

ifuseso



Music, Lyrics, and Book by D.Q. Pham



AUTHOR'S NOTE

I feel so... (insert your fusion of emotions by the end) for you. What else could I do to truly thank the folks at Fermilab for giving me a chance to log data? How else could I keep my beloved wholesome while she is touring with the United Nations? I loved my neighbour my whole life so when he came out as transgender, I still love him. Who else?!

Where you can find me when you have the answers are what I dream to be: In the hearts and minds of directors, actors, crews, and viewers of all walks of life. And I would sing back, "Thank you for giving this particle a chance to matter."

SYNOPSIS

ifuseso is the message that even in the faint of heart, one can give a piece of mind. Contrariwise, as the mind numbs, one can pour their heart out. *ifuseso* explores the yields of sacrificing one's spirit, through cognitive decline and loss of temperament. After the catastrophe of their lives, the technician grasps memories as she loses her mind while the peacekeeper clutches hope as his pulse deafens. In the hospital that brings universes together, Marcos opens up to knowledge, whereas Ruth discloses feelings.

These matters start when Ruth gets employed to the Accelerator, while Marcos' task force is stationed at the Monastery.

Rapidly, Ruth researches to promote herself to the Colliders. Meanwhile, Marcos locates the last child, Сéлма, whose evacuation is delayed by a storm. Soon, that storm strikes the Accelerator. As Ruth repairs the damages and Marcos transports Сéлма, a particle blasts Ruth and a bullet maims Marcos.

Recollections beg them to go to the light ("Scious"|"Fine"). They awaken in the hospital ("Sider"|"Strain"). Faduma hands him a bullet-like pacemaker. This rash patient meets the brash patient after he lobs it ("Nect"). Ruth feels for his caretaker ("Fuse"). In efforts to reach Faduma, Ruth comes across his helmet. Their helmets are matching. ("Tact"). They reveal their pasts ("Ceal").

Formerly, Marcos was an artist, who travelled with Pyeatt, a drifter ("Quest"). On their trip, a con artist fell for him ("Artist"). Together, they raised a family. Often, Pyeatt forced him not to be mindful of his functioning family and kept those who struggled in mind. Marcos lost them forever ("Cur").

Ruth was a pupil of Boltz. They were close before its fallout ("Tour"). In retaliation, he hurled harsh academic situations ("Centration"). Regardless, Ruth was taken under Амалия's wings. Ruth thought back to explain her purpose. In the wake of her father's death, she witnessed the earliest accelerators. This little girl sought the *father of the universe* ("G").

Presently, Ruth silently receives some news. It is bittersweet ("Verge").

The past continued as Ruth headed to the anticipated Collider ("Vex"). However, Boltz convinced politicians to defund it ("Gress"). Meanwhile, Marcos could not persuade the General Assembly to join his little cause ("Ey"). Ruth conformed, manufacturing pacemakers in a factory. Contrarily, he drew cartoons for print media, before enough sad news motivated them to go on peace missions ("Form"). Later, Амалия offered Ruth a role at the Accelerator. Амалия lit up a nostalgic experiment to cheer Ruth up. The charges almost connected ("Quer").

Once again, her memories diminish ("Dense"). Once more, his heart fails ("..."). Remorseful Boltz returns. Ruth is no longer the clever soul he loved, but a vegetative shell. What is left in mind were a magnetic bond. They have a familiar dance. Glancing at observant Faduma, she recalls a riling experiment. Again, she concludes that opposite charges can repel. They repel. As reprisal, he vows to keep Амалия from all connections to the very end ("Fident"|"Tain"). Faduma directs visiting peacekeepers, आलाप and आलोक, to fly Амалия in ("Vey").

On board, time returned to after Marcos' injury. Beatriz, his sister, accompanied him. She affirmed that his heart will be restored ("Struct").

At present, he awakens since his cardiac arrest. He now accepts the heart offered by Ruth long after the inevitable news ("Tort"). He barely communicates by mindfully uttering quantum physics jargons she once threw around. She leaves words of gratitude before her brain's language processor breaks down ("Sort"). On time, Амалия and Ruth have a heart-to-heart as two charges attract ("Cede").

In the operating theatre, Marcos prepares for a new heart as Ruth's lost mind wanders off, resets. She is a brainy little girl again. He takes form as a hearty father-figure again. No words are needed. Ruth pulls the plug ("Cise").

Finally, the world ends ("Tinue"). Director Faduma rallies peacekeepers to evacuate patients and engineers to repair devices. The Accelerator expels unknown forces beneath them. The forces of evil dwell overhead. In the ensuing cooperation of peace and science, Faduma aids Сéлма, currently a patient. Сéлма, bearing the helmets of Ruth and Marcos, declares, "I feel so alive!"

CHARACTER BREAKDOWN

Character	Vocal Range	Age	Doubling ○ Tripling
<u>RUTH</u>	Mezzo-Soprano – Soprano	24–35	
	The bright and brazen technician. Despite attending college late due to life's inhibitions, she rose quickly. Despite conforming to society, she left unique. Placing faith in particles, she will discover the father of the universe.		
<u>MARCOS</u>	Baritone – Tenor	18–30	
	The chief peacekeeper. Under his leadership, the peace task force developed to assist communities too minor for larger organizations to cover. Wise beyond his years, he experienced losing his family, whether in or out of his control.		
<u>FADUMA</u>	Soprano	30s	
	A psychiatrist. Physically, she nurses MARCOS. Mentally, she fills in for the gaps in memories that RUTH accumulates over time. She becomes an academic staff who enrolled RUTH. She becomes a monastic who motivated RUTH to pursue her newfound atomic dreams. She becomes a rancher who presented the Collider. FADUMA is the guide of a desolate wasteland that is RUTH's mind.		
<u>АМАЛИЯ (Amalia)</u>	Alto – Mezzo-Soprano	24–35	
	RUTH's doctoral advisor and close friend. She supported RUTH as a doctoral student when others rejected RUTH. Currently, she is the supervising engineer of the Accelerator.		
<u>PYEATT</u>	Alto	18–30	
	MARCOS' friend. As an art model, they were solely accepted by MARCOS for who they were inside. Really a drifter with odd jobs, they took him on trips that elevated MARCO's passion beyond just capturing human suffering through artwork but actions.		
<u>COIL BOLTZ</u>	Baritone	24–35	
	The director of the Accelerator. As a child prodigy, he held tenure as the youngest professor of physics. He once shared a deep friendship with RUTH.		
<u>СЕЛМА (Selma)</u>	Mezzo-Soprano – Soprano	7–12	○
	An orphan. She can survive anything.		
<u>YOUNG RUTH</u>			
	RUTH as a child.		
<u>梅根 (Méi gēn)</u>			
	The daughter of MARCOS and CON.		

Character	Vocal Range	Age	- Doubling
			○ Tripling
<u>"CON"</u>	Mezzo-Soprano - Soprano	20s	-
MARCOS' darling. She was a con artist trying to trap a naïve artist. Instead, MARCOS freed her. In turn, she fought for MARCOS after he entangled with her bosses.			
<u>امسال (Asal)</u>			
The head of the Monastery.			
<u>BON</u>	Alto	50s	-
RUTH's mother. Descendants of colonists, she is forever upset by RUTH's father's departure to perish by a bullet in the chest for his homeland's independence.			
<u>PICKPOCKETER</u>			
A professional in CON's circle.			
<u>BEATRIZ</u>	Soprano	20s	
MARCOS' sister. She retells MARCOS that unawareness to their mother's mental disorders leading to mother's self-inflicted brain damage was never his fault.			
<u>আলাপ (Alap)</u>	Tenor	20+	○
A peacekeeper accompanying আলোক.			
<u>WAITER</u>			
A waiter who is owed by MARCOS and CON.			
<u>POLITICIAN 1</u>			
<u>আলোক (Alok)</u>	Bass	20+	○
A peacekeeper accompanying আলাপ.			
<u>MANAGER</u>			
A overseer who owned CON.			
<u>POLITICIAN 2</u>			
<u>DR. ADAMO</u>	Bass - Baritone	20+	○
A neurosurgeon.			
<u>ADAM</u>			
A science enthusiast.			
<u>POLITICIAN 3</u>			
Ensemble			
Ten actors can play multiple roles; These parts cannot: RUTH, MARCOS, FADUMA			
- CHILDREN: Unnecessary.	- PROFESSORs: Transition from RESEARCH ASSISTANTS.		
- ENGINEERs: At least 5.	- MONASTICs: At least 5.		
- PEACEKEEPERs	- PATRONs: At least 3.		
- extra ARTISTs: Unnecessary.	- extra POLITICIANs: Unnecessary		
- STUDENTs: At least 4.	- HEALTHCARE PROFESSIONALS		
- RESEARCH ASSISTANTS: Transition from STUDENTs.			

NOTES ON ATTIRE & COSMETICS

Performer portraying RUTH/梅根: Anytime that RUTH is not in the hospital bed, she is lugging around her sentimental red helmet, attached to a lanyard around her neck. In the emergence era for particle accelerators, she would fit in with generally a blouse, a skirt with a belt, and close-toed heels. YOUNG RUTH and 梅根 would wear an áo dài. Over time in the hospital, RUTH has skins peeling off. Nothing like make-up to make radiation look worse.

Performer portraying MARCOS: When MARCOS is not wounded in action, MARCOS carries around his trusty blue helmet. He generally goes vest-less as he wants to appear diplomatic. This makes it smoother for his life to transition from artist to journalist to peacekeeper.

Performer portraying FADUMA: FADUMA fits in the hospital like a typical surgeon of the mid-twentieth century with a white coat, collar, tie, and maybe a cap. The difference is because of RUTH, she changes forms. When FADUMA is in the university that RUTH attended, FADUMA wears a typical East German college student uniform. FADUMA meditated in a kāṣāya, before joining YOUNG RUTH in the mourning. FADUMA wears cowboy gears to celebrate with RUTH the Wild West's metaphorical Superconducting Super Collider.

Performer portraying АМАЛИЯ: АМАЛИЯ soils her science gear when she is working, but when she is not, she wears much more dull clothes. АМАЛИЯ's trends were dictated by the Soviet state and she is used to it.

Performer portraying BOLTZ: BOLTZ fits in anywhere. He was suited to take on a tenure in a state-controlled environment. But he never forgets that he is a westerner himself, especially when defunding science. He was well-dressed for the Accelerator Laboratory to demonstrate his reign. In that case, he hardly sleeps. The cosmetics can only make him sleepier.

Performers portraying CON/PICKPOCKETER/WAITER/MANAGER: The circle are working in either East Europe, the Middle East, or Asia.

Performers portraying आलाप/आलोक/peacekeepers: The uniforms are reminiscent of the United Nations', although the logo is how the theatre designers envision "World Peace."

Performers portraying engineers: The clothes and safety gear are whatever employees at CERN are wearing these days.

Performers portraying ADAMO/healthcare professionals: Mid-twentieth century's doctors' and nurses' uniforms.



ACTI

ACT I

#	Title	Location	Character(s) MAIN ensemble
1.	Template	Auditorium–Field→	MARCOS
2.	Grats	Accelerator–Monastery→	RUTH MARCOS АМАЛИЯ আলাপ आलोक BOLTZ children engineers peacekeepers
3.	Dition		RUTH BOLTZ engineers (5)
4.	Trol		RUTH АМАЛИЯ BOLTZ engineers
5.	Vent		MARCOS СЕЛМА سل আলাপ आलोক peacekeepers
6.	Firm		RUTH MARCOS АМАЛИЯ BOLTZ سل আলাপ आलोक engineers peacekeepers
7.	Serve	RUTH's office–campsite→	RUTH MARCOS BEATRIZ
8.	Sequence	Accelerator–Monastery	RUTH MARCOS BOLTZ АМАЛИЯ
9.	Sciious	Darkness→	RUTH MARCOS АМАЛИЯ PYEATT BEATRIZ
10.	Fine		BON CON
11.	Sider	MARCO's Intensive Care Unit	MARCOS FADUMA
12.	Strain	RUTH's Intensive Care Unit	RUTH ADAMO
13.	Nect	Healing Gardens	RUTH MARCOS FADUMA patients
14.	Fuse	RUTH's ICU	RUTH ADAMO
15.	Tact	RUTH's ICU→ MARCO's ICU–RUTH's ICU	RUTH MARCOS ADAMO
16.	Ceal	MARCO's ICU–RUTH's ICU	RUTH MARCOS
17.	Quest	Art School→Train→	MARCOS PYEATT artists (+CARICATURIST)
18.	Tour	Administration Bldg→ Lecture Hall→ Laboratory→ BOLTZ's Office→	RUTH BOLTZ АМАЛИЯ FADUMA ADAMO students (4)
19.	Centration		RUTH BOLTZ research assistants
20.	G	Conference Hall→ Monastery	YOUNG RUTH RUTH АМАЛИЯ FADUMA BON MARCOS professors (4) monastics (5)
21.	_Artist	Town Square→ Restaurant→Rave→ Hotel	MARCOS CON PYEATT RUTH manager pickpocketer waiter patrons CARICATURIST
22.	Cur	CON's and MARCOS' Home→ Healing Gardens→	RUTH MARCOS CON 梅根 BON
23.	Verge		RUTH MARCOS FADUMA ADAMO

ACT I
1 "Template"
2 "Grats"
3 "Dition"
4 "Trol"
5 "Vent"
6 "Firm"
7 "Serve"
8 "Sequence"
9 "Sciuous"
10 "Fine"
11 "Side"
12 "Sty"
13 "M"
14 "
15 "

ACT II
24 "Vex"
25 "Gre"
26 "E)
27 "P"
28 "



ifuseso

1. TEMPLATE

SCENE i

[*Hybrid: Auditorium | Field*]

[*There are chairs.*]

(АМАЛИЯ, BOLTZ, આલાપ, આલીક, and COMPANY, made up of scientists and office employees, wander or sit. Some COMPANY shake hands. Some COMPANY carry refreshments.)

[*Fog disperses from a lower section. There is a boom.*]

(АМАЛИЯ and BOLTZ are not startled.)

(*Sitting COMPANY and some upright COMPANY applaud.*)

(આલાપ, આલીક, and the rest of COMPANY, tremble and surround the dispersing fog.)

(*The remaining standing and applauding COMPANY sit.*)

(RUTH strolls backwards to enter. RUTH pulls with her a chalkboard. RUTH turns only her head towards the fog. RUTH keeps her grip on the chalkboard.)

(COMPANY surrounding the fog distance themselves, revealing MARCOS' arm holding a chalkboard eraser.)

(RUTH drops her grip. RUTH turns, revealing her torso. RUTH feels embarrassed. RUTH grabs the chalkboard eraser out of MARCOS' hand. RUTH places her free hand



(on the helmet on her chest, with a lanyard holding her helmet. RUTH bows to MARCOS.)

(MARCOS rises, revealing a helmet on his head. MARCOS places his hand on his helmet. MARCOS bows to RUTH.)

(RUTH erases the chalkboard and writes, "PIECE".)

MARCOS

(Simultaneously, MARCOS extends his right arm.)

PEACE...

(RUTH writes, "of a magnetic quadruple.")

(Simultaneously, MARCOS is pulled up. MARCOS levels. MARCOS extends his left arm.)

...WITHIN THE MIDDLE EAST...

(RUTH draws an "X" anywhere in the center of the lower right-half of the chalkboard. RUTH writes, "is here".)

...IS NOT QUITE THERE.

(RUTH draws a circle that touches the "X". The circle encompasses the whole chalkboard. The circle's center is directly in the middle of the chalkboard.)

(Sitting COMPANY stand up.)

(COMPANY, that surrounded the fog, lift up MARCOS.)

SO, LET'S SETTLE FOR THE REST OF THE GLOBE.





RUTH

2. GRATS

BOLTZ

(BOLTZ stands up.)

THIS CANNOT STAND.

(BOLTZ promptly sits down.)

АМАЛИЯ

(АМАЛИЯ stands up. АМАЛИЯ holds her hand to her chest.)

YOU STRUCK A CHORD IN MY HEART.

(АМАЛИЯ clears her throat. АМАЛИЯ extends her arm.)

ИЗВИНИТЕ (izvinite), A CORE IN THE UNIVERSE.

(COMPANY, who sat earlier, applaud.)

(CHILDREN pile in.)

(CÉLIMA follows CHILDREN.)

(عسل follows CÉLIMA and CHILDREN.)

(CÉLIMA, عسل, and CHILDREN head to COMPANY who are holding MARCOS.)

(CÉLIMA and CHILDREN spread out for عسل to stroll to MARCOS.)

(عسل extends her arm to MARCOS.)

(COMPANY get up from their seats. COMPANY raise RUTH high up on their shoulders.)

(BOLTZ bolts out.)

(Simultaneously, MARCOS is lowered. MARCOS instructs the accompanying COMPANY to clear the chairs.)

(Accompanying COMPANY removes chairs and return.)

(MARCOS levels with CHILDREN as عسل looks on.)

MARCOS

HEY CHILDREN. I MUST-A SAY... THERE'S TIME FOR LOLLYGAGGING.

(عسل drifts farther away from MARCOS and CHILDREN.)

THERE'S SPACE JUST TO REST EASY.

(عسل directs CHILDREN to accompany her.)

(MARCOS notices as عسل directs CHILDREN.)

HEY CHILDREN. SHE DOES DECLARE. I MAY BE FUN AND SHE'S NOT. BUT SHE'S STILL YOUR GUARDIAN.

(MARCOS, CHILDREN, and accompanying COMPANY leave with عسل.)

(АМАЛИЯ and present COMPANY interact in the spacious world.)

COMPANY

CONGRATULATION-ION-IONS! TO THE NEW TECHNICIAN-IAN!



АМАЛИЯ

ALL. ПРИВЕТ (privet)! PARDON ME. SHE DIDN'T FINISH THIS LADDER.

(COMPANY let RUTH down.)

HEY RUTHANN. I MUST REMIND... THAT LADDER'S AN ILLUSION. WE COMRADES JUST SAW YOU SOAR.

RUTH

(RUTH sings to herself.)

YOU. MATTER. ACT NORMAL. THERE ARE CLOUDS TO LAND BELOW. BUT NO ROOM TO BREATHE ABOVE.

(BOLTZ enters with an ID.)

BOLTZ

DON'T... GIVE UP. I WILL JUST SAY... CONGRATULATIONS.

(BOLTZ pins the ID onto RUTH.)

WELCOME TO THE CONTOUR.

(BOLTZ heads behind the barrier.)

(RUTH feels stiff by the ending remark.)

(MARCOS is hidden behind the barrier.)

MARCOS

HEY. CAREFUL. I MUST-A STATE... LET'S BE MODEST ON ENTRY.

АМАЛИЯ

REVEAL TO US WHAT WE GOT!



SCENE ii

[*Hybrid: Accelerator | Monastery*]

[*The barrier opens to reveal the beauty of the Accelerator and the Monastery.*]

(MARCOS, ആലാപ്, ആലോക്, and PEACEKEEPERS are in uniform and standing at attention behind the barrier.)

RUTH

I MUST SAY...

COMPANY

CONGRATULATION-ION-IONS !

RUTH

NO WORDS. I AM LEFT SPEECHLESS.



3. DITION

(*PEACEKEEPERS march off along with most COMPANY, leaving RUTH with BOLTZ.*)

BOLTZ

WHAT CONDITIONS ARE YOU IN TO TRY THIS OUT?

(*BOLTZ shows his ID.*)

ARE YOU READY?

(*RUTH shows her ID.*)

ACCELERATOR LA-BRA-TOR-Y. CAN YOU BELIEVE IT RIGHT NOW? BECAUSE I CANNOT.

(*An ENGINEER wheels in a cloud chamber on display.*)

PART-CLE DETECTOR CLOUD CHAMBER.

(*ENGINEERS stroll in.*)

ENGINEERS

ACCELERATE!

(*BOLTZ approaches ENGINEERS.*)

BOLTZ

MEET THESE ENGINEERS. TELL US WHAT YOU-

ENGINEER 1

(*ENGINEER 1 interrupts.*)

EXPANDING SMALL-ANGLE APPROXIMATIONS, IS WHY I'M BIRTHED.



ENGINEER 2

TECHNICIAN!

ENGINEER 3

EDUCATOR!

ENGINEER 4

PHYSICIST!

ENGINEER 1

MODELER, DERIVING THE MOTION OF PARTICLES THROUGH AN ELECTROMAGNETIC FIELD.

BOLTZ

THAT IS... SO HAMILTONIAN OF YOU.

(BOLTZ addresses RUTH.)

SO... TELL US.

ENGINEERS

WHAT DO YOU DO?

ENGINEER 1

DO YOU MODEL?

BOLTZ

(BOLTZ stands by ENGINEER 5.)

WE'RE OPERATORS.

RUTH

OH COIL. I'M AWARE OF THAT.



(ENGINEERs chuckle.)

I INDUCE THE MAGNETICS. I'M IN CONDITION TO TELL THAT I'M READY TO ENERGIZE THE ENTIRE WORLD.

(ENGINEERs feel energized and ready to make their living in the best job in the whole wide world.)

ENGINEERs

CONDITIONS... ARE STABLE.

BOLTZ

YOU THINK YOU CAN JUST... BEAM YOUR WAY THROUGH THIS? I DON'T THINK SO.

RUTH

UNDER ONE CONDITION, I BEAM MATTERS. ALL PARTICLES.

BOLTZ

LET'S GET YOU PRECONDITIONED.

ENGINEERs

YOU'RE IN FOR A HUGE SURPRISE! YOU'LL TOTALLY BE GRATIFIED!

(BOLTZ shows off the particle accelerator.)

BOLTZ

ATOM SMASHER! WHAT DO YOU THINK ABOUT IT?

RUTH

UNSATISFYING. IT NEEDS WORK. A BIG LETDOWN.

(ENGINEERs feel shocked.)



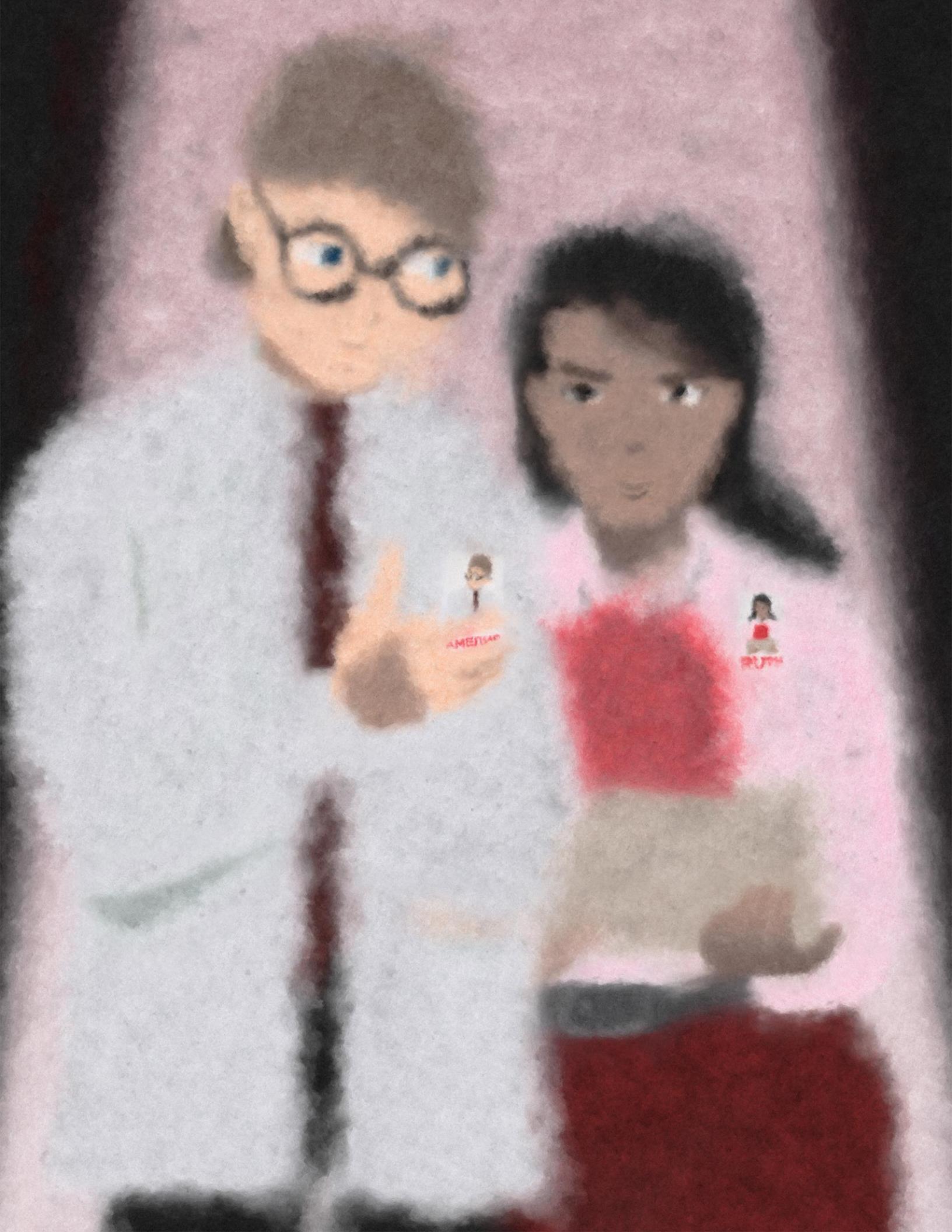
(RUTH addresses ENGINEERS.)

NOTHING PERSONAL.

(RUTH addresses BOLTZ.)

ALL PERSONAL. I LOOK FORWARD TO LEAVING THIS FOR LARGER CHAMBERS TO SHOOT BEAMS. JUST MAKE USE OF THIS FOR NOW. UNDER ONE CONDITION. YOU WILL LET ME DO MY OWN RESEARCH STARTING... NOW.





4 . TROL

BOLTZ

YOU' RE... IN... CON-... TROL.

(*BOLTZ bolts out.*)

(*АМАЛИЯ enters with a stack of files.*)

АМАЛИЯ

RUTH, CONGRATULATIONS.

(*АМАЛИЯ hands RUTH the stack of files.*)

NOW'S READY FOR BACK BREAKS. NAP LATES.

(*ENGINEERS gather and drink coffee.*)

ENGINEERS

COFFEE? HUH HUH HUH HUH.

АМАЛИЯ

DE-CAFÉ? COME ON. NOW'S WHERE WE MILK IT.

ENGINEERS

MONEY? HUH HUH HUH HUH.

АМАЛИЯ

DON'T GET LEFT BEHIND. NOW'S TIME FOR DISCOVERY.

ENGINEERS

BOSON? HUH HUH HUH HUH.



АМАЛИЯ

TRY TO GET SOME SUN. YOUR NAME FACES THE SKY.

ENGINEERs

ROO-OOF? HUH HUH HUH HUH.

АМАЛИЯ

IMPORTANT, HAVE FUN.

(АМАЛИЯ places RUTH at a desk with paperwork.)

RUTH

HELP... ME... SO. JUST A WEE HINT. I WILL TURN THIS PHOTON AROUND.
I, MORON, AM UPSIDE DOWN.

(Each ENGINEER carries around a cheesy motivational poster.)

(RUTH dives into the paperwork.)

HUH. I CAN DO THIS. I'M ON A ROLL. JUST A COUPLE BORON REPORTS.

ENGINEERs

IN CONTROL!

RUTH

CALC-LUS!

ENGINEERs

INTEGRAL!

RUTH

NAP!



(RUTH closes her eyes for a moment.)

HAD DREAMS OF A DREAM JOB. DID I MISS ANYTHING?

АМАЛИЯ

NIGHTMARE TROLLS!

RUTH

YOUR ROLE!

АМАЛИЯ

ON PATROL!

RUTH

BOLD!

АМАЛИЯ

OFF DESK JOB. GET TO GROUNDWORK.

ENGINEERS

DIRTY. HUH HUH HUH HUH.

(АМАЛИЯ leads RUTH to the particle accelerator.)

АМАЛИЯ

YOU HAVE EXPER-ENCE. NOW'S PROOF OF THE MAGIC.

ENGINEERS

VOODOO? HUH HUH HUH HUH.

АМАЛИЯ

DO... HAVE FUN.



(RUTH inspects the particle accelerator.)

RUTH

HELL... I WILL...

ENGINEERS

CONTROL!

RUTH

...TAKE OVER. BE THERE WHEN IT BEAMS OVER.

ENGINEERS

IN CONTROL!

RUTH

POWER!

ENGINEERS

IN CONTROL!

RUTH

(RUTH touches the particle accelerator.)

HOT! WELL, IT'S TIME TO BE ONE WITH THIS BEAUTIFUL MACHINE.

(RUTH crawls into the particle accelerator.)

АМАЛИЯ

(АМАЛИЯ is nostalgically amused.)

WHAT THE HELL?

RUTH

I'M IN!



ENGINEERS

IN A HOLE!

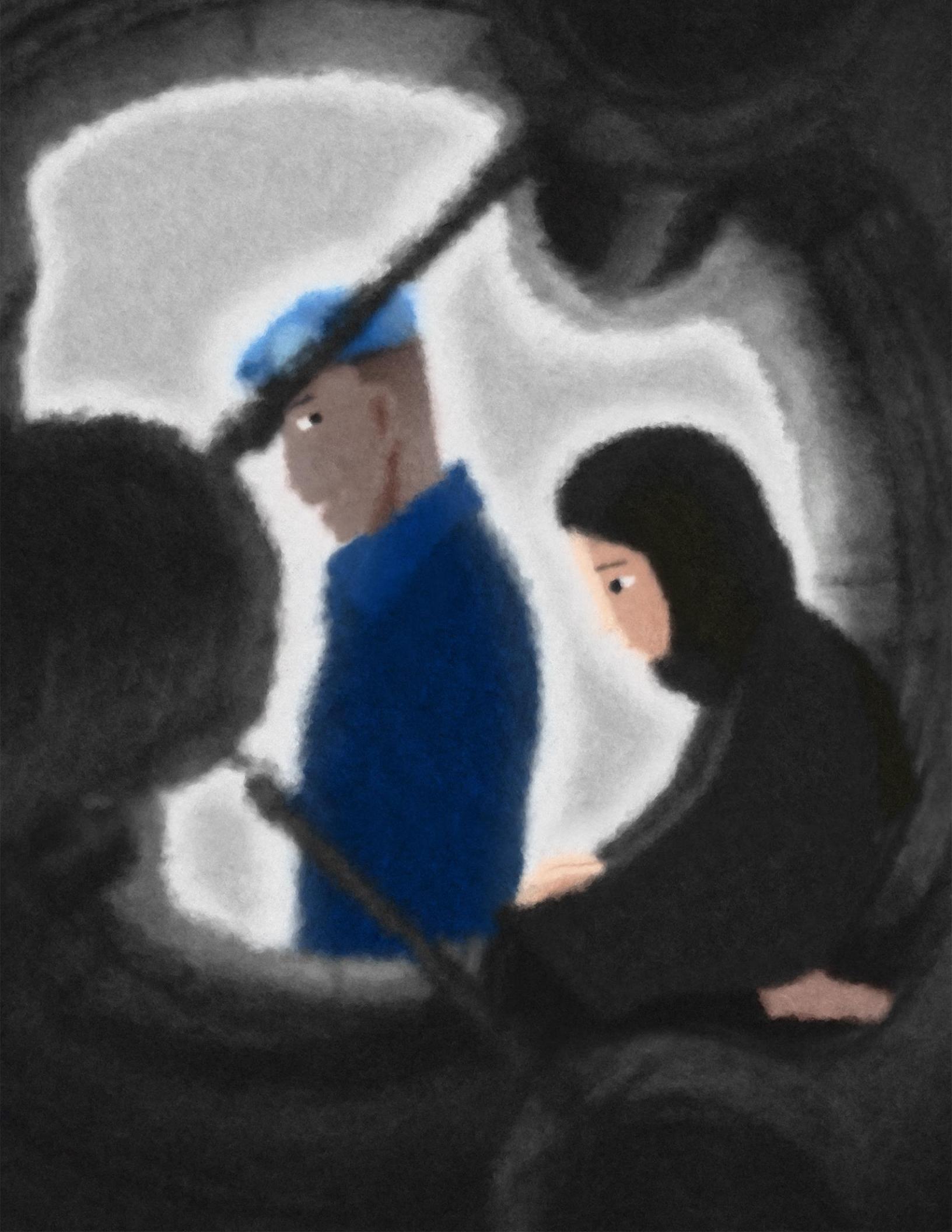
RUTH

CONTROL!

(*ENGINEERS and АМАЛИЯ leave.*)

(*RUTH crawls deeper into the particle accelerator.*)





5. VENT

(عسل enters. عسل watches the tunnel where RUTH exited.)

عسل

CÉJIMA?

(عسل turns all around.)

WHERE ARE YOU?

(Occasionally, CÉJIMA peeks out of the opening of the tunnel that RUTH entered in.)

(PEACEKEEPERS trail in. They shout inquiries on their search for CÉJIMA. PEACEKEEPERS scan the area, ignoring CÉJIMA's hiding spot. PEACEKEEPERS' shouts match or are overshadowed by the ambient orchestra.)

(MARCOS stays put. MARCOS observes as the other PEACEKEEPERS deliver disingenuously kind worries.)

(عسل and PEACEKEEPERS exit the area.)

MARCOS

VENT! LET IT OUT! RELEASE THE TENSION THAT IS INSIDE YOU.
ESCAPE...

(MARCOS realizes the pressure he is placing on CÉJIMA.)

THIS IS REPRESSION SESSION. I DON'T QUESTION YOU. UPSETS ME TOO.

(MARCOS sings to himself.)

GET IT TOGETHER. TAKE IT EASY. GIVE IT A REST. HOLD YOUR HORSES.

CÉJIMA

(CÉJIMA sobs.)

MARCOS

THANK YOU. I AM HERE TO HELP YOU.

СÉЛМА

LEAVE ME ALONE !

MARCOS

ALONE OR NOT, IT'S UNSAFE OUT HERE.

(*CÉLMA disregards MARCOS' warning.*)

BE UPSET AS YOU WANT. I'LL BE ОТАЦ (otac). THEY ALL MISS YOU.

(*CÉLMA gets riled up. CÉLMA feels teary-eyed.*)

СÉЛМА

MATI (mati)! SHE LOST HER FAVOURITE DRESS. OUTSIDE, THERE WERE THREE HOLES. ONE WHERE HEART BEAT. THREE EYES, TWO SLEEPING. TWO BROTHERS WERE THERE. TREAT ME NOT LIKE SISTER.

(*MARCOS tries to calm CÉLMA.*)

MARCOS

I CANNOT FATHOM, BUT I WILL TREAT YOU AS A DAUGHTER. I LOST MY FILHA. THAT'S WHY I'M HERE. WE ALL LOST SOMEONE. MESSAGE IS FINISH THEIR FIGHT, CON...

(*MARCOS contemplates after singing the prefix.*)

...TINUE JOURNEY.

СÉЛМА

AWAY FROM SILLY CONVENT?

(*MARCOS reassures CÉLMA her safety. MARCOS helps CÉLMA down.*)



(MARCOS and CÉJIMA trail away from the tunnels.)

MARCOS

I WOULD GIVE ANYTHING TO BE AS COURAGEOUS AS YOU ARE.

CÉJIMA

YOU ARE SILLY.

MARCOS

MENINA IN TUNNELS?

CÉJIMA

SEARCHING FOR GOD.

MARCOS

I BELIEVE IT.

CÉJIMA

REALLY SILLY.

MARCOS

CÉJIMA

(MARCOS and CÉJIMA laugh.)

MARCOS

SERIOUSLY. YOU PUT RAGE IN COURAGE.

CÉJIMA

(CÉJIMA disingenuously laughs.) DAD... JOKES LEAVE ALONE!

(MARCOS stops in his tracks.)



MARCOS

GET IT TOGETHER. NOW'S NOT THE TIME TO VENT. GIVE IT A REST.

MARCOS

CÉJIMA

HOLD YOUR HORSES!

(MARCOS and CÉJIMA canter off.)



6 . FIRM

(*PEACEKEEPERS brace for the storm overhead.*)

आलाप

STAND FIRM.

आलोक

STAND FIRM PLEASE.

आलाप

STAY CALM YOU ALL.

आलोक

PEACEKEEPERS

WE CAN'T CONFIRM. WHEN WE GET HOME. WE CAN'T CONFIRM.

(*MARCOS enters with CÉLIMA.*)

आलाप

CAPITÁN.

आलोक

COMMANDER.

आलाप

RAINY STORM BREWING.

आलोक

COPTERS ARE TOO FAR.

(*MARCOS lets CÉLIMA run off.*)



आलाप

THERE, THE LAST CHILD.

आलोक

HERE, MOST'S FINALE.

आलाप

WHAT SHOULD WE DO?

आलोक

MARCOS

AFFIRM. SET UP CAMP.

(*PEACEKEEPERS begin setting up the campsite.*)

FILL UP WATER. WE CAN CONFIRM. OU' HOME IS HERE.

MARCOS

आलाप

आलोक

PEACEKEEPERS

WE CAN CONFIRM.

[*The lights focus away from PEACEKEEPERS and onto the particle accelerator.*]

(*RUTH crawls out of the particle accelerator.*)

RUTH

I... CAN... CONFIRM THAT IT IS NOT WAY OVER MY HEAD.

(*АМАЛИЯ enters.*)

АМАЛИЯ

WHAT DID I TELL YA? YOU CRAWLING INTO THESE TIGHT SPACES.



RUTH

CONFIRMED MANLY. 'SIDES SCIENTISTS WORKING ON NON-TIGHT SPACES WON'T SEE MY PROJECT FOR WEEKS.

(ENGINEERS crawl out of the particle accelerator.)

ENGINEERS

SHE IS AHEAD OF TIME. WHO KNOWS WHAT SHE BRINGS. SHE CAN DO ANYTHING. WONDER WHAT COIL THINKS?

АМАЛИЯ

ANYWAYS... OF YOU, WHO EVEN SHOULD CARE ABOUT WHAT BOLTZ THINKS? CONFIRMATION IS NOT A THING.

(BOLTZ enters.)

OH NO, BOLTZ HAS SOMETHING...

BOLTZ

HOW YOU DOING?

АМАЛИЯ

PHENOMENAL.

BOLTZ

I...

АМАЛИЯ

MINIMAL.

BOLTZ

...WAS...

АМАЛИЯ

HISTOR-CAL.



BOLTZ

...ASKING RUTHANN IF SHE KNEW THAT I ASKED RESEARCHERS AT THE FANCIER ACCELERATOR LA-BRA-TOR-Y TO BE... COMING UP... TOMORROW. WHEN YOU'RE MOST DEFINITELY PREPARED TO SHOCK THE AUDIENCE. WHEN YOU WANT TO MAKE OPPOSITES ATTRACT. DO YOU DESIRE TO SEE THAT CONFIRMATION?!

АМАЛИЯ

WHAT'S THE DEAL? WHY WOULD YOU DO, THAT? IN THAT, I WOULD ASK THE FIRM TO CONSIDER THE MATTER, AS THE MATTERS IN THESE CHAMBERS COULD NOT HANDLE THE FIRM MINDSET OF RUTH, WOULDN'T YOU AGREE WITH THAT, NOTION, YES?

BOLTZ

YEARS ARE NEXT THEY COME.

АМАЛИЯ

THIS WOULD BE A HUNK OF JUNK BY THEN.

BOLTZ

I'M FIRM WITH THAT.

(BOLTZ bolts out.)

(АМАЛИЯ acknowledges RUTH's sudden frame of time.)

АМАЛИЯ

I CAN CONFIRM YOU ARE NOT FIRM WITH THAT.

АМАЛИЯ

ENGINEERS

CONFIRMATION IS NOTHING.

(RUTH dashes off.)





7. SERVE

SCENE iii

[*Hybrid: RUTH's Office | Campsite*]

[*The lights focus on the campsite.*]

(*PEACEKEEPERS finish setting up their living quarters.*)

(*MARCOS walks by അലാപ and അലീക് playing a game, whether it would be arm-wrestling, cards, etc.*)

MARCOS

CONSERVE YOUR ENERGY.

(*MARCOS goes to his living quarters to rest.*)

[*A phone rings.*]

(*A PEACEKEEPER picks up their phone.*)

[*Another phone rings.*]

(*Another PEACEKEEPER picks up that phone.*)

[*Another phone rings.*]

(*അലാപ and അലീക് fight over the phone.*)

(*MARCOS is left in despair.*)



[The lights focus away from the campsite and onto the office.]

(RUTH enters her office. RUTH approaches the desk.)

RUTH

(RUTH smashes the ID onto her desk.)

SERVES... HIM... RIGHT!

[The lights focus away from the office and onto the campsite.]

MARCOS

(MARCOS looks at photographs of his family.)

PRESERVE THESE MEMORIES.

PEACEKEEPERS

(PEACEKEEPERS laugh and groan.)

RESERVE TEMPTATION.

PEACEKEEPERS

(PEACEKEEPERS speak as though they were talking to their child.)

OBSERVE THOSE WITH FAM-LY.

(MARCOS looks at a map or a globe.)

ABSURD THAT WE SHOULD SERVE.

(MARCOS sits on the bed.)

CONSERVE.

[The lights focus away from the campsite and onto the office.]



RUTH

SERVICE.

(*RUTH slowly takes off her helmet.*)

SIR... SIR... SIR... SERVES HIM RIGHT. SERVE HIM... NO MORE. OBSERVE HIGH. RESERVE... THAT DOOR.

(*RUTH sits down.*)

CONSERVE.

(*PEACEKEEPERS finish their phone calls. The PEACEKEEPERS interact with આલાપ and આલોક.*)

(*RUTH and MARCOS slowly fall asleep.*)

[*The lights dim to darkness.*]

[*The phone rings in MARCOS' living quarters.*]

(*BEATRIZ is on the phone.*)

BEATRIZ

BRO—

[*The phone rings.*]

—THER. DON'T DESERVE...

[*The phone rings.*]

...THIS. I MISS YOU. CONSERVE... YOUR EN-



8 . SEQUENCE

[Lightning strikes. There is thunder along with a loud banging on a door.]

АМАЛИЯ

ЭКСТРЕННУЮ (ekstrennuyu) !

(АМАЛИЯ busts into RUTH's office.)

EMERGENCY MEETING NOW!

(RUTH gets up. RUTH grabs her documents.)

(BOLTZ drops by.)

BOLTZ

THAT'S JUST TOO BAD. ENERGY FLOWS IN MYSTERIOUS WAYS. NEXT TIME.
NEXT STRIKE.

(АМАЛИЯ is about to scold BOLTZ.)

(RUTH calms АМАЛИЯ. RUTH addresses BOLTZ herself.)

RUTH

COIL! SENTIMENT... FOR THOSE WHO FACED...

(АМАЛИЯ focuses on BOLTZ)

CONSEQUENCE?

(RUTH marches off.)

(АМАЛИЯ follows.)



(BOLTZ seems defeated. BOLTZ picks up a field line diagram from RUTH's desk. BOLTZ recognizes the diagram. BOLTZ bolts out.)

[The Sun shines upon the campsite.]

MARCOS

MORNING!

(PEACEKEEPERS pop out of their living quarters.)

(Jaww arrives to greet MARCOS and PEACEKEEPERS.)

(PEACEKEEPERS kneel around MARCOS and Jaww.)

LAST SEQUENCE! SHOW ALL THEM FACES.

(PEACEKEEPERS raise their heads up.)

(MARCOS looks to the Monastery. MARCOS faces Jaww.)

SETTLEMENT.

(MARCOS heads to the Monastery.)

(PEACEKEEPERS pack up the campsite.)

SCENE iv

[*Hybrid: Accelerator | Monastery*]

(With the dramatic, victorious tone of the orchestra, the movements are fluid and slow.)

(RUTH heads to the end of one of the halves of the particle accelerator.)

(Simultaneously, MARCOS heads to other end of the tunnel on the other half.)

(АМАЛИЯ rushes in, to hand RUTH her helmet.)

(Simultaneously, આલાપ and આલોક rush in, to hand MARCOS his helmet. આલાપ and આલોક leave.)

(RUTH removes a portion of the particle accelerator.)

(Simultaneously, MARCOS takes CÉLIMA in his arms.)

(RUTH tries to fit her head with a helmet into the opening.)

(Simultaneously, CÉLIMA toys with MARCOS' helmet, as MARCOS stands still.)

(RUTH dangles her helmet, signaling for АМАЛИЯ to hold the helmet.)

(Simultaneously, MARCOS waves the helmet for CÉLIMA to take and wear.)

(АМАЛИЯ holds onto the helmet.)

(СÉЛМА wears the helmet.)

(RUTH peeks in the particle accelerator. RUTH periodically reviews the instructional reports.)

(Simultaneously, MARCOS and СÉЛМА head to the base with accompanying PEACEKEEPERS and their transports.)

(PEACEKEEPERS applaud MARCOS and СÉЛМА.)

(Meanwhile, BOLTZ rushes up to the operator's controls.)

[The operator's controls are designed to look like a rifle with complex buttons.]

(АМАЛИЯ places the helmet on RUTH's torso. АМАЛИЯ connects the helmet's lanyard around RUTH's neck.)

(Simultaneously, СÉЛМА places the helmet back on MARCOS' head.)

(BOLTZ presses a series of buttons. BOLTZ hesitates on the final blow.)

BOLTZ

YOU WILL LEARN, AGAIN!

(BOLTZ pushes the main button.)

[The light flashes in the particle accelerator.]

(RUTH drops everything. Ruth is stiff.)

(Simultaneously, MARCOS is shot in the chest. MARCOS drops CÉLIMA for PEACEKEEPERS to catch.)

(BOLTZ bolts out.)

(RUTH staggers and falls into АМАЛИЯ's arms.)

(Simultaneously, MARCOS falls into عسل's arms.)

(PEACEKEEPERS disperse, taking defensive positions. Some PEACEKEEPERS rush up to the Monastery.)

(Optionally, АМАЛИЯ has blood on her hands from holding RUTH's head. АМАЛИЯ observes specks of it.)

(Optionally and simultaneously, عسل holds MARCOS' chest to stop the bleeding. عسل has blood on her hands.)

[The lights dim to focus solely on RUTH and MARCOS.]



9. SCIOUS

SCENE v

[*Darkness*]

(*RUTH and MARCOS roll over. RUTH and MARCOS awaken like they had a nice nap. RUTH and MARCOS get up. RUTH and MARCOS wander. RUTH and MARCOS do not know what has become of them. RUTH and MARCOS interact with one another. RUTH and MARCOS look each other in the eyes.*)

RUTH

MARCOS

CONSCIOUS.

АМАЛИЯ

PYEATT

BEATRIZ

JUST... YOU...

(*АМАЛИЯ, PYEATT, and BEATRIZ stroll in from all around.*)

WAIT... JUST... YET. JUSTICE. JUST... RELAX... FOR... NOW.

(*АМАЛИЯ joins RUTH.*)

(*PYEATT and BEATRIZ join MARCOS.*)

ADJUST... THE... LIGHTS.

[*Either a heavenly opening reveals itself or there is blissful scenic lighting.*]

GO FOR IT. IT'S JUST.

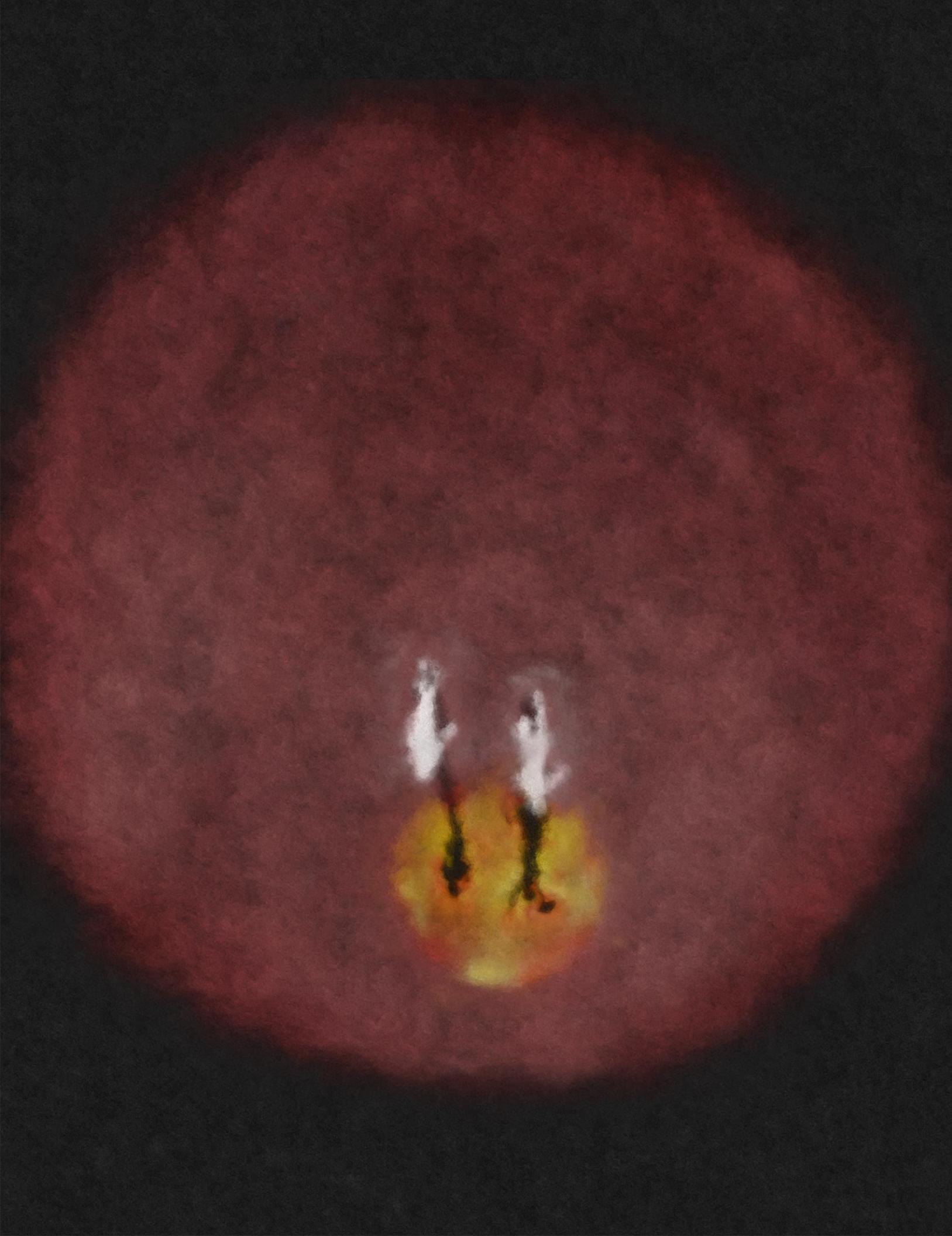
(*RUTH and MARCOS converge to the light.*)



(АМАЛИЯ, PYEATT, and BEATRIZ are suddenly frightened off.)

(RUTH and MARCOS stand alone.)





10. FINE

(BON and CON walk into view.)

BON

CON

YOU WILL BE FINE.

(BON paces to RUTH. BON embraces RUTH.)

(Simultaneously, CON hurries to MARCOS. CON kisses MARCOS.)

BON

MY DAUGHTER.

CON

EVERYTHING.

(BON pulls out a hospital bed with a photograph of her husband and RUTH's father.)

(CON pulls out a hospital bed. CON lays on it.)

BON

CON

RETURN TO US IN THE WORLD CALLED LIFE.

(RUTH makes her way to her hospital bed.)

(MARCOS makes his way to his hospital bed.)

WELCOME.



(RUTH lays on her hospital bed. BON accompanies her side.)

(MARCOS makes his way to his hospital bed. MARCOS lays with CON.)

HOME. YOU WILL BE CONFINED!

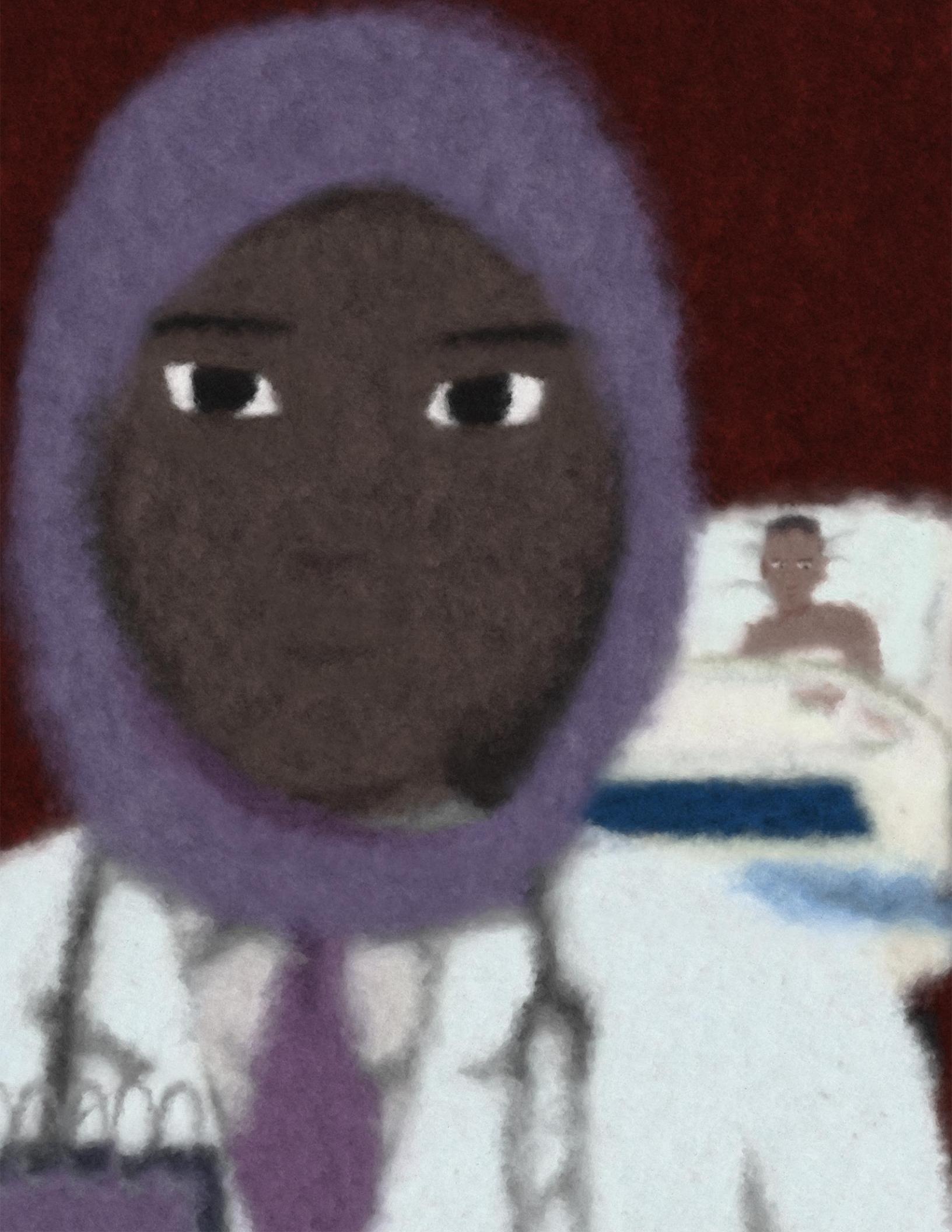
(BON rips the photo out of RUTH's grasp. BON pushes RUTH's hospital bed away.)

(Seemingly, CON makes intense love to MARCOS. CON removes MARCOS' gear, dropping the helmet. CON noticeably tortures MARCOS. CON eventually walks away.)

(MARCOS extends his arm in CON's direction. MARCOS promptly holds his heart.)

[There is the sound of heartrates from an ECG monitor.]





11. SIDER

SCENE vi

[MARCOS' Intensive Care Unit]

(FADUMA exquisitely enters.)

FADUMA

CONSIDER, CONSIDER, CONSIDER OPERATION.

MARCOS

WHO ARE—

FADUMA

FADUMA. CONSIDERATE. CARETAKER.

MARCOS

I AM PERFECTLY FINE FOR NOW. DON'T NEED AN OPERATION.

FADUMA

YOU HAD ONE ANYWAYS. YOU DIDN'T DODGE A BULLET. BUT YET SHOWS YOU STILL DID IT. CONSIDER YOUR LIFE CHOICES. BE GRATEFUL THAT YOU MADE IT.

MARCOS

I WILL KEEP THAT IN MIN— (MARCOS violently coughs.)

(FADUMA gets a cup of water.)

OH MY GOD. OH MY GOD.



FADUMA

SCHEDULE THAT MEETING LATER.

(*MARCOS takes the cup of water. MARCOS drinks.*)

I CONSIDER WHAT YOU DID HEROIC. LEGENDS... I WILL HEAR. THEY TOO.

MARCOS

(*MARCOS falls asleep.*)

SING LIKE A CANARY, LATER...

FADUMA

CONSIDER IT DONE.

[*Blackout.*]





12. STRAIN

SCENE vii

[RUTH's Intensive Care Unit]

[There is a hospital bed. Beside the bed is an ECG monitor. The helmet is by the ECG monitor. There is a seat.]

(RUTH lays in a coma on the hospital bed.)

(ADAMO sits, poking with a needle of what appears to be a voodoo doll of RUTH. ADAMO synchronize the pokes with the three changing notes.)

(RUTH wakes up.)

RUTH

WHERE AM I?

(ADAMO throws the voodoo doll away.)

ADAMO

YOU ARE CONSTRAINED.

(ADAMO stands and approaches RUTH.)

AT LEAST, YOU DID NOT ASK. WHO AM I? WHAT ARE YOU? DON'T FRET.
ADAMO. DOCTOR NEURO. ADAMO...

(FADUMA walks in. FADUMA has MRI scan photos of RUTH's brain.)

(RUTH stares at FADUMA.)

...IS...



(FADUMA hands the MRI scan photos to ADAMO.)

(RUTH is still staring at FADUMA.)

...GOING TO CHECK THAT YOU'RE NOT BRAIN DEAD.

(FADUMA waves at RUTH. FADUMA leaves.)

HMM... VITALS... GOOD.

(ADAMO quivers.)

HIPPOCAMPUS!

(RUTH slightly gets up out of the hospital bed.)

(ADAMO shows the MRI scan photos to RUTH.)

RUTH

THE STRAIN... IT... LEADS TO THE...

ADAMO

HEART OF THE BRAIN.

(RUTH lays back in the hospital bed.)

RUTH

ISN'T IT THAT... TECHNICALLY...

ADAMO

CONSCIOUS CLAUSTRUM. IT'S NOT... THAT IMPORTANT. ANYWAYS, YOU WILL HEAL. WITH THAT... HEALTHY BRAIN... OF YOURS.



RUTH

(*RUTH screams.*) AH!

ADAMO

RESTRAIN.

(*RUTH pulls out the plug, turning the ECG monitor off.*)

(*ADAMO implores RUTH to breathe in and out.*)

(*RUTH breathes in and out.*)

(*ADAMO implores RUTH to stand.*)

ANY... HEART... NEEDS OXYGEN. FRESH AIR. SUNLIGHT. GLUCOSE.

(*RUTH stands up while ADAMO go off on tangents.*)

MANURE. PHOTO...SYNTHESIS. CONDENSATION.

[*The intensive care unit transforms into a garden.*]

PRECIPITATION.

RUTH

I AM GONNA...

(*RUTH sobs.*)

PRECIPITATE.

ADAMO

YOU'RE ON THE... RIGHT TRACK. GREEN GRASS. TALL TREES.



(PATIENTS tread in.)

PEOPLE! PEOPLE! PEOPLE! TAKE CARE FOR NOW. RESTRAIN YOURSELF.

(ADAMO leaves.)





13. NECT

SCENE viii

[Healing Gardens]

(FADUMA wheels MARCOS in on a wheelchair.)

FADUMA

(FADUMA presents a bullet-shaped pacemaker to MARCOS.)

THIS CONNECTS TO THE HEART. TAKE IT. SLOWLY. IN STRIDE. REAL WELL. HARSHLESS.

MARCOS

(MARCOS frightfully tosses the pacemaker away.)

BULLET!

(RUTH is hit by the pacemaker. RUTH examines the pacemaker.)

(MARCOS quickly wheels to RUTH.)

I AM REALLY SORRY.

RUTH

IT CAN'T TAKE MAGNETS.

MARCOS

WHAT ARE YOU TALKING ABOUT?

RUTH

INSTRUMENTS THAT PACES, CAN'T OUTRUN MAGNETS. THE CIRCUITRY'S SUSPENDED. DISBELIEF OF THE MIGHT.



MARCOS

OH, THE SIGHT OF BULLET.

RUTH

THAT'S FIELD OF MAGNETS.

MARCOS

PHYSICS LESSONS...

RUTH

ELECTROMAGNETISM. BEST BRANCH OF PHYSICS. MARKS THE ENERGIES.

MARCOS

CONNECTING THAT TO MY NAME...

RUTH

NAMES ARE NOT IMPORTANT.

MARCOS

SENSE OF IDENTITY?

RUTH

NOT A CONNECTION...

(FADUMA walks towards RUTH and MARCOS.)

(RUTH addresses FADUMA.)

NAME'S RUTH.



PATIENTs

CONNECTION IS ON! NET! THEY ARE CONNECTED! NOW... SIGNAL BEYOND THE COSMOS. NEXT... WE'LL DISCOVER LIFE LIFE LIFE LIFE.

RUTH

SEEMS TO BE AN EMISSION...

FADUMA

YOU'RE OPEN TO THE WORLD THAT LISTENS WHEN YOU ADMIT.

RUTH

I'M GETTING MIXED SIGNALS.

MARCOS

RUTH... GIVE IT A REST NOW.

(*RUTH feels insulted.*)

THINK OVER IT. TAKE YOUR TIME-IIME.

(*RUTH feels relieved.*)

(*PATIENTs dispose of their mobility aids.*)

PATIENTs

FEEL THE CONNECTION. FEEL THE CONNECTION.

RUTH

MAGNETISM. MENTAL... METALS, ATTRACTS.



FADUMA

RUTH REALLY DOESN'T WANT TO ADMIT IT, BUT I BELIEVE IN HER.

RUTH

I... FEEL... CONNECTED!

(The entire garden is filled with organisms learning how to dance again.)

(RUTH loses her balance.)

(FADUMA catches RUTH. RUTH faints.)

(PATIENTS set up RUTH's Intensive Care Unit.)

(FADUMA places RUTH on the hospital bed.)





14. FUSE

SCENE ix

[RUTH's Intensive Care Unit]

[There is a hospital bed. Beside the bed is an ECG monitor and a landline telephone. The ECG monitor and phone are unplugged into the wall socket. The wall socket takes two associated plug types, type C and F. A clipboard hangs on the wall. The clipboard lists phone numbers.]

(RUTH lays on the hospital bed. RUTH has cables from the ECG monitor attached around her wrist. RUTH notices the clipboard. RUTH gets out of the hospital bed. RUTH removes the clipboard off the wall and holds it in her hand.)

RUTH

SO...

(RUTH paces back to the hospital bed. RUTH sits on the hospital bed.)

CONFUSED.

(RUTH places the clipboard nearby.)

REFUSE.

(RUTH pulls several pages up off the clipboard. RUTH peaks underneath. RUTH rolls the papers back down.)

DIFFUSE.

(RUTH raps her hand around her head. RUTH words the prefix to sound closer to "I".)

IN-...

(RUTH words the word to sound close to "Feel".)

FUSE.

(RUTH places her hand on her heart.)

SO ELECTRIFYING!

(*RUTH stands tall and confident.*)

NOW IS THE PERFECT TIMING.

(*RUTH places a hand on her temple.*)

YET, THE WOUND HAS LEFT ME STATIC.

(*RUTH looks up. RUTH is once more confident. RUTH states this assertively to herself.*)

THUNDER LATER! CHARGE YOURSELF TO FLOW LIKE LIGHTNING!

(*RUTH brings herself back to reality.*)

THUNDER...

(*RUTH sheds a tear. RUTH crawls back into the hospital bed into the blanket.*)

NOTHING LIKE OVERCURRENT.

(*RUTH turns the pillow to the other side.*)

RAIN OFF EXCESS HEAT.

(*RUTH makes wavy motions in the blanket.*)

END MY FIRE.

(*RUTH flinches.*)

ZAP.

(*RUTH promptly sits up.*)

BREAKER OUT OF ALL THE CURRENT. POSITIVE. NEGATIVE. SO IMBALANCED... MUST KEEP FEELINGS GROUNDED...

(*RUTH looks at the phone.*)

LIGHTNING...

(*RUTH accidentally takes the ECG monitor prong cable.*)

SHORT CABLE THAT SUFFUSE.

(*RUTH plugs the ECG monitor prong cable into the wall socket.*)

SURE AM UNABLE TO REFUSE...

(*RUTH backs away from the phone.*)

RESISTOR. LIMITER. CURRENTLY CAN'T.



[The ECG monitor turns on. The ECG monitor displays that RUTH's heart rate is faster than normal.]

(RUTH stares at the ECG monitor.)

CLIPPING.

(RUTH heads back to the phone.)

YOUR POWER RATING IS PROFUSE.

(RUTH correctly plugs the phone cable into the wall socket. RUTH lays on the hospital bed. RUTH takes the clipboard.)

[The ECG monitor displays an accelerating heart rate.]

SWEATING. SENSORS DETECT MY HEART BEATING.

(RUTH picks up the phone.)

HERE GOES NOTHING. SOMETHING. ELECTRIFYING...

(RUTH stares at the clipboard. RUTH has the phone to her ear.)

[The phone plays note D5. C#5 follows. B5 follows. It ends with an A major chord.]



15. TACT

RUTH

I CAN'T REMEMBER THE CONTACT. HIS NAME... WHO IS IT?

ADAMO

ADAMO, P...H...D...

(ADAMO steps in with the Solar System model.)

IS HERE WITH GIFTS.

(ADAMO sets up the Solar System model.)

THEM COSMOLOGISTS LIKE THIS.

RUTH

TOO... BAD... I'M A PHYSICIST.

ADAMO

HIPPO... CAMPUS. HOW WOULD I KNOW? ONLY A BRAIN SURGEON.

(ADAMO exits.)

(RUTH observes the Solar System model.)

RUTH

MER—...CURY. VE—... NUS. EARTH AND... MARS.

(RUTH looks back at the clipboard.)

CARD—...AC. MAR—...COS.



SCENE X

[*Hybrid: RUTH's ICU | MARCOS' ICU*]

(*FADUMA wheels MARCOS in on his hospital bed. The ECG monitor and landline phone are attached. MARCOS' helmet lays by the landline phone.*)

(*RUTH calls.*)

(*MARCOS answers the phone.*)

MARCOS

OLÁ?

RUTH

OLÁ? I WOULD LIKE TO SPEAK TO THE NURSE.

MARCOS

(*MARCOS assumes it is an unbefitting call.*)

GO TO... HEL—...

(*MARCOS misses the switchhook, knocking over the entire phone and helmet.*)

MET... DAMNIT.

RUTH

HELMET... WHAT FOR?

MARCOS

SOUNDS LIKE YOU NEED A... HELMET... YOURSELF.



RUTH

IN...TACT... MY MIND WOULD HAVE... NOT BEEN... GONE... AS... YOUR... HEART .

(MARCOS feels impacted by the statement.)

MARCOS

WE MADE CONTACT .





16. CEAL

MARCOS

LET'S... SEAL THE DEAL... START THIS OFF RIGHT, GOOD FOOTING, WHAT YA SAY?

(*RUTH stays silent.*)

THAT'S IT. NOTHING. A CLIFF, HANGER.

RUTH

WHAT ARE YOU, IN HERE FOR?... OH, IN THIS WORLD? RISKTAKING,
WITHOUT HELMET?

MARCOS

WHY BRING THAT UP?

(*RUTH sentimentally looks at her helmet.*)

RUTH

IT JUST REMINDS ME OF AN ODD JOB.

MARCOS

WAIT, ARE YOU A PACIFIST?

RUTH

NO, A FIGHTER.

RUTH

MARCOS

LET'S JUST SEAL THE DEAL.



MARCOS

WHAT WORLD ARE YOU LIVING IN?

(*RUTH sinks in the bed covers.*)

RUTH

CONCEAL.

MARCOS

I WILL JOIN YOU IN THE SHADOWS.

RUTH

I AM A PARTICLE... TECHNICIAN... WHO GOT PARTICLES... LODGED INTO HER... LITTLE CLAUSTRUM. I'LL NOT BE THE FIRST... TO SPEW PHOTON BEAMS. LET HELMET CONCEAL US. LET'S SEAL THE DEAL.





17. QUEST

SCENE xi

[*Art School*]

(*PYEATT centers them-self high above the easels.*)

(*ARTISTS gather.*)

ARTISTS

(*ARTISTS tout three-syllable art terminologies.*)

MARCOS

(*MARCOS is about to sing "pacifist".*)

PA-CI-THE ART EXAM! I WAS A PAINTER! CAPTURE! HUMAN'S...

(An *ARTIST displays their painting to other ARTISTS, with their responses being ridicules.*)

...SUFFERINGS. QUEST, I'M ON.

CARICATURIST

QUEST—...ION... ON... MO—...DEL... SHE... SEEMS... OFF... THE... HOOK.

(An *ARTIST shows their artwork to MARCOS.*)

MARCOS

I... LOVE... IT... SIR... REAL—... IS—...M...

(PYEATT accidentally reveals PYEATT's hairy armpits.)

ARTISTS

'BOMINATION! HIDEOUS FREAK!

(PYEATT feels broken.)

MARCOS

QUEST... QUEST—...ION... ARE... YOU... ON A CONQUEST?

PYEATT

YES... SUR—...REAL... YES.

MARCOS

WHY... I'LL JOIN.

(ARTISTS feel amused.)

ARTISTS

LIKE... MODERN ART.

PYEATT

I'LL SHOW YOU ART.

(PYEATT throws the towel.)

I'M PYEATT, A DRIFTER.

ARTISTS

AQUARELLE?

PYEATT

I HAVE TRAVELED FAR AND WIDE.



ARTISTS

BROAD STROKES.

PYEATT

THAT NEEDS FUNDS.

(ARTISTS reveal empty pockets.)

MARCOS

WHAT IS THAT YOU WANT TO ACCOMPLISH AS A DRIFT IN A RIFT?

PYEATT

HERE, WHAT'S TO ACCOMPLISH?

(Bowls of fruit are passed around.)

EVERYONE'S WELL FED.

(ARTISTS analyze it.)

RESORT TO DRAWING FRUITS IN BOWLS. TO MAKE THINGS DIFFERENT...

(PYEATT traps ARTISTS under their arms.)

I'LL HOLD COCONUTS.

(PYEATT releases ARTISTS.)

THERE'S A PAINTING IN HERE.

(PYEATT touches PYEATT's heart.)

ARTISTS

THERE'S A WHOLE WORLD OUT OF FRAME. OUT OF FRAME... OUT OF FRAME...

(ARTISTS run off with everything.)



SCENE xii

[Train]

MARCOS

TWAS COURAGEOUS OF YOU.

PYEATT

WHERE ARE YOU GOING NOW?

ARTISTS

NOWHERE. NOWHERE. NOWHERE.

MARCOS

CATCH SLEEP. WITH MY... NO-FRIEND.

ARTISTS

NO FRIENDS. NO FRIENDS. NO FRIENDS.

PYEATT

CATCH TRAIN. WITH MY... BEST FRIEND?

[The train arrives.]

[The lights only focus on a single section of train.]

(MARCOS and PYEATT sit on the lit part of the train.)

MARCOS

THERE'S LOTS TO CATCH ON THIS QUEST.



PYEATT

WISH YOU THE BEST.

PYEATT

THERE'S LOTS TO CATCH ON THIS QUEST. I'LL LET YOU REST.

(MARCOS falls asleep on PYEATT.)

REST EASY. HARD QUEST.



$$= \pi R^2$$

$$\Delta V = \frac{\Delta M_p}{\rho}$$

$$V = kR^2$$

$$P = \rho \frac{g}{2}$$

$$E = \frac{1}{2} k R^2$$

$$B = \frac{1}{2} k R^2$$

$$\Delta p, \Delta x \approx \frac{1}{2}$$

$$PV = nRT$$

$$\frac{\partial}{\partial R} (PV) = \frac{\partial}{\partial R} (nRT + \frac{1}{2} k R^2)$$

$$\frac{\partial}{\partial R} (nRT) = \frac{\partial}{\partial R} (nRT + \frac{1}{2} k R^2)$$

18. TOUR

[The light shifts focus to another section of the train.]

(RUTH rides on that section of the train.)

(The train takes RUTH to the university.)

SCENE xiii

[Administration Building]

(RUTH exits the train. RUTH increasingly quickens her pace as she prepares herself for class.)

(FADUMA is staffed in the office.)

FADUMA

(FADUMA hands RUTH a paper.)

RUTH... CONGRATULATIONS.

RUTH

I KNOW YOU FROM SOMEWHERE. BEAMS... WHAT'S WITH MY MEMORY.

FADUMA

YOU HAD HIM. HE'S THE BEST. A CHILD PRODIGY.

[The tambourines heavily beat.]

(RUTH rushes around. RUTH bumps into АМАЛИЯ, knocking over all АМАЛИЯ's belongings.)

АМАЛИЯ

NO CONTROL! YOU СУКА!

RUTH

AN ACCIDENT!

(RUTH picks up АМАЛИЯ's belongings, but one thing.)

АМАЛИЯ

I AM GOING TO BE LATE! YOU HEAR ME? RESEARCH GROUP. LIFE OR DEATH. ДЕРЬМО (der'mo)! DOCTORAL... OVER... IN MATTERS OF SECONDS.

RUTH

(*RUTH holds АМАЛИЯ's belongings.*)

I HEAR YOU. NOW WILL YOU TAKE ДЕРЬМО' (der'mo).

АМАЛИЯ

YOU NEW HERE? YOU SEEM... OLD. DOCTORAL? YOUNG ADULTS.

АМАЛИЯ

RUTH

(*RUTH interrupts АМАЛИЯ.*)

WE SHOULD CATCH U—.

Go!

АМАЛИЯ

YOU ПИЗДА' (pizdá) MADE ME LATE!

(*АМАЛИЯ runs off.*)

(*ADAMO rushes in, bewildering RUTH. ADAMO picks up the remaining thing.*)

ADAMO

AMYGDALA! YOU DROPPED SOMETHING!

(*ADAMO rushes after АМАЛИЯ.*)

АМАЛИЯ

IT'S АМАЛИЯ!

(*RUTH expresses bewilderment.*)

[The tambourines heavily beat.]



SCENE xiv

[*Lecture Hall*]

[A field line diagram is written on the chalkboard.]

(BOLTZ and STUDENTS push in the chalkboard.)

(RUTH and STUDENTS sit.)

(BOLTZ paces.)

STUDENTS

NEUTRONS !

STUDENT 1

PHONONS !

STUDENT 2

BOSONS !

STUDENT 1

STUDENT 2

STUDENT 3

BORONS ? !

STUDENT 4

MORONS ! THEORY !

STUDENTS

HMM.



STUDENT 4

THAT'S IT!

STUDENTS

(*STUDENTS burst out laughing.*)

(*BOLTZ feels disappointed.*)

(*RUTH stands up.*)

STUDENTS

HMM.

RUTH

POSITIVE AND NEGATIVE.

BOLTZ

WELCOME TO THE CONTOUR. LET IT FLOW—OW.

(*STUDENTS set up the laboratory.*)

STUDENTS

'LECTRICITY!

BOLTZ

DO BUILD YOUR N—EST.

STUDENTS

WITH 'LECTRONICS!



BOLTZ

DO THEY ATTRACT...

STUDENTs

SO MAGNETIC!

BOLTZ

... ATTENTION.

RUTH

YOU WOULD LET ME...

STUDENTs

IT'S EXCLUSIVE!

RUTH

... BUILD MYSELF IN YOUR...

STUDENTs

NO EXPERIENCE!

RUTH

... LA-BRA-TOR-Y.

STUDENTs

SESSION IS FULL!

(BOLTZ nods. BOLTZ pushes the chalkboard out, revealing magnets on tables.)



SCENE xv

[*Laboratory*]

STUDENTs

THOUGHT YOU'D NEVER ASK...

BOLTZ

PERFORM A CONTROLLED 'PERIMENT. FORCE. ATTRACTING. USING FERROMAGNETS. PERMANENT DIPOLES. REMOVE FIELDS OUTSIDE. DISCIPLES. ADVICE. DON'T REDUCE TO ZERO. SPON-TANE-OUS RACT-ION. TRY COBALT NAMESAKE. ELECTRONS. UNPAIRED. PARTNER UP.

STUDENTs

DEAR!

(*STUDENTs scatter.*)

(*Each STUDENT grabs a magnet.*)

(*A STUDENT points magnet to another STUDENT.*)

STUDENT

COMPASS FACES...

STUDENTs

ATTRACTION HERE!

(*A different STUDENT directs their magnet to another STUDENT.*)

STUDENT

YOUR FRIDGE RUNNING?



STUDENTs

HA CAUSE MAGNETS!

(*STUDENT 4 reaches another STUDENT.*)

STUDENT 4

YOU SEE, MAGNATE.

STUDENTs

STILL THE MORON!

(*BOLTZ takes two magnets. BOLTZ extends a magnet to RUTH.*)

BOLTZ

NEED A PARTNER?

(*FADUMA walks by. FADUMA nudges RUTH. FADUMA walks off.*)

STUDENTs

RATHER WORK 'LONE!

RUTH

I WOULD BE HONOURED.

(*RUTH accepts BOLTZ's magnet.*)

STUDENTs

OH INDUCTANCE!

RUTH

SAY, WE'RE 'TRACTED.



STUDENTs

A LITTLE FORCED!

BOLTZ

REPEL!

(Each group of STUDENTs distance themselves, forming magnetic formations with electrifying dances.)

(The world has completed some revolutions as time whizzed by in the delightful classes that RUTH and BOLTZ have together.)

(Eventually, FADUMA enters. FADUMA feels silently intrigued by the experiments.)

(RUTH feels distracted by FADUMA. RUTH seems to be repelling away from BOLTZ.)

(Once the experiment concludes, FADUMA confronts BOLTZ. FADUMA hands BOLTZ a paper.)

(BOLTZ reads the paper.)

(STUDENTs stop dancing and focus on BOLTZ.)

BOLTZ

I HAVE BEEN ACCEPTED TO THE NEW LA-BRA-TOR-Y...

STUDENTs

PLEASE DO NOT GO! WE'LL ALL MISS YOU. CELEBRATION.



(BOLTZ stays silent.)

PROFESSOR'S SPEECHLESS.

(STUDENTS set up BOLTZ's office.)

THINK IT OVER!

(BOLTZ waves STUDENTS off.)

WE WILL REPEL!



SCENE xvi

[*BOLTZ's Office*]

(*RUTH hands BOLTZ a booklet.*)

BOLTZ

(*BOLTZ reads the title.*)

ÉTUDE THÉORIQUES DES SUSCEPTIBILITÉS MAGNÉTIQUE MOLÉCULAIRES.

RUTH

I THOUGHT YOU'D LIKE MY THESIS BEFORE YOU'D LEAVE FOR YOUR DESTINY IN LAB.

BOLTZ

(*BOLTZ reveals a box.*)

I THOUGHT I'D NEVER ASK THIS OF YOU...

BOLTZ

(*BOLTZ opens the box revealing a magnet.*)

WILL YOU BE MY PERMANENT COLLABORATOR?

(*RUTH is caught off guard. RUTH notices a paper on BOLTZ's desk. It is an incorrect field line diagram.*)

RUTH

THE FIELD LINES HERE ARE CROSSED.

(*BOLTZ looks back through RUTH's thesis.*)

BOLTZ

OPPOSITE CHARGES REPEL.



RUTH

THAT WAS THE... RESULT OF... THE... EX-...PERIMENT.

(BOLTZ swipes a pen over RUTH's thesis.)

BOLTZ

YOU... FAIL...

(RUTH builds rage.)

(BOLTZ builds remorse.)

RUTH

THE FIELD LINES SHOULD NEVER BE CROSSED-OSED.

BOLTZ

THE OPPOSITES SHOULD ALWAYS ATTRACT-ACT.

(BOLTZ pleas to an unmoving RUTH.)

RE-...ACT. CON-...NECT. YOU'RE... NOTHING... BUT... STEEL. MAG...NET. I... AM. NEG-TIVE ENDS POS-TIVE.

(BOLTZ is in shambles.)

END CONTOUR. END CONTOUR. END CONTOUR. END CONTOUR. END CONTOUR.
END CONTOUR. END CONTOUR. END CONTOUR.

RUTH

THE FIELD LINES SHOULD NEVER BE CROSSED!



$\bar{v} = \frac{\Delta v}{\Delta t}$ $\bar{a} = \frac{\Delta v}{\Delta t}$ $v = v_0 + at$ $\sum F = ma$ $Q = mc\Delta T$ $C_p = \sum C_i (C_i / C_p)$
 $\Delta t x = x_0 + v_0 t + \frac{1}{2} a t^2$ $E = \frac{1}{2} m v^2$ $\Delta U = \gamma P \Delta V$ $f_{\text{ext}} = f_{\text{int}} - f_{\text{ext}}$
 $W = \int \tau \cdot d\theta$ $Re = \frac{v \eta}{D}$ $L = r \times p$ $F \Delta s \cos \theta = \Delta E$ $\Delta E = \alpha c \Delta T$ $T_c = \frac{R_c}{R_h - R_c}$
 $W = \int F \cdot ds$ $I = \sum m_i^2$ $\Delta A = 2 \alpha A \Delta T$ $E = k \frac{q_1 q_2}{r^2} F_B = \frac{\mu_0 I_1 I_2}{2\pi r}$
 $R = \nu_0 C A \omega^2$ $Ma = -\frac{v \eta}{\tau}$ $\eta = \frac{W_{\text{ext}}}{m \cdot \tau}$ $m' = \frac{m}{(1 - v^2/c^2)}$ $P = \frac{F \cdot V}{V}$
 $\tau = r \times F$ $a_c = \frac{c}{r} \omega^2 r$ $E_m = \frac{d\omega}{dt}$ $(\omega) = \sqrt{\frac{8\pi}{mc}}$ $E = \frac{F_E}{R}$ $R = \frac{Q}{I^2 R}$
 $J = \bar{F} \Delta t$ $\sqrt{g} \ell$ $\bar{F} \Delta t = m \Delta v$ $W = \bar{F} \Delta s \cos \theta$ $a = \alpha \times r - \omega^2 r \sin \theta$ $m = Q_C V = IR$
 $J = \int F \cdot ds$ $\Delta U_s = mg \Delta h$ $\Delta U_s = \Delta \omega$ $W = \int F \cdot ds$ $a = \frac{v^2}{r^2} + \frac{1}{r^2} + \frac{1}{r^2} u_T^2 + u_\theta^2$ $E = \frac{mc^2}{m}$
 $P = \frac{\Delta W}{\Delta V}$ $K = \frac{W}{\Delta \theta}$ $W = \tau \Delta \theta$ Δp Δt $\Delta U = - \int F \cdot ds$ $\Delta \theta = \frac{v}{r}$ $K = E - \Phi = kif - \frac{Q}{V}$ $E = \frac{Q \cdot V}{V \cdot E}$
 $L = I \omega = \nu_0 (\omega + \omega_0)$ $V = \frac{1}{2} \int \omega \cdot dA = \frac{1}{2} \int (1 - \frac{r^2}{c^2}) \Phi_E \cdot dA = \frac{Q \Phi}{\Delta t}$
 $U_s = \nu_0 k \Delta \theta$ $\bar{P} = \bar{F} v \cos \theta$
 $U_s = \frac{dW}{P} = \frac{dW}{E \cdot V}$ $P = \omega \cos \theta$ $I = \int r^2 dm$ $W = - \int P dV$ $S = k \log w$ $F_B = qv \times B$
 $P = \frac{dW}{P} = \frac{dW}{E \cdot V}$ $P = E \cdot v$ $I = \int r^2 dm$ $W = - \int P dV$ $S = k \log w$ $F_B = qv \times B$
 $\lambda = \frac{10}{\tau}$ $d = f \lambda$ $F = E \Delta t$ $\sum \tau = \frac{dl}{dt}$ $\lambda = \frac{b}{T} f = \frac{1}{T} \frac{4\pi l}{2} e^{-\frac{b}{T} \int B \cdot dA}$
 $\zeta = \omega = \omega_0 + at$ $\tau = r F \sin \theta$ $\tau = \omega \times r f = \frac{1}{r} \Delta S = \frac{\Delta Q}{E} F = \frac{4\pi E_0}{\lambda} \sum \frac{1}{r^2} F$
 $\theta = \theta_0 + \omega_0 t + \frac{1}{2} a t^2$ $\omega = \frac{d\theta}{dt} = \frac{d\theta}{dt} = \frac{1}{T} t - \frac{1}{n} t$ $C = \int E \cdot dA$
 $\omega^2 = \omega_0^2 + 2a(\theta - \theta_0)R$ $R = \frac{1}{2} k b^2 G m_1 m_2$ $\sqrt{1 - v^2/c^2}$ $A = \sin \theta = \frac{1}{4\pi k E_0} \frac{h}{\Delta p \Delta x}$
 $F = \frac{\Delta x}{L} L = \pi r^2 \sin \theta$ $L = \frac{1}{2} k b^2 G m_1 m_2$ $C = \frac{(1/a) - (1/b)}{\Delta p \Delta x}$
 $G = G -$ $y q = -\frac{y}{t}$ $U_s = -\frac{1}{r}$ $\Delta p_1 = \Delta p_2$ $\Phi = \frac{4Q}{dt}$ $\Delta p_1 = \frac{4\pi}{T} M_1$
 $A_F = \frac{G m_1 m_2}{Gm}$ $F = -k \Delta x$ $\frac{dt}{dt} = \frac{1}{v}$ $V = k \sum \frac{1}{r^2} C = \frac{k \epsilon_0 A}{r^2}$
 $F_s = \frac{m}{r^2} \hat{r}$ $g = -\frac{1}{r^2} \hat{r} \cdot \hat{F}$ $\sin \theta_1 = \sin \theta_2$ $\frac{1}{2} \frac{Q^2}{C^2} = -\frac{QV}{B^2}$
 $Q = \frac{eV}{r}$ $p = \frac{p_0 + Qgh}{2Gm}$ $\Delta p_1 = \eta \frac{4\pi}{r^2} M_1$ $U = -\frac{1}{2} \frac{Q^2}{C^2} = -\frac{CV}{B^2}$
 $V = \frac{Gm}{r}$ $F_s = \frac{m}{r^2} \hat{r}$ $\sin \theta_1 = \sin \theta_2$ $\frac{1}{2} \frac{Q^2}{C^2} = -\frac{CV}{B^2}$ $R_s = \sum R_i$
 $F_f = \frac{Gm}{r^2} \hat{r}$ $F_s = \frac{m}{r^2} \hat{r}$ $F_B = qv B \sin \theta_1$ $\Phi_B \cdot dA = 0$ $\Delta t F_s = R B \sin \theta$
 $B = \frac{Gm}{r^2}$ $F_s = \frac{Gm}{r^2} \hat{r}$ $F_s = B \epsilon_0 \int \hat{r} \cdot \hat{F}$ $F_s = K \frac{\Delta V}{V_0}$ $C = \frac{2\pi k \epsilon_0 l}{\ln(b/a) B}$
 $T = 2\pi \sqrt{\frac{r}{g}}$ $P = \frac{F}{\sqrt{8}}$ $A = \eta \frac{do}{dz}$ $\delta = -\frac{do}{dz}$ $I = \frac{dq}{dt} dR_s = I dt \times B$
 $P_1 + Qgy_1 + \frac{1}{2} Qdv_1^2 = P_2 + Qgy_2 + \frac{1}{2} Qdv_2^2$ $N = N_2$ $E = -\nabla V$ $2\pi N = N_2$

19. CENTRATION

(BOLTZ throws a packet, full of electronic problems, at RUTH.)

(RUTH picks up the packet. RUTH realizes the problems are not difficult. RUTH begins solving.)

(RESEARCH ASSISTANTS march in. RESEARCH ASSISTANTS carry packets behind themselves. RESEARCH ASSISTANTS surround RUTH.)

(BOLTZ directs RESEARCH ASSISTANTS to throw a packet at RUTH.)

BOLTZ

'TIL END, PROFESSOR, OF ALL LECTURES, LA-BRA-TOR-IES.

(RESEARCH ASSISTANTS hold and slur "concentration" as choruses.)

COULD YOU CONCENTRATE? STUDENT. OH YOU INFUR-ATE. SENIOR. HAVE YOU DETER-RATE? CON-... CEN-...

BOLTZ

RESEARCH ASSISTANTS

-TRATE.

(RESEARCH ASSISTANTS individually throw a packet at RUTH.)

(RUTH gradually kneels, in agony.)

(BOLTZ feels uncomfortable and sickened. BOLTZ directs RESEARCH ASSISTANTS to stop. BOLTZ levels with RUTH.)



BOLTZ

ALWAYS, A TRUE FRIEND, WHO WILL LISTEN, EXPERIMENT. RIGHT NOW, A SAVIOR, PROVIDES METHODS, HANDS OUT TECHNIQUES. BEYOND CENTRATION. NARRATE. OH DEAR APPRENTICE. GERM-NATE. WOMAN WHO'VE GROWN WISE.

(*RUTH, still on her knees, hands the packet to BOLTZ.*)

(*BOLTZ strikes pen ink over the packet. BOLTZ hands the packet to RUTH.*)

(*RUTH looks at the packet and to BOLTZ.*)

RUTH

YOU'VE... CROSSED... IT.

(*BOLTZ grabs a book. BOLTZ throws the book in RUTH's face.*)

(*RUTH falls back, unconscious.*)

(*BOLTZ leads RESEARCH ASSISTANTS off. BOLTZ feels ashamed.*)





SCENE xvii

[Conference Hall]

(PROFESSORS wander in. Some PROFESSORS move objects off. PROFESSORS begin picking up and reading the packets surrounding RUTH.)

PROFESSOR 1

THESE... GRADES... DO NOT FIT THE CURVATURE.

PROFESSOR 2

I... Q... IS LEFT TO BE DESIRED.

(RUTH sits up.)

PROFESSORS

SUCCESS. THAT'S WHAT YOU ARE NOT.

PROFESSOR 3

LET B'S...

PROFESSORS

...IN TRASH BINS OF HISTORY.

PROFESSOR 4

OH F'S...



PROFESSORS

YOU MIGHT AS WELL KILL YOURSELF.

(*PROFESSORS level with RUTH.*)

GRAD... PRO...GRAMS ARE EXCLUSIVE. DON'T HAVE WHAT IT TAKES FOR MASTER'S.

(*PROFESSORS pick up all the remaining packets.*)

(*АМАЛИЯ rushes in.*)

АМАЛИЯ

SORRY I'M LATE. SORRY I'M LATE. SORRY I'M LATE. WOAH I KNOW YOU!

(*АМАЛИЯ rushes to RUTH.*)

THANK YOU FOR SAVING MY LIFE. SERVICE NABBED THE RESEARCH GROUP.

PROFESSORS

WHAT'S GOING ON?

АМАЛИЯ

MY... WING'S... WHAT'S GOING ON OVER HER. LAD—...DER. SHE WON'T NEED TO SOAR THE SKIES. GET OUTTA HERE.

(*PROFESSORS leave.*)

WHY SEE INVISIBLE?

RUTH

GEE—E... NORMAL PEOPLE ASK NAME FIRST.

АМАЛИЯ

FAIL—...URE... ЦИВИЛИСТ (tsivilist) DON'T HAVE THIS MUCH.



RUTH

IT'S BEYOND JUST AN F.

(АМАЛИЯ and RUTH look to the future. АМАЛИЯ and RUTH rush out.)

[The room darkens.]

MARCOS

WHERE DID YOU GO?

RUTH

THE EAST.

MARCOS

THE MIDDLE RIGHT OVER THERE?

RUTH

FURTHER... FURTHER AND FURTHER OVER. FAR OUT. FAR OUT, FAR OUT, FAR OUT, FAR. FARTHER. FAR, FARTHER, FARTHER, FARTHER.



SCENE xviii

[Monastery]

[There is an unmarked grave.]

(As a young child, RUTH is in front of the unmarked grave.)

YOUNG RUTH

FATHER! FA—...THER... GONE...

(RUTH looks upon the grave.)

FA—...THER... TAKEN... AWAY... GONE...

[The wind tranquilly blows on these peaceful lands.]

FA—...THER... SPEAK...ING... GONE... IN...VIS...I...BLE... FA—...THER... I WILL... FIND YOU... PART OF WORLD...

(FADUMA and MONASTICS rush in. FADUMA directs MONASTICS.)

(MONASTICS transform the landscape into an accelerator laboratory with a market backdrop.)

(FADUMA takes moments to be with curious YOUNG RUTH.)

FADUMA

DON'T CRY LITTLE GIRL. WE HAVE THE TOOLS... TO FIND YOUR... FATHER.

MONASTICS

OUR FATHERS!

(MONASTICS place an enormous tunnel.)



[Silence dwells for the unveiling of this tunnel.]

FADUMA

THIS IS A PART-CLE... ACCELERATOR!

(RUTH inspects the particle accelerator. There are hymns and celebration.)

MONASTIC 1

NERVES OF THIS THAT BEAT THE VOWS OF SILENCE.

MONASTIC 2

LOOK FORWARD REACHING THIS NIRVANA.

FADUMA

ACCELERATE!

MONASTICS

ACCELERATE! ACCELERATE!

FADUMA

IT CAN DO AN-THING.

MONASTIC 3

IT PROPELS PART-CLES.

MONASTIC 4

IT IS ALL PROTONS.



MONASTIC 5

IT IS SO 'LECTRONS.

FADUMA

WE HAVE SO MUCH TO LEARN ABOUT THIS WORLD. HAVE ANY QUESTIONS ABOUT DHARMA?

YOUNG RUTH

DO YOU ALL BELIEVE IN A GOD?

FADUMA

PARTICLES DABBLES IN PEACE... SCIENCE.

BON

RELIGIOUS NUTS!

(BON rushes in.)

SHOO PARASITES!

(FADUMA and MONASTICS run away.)

(BON looks at the particle accelerator.)

WHAT IN THE HELL?

YOUNG RUTH

ATOM SMASHER!

(BON walks off with RUTH.)





21. Artist

MARCOS

YOU WERE SO LOST.

RUTH

NO IDEA.

MARCOS

I WAS THERE.

RUTH

COMING OFF, CONVINCING.

MARCOS

SHE, WAS A CON.



SCENE xix

[*Town Square*]

[*The Monastery completes its transition into a marketplace.*]

(*There are merchants of all sorts.*)

[*"Foods" hang from the rafters of some shops.*]

[*There is a sign written in an Eastern language.*]

(*CARICATURIST relaxes or paint PATRONS.*)

(*CON watches PATRONS like a hawk.*)

(*MARCOS and PYEATT enter and roam around the markets.*)

PYEATT

(*PYEATT reads the sign.*)

BEWARE... OF THE ROGUE PICKPOCKETERS.

(*PYEATT expresses confidence.*)

I KNOW TO ALWAYS TRAVEL EMPTY.

MARCOS

YOU KNOW NOTHING.

(*MARCOS touches his pocket where his wallet would be.*)

(*PICKPOCKETER notices MARCOS.*)



(MARCOS heads to CON.)

(PICKPOCKETER scurries to MARCOS.)

(CON snarls at PICKPOCKETER as PICKPOCKETER is about to pickpocket MARCOS. PICKPOCKETER acknowledges that this is CON's catch.)

(MARCOS hears the snarl.)

MARCOS

LICENÇA?

CON

I LIKE ACCENT.

MARCOS

I LIKE... HISS.

CON

(CON inches closer to MARCOS.)

I LIKE DESCENT...

MARCOS

(MARCOS inches closer to CON.)

LIKE POETRY...

CON

...INTO...

(PYEATT rushes to MARCOS.)



PYEATT

I CAN READ HER. SHE'S LIKE THAT SIGN. SHE'S A CON-

(*CON closes PYEATT's mouth.*)

CON

CON. MY NAME IS CON.

MARCOS

(*MARCOS dazes at CON.*)

YOU KNOW PEOPLE.

PYEATT

(*PYEATT frees their mouth from CON's grasp.*)

ARTIST!

CON

I AM ARTIST.

MARCOS

REALLY? ME TOO.

CON

ALWAYS LYING TO IMPRESS.

MARCOS

BUT...

CON

ALWAYS TRYING TO PRESS THAT.



MARCOS

I'M PRESSED TO SEE YOUR WORK.

(CON signals PICKPOCKETER to try pickpocketing MARCOS. CON promptly points out PICKPOCKETER.)

(PYEATT chases PICKPOCKETER around.)

(CON heads to CARICATURIST. CON pulls out what is MARCOS' wallet with MARCOS' ID on it.)

(CARICATURIST quickly paints the portrait.)

(CON pulls money out of the same wallet. CON pays CARICATURIST for the portrait. CON pulls even more money for CARICATURIST's tools. CON takes a seat where CARICATURIST sat.)

(PYEATT drags PICKPOCKETER back.)

CON

I WAS GREETING. DON'T HAVE TO CHASE.

(CON turns the easel around to reveal a decent portrait of MARCOS. While MARCOS and PYEATT are distracted by the painting, CON lobs the wallet to PICKPOCKETER.)

(PICKPOCKETER closely pockets the wallet.)

(CON signals for PICKPOCKETER to not pocket the wallet.)

(PICKPOCKETER places the wallet into MARCOS' back pocket. PICKPOCKETER treads off.)

MARCOS

(MARCOS points to a part of the portrait.)

LAZY BRUSHWORK.

CON

MY INTEGRITY.

MARCOS

I... LOVE IT. LAZY IS THE FRUITS... OF SURREALISM. LET'S PAINT SOME FRUIT. I KNOW THIS PLACE. SO EXPENSIVE. ALMOST, A SCAM.

CON

I LIKE ACCENT.

(CON locks arms with MARCOS.)

THIS IS MY TONE.

(CON glares as PYEATT winces at her. CON points to the sign.)

SAYS DOG-EAT-DOG-WORLD.

(As the restaurant forms, PYEATT heads to a seller. PYEATT pulls out MARCOS' distinctive wallet, paying the seller. PYEATT rips a handful of the fried dog hung on the rafters. PYEATT sits by a table.)

PYEATT

I KNOW NOTHING.

(PATRONS take up tables.)

(MARCOS and CON sit together.)



SCENE xx

[Restaurant]

(WAITER serves an octopus to MARCOS and CON.)

(MARCOS draws in a sketchbook.)

(PYEATT is constantly served and excessively eating.)

WAITER

MAY BE COLD-BLOODED... BUT RATHER YOU EAT IT WARM.

(MARCOS ignores WAITER.)

WHEN I LOOK AT YOU, I SEE YOUNG ME!

(WAITER marches off.)

CON

YOU KNOW THAT, YOU PAY THAT.

MARCOS

ART IS PRICELESS.

PATRONS

THEREFORE, TASTELESS. TASTELESS.

CON

(CON holds a few tentacles of the octopus.)

NOT THIS.



(MARCOS puts down the writing utensils and listens.)

(CON promptly drops the octopus.)

IT'S DEAD.

MARCOS

IT HAD LIFE.

PATRONs

THEREFORE, LIFELESS. LIFELESS.

CON

MOST OF IT, ALONE.

PATRONs (singles)

LONELINESS. LONELINESS.

(PYEATT eats the food more excitedly.)

MARCOS

AT LEAST, MATES.

PATRONs (couples)

(One of each couples ends the phrase with a different word.)

FOREVER NEVER

PISSED.

BLESSED.

CON

IN-DEBT TO LAW OF NATURE.



PATRONS

(Singles sing in relief. Couples sing in grief.)

IN-LAWS...

MARCOS

ALWAYS ON THE RUN.

(MARCOS turns the sketchbook around to reveal a sketch of an octopus inking on WAITER.)

CON

THAT'S... THAT'S...

PATRONS

THEREFORE, SPINELESS. SPINELESS.

(CON feels the back of her neck.)

MARCOS

MINDFUL. IT'D GET OUT OF ANY SITUATION.

(As MARCOS reassures, CON shifts her hand to her head. CON seems contemplative.)

CON

LET'S GET OUT OF HERE.

(PATRONS and WAITERS clear everything while MARCOS continues to sketch.)

SCENE xxi

[Rave]

(WAITER places a wine bottle by MARCOS.)

(MARCOS sketches the bottle.)

(PYEATT rushes by with drinks in their hands.)

PYEATT

PRICELESS. PRICELESS.

(Conversing PATRONS fill the entire place.)

(~~SAXOPHONIST pulls out maracas.~~)

(PATRONS start dancing.)

(CON approaches MARCOS. CON gets MARCOS to stand up. CON takes MARCOS' sketchbook. CON tosses it away.)

(PATRONS promptly stop dancing.)

(CON picks up the sketchbook. CON calls in PICKPOCKETER. CON hands the sketchbook to PICKPOCKETER.)

(PICKPOCKETER scurries off.)

(CON and MARCOS dance together.)



(MANAGER eventually steps in. MANAGER signals to CON.)

(CON notices MANAGER. CON takes some beverages. CON hands the beverages to MARCOS and points to PYEATT.)

(MARCOS joins PYEATT in ridiculously drinking.)

(CON approaches MANAGER.)

(PATRONS quiet and relax away from CON and MANAGER.)

MANAGER

WHERE IS THE MONEY? HONEY? THIS AIN'T FUNNY. FEEL ME? REALITY. NOT MUSICAL COMEDY. I WILL TRY, NOT TO BE A TONY.

PYEATT

(PYEATT senses the commotion.)

I SENSE CONFLICT.

(MARCOS and PYEATT rush in to see MANAGER is about to harm CON.)

A DICK.

MARCOS

I MUST WARN YOU. I'M A PACIFIST.

MANAGER

I'M TOUCHED.

(MARCOS reaches out to touch CON.)



RENT'S UP, TO TOUCH THAT. YOU WERE, TODAY'S CLIENT?

MARCOS

CLIENT?

(*MARCOS looks to CON.*)

IS THAT WHAT THEY CALL LOVE AT FIRST SIGHT HERE?

(*CON blushes.*)

MANAGER

JUST PAY FOR YOUR MEALS AND DRINKS.

MARCOS

OH. THEN I'M A CLIENT...

(*MARCOS reaches in his pocket.*)

(*PYEATT walks off and blends into PATRONS.*)

...INCLINED TO...

(*MARCOS notices that his wallet is missing.*)

...LOSING MY WALLET.

MANAGER

IN-DEBT.

(*MANAGER closes in on MARCOS.*)

LONELY.

(*MARCOS tries to escape.*)



(MANAGER immediately grabs MARCOS.)

SPINELESS.

(PATRONS notice the commotion. PATRONS touch the back of their necks.)

SOON, LIFELESS.

(PATRONS gather around MARCOS, CON, and MANAGER.)

PATRONS

THEREFORE, SURVIVE. SURVIVE.

(PICKPOCKETER joins PATRONS. PICKPOCKETER raises the sketchbook with MARCOS' octopus' drawing.)

(CON looks on with sudden inspiration.)

CON

I AM OCTOPUS. IF I CAN GET OUT OF HERE, I CAN GET IN THERE.

(CON points to MARCOS and MANAGER.)

I AM A PACIFIST, AS I DO NOT PASS ON THE OPPORTUNITY TO GET MY FIST IN THERE.

(CON punches MANAGER.)

[The lights go out. In the darkness, the hotel room is being set up.]

(A overshadowing sound of fighting looms.)

(In response, PATRONS cheer.)

(There are sounds of struggle.)



(In response, PATRONS disappointingly groan.)

(There is the sound of PYEATT jumping in to help.)

(In response, PATRONS are in awe.)

(There are sounds of sensual tension.)

(In response, this sickens PATRONS and they leave.)



SCENE xxii

[Hotel]

(MARCOS and CON lay in a bed together. MARCOS and CON just stare directly forward.

(CON has a shiner.)

(PYEATT is sleeping on a couch.)

MARCOS

I GUESS I AM NOT A PACIFIST.

(MARCOS focuses on PYEATT.)

AND SHE DESERVES THE PACIFIST SOCIETY AWARD. SUCH A SCAMMER.

(MARCOS focuses on CON.)

AND YOU...

CON

I AM ARTIST.

(MARCOS and CON are about to smooch.)

MARCOS

HOW DID YOU BOOK THIS?

CON

LIVELY. SPINE'D. LONE-LESS. ALWAYS INDEBT THOUGH.

MARCOS

CON. THE ARTIST.



CON

I LIKE ACCENT.

(MARCOS and CON share a kiss.)

[Blackout.]





22. CUR

SCENE xxiii

[CON's and MARCOS' Home]

梅根

PAÍS!

CON

女儿 (nǚ'ér).

MARCOS

FILHA.

MARCOS

FAMÍLIA.

CON

家庭 (jiātíng).

(**梅根** lays on the bed with MARCOS and CON.)

(MARCOS, CON, and **梅根** play together, with sentiments being tribal.)

(PYEATT comes to the bed.)

CON

WHAT THEY DOING HERE?

梅根

OH!

(MARCOS and CON begin mouthing arguments.)

MARCOS

...STILL MY FRIEND...

CON

...FAMILY...

梅根

MAMÃE !

MARCOS

...A WORLD OUT THERE...

CON

...UNIVERSE HERE...

梅根

PAPAI !

MARCOS

...WILL YOU JOIN US?...

CON

...THEY NEED OWN FRIENDS...

梅根

妈妈 (māmā) !

MARCOS

...SAD STATE CHILDREN...

CON

...MADNESS FOR THEM...

梅根

爸 (bà) !

(CON embraces MARCOS before MARCOS could sing.)

CON

...EACH HAVE OTHER...



梅根

(梅根 gleefully shouts.)

父母！

PYEATT

HUMAN SUFF-RING.

(MARCOS lets go of the embrace. MARCOS joins PYEATT and they trek away from the lights.)

梅根

GONE...

CON

(CON feels heartbroken.)

YOU'VE CONNED MY HEART...

[The lights focus solely on MARCOS and PYEATT.]

(MARCOS stops in his tracks. MARCOS signals to PYEATT that MARCOS will return.)

(PYEATT exits.)

(MARCOS goes to where the bed was.)

(BON takes CON and 梅根's place.)

BON

RUTH!



[The lights focus on MARCOS and BON.]

DAUGHTER! DAUGHTER! DAUGHTER!



SCENE xxiv

[Healing Gardens]

(MARCOS stumbles off, bringing RUTH in.)

CUR... WILL YOU EVER LEARN TO STOP THIS SEARCH? STOP THE INSULT OF THOSE WHO FED YOU. RUTH—...ANN... WHAT IN THE HELL? WILL YOU EVER LEARN TO FORGIVE ME? FORGO RESULTS OF YEARS WITH NO LOVE. YOU... NEED ME.

RUTH

(RUTH distances herself from BON.)

NO.

BON

NEED... ME TO SHOW YOU WHAT IS RIGHT OR WRONG. THAT YOUR FATHER LEFT AND I WAS RIGHT. NEED... ME TO SHOW YOU...

RUTH

NO!

BON

THAT INSTITUTE DEF-LY ABUSED YOU. YET YOU STILL HAD CRAWLED BACK TO IT. YOU NEED ME. CONCUR? YOU... NEED ME. CONCUR?

(BON and RUTH circle the gardens.)

YOU... NEED ME. CONCUR?

RUTH

CON—... CUR. I NEED YOU TO LEAVE ME ALONE. NEED YOU TO ACCEPT THIS SEARCH FOR FATHER. CON—... CUR. I AM A CUR. CON—... CUR. I AM A FREE DOG ROAMING. SHOWS COMPASSION FOR DEAD AND LIVING. YOU... BETRAYED... FATHER.

BON

FA—... THER SAW AN INDEPENDENT HOMELAND. FOUGHT... AND DIED FOR ONLY HIS HONOUR. JE—... SUIS DÉSOLÉ.

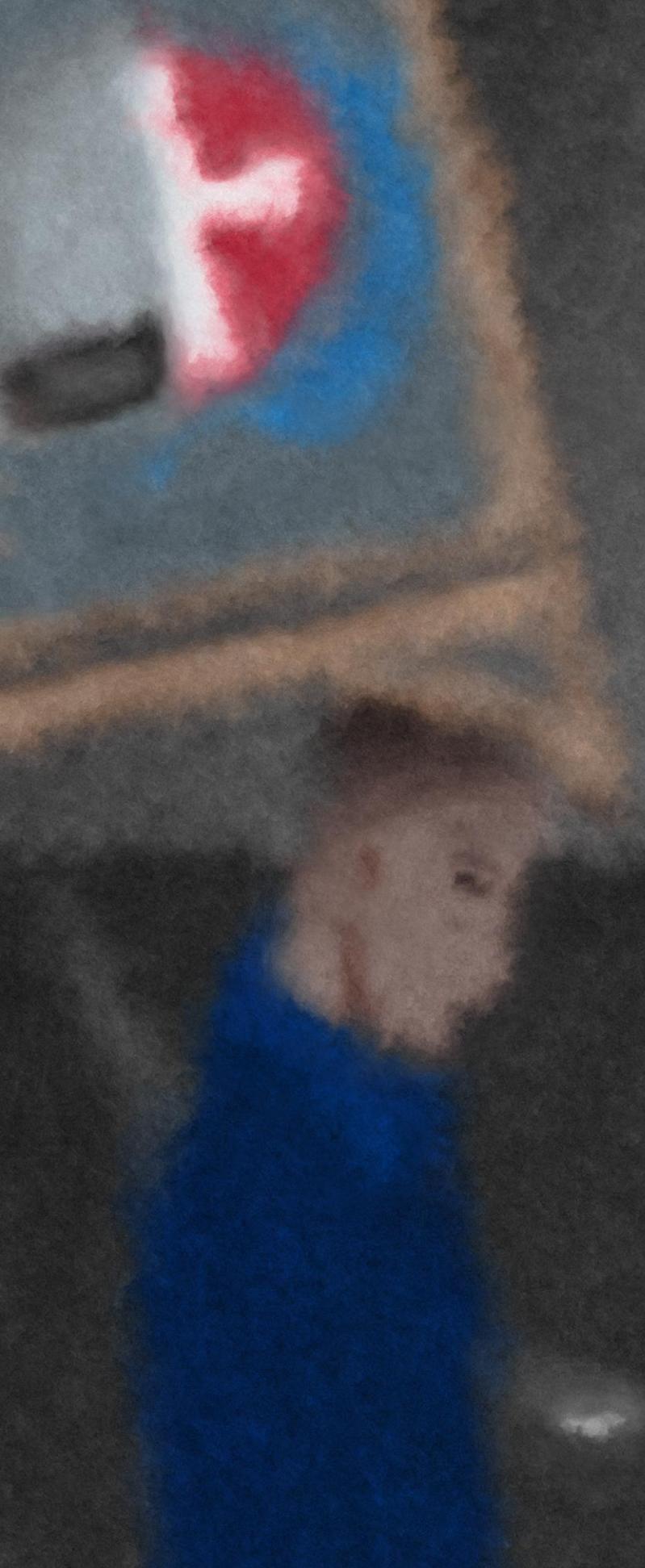
RUTH

I... HAD FORGIVEN YOU FOR A WHILE. MY LOVE MADE UP FOR ALL THAT'S EMPTY. I... NEED YOU NO MORE.

(BON departs.)



ACT II
24 "Vox"
25 "Gress"
26 "Sy"
27 "Front"
28 "Farm"
29 "Quer"
30 "Dense"
31 "
32 "Fident"
33 "Tain"
34 "Vey"
35 "Struct"
36 "Tort"
37 "Sort"
38 "Cept"
39 "Sensus"
40 "Cede"
41 "Cise"
42 "Tinue"



23. VERGE

(MARCOS dashes in. MARCOS embraces RUTH.)

MARCOS

RUTH...

(ADAMO and FADUMA enter.)

ADAMO

SEE TO US, WE HAVE TO SPEAK TO YOU.

FADUMA

CAN BE BETWEEN YOU AND I.

RUTH

(RUTH addresses MARCOS.)

YOU AND I.

(RUTH addresses ADAMO and FADUMA.)

TOO AND I. CONVERGE. CONFRONT. CONQUER. CONVEY. CONCEDE.

(ADAMO whispers to RUTH.)

(The reactions to the news vary.)

[The lights focus only on RUTH.]

SO ELECTRIFYING! I'M ON THE... VERGE OF DISCOV-RING... THE FATHER... OF MY WORLD. I'M ON THE VERGE...

(RUTH vanishes in the darkness.)

VERGE...

[Fade.]





ACT III

ACT II

#	Title	Location	Character(s) MAIN ensemble
24.	Vex	Darkness→Collider	RUTH FADUMA BOLTZ ADAM
25.	Gress	Debate Chamber	RUTH BOLTZ ADAM politicians
26.	Ey	Courtyard→ General Assembly Hall	MARCOS PYEATT politicians (3)
27.	Front	Home	RUTH MARCOS BON
28.	Form	Medical Supply Facility→ Journal Offices	RUTH MARCOS FADUMA আলাপ আলোক engineers peacekeepers
29.	Quer		RUTH АМАЛИЯ
30.	Dense	RUTH's Mind	RUTH FADUMA
31.	...	MARCO's ICU	MARCOS FADUMA BEATRIZ আলাপ আলোক
32.	Fident	RUTH's ICU→	RUTH BOLTZ
33.	Tain		RUTH BOLTZ
34.	Vey		MARCOS BOLTZ FADUMA আলাপ আলোক ADAMO healthcare professionals
35.	Struct	Helicopter	MARCOS PYEATT BEATRIZ
36.	Tort	MARCO's ICU	MARCOS FADUMA
37.	Sort	RUTH's ICU—MARCO's ICU	RUTH MARCOS
38.	Cept	FADUMA's Office	FADUMA
39.	Sensus	General Hospital→	BON جسوس СЕЛМА
40.	Cede		АМАЛИЯ Company
41.	Cise	Operating Theatre	MARCOS
42.	Tinue	General Hospital	Company



24. VEX

SCENE i

[Darkness]

(RUTH reappears.)

RUTH

IT... VE—... XES... ME... I'M ON THE VERGE... OF DISCOV-RING... THE FATHER...
OF ALL ETERNITY...

[The lights reveal a massive operator's control.]

SCENE ii

[*Collider*]

IT VE—... XES...

(*FADUMA elegantly tiptoes in. FADUMA is clad in a rancher's uniform.*)

FADUMA

HOWDY... HOWDY. HOWDY. WEL—... COME TO THE CIRCUIT!

(*FADUMA sings before RUTH could.*)

I KNOW WHAT YOU'RE ABOUT TO SAY! CAN YOU TOUCH THESE COLOURFUL BUTTONS THAT WILL PROPEL PROTONS, SMASHING THEM INTO A GRAPHITES' NUCLEIS, PRODUCING NEUTRONS WITH PIONS, NEGATIVE AND POSITIVE, TAKING THOSE POSITIVITIES AND FOCUS THEM INTO A BEAM SO THEY WOULD, EXCUSE MY LANGUAGE, DECAY... I SAY YOU CANNOT LIL' BACHELOR.

RUTH

THEY BECOME NEUTRINOS. I HAVE MY MASTERS.

FADUMA

WELCOME TO THE ENERGY! FREE ENERGY. POSITIVE! IN THE HEARTLAND... OF SCIENCE INNOVATION! WHERE NOT ONLY DOES EVERY MATTER EXIST, BUT MATTER! WHERE THE LAWS OF PHYSICS... BREAK THE LAWS THAT HUMANS DRAW.

RUTH

CONTACT TENSION?

FADUMA

IGNORE THAT ONE, NOW. WELCOME TO THE... MAGNETIC ATTRACTION... YOUR DATA WILL SURE TO BE...



(ADAM enters, protesting.)

NEGATIVE!

(FADUMA canters off.)

ADAM

THEY ARE SHUTTING IT DOWN!

RUTH

DID SOMEBODY GET BEAMED?

ADAM

EVEN WORSE... WE ARE LOSING FUNDING!

RUTH

WHAT UNKNOWN FORCE DRIVES THIS? WHAT BREAKS THE BOND BETWEEN UM...

(RUTH is questioning ADAM's identity.)

ADAM

ADAM...

RUTH

MOLECULES!

(BOLTZ slyly enters.)

BOLTZ

IT VEXES ME...

RUTH

WHAT ARE YOU DOING HERE?



BOLTZ

FEEDING THE UNKNOWN FORCE.

(*BOLTZ pickpockets a stack of cash from ADAM.*)

ADAM

KIDS' MEAL FUND!





25. GRESS

SCENE iii

[*Debate Chamber*]

(*BOLTZ throws the stack of money into the void.*)

(*POLITICIANS leap out and fight for the stack of money like dogs fighting over a bone. POLITICIANS set the debate.*)

POLITICIANS

(*POLITICIANS focus on ADAM.*)

WHERE IS THE MONEY IN THA-AT?

POLITICIANS

(*POLITICIANS grab ahold of ADAM. POLITICIANS hold ADAM upside down.*)

WHERE IS THE MONEY IN THA-AT? WHERE IS THE MONEY IN THA-AT?

(*POLITICIANS drop ADAM. POLITICIANS focus on the operator's controls.*)

WHERE IS THE MONEY IN THA-AT? WHO GON' BE PAYING FOR THA-AT?
WHAT IS OUR DIVVY ON THA-AT? WHERE A TOWN SHANTY PLACE THA-AT.
WHEN WORLD RIVALRIES START THA-AT.

(*RUTH defends the operator's controls.*)

WHY NO EXPLOITING WITH THA-AT! HOW WE FIND MONEY FOR THA-AT? HOW
WE FIND MONEY FOR THA-AT? HOW WE FIND MONEY FOR THA-AT?

BOLTZ

BRING IT BACK.

(*BOLTZ takes the stack of money back from POLITICIANS.*)



BRING IT TO ME IN MY LAB.

(BOLTZ points to RUTH.)

ADDRESS CONGRESS FOR THESE HACKS. NO LONGER PAID WITH YOUR TAX.

(BOLTZ hands the stack of money back to ADAM.)

MORE IN TREASURY RELAX. BE FULL HA-MIL-TO-NAN 'TIL TAPS.

(POLITICIANS feel puzzled by the phrase.)

NONE MORE PA-TRO-DIC WOLF PACK! SO WHY NOT JUST DEFUND THAT!

(POLITICIANS take apart the operator's controls.
POLITICIANS assembly a rifle from the parts.)

POLITICIANS

MO—... NEY... MO—... NEY... MO—... NEY... MO—... NEY...

BOLTZ

(BOLTZ focuses on RUTH.)

TIT FOR TAT. WHERE'S WORK AT? LOST BRASS TACKS. BUREAUCRAT. DID I CROSS THAT?

(RUTH points out what has become of the operator's controls.)

(BOLTZ turns around. BOLTZ is shocked at what is before his very eyes.)

RUTH

NO PROGRESS. BUT INSTEAD. UNDER DEBT. POOR MINDSET. WHERE YOUR SCI-TISTS?



BOLTZ

JUST... HIRED... AM-LI-YA...

(ADAM mocks RUTH as though BOLTZ has a sick burn.)

(POLITICIANS grab ahold of RUTH.)

BOLTZ

FAILED WHAT YOU PUT TO THE TEST.

NEVER WILL GIVE IT A REST.

ALL YOU DO IS PROJECT.

YOU WILL DE-FIN-LY BE BEST-... ED.

POLITICIANS

A-...

WARDS...

LE-...

GA-... CY...

(RUTH is thrown out of the debate chamber.)

SCENE iv

[Courtyard]

POLITICIANS

(*Half of POLITICIANS sing "board" and the other half sing "lord".*)

BOARD/LORD... OF... SCI-... TY...

(*BOLTZ victoriously holds the rifle.*)

(*BOLTZ and POLITICIANS leave.*)

(*RUTH ends up alone.*)



26. EY

(MARCOS and PYEATT enter.)

(MARCOS notices that RUTH is hurt. MARCOS tries to reach out to RUTH.)

(RUTH runs off.)

(Same POLITICIANS wander out. POLITICIANS are now mellow, from their attires to their persona.)

(A POLITICIAN hands a pamphlet.)

PYEATT

(PYEATT reads the pamphlet.)

MAIN... TAIN... WORLD... PEACE...

(POLITICIANS set up the General Assembly Hall.)

(MARCOS and PYEATT looks on.)

SCENE v

[General Assembly Hall]

(There is an elevated table with three seats. Plenty of audience seats face towards the table.)

(Most POLITICIANS sit in the audience seats.)

(POLITICIAN 1, POLITICIAN 2, and POLITICIAN 3 sit at the table.)

(MARCOS and PYEATT sit behind the audience seats.)

POLITICIAN 1

ASSEMBLE. ROLL CALL.

(MARCOS and PYEATT head closer to the table.)

MARCOS

PERDOE-ME. PERDOE-ME. PERDOE-ME. PERDOE-ME.

(MARCOS addresses POLITICIANS at the table.)

I AM MARCOS AND I HAVE SEEN HUMAN SUFF-RING.

PYEATT

WE HAVE SEEN A LOT, WE REALLY HAVE.

(POLITICIANS lie back in their seats.)

POLITICIAN 1

WHO COMES OUT BRAVELY COMBAT?



POLITICIAN 2

WHAT MANDATORY MISHAP?

POLITICIANS

WHERE IS THE GLORY IN THAT?

POLITICIANS

WHEN IS THE SEXY CLIMAX?

POLITICIAN 3

WHEN IS THE WORTHY CLIMAX?

POLITICIAN 3

WHY COME IN SALTY THAN SAP?

POLITICIANS

HOW LONG THIS STORY WILL LAST...

(*POLITICIANS notice that MARCOS is going to utter more vocals. POLITICIANS groan.*)

E-Y, THIS 'SEMBLY WILL LAST ...

MARCOS

THIS PEACE TASK FORCE HASN'T DONE ANYTHING PRODUCTIVE IN YEARS...
WHAT A FALL FROM GRACE.

PYEATT

TOP OF GRASS TO DIRT.

MARCOS

YOU STILL HAVE IT IN YOU ALL.

POLITICIAN 1

WHO ARE YOU A SPECK TO SPEAK?



POLITICIAN 2

WHAT MAKES US RESPECT THE WEAK?

POLITICIANS

WHERE YOUR BRAIN CONNECTS NEEDS TWEAK.

PYEATT

(*PYEATT chuckles.*)

(*POLITICIANS address PYEATT.*)

POLITICIANS

POLITICIAN 3

WHEN HAVE YOU SLEPT YOU FREAK?! WHEN YOU SLEEPING CUTIE?

(*POLITICIANS focus back on MARCOS.*)

POLITICIAN 3

WHY YOU'VE GONE INEPT TO SEEK.

(*POLITICIANS shove away MARCOS and PYEATT.*)

POLITICIANS

HOW HAVE YOU REGRET THIS WEEK?

(*POLITICIANS pack up the General Assembly Hall.*)

PLEASE TELL US IN THIS CRITIQUE.

(A *POLITICIAN hands out a survey.*)

(*MARCOS and PYEATT are left alone.*)

PYEATT

(*PYEATT reads the survey.*)

FOR... HELP... CON—... GRESS...



(MARCOS drags PYEATT off.)





27. FRONT

SCENE vi

[Home]

(BON enters. BON waits around.)

(RUTH enters.)

BON

WHY DON'T YOU CONFRONT ME? NOW WHERE HAVE YOU BEEN TO? OH
SEARCHING. SEARCHING. SEARCHING. SEARCHING.

(RUTH walks away from BON.)

WHERE YOU THINK YOU'RE GOING?

(BON extends her hand.)

SOME, CAN YOU JUST FRONT ME? THEN NO LONGER US TWO. COLLECTING.
'LECTING. 'LECTING. 'LECTING. 'LECTING.

(RUTH rushes out where RUTH entered.)

[The lights only focus on RUTH.]

OH WHY DO YOU NOT LOVE ME?!

(BON disappears.)

RUTH

(RUTH looks back where BON was.)

HOME—... FRONT.



(RUTH looks on ahead.)

HOMEFRONT. HOME.

(RUTH departs.)

HOME.

(MARCOS enters where RUTH exited. MARCOS diligently walks into a lightened home. MARCOS wanders around. MARCOS grows desolate. MARCOS realizes that CON and 梅根 are never returning. MARCOS sits.)

(RUTH enters from the other side. RUTH sits opposite of MARCOS.)



28 . FORM

SCENE vii

[*Hybrid: Medical Supply Facility | Journal Offices*]

(*FADUMA joins ENGINEERS.*)

(*ଆଲାୟ, ଆଲୋକ, and PEACEKEEPERS are uniformed like journalists.*)

(*FADUMA, ଆଲାୟ, ଆଲୋକ, ENGINEERS, and PEACEKEEPERS march in.*)

(*ENGINEERS set up half of the surroundings as a facility to build medical supplies. Much of the supplies are magnets and pacemakers.*)

(*PEACEKEEPERS set up the other half as offices for newspaper publications.*)

ENGINEERS

PEACEKEEPERS

(*ENGINEERS address RUTH while PEACEKEEPERS address MARCOS.*)

CONFORM.

(*FADUMA hands RUTH a paper while ଆଲାୟ and ଆଲୋକ hands MARCOS a paper.*)

FILL THIS FORM.

(*RUTH and MARCOS quickly sign their papers.*)

COME WITH US. WORK WITH US.

(*RUTH and MARCOS hand their papers back.*)

YOU'RE WELCOME. JUST HARD WORK.

(*RUTH joins in with ENGINEERS. RUTH is given her helmet.*)

HEART ON FIRE. MIND ON ICE.

[*The lights focus only on ENGINEERS and the facility.*]

ENGINEERS

CONFORM. CONFORM.

(*ENGINEERS start sitting at their workstation.*)

CONFORM. CONFORM.

(*FADUMA sits down. FADUMA starts testing magnets with the pacemakers.*)

CONFORM. CONFORM.

(*ENGINEERS sit RUTH down next to FADUMA.*)

CONFORM. CONFORM.

RUTH

(*RUTH sings to FADUMA.*)

YOU HEAR ME? IS IT CLEAR? TOGETHER. NOW'S HELPFUL.

(*RUTH tries to hold back the internal cubicle she is trapped in.*)

IN THE MOOD. TO FIGHT YOU...



FADUMA

STAY PATIENT. THAT'S YOUR ROLE.

(*The pacemaker combusts.*)

(*A supervising ENGINEER steps in.*)

DIRECTOR. I'M SORRY. FORGIVE ME. FORGET ME.

(*FADUMA focuses on RUTH.*)

SAVE YOUR LIFE. SAVE YOUR LIFE.

RUTH

FIGHT FIGHT FIGHT. FIGHT FIGHT FIGHT.

ENGINEERS

DE-... FORM...

[*The lights focus away from facility and onto the offices.*]

(*MARCOS draws comics. MARCOS is observant of the activities going on around the offices and the world.*)

(*PEACEKEEPERS carry around news stories of devastations, famine, and missing children.*)

(*A PEACEKEEPER hands a helmet to MARCOS to draw for a story on the IGO that MARCOS addressed earlier.*)

(*MARCOS slowly gets up on top of the desk.*)

REFORM... REFORM... REFORM...

(*MARCOS slowly puts the helmet on.*)



REFORM... REFORM... REFORM...

PEACEKEEPERS

WE HEAR YA! WE HEAR YA... CLEAR! SAY NO MORE! SAY NO MORE... YEAH!
FORM A TEAM! FORM A TEAM... NOW!

(*PEACEKEEPERS clear the offices.*)

(आलाप and आलोक is about to grab a snack from the break area.)

MARCOS

FIGHT THE MOOD! FIGHT THE MOOD... YOU!

(*MARCOS hands out two helmets to आलाप and आलोक.*)

FILL THIS ROLE! FILL THIS ROLE... FRIEND!

आलाप

I CAPTAIN!

आलोक

I SERGEANT...

आलाप

SIR!

आलोक

MARCOS

PEACEKEEPERS. PEACEKEEPING... SAME.

(*PEACKEEPERs are ready to take orders.*)



PEACEKEEPERS

SAVE THEIR LIVES. SAVE OUR LIVES... TOO! FIGHT THE FIGHT. FIGHT THE FIGHT... RIGHT!

MARCOS

PACIFISTS! ASSEMBLE... FORCE! COME आलाप! COME आलोक... COME!

(आलाप and आलोक join in.)

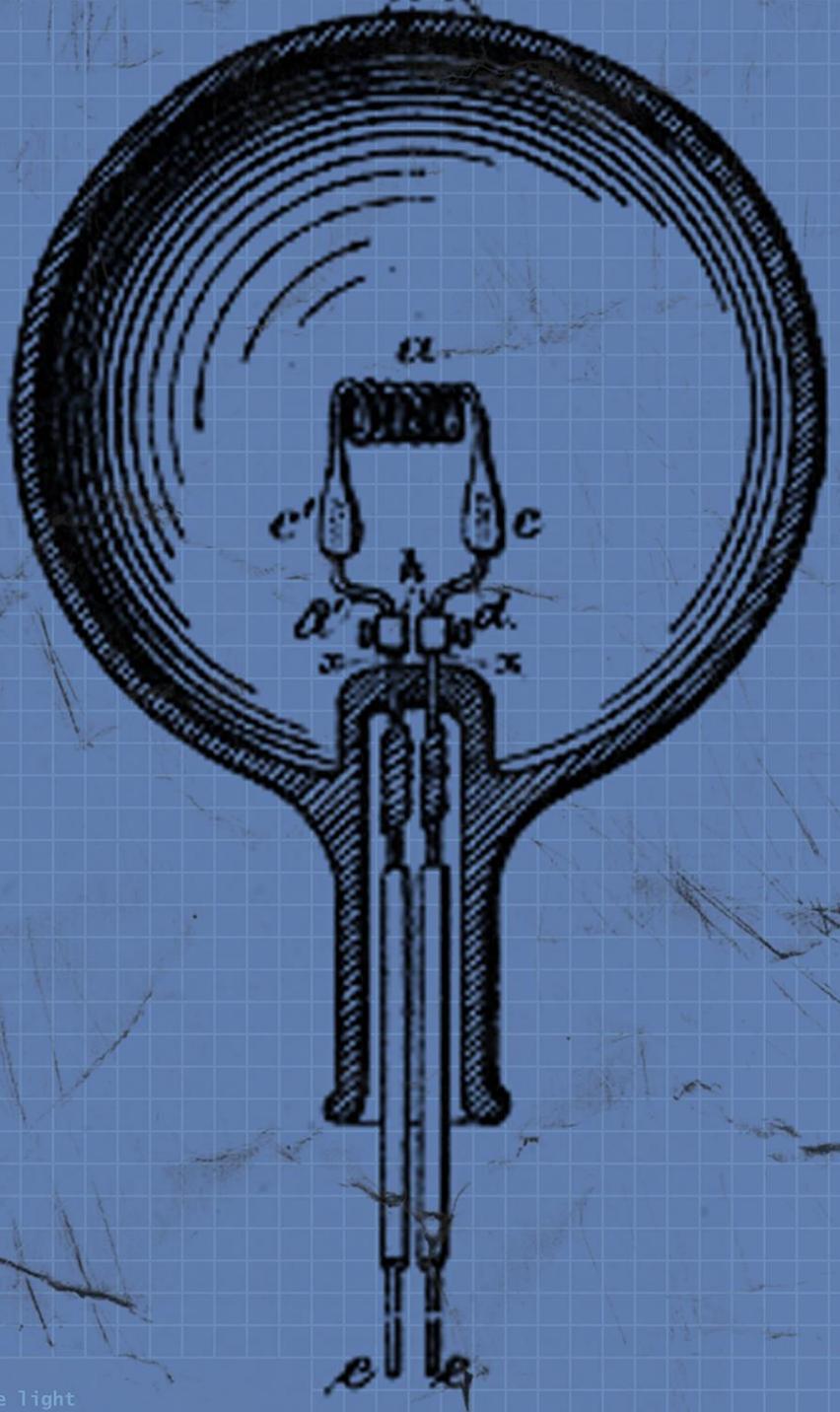
MARCOS

PEACEKEEPERS

WE ARE OUT! WE ARE OUT... HERE! WISH US LUCK! WISH US LUCK... PLEASE!

(MARCOS, आलाप, आलोक, and PEACEKEEPERS march out.)





PROJECT: let there be light

CLIENT: АМАЛИЯ

29. QUER

(The entire facility brightens.)

(RUTH rests at the workstation.)

(АМАЛИЯ tiptoes in.)

АМАЛИЯ

(АМАЛИЯ walks up to RUTH.)

RUTHANN. P. H. D.

(RUTH stays unresponsive.)

REMINDER TO CONQUER...

(RUTH stays still unresponsive.)

COMRADE?

RUTH

I CANNOT FACE THE WORLD.

АМАЛИЯ

SO... DOES... MY... LAB. SE—... CLU—... DED... BUT... U—... NIQUE. WE'RE... RE—... CRUI—... TING...

(АМАЛИЯ pulls out a wooden board from underneath the workstation. АМАЛИЯ grabs the circuits. АМАЛИЯ uses general materials for a circuit workbench.)

I'LL... GIVE... YOU... A... PRE—... VIEW... LET'S... EX—... PER—... MENT...

(АМАЛИЯ does much of the procedure.)



(Gradually, RUTH joins in to fix some of АМАЛИЯ's errors.)

HY—... PO—... THE—... SIS...

RUTH

(RUTH intently looks at АМАЛИЯ.)

WHERE... IS... IT... GOING?...

(АМАЛИЯ earnestly acknowledges it.)

АМАЛИЯ

LET'S DIVIDE AND CONQUER.

RUTH

LET'S...

АМАЛИЯ

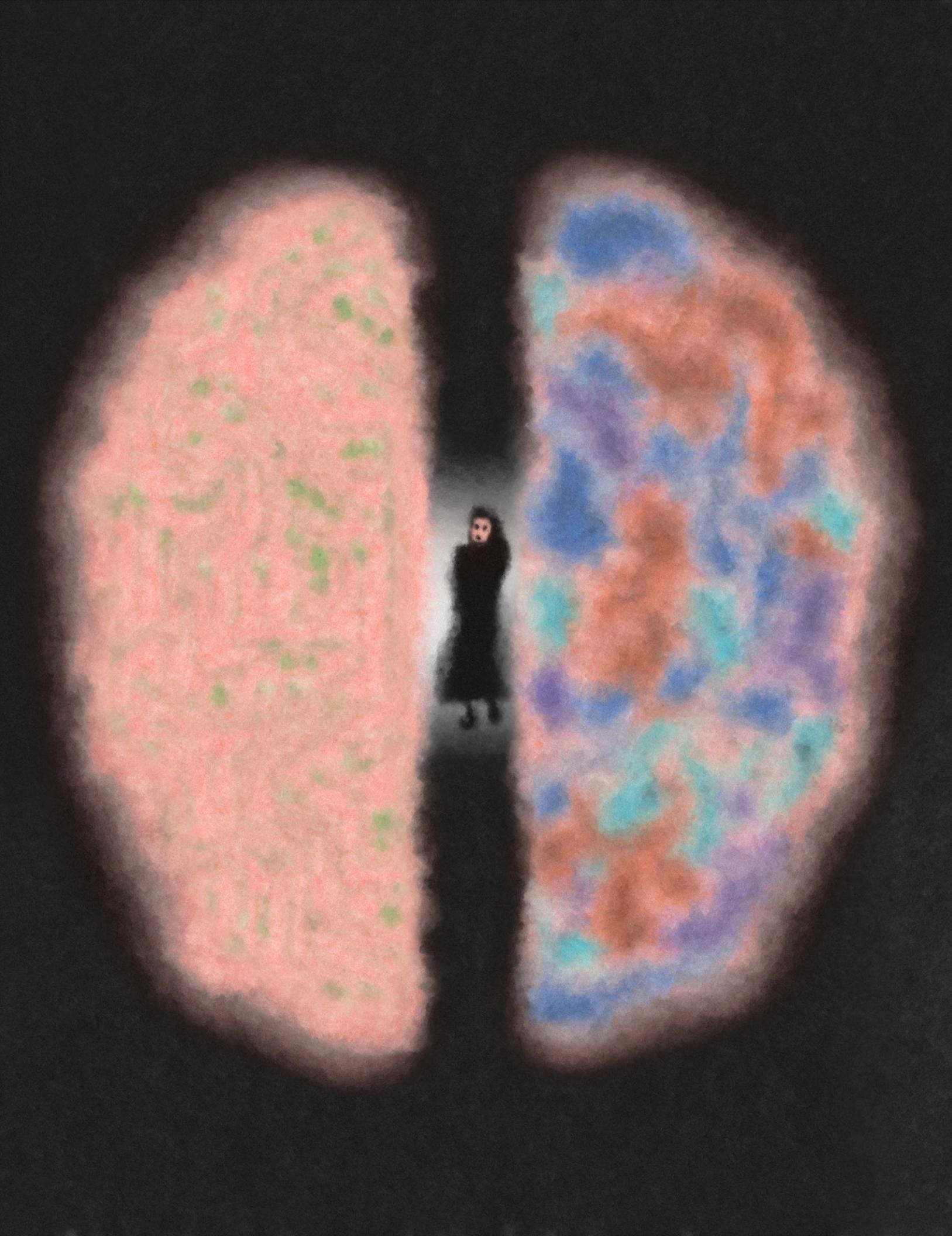
THERE BE LIGHT...

[The circuit workbench lights up the incandescent light.]

(RUTH and АМАЛИЯ intimately hold their gazes.)

[Blackout.]





30. DENSE

SCENE viii

[RUTH's Mind]

(RUTH wanders in the fog.)

(FADUMA enters.)

FADUMA

RUTH. YOU ARE DENSE. LET ME GO. RETURN HER. CONCEIVE THEM. REMEMBER. MIND. LESS CONDENSED. EMOTIONS... OVERRIDE... WHAT WAS RUTH. TRY TO REMEMBER.

(RUTH hardly knows what she is trying to recall.)

(A booklet is thrown onto the stage.)

THREW THESIS OUT.

(RUTH feels anger.)

(АМАЛИЯ enters. АМАЛИЯ picks the booklet up.)

TO IMPROVE YOU.

(RUTH feels thankful.)

(АМАЛИЯ makes RUTH jog.)

JOGGED LENGTHS WITH YOU.



(*RUTH feels exhausted.*)

(*АМАЛИЯ fist bumps RUTH.*)

MADE YOU HEALTHY.

(*RUTH feels thankful.*)

~~(АМАЛИЯ's family barges in. АМАЛИЯ and her family mouth arguments.)~~

FAM-LY DINNER FIGHTS.

(*RUTH feels stressed.*)

LEAST SHE INVITE.

(*АМАЛИЯ walks out with her family.*)

(*RUTH feels confused.*)

WHAT IS THE POINT? EVEN FIGMENT. A WASTE OF TIME.

(*FADUMA is about to leave.*)

RUTH

WAIT!... I'M... PA-... TIENT... LI-...TE-... RAL... I... KNOW... YOU... FA-... DU-...
MA... AS... FOR... HER... A-...MYG-...DA-...LA...

(*FADUMA leaves.*)

A... MO—... NEY... A—... MOE—... BA... NIR—... VA—... NA... A...

(RUTH is in shambles.)

LET THE WORLD BE. I AM SO DENSE. WORLD... WHERE AM I NOW. I AM SO DENSE. DARK... MIND PLEASE BOOT UP. I AM SO DENSE. THINK. WHAT DOES DENSE MEAN? I AM SO DENSE. DENSE.





SCENE ix

[MARCOS' Intensive Care Unit]

(MARCOS strolls in with a landline phone on a mobile table. MARCOS sings on the phone.)

MARCOS

RUTH... YOU... ARE... ONLY... TENSE... TRUTH... STILL... REMAINS... YOU... CAN'T...
GIVE... I... WON'T... AC...CEPT... I WON'T... LET... IN... THE... HEART... OF... THE...
MATTER... WHAT... MAT—... TERS... IS YOU...

[The phone rings.]

ARE YOU THERE RUTH?

BEATRIZ

(BEATRIZ is on the phone.)

BROTHER, YOU SPEAK AS THOUGH IT WAS OUR MOTHER. JUST... LET IT OUT.

MARCOS

SHE'S... JUST... LOS...ING... HER... MIND... WE'VE... LOST... WHAT'S... ON... OU...
MIND... I... SHOULD... HAVE... SEEN... IT... COMING... HU—... MAN SUFF-RING... IN...
MO—... THER...

BEATRIZ

MOTHER... WAS... NOT... FOR—... GI—... VING... BRO—... THER... THE... TRUTH... OF...
THE... MAT—... TER... RUTH... UN—... LIKE... MOTHER... IS... GI—... VING... HER...
HEART... SO... DON'T... BREAK... YOURS... IN... THE... MEAN—... TIME...

(MARCOS grabs his chest. MARCOS falls back. MARCOS drops the phone.)

[The lights flick on.]

(आलाप and आलोक pull up a hospital bed. आलाप and आलोक rush to MARCOS.)

आलाप

COLONEL!

आलोक

MAJOR!

आलाप

DOCTOR!

आलोक

SURGEON!

(FADUMA rushes in.)

आलाप

WE ARE!

आलोक

LOSING!

(FADUMA instructs आलाप and आलोक to place MARCOS on the hospital bed.)

आलाप

आलोक

(अलाप and आलोक carry MARCOS onto the hospital bed.)

MARCOS! MARCOS!

(FADUMA rushes back in with a defibrillator.)

FADUMA

CLEAR, CLEAR, CLEAR, CLEAR!

(FADUMA defibrillates MARCOS. FADUMA picks the phone off the ground. FADUMA listens. FADUMA instructs अलाप and आलोक to cart MARCOS off.)

(अलाप and आलोक cart RUTH, on a hospital bed, in.)

(FADUMA hands RUTH the phone.)

(RUTH is left alone.)





32. FIDENT

SCENE X

[RUTH's Intensive Care Unit]

BOLTZ

(BOLTZ is on the phone.)

HELLO RUTH. HOW'S MY BEST ENGINEER DOING? GET STRAIGHT TO THE POINT. RE—... SEAR—... CHERS... COL—... LI—... DER... IN—... STI—... TUTE... THEY ARE OBSERVING. RUTH... THEY HEARD THE MISHAP... LEARN YOUR MOTIVES... WHAT IS EXPECTED... EVERYTHING. TELL ME YOUR RESULT... PREDICT... WHAT WAS THAT YOU SEEK? E—... LE—... MEN—... TAR—... Y... PAR—... TI—... CLES?... A... THEO—... RE—... TI—... CAL... QUAN—... TUM... LE—... VEL?... OR... IT'S... THAT... GOD... PART—... CLE?... SO PREPOSTEROUS. I AM CONFIDENT. YOU WERE CONFIDENT.

RUTH

YOU'VE REALLY CROSSED IT.

(RUTH grows frightened as she disingenuously laughs.)

HUH HUH. HUH HUH.

BOLTZ

HUH HUH. HUH HUH. RUTH YOU ARE... DIS—... APPOINTING... I WILL SHOW YOU CROSS—... ING...

(BOLTZ steps in.)

CROSSING THE LINE...



33. TAIN

BOLTZ

(*BOLTZ ambles towards RUTH.*)

HUH HUH HUH HUH. HUH HUH HUH HUH. CONTAIN YOUR EXCITEMENT!
AGAIN... HOW IS MY TECHNICIAN DOING?

(*RUTH places the phone on the switchhook.*)

YOU'RE AWFULLY QUIET. PROTON STUCK IN YOUR HEAD? BEAMED?!

(*BOLTZ turns away from RUTH.*)

NEGATIVE ENDS WITH POSITIVE. CONTAIN YOUR EN-... THUSIASM...

(*RUTH gives hardly a response.*)

OR JUST STAY VEGETATIVE.

(*RUTH sits up.*)

ATTRACTED... YOU'RE BUILT OF FERRO...

(*BOLTZ turns back to RUTH.*)

BOLTZ

ELECTRO...

RUTH

BOLTZ

...MAGNET...

BOLTZ

REPEL!



(BOLTZ turns away from RUTH.)

(RUTH gets up from the hospital bed. RUTH goes to BOLTZ.)

RUTH

I CANNOT CONTAIN IT... YOU'RE MY SOLE 'NOID... WHAT HAPPENED?...

(RUTH locks hand with BOLTZ.)

BOLTZ

A LITTLE FORCED...

RUTH

IT HAPPENS...

(RUTH and BOLTZ have a magnetic dance.)

(FADUMA views the dipole interaction between RUTH and BOLTZ.)

(RUTH meets FADUMA's gaze.)

(FADUMA exits.)

COIL...

(Slowly, RUTH releases her grip from BOLTZ.)

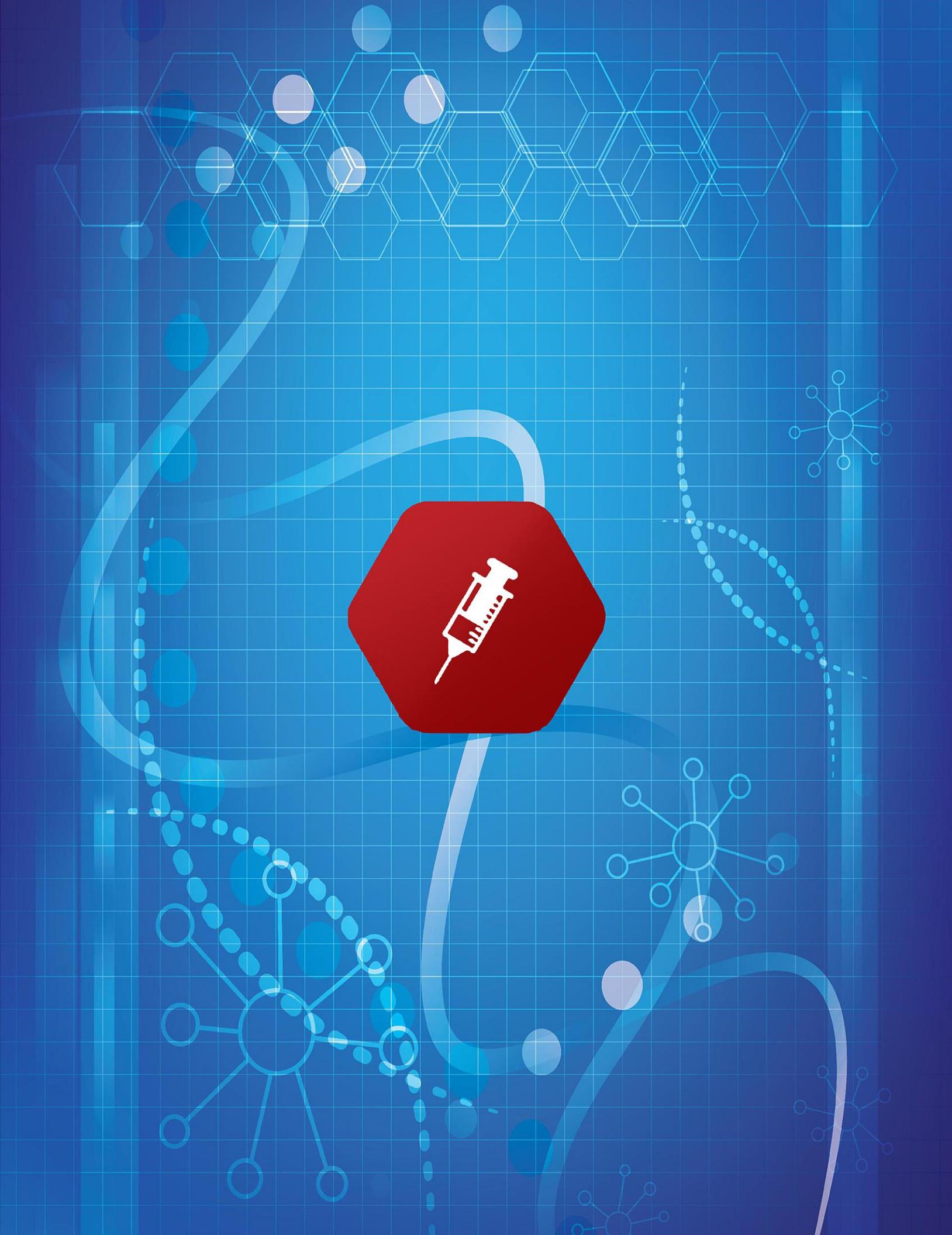
THE RESULT OF THE EXPERIMENT... I STILL HAVE CONCLUDE... OPPOSITES...
NO ATTRACTION... LIKE YOU SAID...

(RUTH returns to the hospital bed.)

BOLTZ

A-MA-LI-YA... REPELLED... FROM 'TRACTING YOU! CONTAIN YOUR EXCITATION!





(FADUMA, आलाप, आलोक, and ADAMO rush in.)

आलाप

THIS IS WAR.

आलोक

LET'S TOSSLE.

ADAMO

(ADAMO cautions.)

HOSPITAL?

FADUMA

WELCOME...

(HEALTHCARE PROFESSIONALS march in.)

OUR POLICY.

ADAMO

WE'D LIKE TO CONVEY...
...TO YOU COSMOLOGIST...

HEALTHCARE PROFESSIONALS

A—... DAMO...
NEU—... RO... DOC—...

FADUMA

THAT YOUR IMPATIENCE...
UNACCEPTABLE...
IS NOT TOLERATED...
GET OUT!

HEALTHCARE PROFESSIONALS

PHY—... CHI—... A—... TRIST

FADUMA...



OF HERE!

...HAD ENOUGH!

RIGHT NOW!

HOPE YOU HAD A NICE STAY!

BOLTZ

HEALTH INTERNs...

LET THE GENIUS CONVEY.

THAT SHE WILL NEVER SEE HER...

...SWEET BOSON...

HEALTHCARE PROFESSIONALS

IGNORANT.

PLAIN...

...EVIL.

BOLTZ

...FOR AS LONG AS SHE LIVES!

ADAMO

YOU'RE A CANCER!

(HEALTHCARE PROFESSIONALS carry syringes behind themselves. HEALTHCARE PROFESSIONALS surround BOLTZ in a circular formation.)

BOLTZ

I MUST HAVE...

SURGICALLY...

HEALTHCARE PROFESSIONALS

STRUCK A NERVE.

STRUCK A CHORD.

(HEALTHCARE PROFESSIONALS wipe out their syringes. HEALTHCARE PROFESSIONALS display it to a frightened BOLTZ. HEALTHCARE PROFESSIONALS place the syringes back in their pockets.)

FADUMA

NOW WHAT WAS I...

HEALTHCARE PROFESSIONALS

AGAINST POLICY.

FADUMA

...CONVEYING RIGHT ABOUT NOW... JUST USE... YOUR HEAD...



(BOLTZ bolts out.)

(FADUMA fuses "boson" and "buzz off".)

BOS-OFF!

(FADUMA addresses આલાપ and આલોક.)

NOW YOU TWO. THE TOP FLOOR. HELICOPTER ESCORT FOR GENIUS FRIEND.

(FADUMA hands the keys to આલાપ and આલોક.)

TRY NOT TO GET IN A STORM.

(FADUMA, ADAMO, and HEALTHCARE PROFESSIONALS march off.)

આલાપ

I CALL SHOTGUN!

આલોક

SO VI-LENT!

(HEALTHCARE PROFESSIONALS push the helicopter in.)

(Onboard, MARCOS is stowed away in a critical state after taking a bullet.)

(PYEATT and BEATRIZ are hidden in the passenger seats.)

(આલાપ and આલોક boards the cockpit.)



35. STRUCT

SCENE xi

[Helicopter]

(PYEATT opens the helicopter door, revealing herself.)

MARCOS

IS SHE OKAY?

PYEATT

SHE IS... BUT MORE IMPORTANTLY... I AM...

(BEATRIZ reveals herself.)

BEATRIZ

BROTHER YOU WERE JUST SHOT IN THE HEART. YOU WERE SUPPOSED TO GO INTO ART... IR—... MÃO... WHO—... E—... VER... SAVES... YOUR... HEART... FOREVER... I OWN THEIR PART...

MARCOS

MOTHER...

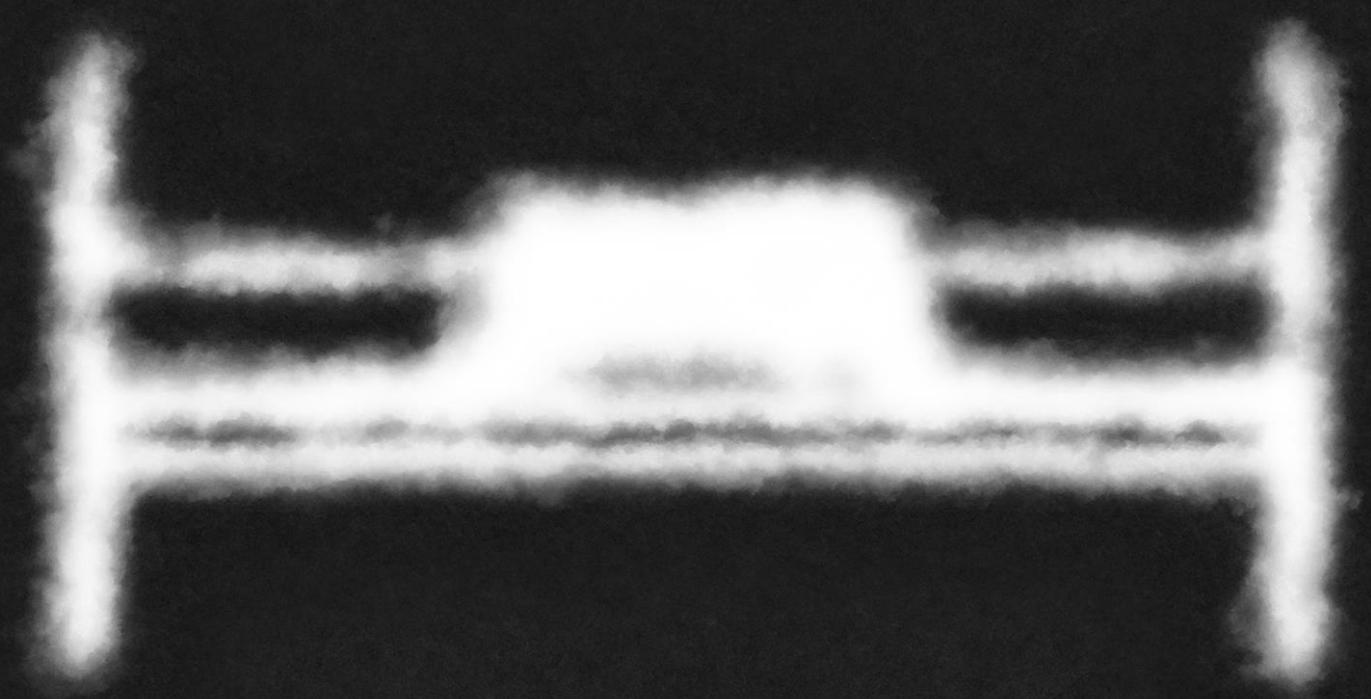
BEATRIZ

FOR—... GET HER... SHE... LOST... HER... MIND... WASTE... HER... MIND... PLEASE... SPARE... THE... DO—... NOR... YOURS...

(MARCOS gets up out of the stretcher in the helicopter. MARCOS assists HEALTHCARE PROFESSIONALS in pushing the helicopter off.)

[Behind the helicopter is MARCOS' intensive care unit.]





36. TORT

SCENE xii

[MARCOS' Intensive Care Unit]

(There is a hospital bed.)

(FADUMA wanders aimlessly. FADUMA is searching.)

FADUMA

WHERE OH WHERE DID YOU FREAKING RUN OFF TO?

(MARCOS heads to FADUMA.)

MARCOS

(MARCOS feels literally light-hearted.)

I WILL HAVE A HEART TRANSPLANT.

(MARCOS holds his chest.)

FADUMA

YOU NOW DON'T EVER SEEM TO NEED ONE!

MARCOS

SHE DESERVES A PIECE OF MIND...

(MARCOS coughs three melodic notes.)

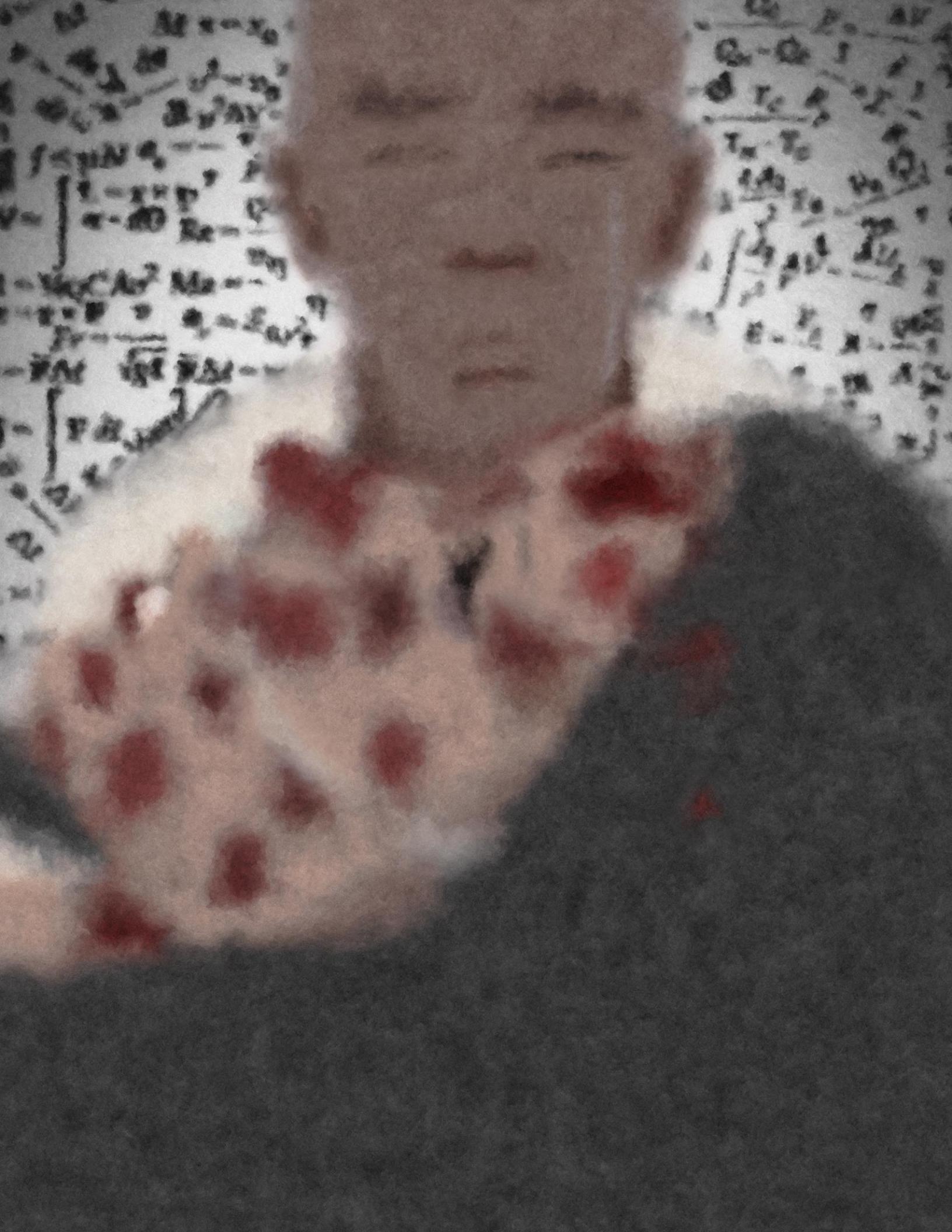
FADUMA

STAND CORRECTED... THAT... YOU'LL... TAKE... IT... TO... HEART...

MARCOS

I ONLY WISH I WAS GRACIOUS WHEN FIRST OFFERED.

*(FADUMA signals that she will return in a moment.
FADUMA carts RUTH on the hospital bed in. FADUMA lets
RUTH and MARCOS be.)*



37. SORT

SCENE xiii

[*Hybrid: RUTH's ICU | MARCOS' ICU*]

MARCOS

WITHIN ALL THESE AGES... TRUTH... YOU PUT THE TELL IN INTELLIGENCE-
IGENCE.

(*RUTH stays unresponsive.*)

HATE TO SEE YOU IN SUCH STATE. I WILL STATE... THAT... TOGETHER... WE
WILL SORT THIS OUT.

(*MARCOS independently contemplates.*)

[*The Solar System model slightly moves.*]

AC-... CEL-... RATE... BEAMS... COL-... LIDE... PRO-... TON... PAR-... TI-... CLES...
MAG-... NE-... TIC... QUA-... DRU-... POLE... FO-... CUS... ES... BENDS... US... TO-...
GE-... THER... PART... OF... US...

(*RUTH's pupil slowly gaze at MARCOS'.*)

RUTH

YOU'VE... CROSSED... THE... LINE... IT... IS... SO... NEU-... TRI-... NOS...

(*RUTH smiles at MARCOS' astonishment.*)

GOT DAD JOKES TOO... YOU'VE... STU-... DIED... RE-... MOVE... PACE-... MA-...
KER... SO WEAK AGAINST MAGNETS... TIME... I SEE DEATH... TIME... SORT... OF...
E-... LEC-... TRI-... FY-... ING...

(*MARCOS embraces RUTH.*)





38 . CEPT

SCENE xiv

[*FADUMA's Office*]

(*FADUMA wanders in front of RUTH and MARCOS. FADUMA has a bittersweet observation.*)

FADUMA

ACCEPT THE INEVITABLE... LEARN THE CONCEPT OF... DEATH... AS IN LIFE... TROUBLED. BRUTALIZED. SUFFERED. THE VERY CONCEPT OF DEATH...

(*MARCOS carts himself off.*)

NATURAL. IT IS THE BEGINNING... WHERE NOTHING ENDS... YOUR LIFETIME'S CHAPTER ONE... LEGACY IN... ANNALS OF HISTORY...

(*FADUMA looks off to the entrance. FADUMA anticipates visitors.*)

LOOK ALIVE.



39. SENSUS

SCENE xv

[General Hospital]

(عسل and CÉJIMA enter the hospital.)

CÉJIMA

HOSPITABLE...

(عسل instructs CÉJIMA to greet MARCOS' caretaker, FADUMA.)

(FADUMA greets عسل and CÉJIMA. FADUMA signals that FADUMA must take care of something. FADUMA rushes off.)

(BON enters where FADUMA ran off.)

CÉJIMA

(CÉJIMA addresses BON.)

HELLO THERE.

BON

YOU REMIND ME OF MY LIL DAUGHTER.

(BON tilts her head towards RUTH.)

(عسل lets BON and CÉJIMA talk amongst themselves. عسل frequently keeps eyes on CÉJIMA. عسل reads the clipboard by RUTH's hospital bed. عسل heads to RUTH's bedside.)

عسل

I SENSE THAT YOU... YOU'RE A SAINT. THANK YOU. CONSENSUS. YOU ARE PART OF MARCOS.

(CÉLIMA heads to RUTH's bedside. CÉLIMA wears RUTH's helmet.)

YOU ARE PART OF THIS WORLD.

(BON slowly inches towards RUTH.)

(عسل removes the helmet from CÉLIMA. عسل reads what is inside the helmet.)

YOU ARE ONE WITH PART-CLES.

(BON nudges عسل to the side.)

BON

WHEN YOU FIND YOUR FATHER... PLEASE TELL HIM... I WILL BE SEARCHING TOO... I SENSE THAT YOUR FATHER NEEDS THIS... I'M SORRY... FOR NOT CONFRONTING...

(BON embraces RUTH.)

I LOVE HIM SO. I LOVE HIM SO. I LOVE YOU TOO. I LOVE YOU TOO.

(RUTH lets out a smile.)





(*FADUMA leads АМАЛИЯ in.*)

(*АМАЛИЯ operatically comforts RUTH.*)

(*COMPANY repeatedly state "concede" as acapella.*)

АМАЛИЯ

IN-... FI-... NITE... PI-... ON-... NEER... POS-... TIVE... NEG-... TIVE... YOU...
HAVE... CROSSED... MA-... NY... LINES... PATH... TAN-... GENT... POINT... CHARGE...
SO... I-... SO-... LA-... TED... FIELD... AB...SENT... 'LEC-... TRIC... FIELD... A-...
RISE...

(*RUTH rises.*)

DEN-... SI-... TY... PRO-... POR-... TION-... AL... TO... MAG-... NI-... TUDE...
THREE... DI-... MEN-... SIONS... FREE... YOUR... IN-... DUC-... TION... EX-...
TENDS... TO... IN-... FI-... NI-... TY.

(*The two charges attract.*)

(*RUTH and MARCOS are left alone on their hospital beds,
ECG monitors, and helmets.*)



41. CISE

SCENE xvi

[Operating Theatre]

[There are two parallel hospital beds. Besides each bed is an ECG monitor and respective helmets. The ECG monitors are plugged into the wall sockets.]

(RUTH and MARCOS occupy a hospital bed.)

(RUTH extends her arms towards the ceiling. RUTH seems to find her limbs alienating and unfamiliar.)

MARCOS

YOU HAVE SET THE BAR... RUTH YOU FACE THE STARS... TRUE WHAT'S MORE PRECISE?... VIEW WORLDS IN NEW LIGHT...

(RUTH glances to MARCOS.)

OR YOUR THEORY'S RIGHT...

(MARCOS slightly coughs.)

(RUTH returns to her activities.)

MIGHT... MATTER CONSERVED... SIGN... CONSEQUENCES... LIVES... END CONVERGED... SEE YOU IN NEXT LIFE... CONQUER... SO CONCISE... SO... E-... LEC-... TRI-... FY...

(RUTH lowers her arms. RUTH gazes at MARCOS.)

(MARCOS returns the gaze.)

(A mix of YOUNG RUTH, as a brainy child again, and 梅根 waltz in.)

(MARCOS gets out of the hospital bed as a hearty father-figure again.)

(MARCOS sees his filha again.)

(RUTH pulls the cord out of her ECG monitor.)

[Blackout, with the exception of MARCOS' ECG monitor.]

[MARCOS' ECG monitor suddenly displays that the heartrate has stopped. A silent single line is all that is on its screen.]





42. TINUE

SCENE xvii

[General Hospital]

(The ECG monitor starts to show heart activity.)

[The lights reveal the entire hospital.]

[There is a desk. Files lay all over on top. There is only the hospital bed that MARCOS once laid on. There is a wheel chair by the hospital bed.]

(FADUMA works at the desk.)

(СЕЛМА lays on the hospital bed. СЕЛМА has a cast on one of her legs.)

(PATIENTS roam freely around the hospital.)

[The orchestral sirens blast.]

(The entire hospital is startled.)

[The orchestral sirens blast again.]

(BOLTZ, АМАЛИЯ, and optionally, technician BEATRIZ, rush in together.)

BOLTZ

АМАЛИЯ

DIRECTOR!



(PYEATT, आलाप, and आलोक rush in from the opposite entrance.)

PYEATT

आलाप

आलोक

DIRECTOR!

BOLTZ

АМАЛИЯ

PYEATT

आलाप

आलोक

THE GR-OU-ND!

BOLTZ

АМАЛИЯ

WE ARE LOSING!

PYEATT

आलाप

आलोक

THEY ARE GAINING!

FADUMA

BOLTZ

(FADUMA signals PYEATT to go after BOLTZ.)

LITERALLY.

FADUMA

आलाप

आलोक

EFFECTIVELY.

(PYEATT rushes to BOLTZ.)

PYEATT

YOU ARE LOSING!

(PYEATT carries BOLTZ off.)

BOLTZ

END CONTOUR!



FADUMA

LET'S CONTINUE. EVACUATE. REMIND PATIENTS... TO CONTINUE... TO BE PATIENT... REPEAT WHAT'S SAID!

आलाप

LET US TOSSLE!

आलोक

A FIGHT FOR THEM!

АМАЛИЯ

END PIECE OF JUNK!

(ENGINEERs dash in and hand supplies to PATIENTs.)

(PEACEKEEPERS charge in and evacuate PATIENTs.)

COMPANY

LET US CONTINUE. TO BE CONTINUED-UED. TO BE CONTINUED-UED. TO BE CONTINUED-UED.

[The hospital begins to fall apart due to the quake.
Some of the lights flicker off.]

RIGHT AFTER THE BREAK! TO BE CONTINUED-UED. TO BE CONTINUED-UED.
WE WILL CONTINUE-UE.

(CÉLIMA is the only occupant left alone.)

FADUMA

A MINOR! REMAIN PATIENT! I HAVE SOMETHING...

(FADUMA pulls out MARCOS' helmet from the desk.)



FADUMA	АМАЛИЯ	BEATRIZ	PYEATT	ଆଲାପ	ଆଲୋକ
FORTIFYING...		LIGHTNING...		STAND FIRM...	
UNIFYING...		THUNDER...		CONFIRMED...	
GRATIFYING...		THAT'S A ZAP...		THIS IS HOME...	

(FADUMA pulls out RUTH's helmet from the desk.)

...'LECTRIFYING...

(FADUMA heads to CÉLIMA.)

LET'S CONTINUE!

(ENGINEERS, PEACEKEEPERS, PATIENTS, HEALTHCARE PROFESSIONALS interact.)

(In the meantime, FADUMA places RUTH's helmet on CÉLIMA's head. FADUMA carries CÉLIMA onto the wheelchair. FADUMA hands MARCOS' helmet to CÉLIMA to be placed on CÉLIMA's torso.)

COMPANY

LET US CONTINUE. TO BE CONTINUED-UED. TO BE CONTINUED-UED. TO BE CONTINUED-UED.

(АМАЛИЯ and ENGINEERS fix the power.)

[The hospital lights up once more.]

JUST BEFORE OUR FATE. TO BE CONTINUED-UED. TO BE CONTINUED-UED.

(ENGINEERS sing, "lights on" while PEACEKEEPERS sing, "fight on".)

FIGHT/LIGHTS ON, CONTINUE-UE!



(*FADUMA pushes CÉJIMA on the wheelchair.*)

FADUMA

NOW THAT THE WORLD'S... GONNA END... WILL YOU TELL ME... WHAT YOU DID?...

CÉJIMA

I KICKED SOMEONE... NOT BROTHER... BUT THEIR RIFLE WAS IN THE WAY!

FADUMA

VI-LENT.

CÉJIMA

CONVENT...

(*CÉJIMA grows gracious.*)

IS IT GOING TO BE END?...

FADUMA

NO SILLY!

(*CÉJIMA feels disappointed.*)

(*COMPANY come together.*)

THE WHOLE WORLD... JUST BE MAJOR! GROWN IMPATIENT.

COMPANY

EVERYTHING. SO FORTIFIED. SO UNIFIED. SO GRATIFIED.

FADUMA

SO ELECTRIFYING!



АМАЛИЯ

PYEATT

BEATRIZ

આલાપ

આલોક

NOW IS THE PERFECT TIMING!

COMPANY

DEFYING!

СÉЛМА

I FEEL SO ALIVE!

COMPANY

Zap!

[Blackout.]

