



I think I'd sleep a lot easier if I knew none of us would wake up tomorrow.

Ollie's sister is missing. Searching Manchester in desperation, she finds all roads lead to Pomona – an abandoned concrete island at the heart of the city.

Here at the centre of everything, Journeys end and nightmares are born.

A sinister and surreal thriller from Alistair McDowall, *Pomona* received its professional premiere at the Orange Tree Theatre, London, on 12 November 2014.

'In McDowall's surreal vision, [a] neglected space becomes a symbol of the vacuousness of the modern world – yet also of its extraordinary, mythic possibilities

... It's a perfect image of Pomona's nightmarish allure and McDowall's power to suck us in.' Evening Standard

'One of the most distinctive new voices in British writing' Guardian

'We need playwrights like McDowall'

Scottsman

'Brilliantly creepy and compelling, [it] darts back and forth in time and disorientingly blurs the divide between horror games and a much more nightmarish reality ... The piece remains forever slippery about recognising evil, challenging us with the moral ambiguities of its mobius strip nature.' Independent

DRAMA & PERFORMANCE STUDIES

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Pomona

Panama was commissioned and first performed by the Royal Welsh College of Music and Drama, in collaboration with the Royal Court Theatre, on 1 April 2014 with the following cast and creative team:

Harry	Ella Cook
Keaton	Annes Elwy
Larry	Claire Inie-Richards
Moe	Sam Rix
Ollie	Thalissa Teixeira
Charlie	Bertie Taylor-Smith
Zeppo	Joe Windsor

<i>Director</i>	Ned Bennett
<i>Set Designer</i>	Isa Shaw-Abulafia
<i>Costume Designer</i>	Helen Rodgers
<i>Lighting Designer</i>	Sam Griesser
<i>Sound Designer</i>	Neil Campbell
<i>Musical Composition</i>	Ray Leung, Hugh Sheehan, Julian Williamson
<i>Fight Director</i>	Kev McCurdy
<i>Assistant Production Manager</i>	Cam Balfour
<i>Stage Manager</i>	Hannah Royall
<i>Deputy Stage Manager</i>	Adam Elbir
<i>Assistant Stage Manager</i>	Kate Louisa Ashford
<i>Richard Burton Theatre Chief Technician</i>	Nicholas Cummings
<i>Richard Burton Theatre Technician</i>	Megan Hastings
<i>Production Manager</i>	Daz James
<i>Stage Management Supervisor</i>	Claire Porter
<i>Technical Supervisor</i>	Jon Turtle

Pomona was subsequently produced at the Orange Tree Theatre, London, on 12 November 2014 with the following cast and creative team:

Zeppo Guy Rhys
Ollie Nadia Clifford
Fay Rebecca Humphries
Keaton Sarah Middleton
Gale Grace Thurgood
Moe Sean Rigby
Charlie Sam Swann

Director Ned Bennett
Designer Georgia Lowe
Lighting Designer Elliot Griggs
Composer and Sound Designer Giles Thomas
Movement Director Polly Bennett
Fight Director Pamela Donald
Assistant Designer Katy Mills
Casting Consultant Juliet Horsley
Production Manager Stuart Burgess
Deputy Stage Manager Becky Fisher
Assistant Stage Managers Sophie Acreman,
 Rachel Middlemore

Pomona was subsequently produced at the National Theatre, London, in the Temporary Theatre, and the Royal Exchange, Manchester, presented by the Orange Tree Theatre, in association with the National Theatre and the Royal Exchange, and featuring the following cast and creative team:

Ollie Nadia Clifford
Fay Rebecca Humphries
Keaton Sarah Middleton
Zeppo Guy Rhys
Moe Sean Rigby
Gale Rochenda Sandall
Charlie Sam Swann

Director Ned Bennett
Designer Georgia Lowe
Lighting Designer Elliot Griggs
Composer and Sound Designer Giles Thomas
Movement Director Polly Bennett
Fight Director Pamela Donald
Mask Designer Isa Shaw-Abulafia
Company Voice Work Cathleen McCarron
Additional Casting Sophie Parrott

Active Ingredients

Seven actors to perform the following roles:

Ollie, female

Fay, female

Gale, female

Keaton, female, small

Zeppo, male

Charlie, male

Moe, male

Recommended Consumption

In Scenes Seven and Seventeen, the lines are split between the actors as the director sees fit, with the exception of those marked.

The actors enter the space with the audience, and remain on stage throughout.

Minimal set and props.

There are no entrances or exits unless stated. They just Are.

Notes

A question without a question mark denotes a flatness of tone.

A dash (-) indicates an interruption of speech or train of thought.

An ellipsis (. . .) indicates either a trailing off, a breather, a shift, or a transition.

A slash (/) indicates where the next line of dialogue interrupts or overlaps.

/ one.

3:24 a.m.

The M60 ring road.

A car circles the city.

Zeppo drives.

Ollie listens.

A Figure in a Chulhu mask sits in the back.

Zeppo eats *Chicken McNuggets* and talks at a ferocious pace.

Zeppo – nazis take em to this cave, like a basin or something, a basin in the rock, and they have the ark sat there all gold and shiny, and they're all sat in these folding chairs – I don't know where they got them from, they must just travel with them – And they have this priest guy to open it, and the sweaty dude with the coat hanger, he's there, and Bellog's there,

And Indy and Marion are like, tied to this pole at the back – And then the priest opens the ark, and this dust sprays out, and it's all mysterious,

and the nazis are all leaning in trying to see what's going on – But it's just *sand*, like it's just *sand* in there. And they look *guttled*. Like, can't believe how many people died for this and it's just *sand* – we've been carrying this fucking box the whole way and it was just *sand*? We could've dumped this out miles back.

So the coat-hanger guy just starts laughing, and the nazis are looking at Bellog like 'you totally led us astray here'. But *then*, just when you think that's it, the whole sky turns black, and there's all this thunder, and Indy gets this bad feeling, cos all these clouds are brewing and shit? So he says to Marion like, Don't look at it, you know? Like, keep your eyes shut no matter what, cos it's all gonna kick off.

So they shut their eyes, and it all goes quiet for a bit and it's all tense, but then suddenly all these blue ghosts start coming out of the ark, like weird kind of light ghosts, and they start floating around and the nazis are *loving* it, they're all like 'It's

beautiful' and it's all mystical and nice, but *then*, one guy's looking at a ghost thing and it turns from like a happy ghost thing into like a *nasty* fucking ghost thing, and it pulls this face, kind of like in Ghostbusters? And then *all* the ghosts turn bad, and they start zapping all the hearts of the nazis and just *killing* them, and the coat-hanger man is just screaming, and the priest – or the head nazi I can't remember – his head just fucking *explodes* – Like, and this is a *PG!* His head just explodes, and the coat-hanger guy's head *melts* and all the nazis are just getting fucking shanked by these ghosts, because they're like the ghosts of God, you know?

And once everyone's dead, this big dust cloud thing flies up and then sucks the lid back on and it's over – it's all silent. And Indy's like, we're alright, don't worry, it's over now.

And then later, it cuts to, like, Indy back in America, and he's back in his professor suit, and he's meeting with all these corporate guys and he's pissed because he's like 'You've got to destroy this ark, I saw a load of blue ghosts come out of it and make dudes' heads explode' and they're just like 'Don't worry about that, your job's done, leave us to deal with it' and Marion's like 'Chill Indy, you've done all you can'. And you think, what's gonna happen to the ark? But *then* it cuts to this guy, like a janitor guy, wheeling the ark in a big box into this warehouse, and you can see in the warehouse that there's like *millions* of boxes, and this'll just be another one, and probably everyone'll forget it's even there, so it's kind of a happy ending, but it also makes you think, like, what's in those other boxes, you know?

So it's kind of a mysterious ending.

...

Yeah?

Ollie Yeah. I mean –

It's Raiders of the Lost Ark.

Zeppo Yeah, that's what it's called. That's the film.

Ollie Yeah. I've um – I've seen it.

Zeppo Oh.

I thought you hadn't seen it.

Ollie No, I've, I've seen it. I think everyone's seen it.

Zeppo Oh.

Pause.

Ollie Mr Zeppo –

Zeppo Do you remember in the second one, where there's this guy, there's like this cult, and this guy with a big hat with horns on who rips dudes' hearts out?

Ollie Mr Zeppo, do you think –

Zeppo D'youwan a chicken nugger?

Ollie N-no thank you.

Zeppo I got a hundred.

Ollie I'm fine.

Zeppo The first time I drove up and said 'Can I have a hundred chicken nuggets' they were like 'Don't be a dick' but I was like 'Serious. One hundred.' And they make 'em for you. I get a hundred every night.

Ollie That's –

Zeppo Hey,

Pass one of those from that sack back there.

Ollie *looks in a sack at her feet.*

It's full of Rubik's Cubes.

Ollie One of these?

Zeppo Pass one right back there.

She passes it back to the Figure, who starts solving it rapidly.

Zeppo What's your name again?

Ollie Ollie –

Zeppo Ollie?

Ollie Yeah –

Zeppo Like Oliver?

Ollie Yes –

Zeppo Like a boy's name?

Ollie Yeah –

Zeppo And what do you want?

Ollie I came to – I need some – Help.

Zeppo You need help from me?

Ollie Yes, I –

Zeppo Pass another one.

The Figure has finished. Ollie passes another cube back.

Zeppo Someone told you to come find me.

Ollie They said you know everyone and you know everything that happens –

Zeppo They told you where I was.

Ollie They said to wait on that flyover at night and you'd pick me up.

Zeppo And I did.

Ollie You did.

Zeppo So here we are.

Ollie Yeah –

Zeppo And you want some help.

Ollie Yes –

Zeppo Pass another one back.

Ollie does.

Zeppo So what do you need?

Ollie My sister –

Zeppo Your sister.

Ollie I lost her. She's lost.

Zeppo You lost your sister.

Ollie She's missing.

Zeppo She's a missing sister.

Ollie She came here – She came here, to, to, Manchester, a few months ago, I don't know, I know she came here –

Zeppo And she's gone.

Ollie Yes.

Zeppo She came here and now she's gone.

Ollie nods.

Zeppo Well that's a job for the police, yeah? Pass another one.

She does.

Ollie I don't – I think she went – They said I can trust you –

Zeppo Who said this?

Ollie The person –

Zeppo The person?

Ollie The person who told me about you –

Zeppo They said you can trust me?

Ollie They said you would help without – Without asking any questions.

Zeppo That's not the same as trust.

Ollie No, I know, but –

Zeppo I actually would totally *not* trust someone who asked no questions.

Ollie No, but –

Zeppo *You* don't want any questions.

Ollie No.

Zeppo You want *discretion*.

Ollie She was involved in some –

Zeppo Your sister?

Ollie Yes, she was –

Zeppo She was into some bad stuff you think.

Ollie I think – Yes.

Zeppo And now she's missing.

Ollie And I think she's missing because she did something –
Or –

...

I don't think I can go to the police.

Pause.

Zeppo Do you know who I am?

Ollie You're like a, a, property guy.

Zeppo I own a lot of the city.

Ollie Yeah, they said – They said you owned the city.

Zeppo A lot of it. A lot of what's inside this ring road.
Commercial, industrial – Not residential. Except city centre.
Only city centre residential.

Ollie They said you're involved in everything –

Zeppo Nah.

Ollie No?

Zeppo I don't get involved.

Ollie But –

Zeppo I just own everything. It's not good to get *involved* in everything.

My dad owned the city before me, you know what happened to him?

Ollie Your dad –

Zeppo They nailed him to a brick wall with a steel rod through his face.

Ollie Oh – God –

Zeppo Right here. Through here.

Ollie I'm sorry –

Zeppo You know why that happened to him?

Ollie Because – He got involved?

Zeppo He got *involved*. He owned everything so he thought he would start getting involved in everything, and you know what happens when you get involved?

What happened?

Ollie He got a, a steel –

Zeppo Steel rod through the head. Right here. Through his *face*.

So I don't *get* involved. I'm *neutral*. I'm a very neutral person. I rent my land and my buildings out to *everyone*. To *anyone*. I don't pick favourites. I don't ask questions, like you said. You know what the most important ethos is for today's turbulent times?

Ollie I – What?

Zeppo Selective education.

Ollie Selective –

Zeppo Selective education. You know what that means?

Ollie That you choose –

Zeppo You choose what you educate yourself about. That doesn't just apply to me and my business, that's *everyone*. That's a big decision *everyone* needs make. About *everything*.

Ollie B –

Zeppo Like these chicken nuggets, yeah? I fucking love 'em. I fucking *love* chicken nuggets.

I eat 'em every night.

I drive round this fucking ring road all night, I take my meetings in my car, I solve problems, I do business, I eat nuggets. *McDonald's* chicken nuggets.

McNuggets.

They're the *best* – The batter? No other nugget compares. Accept no substitutes.

But maybe one day I'm thinking, hey, how do they make the nuggets?

And if this was twenty years ago or whatever I'd have to go and like, *find* a guy to tell me how they make them. I'd have to make phone calls. Drive places. Ask around. Probably I wouldn't bother, because I don't care that much. Back then you only looked into things you actually cared about, cos it was *effort*.

But now? I can find out in like three seconds.

Ollie About the nuggets.

Zeppo About the nuggets. I can just type that shit into my *phone* and I'll know. Immediately.

But let me ask you this man, do you think if I look into the nuggets, if I open that door, am I gonna find out like, positive things? Or am I gonna maybe find out horrible things about

how they turn a chicken into this? Do you think maybe if I look it up, I'm not gonna wanna eat nuggets anymore?

Ollie Well –

Zeppo What do you think man? Option 1? Or B?

Ollie The second one, probably.

Zeppo Course the fucking second one! Course!

I want to eat these. So I don't open that door. You know?

Ollie Yeah, I guess –

Zeppo You gotta pick and choose what you *give* a shit about.

Now it's so fucking easy to look everything up, we get to see what's holding the walls up, you know? But this is not a good idea because inevitably? *Invariably*? Every part of our lives and culture and diet and health and the clothes we wear and the music we like and the films we watch and the friends we have and all of this – you go deep enough, you'll find all this *stuff*, the detritus of our lives, it's all built on this foundation of pain and shit and suffering. It's like it's impossible to be a good person now. You can't *be* a good person any more. There's no such thing. There's just people who are *aware* of the pain they're causing, and people who *aren't* aware.

That's why I don't get involved with who rents my buildings. I don't know what happens in them. I don't *want* to know.

Knowledge is a *responsibility*.

And some of these people,

These are bad people, the people I deal with.

But I don't pick and choose – I deal with *everyone*.

My dad just deals with *some* people, but then those people move on, or they get killed, and suddenly you're on a side, you didn't even know there *was* sides, but you're *on* one, and now doors are open and your eyes are open and what happens?

Ollie Steel –

Zeppo BAM! Steel rod through the head.

So I'm neutral, man. I'm a very neutral person. I don't *get* involved.

I just sit outside, and watch everyone going round and round. I sit outside and I *facilitate*, and I *watch*.

Some people can do that.

It's like a form of time travel.

...

Pass one of those back.

She does.

Ollie Mr Zeppo, does this – I mean – I don't want to be rude –

Zeppo Not at all, man.

Ollie I was just wondering how that relates? To my sister?

Zeppo ...

Is it a good idea to go looking for her?

Pause.

Ollie ...

I have to find her –

Zeppo Why?

Ollie Because she's –
She's my sister.

...

I can't just – Abandon her –

I can't stop thinking about it. About where she is. Or what happened, or –

I have these nightmares about it. About things happening to her.

And I wake up with all these cuts all over me like I'm clawing at myself in my sleep –

Zeppo And you think if you follow that road, it's gonna lead you somewhere good?

I'm telling you, man.

There are doors.

And there are *doors*.

And then you're involved.

And people who get involved, they get steel rods through the head.

Or they disappear.

Beat.

Pass another one.

She does.

Pause.

Ollie I have money, I can –

Zeppo I don't need money.

Ollie But –

Zeppo I don't need money. I have too much money.

Ollie But – What do you –

...

I don't know ...

Pause.

Zeppo I like you man, do you like me?

Ollie Yeah – Yes – I mean – You talk kind of strange –

Zeppo Most nights it's just the same, over and over,

can I have some money,

can I have this building or whatever,

you know,

boring man,

and then you're here and it's like, we can actually have a conversation, you know?

Ollie *smiles.*

Zeppo You're nervous though, you're a nervous person man, do you think?

Ollie Maybe, yes, probably, my – my sister's the confident one.

That's probably why she, you know –

...

Pause.

Zeppo People are disappearing.

...

Ollie ... What?

Zeppo ...

I hear a lot of talk about people disappearing.

...

It's something people are talking about.

...

Hand another one back there.

Ollie *does.*

Pause.

Zeppo Have you heard of Pomona?

Ollie Pomona?

Zeppo Do you know where it is?

Ollie N – It's a place?

Zeppo It's an island.

Concrete island.

Here.

Right in the middle of town.

Strip of land with the canal on both sides.

Tram tracks and train tracks and roads all surrounding it.

There's one road in and out and it's gated at both ends.

Nothing there but cracked asphalt and weeds.

All overgrown.

Street lights don't work.

It's a hole.

A hole in the middle of the city.

Looks like what the world'll be in a few thousand years.

Ollie Do you own it?

Zeppo I own it.

Ollie Why's there nothing there?

Zeppo Because I get paid to leave it like that.

They want it like that. These people.

No reason for anyone to go there.

Ollie Who rents it from you?

Zeppo ...

Pause.

Zeppo Lot of talk about people disappearing.

Pomona's a place that finds itself in those conversations.

I don't know why.

But if you're looking for someone lost.

...

Might be a place to look.

Ollie Thank y -

Zeppo But listen.

...

I don't recommend it.

...

You know?

...

I don't recommend it.

...

Pause.

Pass another one back.

Ollie *does.*

The Figure solves it.

/two.

Fay *is in a phonebox.*

Rainsoaked and muddied.

Rain hammers.

She hugs a laptop.

She picks up the receiver.

Pause.

Hangs up.

Pause.

Picks it up again.

Dials 999.

Pause.

Hangs up.

A car passes -

She crouches / shields her face.

Pause.

She picks it up and dials another number.

Pause.

Fay Stacy -

No -

...

Yes -

Can you -

...

I'm going to be late back.

...

I don't know what time, I'm just -

...

I -

I don't know -

Why is she still up?

She should be in bed -

Put her to bed -

No -

No -

I'll pay you for the -

I will *pay* you extra Stacy, you just have to stay -

Because I *can't*. I can't get *home* now -

...

Later. I don't know - Stacy, listen -

Listen -

Listen to me -

Don't answer the phone tonight.

...

No.

No.

Not for *anyone* -

Because I told you -

Because I'm *telling* you -

And don't answer the door.

Don't answer the door to anyone who knocks, whoever
knocks, don't -

...

No -

I *told* you you couldn't have him round -

...

No -

No,

No,

Listen -

No,

Stacy,

Stacy shut the fuck up and *listen* to me -

Do *not* answer the door,

Do *not* answer the phone,

Put her to bed, close the curtains, lock the doors and windows -

Because I'm *telling* you to -

Keaton *knocks on the glass.*

Fay *jumps/shouts.*

Fay *Jesus -*

What?!

(*Into the phone*) Hold on Stacy -

Keaton *stares.*

Fay I'm on the *phone*.

What do you want?

What do you *want*?!

/three.

Gale is leaning against a locked door, pouring bottles of pills into her mouth, on the phone.

Gale Yes I'm still on hold, I'm holding – I shouldn't have to – I shouldn't be on fucking hold –

...
Yes – Listen –

Yes –

...
Yes.

I told you the password already, I shouldn't –

Yes. Will you listen?

I want you to take –

Yes –

I want you to take the money, all the money, from my account –

Take all of the money from the account –

Yes –

All of it –

Take it out, take it out and stack it up – Put it in a pile, a pile –

I want you to pile it up in the street –

In the street –

Yes –

I want you to pile it up and I want you to burn it, understand?

...
Yes.

Yes.

I want you to make a big pile of it in the street and burn it.

All of it.

And if you can do that in front of a, a, food bank, or a homeless shelter, or, or something –

...
Because I'm asking you –

...
Because it's my money –

...
Because I'm telling you –

...
Because I hired the fucking Marx Brothers –

Because you cannot trust anyone to do anything and everyone is a fucking moron and they won't take me down there –

They won't take me!

I fucked up and she told me, I saw her and she told me if I fucked up and I fucked up so they're coming and they're here and no one gets out, no one gets out from down there but they won't, they won't take me, no one takes me, you can't take a corpse, you can't take me if I took myself already and I'm taking all the money they can't have the money, take the money –

DON'T YOU FUCKING DARE PUT ME ON HOLD
AGAIN CRAIG –

...
You calm down –

You calm down Craig –

You are paid –

You are *paid* to do what I –

It's *my* money –

You fucking –

It's *MINE* –

What is the use in having an account manager if you won't manage my accounts the way I fucking *want* –

...

BURN IT. In the *STREET*. **BURN IT.**

Screams and noise outside. Shouting

Gale *stuffs more pills in.*

Gale Are you listening to me?

Hammering on the door.

(*To the door*) Fuck yourself!

Hammering on the door.

Fuck yourself!

/four.

Charlie and Moe *under a bridge.*

Wet, dark, cars overhead.

Moe Come on.

Charlie I don't –

Moe Come on.

Charlie There must be – Maybe we don't –

Moe *hits him.*

Moe Come on.

Charlie I can't –

Moe *hits him again.*

Moe Do it.

Charlie Stop –

Again.

Charlie *hits him back.*

Moe That's shite. Harder.

Charlie That's as hard as – That hurt –

Moe Fucking –

He lies down on the floor.

Here. Kick me.

Charlie No –

Moe *Kick me.*

Here.

Kick me *here*.

Charlie *kicks his face.*

Moe Again.

Charlie *kicks again.*

Moe There. Blood. Better.

Charlie That's enough . . .

Moe This is the story, this is how it happened –

Charlie That's enough now –

Moe There were other people, they hurt us, she got away – Take this –

Charlie No –

Moe Put it – Take it – Close your – *Hold it.* Put it in my side. Here.

Charlie I'm not doing this –

Moe If you don't then that's the end of us, alright?

Last chance.

It has to look real and it has to look bad.

Pause.

Moe *Do it.*

Charlie *stabs him.*

Charlie Are you okay –

Moe Again. My leg.

Charlie No –

Moe *Do it.*

Charlie *stabs his leg*

Blood.

Moe There. Okay.

Charlie I have to be sick.

Moe Give me that.

Charlie I feel –

Moe *punches Charlie.*

Moe Hold still.

Again.

Again.

Again.

Charlie Stop it – Stop –
Again.

Again.

Moe *stabs Charlie in the side.*

Again.

In his thigh.

Blood.

Lots of blood.

Moe Stop, stop, that's it, that's it –

Charlie Don't do any more . . .

Moe That's it, it's all . . . Sit down. It's done – We're done –

Charlie *slumps to the floor.*

Pause.

Moe Catch your breath.

Moe *throws the knife.*

Pause.

Charlie It's bleeding a lot . . .

Moe That's good, we want it – It has to.

Charlie You weren't going to stop . . .

Moe I stopped.

I stopped myself.

I wasn't –

. . .

I stopped.

. . .

Sit up.

Charlie It's all – Moving –
Moe *looks.*

He's hit an artery.

Moe Okay –

Charlie It's all coming out.

Moe Stand up.

Charlie No...

Moe Grab me and stand up.

Charlie ... shut up...

Moe Just – ... wait –

He takes his shirt off and wraps it around Charlie's leg

Moe Hold that.

Charlie ... no...

Moe Hold it tight like this. Like this.
Like this.

Charlie stop yelling at me...

Moe I'll phone an, an ambulance.

Charlie ... no –

Moe Yes –

Charlie The Girl –

Moe That's not – She won't – This is better, this makes it look more –

...

...

Fuck.

Pause.

Cars overhead.

Charlie we messed everything up...

Moe We're going to fix it –

Charlie ... huh...

Moe What?

Charlie ... it's better...

Moe Hold it tight. *Hold it.* Let me think.

Charlie ... fuh...

Moe Sit up. Sit up.

Charlie ...

Moe ... Sit up.

...

Come on.

Wake up.

Sit up.

Wake up.

Hey.

Hey.

...

...

Pause.

Cars overhead.

Moe sits down in a heap next to **Charlie**.

Pause.

He holds his hand.

Cars overhead.

/five.

Fay and Ollie.

Fay This is your room.

Ollie Okay.

Fay You can do stuff to it if you wanna – If you wanna *hang* – I don't know –

Ollie Decorate.

Fay You can decorate it. If you want to.

Ollie It's fine like this.

Fay Well you just have to ask Gale. If you want to.

Ollie If I want to mess with the . . . the *vibe* . . .

Fay . . . Yeah.

Pause.

Ollie The TV –

Fay It doesn't have channels.

Ollie It's just –

Fay There's a thing of DVDs –

Sometimes they might want to watch something –

Ollie In the background.

Fay Or they're nervous or whatever.

Ollie Help the *mood* . . .

Fay Most of them are pretty scratched.

Ollie And that's a camera.

Fay Yeah.

Ollie In case –

Fay In case one of them tries to hurt you.

Ollie *Has anyone ever –*

Fay Before I started here some guy cut this girl's face up with a bottle.

Ollie Ugh –

Fay Yeah.

Ollie Jesus.

Fay I don't remember her name but he cut her nose half off.

Ollie Fuck.

Fay So that's why the camera.

Ollie Obviously, yeah.

Fay I mean they just watch you.

Ollie They watch you?

Fay The guys who check the cameras.

Ollie They just sit and watch?

Fay Yeah. Don't go in that room. It stinks of cum.

Ollie What?

Fay It really does.

Beel.

Fay Oh, and there's the red button under the nightstand.

Ollie The nightstand –

Fay The little – This thing, the table next to the bed.

Ollie Okay.

Fay You press the button and, you know, alarms.

Ollie Right.

Fay And in there are also things of lube and toys and wipes. Stuff like that.

Ollie Okay.

Beat.

Fay It's a lot safer than other places. That's what they all say anyway.

The ones who worked other places.

Ollie *mods.*

Fay Did they tell you everything else?

Ollie Yeah, um -

Fay They just told me to show you the room.

Ollie No, yeah, thank you.

Fay My main tip is just to make sure they shower first - They don't technically *have* to but I always insist. And if they don't want to I'll maybe - Like I'll take my top off, and that usually - Usually they take one after that.

Ollie Right.

Fay Because they're pretty good showers here, they're strong, so it'll scoosh away most bad smells, or bits of food or whatever.

Ollie Bits of *food*?

Fay My first week here some guy had a lump of chicken in his pubes.

Ollie *What?*

Fay Yeah, just sort of - *nestled*. Nestled in there.

Ollie When did you find -

Fay I was going down on him and I thought it kind of smelt really, you know, bad -

Worse than the usual bad.

And then I saw this weird -

Like I thought it was some kind of tumour, or -

Ollie Ugh!

Fay Yeah. It was bad.

Ollie Blegh.

Fay Yeah.

Beat.

Ollie So showers, then.

Pause.

Fay So I'm just, like - I'm two doors down.

Ollie Do you know -

Beat.

Fay What?

Beat.

Ollie Do you -

Are there ways to sort of make . . .
To increase your pay, or -

Fay Um. You can just do stuff - Do more stuff that the others - *wouldn't* do -

Ollie Yeah - And I guess -

Do you ever -

Make, uh, *films*, or -

Fay No.

Ollie No.

Beat.

Fay Some of the others have. I don't do that.

Ollie Okay.

Fay Maybe talk to them about that.

Ollie Okay.

...

And –

Fay –

Sorry –

Do you know where I can maybe –

(*Coughs.*)

Where I can get some, uh –

I mean, I already –

But maybe you know where the *better* sort of –

Fay I don't do that.

Ollie No, sure.

Fay I don't know about that.

Ollie Yeah.

Beat.

Ollie Sorry.

Fay Gale doesn't like that. Don't let her know that's –

Ollie I won't – I don't even –

It's fine.

Thanks.

Thank you.

Beat.

Fay 'Kay.

Pause.

Ollie What happened to the girl in here before?

Fay She's gone.

Ollie She got fired, or ... ?

Beat.

Ollie What?

Fay ...

Her boyfriend came looking for her cos she didn't come home.

But she wasn't here.

She's gone.

Beat.

Ollie Oh.

Beat.

Fay She's the second one that happened to.

/ six.

Keaton and Charlie.

Charlie ...

Are you here for –

Did you see my flyer?

... Are you here for Dungeons and Dragons?

Pause.

Keaton nods.

Charlie Cool.

Well.

You're the first right now,

Maybe some more will come in a sec,

But actually this is like week four and you're the first person who's *ever* come, so probably not actually.

...

You sure have a lot of expensive stuff.

You just walk around with everything on show like that?

She looks down at herself.

Charlie I bet even those trainers are worth like a hundred.

Keaton Two hundred.

Charlie Two hundred. Whoa. That's a lot of money to spend on trainers.

I don't think even all my clothes together add up to two hundred.

Like, what I'm wearing right now. The whole lot.

Do you have a good job?

Do you have a job that pays a lot?

Sorry, that's rude.

Keaton I have a lot of money.

Charlie Yeah, it looks it.

Sorry, I'm being rude.

My job pays pretty well, but I spend all my money on comics and things like that.

Keaton You like comics.

Charlie Yeah, I'm a collector. I'm kind of a hoarder.

I can show you later if you like.

I actually have some quite rare items.

Beat.

Keaton What's your job.

Charlie I'm a kind of a uh – security guard.

Keaton You're small.

Charlie Yeah. I don't really – It's not really a physical job? It's more just a standing-all-day job.

Have you ever played D and D before?

Keaton No.

Charlie Well that's okay, I can teach you.

Though I should warn you, we'll be playing a different kind of game than usual – I write the games myself, so it's not a standard RPG experience.

Do you know what an RPG is?

Keaton No.

Charlie It means role playing game. That's what the game is. I can teach you everything. It's not hard. Actually, I should say it's not hard to learn, but it's hard to *master*.

Pause.

How come you fancied coming to my club?

Keaton *stings.*

Charlie You just want to meet people maybe?

Keaton Yes.

Charlie Well I hear that. I find it very difficult to meet new people and make friends.

Especially in a city.

That's the main part of the reason why I started this club.

Keaton You don't have any friends.

Charlie I have like – I have a friend through work.

Keaton You have one friend.

Charlie Yeah. What about you?

Keaton *shakes head.*

Charlie You don't have any friends?

Keaton *shakes head.*

Charlie Wow. And I thought I was bad! Don't worry though, we're gonna make friends now. You can't help but make friends with people when you're playing RPGs. It's a very social experience.

Even though there's only two of us.

Do you wanna sit?

I can start explaining the game now.

They sit.

Charlie Do you want something to eat or drink?

Keaton *shakes head.*

Charlie Well let me know if you do, and I can go get us something. I have lemonade and crisps and stuff. And dip.

Okay.

So the game we're going to play is one I wrote myself, it's called 'Cthulhu Awakens'. It's a Lovcraftian game. Do you know H.P. Lovecraft?

Keaton *shakes head.*

Charlie Well, he's a writer who wrote horror and science-fiction stories.

I can lend you a book to take home.

Basically, I've based the game on several characters and concepts in his stories, mainly the character of *Cthulhu*.

Cthulhu is like a big, giant monster thing, with an octopus head. He looks like this, see? He's cool, isn't he?

He's actually an evil god. And in the stories he's one of the 'Great Old Ones', which are - Are you still following me?

Keaton *nods.*

Charlie The 'Great Old Ones' are the beasts that ruled the earth before we did. 'Cept they've been asleep now for aeons. That's basically like a long, long time. They're actually sort of a metaphor for the universe's apathy for us and the meaningless nature of life, but that's not important for the game.

That's just context.

Throughout the game, you'll come into contact with a cult who are trying to awaken Cthulhu, to begin a new dark reign of chaos (don't worry, that's not a spoiler), and your task is to prevent this from happening.

Do you understand?

Keaton Where's the board.

Charlie Ah, you see, this isn't like a normal board game, yeah? The board is actually our *imagination*.

Keaton I have to beat you.

Charlie No, it's a cooperative game in the sense that I tell the story and present you with options, and you decide which options to take. Whether you succeed or not is decided by rolling dice, like in a normal game, 'cept these dice have a lot more sides, see? Do you get it?

Keaton No.

Charlie Well don't worry, you'll pick it up as we go. Shall we start?

Keaton Okay.

Charlie It's going to be fun, promise.

Here's your character sheet, this is like your stats for how good you are at things.

What's your name?

Keaton Keaton.

Charlie Keaton? That's a cool name. I won't even change that. You can be called Keaton in the game, that'll make it more immersive.

I'm Charlie, nice to meet you.

Are you ready?

Keaton Okay.

Charlie Here we go. You are standing alone on a crowded street. People push past you as if you're not there. It's a cold and lonely city, and you're not here by choice. You've come here to search for your sister, who came here some weeks ago, but has disappeared under mysterious circumstances. An anonymous phone call you received at your hotel told you to head to a tavern called 'The Palace'. Shall we head there now?

Keaton Okay.

/seven.

Charlie *rolls a dice.*

Charlie You are walking through a shopping centre

Keaton You are walking

Ollie I am walking through a shopping centre – it has a name but I forgot –

- You're struck by how sterile it is and how
- isolated you feel.
- The whole centre is a loop
- A circuit
- if you set off walking eventually
- you end up back where you were,
- but you might not realise because all the shops look the same
- big, strip-lit, colourful
- shuttered
- steel barns

- They could decide one day
- to close all the shutters
- but keep the centre open,

Ollie and I bet people would just keep walking and walking and walking

- round and round and round
- looking for
- an open shop without even realising they were doing loops.
- It's hard to recognise when your life is looping.
- You are walking.

Ollie I am walking

- the loop
- not thinking sort of thinking

Ollie about my sister

- about the man
- the man in the car
- the road around the city
- what he told you
- and
- it's getting dark outside
- because the nights are drawing in
- it's dark early

Ollie and I'm just

- walking
- and walking
- and walking
- and

Ollie glancing at the other people shopping

- or walking
- thinking about your sister
- about the man
- about the hole

- the hole at the heart of the city
- You pass a lot of people
- None of them look at you
- All stare straight ahead as they loop

Ollie then at some point on my

- maybe
- eighth loop
- maybe
- you notice

Ollie I notice this woman staring at me.

- The woman is stood
- She's stood just outside a shoe shop and she's holding
- She's clutching
- a laptop
- no bags
- nothing
- she hasn't bought anything
- that you can see
- and her face is contorted,
- twisted
- up in this expression of horror,
- real horror
- real terror
- as if she's just seen
- the face of God
- or some unimaginable sight

Ollie And I stop walking

- You stop walking
- and look at her

Ollie we're looking at each other

- she looks at you
- and all the other
- shoppers and
- people

Ollie are passing between us,

- You're looking

Ollie we're looking through the bustle of everyone.

- And she moves
- She comes over

Ollie She pushes through the people

- The sea of people
- The loop
- She pushes through the loop
- Like she knows you
- To hiss
- To whisper

Ollie To spit

- Like she knows you
- Eyes flash fire and black
- Something about leaving
- Something about gone

Ollie Something about They

- They took you
- She said
- She thought
- I thought
- You let me
- They're coming
- She told me
- I told her

Ollie She's threatened

- She threatens
- Her hands are on you
- Pulling at you
- Louder

Ollie She's louder

- She spits
- She's screaming
- Something about they
- Heads turn
- She pulls you down
- Down
- Screaming
- Down
- the other shoppers turn
- Heads turn

Ollie Heads turn to look at us

- At this woman
- The screaming woman
- And more hands
- Hands on her
- Pull at her
- The loop stops
- They come to help you
- You're surprised

Ollie They pull at her

- Hands on her
- Pulling at her
- She scrambles for the laptop

Ollie She bolts,

- She's gone
- she's *gone*.
- A ghost.
- The shoppers move away
- They leave
- They continue

Ollie And I'm left there

- not knowing what
- She broke the loop

Ollie she broke my flow of looping and thinking

- The others push
- push

Ollie the others push past me as I stand

- You stand
- Frozen
- The loop fractures
- But continues.

/ eight.

Charlie and Moe.

Charlie *drools long ropes of spit onto the floor.*

Moe Stop that.

Charlie I'm trying to do that thing - Where you -

Moe Stop it.

Charlie Where you make like a long line of spit all the way down then you, you *suck* it back up again -

Moe Don't.

Pause.

Stop it.

Charlie Do you want to know what my fetish is?

Moe No.

Charlie It's weird.

Moe I don't want to know.

Charlie I have this -

Moe I don't want to hear.

Charlie – this real desire to jizz on everything.

Moe ...

Charlie Like this,

this sort of,

this *urgh*,

like I want to cover the whole city in my jizz.

(*Laughs*) Isn't that weird?

Moe Yes.

Charlie I think about it all the time, about how I could make everything in the whole city have this thin film of my jizz over everything, y'know?

Moe I don't know.

Charlie It doesn't even feel like a sexual thing, like I don't think it's a sex thing, it doesn't turn me on when I think about it –

Moe Please.

Charlie It's not a fetish. It's like this *urgh*. Like needing a piss or something, like I just *need* to do it. Even you. I even want to put my jizz on you.

Moe Stop.

Charlie But yeah, not in a sex way. It wouldn't be sexy.

Do you know how I first found out I wanted to do this?

When I was really young, like before I even started masturbating properly, but I was still getting boners, we lived near this hospital, and round the back of the hospital was this mattress there with a hole in it, like it was all sponge you know? So I would go and lie down on this mattress and fuck it.

(*Laughs*) This was when I was like eleven or twelve or something so I didn't really get what I was doing but I just used to put my dick in things all the time. And when I found that mattress I

would just go there all the time and put my dick in it and fuck it until all my jizz would come out and soak into the sponge. After a while the sponge got all crusty. Isn't that gross?

Moe ...

Charlie Then this one time, the mattress, it was round the back of the hospital, under this window, and I used to like, crouch, like I'd *sneak* under the window so they wouldn't see, so I could fuck the mattress. So then this one time I actually took a look in the window, like after I'd jizzed already, and it was basically this room – I don't know what they had wrong with them or anything – But it was this room full of people all sat in these chairs with all wires and stuff coming out of them, all tubes, and they were mostly old people, and it was like a kind of a ward, except there was not often any nurses in there or anything, just these people sat in the chairs with all the tubes and wires. And they all looked at me. I don't know if they were like, cancer guys or that thing – what's that thing with kidneys?

Moe Dialysis.

Charlie Dialysis. Maybe they were that. Cos of all the wires.

They were something, anyway.

And when I looked at them – they all had really sad faces, except this one lady who smiled and waved at me, I guess cos I was a little boy, and old ladies like little boys – but when I looked at them I just for some reason really wanted to like, jizz on their faces. I just felt like that was something I should do.

And not in some horrible sex way or anything, but like for some reason I thought it might help them or make them better or something.

Because I knew about sperms, and sperms are basically like a life force, aren't they?

So maybe I thought if I jizzed on all their faces, all the ill or dying people or whatever, they'd get better.

And ever since I had that thought I just basically wanted to jizz on everything.

...
Isn't that weird?

Moe I don't want to hear this.

Charlie I'm just trying to pass the time, conversation passes the time.

Moe That's not a conversation. That's just you telling me about your dick.

Charlie It wasn't really about my dick, it was about my jizz.

Moe Fine.

Charlie It was more about my balls than anything.

Moe Okay.

Charlie What do you think the psychology behind that is?

Moe I don't know.

Charlie That maybe I think my balls have healing properties?

Moe I don't know.

Charlie Because balls are like the life-givers?

Moe I don't care about any of this.

Charlie I think probably Freud would have something to say about it.

He goes back to spitting

Moe This is her now. Stop.

Enter Gale.

Charlie *tries to suck his spit back up but fails and spits down his front.*

Moe Sorry.

Charlie I didn't mean to –

Gale Have they been today?

Moe No.

Charlie I like your car –

Gale No one's been?

Moe / No.

Charlie It's a very expensive-looking car. I imagine Tom Cruise would drive a car like that. Or Jesus. If Jesus lived today he might drive a car like that.

Gale Make him stop talking to me.

Charlie Sorry –

Gale Make him stop talking to me or I'll punch him in the throat.

Moe Shut up.

Charlie ...

Gale Thank you. You're Moe. That's your name. Your name is Moe, yes?

Moe Yeah –

Gale You're the serious one. He's the idiot, I remember. You're the serious one, aren't you.

Moe I –

Gale You are. In the double act of you. You're the serious one.

Moe I don't –

Gale Shut up. You are.

...

There is a person. A woman –

You're listening?

Moe Yes -

Gale There is a person who needs to not be around any more.

...

Moe ...

Beat.

Gale I have a photo, and I have a name, and this person has to not exist any more.

...
I want you to end this person. I want a full stop on this person.

I want you to make this person not alive any more.

That's layman's terms, yes?

Pause.

Charlie We don't really do that -

...
We can't - We can't do that -

Gale It's very simple.

Charlie But -

Gale It's very straightforward.

I'm asking you to do something, and you're going to do it.

...

You can throw her off a building, or wrap a wire round her neck, or, or, something -

I don't care, I don't mind how it's done. That's entirely up to you.

Moe That's not what we do -

Gale You do what I tell you to do.

Charlie But -

Gale You get paid a lot of money to stand here at this gate.

You get paid a lot more money than a job like this should pay.

Charlie But -

Gale Is this true?

Charlie Yes but -

Gale Didn't I tell you not to speak? Didn't I tell you?

Charlie I -

Gale I will put your eyes out. Believe me. Believe what I'm saying.

Moe Shut up.

Pause.

Gale This isn't optional. This isn't something you can opt out of.

I'm telling you to do it.

So you do it.

Moe Are there not -

...

More experienced people.

...

Pause.

Gale You do know about The Girl?

Beat.

Moe ... What girl?

Gale *The Girl.* The girl that doesn't need a name in a city filled with girls.

Beat.

Charlie She's a story.

She's like a, an urban myth.

Gale takes a sheet of paper out of her pocket, balls it up, and drops it.

Gale Okay?

Charlie The Girl's not a real – She's not a real thing.

Gale Fast. Tonight.

She leaves.

Pause.

Charlie She's not a real thing, is she Moe?

Pause.

She's like the monster under the bed or something.

She's not real.

Is she Moe.

...

She just said that to scare us.

Moe.

Pause.

Moe ... Pick it up.

/ nine.

Fay and Ollie.

Ollie *is beaten and bloodied.*

Fay Jesus –

Ollie Can I –

Fay What happened to you?

Pause.

Fay What happened?

Ollie I – I got mugged.

Fay Where?

I mean –

Sit down. Sit –

Ollie I'm fine –

Fay Are you alright?

Ollie I'm fine – It looks worse ... than it is.

Fay Where did this happen? Just outside?

Ollie Yeah –

Fay Just right outside?

Ollie In an alley –

Fay They pulled you into an alley?

Ollie Yeah ...

Fay With knives?

Ollie Yea – No – Just –

Fay They hit you?

Ollie I'm okay.

Fay Have you called the police?

Ollie No –

Fay Do you want to –

Ollie No.

Fay You should probably –

Ollie I don't want to.

...
They won't catch them anyway.

...
Happens every day.

Pause.

Fay What did they take?

Ollie ...

Fay Just money?

Ollie Yeah -

Fay Your card? Did they take your card?

Ollie Yes.

Fay We should call the bank then -

Ollie What?

Fay We have to call the bank, to cancel the card -

Ollie No -

Fay That stops them taking more -

Ollie I already - Did that.

I did that already.

Beat.

Ollie Can I - I just came in here to borrow some of the -
The wipe things.

I used mine.

...

They have alcohol in I think, or -

Fay Here.

Ollie Thank you.

Pause.

Fay Was it just one guy?

Ollie No.

Fay Was it -

Ollie I don't really -

Fay Sorry.

Ollie I don't want to talk about it.

Pause.

Fay You look terrible.

Ollie Thank you.

Fay No, I mean -

Ollie I know.

Fay I don't think they'll let you work like this.

Ollie What?

Fay I don't think you can.

Ollie ... Christ.

She cries a little, tries to hide it.

Pause.

Fay Did you really ...

Ollie What.

Fay ...

I don't think -

You didn't get -

Get mugged.

Did you.

Pause.

Ollie ...

Fay It's okay, you don't have to –
You know.

Pause.

Ollie ...

I made a film.

Pause.

Fay You made a film?

Pause.

Oh.

Pause.

Ollie ...

Four of them –

Kicked me round this basement for a while.

...

It was like a rape –

A rape thing.

That was the story. Of the film.

Pause.

Fay Oh.

Pause.

Ollie Embarrassed.

Fay No – It's –

...

Pause.

Fay You got – You got paid a lot?

Ollie ...

not enough.

...

Beat.

Fay Do you owe someone money?

Ollie ...

Fay How much?

Ollie ... too much to pay back.

Fay What do you owe it for?

Ollie ...

Fay Can you – Can you just run away?

Ollie They find you. They find everybody.

Beat.

Fay What about – Do you have any family?

Ollie ... I have a sister ...

Fay A sister –

Ollie I have a twin sister ...

Fay Okay, can we call her?

Ollie I don't know where she is ...

Fay Well what's her name?

Ollie ... Ollie.

Fay Ollie? Like Oliver? Like a boy's name?

Ollie *nods.*

Fay Where do you think she is?

Ollie I don't know. Here, maybe.

Fay In Manchester?

Ollie Maybe I don't.

Fay Don't what?

Ollie Maybe I don't have one.

Beat.

I think I have one, I feel like I have a sister –

I can remember seeing myself places I haven't been to.

She looks just like me.

But maybe I don't.

Fay I – Are you okay? Do you feel –

Ollie I think she came here looking for me.

Fay Well –

Ollie I think she came here to find me . . .

Fay Well let's look her up and –

Ollie I don't want to involve her.

Fay You need –

Ollie I don't want to involve her.

...

I'm bleeding all over your –

Fay It's fine.

Ollie I'm such a fuck-up.

Fay It's okay.

Ollie You ran away, didn't you?

Beat.

Ollie They told me. The others. About your husband.

...

He's in the police.

...

Did he ever find you?

Beat.

Fay Not yet.

Ollie They said you're saving up to leave –

Fay I don't want to talk about that. That's not important now –

Ollie I would have cut his face off.

...

When he was sleeping.

Peeled it off.

Pause.

Ollie Do you hate everyone you fuck here?

Fay Why don't we –

Ollie Do you hate them? All the men who come here.

Pause.

Fay No.

I used to think so.

I don't *like* most of them.

...

But not hate.

Ollie I do.

I hate all of them.

I think I hate everyone.

It's like a sickness I can feel in my guts.

I wake up every morning and I feel it all over.

I can't get to sleep because it turns in me.

All this hate.

I think I'd sleep a lot easier if I knew none of us would wake up tomorrow.

Do you feel that?

...

One day I'll come back to this city on fire.

I'll have flames pouring from me.

And I'll keep walking through the streets in circles until everyone and everything is just ash.

I'll bring the end to everyone.

Pause.

Ollie Can you promise me something?

Fay ... what?

Ollie If I go missing like the others.

Don't come looking for me.

...

I hope no one comes looking.

/ten.

Charlie and Moe in a car. Stationary. Rain.

Silence.

Charlie gets a Gameboy out and starts playing

Pause.

Moe Turn that off.

Charlie Why?

Moe We're working.

Charlie Can I show you my Pokemons?

Moe Turn it off.

He does.

Pause.

Charlie We just wait here –

Moe You have the photo, you know what she looks like.

Charlie And when I see her –

Moe We get out and grab her.

Charlie ... do you not want to see the photo too?

Moe No.

Beat.

Charlie What about the name –

Moe Don't tell me anything.

Charlie ... does that make it easier for you?

... if like, if you don't know names, or –

Moe Who's doing the main job.

Charlie ...

Moe Who?

Charlie Y-you.

Moe I am, I'm doing it. Why am I doing it?

Charlie Because –

Moe Because you can't. You couldn't.

...
Could you.

Never.

...
You'd just wait –

You'd just sit and wait for her to come get you.

Wait for your ending.

So you look after that bit of paper there, you look after that.

That's *your* job, alright?

Pause.

Charlie Sorry.

Pause.

What shall we talk about?

Moe Nothing.

Charlie We can't just sit here in silence –

Moe Yes we can.

Charlie But we should –

Moe *Yes* we can.

Pause.

Charlie Do you think she was bluffing?

Pause.

You don't believe her.

About The Girl?

...
She was just saying that so we'd –

...
She doesn't exist, does she.

She's like a myth.

Moe ...

...
I don't know.

Pause.

Charlie Do you know what they say about her?

Moe ...

Charlie They say if you see her, it's like seeing death.

No one who ever meets her stays alive.

...
Except, you know.

The people she works for.

Everyone else who ever met her is dead now.

...
And she doesn't even do the killing, she's just like the, the *judge*.

She just decides.

But she decides, like, *how* it happens.

...
You know?

Moe Don't think about it.

Charlie I can't not think about it –

Moe If we do the job, we don't have to worry about it.

Charlie The job is still – It's still – *Murder*, or –

Moe She did something.

To have this happen.

There are *reasons*.

Charlie *nods*.

Pause.

Charlie I – Um –

Appreciate.

What you're doing –

For me.

Moe I'm not doing anything for you.

Charlie No, but –

If you didn't do . . .

This thing.

Like you said.

I couldn't . . .

We'd be dead.

You know, I'm pretty good at not thinking about things, but, this is, this is a hard . . .

I'm having a hard time not thinking about this.

Moe What are you doing here?

Charlie . . . what?

Moe What are you doing in this car with me? Why are you here?

Charlie It's my job –

Moe Why don't you work in a shop or something? A normal job.

Charlie I'm good at my job –

Moe Your job is standing with me on an empty plot of land.

Charlie We have to, to, stop people coming in, and wave the vans in –

Moe What's in the vans?

Beat.

What's in them? What are you guarding?

What is your job?

Charlie Security –

Moe Security for what?

Charlie Just like – Stolen goods or something.

Moe That's what you think?

Charlie That's what I sort of, *tell* myself. Or like counterfeit, counterfeit –

Moe That's what they're driving in and taking underground.

Charlie Yeah.

Moe They need to keep fake jeans underground.

Charlie Maybe –

Moe That's what you tell people.

Charlie I don't –

Moe Your friends, your –

Charlie I don't have any friends.

Moe Whoever the fuck – Whoever you tell. You tell them –

Charlie I have two friends.

Moe You tell them you're a security guard.

Charlie Yes.

Moe And you just tell yourself it's nothing – You just don't think about it.

Charlie No –

Moe And now we're going to do this, and you're just going to not think about this too.

Pause.

Charlie I –

Moe This is real. All of this.

Charlie I know –

Moe So why are you involved?

Charlie I'm not involved, I just work –

Moe *Why.*

Charlie Because. Because I couldn't get any other job.

...

Beat.

Moe No other job.

Charlie No.

Moe No other job would take you.

Charlie No.

Moe You can't get a job stacking shelves or –

Charlie No I can't. I tried already.

Moe For how long?

Charlie I thought you didn't want to talk.

Moe You don't like talking now I'm asking *you* the questions.

Charlie I can't get a job because I have a, a *record*.

...

Okay?

Beat.

Moe A record.

Charlie *nods.*

Moe A jail –

Charlie *nods.*

Moe You've been in jail.

Charlie A sort of a – Yeah. Yes.

Pause.

Moe Bollocks.

Charlie I did.

Moe Bollocks.

Charlie I did as well.

Beat.

Moe For what.

Charlie ...

Moe What did you do?

Charlie Nothing –

Moe You didn't do anything.

Charlie No.

Moe People don't go to jail for –

Charlie Well I did.

Pause.

My friend. At school.

...

My friend took a gun to school.

...

*Pause.***Moe** A gun.**Charlie** *nods.***Moe** And he killed someone.**Charlie** ... two people.*Pause.***Moe** And you helped.**Charlie** No I didn't help. Course I didn't help -**Moe** Well you're helping now -**Charlie** I didn't *help*.**Moe** Then what?**Charlie** I was just there.

...

By accident.

...

He told me to follow him.

...

Then he went in their - Their form -

And he took this gun out his pocket.

Like an old, an old gun -

...

And he shot them.

...

And cos I was there ...

They thought I was -

We planned it or something.

...

I had this notebook that I wrote in.

And it had a lot of angry stuff in there.

I used to be really angry.

So they thought -

You know.

*Pause.***Moe** No one will give you a job, because it says on your -**Charlie** You have to declare it.*Beat.***Moe** So then some guy - You hear -**Charlie** Gale.**Moe** Gale finds you somewhere -

And she puts you with me.

Charlie ... I'm in charge of the mobile.

...

I have to run and hide and call her.

If we see something.

...

That's my job.

*Pause.***Moe** Play your game.**Charlie** Don't want to.**Moe** It's fine.**Charlie** I don't want to.**Moe** ...

Pause.

Charlie What do you think they do.

Moe What.

Charlie What's in the vans. What goes underground.

Moe ...

Charlie Do you know?

Moe No I don't know.

Charlie But you have a theory.

Moe No...

Charlie You have an opinion.

Moe ...

Charlie What is it?

Pause.

Moe Do you know what a snuff film is?

Pause.

They sit in silence.

/eleven.

Fay and Gale.

Fay *is clutching a laptop.*

Gale What are you doing in here.

Pause.

You're not to come in here.

Fay Where is she.

Gale This is my office, you can't come in here.
Did you hear me?

Fay Where *is* she.

Gale Where's *who*?
Who are we talking about?

...

Your little friend?

Your buddy?

Fay ...

Gale She's gone.

She left.

Fay She left.

Gale She left.

Fay Like the others.

Gale It's not a long-term job. People leave.

Why do you have my laptop?

Fay What happened to her.

Gale I *told* you -

Fay All of them. Three now. All just left.

Gale She came to me -

Fay She *came* to you -

Gale She came to me and explained she was leaving.

Fay Overnight.

Gale Yes overnight. She left.

Fay Where.

Gale I'm not her keeper.

...

Put it down.

...
She *left*.

I don't know where.

Just because you haven't the strength to leave yourself –

Fay They didn't leave –

Gale Just because you've *nailed* yourself to that bed, doesn't mean others –

Fay They didn't *leave*. They're *gone*.

Gale People move on. This is what happens. When you save enough money to leave, you leave.

...
Put it *down*.

Pause.

Fay I broke in here.

Gale I can see. I see this.

Fay I broke the door to get in here.

Gale And now you're fired. Can you understand that? You're fired.

You don't even have this any more. You don't even –

Fay Why do you have our blood types.

Pause.

On your laptop –

Gale That is my / personal –

Fay On your *laptop*. You have a list of everyone's blood type. All of us.

Everyone who ever worked here.

People who left – Who I *thought* had left, maybe you took them too –

Gale I don't *take* anyone –

Fay All of us.

...
Why do you have this?
How do you even *get* this –

Gale Put it down.

Fay What's happening here.

Gale Put it back on my desk and walk –

Fay Where are they?

Gale You –

She steps forward –

Fay Stop. *Stand*. I'll scream –

Gale Listen –

Fay I'll scream and bring everyone running in here *Stand* there. Still. Don't *fucking* move!

Pause.

What's happening.

Gale Nothing is happening –

Fay *Fuck* you.

...
I can *feel* it. I can literally *feel* it. Right now. All around us. All around *this*.

This is something –

Gale Why do you care?

Fay You –

Gale Why are you getting involved?

...

Why do you put yourself in these situations?

Over and over.

Pain and misery, pain and misery, again and again, again and again.

You climb out of one hole and dig yourself another.

As if you *want* it.

As if you *crave* it.

...

And now you're going to get involved in this?

Over *her*?

Over some drifter who'd do anything if you waved enough money at her?

...

Did she tell you the kind of films she was making?

...

Put it down, walk away, forget about it.

Pause.

Fay Sit.

Sit down.

Beat.

Gale *sits.*

Pause.

Fay I'm leaving here with this.

Gale Listen –

Fay Shut up. Stop talking.

I'm leaving with this.

I'm taking it to the police, to, to, to everyone –

I'm going to show this to everyone.

Do you understand?

...

They'll come here –

Gale You're going to go to the police.

Fay Yes.

Gale You, with everything –

Fay Yes.

Gale Everything that happened to you.

...

Straight to the police.

...

Straight back to him.

...

I wouldn't recommend it.

Fay I don't care –

Gale I wouldn't recommend it.

Fay *Shut up.*

Pause.

Gale If you leave here, with that.

If you call the police, if you don't call the police –
There are people who will come looking for you.

...

Okay?

There are people who will want to know who you are, and what you look like, and I'll have to tell, I'll have to tell them.

Okay?

They'll come looking for you.

And they'll find you.

These people –

They find everybody.

Doesn't matter about police.

Doesn't matter how far you run.

How fast.

Where you go.

They find *everybody*.

Do you understand?

...

Do you hear me?

...

Do you *hear* me?

/twelve.

Keaton and Charlie.

Keaton *rolls dice.*

Charlie Success! The door swings open and you flee from the sacrificial chamber clutching the Necronomicon book to your chest.

Keaton Which way do I go?

Charlie The hall splits into two, will you go left or right?

Keaton Uh – Uh – Left – No, Right!

Charlie *rolls dice.*

Charlie As you run down the hall you collide with the High Priest of the Cthulhu Cult –

Keaton No!

Charlie (*in character*) You miserable worm, you thought you stood a chance against the might of the Old Ones?

Keaton What you're doing is wrong –

Charlie Wrong? Such a ludicrously *human* concept. The universe cares not for *wrong*, girl. And soon, neither shall *you* – He pulls a rusty hook from his robes –

Keaton Uh – Uh –

Charlie (Remember you've still got the revolver.)

Keaton Uh – Duck between his legs and run past him!

Charlie Duck between –

Keaton and Charlie *roll dice.*

Charlie Wow! You duck between his legs and run; after a moment of confusion he dashes after you, waving his hook – It's too late, girl!

Keaton Run!

Charlie The dawning of the new age shall make slaves of you all!

The walls and floor around you start rumbling –

Keaton Run!

Charlie He is risen! Prepare the fruits of your body for sacrifice!

Keaton *Run!*

Charlie The stone starts crumbling, the walls are falling around you, you hear an unholy noise and turn to see –

Keaton What?

Charlie *Wait!*

...
I need a wee. Wee break.

He dashes off.

Keaton *sits.*

She is perfectly still and silent.

Time passes.

Charlie *comes back in with lemonade.*

Charlie I brought lemonade. I'm thirsty. Are you thirsty?

Keaton Okay.

He pours it.

Charlie It's like proper stuff, it's yellow, see? Old-fashioned.

They drink.

Pause.

You're playing really well, but you could definitely afford to use your weapons more.

Keaton I don't want to.

Charlie That's what they're there for –

Keaton I don't like to.

Charlie Okay.

Well that's the great thing about RPGs, there's no limit on the ways to play.

They drink.

Pause.

Do you think you want to do something else another time?

Keaton What.

Charlie Do you want to go to the cinema one time?

Keaton ...

Charlie We can go watch a film or something. If you want.

Keaton ... why.

Charlie Why?

...

Cos – We're friends.

Keaton Oh.

...

I can't.

She drinks.

Charlie Oh, okay.

He drinks.

Pause.

Charlie I can't play for much longer. I have to go to work.

Keaton Why.

Charlie Because, it's my job. I'm a security guard, I told you.

Keaton What are you a security guard for.

Charlie Like, *why* am I a security guard, or, like, *what* do I keep secure?

Keaton What are you guarding.

Charlie It's kind of –

I actually don't know –

Keaton Why.

Charlie It's a secret.

Keaton Why.

Charlie Because – Uh – I don't know if it's, um, *legal*, or not.

Keaton Why.

Charlie You talk weird.

Keaton ... I do?

Charlie Yeah.

Keaton ... why is it illegal?

Charlie I don't *know* it's illegal, I just – They don't tell me what it is, so maybe it's *not* legal.

...

Do you know where Pomona is?

Beat.

Keaton ... what.

Charlie It's like this weird place in town, like, right in the centre. It's like an island? I think it used to be a dock, but now there's nothing on it, it's just this bit of land with the canal on either side, and it's all full of crumbly cement and weeds and stuff.

No one goes there, it's sort of like a forgotten place.

That's where I work.

It's kind of creepy at night because there's no street lights, so it's just pitch-black there –

Keaton Why do you work there.

Charlie Because. I do. It's weird, I know –

Keaton Why do you have to guard it.

Charlie I don't guard the whole of it – There's just only one road that goes in and out, and me and my friend we have to stand there and stop people going in, cos it's like, private, you know, and then, most days this van shows up, and we have to unlock the gate and let it in.

It's a very easy job.

Boring though sometimes.

He drinks.

All the vans that drive in, they drive right to the middle, cos there's this hatch there, that leads underground?

And there's these tunnels that used to have all cables or something to do with the old dock stuff, but they're just tunnels now, and apparently if you follow them they lead to like these huge old air-aid shelters. Like these sort of massive caves they dug in the war.

I never saw them, but that's what they say's down there.

And I heard now they have power down there and everything, like it's this big warehouse down there, all done up –

Keaton You shouldn't work there.

Charlie What – Why?

Keaton ...

Charlie I don't ever go down there, I just let the vans –

Keaton I don't want to talk about it. I want to play again.

Pause.

Charlie What's wrong?

Beat.

Keaton I want to play.

Pause.

Stop talking and play the game again.

Charlie Okay – Hang on – Uh –

So –

Keaton I'm running.

Charlie Yeah, you're running, but the stone is all crumbling, the walls are falling around you, and then you hear an unholy noise and turn to see –

Hold on –

He fumbles in a bag and pulls on a Chulhu mask.

Charlie The mighty, horrific form of Chulhu rising up from the ground and destroying the castle behind you –

Evil has awoken! The Dark Lord has risen to reclaim what is his!

Keaton's phone beeps.

She looks at it.

Beat.

Keaton I have to go.

Charlie Oh –

Keaton I have to go now.

Charlie Well maybe tomorrow –

She's gone.

Bye.

/thirteen.

Fay and Moe.

Fay The shower's just in there, there's towels in there.

Moe Oh –

Fay Just shower up and we can start.

Moe I don't want a shower.

Fay Afraid you need to have a shower.

Moe I don't – I mean –

Fay Afraid I insist on showers.

Moe I don't want to have any – What you think I want. I don't want that.

Fay What's that?

Moe S-sex. I don't want sex.

Beat.

Moe Sorry.

Fay You'd like a massage.

Moe N-no. No.

Fay So what do you want.

Beat.

Moe I'd just like to –

...

Can we just sit. And talk.

For a while.

Beat.

Fay Okay.

They sit.

Moe sits as far away as he can.

Pause.

Fay You just want to sit like this?

Moe For a bit.

Fay And talk.

Moe Yes.

Fay Talk about –

Moe About anything.

Fay ...

Moe ...

Fay Well it's up to you –

Moe Do you have a family?

Fay I'm not talking about that.

Moe Why not?

Fay Because I'm not talking about personal – Personal things.

Moe What if I pay you more?

Fay You can't *buy* conversation.

Moe It's not, it's just –

Fay I'd drop it. I'd drop this.

Moe Sorry.

...

Is this a good place to work?

Fay No.

Moe It's not.

Fay Of course it's not.

Moe Why not?

Fay Because I have to have sex with people for money.

Moe (*nods*) Right. Yeah.

Pause.

Fay What do you want?

Moe I –

Fay If it's weird, just ask. I'll only say no.

Moe I'd just like to touch you.

Fay Touch me.

Moe Yes.

Fay Just touch me.

Moe *nods.*

Fay This is like – Your thing. This is what you like. To touch.

Moe No –

Fay It's fine.

Moe No, it's not that. It's not a, a sex thing –

Fay What then?

Pause.

Moe ... I have some –

Issues.

I have issues with, uh –

Violence.

...

...

I'm in groups. I'm in a lot of *groups*.

For my violence issues.

Beat.

Fay We have a lot of security here –

Moe No – I won't – I won't hurt you – / I have –

Fay You can leave if you're thinking –

Moe No – I'm not – I wouldn't. I'm just sitting all the way over here, it's not an issue, I won't –

I won't even come near you.

I'll sit here.

I'm all the way over here, so you don't have to . . .

. . .

I'm getting help for it.

I'm in groups. Like I said.

. . .

It's a lot of exercises.

And,

Positive thinking.

Things like that.

. . .

I used to be very . . .

But now –

I'm not –

I don't hurt people anymore.

. . .

Fay So now you pay women to touch you.

Moe No, I – Not to touch *me*, I –

Fay What.

Moe I can't touch people. Any more.

I don't –

I mean, I haven't touched anyone.

For a long time.

Because I was scared I'd –

. . .

I feel very disconnected.

Because I don't touch people.

I feel very,

Uh,

Disconnected.

Pause.

Fay I don't feel sorry for you.

Moe No – Definitely –

Fay I have no sympathy.

Moe No.

Pause.

Fay Who did you hurt?

Moe . . . a lot of people.

. . .

My family.

Fay Your wife?

Moe (*nods*) My ex-wife.

. . .

A lot of people.

My parents.

My brother.

Just people – On the street.

I got in fights with people on the street.

I'd just hit people on the street.

. . .

I put a lot of people in hospital.

I can't count how many.

Beat.

Fay That's disgusting.

Moe Yeah.

Fay That's awful.

Moe Yeah.

Pause.

Have you ever hurt anyone?

Fay No.

Moe Has anyone ever hurt you?

Pause.

Fay ... my husband.

Moe *nods.*

Fay My husband hurt me.

And my daughter.

...

Can you understand that?

Moe I can't... really –

Speak for anyone else.

I don't know him.

...

Do you think I'm like him?

Fay ... no.

You're quiet.

...

He hates women.

Moe *nods.*

Fay Do you hate women?

Moe No.

Fay The whole world hates women.

Moe Maybe. Not me. I don't think.

...

Are you safe now?

Fay Never.

Never safe.

Moe *nods.*

Beat.

Fay You think you're different.

Moe I –

Fay You think you're different from other men.

Don't you.

Moe ...

The people in my group – a lot of them –

They're like you –

Fay My husband.

Moe Yes.

Fay But you're different.

Moe I don't...

Beat.

Moe ...

I just want everything to stop.

Fay You want to kill yourself.

Moe No...

Fay What then.

Moe I want to . . . go to sleep.

And wake up.

And there's no one left.

Everyone's gone.

...

Then I could die.

Knowing it was all done.

I think that would be an amazing . . .

An amazing kind of peace.

Pause.

Fay takes her shoe off.

She very slowly stretches her leg across the gap between them.

Moe reaches, tentatively

He stops breathing

He holds her foot.

*The world falls around them. *

/fourteen.

The lights die.

Ollie is underground.

She walks down a long tunnel with a flashlight, breathing hard.

/fifteen.**Gale and Keaton***Silence.***Gale** She has –

Left.

With the, the lap – My laptop.

...

But –

I have two men ...

I'll give them all the information.

I'll tell them.

They'll find her.

...

And she won't go far –

She has previous –

Her husband –

She won't go to the police.

If she can help it.

...

At least not immediately.

Not for a, a while.

...

And the men –

They're good. They'll find her.

I'll – I'll tell them to –

They'll get it done.

Pause.

Of course, now you know who she is, and –

If you wanted –

To just take her ...

Yourself. You could take her yourself –

...

I mean.

It's my mess.

I'll clean it up.

Of course.

...

It'll –

It's not a problem.

I promise you.

I'll fix this.

*Pause.***Gale** If you need to know anything else, maybe –If there's anything else you *need* –

...

Otherwise –

Keaton Do you know what happens to the girls you give them.*Pause.***Gale** I have an – An idea.*Pause.*

I think maybe –

You – *They* –

I think they use them to make sn-snuff films.

...

Keaton *shakes her head.*

Gale No, yes.

Pause.

Not, not that.

Then I think maybe –

I don't, I don't know.

...

Pause.

Gale Is that –

Keaton They do two things.

Pause.

Gale I don't really need to –

Keaton They take the people.

The ones you give them.

And others. From all over. Men and women.

And they take all the organs out and sell them.

Pause.

And maybe they'll do that to you.

If I tell them.

I'll tell them to, and I'll tell them not to put you to sleep like they do with the others.

You'll be awake when they take yours out.

Pause.

Can you guess the second thing.

Pause.

Gale *shakes her head.*

Keaton They take the girls that you give them.

And some others.

And they tie them down.

And they put babies inside them.

And then when the baby's ready,

They take it out and sell it.

And then they do it again. And again. And again.

And they keep going for years until they can't any more.

And then they take their organs out.

So maybe I'll tell them to do that to you instead.

Because it's both.

I'll tell them to put a baby in you.

You look like you'd make the kind of baby they could sell easy.

They'll make a lot of babies with you and then after years they'll cut you open while you're awake, and they'll take out what's left.

Pause.

Would you like that.

Pause.

Now that I've told you, you know.

So you'll fix this now.

Gale

Keaton Because if you don't fix this by tomorrow.

Then I'll come and see you again.

And I'll tell them.

And they'll come and take you.

And I'll tell them to keep you awake.
And you'll be awake for a long time.

Do you see.

/sixteen.

Charlie and Moe under a bridge.

Rain. Cars overhead.

Fay kneels on the ground in front of them, hands bound, a rucksack zipped over her head.

Pause.

Charlie Do we do it now, or...

Pause.

How are you going to, to -

Do it.

Pause.

She said we had to get a laptop.

She didn't have one with her. I didn't see one -

She said that's important. It said on the note we *have* to get the laptop. If we mess this up, then -

...

We have to get the laptop.

Pause.

Where's the laptop?

...

Please?

Beat.

She can't answer with the bag -

I have to -

He goes to take the bag off.

Moe Don't do that.

Charlie But -

Moe I'm fucking telling you. Leave it.

Leave it on.

Pause.

Charlie But the bag -

The bag makes it worse -

...

I can see -

She's breathing and it's making the, the material move -

Moe You want her looking at you?

Charlie Well she is - She is looking -

We can't just tell ourselves she's *not* looking -

We can't just pretend we're not -

...

I don't think we should do this,

I don't think we should do this now.

...

I think we shouldn't - We should...

Beat.

Moe What?

Charlie Something, some other - Some different -

Moe There's no other way.

She's involved.

Charlie We don't know --

Moe She's involved, we're involved. So we're here.

Charlie We don't *know* that. We don't even know what it is -- What it is we're involved *in* --

Moe Stop crying.

Charlie ...

Moe Stop it.

Pause.

Charlie I don't want to do this any more ...

I can't do this job ...

I can't pretend any more.

I can't just put my fingers in my ears --

We're not security guards. We're *not*.

I can't make myself believe that any more --

Moe Calm down.

Charlie I can't *do* this now.

I'm a good person.

I try to be --

I think I am --

I'm trying --

I *try* to be a good person.

But this isn't --

Moe Stop.

Charlie I keep thinking that everything will get better but it doesn't, it just gets worse, it's always got worse, and if I do this then it'll be even worse than that.

Pause.

Moe She's involved. We're involved.

This is what happens.

Charlie But --

Moe If we don't do our job, then they'll find us in pieces in the canal. Okay? Remember?

She will come and find us.

Charlie She's not real ...

Moe It's *all* real.

All of it.

Everything bad is real.

...

And this is where the roads meet. This is an inevitability.

...

And I don't care what happens to me.

But you're in this. You're involved.

Charlie You don't care about me ...

Moe ...

I wish I didn't.

Charlie You don't.

You don't care about anything.

Moe ...

When I think about you getting killed over this,

I feel like that's, that's something I wish didn't happen.

...

I haven't felt like that about anything for a while.

...
Even if it is –

Charlie You know her.

Beat.

When you saw her, you looked at her funny because you *know* her.

...
And you're still going to do it.

Moe I don't –

Charlie You're still going to do it even though you *know* her –

Moe What does it *matter*?

What does it *matter* if I know her?

Would it make it better if I didn't?

...
What does *any* of it matter?

All of this.

All of it.

It's just a cycle of *shit*.

A drowning in oceans of piss.

I should be in jail. Or dead. Even better.

Why aren't I?

Why didn't anyone make that happen?

What kind of fucking world is this where *I'm* still allowed to walk around?

Why would I want to live in a world that would let me walk on it?

Why would anyone want to live somewhere like that?

...
But I believe in you. You're a good –

Charlie I'm not –

Moe You're a *good* person.

You're *trying* to be a good person.

...
And that's enough.

It's enough just to try.

He takes a knife from his pocket.

Moe So if I have to do this to keep you above water, then that's –

That's okay –

Charlie goes to take the bag off.

Moe Don't –

Don't *fucking* touch her –

The bag is off.

Fay, *gagged*, looks at **Moe**.

Pause.

She wobbles to her feet.

Pause.

She runs off.

Pause.

Charlie *wipes his face on his sleeve.*

Pause.

Moe Hit me.

/seventeen.

Ollie *is deeper into the tunnels.*

Her flashlight illuminates Charlie.

Charlie After following the tip from the man in the car, you head to Pomona and sneak past the two guards.

It is barren and empty and overgrown and you see and hear no one but cars passing in the distance.

You walk on cracked concrete until your foot steps on metal and you find a hatch hidden in amongst the tall grass.

Moe and Gale *roll dice.*

Charlie You find yourself in a deep underground tunnel.

Looking around you, it seems to have originally housed cables, but is tall enough for you to stand up in. The water at your feet is brown with rust and dirt. Far ahead of you you see a dim light.

Ollie Keep going.

Zeppo and Keaton *roll dice.*

Charlie You press on until the light grows nearer, and you find yourself at a large, steel door. It looks newer than your surroundings, and is locked firmly.

Ollie Um – Pick the lock –

Fay and Charlie *roll dice.*

Charlie You fail.

Ollie Look around the tunnel –

Moe and Gale *roll dice.*

Charlie You find nothing of use.

Ollie Uh –

Charlie You hear voices on the other side of the door –

Ollie Hide in the shadows –

All six roll dice.

Charlie You press against the wall as the door opens and a tall man in a leather jacket comes out into the tunnel to smoke.

Zeppo and Keaton *roll dice.*

Charlie He walks a way down the tunnel into the gloom –

Ollie Head inside –

All six roll dice.

Charlie You find yourself in a brightly lit hallway.

The floor beneath you is tiled and spotless. Strip lights buzz above you.

Fay and Charlie *roll dice.*

Charlie There are two doors – one to your left, and one ahead of you.

Ollie Straight ahead.

All six roll dice.

Charlie The door opens into a long room with a tall ceiling. It seems to be a medical ward of some sort. It is white and sterile. The walls are lined with beds.

All six roll dice.

Charlie In most of the beds lies a figure tied down with straps. None of them are moving.

Ollie Look closer –

All six roll dice.

Charlie You step closer to one of the beds and find a young man strapped down. He wears a hospital gown. A drip is attached to his arm. His head is covered with a thick white stocking. A tube runs through the fabric into his nose.

All six roll dice.

You look under the gown at his body. There are a number of long cuts sealed with stitches. Some are bleeding. A catheter runs down his leg.

All six roll dice.

The ward is filled with about a hundred beds, a man or woman is strapped to the majority of them. The other beds are empty.

All six roll dice.

There's another door at the end of the ward.

Ollie Go – Go through the door.

All six roll dice.

Charlie You step into another almost identical ward, with a similar amount of beds. This time the patients are all women.

All six roll dice.

Charlie The women are all at varying stages of pregnancy. Some have stomachs swollen at full term, others appear to be in much earlier stages. All seem to be asleep or unconscious. All are wearing the white stockings over their heads.

- You hear voices in the previous room –
- There's a door ahead of you to another room –
- The voices get closer –
- Go through the door –

Ollie No, wait –

- You emerge into a hallway.
- Two more doors.

Ollie Go back –

- You are looking for your sister –
- You enter the left door.
- Another white room
- Another ward
- Rows and rows of clear plastic cradles

- Some empty
- Some with child
- Babies here
- Arms and legs swimming in the air
- A voice at the end of the room shouts
- Move
- Quickly
- Get out of here
- Back out
- Into the hall
- One door left
- Looking for an exit
- You are looking for your sister
- The door is different
- Steel and heavy like the first
- Open
- Pull
- Into the room
- The last room
- And the heat overwhelms you
- Blinds you
- The smell invades your skull
- Makes you sway
- Drunk with the stench
- The furnace dominates the room
- The flames furious
- A second machine grinds
- Churning
- There are huge plastic tubs on wheels
- Filled with ash
- Grey gravelled
- Ash
- Filled
- Turn and leave
- Quickly
- You are looking for your sister
- They will find you

- Do not pass this point.
- You are looking for your sister -

All seven roll dice.

- You want to see the daylight again
- Back
- Back in the room

All seven roll dice.

- Back in the ward
- The ward with the women
- Voices in the next room
- You are looking for your sister -

All seven roll dice.

- Under the bed
- Hide under the bed
- Voices near
- You are looking
- Two men
- Are putting a new one
- A new patient
- The new patient
- You won't get out
- Strapping her to the bed
- On this bed
- Tied down
- Strapped down
- Her clothes fall around you
- Your heartbeat deafens
- can't breathe
- can't blink
- You won't get out of here alive
- You'd be
- Lucky
- You'd be lucky

All of them roll dice, again and again and again throughout the following.

- You'd be lucky to get
- You feel the hand close around your ankle
- You'd be lucky
- You feel the hand
- The hand
- The hand pulls
- The hand pulls you out into the open
- You'd be lucky to get out of here
- dead.

One last dice is rolled and they all lean in to see the number.

/eighteen.

Charlie *is flying high over the city*

Charlie Whoa –

He looks down at the sprawl beneath him.

Charlie Am I dead?

Zeppo *is here. He's a seagull.*

Charlie Hey. Hey – Excuse me –

Zeppo What?

Charlie Am I dead?

Zeppo *What?*

Charlie Am I dead? Am I like a ghost now?

Zeppo I don't know. I don't know you.

I don't know if you're dead or not.

Pause.

Charlie What kind of bird are you?

Zeppo I'm a seagull.

Charlie Am I a bird?

Zeppo I don't know.

Charlie ... You're a seagull?

Zeppo I told you.

Beat.

Charlie How come you're here?

Zeppo What?

Charlie This isn't the sea – Aren't you supposed to be at the sea?

Zeppo I can fly wherever I want.

Charlie I just thought seagulls only stayed near the sea.

Zeppo Well I don't care what you think. You're not in charge of me.

Beat.

Charlie I was just asking.

Pause.

Zeppo I'm working.

Charlie You work here?

Zeppo Yes.

Charlie What's your job?

Zeppo I'm trying to cover the whole city in shit.

Charlie Wow.

Zeppo Yeah.

Charlie All of it?

Zeppo Everything.

Charlie The whole city?

Zeppo Yes. I want to cover everyone and everything in my shit.

You won't be able to even tell it was a city ever,

Cos it'll just be covered in my shit.

Charlie That's impressive. I have a similar plan, except with jizz.

Zeppo With what?

Charlie With my jizz. Semen.

Zeppo ...

That's weird. You're weird.

Pause.

Charlie I never finished the game.

Zeppo What game.

Charlie My game I was playing with this girl.

Zeppo There's always a girl.

Charlie We were on a cliffhanger . . .

Zeppo You should've killed her.

Charlie What?

Zeppo The person. You were supposed to kill. She'd have been better off.

You'd all be better off.

Beat.

Charlie couldn't.

Zeppo Why not.

Charlie . . .

Zeppo You were happy when your friend killed those two kids.

Weren't you?

Charlie . . .

Zeppo You didn't realise till afterwards.

But you were glad.

You're *still* glad.

You just wish you hadn't seen it.

Pause.

Charlie Everyone looks so small.

Zeppo They are small.

Charlie . . .

Zeppo They're nothing.

/ nineteen.

Pomona.

Keaton is here.

Ollie *stumbles around aimlessly cheerfully. She wears a hospital gown.*

Ollie Hey.

Pause.

Hello.

Pause.

I just came out the ground over there.

Pause.

Do you recognise me?

Beat.

Keaton *shakes her head.*

Ollie Oh.

. . .

I came out – There's a hatch – I came out the ground over there.

. . .

I woke up in a bed wearing this.

There were all wires coming out of me.

And I felt a hand on my leg and it pulled me out of my sleep and into the light.

I don't think I was supposed to wake up, but I did.

Pause.

Ollie There's all people down there. In beds, like me.

And I saw a woman under a bed and they pulled her out of the bed and I was awake so I got up and left.

There's lots of people down there.

...
Shall I show you?

Keaton *shakes head.*

Beat.

Ollie What's your name?

Keaton ... keaton.

Ollie Keaton. Hello Keaton.

I don't know my name.

...

Are you okay?

Keaton My friend is dead.

Ollie Your friend is dead?

Keaton I saw him over there. Under that bridge. He's dead.

Pause.

Ollie I'm sorry.

...

I'm sorry about that.

Beat.

Keaton I won't know how the story ends now.

Ollie The story?

Keaton We were playing a game. With a story. And he didn't get to the end.

Ollie Oh.

...

I'm sorry about that.

Keaton A great evil force awoke and I had to defeat it. But I won't know now.

Pause.

Ollie Are you sad about your friend?

Keaton ...

What?

Ollie Are you sad? About your friend being dead.

Pause.

Keaton Yes.

...

I am.

...

Pause.

Ollie I'm sad myself.

Keaton Why.

Ollie Because I've lost my sister.

Keaton You have a sister.

Ollie I think I do.

I think I have a sister and I think she came here somewhere and I think she's in trouble now.

...

I think she's in trouble.

...

Do you know how I can find her?

Pause.

Keaton There's a road that goes all the way around the city.

Ollie Yes.

Keaton You have to go and stand on that road at night.

Ollie Yes.

Keaton A man drives round it every night in his car.

Ollie Yes.

Keaton Late at night.

Ollie Yes.

Keaton And the man knows everything about the city because he owns most of the city himself.

Ollie Yes.

Keaton If you ask him he might know how to help you.

Ollie Yes.

...
The road around the city.

Pause.

It's very quiet here, that's for sure.

They stand and listen.

Cars on a busy road off in the distance.

Keaton I should burn it all down.

Ollie What?

Keaton I should burn it all to nothing.
But they'd just start again.

...
Ollie smiles at her

Pause.

Keaton picks up a Rubik's Cube and starts solving it.

Ollie does the same.

Soon, all seven characters are solving a cube each.

When they finish, they drop their cube and leave the stage.

One by one.

Ollie is last.

She tosses her solved cube to the floor.

She listens to the road.

Ollie ... It sure is quiet here ...

She leaves the stage.

Exit.

The actor playing Ollie plays two characters.

In Scenes One, Seven, Fourteen and Seventeen she plays Ollie.

In Scenes Five, Nine and Nineteen she plays Ollie's twin sister.

The actors playing Ollie and Foy should not at any point be wearing sexually suggestive or revealing clothing despite their employment.

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