ifuseso

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

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MUSICAL NUMBERS

ACT I

1 "Template" – Marcos

2 "Grats" – Ruth, Marcos, Амалия, आलाप, आलोक, Boltz, and Company

3 "Dition" – Ruth, Boltz, and Engineers

4 "Trol" – Ruth, Амалия, Boltz, and Engineers

5 "Vent" – Marcos, Сéлма, عسل, आलाप, आलोक, and Peacekeepers

6 "Firm" – Ruth, Marcos, Амалия, Boltz, आलाप, आलोक, عسل, Сéлма, and Company

7 "Serve" – Ruth, Marcos, and Beatriz

8 "Sequence" – Ruth, Marcos, Boltz, and Амалия

9 "Scious" – Ruth, Marcos, Амалия, Pyeatt, and Beatriz

10 "Fine" – Bon, and Con

11 "Sider" – Marcos, and Faduma

12 "Strain" – Ruth, and Dr. Adamo

13 "Nect" – Ruth, Marcos, Faduma, and Patients

14 "Fuse" – Ruth

15 "Tact" – Ruth, Marcos, and Dr. Adamo

16 "Ceal" – Ruth, and Marcos

17 "Quest" – Marcos, Pyeatt, and Artists

18 "Tour" – Ruth, Boltz, Амалия, Faduma, Dr. Adamo, and Students

19 "Centration" – Ruth, Boltz, and Research Assistants

20 "G" – Ruth (young), Ruth, Амалия, Faduma, Marcos, Bon, Professors, and Monastics

21 "_Artist" – Marcos, Con, Pyeatt, Ruth, Manager, Pickpocketer, Waiter, and Patrons

22 "Cur" – Ruth, Marcos, Con, 梅根, and Bon

23 "Verge" – Ruth, Marcos, Faduma, and Dr. Adamo

MUSICAL NUMBERS

ACT II

24 "Vex" – Ruth, Faduma, Boltz, and Adam

25 "Gress" – Ruth, Boltz, Adam, and Politicians

26 "Ey" – Marcos, Pyeatt, and Politicians

27 "Front" – Ruth, Marcos, and Bon

28 "Form" – Ruth, Marcos, Faduma, आलाप, आलोक, Engineers, and Peacekeepers

29 "Quer" – Ruth, and Амалия

30 "Dense" – Ruth, and Faduma

31 "..." – Marcos, Beatriz, आलाप, आलोक, and Faduma

32 "Fident" – Ruth, and Boltz

33 "Tain" – Ruth, and Boltz

34 "Vey" – Marcos, Faduma, आलाप, आलोक, Dr. Adamo, Boltz, and Healthcare Professionals

35 "Struct" – Marcos, Beatriz, and Pyeatt

36 "Tort" – Marcos, and Faduma

37 "Sort" – Ruth, and Marcos

38 "Cept" – Faduma

39 "Sensus" – Bon, عسل, and Сéлма

40 "Cede" – Амалия, and Company

41 "Cise" – Marcos

42 "Tinue" – Company

CHARACTERS

RUTHANN — Mezzo-Soprano – Soprano — Age: 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*.

MARCOS — Baritone - Tenor — Age: 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.

FADUMA — Soprano — Age: 30s

A physiatrist. Physically, Faduma nurses Marcos. Mentally, Faduma fills in for the gaps in memories that Ruth accumulates over time. Faduma becomes an academic staff who enrolled Ruth. Faduma becomes a monastic who motivated Ruth to pursue her newfound atomic dreams. Faduma becomes a rancher who presented the Collider. Faduma is the guide of a desolate wasteland that is Ruth's mind.

АМАЛИЯ (Amalia) — Alto – Mezzo-Soprano — Age: 24–35

Ruth's doctoral advisor and close friend. Амалия supported Ruth as a doctoral student when others rejected Ruth. Currently, she is the supervising engineer of the Accelerator.

PYEATT — Alto — Age: 18–30

Marcos' friend. As an art model, she was solely accepted by Marcos for who she was inside. Really a drifter with odd jobs, she took him on trips that elevated his passion beyond just capturing human suffering through artwork but actions.

COIL BOLTZ — Baritone — Age: 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.

СЕ́ЛМА (Selma) — Mezzo-Soprano – Soprano — Age: 7–12 ⊕

An orphan. She can survive anything.

Ruth (young) | 梅根 (Méi gēn)

Ruth as a child. | The daughter of Marcos and Con.

"CON" — Mezzo-Soprano – Soprano — Age: 20s ⊕

Marcos' darling. She was a con artist trying to trap a naïve artist. Instead, he freed her. In turn, she fought for him after he entangled with her bosses.

عسل (Asal)

The head of the Monastery.

BON — Alto — Age: 50s

Ruth's mother. Related to colonists, she is forever upset by Ruth's father's departure to perish by a bullet in the chest for his homeland's independence.

BEATRIZ — Soprano — Age: 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.

आलाप (Alap) — Tenor — Age: 30s

A peacekeeper accompanying आलोक.

आलोक (Alok) — Bass — Age: 30s

A peacekeeper accompanying आलाप.

DR. ADAMO | ADAM — Bass – Baritone — Age: 50s ⊕

A neurosurgeon. | A science enthusiast.

⊕ Doubling

SYNOPSIS

[redacted]

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ACT II
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1. TEMPLATE

SCENE i

[Hybrid: Auditorium | Field]

(There are chairs. The civilians made up of scientists, engineers, office employees, BOLTZ, АМАЛИЯ, आलाप, and आलोक, wander around or sit themselves. The civilians exchange handshakes. Some civilians have refreshments.)

(Fog disperses from a lower section. There is a boom.)

(АМАЛИЯ and BOLTZ are not startled.)

(The civilians, that are sitting and some standing, laugh and applaud.)

(The rest of the civilians, including आलाप and आलोक, tremble and surround the dispersing fog.)

(The remaining standing, laughing civilians sit down.)

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

(The civilians surrounding the fog distance themselves, revealing only MARCOS' arm. In MARCOS' hand is a chalkboard eraser.)

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

her free hand on the helmet on her chest. A lanyard holds 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 turns to the chalkboard. RUTH erases much of the chalkboard. On the chalkboard, RUTH writes, "PIECE".)

MARCOS

(Simultaneously, as RUTH writes, MARCOS extends his arms to the civilians.)

PEACE…

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

(Simultaneously, MARCOS is pulled up. MARCOS is leveled with everyone. 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".)

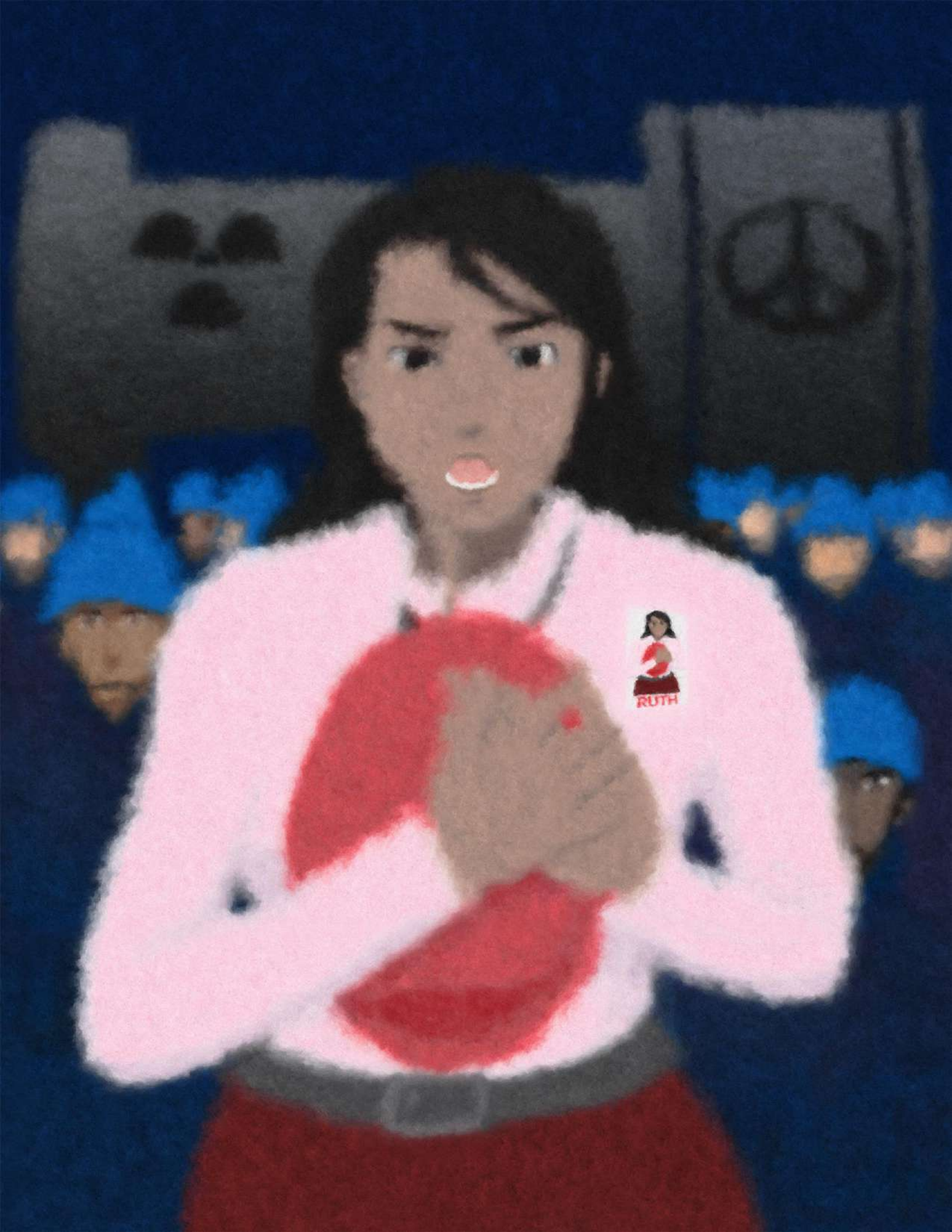
…IS NOT QUITE THERE.

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

(The sitting civilians stand up.)

(MARCOS is raised up by civilians around him.)

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


RUTH

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.

(The civilians who sat earlier applaud.)

(Children begin piling in. CÉЛМА is behind them. عسل is right behind them. They head to the conglomerate that is holding MARCOS. They spread out for عسل to stroll to MARCOS.)

(عسل extends her arm to MARCOS.)

(The civilians get up from their seats. They raise RUTH high up on their shoulders.)

(BOLTZ bolts out.)

(Simultaneously, MARCOS is lowered. MARCOS instructs the accompanying civilians to clear the chairs. MARCOS levels himself with the children as عسل looks on.)

MARCOS

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

(عسل drifts farther away from them.)

THERE'S SPACE JUST TO REST EASY.

(MARCOS notices as عسل directs them.)

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

(MARCOS, the children, and accompanying civilians leave with عسل.)

(The present civilians 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.

(The civilians let RUTH down.)

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

RUTH

(RUTH speaks 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. All PEACEKEEPERS are in uniform and standing at attention.)

RUTH

I MUST SAY…

COMPANY

CONGRATULATION-ION-IONS!

RUTH

NO WORDS. I AM LEFT SPEECHLESS.

3. DITION

(All PEACEKEEPERS march off along with much of the 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.

(The ENGINEERS enter.)

ENGINEERS

ACCELERATE!

(BOLTZ approaches the 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 focuses on RUTH.)

SO… TELL US.

ENGINEERS

WHAT DO YOU DO?

ENGINEER 1

DO YOU MODEL?

BOLTZ

(BOLTZ addresses ENGINEER 5.)

WE'RE OPERATORS.

RUTH

OH COIL. I'M AWARE OF THAT.

(The ENGINEERS chuckle.)

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

(The 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

UNSATIFYING. IT NEEDS WORK. A BIG LETDOWN.

(The ENGINEERS are shocked.)

(RUTH focuses on the ENGINEERS.)

NOTHING PERSONAL.

(RUTH focuses on 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.

AMELIA
RUTH

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.

(The 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 ENGINEERS carry 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 GROUND WORK.

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

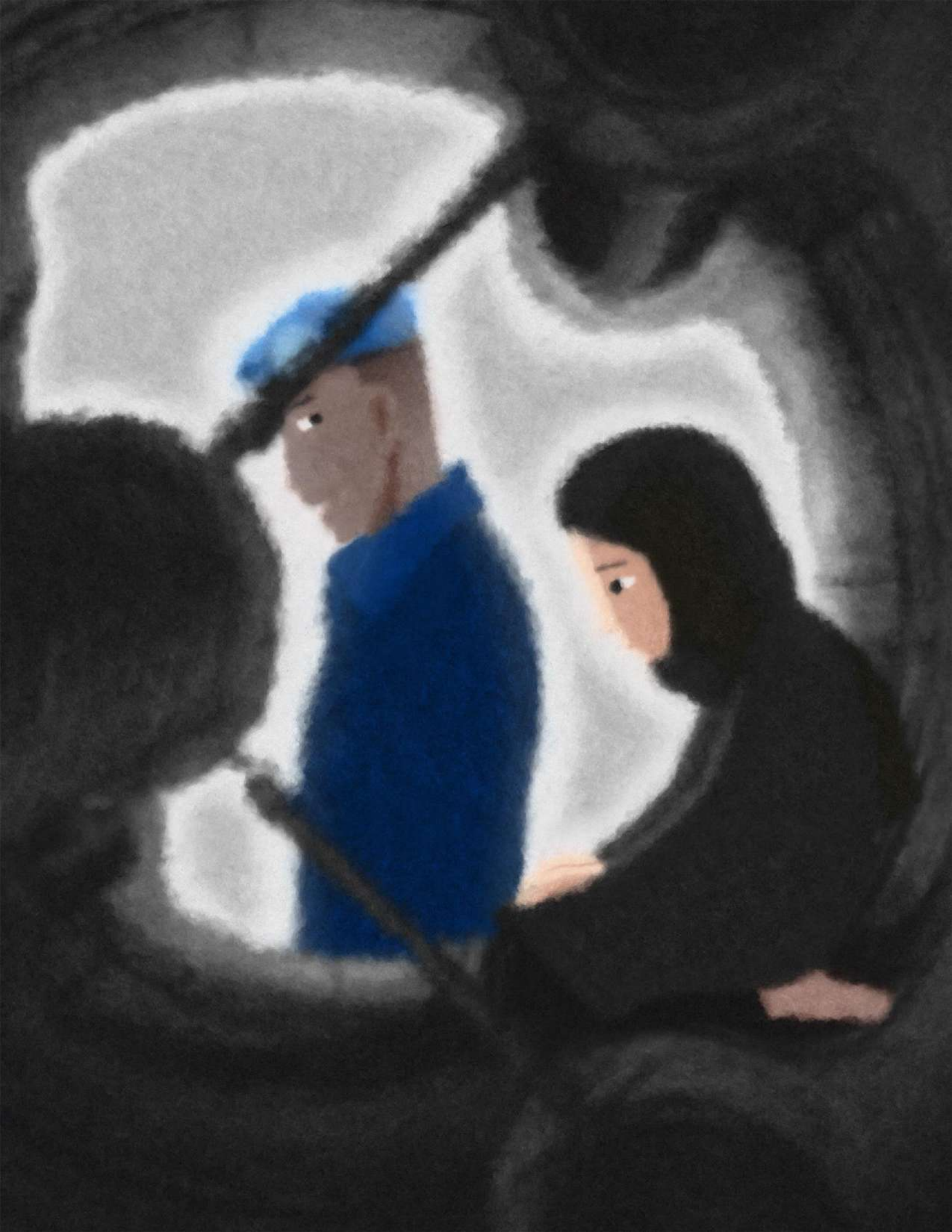
IN A HOLE!

RUTH

CONTROL!

(The ENGINEERS and АМАЛИЯ leave.)

(RUTH crawls deeper into the particle accelerator.)



5. VENT

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

عسل

CÉЛMA?

(عسل turns all around.)

WHERE ARE YOU?

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

(All PEACEKEEPERs trail in. They shout inquiries on their search for CÉЛMA. The PEACEKEEPERs scan the area, ignoring CÉЛMA's hiding spot. Their shouts match or is overshadowed by the ambient orchestra.)

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

(The PEACEKEEPERS and عسل exit the area.)

MARCOS

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

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

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

(MARCOS speaks to himself.)

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

CÉЛMA

(CÉЛMA sobs.)

MARCOS

THANK YOU. I AM HERE TO HELP YOU.

CÉЛMA

LEAVE ME ALONE!

MARCOS

ALONE OR NOT, IT'S UNSAFE OUT HERE.

(CÉЛMA disregards MARCOS' warning.)

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

(CÉЛMA gets riled up. CÉЛMA is in tears.)

CÉЛMA

MATИ (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 CÉЛMA.)

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 saying the prefix.)

…TINUE JOURNEY.

CÉЛMA

AWAY FROM SILLY CONVENT?

(MARCOS reassures CÉЛMA her safety. MARCOS helps CÉЛMA down. MARCOS and CÉЛMA 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

(The PEACEKEEPERS brace for the storm overhead.)

आलाप

STAND FIRM.

आलोक

STAND FIRM PLEASE.

आलाप **आलोक**

STAY CALM YOU ALL.

PEACEKEEPERS

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

(MARCOS enters with CÉЛMA.)

आलाप **आलोक**

CAPITÁN. COMMANDER.

आलाप

RAINY STORM BREWING.

आलोक

COPTERS ARE TOO FAR.

(MARCOS lets CÉЛMA run off.)

आलाप

THERE, THE LAST CHILD.

आलोक

HERE, MOST'S FINALE.

आलाप **आलोक**

WHAT SHOULD WE DO?

MARCOS

AFFIRM. SET UP CAMP.

(The 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 the 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.

(The 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 **ENGINEEERS**

CONFIRMATION IS NOTHING.

(RUTH dashes off.)

7. SERVE

SCENE iii

[Hybrid: RUTH's Office | Campsite]

(The lights focus on the campsite.)

(The PEACEKEEPERS finish setting up their living quarters. MARCOS walks by आलाप and आलोक playing a game, whether it would be arm-wrestling, cards, etc.)

MARCOS

CONSERVE YOUR ENERGY.

(MARCOS goes and rests in his living quarters.)

(A phone rings. A PEACEKEEPER picks up their phone.)

(Another phone rings. Another PEACEKEEPER picks up that phone.)

(Another phone rings. आलाप and आलोक 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.

(There is the sounds of laughter or annoyance by chatty PEACEKEEPERS.)

RESERVE TEMPTATION.

(The 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.

(The lights broaden and show the surroundings.)

(The PEACEKEEPERS finish their phone calls. The PEACEKEEPERS interact with आलाप and आलोक.)

(RUTH and MARCOS slowly fall asleep.)

(The lights dim to darkness.)

(The phone rings in MARCOS' living quarters.)

(BEATRIZ is on the phone.)

BEATRIZ

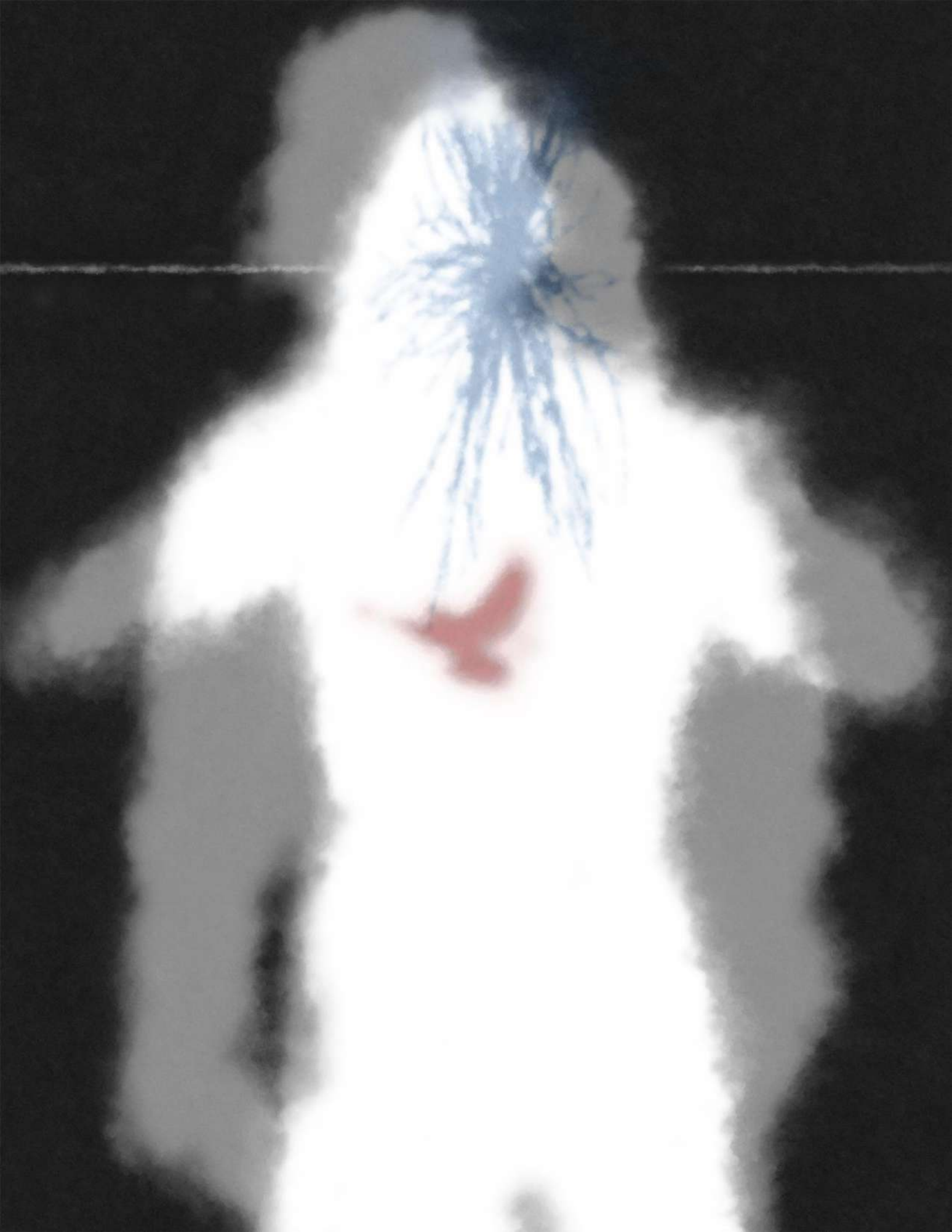
BRO—

(The phone rings.)

—THER. DON'T DESERVE…

(The phone rings.)

…THIS. I MISS YOU. CONSERVE… YOUR EN-



8. SEQUENCE

(Lightning strikes. There is thunder with a loud banging on the 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!

(All PEACEKEEPERs pop out of their living quarters.)

(عسل arrives to greet them.)

(The PEACEKEEPERs kneels around MARCOS and عسل.)

LAST SEQUENCE! SHOW ALL THEM FACES.

(The PEACEKEEPERs raise their heads up.)

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

SETTLEMENT.

(MARCOS heads to the Monastery.)

(The 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, आलाप and आलोक rush in to hand MARCOS his helmet. आलाप and आलोक leave.)

(RUTH removes a portion of the particle accelerator.)

(Simultaneously, MARCOS takes CÉЛМА in his arms.)

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

(Simultaneously, CÉЛМА 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 CÉЛМА to take and wear.)

(АМАЛИЯ holds onto the helmet.)

(CÉЛМА wears the helmet.)

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

(Simultaneously, MARCOS and CÉЛМА head to عسل with accompanying PEACEKEEPERs and their transports.)

(The PEACEKEEPERS applaud MARCOS and CÉЛМА.)

(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, CÉЛМА 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 CÉЛМА for the PEACEKEEPERs to catch.)

(BOLTZ bolts out.)

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

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

(The 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. They awaken like they had a nice nap. They get up. They wander. They do not know what has become of them. They interact with one another. They look each other in the eyes.)

RUTH **MARCOS**

CONSCIOUS.

АМАЛИЯ **PYEATT** **BEATRIZ**

JUST… YOU…

(АМАЛИЯ, PYEATT, and BEATRIZ stroll in from different entrances.)

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

(АМАЛИЯ joins RUTH.)

(PYEATT and BEATRIZ join MARCOS.)

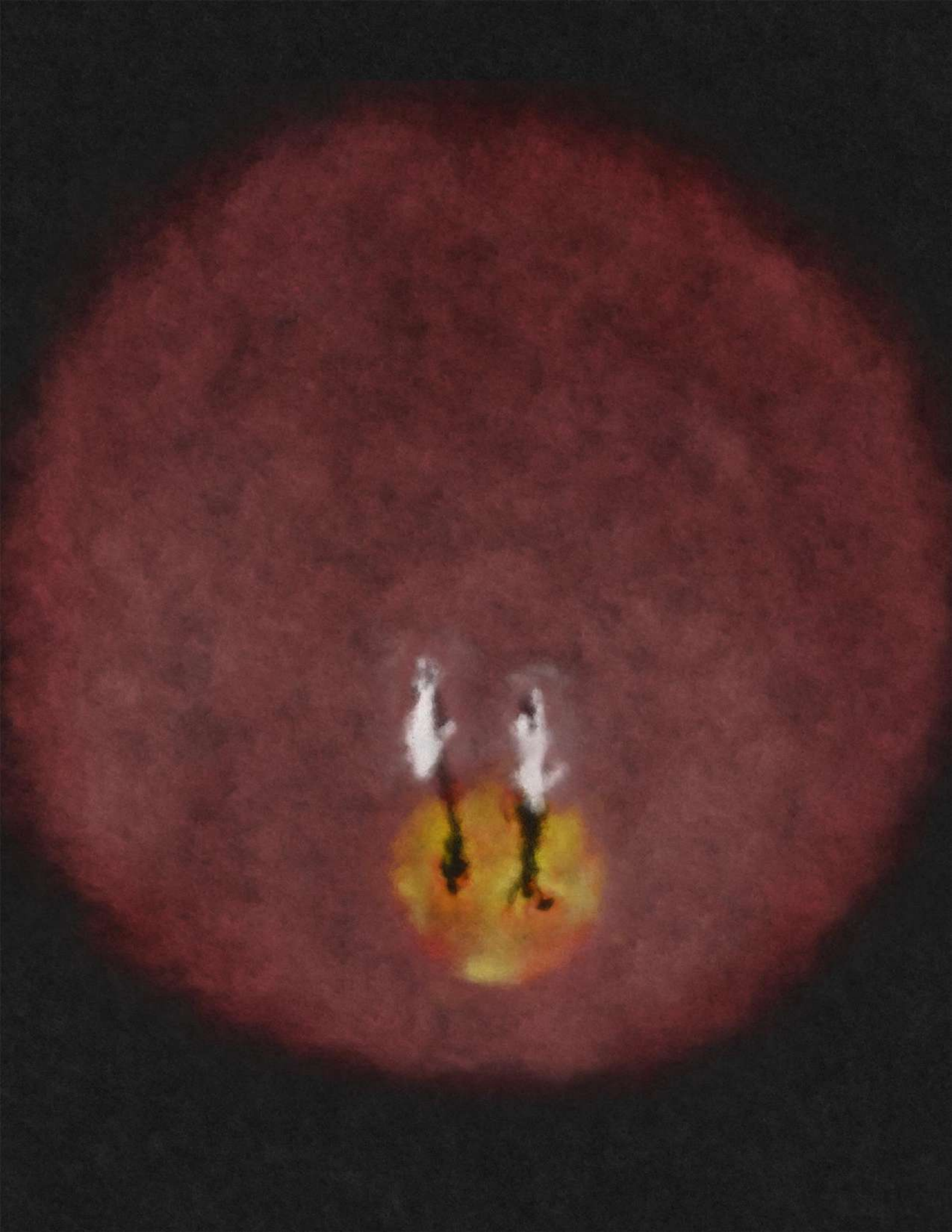
ADJUST… THE… LIGHTS.

(Either a heavenly opening reveals itself or there is blissful scenic lighting.)

GO FOR IT. IT'S JUST.

(They all converge to the light.)

(Suddenly, АМАЛИЯ, PYEATT, and BEATRIZ are frightened off. This leaves RUTH and MARCOS 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. Gradually, MARCOS is noticeably being tortured. Eventually, CON walks off.)

(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 is given the cup of water. MARCOS drinks.)

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

MARCOS

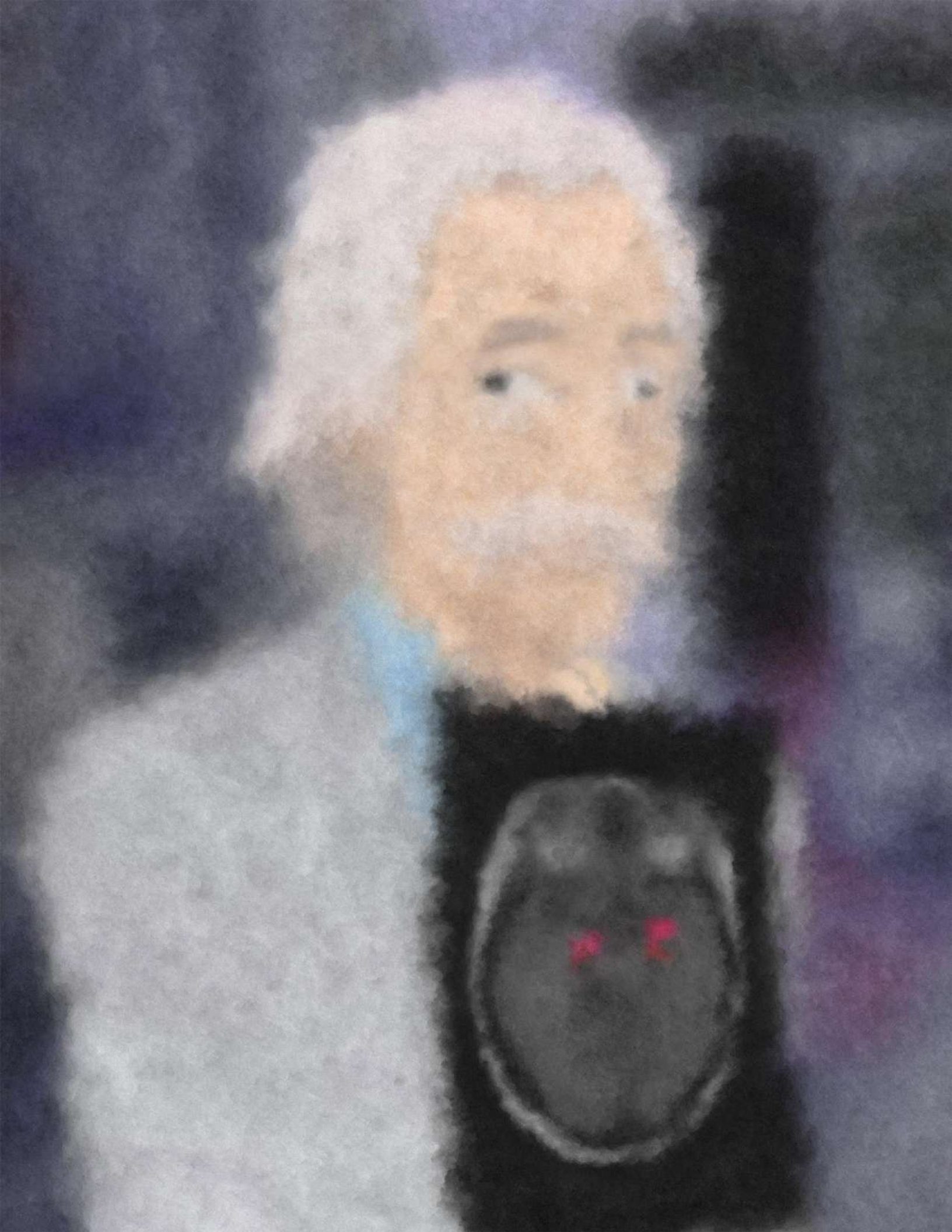
(MARCOS falls asleep.)

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.)

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

(RUTH wakes up.)

RUTH

WHERE AM I?

(DR. ADAMO throws the voodoo doll away.)

DR. ADAMO

YOU ARE CONSTRAINED.

(DR. 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…

(DR. ADAMO takes the MRI scan photos from FADUMA.)

(RUTH is still staring at FADUMA.)

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

(FADUMA waves at RUTH. FADUMA leaves.)

HMM… VITALS… GOOD.

(DR. ADAMO quivers.)

HIPPOCAMPUS!

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

(DR. ADAMO shows RUTH the MRI scan photos.)

RUTH

THE STRAIN… IT… LEADS TO THE…

DR. ADAMO

HEART OF THE BRAIN.

(RUTH lays back in the hospital bed.)

RUTH

ISN'T IT THAT… TECHNICALLY…

DR. ADAMO

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

RUTH

(RUTH screams.)

AH!

DR. ADAMO

RESTRAIN.

(RUTH pulls the plug out. This action turns the ECG monitor off.)

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

(RUTH breathes in and out.)

(DR. ADAMO implores RUTH to stand.)

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

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

MANURE. PHOTO…SYNTHESIS. CONDENSATION.

(The intensive care unit slowly transforms into a garden.)

PRECIPITATION.

RUTH

I AM GONNA…

(RUTH sobs.)

PRECIPITATE.

DR. ADAMO

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

(The PATIENTS tread in.)

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

(DR. ADAMO leaves.)

13. NECT

SCENE viii

[Healing Gardens]

(FADUMA wheels MARCOS in on a wheelchair.)

FADUMA

(FADUMA presents MARCOS a bullet-shaped pacemaker.)

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

MARCOS

(MARCOS tosses the pacemaker away in fear.)

BULLET!

(RUTH is hit by the pacemaker. RUTH observes it.)

(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.)

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-IME.

(RUTH feels relieved.)

(The 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.)

(The PATIENTS set up RUTH's ICU. FADUMA places RUTH on the hospital bed.)

PURE
PUSH

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?

DR. ADAMO

ADAMO, P…H…D…

(DR. ADAMO steps in with the Solar System model.)

IS HERE WITH GIFTS.

(DR. ADAMO sets up the Solar System model.)

THEM COSMOLOGISTS LIKE THIS.

RUTH

TOO… BAD… I'M A PHYSICIST.

DR. ADAMO

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

(DR. 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

(MARCOS answers.)

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. It knocks the entire phone and helmet over.

MET… DAMNIT.

RUTH

HELMET… WHAT FOR?

MARCOS

SOUNDS LIKE YOU NEED A… HELMET… YOURSELF.

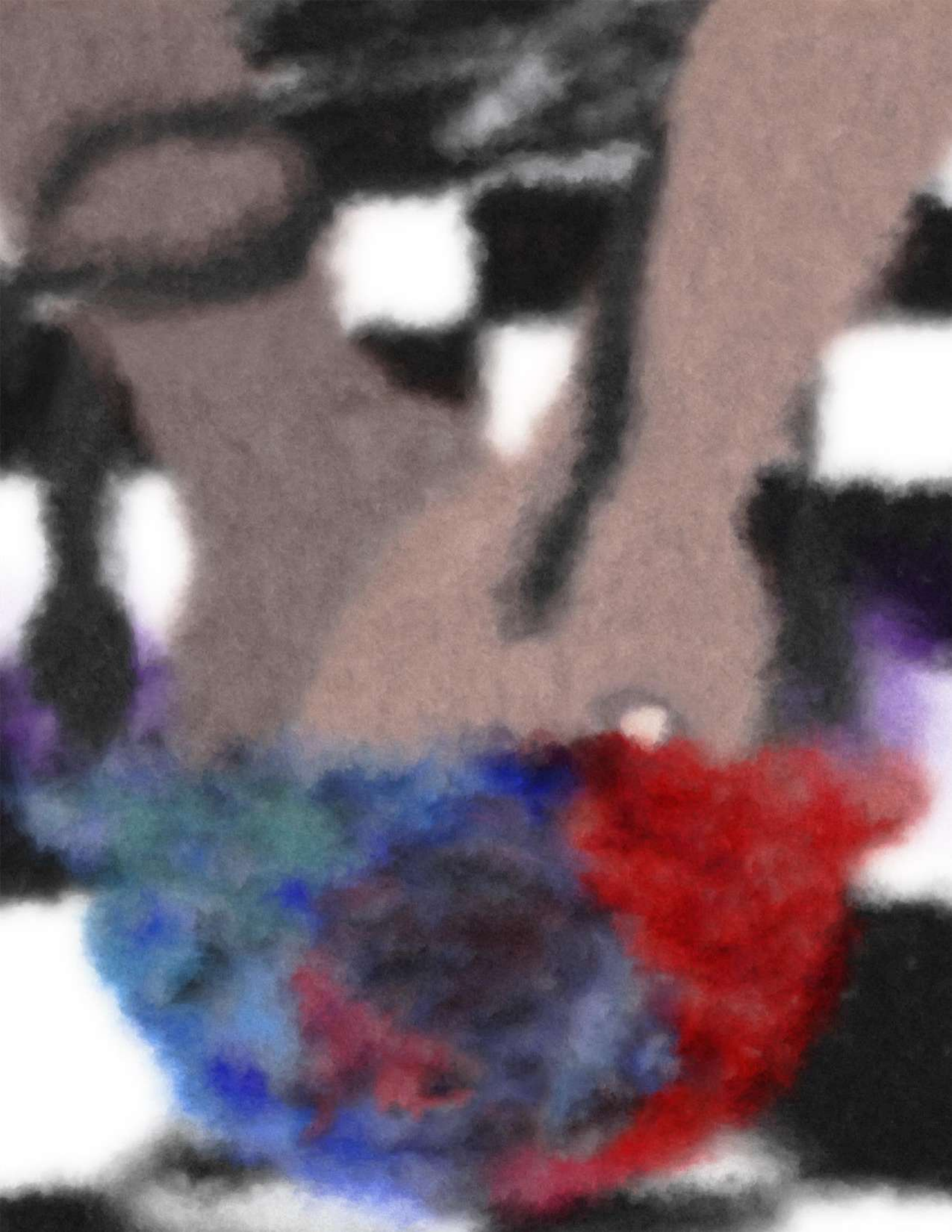
RUTH

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

(MARCOS is 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 does not speak.)

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 herself high above the easels.)

(The ARTISTS gather in. The ARTISTS tout three-syllable art terminologies.)

MARCOS

(MARCOS is about to say "pacifist".)

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

(ARTIST 2 shows up their painting to the other ARTISTS. All responses are ridicules.)

…SUFFERINGS. QUEST, I'M ON.

ARTIST 1

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

(ARTIST 2 shows MARCOS their artwork.)

MARCOS

I… LOVE… IT… SIR… REAL—… IS—…M…

(PYEATT accidentally reveals hairy armpits.)

ARTISTS

'BOMINATION! HIDEOUS FREAK!

(PYEATT is broken.)

MARCOS

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

PYEATT

YES… SUR—…REAL… YES.

MARCOS

WHY… I'LL JOIN.

(The ARTISTS are 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 TRAVELLED FAR AND WIDE.

ARTISTS

BROAD STROKES.

PYEATT

THAT NEEDS FUNDS.

(The ARTISTS show 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.

(The ARTISTS analyze it.)

RESORT TO DRAWING FRUITS IN BOWLS.

TO MAKE THINGS DIFFERENT…

(PYEATT traps ARTISTS under her arms.)

I'LL HOLD COCONUTS.

(PYEATT releases the ARTISTS.)

PYEATT

THERE'S A PAINTING IN HERE.

(PYEATT touches her heart.)

ARTISTS

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

(The ARTISTS run off with everything.)

SCENE xii

[Train Tracks]

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.)

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

MARCOS

THERE'S LOTS TO CATCH ON THIS QUEST.

PYEATT

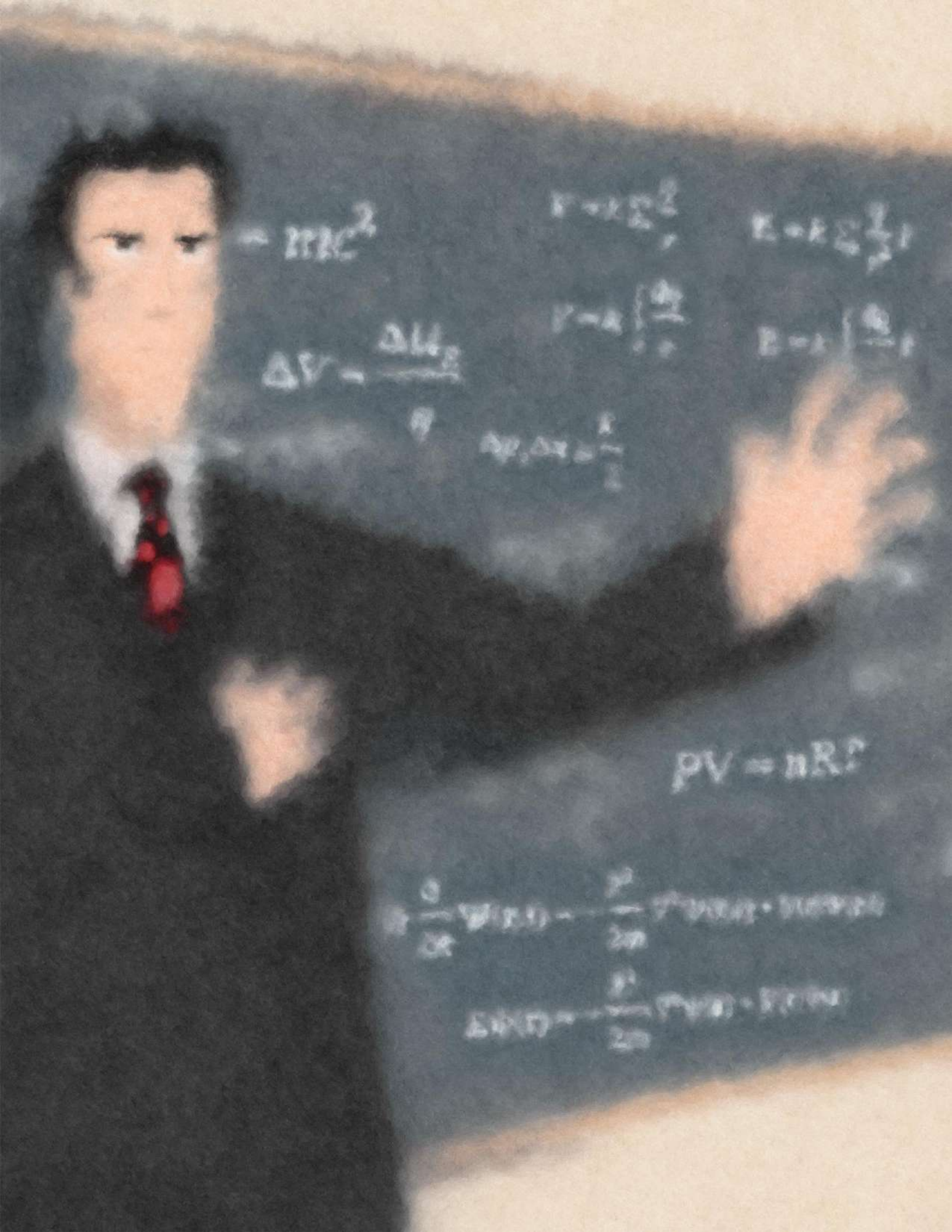
WISH YOU THE BEST.

PYEATT

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

(MARCOS falls asleep on PYEATT.)

REST EASY. HARD QUEST.


PV = nRT

18. TOUR

(The light focuses on another section of the train.)

(RUTH is riding on 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 СУ́КА!

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! DOCTORAL… OVER… IN MATTERS OF SECONDS.

RUTH

(RUTH is holding АМАЛИЯ's belongings.)

I HEAR YOU. NOW WILL YOU TAKE ДЕРЬМО́.

АМАЛИЯ

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

АМАЛИЯ **RUTH**

(RUTH interrupts АМАЛИЯ.)

WE SHOULD CATCH U—. Go!

АМАЛИЯ

YOU ПИЗДА́ MADE ME LATE!

(АМАЛИЯ runs off.)

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

DR. ADAMO

AMYGDALA! YOU DROPPED SOMETHING!

(DR. ADAMO rushes after АМАЛИЯ.)

АМАЛИЯ

IT'S АМАЛИЯ!

(The tambourines heavily beat.)

SCENE xiv

[Lecture Hall]

(There is a chalkboard. On the chalkboard is a field line diagram.)

(The STUDENTS and RUTH 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!

(The STUDENTS burst out laughing.)

(BOLTZ is disappointed.)

(RUTH stands up.)

STUDENTS

HMM.

RUTH

POSITIVE AND NEGATIVE.

(BOLTZ is amazed.)

BOLTZ

WELCOME TO THE CONTOUR. LET IT FLOW—OW.

(The STUDENTS set up the laboratory.)

STUDENTS

'LECTRICITY!

BOLTZ

DO BUILD YOUR N—EST.

STUDENTS

WITH 'LECTRONICS!

BOLTZ

DO THEY ATTRA-ACT…

STUDENTS

SO MAGNETIC!

BOLTZ

…ATTENTION.

RUTH

YOU WOULD LET ME…

STUDENTS

IT'S EXCLUSIVE!

RUTH

…BUILD MYSELF IN YOUR…

STUDENTS

NO EXPER-ENCE!

RUTH

…LA-BRA-TOR-Y.

STUDENTS

SESSION IS FULL!

(BOLTZ nods.)

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!

(The STUDENTS scatter.)

(A STUDENT points to a student.)

STUDENT

COMPASS FACES…

STUDENTS

ATTRACTION HERE!

(A different STUDENT reaches 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 comes to RUTH's aid.)

BOLTZ

NEED A PARTNER?

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

STUDENTS

RATHER WORK 'LONE!

RUTH

I WOULD BE HONOURED.

STUDENTS

OH INDUCTANCE!

RUTH

SAY, WE'RE 'TRACTED.

STUDENTS

A LITTLE FORCED!

BOLTZ

REPEL!

(Each group distance themselves. They form 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 is silently intrigued by the experiments.)

(RUTH is 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.)

(The STUDENTS make the statements while BOLTZ is responding to what he read.)

BOLTZ

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

STUDENTS

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

(BOLTZ is silent.)

PROFESSOR'S SPEECHLESS.

(The STUDENTS set up BOLTZ's office.)

THINK IT OVER!

(BOLTZ waves the 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-OSSED.

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!

19. CENTRATION

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

(RUTH picks it up. RUTH realizes it is not difficult. RUTH begins solving them.)

(The RESEARCH ASSISTANTS march in. The RESEARCH ASSISTANTS carry packets behind them. The RESEARCH ASSISTANTS surround RUTH in a circular formation.)

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

BOLTZ

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

(The 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.

(The RESEARCH ASSISTANTS individually throw a packet at RUTH.)

(RUTH slowly kneels down in agony.)

(BOLTZ feels uncomfortable and sickened. BOLTZ directs the RESEARCH ASSISTANTS to stop. BOLTZ levels himself 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 BOLTZ the packet.)

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

RUTH

(RUTH looks at the packet and to BOLTZ.)

YOU'VE… CROSSED… IT.

(BOLTZ gets a book. BOLTZ throws a book in RUTH's face.)

(RUTH falls back unconscious.)

(BOLTZ leads the RESEARCH ASSISTANTS off. BOLTZ is ashamed.)

SCENE xvii

[Conference Hall at the University]

(The PROFESSORS wander in. Some of the PROFESSORS move objects off. The 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.

(The PROFESSORS level with RUTH.)

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

(The 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.

(The PROFESSORS leave.)

WHY SEE INVISIBLE?

RUTH

GEE—E… NORMAL PEOPLE ASK NAME FIRST.

АМАЛИЯ

FAIL—…URE… ЦИВИЛИСТ DON'T HAVE THIS MUCH.

RUTH

IT'S BEYOND JUST AN F.

(They look to the future. They 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.)

RUTH (young)

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 the other MONASTICS rush in. FADUMA directs them to transform the landscape into a laboratory with a market backdrop. FADUMA takes moments of her time to be with the curious RUTH.)

FADUMA

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

MONASTICS

OUR FATHERS!

(The MONASTICS place an enormous tunnel.)

(Everything falls silent 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?

RUTH (young)

DO YOU ALL BELIEVE IN A GOD?

FADUMA

PARTICLES DABBLES IN PEACE… SCIENCE.

BON

RELIGIOUS NUTS!

(BON rushes in.)

SHOO PARASITES!

(FADUMA and the MONASTICS run away.)

(BON looks at the particle accelerator.)

WHAT IN THE HELL?

RUTH (young)

ATOM SMASHER!

(BON walks off with RUTH.)

21. _Artist

MARCOS

YOU WERE SO LOST.

RUTH

SO SASSY.

MARCOS

I WAS THERE.

RUTH

COMING OFF, SALSA THOUGH.

MARCOS

WELL, SHE JUST KNEW.

SCENE xix

[Town Square]

(The Monastery completes its transition into a marketplace. There are sellers of all sorts. "Foods" hang from the rafters of some shops. There is a CARICATURE ARTIST relaxing or painting the PATRONS. CON watches the PATRONS like a hawk.)

(MARCOS and PYEATT enter and roam around the marketplace. There is a sign in an Eastern language.)

PYEATT

(PYEATT reads the sign.)

BEWARE… OF THE ROGUE PICKPOCKETERS. I KNOW TO ALWAYS TRAVEL EMPTY.

MARCOS

YOU KNOW NOTHING.

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

(The PICKPOCKETER notices that MARCOS tapped his pocket. The PICKPOCKETER scurries to MARCOS as MARCOS heads by CON.)

(CON snarls at the PICKPOCKETER as the PICKPOCKETER is about to pickpocket MARCOS. The 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

(CON closes PYEATT's mouth.)

CON. MY NAME IS CON.

MARCOS

(MARCOS is seemingly distracted by a feeling he has for CON.)

YOU KNOW PEOPLE.

PYEATT

(PYEATT frees her 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 the PICKPOCKETER to try pickpocketing MARCOS. CON promptly points out the PICKPOCKETER.)

(PYEATT chases the PICKPOCKETER around.)

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

(The CARICATURE ARTIST quickly paints the portrait.)

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

(PYEATT drags the 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 in their astonishment, CON lobs the wallet to the PICKPOCKETER. CON signals the PICKPOCKETER not to pocket the wallet, which the PICKPOCKETER almost does.)

(The PICKPOCKETER places the wallet into MARCOS' back pocket. The 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 down on a seat by a table.)

PYEATT

I KNOW NOTHING.

SCENE xx

[Restaurant]

(MARCOS and CON sit together, surrounded by other seated couples or singles. They were served an octopus. MARCOS has a sketchbook in hand. Nearby, PYEATT is constantly served and excessively eating. MARCOS is constantly drawing. The SAXOPHONIST is tuning and performing nearby.)

WAITER

(The WAITER approaches MARCOS and CON.)
MAY BE COLD-BLOODED… BUT RATHER YOU EAT IT WARM.

(MARCOS ignores the WAITER.)

WHEN I LOOK AT YOU, I SEE YOUNG ME!

(The 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 utensils. MARCOS intently listens to CON.)

(CON toys with the octopus. 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)

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

FOREVER NEVER

PISSED. BLESSED.

CON

IN-DEBT TO LAW OF NATURE.

PATRONS

(Singles address this with relief. Couples address it with grief.)

IN-LAWS…

MARCOS

ALWAYS ON THE RUN.

(MARCOS turns the sketchbook around to show off a sketch of an octopus inking on the WAITER that served them.)

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.

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

SCENE xxi

[Rave]

(The WAITER places a wine bottle by MARCOS. MARCOS sketches the bottle.)

(PYEATT rushes by with drinks in her hands.)

PYEATT

PRICELESS. PRICELESS.

(The entire place fills up with conversing PATRONS.)

(The 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 the PICKPOCKETER. CON hands the sketchbook to the PICKPOCKETER.

(The PICKPOCKETER scurries off.)

(CON and MARCOS dance together.)

(Eventually, the MANAGER steps in. The MANAGER signals to CON.)

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

(MARCOS joins PYEATT. MARCOS and PYEATT drink ridiculously.)

(CON approaches the MANAGER.)

(The PATRONS quiet and relax away from CON and the 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 the 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 the PATRONS.)

…INCLINED TO…

(MARCOS notices that his wallet is missing.)

…LOSING MY WALLET.

MANAGER

IN-DEBT.

(The MANAGER closes in on MARCOS.)

LONELY.

(MARCOS tries to escape, but is immediately grabbed by the MANAGER.)

SPINELESS.

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

SOON, LIFELESS.

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

PATRONS

THEREFORE, SURVIVE. SURVIVE.

(The PICKPOCKETER joins the PATRONS. The 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 the MANAGER.)

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

(CON punches the MANAGER.)

(The lights go out. In the darkness, the hotel room is being set up. There is the overshadowing sound of fighting.)

(In response, the PATRONS cheer.)

(There are sounds of struggle.)

(In response, the PATRONS groan disappointingly.)

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

(In response, the PATRONS are in awe.)

(There are sounds of sensual tension.)

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

SCENE xxii

[Hotel]

(MARCOS and CON are 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

PAIS!

CON

女儿

MARCOS

FILHA.

MARCOS

FAMÍLIA

CON

家庭

*(The lights focus on the bed. **梅根** is on the bed with her parents.)*

(They all play together. The sentiment is tribal.)

(PYEATT comes to the bed.)

CON

WHAT SHE 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

…SHE NEED OWN FRIENDS…

梅根

妈妈!

MARCOS

…SAD STATE CHILDREN…

CON

…MADNESS FOR HER…

梅根

爸!

(CON embraces MARCOS before MARCOS could say anything.)

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 away from the bed and onto MARCOS and PYEATT.)

(MARCOS stops in his tracks. MARCOS signals to PYEATT that MARCOS will return. MARCOS goes to where the bed was.)

BON

RUTH!

(The lights focus on MARCOS and BON. BON has replaced CON and 梅根's place.)

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 "Vex"
25 "Gress"
26 "Ey"
27 "Front"
28 "Form"
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 enters. MARCOS embraces RUTH.)

MARCOS

RUTH…

(DR. ADAMO and FADUMA enter.)

DR. 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 DR. ADAMO and FADUMA.)

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

(DR. ADAMO silently speaks 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…

ACT II

24 "Vex" – Ruth, Faduma, Boltz, and Adam

25 "Gress" – Ruth, Boltz, Adam, and Politicians

26 "Ey" – Marcos, Pyeatt, and Politicians

27 "Front" – Ruth, Marcos, and Bon

28 "Form" – Ruth, Marcos, Faduma, आलाप, आलोक, Engineers, and Peacekeepers

29 "Quer" – Ruth, and Амалия

30 "Dense" – Ruth, and Faduma

31 "..." – Marcos, Beatriz, आलाप, आलोक, and Faduma

32 "Fident" – Ruth, and Boltz

33 "Tain" – Ruth, and Boltz

34 "Vey" – Marcos, Faduma, आलाप, आलोक, Dr. Adamo, Boltz, and Healthcare Professionals

35 "Struct" – Marcos, Beatriz, and Pyeatt

36 "Tort" – Marcos, and Faduma

37 "Sort" – Ruth, and Marcos

38 "Cept" – Faduma

39 "Sensus" – Bon, عسل, and Се́лма

40 "Cede" – Амалия, and Company

41 "Cise" – Marcos

42 "Tinue" – 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

[Hybrid: Collider]

IT VE—… XES…

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

FADUMA

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

(FADUMA speaks 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 in protest.)

NEGATIVE!

(FADUMA elegantly exits.)

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.

(COLT pickpockets a stack of cash from ADAM.)

ADAM

KIDS' MEAL FUND!

ATOM

SCENE iii

[Debate Chamber]

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

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

POLITICIANS

(The POLITICIANS focus on ADAM.)

WHERE IS THE MONEY IN THA-AT?

POLITICIANS

(The POLITICIANS grab hold of ADAM. The POLITICIANS hold ADAM upside down.)

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

(The POLITICIANS drop ADAM. The 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 the 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.

(The POLITICIANS feel puzzled by the phrase.)

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

(The POLITICIANS takes apart the operator's controls. The 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.)

(The POLITICIANS grab hold of RUTH.)

BOLTZ	**POLITICIANS**
FAILED WHAT YOU PUT TO THE TEST.	A—…
NEVER WILL GIVE IT A REST.	WARDS…
ALL YOU DO IS PROJECT.	LE—…
YOU WILL DE-FIN-LY BE BEST—… ED.	GA—… CY…

(RUTH is thrown out of the debate chamber.)

SCENE iv

[Courtyard]

POLITICIANS

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

BOARD/LORD… OF… SCI-… TY…

(BOLTZ victoriously holds the rifle.)

(RUTH is left alone.)

(MARCOS and PYEATT enter.)

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

(RUTH runs off.)

(The same POLITICIANS wander out. The POLITICIANS are now mellow, from their attires to their persona. A POLITICIAN hands a pamphlet.)

PYEATT

(PYEATT reads the pamphlet.)

MAIN—… TAIN… WORLD… PEACE…

(MARCOS and PYEATT looks around as the General Assembly Hall is set up by these spiritual POLITICIANS.)

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 while the table is seated by POLITICIAN 1, POLITICIAN 2, and POLITICIAN 3.)

(MARCOS and PYEATT are 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 the three POLITICIANS at the table.)

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

PYEATT

WE HAVE SEEN A LOT, WE REALLY HAVE.

(The three 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…

(The POLITICIANS notice that MARCOS is going to utter more words. The 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 chuckles.)

(The POLITICIANS focus on PYEATT.)

POLITICIANS **POLITICIAN 3**

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

(The POLITICIANS focus back on MARCOS.)

POLITICIAN 3

WHY YOU'VE GONE INEPT TO SEEK.

(The POLITICIANS shove MARCOS and PYEATT away.)

POLITICIANS

HOW HAVE YOU REGRET THIS WEEK?

(The POLITICIANS pack up everything.)

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. 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?!

RUTH

(RUTH looks back where BON was.)

HOME—… FRONT.

(RUTH looks on ahead.)

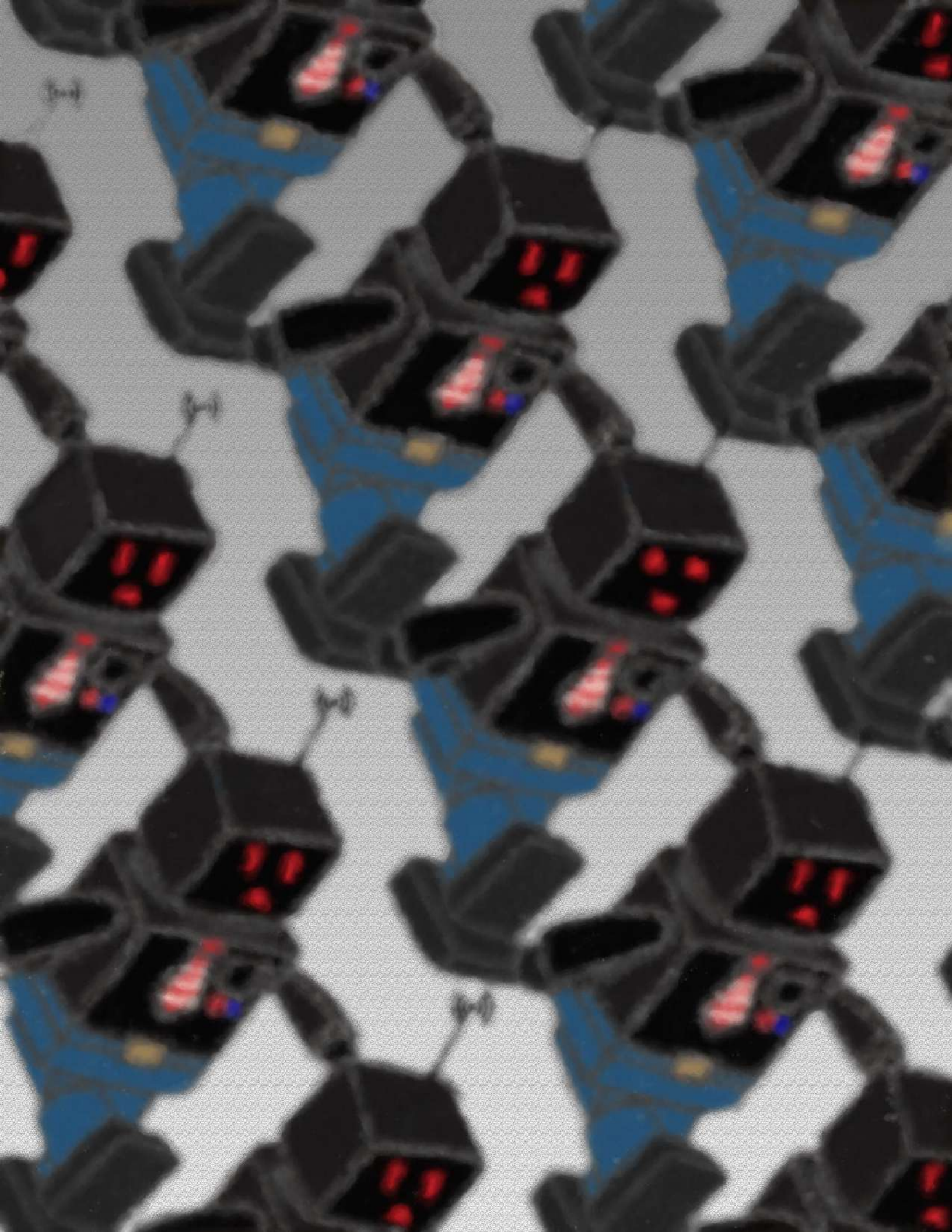
HOMEFRONT. HOME.

(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, the ENGINEERS, and all PEACEKEEPERS enter.)

(All PEACEKEEPERS are uniformed as journalists.)

(FADUMA is part of the ENGINEERS.)

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

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

ENGINEERS **PEACEKEEPERS**

(The ENGINEERS address RUTH while the PEACEKEEPERS address MARCOS.)

CONFORM.

(FADUMA hands RUTH a paper while आलाप and आलोक 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 the ENGINEERS. RUTH is given her helmet.)

HEART ON FIRE. MIND ON ICE.

(The lights focus only on the ENGINEERS and the facility.)

ENGINEERS

CONFORM. CONFORM.

(The ENGINEERS start sitting at their work station.)

CONFORM. CONFORM.

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

CONFORM. CONFORM.

(The ENGINEERS sit RUTH down next to FADUMA.)

CONFORM. CONFORM.

RUTH

(RUTH speaks 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 is drawing comics. MARCOS is observant of the activities going on around the offices and the world.)

(Everywhere the PEACEKEEPERS carry around news stories of devastations, famine, missing children, etc.)

(MARCOS is given his helmet to draw for a story on the IGO that he 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!

(The 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 **आलोक**

SIR!

MARCOS

PEACEKEEPERS. PEACEKEEPING… SAME.

(The PEACKEEPERS are ready to take orders.)

PEACEKEEPERS

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

MARCOS

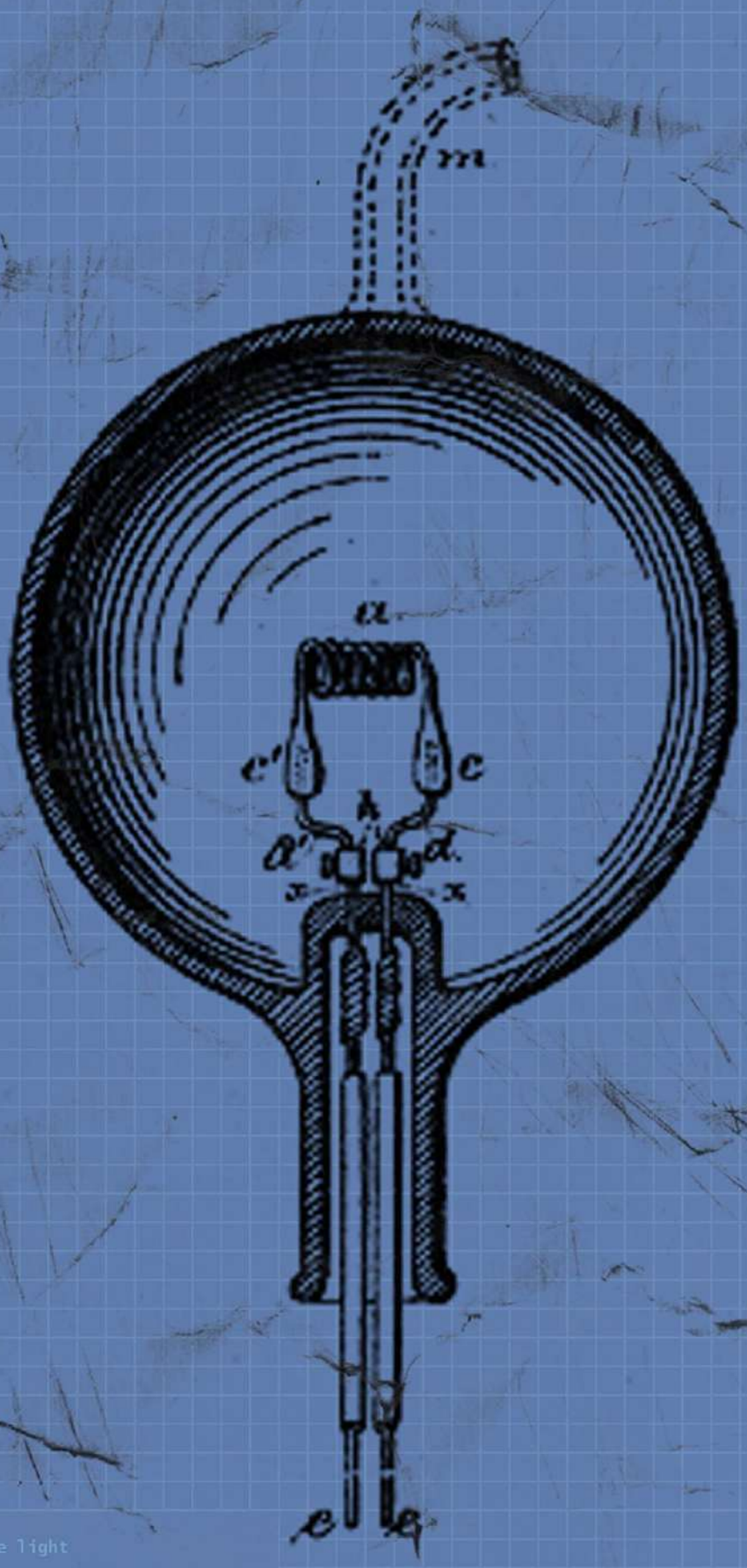
PACIFISTS! ASSEMBLE… FORCE! COME आलाप! COME आलोक… COME!

(*आलाप and आलोक* join in.)

MARCOS **PEACEKEEPERS**

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

(All PEACEKEEPERS march out.)



PROJECT: let there be light

CLIENT: АМАЛИЯ

29. QUER

(The entire facility is lit up.)

(RUTH is resting at the work station.)

(АМАЛИЯ enters.)

АМАЛИЯ

(АМАЛИЯ walks up to RUTH.)

RUTHANN. P. H. D.

(RUTH is unresponsive.)

REMINDER TO CONQUER…

(RUTH is 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 work station. АМАЛИЯ has the circuits. АМАЛИЯ has 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 speaks 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**

(आलाप 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 आलाप and आलोक to cart MARCOS off.)

(आलाप 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.)

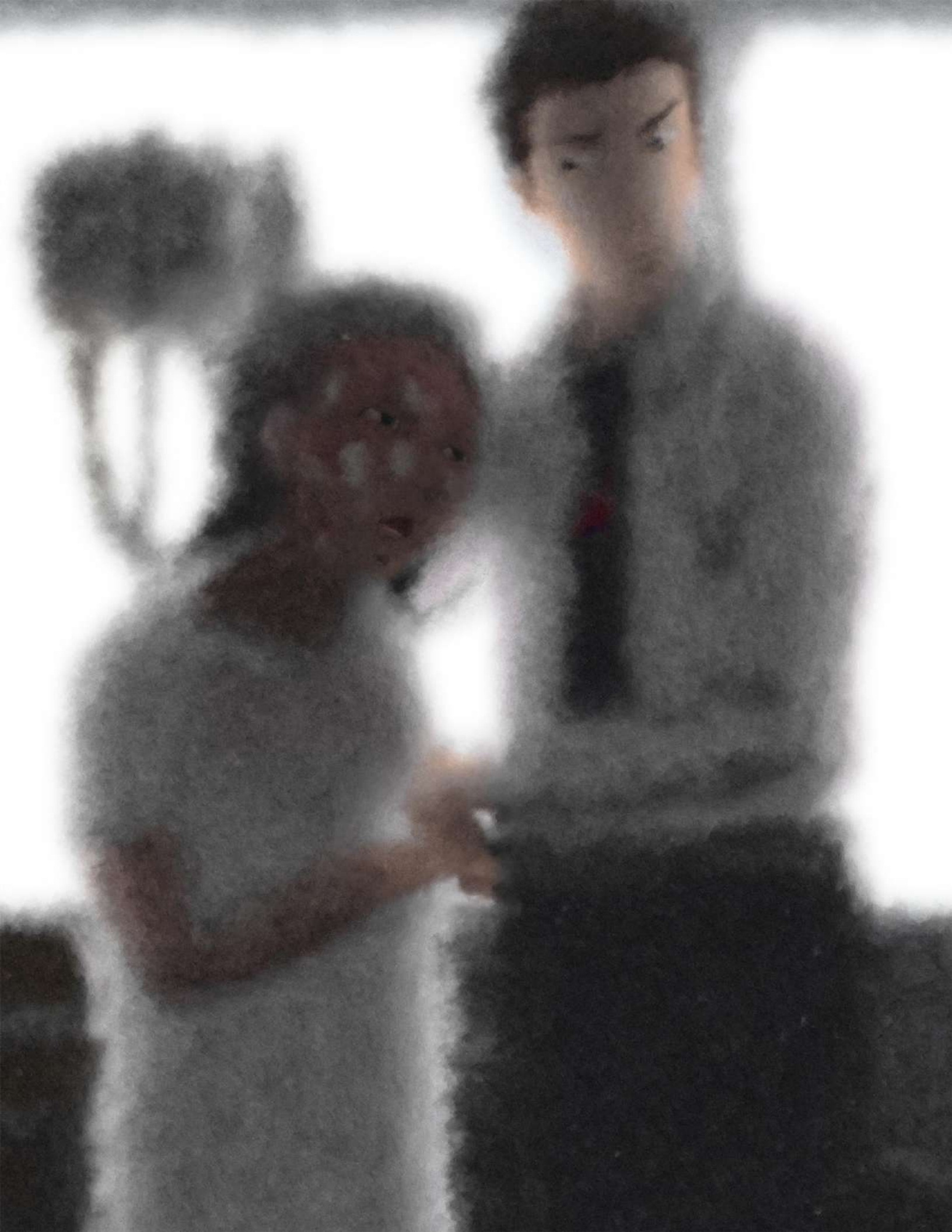
HUH HUH. HUH HUH. HUH HUH. HUH HUH. HUH HUH. HUH HUH. HUH HUH. HUH HUH. HUH HUH.

BOLTZ

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

(BOLTZ steps in.)

CROSSING THE LINE…



BOLTZ

(BOLTZ amble 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!

34. VEY

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

आलाप

THIS IS WAR.

आलोक

LET'S TOSSLE.

DR. ADAMO

(DR. ADAMO informs them all.)

HOSPITAL?

FADUMA

WELCOME…

(The HEALTHCARE PROFESSIONALS march in.)

OUR POLICY.

DR. 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!

RIGHT NOW!

…HAD ENOUGH!

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!

DR. ADAMO

YOU'RE A CANCER!

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

BOLTZ

I MUST HAVE…

SURGICALLY…

HEALTHCARE PROFESSIONALS

STRUCK A NERVE.

STRUCK A CHORD.

(The HEALTHCARE PROFESSIONALS wipe out their syringes.

The HEALTHCARE PROFESSIONALS display it to a frightened BOLTZ. The 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 focuses on आलाप and आलोक.)

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

(FADUMA hands आलाप and आलोक the keys.)

TRY NOT TO GET IN A STORM.

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

आलाप

I CALL SHOTGUN!

आलोक

SO VI-LENT!

(The HEALTHCARE PROFESSIONALS push the helicopter in.)

(On board, MARCOS is stowed away in a critical state after taking a bullet. Also, PYEATT and BEATRIZ are hidden in the passenger seats.)

(आलाप and आलोक 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

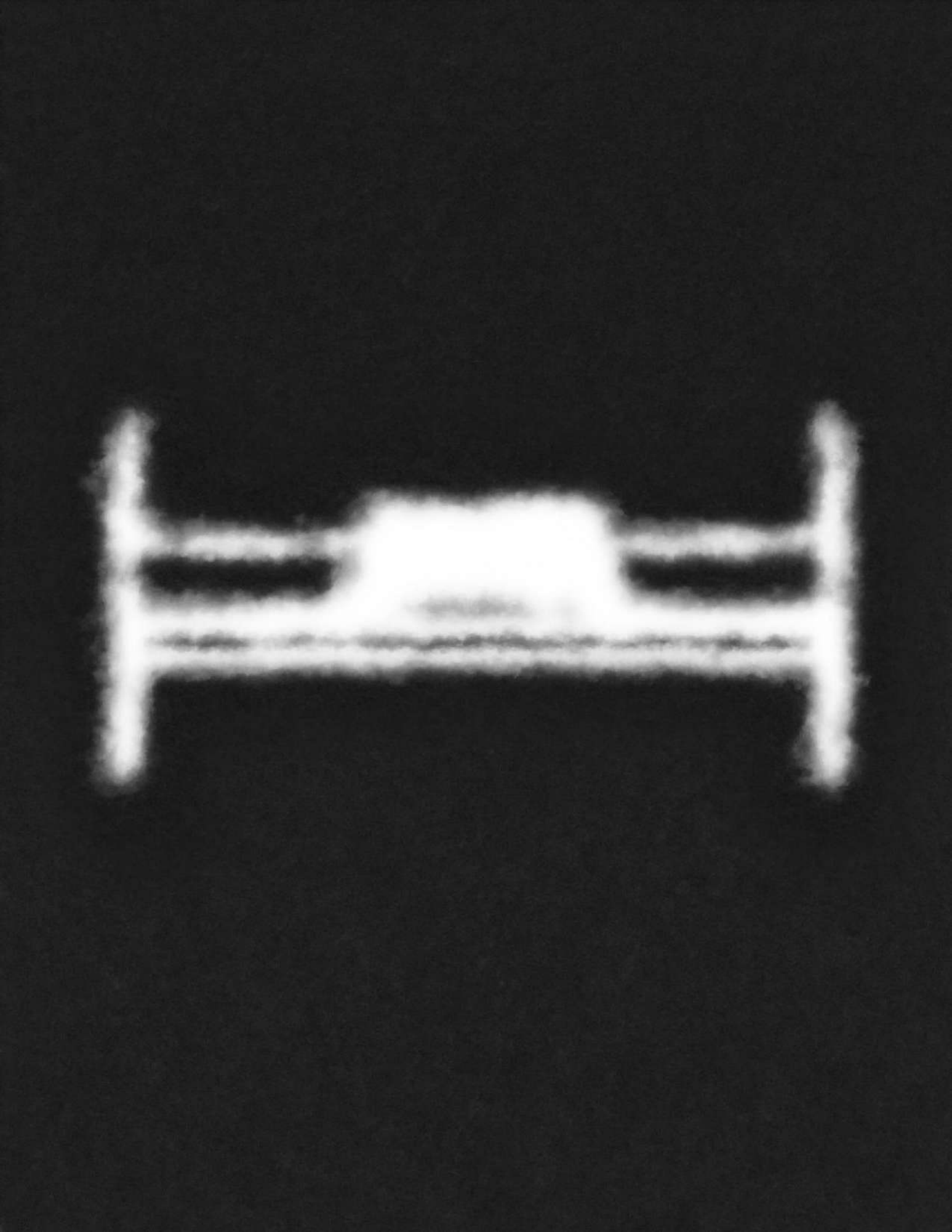
MOTHER…

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 the HEALTHCARE PROFESSIONALS in pushing the helicopter off.)

(Behind the helicopter is MARCOS' intensive care unit.)



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 is 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

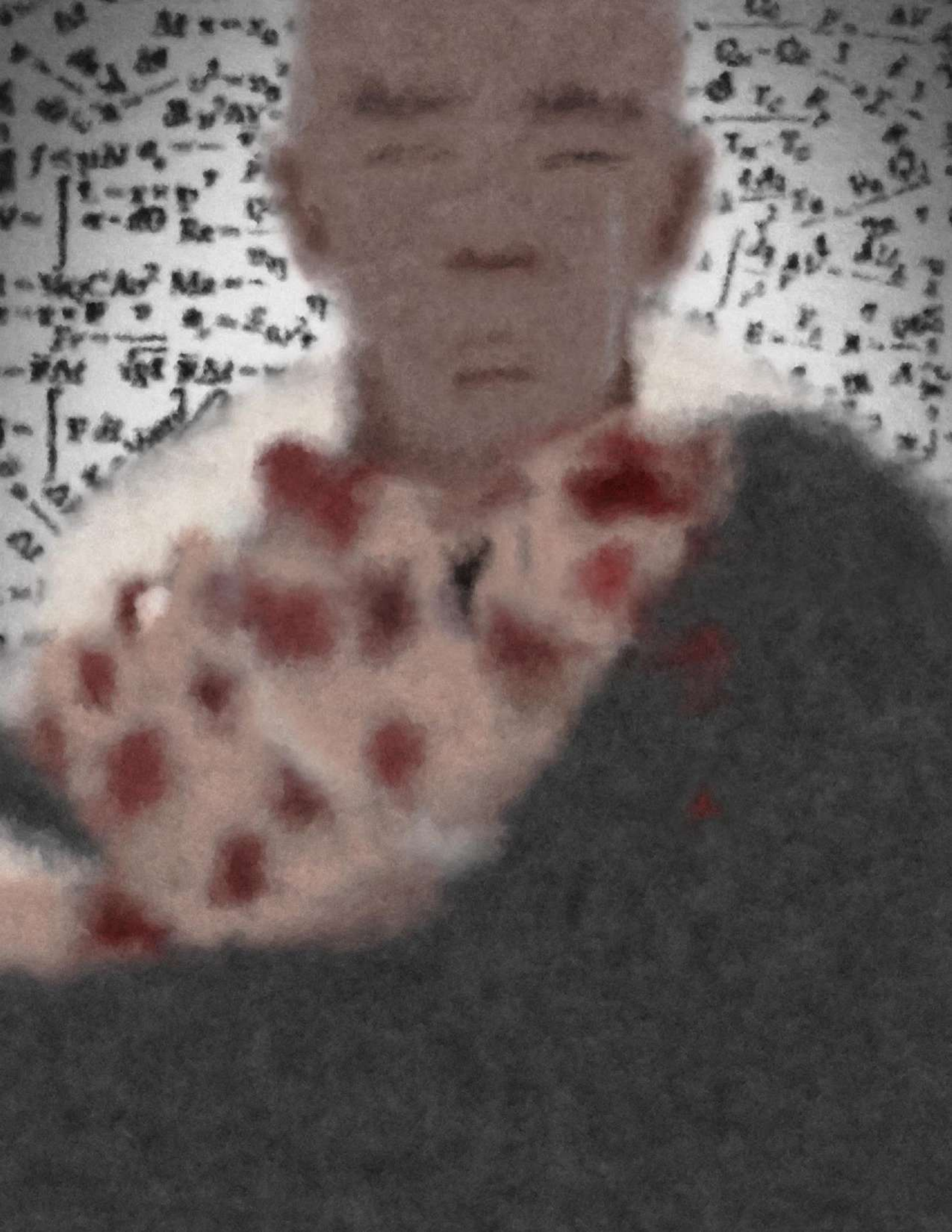
STAND CORRECTED… THAT… YOU'LL… TAKE… IT… TO… HEART…

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 is 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 moves slightly.)

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… ENCYCLOPEDIA…

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

LOOK ALIVE.

39. SENSUS

SCENE xv

[General Hospital]

(عسل and CÉЛMA enter the hospital.)

CÉЛMA

HOSPITABLE…

(عسل points out for CÉЛMA to greet MARCOS' caretaker, FADUMA.)

(FADUMA greets عسل and CÉЛMA. FADUMA signals that FADUMA has to take care of something. FADUMA rushes off.)

(BON enters where FADUMA ran off.)

CÉЛMA

HELLO THERE.

BON

YOU REMIND ME OF MY LIL DAUGHTER.

(BON tilts her head towards RUTH.)

(عسل lets BON and CÉЛMA talk amongst themselves. عسل frequently keeps eyes on CÉЛMA. 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.

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

YOU ARE PART OF THIS WORLD.

(BON slowly inches towards RUTH.)

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

YOU ARE ONE WITH PART-CLES.

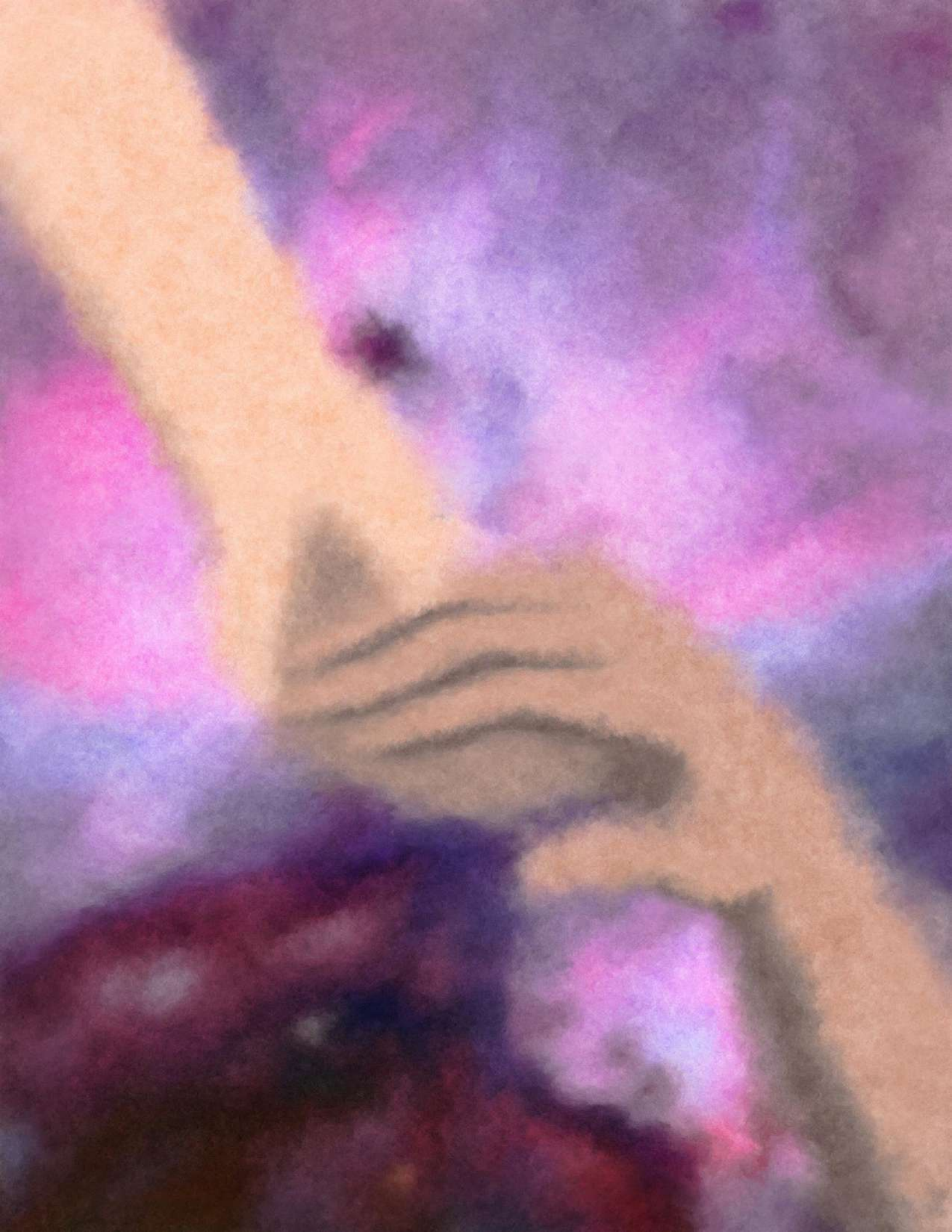
(BON nudges عسل to the side.)

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.)



40. CEDE

(FADUMA leads АМАЛИЯ in.)

(As АМАЛИЯ operatically comforts RUTH.)

(The 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 is risen.)

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.)

(RUTH waltz in as a brainy child again.)

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

(MARCOS sees his filha again.)

(No words are needed.)

(Present 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.)

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

(The PATIENTS roam freely around the hospital.)

(The sirens of the orchestra is heard.)

(The entire hospital is startled.)

(The sirens of the orchestra is heard again.)

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

BOLTZ **AMAЛИЯ**

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!

(The ENGINEERS dash in to hand the PATIENTS supplies.)

(The PEACEKEEPERS charge in to evacuate the 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.

(CÉЛМА 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** **आलाप** **आलोक**

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 CÉЛMA.)

LET'S CONTINUE!

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

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

COMPANY

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

(АМАЛИЯ and the ENGINEERS fix the power.)

(The hospital is lit once more.)

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

(All ENGINEERS say, "lights on" while all PEACEKEEPERS say, "fight on".)

FIGHT/LIGHTS ON, CONTINUE-UE!

(FADUMA pushes CÉJMA on the wheelchair.)

FADUMA

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

CÉJMA

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

FADUMA

VI-LENT.

CÉJMA

CONVENT…

(CÉJMA grows gracious.)

IS IT GOING TO BE END?…

FADUMA

NO SILLY!

(CÉJMA feels disappointed.)

(The COMPANY comes together.)

THE WHOLE WORLD… JUST BE MAJOR! GROWN IMPATIENT.

COMPANY

EVERYTHING. SO FORTIFIED. SO UNIFIED. SO GRATIFIED.

FADUMA

SO ELECTRIFYING!

АМАЛИЯ PYEATT BEATRIZ आलाप आलोक

NOW IS THE PERFECT TIMING!

COMPANY

DEFYING!

CÉЛМА

I FEEL SO ALIVE!

COMPANY

Zap!