the midpoint of the fade, HE stands and leaves the green trace on his hand.

At the end of the fade, HE and THIRD walk through the door separately, with at least ten seconds between them. Neither carries an object.

The room remains open and unoccupied for forty-five seconds.

B 9.

BEE Do not close it for us.

LX 9. Fade to black over twenty seconds.

SD 9. Continue the room for five seconds after darkness. Then stop.

End.

Production score

State map

State	Holding structure	Disturbance	Contact	Containment	Approx. duration
Preset	Repetitive care	No shared address	Object-mediated	Fully contained	8 min audience entry
I. Tending	Bed / water task	Unequal measure of “enough”	Near	Separate work zones	6 min
II. Distance	Transfer ritual	Refusal accumulates as matter	Indirect	Obstructed	7 min
III. Door	Three chairs	Three incompatible waitings	Visual	Compressed at threshold	7 min
IV. Doubling	Pole / echo	Echo fails; touch ends	Brief bodily touch	Identity splits	7 min
V. Anger	Sensation named	Story seeks sovereignty	Withheld	Field breaches internally	10 min
VI. Breach	Shared pouring	Opening gives no promise	Adjacent hands	Door opens	8 min
VII. Garden	Furrow / trace	Departure without closure	Sequential trace	Weather enters	10 min

Lighting sequence

Cue	Trigger	Action
LX 0	Preset	Even worklight chamber; bed slightly withheld
LX 1	House settled	Remove audience light over 12 seconds
LX 2	Bucket compresses bed	Separate bed and cabinet into two fields
LX 3	Three bodies face apart	Door becomes brightest plane
LX 4	HE and THIRD take poles	Cool, frontal flattening; SHE remains dimensional
LX 5	“Yes” after contact ends	Minute warming; bed returns
LX 6	Door opens	Bright neutral exterior; stage edges begin to breathe
LX 7	Furniture reaches walls	Exterior softens; containment loosens
LX 8	After “Yes” to rolling object	90-second late-day fade
LX 9	Empty room held 45 seconds	20-second blackout

Sound sequence

Cue	Trigger	Action
SD 0	Audience entry	Ventilation, pipe, irregular water drop
SD 1	Empty bucket placed	Water frequency increases slightly
SD 2	Refusal field begins	Sub-audible motor pressure
SD 3	Three chairs settle	Three displaced phone vibrations
SD 4	Fingers behind ear	Motor cuts; amplified ambiguous breath
SD 5	Green matter thrown	Brief soil/gravel rush; immediate silence
SD 6	Door opens	Exterior air, one bird, distant traffic, leaves
SD 7	Furrow completed	Near-inaudible sustained harmonic field
SD 8	Final Bee passage	Harmonic field thins to concrete room/exterior
SD 9	Blackout complete	Hold room 5 seconds; stop

Object tracking

The green material begins as a coherent bed, becomes compressed by the bucket, is transferred into drawers, accumulates as an obstruction, is thrown back, and ends as a marked surface holding a shared-but-asynchronous trace.

Water begins as an alleged absence, appears in a small controlled bottle, touches a palm, is divided through spraying, is recombined in the bucket, and darkens only one place. The production must preserve the visible smallness of the amount.

The red object remains untouched until State VII. It must be ordinary, materially real, and capable of a slow controlled roll. It is never spotlighted.

The door remains closed for roughly forty minutes. Its eventual opening must not feel spectacular. The change is practical: air, sound, light, and an available crossing.

The poles begin as dormant axes, become pressure against the door and failed doubling, then become a furrow. Their final parallel relation should be imperfect by several degrees.

Rehearsal notes

The performers should rehearse the score first without psychological intention. Establish the exact weight, distance, pace, and completion of each task. Emotion is permitted to arrive through the task but must never replace it.

HE's longing is not played as continuous sadness. It appears most clearly in his tendency to turn material events into relational propositions. His decisive change is small: in State VII he hears "I am going outside" before converting it into a claim.

SHE's distance is not coldness. It is the effort of preventing contact from becoming obligation. Her sharpness in State V is not the revelation of a hidden truth; it is a force passing through a body under pressure.

THIRD must remain fully embodied and specific while refusing a fixed biography. THIRD's function is not neutrality. They carry consequences, schedules, adjoining lives, and the fact that no relation exists alone.

Bee's voice is close-miked, low in volume, and free of maternal reassurance. Each passage should sound discovered at the speed of speech. Bee does not bless the action or resolve it.

No crying is scored. If tears occur, the performer does not feature or suppress them. No embrace is added. No final look is prolonged for sentiment. The empty room is the final performer.

Production safety and practical care

Use clean, hypoallergenic materials for the green bed and test all floor surfaces for slip risk after spraying or pouring. The wet area must be shallow, contained, and known to all performers. If live moss is used, confirm that no performer has contact sensitivity and maintain it without pesticides.

The door resonance and low-frequency sound must remain below levels that cause discomfort. The pole-to-door action is placed and repeated, never struck. The slow red-object roll must use a mechanism that cannot entangle feet. The exterior brightness must not face the audience at unsafe intensity.

The touch behind HE's ear is choreographed and consented in advance, with a non-contact substitute retained for every performance. Any unscripted touch is excluded.

Final production test

The work is ready when the audience can feel that something consequential is being held without being told what verdict to reach; when the room remains more than scenery; when the tasks are exact enough to carry pressure; when SHE is not reduced to withdrawal, HE is not reduced to longing, and THIRD is not reduced to witness; when the opening of the door changes the conditions but does not settle the relation; and when the final empty chamber feels neither hopeful nor hopeless, only still capable of weather.