

You are expected to behave...

Use the right words.

Act appropriately.

Don't break the rules.

Just behave.

This play is not well behaved.

Alice Birch examines the language, behaviour and forces that shape women in the 21st century and asks what's stopping us from doing something truly radical to change them.

Alice Birch is the winner of the Arts Foundation Award for Playwriting 2014, the co-winner of the George Devine Award for Most Promising Playwright 2014 and was shortlisted for the Susan Smith Blackburn Award in 2012 and 2015. Theatre includes: *Anatomy of a Suicide* (Royal Court), *Ophelias Zimmer* (Royal Court/Schaubühne Theater Berlin) *We Want You to Watch* (National Theatre), *Little Light* (Orange Tree), *Little on the Inside* (Almeida/Clean Break) and *Many Moons* (Theatre503/Paper Scissors Stone). Film includes *Lady Macbeth* (BBC/BFI/Creative England) which was the winner of the International Critics Prize (FIPRESCI Prize) at San Sebastian Film Festival 2016, the Best First Feature at Zurich Film Festival 2016 and the winner of Best Screenplay at Turin Film Festival 2016.



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REVOLT. SHE SAID.
REVOLT AGAIN.

ALICE BIRCH

OBERON MODERN PLAYS

Consider the idea that offstage should be as visible to the audience as possible. 'The actors' are another set of characters. Shoes – particularly high ones – should be taken off and on, lipstick removed and reapplied. If any vomiting, crying or shouting needs to happen offstage, the audience should be able to glimpse it at the very least.

There shouldn't be any set. The play should be performable without any props.

There should be at least one female character (that should probably be played by a female actor) in every scene.

If a woman has to get a bit naked at any point, then the men should get naked also to redress the balance.

A dash – indicates a change of speaker.

/ Denotes the overlapping of speech.

Words in square brackets [] are not spoken.

The absence of a full stop at the end of a line denotes a kind of interruption – the lines should run at speed.

The use of a full stop on a line on its own suggests a pause – whether this is a single beat or ten minutes depends on what feels right.

The spacing of the dialogue, the use of upper and lower case letters and the punctuation is all there to help the actor in terms of the pacing and the weight of their words. If the titles are shown, in Act Two they should stack up on top of one another in some way.

Most importantly, this play should not be well behaved.

Act One

REVOLUTIONIZE THE LANGUAGE. (INVERT IT.)

- I don't understand.

I don't understand how you do what you do to me.

- I don't Do anything to you.

I Don't.

I do

Whatever I do

And whatever You think or feel or

Whatever

Is all you – is All you.

I want to make love to you.

You are a Brilliant Bright Bright thing – do you have any idea what your shoulders, bare like that, do to me, do to my structure, to my insides – I want to make a brooch out of your hair and your pupils and your ribs – and I know that sounds fucking – but I want to pin that to my heart and let my blood drain I'm done it's You let's Everybody Out Now World I Am Gone.

I bought you bluebells.

I made him wrap them – I had the little man wrap them in brown paper for you – I want – and I have been thinking – All Day Long

That I want to make love to you – don't move, don't move, just for a second just could you stay exactly where you are?

I

- You look completely perfect
- Can I
- You look completely and utterly perfect – stay exactly as you are
- Can I just
- put this down?
- No
- Are you – ?
- It's your body – it's the line of your body
- Yeah, but can I
- It's the line your neck makes
- Makes?
- Your hip, there like that
- It's just my / hip
- / Is perfection
- I'm just
- I'm going to move now
- Because there's all this [mess] to clear up and.
- You're perfection.
- What's that [noise] – is that a
- Perfection
- Nightingale or a
- Complete Perfection
- Wine? Do you want wine?
- All through dinner, all I could think about was getting you home and making love to you – the only thought in my head, the whole way through that fucking cheese course was That mole on your jaw and how I wanted to lick it.

- You ate loads of cheese
- I was thinking about licking your mole
- You ate an Enormous amount of cheese – I was beginning to feel Worried, I was considering Expressing Concern – you physically Put me off cheese, I could barely finish my watermelon – d'you want a drink or
- I can barely hear what you're saying – I'm obsessed – I barely heard a word Anyone said – all I could think about was fucking you
- They were talking about North Korea
- Your lips. That lip.
- Over cheese. I thought you were really into it, I thought you were really Absorbed –
- you looked – they were talking about prison camps and Genocide – about Mass
- Genocide – you looked. You Looked Moved.
- All I could think about was coming home, laying you down upon that bed
- That bit about that family who'd had all their fingers cut off, I thought
- Thinking about you and
- I thought you were were Welling Up
- Laying you down upon that bed
- And making love to you.
- And making love to you
- Laying you down. And making love to you.
- Or
- No or
- Or
- There Is no Or – there is no other option
- Yes but

- I want to make Love to you
- Or
- With?
- With.
- With.
- With you – make love – I want to make love With you
- Yeah?
- Yeah
- Yeah
- Yes
- Aaaaand?
- And, yes, and and kissing you, I want to kiss you – With you, I want to kiss With / you
- / Kissing you is fine
- Kissing you and and holding you and putting my hand at the bottom of your back and and
- What?
- It's the Putting, the Putting sounds
- Putting
- Something about it sounds
- Putting? putting? putting. putting. put ting. put ting I
- No no no no, okay, no you're right, you're right, putting is fine, putting is Good, putting is – you're putting – putting – putting your hand at the bottom of my back
- And and I'm kissing you
- Yeah
- I'm kissing you and and pressing you to me – can I say pressing?

- If I feel like I want to be pressed – which, now I think of it, yes, I do – then yes
- Good
- Really good
- Pressing you to me so Fucking Hard – is that
- Keep going
- That when you fall back into your own space the marks of me are all over you
- And me on you
- Like a a a an imprint and a
- And me on you
- And I'm kissing your neck
- Marks of me are on you though
- I'm kissing, I'm kissing hard and I'm running my hands up and down your sides again and again and again and
- And I'm on you
- You're on me
- I'm on you
- And I want to feel you Shiver – shiver in a good way in a brilliant way
- Okay
- Yeah and and then, then I'm going to peel your dress off – slow – and and don't laugh
- Not laugh / ing
- / And you
- Not laughing but I'm also not a potato
- You can peel my clothes off
- You are also not a potato this is not potato / sex
- / And I'm I'm kissing you, all over
- Mmmm?

ALICE BIRCH

- Yeah I'm kissing you all over and I'm going to spread your legs
- Oh?
- Or you will spread them. When you are ready to spread them.
- Mmmm
- Uh huh
- What was that
- I don't know - so so
- Or you could spread yours
- Or. Yes. Or. I. Yes. I suppose I could spread mine.
- Yes, why don't you spread yours?
- Okay. Yes. Okay. I will spread my legs
- Yeah?
- Yeah
- Yeah.
- Spread them.
- But first. First. Could you spread yours?
- No.
- Alright. Alright.
- Spread them.
- I. Um. I don't want to Spread them - could / we not say Spread
- / You don't want / to spread them now
- / sort of sounds like margarine or
- Open?
- Open.
- Yes. YES.
- Open. Open is good
- Open

REVOLT. SHE SAID. REVOLT AGAIN: ACT ONE

- So, so you open, we both open, but I open Your legs
- You open my / legs
- / Your legs and I want to Lick you, I want to extend my tongue and I want to lick you
- I'll lick you back
-
- Okay.
- Yeah, I'll extend my tongue
- And my tongue is up inside you
- And I'll put my tongue up inside you
- And my fingers are up inside you now
- And I'll put my fingers up inside you
- And and - where? Where are / your fingers
- / Up inside your mouth, your arse, your
- Don't say arse
- Bum
- Don't say bunn, I can't do
- Your Back Alley
- I have my hand up inside you
- *She spits.*
- Then I have my whole fist up inside you
- Ummmm
- You Like that
- I feel Conflicted about
- Then take your hand out
- I'm going to fuck you
- I'm going to fuck you straight back
- And I'm going to take my cock / and
- / And I'm going to take my vagina and put it in you FIRST

- What was that?
 - I get there first.
 - Yeah?
 - Yeah I am On you before you are In me
 - Are you
 - I'm going to take my vagina
 - Hang on
 - I'm taking my vagina
 - You can't Take your vagina
 - I am Taking My Vagina
 - You cannot Take a a a a Gap
 - My Vagina is an Organ, my Vagina is not a Gap
 - It
 - How fucking Dare you - you are lucky to be anywhere
 - Near my / Organ
 - / Your Organ is On My Organ
 - My Organ is On Your Organ
 - It's on my Big Hard Organ
 - It's All over it
 - Yeah, I'm pushing
 - I'm pushing back
 - And I'm pushing
 - And I'm Slamming it back down with my organ
 - And I'm
 - And I'm Enveloping you
 - Like. As in
 - I'm Surrounding you
 - Surround me, okay, yes, yes Surround me
 - I am Consuming you
 - Baby consume me

- And I - don't call me baby - I am Gorging on you, I
 am Making You My Dildo
 - And so the the so / the
 - / I am Drowning and Suffocating and Overwhelming
 you with my Giant Organ
 - Well, it's cos / it's
 - / I am Scissoring you
 - That's
 - I am Fucking Scissoring you to bits
 - Is that
 - I am Scissoring and Slicing you
 - Then I am Screwing you
 - And I am Spannering you
 - I
 - I am Completely Spannering you and I am Jumping
 you and Hiding you and
 Chomping down upon you
 - Not what I
 - I am Blanketing and Locking you and Draining The
 Life of you with my Massive
 Structured
 Beautifully built
 Almighty Vagina.
 -
 - Alright?
 - Are you Alright?
 -
 - No?
 - I just I
 - No?
 - Then I will Take Your Penis
 - Sorry.

Alice Birch

- sorry.
 - I. I. with the um. I. I feel. I.
 - sorry I will take my Vagina. Off your penis.
- Okay?

Revolutionize the World. (Do Not Marry.)

- I don't understand why you're so - I just. I.
- I wasn't expecting it.

It's not the. Sweetheart. It's not the uh. Sort of thing.
You Expect. Or look Out for.

Or.

Or.

Think About.

Ever.

We've never talked about it.

Ever.

Except at my Mum's uh. Funeral. Actually, and
because it wasn't

Because that wasn't a

Romantic - I didn't - a Romantic Setting, I'd sort of
maybe not really registered that as a a a a a Thing you
might be - I mean, I was trying to talk about Anything
so that I didn't have to think about her Dead Fucking
Body the other side of a curtain from us and our
conversation and those those Brown Shoes you were
wearing, those totally awful Brown shoes you'd found
and put on and worn to my Mother's funeral as though
your sole objective that day was to make me Cry More
Not Less I'm sorry, I don't mean that - you're my
world my yadda yadda but the point is so I, I mean, we
could have been talking about about Anything or or or
or Any - so, so if that was you being Serious, if that was

Revolt. She Said. Revolt Again: Act One

you introducing that concept To our relationship at that
point then I did not take that seriously and I'm sorry.
Except I'm Not fucking sorry because that was
astonishingly poorly timed on your part.

I'm sorry. I am sorry for my language - I'm sorry about
[that]

It was.

It was - I'm trying to find a
Words to.

What just happened was like

Was like.

It was like - what it was like was, was

Okay. So.

What I'm Feeling is.

What it was Like was if - Imagine if, okay - Imagine

If I just like, One Day

This is just - and this is just me Expressing how I'm
feeling

Imagine if I one day - and this is it - if I one day

Waltzed in and was like. Like. Poppet. Sweetheart.

Nightingale of mine and heart's desire. I love you. I love
you to the edges of this earth and back, I love you body
and heart and soul, I love you and I reckon to express this
love, we should go and blow up the local Sainsbury's.

And then I Presented you
with a Massive Bomb
Upon a Vest.

On Bended Knee.

And Prior to this, okay, Prior to this moment, this Bended Knee moment, let's imagine that the only conversation we had ever had about Bombing or or Suicide Bombers in any sense, was, in fact, a sort of vague chat in which maybe one of us might have expressed slightly hesitant but not entirely unpredictable – given our bleeding-heart liberalism – empathy towards said suicide bombers who had lost everything in a war that you and I from our privileged position understand very little about in any real sense at least – and I'm proud of that empathy, that empathy is a Good Thing – but Imagine though, imagine, that that slightly vague experience had been, in fact, the only conversation we had Ever had about bombing and then in I stroll with a suicide vest and suggest that we go and blow up the local supermarket in the sort of tone that suggested that that had been the plan all along – I mean, imagine your surprise.

Imagine your surprise.

I didn't Suggest that we blow up a supermarket / together

/ Of course you didn't – that was a fu – that was a Metaphor, that was a

I wish you had.

We've been to weddings together

We have watched suicide bomb reports on the news together but that doesn't

I just told you I loved you

No you didn't

I just told you I loved you
Nope

And that I wanted to spend the rest of my life with you
Presenting me with an enormous diamond. Or bomb.
Does not mean those things.

You Love diamonds.

I feel Concerned

About where diamonds come from.

I just want you to be my wife, it's not a.

It wasn't a.

I didn't Find those shoes – I Bought those shoes specifically for –

We can get a Different ring.

I want to have a life with you – I just said I want to have a life with you

No you didn't

All I said was I wanted to live my life Next to yours

No you didn't

That I wanted to love you forever

That isn't what you said

I just said that I just wanted to commit to you

Nanno

I said that you're The most important human being to me

No

That you're a really important person in my life

Not what you said

That you're a person in my life

Nope

ALICE BIRCH

- That you make me smile every time I see you
- No
- That you you make me laugh more than anyone
- No
- That I want to to buy Dogs and then bury those dogs in a back garden we share
- No
- I said I wanted to do my online food shop with you and go on all my main holidays with you and and
- Did not hear you say a single one of those words
- That I want to bring up small humans that we sort of might make together
- No
- That I want to share values and dinners and and baths with you
- No
- That I want I want
- What I said was. I wanted. Security. With you.
- Those words didn't come out of your mouth
- I just said
- No
- All I Said was
- Nah
- It.
- No you didn't
- I'm. I want. It's. I.
- You Essentially said you wanted to reduce your income tax.

REVOLT. SHE SAID. REVOLT AGAIN: ACT ONE

- What?
- And inherit my pension.
- I did not
- That you can decide what to do with my body if I happen to die in another country
- Those words did not - another what / now
- That you want me to give up my name
- You can you can / Keep your
- / That you want to turn me into Chattel
- If - I just
- A thing to be traded
- Can we
- That I am to become your possession, your property, a thing you own - given to you by a man I don't really speak to anymore holding a bunch of fucking bluebells and wearing a meringue in some kind of enormous shaming event in which I am supposed to be a Silent Walking Symbol of virginity yet simultaneously be Totally Relaxed about all the sex we are having whilst you get to walk around Doing All The Talking in a suit
- It doesn't Mean those things anymore
- What does it mean then?
- I want to marry you.
- I want you to be my wife.
- My partner.
- I am not entirely sure I believe in those things.
- Is this.
- Are you.
- I want to marry
- I want to

I want

I.

Is. Is this. is this just occurring to you Now?

No.

Yes.

Maybe.

I don't know.

REVOLUTIONIZE THE WORK. (ENGAGE WITH IT.)

I um. I don't. Sorry. No. I don't understand.

That's fine

No, it's not fine.

I feel very fine about it.

Yes, You feel – You feel fine. I do not feel fine about it.

I don't want to work Mondays.

That feels fairly straightforward.

Okay. And can you tell me Why you don't want to work Mondays?

I want to get more sleep

On Mondays?

I want to sleep more

We all want to sleep more

Then maybe we should all do something about that.

I want to walk my dogs more. I have inherited a house in the countryside that has a path that goes from my doorstep and leads through the garden that is just potatoes and then bluebells – when it is the right time for bluebells – and that path then leads to fields and keeps going through fields and past a brook and those

fields, they back onto a little wood where there are larks and nightingales and I want to walk in that wood. With my dogs. On a Monday.

It's very beautiful.

I know it is. I know it is, you've had me and my girlfriend over for dinner, it's very fucking beautiful, it felt very fucking beautiful as we stood in your potato patch, I don't –.

I'm sorry.

I don't want to do that anymore. I don't want to cook for hours. I don't want to have people over for dinner anymore because I want to Sleep more and I want to walk my dogs more often in the woods.

We've put vending machines in the corridors.

I don't care.

We've put vending machines in and we're building a gym in the basement.

I don't want those things.

You're being very obtuse.

I'm being very clear.

Are you pregnant?

Do I Look pregnant?

I'd believe you if you said you were. You don't look Not pregnant.

I'm not pregnant.

Are you Trying to get pregnant?

That's not really any of your business

- It is if I need to recruit someone else
- I'm not trying to get pregnant
- Do you Want to Try to get pregnant
- What I want to try to do is not your - no. No, I don't want to do that
- Women want that - it's okay
- I don't want that
- You're a real career girl?
- I just want more sleep
- Do you want to do a course? Is that it? Do you want to further your studies?
- Not really.
- Ah. Okay. You're not where you thought you Might be
- No, I'm not, but that's not the
- Where you thought you Could be
- That's not
- In fact, because - and this is, this is really - I'm the First person in my family to go to university, okay. And now look. A course might help you tap into whatever it is you
- I'm the first person in my family to keep all their fingers past the age of twenty-one.
- We really appreciate your labour.
- I'm fine.
- You don't Seem fine
- I'm really fine
- It's okay that you're Not fine
- I am fine.

- It's okay. We're talking about some intense things. We can use one of the Relax rooms
- I'm fine.
- You really care about this
- I don't care. I'm just being clear with you.
- You Sound a little bit like you care.
- I
- And we can help with that. Perhaps you should look at doing a course.
- I just want more time off
- Mondays off
- Mondays off. Initially.
- Are you Ill?
- No
- Okay, is it cancer?
- No
- Is it terminal? Is it piles, do you have haemorrhoids?
- Not at the minute
- That's disgusting
- I just want to work less. Don't you?
- Are you having a Mental Fucking Breakdown?
- I'm sorry. I apologise for my language.
- The vending machines have chocolate and fizzy drinks and sandwiches and flavoured water in them.
- I don't care about those things.
- What if you could bring your dogs into the work environment? Would that make things better? Would you feel better about working Mondays then?

- I want to walk my dogs through things that grow in the woods.
- There are trees near here. You could walk your dogs, your – what kind of dogs
- Pitbulls.
- Are you
- Deadly.
- You could walk your Pitbulls by the trees near here in your lunchbreak and get a sandwich from the vending machine and you could watch them Piss all over the grass and then you could go to the gym after your shift and read one of the complimentary magazines after your cool down
- I don't think you're listening.
- We've put a bar on the rooftop terrace and we're doing Happy Hour Fridays. We could do Happy Hour Mondays as well, would that help? There are beers and wines and the spritzers and the Cosmopolitans are very popular with the girls, we can bring Happy Hour in on a Monday as well, if you like, and we could relax the No Dogs and the No Smoking rules because we want it to be fun, we want it to be a genuinely fun working environment
- It's work. It's not a real bar.
- It's the work bar.
- That doesn't make any sense
- What dyou – of course it – it's the work bar.
- Just because you charge your employees for a beer in the same building in which they work and then encourage them to return to their jobs does not make it a Real Thing – I won't work on Mondays anymore.
- Do you want a swimming pool – is that it?

- No.
- Because you can – you can have it all
- I don't know what that means
- All of it. You can have everything
- We can organise Spa days. Spa days can be on Wednesdays and we'll do more face masks and more pampering and we'll get faster, tougher, bigger fucking treadmills to make your body tighter and make your body softer and we'll have More chocolate and More wine and we'll have more fun and be more focused than you've ever been. Right here. Okay.
- No. Thank you.
- Would you like a work handbag?
- No.
- They can cost £2000, we can make that an option, we can make that part of your pay packet
- No. Thank you.
- Do you want a pay rise? Is that it? Do you want to be paid as much as
- as the
- *Perhaps it's not clear whether the actor has forgotten their line or it is the character tripping over a word.*
- as the
- the – sorry – as the boys?
- Stop smiling.
- *(Again, is this character or actor?)* I'm Contracted to smile
- Not in meetings, you aren't Contracted to smile in meetings – Stop Smiling
- You stop smiling.
- I'm serious. Stop Smiling.
- This is just my face – I Want to smile at the moment, you can't tell me what to do with my face

Alice Birch

- Whilst you're in here I Own your face
- No you don't
- Yes I do
- No you don't own my face
- I do

It feels like the actors aren't sticking to the lines, perhaps.

- Okay fine I don't Own your face but I do Object to, I don't like you smiling like that whilst you're being so obtuse, I'm saying that you can bring your dogs into the work bar
- And I'm saying I refuse to recognise that as a real or legitimate space
- You Signed the petition Asking for the vending machines
- I don't want to work on Mondays
- You Signed it
- Then that was a mistake. And I apologise.
- I don't accept your apology
- That is your right
- The Problem is - and this is the Problem - the Problem is is that I don't understand
- I want Mondays off.
- Do you feel you'll be more productive?
- That's not my motivation.
- Is it about protest?
- It's about sleep.
- Because you've already got so much - is the thing - you already have so much
- It's just one day.
- Let me pour you a a a drink
- I don't want a drink

Revolt. She said. Revolt again: Act One

- Have a chocolate bar
- I don't want a chocolate bar
- Everyone Wants a ch ch ch - ch.
- a Chocolate bar
- I don't.
- But it makes women happy.
- I'll see you on Tuesday.

Revolutionize the Body (Make it Sexually Available. Constantly).

There are at least three people in this scene.

- I don't understand
- I'm not sure either of us Fully understands
- No
- It's - we'd really like to
- We'd absolutely like to
- I'd Love to understand - I'd Love to know where your head is at, what your your Thought process was
- What led you
- Absolutely, what Led you
- Or - or, if I can just butt / in
- / Please / do
- / Perhaps Who led you, even, if I could be so so Bold
- Quite
- Because if Someone Else has led you
- Well then that would be Concerning
- Indeed
- That would suggest

- Suggest
- That this was part of a wider problem as opposed to
- As opposed to
- A One Off.
- Because it's been a shock
- A Big shock
- For all of us
- We've never -- sorry -- I am so sorry -- I am Talking For
you
- You are
- I'm just Talking For you without checking in with
- It's fine
- Would you listen to me Talking For You -- isn't that
hilarious
- I feel fine about
- Because I think I Can say for both of us
- Absolutely
- When I say that we have never seen anything like it
- No
- Never
- Not once
- And -- and I'm going to speak for you again
- I'm entirely happy for you to do so -- we're a / team
- / A team, we are -- I've interrupted you though,
interrupting isn't very
- It's fine
- Team-like, but I suppose my point is
- Our point is
- Precisely, Our Point is what the Fuck you thought you
were doing.

- Or.
- Not or. Not really Or, there isn't really an Or
- Well
- No Or about it
- I suppose not
- Because I think we'd all really like to know -- myself
and yourself
- Yes
- And the entire team really, not to mention our
customers
- Yes -- the Customers, the Customers are who I'm really
concerned about
- Well, quite
- Because we're getting complaints
- Hundreds of complaints
- Tens of complaints
- Several complaints
- And the reaction
- On on Social media
- Yes
- On social media has already been Flooding in
- Storming in
- And the response really, from all corners has been:
What the Fuck did she think she was doing -- has
anyone offered you a glass of water?
- No.
- That's terribly rude
- of us -- I apologise
- Because I am aware -- Fully aware
- Completely aware

- Aware – do you know what I'm going to say
 - well
 - One Mind – we're like One Mind
 - We're a team
 - The Engine Room
 - We're Aware, okay
 - Very Aware
 - We're So Aware
 - That
 - That
 - You're our customer too
 - One mind.
 - And it's really important – really crucially important –
 - that We Understand our customers
 - Essential
 - It's how the company operates
 - It's on our branding
 - It's in our fucking logo – I have to apologise for my
 - language – I do
 - It's because we feel strongly
 - We feel very passionate
 - We do
 - So – again – we'd really, really, really love to know
 - What the fuck you thought you were doing
 - What the fuck you thought you were doing lying in the
 - middle of Aisle Seven with your dress over your head.
 -
 - You will have to pay for those melons.
 - We literally cannot resell those melons.
 - And we want you to Have those melons

- Of course
 - The point is, we're Happy you chose our store as the
 - place in which you wish to Buy those melons
 - We fly those melons in from all sorts of countries so
 - that you can just Have them
 - Without having to think about where they came from
 - That's a thing we're really proud of
 - That's a choice we're really happy you can freely make
 - We made the label 'these watermelons come from
 - Florida via Guatemala and back' really very small
 - indeed, just so that you don't have to feel guilty
 - Guilt-free shopping is particularly important to us
 - We want you to have it all and not feel guilty
 - Because you Absolutely can
 - But we're Concerned about
 - Yes what we're really concerned about is
 - Why you chose our supermarket as the place in which
 - to lie down and expose yourself
 - There is Watermelon All Over Aisle Seven
 - Which is Hazardous
 - Which puts Our customers at risk
 - Do you see?
 - And your choice to lie down and reveal your body
 - Your Breasts were fully on show
 - That Choice that You made to Lie down
 - Not to mention your stomach and your ribs
 - That choice that you made had an impact on our Other
 - patrons in that moment
 - Because no one Asked to see that
 - No one Wanted to see your flesh in Aisle Seven
 - People go to Aisle Seven to buy their dairy products

ALICE BIRCH

REVOLT. SHE SAID. REVOLT AGAIN: ACT ONE

- To select their yoghurts and their milk, their cheese and their cream
- Not to see your folds of skin
- And Certainly not to see your hand upon your knickers
- Or your little sausage legs wide open surrounded by cereal boxes and potatoes
- Or you Pulling your knickers down, in fact
- Or your flab. Quite frankly. Your curdled flab.
- The physical evidence of your regret at consuming presumably an entire Wheel of Cheese every night since you were eleven was not what our unwitting shoppers had selected to see when they rolled into Aisle Seven to select their fat-free cottage cheese.
- So you see
- No one wanted to see your bingo wings
- What we're dying to know
- Or your muffin top
- What we
- Or your pork belly
- So
- *(Perhaps it's not clear whether the actors have forgotten their lines at this point, or it is the characters tripping over a word.)* So. So
- Um to
- Or your fucking chicken thighs you fucking chicken thighs your horrible fucking chicken thighs - I
- I
- Don't laugh
- Not laughing not laughing.
- I apologise.
- I have felt very tired lately.

I could fall asleep standing straight up.
I'm sorry about the watermelon.
I'm not sorry about the watermelon.

Where my body stops and the air around it starts
has felt a little like this long continuous line of a
battleground for about my whole life, I think.

Fortify.

I have cut my eyelashes off. I have covered myself
in coal and mud. I have bandaged my body up and
made myself a collection of straight edges. Fortify. I
have rubbed iodine, bleach and the gut of a rabbit into
my skin until it began to burn. I have nearly emptied
my body of its organs. I stopped eating for one year
and three days, my body a bouquet of shell bone. I
have eaten only animal fat until I rolled, bubbled and
whaled and came quite close to popping. Fortify. Make
my edges clear. Where I begin and air stops is my
motherland. No? I have sat under sun lamps until my
skin crackled, spat and blistered. I have pulled my hair
out with my fingers and my teeth out with pliers. I have
wrapped myself in clingfilm, foil, clothes, make-up and
barbed wire.

No fortification strong enough.

Nothing to stop them wanting to come in.

Lie down.

Lie down and become available. Constantly. Want to
be entered. Constantly. It cannot be an Invasion, if you
want it. They Cannot Invade if you Want It. Open your
legs and throw your dress over your head, pull your
knickers down and want it and they can invade you no
longer.

Get wet.

Get wet.

Get wetter.

Turn on. Turn on.

And want it. And want it. Constantly. Constantly. Constantly want it. Remove the edges of your body. Choose. My body is no battleground, there is no longer a line of defense – I Am Open. There are borders here no more. This body this land is unattackable, unprotected, unconquerable, unclaimable, no different from air around it or bodies coming in because there is no in to come into, you cannot overpower it because I have given it you cannot rape it because I choose it you cannot take because I give it and because I choose it I choose it I choose it

Constantly.

This World Can Never Attack Me Again.

Because I Choose it. Over and Again and Again and Over.

I.

(Is this the character or the actor?) I'm sorry. I'm not sure what happens now?

Act Two

REVOLUTIONIZE THE WORLD (DON'T REPRODUCE).

This Act is continuous. The titles do not break the action.

A farm. DINAH holds AGNES's hand. It doesn't matter if GRANDMA looks very young.

DINAH: I don't sleep anymore.

Do you?

Hello.

I wanted to tell you that I understood. That I had reached a place of total acceptance that I had developed the kind of understanding that rooted deep, deep enough to not care about what the outcome of this conversation might be.

But of course that isn't the case.

Do I look at all different then?

GRANDMA: You're a little taller probably.

I don't have much skill for remembering faces.

DINAH: Nothing about my eyes or my smile?

GRANDMA: Haven't seen you smile. Couldn't comment.

DINAH: I'm finding it hard to.

It's like smog. Or water. It's not as light as it used to be – Air, I'm talking about the Air, I. It's physically impossible. Sleeping. I'm beyond feeling it now.

The plan was to get in the car and drive for three days – which we did – to bring you bread and jam – which we did – to pick you flowers – which we did – and to stand in front of you and tell you that I understand. That I completely understand. And that I forgive you. And then we would drive home but we would stop at the end of the first day, not Drive continuously as we did on our way here, but stop and pull in somewhere by a little wood and sleep.

But I don't understand.

And this morning, there was a line across the sky, a completely legible black line that seemed to mark the journey back, away from you and the temptation to take that was enormous because I know you probably won't help me you probably don't give a and there is something about all of this that I can Bear I can shoulder I can do, but Agnes – Agnes's mouth bleeds, she scratches and she scratches at it until it bleeds and she has started to stop talking, she won't eat, she won't lift her hands, she can't keep hold of a thing, not a thing, she is starting to disappear entirely and and I think if you can tell her she came from somewhere good then it might stop.

GRANDMA: Agnes?

DINAH:

This is Agnes.

She gave you the bluebells

GRANDMA: She dropped the bluebells

DINAH: She's tired. She can't hold any – she's tired.

GRANDMA: Everybody's tired all of a sudden

DINAH: *(Is this the actor or the character?)* This is Hard – this is really getting Harder I feel. I'm. Sorry. Okay.

This looks wonderful. Really. Really. Is it all home grown?

GRANDMA: I grew it. If that's what you mean. Or I killed it. If that's what you mean.

DINAH: It's so impressive.

What an achievement.

It's really remarkable, it's.

This is Agnes. Your Granddaughter. Agnes.

GRANDMA:

Shall we eat.

DINAH: Your granddaughter. Agnes.

GRANDMA: That'll be impossible, Dinah.

DINAH: Your granddaughter. Agnes.

GRANDMA: I have no granddaughter.

DINAH: Your flesh and blood. Your granddaughter. Agnes.

GRANDMA: My flesh and my blood are all contained within my body.

DINAH: Agnes was born of my body, I was born of your body.

GRANDMA: You're your own body.

DINAH: I don't understand, I'm your child

GRANDMA: I have no children.

I had no children.

Revolutionize the Work (Don't Do It).

Serve the potatoes then Agnes.

Agnes looks.

Dinah: I

Grandma: There's butter over there, and there's wine on that shelf.

Pour it.

Dinah: She doesn't

Grandma: She can pour some wine. Her hands aren't bleeding. She has all her fingers.

Dinah: She's your granddaughter.

Grandma: There's meat. She can carve it.

Dinah: This is the first time I have sat with my family around me and

Grandma: I'm not your family, Dinah.

Dinah: Will we say Grace?

Grandma: Cut some of that bread.

Dinah: We should say Grace

Grandma: Can say what the fuck you like.

Dinah: We always used to say Grace

Grandma: Put salt on the potatoes.

Dinah: Such Excitement when it was My turn to say Grace

Grandma: You can get that cheese from the side there.

Dinah: Sitting at the Big table giving thanks for watermelons – I Always gave thanks for watermelons

Grandma: You. Say Grace then /

/ Agnes sings. It hurts. She stops.

Revolutionize the Language (That Word Doesn't Exist Here).

Grandma: I said Grace. That wasn't Grace.

Agnes: Grayce. Grayssss. Grace. ssssss. I

Dinah: It was beautiful, it was like a

Agnes: Bunnunuuuulll I don't

Dinah: Little nightingale, it was lovely and and perfect and

Agnes: Luv luvvvv luv! I I'm sorry I don't [understand]

Dinah: She

Grandma: I said Grace not

Dinah: Be kind. Be kind, please. Be kind.

Agnes: Kynd. Kiiind. Kind. Kind. I don't. I'm sorry. I don't understand. I. I. (*Is this the actor's confusion, or the character?*) I'm sorry, I really don't understand.

Dinah: You don't have to under[stand] – she doesn't have to [understand] – it gets harder and harder and

Revolutionize the World (Don't Associate with Men)

A man enters.

Grandma: Get out

The man leaves.

Revolutionize the Body (Stop Eating).

Grandma: Will she not eat?

Dinah: Please don't ask that.

ALICE BIRCH

REVOLUTIONIZE THE BODY / THE LANGUAGE (STOP SPEAKING).

GRANDMA: Do you want something?

AGNES:

GRANDMA: What does she want?

AGNES smiles.

REVOLUTIONIZE THE BODY (START TO SHUT IT DOWN).

GRANDMA: Her mouth is bleeding.

DINAH: You got trapped. You were completely trapped.

Daddy beat you up. He kicked the living shit out of you.

My Daddy – that man you lived with and had sex with and children were then produced – He used to jump. With Boots on.

Upon your neck.

He used to hold a lit match between your legs and if you flinched he would punch upwards, breaking the walls of your cunt.

He used to bite your breasts until they bled.

He used to kick your knees for hours, not

particularly hard, not his hardest, but kick until his back was drenched in sweat and your bones were shattered.

He used to rape you, he used to –

(Is this the character or the actor?) Sorry – sorry – am I Sexualising all this a bit too um. Am I making this Sexy – he used to, okay, okay okay okay okay, my Daddy used to beat the crap out of you and you had to get out, you had to get out and forget you had children, forget it all and begin again, I can understand that

AGNES retches.

REVOLT. SHE SAID. REVOLT AGAIN: ACT TWO

GRANDMA: Not what happened.

That didn't happen, none of that happened.

DINAH:

My father was the kindest man – I'm trying to – so you felt you'd gotten very ill. You'd fallen very terribly gravely ill – can I smoke

GRANDMA: Can do what the fuck you like

DINAH:

You were diseased, riddled with it, getting weaker by the day and you had to retreat you had to go away rather than know your family had to watch you suffer, forget it all, forget it all forget all the children and begin again, I can understand that. Though of course you should be dead.

GRANDMA: Never been ill a day in my life.

DINAH: You were depressed. Contemplating suicide.

It was too awful to imagine that And have children.

GRANDMA: Not so.

AGNES vomits.

DINAH:

(Is this the character or the actor?) That is

Disgusting – I am just trying – trying to get an insight into, some understanding of, because it seems I came from nowhere kind, nowhere kind and I haven't been able to give anything good to my girl, not one good thing and now – was it the environment – did you feel a sudden jolt, a sudden panic that you had offloaded such a Dent into the world, a whole new carbon footprint, a new person to help deplete the fish stocks and pollute the skies and get on planes on planes on planes and contribute to the rise of the sea, was that why you left me on my fourth birthday and decided to renounce your children – more than that – deny you'd ever birthed them in the first place – the others are all Dead by the way so my breathing, my being here feels miraculous – did you do it for love of the planet

Alice Birch

GRANDMA: No

DINAH: For the love of a man

GRANDMA: No

DINAH: For the love of a woman

GRANDMA: No

DINAH: Say you did for the love of something, for one good thing, one good reason, she's splitting into the smallest pieces, she has never known goodness

GRANDMA: There isn't much goodness.

DINAH: Was it that I waged a little war upon your body?

Was it that I ruined smooth lines – was it that everyone says it's the most natural thing a woman Can possibly do but it's havoc and perhaps I shattered your hips in the process and shit is everywhere, suddenly shit is everywhere, was it that?

Was it because I was a girl?

If I had had a dick you could have chopped it off in protest, I could have been political – was it that?

Did I break your heart?

Did I ruin your life?

Did I make you incapable of love – did you hold a thing so big and so fucking precious near your ribs and then in I came and destroyed it, in I came – or out I came – splitting your body in two and someone put me up at your breast up near your heart and where there had been promise and love and hope there was fucking pus?

Tell her.

Tell her.

REVOLT. SHE SAID. REVOLT AGAIN: ACT TWO

Tell her so she can know goodness. Tell me so I can sleep – (*Is this the character or the actor??*) I am so very tired I don't know what to do.

GRANDMA and AGNES pick up their knives and forks. They chop their tongues out.

Act Three

GALVANISE

The line between actor and character can be paper thin here. At some point, the actors will have to be in more than one scene at the same time. It is okay to find that difficult.

OH MY GOD I'VE ABSOLUTELY FUCKING
CRACKED IT.

I am never aroused by porn. I am never aroused
by porn. I am never aroused by porn. Porn. Never.
Arouses me.

I REFUSE TO
BAKE THE
FOLLOWING

Naaaaaaailed it!
Sorry.

THE FOLLOWING
ITEMS. I REFUSE TO
BAKE CUPCAKES.
I PARTICULARLY
REFUSE TO BAKE
HEART-SHAPED
GOODS. I DO NOT
SELL GLITTER.

Please click on About
Me for more info

I Will close my eyes if I
see a pornographic

and feedback.

picture and yes, I will be
compiling a petition. In
Relation. To it.
And a survey. And yes,
yes, I probably will run
for parliament.
Thank you.
Thank you so much.

Does this pass the
Bechdel test?

No. No, I don't
think so.

Hymens! Unruptured
hymens for sale.
Perfectly intact.
Hymens! Come and
buy our hymens –
carefully removed,
perfectly intact,
utterly unravished!

Because. Okay. Because. And this is exciting, this is
really the Nuts but –
Shit.

Leaves.

What're you doing?
(Is this the actor or the character?) Ummmm.
What're you Doing?
None of your beeswax
Think it is my beeswax
Just 'cos you're wearing A Uniform does not mean it is
your beeswax.

ALICE BIRCH

- That is Exactly what it means
- You know you're not supposed to be down here.
- Who says?
- Law.
- This alley backs onto my house
- Right
- Not that it Is any of your beeswax, but this alley backs onto my property.
- Still can't be down here
- Why not?
- For your own safety. Not allowed in alleys. You know that.
- WE'VE GOT LITERALLY SO MUCH WORK TO DO!
- She is Fiercely intelligent. She can be a little bit emotional, agreed, but she is fiercely intelligent - a little on the aggressive side. But she's fearless too. Fearless. And occasionally manipulative. She's a really vital member of the team. She's adjectives. And. *(Perhaps it's not clear whether the actor has forgotten their line, or it is the character tripping over a word.)* She's lots of adjectives and describing words.
- Him? He's great.
- Because. Okay.
- Because. And this is exciting. It is it is it is. Just need a second to. Catch my.
- But I've been thinking. I've been taking Time and Space to Think very deeply and I've got this feeling all the way down to my bones, to my marrow,

REVOLT. SHE SAID. REVOLT AGAIN. ACT THREE

- that that okay, that - and this is fucking It
- That.
- Um. That.
- thinking that.
- I'm not really sure I get your point.
- He seems very
- Unhappy
- That's not unusual
- He cries. All of the time. He's a child.
- He drew this picture yesterday.
- Okay.
- Alright.
- You want me to hang it on my fridge?
- That's not my - I'm just trying to figure out if there are things Going On at home that might explain some of his feelings.
- His feelings?
- He said this picture was called 'Me and My Cellulite'
- Okay.
- We talked about wishes yesterday. He said he wished he had a thigh gap.
- Right?
- He had one piece of watermelon in his lunchbox today.

- He says he's fat. He says he's disgustingly fat.
- 'Scuse me?
- Ummm
- He is. Isn't he? They're all fat. Aren't they?
- You're supposed to
- Ol. Ol. Ol
- He's four. Okay - What're you Doing?
- Me?
- Yeah you - What're you Doing?
- I'm making T-shirts. And pants. And pencil cases. Merch.
- Merch?
- Merchandise.
- What d'you
- I HAVE BEEN THINKING.
- This one says NO SEXISM
- You cannot be
- This one says STOP BEING SEXIST. Merch.
- You have to be kidding
- This one says LET'S BE EQUAL YEAH?
- *She chops her head off.*
- *takes a big breath, ready to speak -*
- Who is that man? Mowing the lawn? His feet are bleeding.
- Ummmmmm. Sorry. Hang on a. I'm not supposed to do this one - it's
- Who is that man? Mowing the lawn? His feet are bleeding.
- No, I'm not in
- No - seriously. Who is that man? Mowing the lawn? His feet are bleeding.
- Ohhh. Him? He raped that girl. The disabled one.
- He's doing community service
- Hymens! Still for sale! Reduced! Hymens, come and get your hymens!
- Adverb adjective noun. Adverb adjective noun. Adverb adjective noun. Do you see?
- The thing is - the Thing that I've been thinking
- Yeah I absolutely wholeheartedly Get that, I really Do, it's just that it's near impossible with no evidence, d'you know what I mean?
- I
- Yeah, d'you know what I mean?
- I'm sorry, I literally have no idea what you
- With the fact of the matter of me being a police officer that you have called here to the scene of the crime
- Oh. Yes. Right. Um. Evidence. You said something about
- Evidence
- Yes exactly, in that there is none so it's impossible to push on in our investigations at the time being for now unfortunately
- With the -
- Okay.
- Sorry to interrupt
- Hang on a, because it's getting impossible to Think. I haven't got any stuff.

ALICE BIRCH

- Yeah no sure, absolutely, but that could of course just be a Choice you've made in terms of your living arrangements - you would need to prove that you Had stuff
- I'm really tired
- Sure - Sorry, but
- Um, the uh, my windows are all smashed
- Yeah, but again, who's to say You didn't do that yourself
- I've got blood all over my legs
- I'm not judging - Sorry to
- My blood is everywhere
- Yeah, but it's just that there's no evidence
- Sorry to interrupt
- Yeah?
- I just I wanted to
- You're fine
- I just - I wanted to just ask if you could not do that
- Do what
- That thing you're about to do - be fucked in your arsehole by that dog whilst those men jizz on your face 'til you vomit and they make you eat it up again - could you not do that?
- Ummm. It's sort of the Main Action of the scene.
- Totally appreciate that - really do. Bills - Um.
- to pay and and that. It's just that everyone thinks that's sex now.
- Would I describe myself as a [feminist] - Can't feel my legs.

REVOLT. SHE SAID. REVOLT AGAIN: ACT THREE

- yeah Absolutely, Absolutely. I mean, as a Father of a girl - how could I not be?
- Would I describe myself [as a feminist] - of course, of course - I'm married. To A Woman. How could I not be? Please!
- Would I - I've got a mother haven't I? Think About That.
- Naturally. I walk past women all the time. Course I am.
- I've seen a woman before. Round things. Absolutely I support the round ones. 100%.
- I'd need to See a woman I think before I said if I was one for sure, I'd need to know what it was exactly I was supporting, but essentially, yeah, sure
- Yes. I'm a Human, so. Yes.
- (Throws a bucket of water over herself and slaps herself)
- THIS FEELS AMAZING GENUINELY INCREDIBLE. I AM HAVING A WONDERFUL TIME.
- I think I thought it was - something else. THIS FEELS AMAZING
- SHUT THE FUCK UP.
- I think. I think I thought it was something smaller than it is. And actually. Actually it's Enormous. Actually

it's a Massive Fuck Off Explosion we're after. Because really. Really there's nowhere else to go.

- An Englishman,
Irishman and a
Scottishman all go into a
bar

- Yeah

- RAPE!

*There is a human in
between the two people
speaking.*

- *They laugh.*
That is undoubtedly
funny

- I'm so sorry

- Are you okay?

- No, I'm so sorry - I feel awful, but

- What is it?

- It's just that. Well.

- You're trespassing.

- Sorry?

- On my property - you're trespassing - just. Here. See.
Trespass - you're um. You're trespassing.

- Oh God, am I really?

- Mmmm

- I had no / idea

- / Yeah, no, it's - you're
/ trespassing

- / God, how embarrassing /

- / No, it's fine, it's just -
belongs to me / so

- / I feel Awful / Totally

- / These things happen,
it's just, you know / it

- / Absolutely - I feel /
terrible

- No it's - not to worry.

- Need to get You a bigger
No Trespassing sign.

They laugh.

- *(Running round.)* My choice my choice

- my choice my choice - Dearly beloved
- my choice my choice - No

- my choice my choice - We are gathered here
- my choice my choice - today

- my choice my choice - Absolutely fucking not
- my choice my choice - In the Sight of

- choice my choice my - No way Jose
- choice my choice my - Please.

- choice my choice my - No
- choice my choice my - Please?

- choice my choice my - No
- choice my choice my - Go On

- choice my choice my - I'm not marrying him
- choice my choice my - Give it a go

- choice my choice my - He raped me.
- choice my choice my - Yeah but

- choice my choice my - And I'm twelve
- choice my choice my - But this is nicest for
everyone

- choice my choice my
choice - it really Is Better
and safest and Nicest

AUCE BIRCH

for everyone

if You stay Indoors
because otherwise
you might get attacked
and we can all go
Outdoors but because
none of You will be
Outdoors then none of
Us will be able to attack
you so that's Nicest

Yes, see Nicest for
everyone

WOMAN FOR SALE!
WHOLE HUMAN
FOR SALE! IN THE
NAME OF AHM
SOMETHING
REALLY BIG -
WOMAN FOR SALE,
ENTIRE WOMAN
FOR SALE

Still trespassing

Oops!

They laugh.

It's because it's So Easy -
So Easy to do

I'm not doing it
But I'm needed over
there

Hymens are for sale,
just at the back there by -
the watermelons and
the bluebells and the
potatoes and the cup-
cakes and some canned
goods.

I'm tired
He's mowing the lawn
because he raped
someone

This is called Me
and My Cellulite
Why had everyone in
her family lost

Adjective adverb noun.
Adjective adverb
noun. And so on.

YOU CAN'T
TRESPASS HERE
I AM HOLDING
A FUCKING NO
TRESPASS SIGN
FOR A REASON
YOU ABSOLUTE
FUCKTARD.

My choice my choice
my choice

REVOLT. SHE SAID. REVOLT AGAIN: ACT THREE

Absolutely.

Brilliant

Isn't it? I am having
THE BEST TIME

Not possible because
I am / HAVING THE
BEST TIME

/ THE BEST TIME

Could you shut up?

Porn is not arousing -
porn never ever
ever arousing
My choice my choice
my choice

Except when it is horse
And then you're
supposed to say...

porn.

Obviously.

- Well. Obviously. - And then it's - Aren't you a
Obviously when your line. bit exhausted?
it is horse porn I Say. My choice Hasn't the blood
then that is a my choice my drained from
different matter. choice... you?
Obviously that And then you
is entirely say... Don't you feel a
arousing. little like

Alice Birch

- Dolphins rape other dolphins of course.
 - Of course
 - It happens in the natural world all the time which is probably why humans do it - because nature does it first and I don't think it's that we're anthropomorphising their behaviour to justify our behaviour - I don't think it's that at all
 - No not at all - do you know your lines?
 - No, not a single one I've been making the whole thing up
 - The whole thing?
 - Literally made up every single one of these words
- My choice
my choice my choice.
- Hymens
- Aaaaand
Fat little boys
and stuff.
- And
merchandise
and alleys
and threesomes
and make-up
and stuff and
and and
and and
so on and so
forth and so on
and adjectives
and describing
words and more
describing
words and
then some more
describing
words and more
describing words
- you've lost any
grasp on life you
had - don't you
feel like you've
lost all sense of
what life is
supposed to be?
- Don't you feel
like it's drifted
away from you?
The point of it
all?
And isn't having
that thought
utterly
exhausting and.
More than that
More than that
really
Definitely more
than that
Actually,
definitively with
the could you
just SHUT THE
FUCK UP?

Revolt. She said. Revolt again: Act Three

be the thing, the beautiful perfect thing, the thought can be the Entire World for as long as you are happy for it to just be the thought and it is like a needle, it is like a needle has pushed in on my skin and settled somewhere in my system, big and perfect and whole but unfinished because you need it to finish you need it to end and aren't you tired aren't you exhausted aren't you livid and fannished and desperate now because the thought the thought that seemed simple is not enough and I think we fucked it up I think we made a mistake somewhere along the way which is ludicrous which is desperately desperate because I think I have been living on the principle of kindness and hope being enough and the thought being enough but it turns out it isn't it turns out we stopped watching and checking and nurturing the thought to become the action at some point because at some point I opened my eyes at some point I looked up and it felt like wastelands and wastelands and wastelands and wastelands had grown where we thought we were building mountains because now I stand where I thought there would be rolling rolling mountains and it is a little patch of dirt where potatoes and bluebells and watermelons wouldn't deign to grow let alone progress let alone a thing like progress because your choice your choice your choice and my choice have turned out to be not the fertile soil we thought we were standing two feet apart upon but dry and arid and empty and alone because the thought the thought the thought hasn't been enough hasn't been the thing hasn't been -

Loud noise. It is cold. It is bright. And then it is black.

- There is a point at which the thought is not enough. The thought can be in my head the thought can exist up here in my head or wherever we carry thoughts perhaps, perhaps it is closer to my heart or my guts or somewhere in my intestines but the thought can

Act Four

This scene should be between four women.

- I feel ready.
- Are you sure
- I feel completely ready. It feels like an inevitability.

- It may take years.
- It probably will.

- Imagine if it took weeks
- Or just one day

- Wouldn't that be fucking

- We're going to dismantle the monetary system

- Yes

- And overthrow the government

- Yes

- We'll expect other countries to follow suit

- Yes

- Quickly, and we have plans in place for that

- Of course

- All jobs will be destroyed

- And all couples broken

- And we take over the airwaves, the televisions, the Internet, etcetera.

- And we'll eradicate all men.

- Yes.

REVOLT: SHE SAID. REVOLT AGAIN: ACT FOUR

- As a necessity,
- Yes.

- You sound sad

- I am sad

- It won't work if you're sad

- It won't work if you aren't.

It failed. The whole world failed at it. It could have been so brilliant. How strange of you not to feel sad. Who knew that life could be so awful.

