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| when? | **1st ACT**  **PRESENT** |  | **later at night** | **PRESENT** | | **PAST** | **PRESENT** | | **PAST** |
| **ACTION** | view of a forest and close-up of matsutake | people trading mushrooms in a makeshift marketplace | people setting up camp and sitting by a campfire | Seng, a Lao refugee breaks the silence | conversation by the fire with Dara, a Cambodian woman | Seng and Dara exchange stories about their pasts | a man, Jeff, sitting further away, eavesdrops on the conversation | Seng asks him a question | Jeff l thinks to himself, and is reminded of his time in the Vietnam war |
| **INTENT** | getting to know the scene | finding out what people are doing here | showing living conditions: ragged campsite, modest belongings | implying that these people don’t know each other/ come from different places | | discovering a shared experience of having found freedom in the forest | Jeff is reluctant to join the group but the topic resonates with him | tries to include him in the conversation | he doesn’t want to admit it up front, but he also enjoys the freedom of mushroom picking |
| **SUBPLOT** | getting a sense of the environment: seclusion, remoteness, precarity, flights from the city | | | | matsutake picking is not just a ticket to economic freedom, but also a symbol of a life lived on their own terms - multiple understandings of freedom | | | | |
| **DIALOGUE** | narrative voice explains to us what is what | | | asking people how they ended up here, what are they looking for | a dialogue unfolds about past experiences, including war trauma and displacement | | | | Jeff curtly says sg about how we all want freedom |

**PLOT SEQUENCE**

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| when? | **PRESENT** | | **2nd ACT**  **the next day** | **PRESENT** | | | | | |  |
| **ACTION** | pickers go to sleep | meanwhile a 4th character is shown hidden in the woods | pickers are out in the forest, foraging (incl. Jeff, Seng and Dara) | Jeff ventures to a more remote corner of the forest | notices a patch rich with matsutake and approaches | discovers that behind a tree is a man squatting | Jeff sees that his basket is full of mushrooms and gets envious | tells the man that that is his spot | the man replies, they get into a quarrel |  |
| **INTENT** | establishing that if nothing else, they share the rhetoric of freedom | introducing an ‘outsider’ | everybody is there to find mushrooms | Jeff is adventurous | Jeff is eager to find as much matsutake as possible | the same man who was hiding in the woods | Jeff is greedy | | the man won’t back down |  |
| **SUBPLOT** | apparent universality of experience of freedom |  | forest is like a labyrinth that the pickers navigate | Jeff trying to exercise his freedom at the expense of others | | | | | |  |
| **DIALOGUE** | narrative voice | | | Jeff’s inner voice telling us that he thinks of himself as a lone hunter | | | | Jeff telling the man that he hasn’t seen him around yet so he will tell him how things work here | man replies that he’s been here for months and knows that the forest is not owned by anyone |  |

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|  | **PRESENT** | | | | **3rd ACT**  **PAST** | **PRESENT** | | | |  |
| **ACTION** | Jeff raises his voice and demands that the man move over | the man asks him not to attract much attention | Seng and Dara overhear and try to intervene | man turns to Seng and Dara and asks them for help | man explains why he needs the money | Jeff displays racist attitudes | Seng and Dara become outraged | Jeff replies that no one can limit *his* freedom | the unnamed man responds with anger |  |
| **INTENT** | emerging conflict | to show that he is risking a lot by being there | mitigate the conflict | reveals that he did not come here out of free will but he has no other choice | we see why he is so desperate | he only cares about his own freedom | remind Jeff of their conversation last night | clashing interests, Jeff’s sense of entitlement | to him, this lifestyle is not about pursuing freedom |  |
| **SUBPLOT** |  | challenging the rhetoric of freedom in an emotional outburst | | | | | | | |  |
| **DIALOGUE** | says something about how he has earned the right to be there | narrative voice tells us that he has to keep a low profile so that authorities don’t find out he’s undocumented | they try to mediate, explaining that they're all in the same boat and need to work together to make a living | he explains that he has a family back home in Mexico and he needs to take care of them | | says sg about it is not his problem that he came illegally to his country | confront Jeff that he’s behaving like the people in the world that he was so eager to leave behind | Jeff says this is not about prejudice, this is about freedom | yells at Jeff that he’s blind if he thinks everyone was able to find freedom here |  |

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|  | **PRESENT** | | |  |
| **ACTION** | man recounts his struggles | they all stand in silence | concluding panels |  |
| **INTENT** | confront Jeff in an emotional outburst | This picker reminds us that not everyone shares the same goals and aspirations. For some, Matsutake picking is simply a way to make a living in the face of structural factors that limit their choices | offer some concluding remarks on how these encounters around matsutake reveal different ways in which freedom can be understood/achieved (or not) |  |
| **SUBPLOT** | challenging the rhetoric of freedom and offer a contrasting experience to those characters who have found freedom in matsutake foraging | realizing the limits of freedom | *What, then, is freedom?* |  |
| **DIALOGUE** | explains that he doesn’t have a romantic idea of freedom, but thinks of mushroom picking as a means of ensuring survival | a narrative voice leaves us with a sobering conclusion about how while the pursuit of freedom is a powerful motivator, it is not a universally attainable state. structural factors limit our choices and opportunities, and even in the most remote places, the pursuit of freedom is conditional. hopefully, the story challenges us to think about what freedom means to us and what we are willing to do to achieve it. | |  |
| *ps. I’m a bit lost as to how to end the story. I would definitely like to offer some concluding remarks that pull the strands together, but I’m unsure how to do it without it being abrupt or too theoretical and thus removed from the rest of the rest of the story* | | | |  |