

NOW I AM BECOME

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Now I Am Become.

Synopsis:

This is the story of Siobhan, an Engineer, and why she caused the large nuclear explosion on

mainland Britain. To quote Network, Siobhan is "Mad as hell, and not going to take it anymore".

It is the story of a society that pushed, from the perspective of one person who would not lay

down.

Or is it? As events unfold in the custody of the state it becomes clear, at least to Siobhan, that all

is not as it seems, but is it her nefarious psychiatrist, or her own grasp of reality that is coming

apart at the seams?

In a world of post-truths, moving goalposts, and alternative facts, how will Siobhan's grandiose act of

defiance lost its brutality, its finality, or will she really be able to shake the establishment to its

very foundations.

Characters:

Siobhan - 30's, a scientist / engineer, brilliant, wild, loving, fierce.

Artemis - 40's, inquisitive, deflective, sharp, Machiavellian.

Alexei - 40's, warm, noble, arrogant, dusty.

Guard - any age, sadistic, taciturn, opportunistic, sociopathic.

Lot - 50's, fervent, imploring, zealous, wrathful.

SCENE ONE

A cell. Artemis sits opposite Siobhan. She has a pencil and legal pad.

(A SILENCE.)

ARTEMIS

And how are you feeling?

SIOBHAN

I feel like I want to vomit rage. It's here. In my wrists and my belly. Have you ever seen bile? Real bile? You probably have. I got food poisoning, skiing in Austria, once. Around 10 hours I just retched, no food or sustenance to get up. About 6 hours in, I sicked up this black, brown slippery liquid. Apparently that's real bile. It stank.

Artemis makes a note.

You've written that down, have you?

ARTEMIS

I think that's normal.

SIOBHAN

You think that's normal?

ARTEMIS

Considering.

SIOBHAN

You think that's normal.

ARTEMIS

A normal reaction.

SIOBHAN

Considering.

ARTEMIS

The circumstances, yes.

SIOBHAN

Can I have some water please?

ARTEMIS

Of course. When did you first begin to experience these feelings?

SIOBHAN

Now.

ARTEMIS

Just now?

SIOBHAN

When you asked.

ARTEMIS

Just now when I asked you how you were feeling?

SIOBHAN

I don't know. Yes? I think so, I don't know I wasn't checking in with myself until you asked.

(Artemis makes a note.)

ARTEMIS

And how have you been feeling in general? Before today?

SIOBHAN

I don't know. Numb. Nothing.

ARTEMIS

Can you elaborate on that?

SIOBHAN

Sure. Zero. Nil. Niente. Nada.

ARTEMIS

Siobhan, if we're going to make any progress / -

SIOBHAN

I don't want to make any fucking progress! Haven't you figured that out yet? I don't want to talk to you. I don't want to.

Artemis places her pencil and her legal pad on the desk,

neatly.

ARTEMIS

That's alright.

SIOBHAN

May I have some water?

ARTEMIS

Of course.

SIOBHAN

Really?

ARTEMIS

Of course, Siobhan.

SIOBHAN

Well, when?

ARTEMIS

I'll have it brought in for you. Would you like anything to read?

SIOBHAN

No, thank you. Actually, yes please.

Artemis smiles and goes to leave.

Wait.

ARTEMIS

Yes?

SIOBHAN

What will you bring me?

ARTEMIS

Oh, I don't know, I doubt there's much in the way of literature, but I'm sure I'll find something. Someone will be along shortly.

Artemis leaves.

SIOBHAN

No fecking water then.

Siobhan gets up and paces. She hums. Moments pass. She inspects the bruises on her.

Enter Alexei, middle aged, wearing a dressing gown, pajamas and slippers. He has glasses, a notepad, a file and a pencil.

ALEXEI

Is this the right room? Ah! There you are, /so

SIOBHAN

Here I am.

ALEXEI

Yes. Well, shall we get down to it?

SIOBHAN

Down to what? Who the hell are you?

ALEXEI

Down to... Getting on with it.

SIOBHAN

And what is 'it' exactly. And why've you come as Jeff Bridges in the Big Lebowski.

ALEXEI

'It', Siobhan, is why I, a distinguished officer of our constabulary, appear before you now in my finest ceremonial dressing gown and slippers.

SIOBHAN

You're just a bobby then? Police?

ALEXEI

You sound like my Mum!

SIOBHAN

Irish?

ALEXEI

“Just a policeman”.

SIOBHAN

I expect she thought she'd given birth to the future Premier of the party with a face like that. Who the fuck are you?

ALEXEI

My name is Alex. Take a moment. I know how you must be feeling, and I understand why you may feel that being obtuse in your current situation is the safest recourse. Perpetuating the status quo and what not, ‘us and them’, I get it, but believe me, this can go one of two ways / and...

SIOBHAN

The easy way or the hard way, is it?

ALEXEI

There's a good reason it's a cliché, Siobhan.

SIOBHAN

Right.

ALEXEI

This is no fiction, my girl. You are in a very substantial amount of trouble.

SIOBHAN

Don't call me “my girl”, pig.

ALEXEI

Noted.

SIOBHAN

Good. And you're here to help me are you?

ALEXEI

In a manner of speaking, yes.

SIOBHAN

Is it Alex?

ALEXEI

Yes.

SIOBHAN

It is Alex?

ALEXEI

Or Alexei.

SIOBHAN

Right, well listen up Alex. If you give me a convincing reason as to why I ought to go through my statement all again, and answer your questions, which will no doubt be the same fucking questions the other lot have asked me, I'll play ball.

ALEXEI

I'm not going to do that Siobhan. I'm here to get to the bottom of what's going on here, but I'm not about to start bargaining with you. You should talk to me because it is genuinely in your best interest to talk to me, and not the lady sitting outside. Not the guards, not your lawyers. I am the only one who can keep the wolves from the door.

SIOBHAN

My white knight!

ALEXEI

Don't be under any illusions, my first duty is to the state, I answer to the government. That is my job.

SIOBHAN

Noted.

ALEXEI

I am not your counsel, but I can advise, and I do have the interest of this whole debacle being handled delicately at heart. So, Siobhan... May I call you Siobhan?

(Beat)

May I call you Siobhan?

SIOBHAN

Yes.

ALEXEI

Great. Thank you Siobhan. So, Siobhan why don't we get down to it.

SIOBHAN

Sure, why not.

ALEXEI

Do you have counsel?

(Beat)

SIOBHAN

No.

Alexei checks through his notes. Finds two pages.

ALEXEI

No?

SIOBHAN

No.

Alexei pulls the two pages he found out and looks through them.

ALEXEI

I have here a list of lawyers. Mr. Richard Bainbridge, Ms. Hannah Eltham, Andrew Lockheart & Rachel Gelder, Mr. I. Possini, Mr. Becker, a Mrs. Juarez... These are your lawyers aren't they?

SIOBHAN

They're not my lawyers.

ALEXEI

Alright. So none of these lawyers are representing you, is that what you're saying?

SIOBHAN

Yes.

ALEXEI

Would you like us to appoint you counsel?

SIOBHAN

No, thank you.

ALEXEI

Siobhan, before we continue, I must confirm with you, you're happy to proceed with this interview without legal representation.

SIOBHAN

Yes, that's fine.

ALEXEI

Ok. DCI Alexei Abramowicz interviewing Siobhan Harrak-Simmonds, zero three hundred hours 14 minutes, it is the twenty second of March / two thousand and...

SIOBHAN

What? The twenty second?

ALEXEI

Yes. It's the twenty second today, isn't it?

Checks watch.

Yes, yeah, the twenty second. You thought it was sooner?

SIOBHAN

Fucking hell.

ALEXEI

I don't want to waste any more time. Tell me, in your words what happened on the evening of the eighteenth.

SIOBHAN

Oh Jesus, not all this again, I can't, for God's sake, I've been saying the same thing for days.

ALEXEI

Ok, ok. Let's start a bit before that. How long were you an employee at Sellafeld?

Siobhan laughs. Alexei is looking through his notes.

SIOBHAN

I forgot about being fired. Seven years. No, six, and a bit of time in York in between.

ALEXEI

Working for the government?

SIOBHAN

Yes.

ALEXEI

And the work for the MoD continued? After you came back?

SIOBHAN

Yes.

ALEXEI

What was the nature of the work?

SIOBHAN

At Sellafield?

ALEXEI

For the Home Office, the Ministry of Defense.

SIOBHAN

Does it not say?

ALEXEI

How often were you in contact with the Home Office?

SIOBHAN

So you're a regular old copper then.

ALEXEI

I'm sorry?

SIOBHAN

Does it not say all of that stuff on your notes there?

ALEXEI

It's been redacted.

SIOBHAN

So you don't have security clearance then. That's odd.

ALEXEI

No. Ms Brewer is handling that side of things, I'm here in a purely investigative capacity.

SIOBHAN

Who?

ALEXEI

Artemis Brewer, the lady who was asking you questions before I came in.

SIOBHAN

She wasn't a psychiatrist?

ALEXEI

No. I don't think so.

SIOBHAN

Oh right.

ALEXEI

It may be that the nature of her questioning relates to your mental wellbeing, if that's what you're concerned about?

SIOBHAN

Yes.

ALEXEI

So you were continuing your role at the plant whilst reporting to the Home Office is that correct?

SIOBHAN

Yes.

ALEXEI

Until you were let go on the 14th.

SIOBHAN

Yeah.

ALEXEI

And you're claiming that these two events are related.

SIOBHAN

No, I was head of one of the leading Nuclear Engineering teams in Europe and was let go because I kept stealing pens.

ALEXEI

Ok, so why don't you tell me what it was like leading your team? What was it like day to day?

SIOBHAN

It was interesting work. I mean it was boring really, day to day, unless you're interesting in the efficacy of fission cooling systems. I got along with everyone at the office. Until they started disappearing. Hard to maintain relationships with colleagues when they just up and vanish like a puff of smoke.

ALEXEI

Replacing them?

SIOBHAN

Clones. Identical in every way except for a blue tinge in the whites of their eyes.

(Beat)

Outsourcing from Europe. They got rid of some of the best workers, the real nutjobs and replaced them with wackos from France and Sweden, which made it hard.

ALEXEI

Why?

SIOBHAN

Don't give me that shit you know why.

ALEXEI

No, why did it make it hard?

SIOBHAN

You've got to be on the spectrum somewhere to work in Nuclear, and most of the guys at the top of their field are all a bit strange, then you throw in a bit of a language barrier. It was just tough, but it was fine. Physics, maths is universal.

ALEXEI

Tell me about the project.

SIOBHAN

What about it?

ALEXEI

When did you start it?

SIOBHAN

I know where this is going.

ALEXEI

Why don't we skip through; were you angry that half of your research team were relocated weeks before publishing?

SIOBHAN

Yes I was angry! I'm angry now. What's the point, we had most of the data, it was so arbitrary - and don't give me that relocated bullshit, we both know where Khurram and Saj are.

ALEXEI

I couldn't tell you.

SIOBHAN

I know you couldn't.

ALEXEI

Did you confide in your colleagues?

SIOBHAN

Did I confide in them what I was going to do?

ALEXEI

Did you confide in them?

SIOBHAN

No. I know where this is going, and no, I didn't confide in them, they didn't know anything.

ALEXEI

But you were angry your team were being replaced.

SIOBHAN

I was angry good scientists were being carted off to God knows where. You've got no damned right to do what you've done, no damn right at all, and if you thought there wouldn't be consequences then you're very much fucking dipshit wrong aren't you.

(Silence)

I know what's coming, Detective. And now, so will the world.

ALEXEI

Tell me about your husband.

SIOBHAN

His Mum is half Moroccan.

ALEXEI

How did you meet?

SIOBHAN

University.

ALEXEI

Did you discuss these things with him?

SIOBHAN

What things?

ALEXEI

Work, how you felt about the state of things, your colleagues.

SIOBHAN

Yes. No. I don't know. How much do you really discuss things with your spouse. Are you married?

ALEXEI

Divorced.

SIOBHAN

You get it then. He'd listen, and we'd both say how awful it was, and then we'd pick the kids up from a play date and argue about paint swatches.

ALEXEI

So you never revealed to him the full extent of how you felt?

(Beat.)

SIOBHAN

I might've, who knows. No, I don't think I did really.

(Beat)

You've asked him I imagine.

ALEXEI

Yes.

SIOBHAN

Yes. Was he upset?

(Pause)

Did he ask about me at all?

ALEXEI

He asked a lot of questions.

SIOBHAN

He does that.

ALEXEI

He told us you weren't well in the weeks prior.

SIOBHAN

I had this bug. Must've been something like gastric flu or something. I kept being sick at work so they sent me home. It was completely out of the blue, I've only been sick a few times before that. I was just telling your friend, actually...

ALEXEI

Ms Brewer?

SIOBHAN

Yeah.

ALEXEI

What was it you were telling her?

SIOBHAN

Is her name Artemis, did you say?

ALEXEI

Yes. Artemis Brewer.

SIOBHAN

That's a strange, isn't it?

ALEXEI

Is it?

SIOBHAN

You'd think it'd be Artemis Stavropoulos or something... or, Ruth Brewer, you know?

ALEXEI

I don't suppose it's the name on her birth certificate, Siobhan.

SIOBHAN

No.

ALEXEI

Was she asking about your illness in the weeks prior?

(Beat)

SIOBHAN

No.

(Silence)

ALEXEI

I want to talk to you about the video.

SIOBHAN

Of course you do.

ALEXEI

We know when you filmed it, we know what you filmed it on, but what I'd like you to tell me is why you said the things you said.

SIOBHAN

Because they're true. The truth doesn't stay buried forever. It can't, do you understand?

ALEXEI

In the video you said, "nothing is kept secret, that will not be known and come to light".

SIOBHAN

Exactly.

ALEXEI

Did you intentionally quote Luke?

An alarm sounds out in the hall.

SIOBHAN

I'm sorry?

Another alarm sounds. Alexei starts to stand and gather his things.

ALEXEI

Last question then I'm afraid I have to go for a little while. Do you believe in God, Siobhan?

SIOBHAN

Do I believe in God? Is that a serious question?

Alexei stands by the door.

ALEXEI

Yes.

SIOBHAN

Then no, no I don't believe in God.

Alexei nods. An alarm sounds.

ALEXEI

See you in a bit.

Alexei opens the door and leaves.

SIOBHAN

Yeah bye.

(Beat)

'Do I believe in God...' Jesus Christ, you lot really are coming up short aren't you.

Siobhan paces down to downstage left.

What's this then, 'Afternoon of The Long Knives?'

She sits down against the stage left wall. A buzzer

sounds, the door opens and a guard comes in with a cup of water.

Siobhan jumps up, back against the wall, staring at the guard.

The guards walks down into the room holding eye contact with Siobhan and holds the cup of water out in front of them.

Siobhan gingerly moves to take the cup from the guard.

Before Siobhan's hand is able to grab the water the guard drops it.

Siobhan leaps back, the guard stares at her.

GUARD

Sorry about that.

(Silence)

I'll get you another.

The guard exits. Siobhan stares at the water on the floor.

The guard returns with red make up on lips and a new cup of water. Maintaining eye contact the guard places the new cup on the table and exits.

SIOBHAN

Holy fucking shit.

Moments pass an then the buzzer sounds and the door opens. Artemis enters and sits down at the table with her

files and pad.

ARTEMIS

Would you like to take a seat?

Siobhan gets up from the floor and sits down at the table.

Siobhan takes a sip of water

ARTEMIS (CONT'D)

Ah, I see you got water. Ok Mrs Simmonds I would like to be quite frank with you if I may.

SIOBHAN

Please.

ARTEMIS

First of all, may I call you Sinead?

SIOBHAN

What?

ARTEMIS

'Mrs Simmonds' then, if you prefer.

SIOBHAN

You can call me Siobhan.

ARTEMIS

Thank you, my name is Artemis just in case you'd forgotten.

SIOBHAN

Thanks, I'm good with names actually.

ARTEMIS

So, if I may be frank with you, Siobhan, I need something from you. That is probably very clear to you, as you've no doubt deduced you would not still be here, were there nothing more to do with you.

SIOBHAN

I'd thought as much.

ARTEMIS

We don't do this for fun.

SIOBHAN

Right.

ARTEMIS

I'm going to ask you a few questions now is that alright?

(Silence)

Do you, or have you ever considered yourself a loyal person?

SIOBHAN

I suppose.

ARTEMIS

Do you consider yourself to be a loyal person?

(Beat)

SIOBHAN

I suppose I do, yes.

ARTEMIS

When was the last time you discussed politics?

SIOBHAN

Today.

ARTEMIS

What is the colour of our national flag?

SIOBHAN

It's... it's three, it's blue / white....

ARTEMIS

Where would you consider "home"?

SIOBHAN

Here. This is ridiculous, what's the point?

ARTEMIS

How many sides does a pentagon have.

SIOBHAN

A million.

ARTEMIS

What was the last good meal you ate?

SIOBHAN

A casserole. I made it.

ARTEMIS

Name three of Jupiter's moons.

SIOBHAN

Io, Europa, and... Ganymede.

ARTEMIS

Well done. Who wrote Lady Chatterly's Lover?

SIOBHAN

D.H. Lawrence.

ARTEMIS

What was your first telephone number in this country?

SIOBHAN

01494 44 61 20. Are you Greek?

ARTEMIS

My mother. Question 17; Do you walk, cycle or drive to school? Work, sorry?

SIOBHAN

I... I used to cycle.

ARTEMIS

Ok.

Artemis continues to write notes in silence.

SIOBHAN

You're not a psychiatrist are you.

ARTEMIS

Great, that's all the questions for now, I'm just going to pop out, I'll be back in a few moments.

Artemis exits.

A series of strange alarms sound, including a sub-bass sound that vibrates. Siobhan watches the ripples in the water.

All sounds stop. Then a buzzer sounds and Artemis enters with a book. She picks up her files and places the files over the book on the table so it is unseen.

Artemis sits and makes some more notes.

ARTEMIS (CONT'D)

Ok, final questions then; Do you consider yourself to be a violent person?

(Silence)

SIOBHAN

Yes.

ARTEMIS

Why's that?

SIOBHAN

What?

ARTEMIS

Why do you consider yourself to be a violent candidate?

SIOBHAN

Candidate?

ARTEMIS

Sorry, a violent person. You see yourself as violent, why?

SIOBHAN

Because of what I've done. Quite obviously, you mad bitch, because of the people that have died. That will die. That is why I consider myself to be a violent person.

Artemis puts down her pad and pencil on the table quite deliberately.

ARTEMIS

How many people do you think have died?

(silence)

How many children do you / think have been killed...

SIOBHAN

Shut up.

ARTEMIS

How many people do you think have died as a result of the catastrophe you have orchestrated?

SIOBHAN

Too many.

ARTEMIS

Or not enough?

SIOBHAN

What?!

ARTEMIS

Siobhan, I'm going to be quite frank with you if I may. We have your two children and your husband Rupert. We need you to do another video.

SIOBHAN

You have my kids? What have you got my kids for?

ARTEMIS

Siobhan, we want you to do another video.

Artemis gets up from the table.

I'll be back in a little while. Oh, I nearly forgot. Here, I brought you something to read.

Artemis places the book near Siobhan and exits. Siobhan picks up the book.

SIOBHAN

“100 Years of Solitude”... you’ve got to be kidding me.

She puts the book back on the table.

Hey, I know you’re listening. I know you’re listening to me in here and I want to say, I want you to know, that if you’ve got my kids, here, if you’ve really brought them here and they are hurt, I will not do a single fucking thing you want me to. Okay? I want to see them as well.

Siobhan picks up the book again.

And I’d like something else to read, please. I get it. It’s a clever joke and all, but I’ve read it, and I would really like something new to read. That’s the problem with having a good memory...

She sits down with the book.

...You remember all the things you wish you couldn’t.

Siobhan flicks through the book, glancing at paragraphs until she gets to a page where a note falls out.

She reads the note, then studies the note briefly, turning it over etc, then places it back in the page and keeps turning through the book.

SIOBHAN (CONT’D)

I won’t be too mad if you’ve roughed up Ru a little, mind.

Siobhan gets up and puts the book on the table.

Sure, he might even get a kick out of it. Remind him of the barracks or what not. A little roughhousing. Is that what you call it? I always thought it was a little homo-erotic if you ask me, all that macho shit, but there you go.

A few alarms sound out in the hall. Then the sound of a man coughing.

SIOBHAN (CONT’D)

Hello?

There is little in the way of sounds aside an occasional rustle or footsteps off.

Not that I've anything against the gays now. I don't side with you lot there. You know, you're going to have a lot of trouble on your hands in the end with all this, I mean, how many groups of people are left out there. Not many, hey? After you ship them all off, or keep putting up walls... I can't think there'd be many of your lot left, is / there?

A man coughs, Siobhan hears it and cuts herself off.

Hello? I definitely heard someone, that was... Hello? Man? Coughing guard? If you can hear me could you bring me something else to read...

Siobhan listens out for a response.

Bastards, it was worth a sh/ot.

A cough interrupts her. She listens for it, and follows the sound to the downstage right, where she finds a vent, and presses her ear to it.

Hello? Rupert?!

There is the sound of a faint giggle coming from the vent. It is Lot. He is offstage.

LOT

No.

SIOBHAN

Who is that!?

LOT

It doesn't matter.

SIOBHAN

Are you a prisoner? My name is Siobhan.

There is a sound coming from behind the door.

Siobhan quickly scrambles to her feet and the other side of the cell.

The door rattles and Alexei opens it. He stands by the door a moment and walks through.

ALEXEI

Are you all right?

Siobhan stares at him a moment before regaining her composure.

SIOBHAN

Yes.

ALEXEI

May I sit down?

SIOBHAN

Yes.

ALEXEI

Thank you. Siobhan, I have just had a discussion with some of my superiors. You must, no doubt, have some idea as to why exactly you are still here.

SIOBHAN

I do. She told me. They want another video.

ALEXEI

Quite.

SIOBHAN

And they're threatening me/ with the safety...

ALEXEI

I doubt that's/ true.

SIOBHAN

That's how this country does things now? Is it? What the fuck am I talking about - it is, of course it is...

ALEXEI

Siobhan - they want you to do another video / and....

SIOBHAN

What good will that do? Hmm? How will that help? What - I'll just say, hey guys, what's up, me again;

(MORE)

SIOBHAN (CONT'D)

remember that last video I sent out, with all that damning evidence of how cataclysmically fucked we all are, and how your own elected politicians have signed off on a mass sterilization initiative - remember? Yeah? Well fucking forget all that, I'm here to tell you we're going to be fine.

(Beat.)

And I'm dead sorry for killing all those people.

(Beat.)

Something like that?

ALEXEI

Something like that, actually, yes.

SIOBHAN

Well guess again boyo, because I've an inkling some folk might not quite buy it.

ALEXEI

But they will, won't they Siobhan.

SIOBHAN

And why's that?

ALEXEI

Because you were lying, weren't you Siobhan. You've been lying since the moment you cracked it.

Fade to black.

SCENE TWO

An office space. Night time. The office is older and warmly lit. There are modern furnishings. There is a calendar, it is January.

There are unsolved equations on a white board.

Siobhan sits opposite it, in a white coat, and smart attire.

There is a knock at the door.

SIOBHAN

Come in.

A man in his thirties, Rupert, well dressed, enters.

He has a briefcase and today's newspaper.

RUPERT

Good evening.

SIOBHAN

Sit down.

Rupert makes his way to an empty seat and sits down.

Would you like something to drink?

RUPERT

No. Thank you.

Siobhan gets up and goes to a cabinet and pulls out an apple, a bottle of whiskey, and two glasses.

SIOBHAN

Suit yourself.

She pours one drink. She looks at him, then pours another, and hands it to him.

RUPERT

Your paper, before I forget.

He hands her the newspaper. He drinks.

I can't stop them, Siobhan. This is bigger than anything. If you can't come up with something concrete, something that is... fucking... Actionable in the next few years....

He drinks.

Can I help? Is there something, anything you need?

SIOBHAN

Yes, I don't want to do this anymore.

Rupert smiles at her warmly.

RUPERT

Not an option unfortunately.

SIOBHAN

Is it not though, Ru? Is there no way?

RUPERT

No.

SIOBHAN

No? Says who? You? The MoD? Simon fucking Arnwell MP?

RUPERT

Well, yes, but more than that; you. You won't let you stop. You know what's on the line here.

SIOBHAN

I'm at the end of my tether here. I know what they're asking; what needs to be done, but I'm scared.

RUPERT

You're right to be. This isn't piss about time. The guillotine's hoisted high and we've all got our sights on the basket. Sorry.

SIOBHAN

It's not fucking possible Rupert. They have me - and by the way, I'm not an idiot, probably countless others, god knows where - working day and night to attempting to achieve the impossible.

Siobhan stands, drinks and paces.

And what about if we do it, eh? Completely efficient fission, we revolutionise propulsion, emission, manufacturing, replication, and the big one, desalination - what then? And if we do it, and nail it, then what, we all go back to normal? We have gone too far.

RUPERT

Who has?

SIOBHAN

We have. We. Us. We keep pushing and pushing, but it is not sustainable.

RUPERT

Cape Town hit day zero again today. No water. They've declared national emergency. Dutch relief flying in.

He laughs.

But then, who else? What with half of Holland under the North Sea.

Siobhan takes a bite of her apple.

I'm away early in the morning. They agreed on Kyoto for the summit.

Siobhan spits a little of her apple out. A large section is rotten. She picks it up the spat out bit and throws it in a waste paper bin.

SIOBHAN

You know there's cyanide in the seeds.

RUPERT

The pips?

SIOBHAN

Yeah. Arsenic in fish. Tuna, salmon, trout. But the thing is we need it. Just a little. Same with metals, Zinc, Magnesium, even Selenium - good for your prostate Ru. If you look at what percentage of each element exists and occurs naturally in the habitable environment on this planet, do you know what you find?

RUPERT

That it mirrors/ exactly...

SIOBHAN

It mirrors exactly the ratio of minerals and elements we need in our bodies to function efficiently. We are of the earth. This one. And it is running out.

RUPERT

In three years, we've brought down carbon emissions by half, we have re-wilded vast swathes of land, renewables outnumber fossil fuel energy output.

SIOBHAN

And still it is not enough! Still. Were it enough, I wouldn't be here would I.

(Beat)

I tell you what you can do for me, get your boss to stop deporting all my best scientists.

RUPERT

They're not being deported, Siobhan.

SIOBHAN

Hah. Yeah right.

RUPERT

They're being sequestered, or... retracted. Pulled back, any way.

SIOBHAN

I don't know what to do, Rupert. Look at me.

Siobhan takes his head in her hands.

I am fucking serious. We are marching headlong into oblivion with a bloody marker pen.

She lets go. Rupert breaks away in his chair. Siobhan moves off

And to be honest I don't think I want to go down in history as the woman who gave these sharks the teeth to cut the world in two.

Rupert stands, walks over to Siobhan and kisses her gently. She pushes him off a little.

SIOBHAN (CONT'D)

Stop.

Rupert stops. He retreats.

RUPERT

If all it takes, to solve one of the greatest threats the human race has faced, is you and a sharpie - I'm not worried. We can totally unfuck things, Siobhan. I believe in you.

Rupert gives her a little kiss and goes to leave.

SIOBHAN

Rupert.

RUPERT

Yes?

Siobhan walks to him and kisses him passionately.

SIOBHAN

I love you.

RUPERT

You too. See you at home.

Rupert goes to leave, but Siobhan stops him. She kisses him again. They begin to undress each other.

Here?

SIOBHAN

It's fine.

They make love on the table/desk. It is short, urgent, necessary. Rupert comes, Siobhan does not. There is compassion.

I'll see you at home.

RUPERT

I am sorry, Siobhan. They signed off on the policy this morning. It makes me sick, but at least we...

Siobhan holds up her hand to signify 'enough'. Rupert leaves.

Siobhan looks over the equation. She cries desperately. She heads to a cabinet. She steels herself, dries her eyes and pulls out a make up bag and small mirror. She applies make up.

She goes back to the cabinet and retrieves a tripod and a second smartphone. She sets them up in front of her to start shooting.

SIOBHAN

Get it together Siobhan.

She returns to the equation on the board. She alters it. It is significant. She wheels the board around so she can stand in front of it and record in front of it.

She steadies herself and presses record on the smartphone.

Hello. My name is Siobhan Harrak-Simmonds. I am the lead... ah fuck.

She stops the recording. She stands and paces the room. She opens a drawer and pulls out a book. It is a tattered old collection of poetry by Arthur Rimbaud.

Siobhan sits down, and turns to a specific page.

Elle est retrouvée. Quoi? L'Eternité. C'est la mer allée, avec le soleil.

Siobhan puts down the book, and begins recording again on the smartphone.

Hello. My name is Siobhan Harrak-Simmonds.

(Beat.)

I am the Head Engineer in charge of the Advanced Development Team here at Sellafield, and I claim sole responsibility for the intended meltdown of Reactor 17 and the subsequent explosions and nuclear fallout.....

Fade to black.

SCENE THREE

The interview room from before. An hour or so has passed.

Siobhan sits near the vent in the wall.

SIOBHAN

Hey! Heyoooo!

(Silence)

Hey, voice. Are you still there? Jesus I'd love to speak with an actual human being who wasn't a bloody spook.

Lot laughs.

Ha! You can hear me!

LOT

I can hear you.

SIOBHAN

Yes! I can hear you. I can hear you.

LOT

Yes.

SIOBHAN

What's funny?

LOT

You'd prefer to chat with me? A distant voice in the walls, who isn't a bloody spook...

SIOBHAN

Bloody spook, the irony's not lost on me ta. Hey, listen: What's your name?

LOT

Why?

SIOBHAN

Because, I... Jesus I'm just reaching out here, do you think you could meet me halfway?

LOT

Handcuffed, I'm afraid.

SIOBHAN

Oh wow! Who's the joker now? Well, don't tell me your name then. I'll just call you 'voice'. Hey, Voice, where do you think we are? Have you a clue? Eh? Voice?

Lot laughs.

LOT

I've a clue.

SIOBHAN

Yeah? Go on.

LOT

Oh no, no I don't think so.

SIOBHAN

And why's that then? Saving your voice? Got something to lose, have you?

(sotto)

Fucking hell...

LOT

Don't you?

(Beat)

SIOBHAN

Yeah...

Siobhan moves away from the vent. Stares at it for a little while and goes to sit down at the table. She is unsure of the exchange.

Hey! Hey, Athena, whatever your name is. Artemis! I'd like a chat now if you could spare five.

Sirens wail and lights flash.

The Guard enters. He has some clown make up on his face depicting a happy clown face, but he does not acknowledge it.

Siobhan leaps back from her chair.

SIOBHAN (CONT'D)

Jesus Christ.

The Guard moves towards her menacingly, then stops when the lights and sirens stop.

The Guard opens the door for Artemis who enters.

The Guard exits.

ARTEMIS

You wanted to speak to me?

SIOBHAN

Funky fucking dress code you've got 'em in.

ARTEMIS

I'm sorry?

SIOBHAN

Scared me for a moment is all. It's a good tactic I'll give you that! Shit me up a bit.

(Beat.))

Moving on! Yes, I did want to talk to you, is now a good time?

Artemis writes something down.

ARTEMIS

Now is fine.

SIOBHAN

Is it? Grand. Right then, I want to see my kids.

ARTEMIS

You do?

SIOBHAN

Yes. I fucking well do.

ARTEMIS

Huh.

Artemis writes something down.

Well, when would you like to see them?

SIOBHAN

What? Now! I want to see them now, please!

ARTEMIS

You're positive you want to see them?

SIOBHAN

Yes. I want to talk to them.

Artemis writes another note.

ARTEMIS

Then I'll have the guard carry them in.

Artemis gets up to leave.

SIOBHAN

Wait! No, not him, that... that Guard., he.. You, you bring them in. You can...

(Long Pause.)

Did you say 'carry' them in?

(Beat.)

ARTEMIS

That's right.

SIOBHAN

Why carry? Carry them? What have you done?

ARTEMIS

What have *I* done?

Artemis laughs. She leaves with her notepad left on the table.

SIOBHAN

What have you done to them!

Siobhan follows her in panic, rage. She bangs her fists on the door.

Tell me what you've done you fucking bitch. You cold fucking bitch. They're children. My children, you...

Siobhan bangs on the door, for a while.

Bring me my children! My little Lucy, Charlie...

Siobhan slumps at the door.

I love you.

She goes over to the vent and gives it a kick.

Right 'Casper' ethereal cunt, listen up.

LOT

Close!.

SIOBHAN

I want to know who you are, and what you did to get here.

LOT

They told me you were a class act.

SIOBHAN

Shut the fuck up and answer my questions.

LOT

Talk about mixed messages.

SIOBHAN

Help me! Please! They have my kids!

LOT

Do they?

SIOBHAN

YES!

LOT

And you didn't consider them, before?

SIOBHAN

I didn't think... I thought....

LOT

That the exact behavior you were attempting to unearth would be excluded from you and your spawn? On what grounds? Your rank? Security Clearance? Status? Your undeniable charm?

SIOBHAN

I thought they'd be safe. With Rupert.

LOT

Aboda tova, "Idit".

SIOBHAN

What!?

LOT

You betrayed them just as you betray yourself.

SIOBHAN

Oh please tell me how I fucking betrayed my children, please.

LOT

You underestimated them. One glance, that was enough.

Lot laughs deeply.

SIOBHAN

Fuck! Fuck you. Fucking hell. I just want to see my kids again, please. I was... was I wrong?

LOT

"Let the children come to me. Don't stop them. For the Kingdom of Heaven belongs to these children."

(Beat.)

Goodbye, Siobhan.

There is a long dark silence. Siobhan, unnerved, shuffles back from the vent, staring deeply into it.

Siobhan goes to the note-pad left by Artemis on table. She flicks through the pages. They are blank.

SIOBHAN

For fucks sake, no.

She flicks through more pages, begins to cry.

Please! No more fecking games. Please.

Siobhan begins to rip the pages out. She screams.

“Me And The Devil Blues” by Robert Johnson begins to play softly.

Artemis enters holding an Urn. She places it on the table. She leaves.

Artemis enters again with another Urn. She places gently on the table, standing opposite Siobhan.

ARTEMIS

Here we are then.

(Beat.)

SIOBHAN

What is this?

ARTEMIS

They’ve gone all shy. Say hello to mummy, kids.

Siobhan is rooted in horror.

You see, Siobhan, when you began the chain of events that would ultimately lead to the devastating fallout from Reactor 17, you failed to take into consideration the immediacy of the consequences. Didn’t you.

Artemis pats the urns.

Lucy here, and poor Charlie here. They are dead.

Siobhan vomits for a good minute or two.

They are dead, and you killed them.

Siobhan vomits some more and collapses, falling completely unconscious.

Just as you have killed so many innocents.

Artemis leaves.

Blackout.

Act 2

SCENE ONE

Siobhan's cell. Time has passed.

Alexei and Siobhan sit opposite each other.

ALEXEI

Siobhan, you're as aware as I am that every word that comes out of our mouths is being monitored. CCTV rolls constantly from that pin prick camera in the ceiling.

SIOBHAN

So?

ALEXEI

So how could you hide something even if you wanted to?

Siobhan taps her temple.

SIOBHAN

They can't get in here yet can they?

Alexei scoffs/laughs.

ALEXEI

No?

Siobhan fixes him with a steely gaze.

You don't think they maybe already have?

SIOBHAN

Oh, yeah. Yeah I'm unravelling like yarn in a cat farm. When do you think I began this undertaking?

ALEXEI

I wish you'd tell me.

SIOBHAN

But how long? Educated guess, eh, Al? When did I begin to set things in motion? When did I begin to say goodbye?

Alexei looks at her a while. Takes her in. There is respect.

ALEXEI

The machinations? The nuts and bolts? A year?

Siobhan gently shakes her head.

Longer perhaps?

(Beat.)

Less. I mean you're not exactly a house burglar, are you, but something like this takes a long time.

Alexei takes her in. There is something pious, righteous, accepting about Siobhan.

No.

They hold each others gaze.

This has been a long time coming. Decades. Eons.

Siobhan smiles. Nods.

There is a strongly held silence.

Help me understand.

(Silence.)

Alexei stands.

ALEXEI (CONT'D)

Revenge? Is it? Is it that simple?

SIOBHAN

Revenge?

ALEXEI

'72, Bogside? Springhill?

SIOBHAN

No.

ALEXEI

1916? The bloody East India Trading Company?

SIOBHAN

No.

ALEXEI

I simply don't understand.

SIOBHAN

I don't expect you to.

Siobhan stands.

Nor do I care, either way. Things are already in motion.

Siobhan pulls at herself.

SIOBHAN (CONT'D)

I am here.

ALEXEI

Yes.

SIOBHAN

Right? I am. However many days.

ALEXEI

Yes.

SIOBHAN

I'm no Bobby Sands. So, why?

ALEXEI

A hearing. Later, a trial.

SIOBHAN

A trial?

Siobhan laughs.

ALEXEI

Siobhan, the powers that be do not need you.

SIOBHAN

Don't they, though?

ALEXEI

No.

(Beat.)

I'm sorry, but it is folly to think you somehow still have a part to play in all this. The video they want you to record could be created. In days, probably hours, from the existing recordings, and every piece of footage of you in this room.

SIOBHAN

If they're listening twenty four seven, how is it you're not worried?

ALEXEI

I don't answer to them. They know so. I have my objectives, they have theirs. It's about balance.

SIOBHAN

Why am I still here?

*Alexei gets up and moves to the wall, he leans on the wall.
It is currently sturdy.*

ALEXEI

They are breaking you, my girl.

SIOBHAN

Don't call me girl.

ALEXEI

Sorry, force of habit, you can't be a year or two older than my eldest.

SIOBHAN

Eldest girl?

ALEXEI

Yes. She was a teacher.

SIOBHAN

Alexei, I am scared. What is next for me? Will I get the gold chariot? St Peter? What's now?

ALEXEI

They are breaking you. They will break you. They already have.

SIOBHAN

What do you mean they already have?

Alexei goes to the table and examines the note that was left in 'One Hundred Years of Solitude'.

ALEXEI

What do you suppose they meant to do with this?

SIOBHAN

Mind games.

ALEXEI

Why this, though?

Siobhan steels herself, cuts off the sadness.

SIOBHAN

Enough wallowing now. Can we get back to the matter at hand, Alex?

Alexei puts the note down.

ALEXEI

Of course. Although, you understand if they've falsified any records, which they might as well have by now, there will be no way of telling for sure?

SIOBHAN

I need to know.

ALEXEI

Ok.

(Beat.)

I will do this for you, Siobhan. But we must have a bit of give and take here.

SIOBHAN

Yes.

ALEXEI

So you'll answer me honestly?

SIOBHAN

As long as you swear, on your life now, your life, that you'll check beyond a shadow of a fucking doubt if my kids are alive.

ALEXEI

I swear.

There is a long pause. Siobhan stands

SIOBHAN

How will I know?

ALEXEI

I'll find a way.

Siobhan paces stage right. She leans her head against the concrete of the wall. She sighs.

Alexei stands and moves to the opposite side of the room. He leans back against the opposite wall.

ALEXEI (CONT'D)

Deal?

(Beat.)

SIOBHAN

Yeah. Deal.

Siobhan turns on the spot and leans back mirroring him.

That little scrap of paper.

She indicates the note from the book.

Their way of telling me that they know.

ALEXEI

Know what?

SIOBHAN

That I solved it. We solved it. The whole thing. A purely efficient fusion reactor, self generating almost limitless power. Wholly achievable. 3, 4 years maybe.

Alexei takes her in.

ALEXEI

You did it.

SIOBHAN

Yes.

ALEXEI

When?

Siobhan begins to laugh. She moves down centre stage.

SIOBHAN

I'd thought it possible for years. Obviously, I was working on it far longer than I decided to do...

Siobhan indicates her surroundings.

All, this. The problem of course was the more I theorized, the closer I became, the more papers got published. The more papers published, the closer everyone got. The closer everyone got, the less control I had.

Siobhan sits down cross legged.

The true poet does not avert their gaze. I looked deep into the wounds of the world. Men from the MOD, the Department of Defense, the Indian Government, Mossad, the Chinese, all came and went; and I, I felt like a Czech Jew at Neuengamme, making bombs for the Luftwaffe.

Alexei stands, he is shaking.

ALEXEI

Don't give me that shit. That's an easy excuse to make now isn't it. After the fact.

SIOBHAN

You asked for the truth, I'm giving it to you!

ALEXEI

No. No. You were no slave. You dishonour the memory of those who truly were captured, held against their will, forced to work with a gun to their head, and then shot mercilessly anyway.

In his anger, Alexei's spectacles have fallen from his face.

He pauses, picks them up, and puts them back on.

I am swiftly running out of patience, Siobhan. We have a deal. That is not why you sent those videos all over the world, that is not why you destroyed your work, and it is not why people have died!

SIOBHAN

People had to die! It was the only way! I wasn't sure until the summer of 2014. I wrestled with it five years.

ALEXEI

Two thousand and fourteen?

SIOBHAN

Yes.

ALEXEI

Why sit on it? Why keep it from the world? You could have ensured the research stayed in the hands of the people, people who could do good, who could save millions, reverse global warming?

(Silence.)

SIOBHAN

How?

ALEXEI

You had a choice, Siobhan. I want to know why.

SIOBHAN

Because I foresaw my so called fucking choice! Choice, fuck's sakes. Like I could have done anything, you idiot, think. I was lucky. I was... blessed.

(Beat.)

