

No Harm No Foul

by

Michael Lushington

and students from

CVHS and the

CVDAA Theatre Workshop

DEDICATION

No Harm, No Foul was first performed at Castro Valley High School in 2008 ?? It was directed by Michael Lushington.

The cast was as follows:

ERICA
JOEY
LOU
SUZANNE
MELANIE
KAREN
ANGELA
JULIE
ERICA
EVELYN
AM
KYLE
SAMANTHA
CINDY
AMANDA
LILA
RICKY
EMILY
PAUL
JOEY
EVE

LIGHTS UP

Prologue:

Actors all about the stage. An enormous breakfast table spans the stage. The character's are in their rooms, it is morning, before school, while music plays we watch them get up and go through their routine to get to school, get dressed, eat breakfast, brush their teeth, pack their bags, get in a car and arrive at school.

LIGHTS SHIFT - To JOEY and ERICA

ACT 1. SCENE 1.

ERICA and JOEY are arguing in the hallway. JOEY is frantic and pacing, while ERICA is doing everything she can to keep herself together.

JOEY: This is crazy. This is... I am freaking out. I can't even... I never thought this would happen, y'know?

ERICA: Well it did, so...

JOEY: My mind is like a fucking whirlwind of questions, y'know? Like...What about us? Are we staying together? Should we...

ERICA: I'm not gonna even start thinking about-

JOEY: And when should we tell your parents? When should we tell my parents? They're gonna kill us, aren't they?-

ERICA: Joey-

JOEY: -We're dead. Dead! And what about money? I mean, of course you've thought about that, how could you not think about it, but like, have you really *really* though about how much-

ERICA: Joey, please, be quiet, someone will hear you.

JOEY: (louder) So what? Let 'em hear. They're gonna find out eventually, right? Everyone's gonna-

ERICA: Joey-

JOEY: Well they are, aren't they? Or do you think you might want to get an-

ERICA: Joey shut up! (*JOEY stops. Pause.*) I don't know! Okay? I've got a doctor's appointment on Monday. I'm not making any decisions until then, okay?

JOEY: Oh, you're not making any decisions? YOU? Erica, what about me? Don't I get a say in this? It's my-

ERICA clasps her hand over JOEY'S mouth.

ERICA: There's a teacher coming.

They both get quiet. Enter LOU, talking with his wife on the phone.

LOU: Yeah, I should be able to get home for that. Well, if not just start recording it and then we can fast forward through... With the record button. No...no...The red dot with the letters R-E-C over it. It's pretty hard to miss. Hold on a sec. (*To JOEY and ERICA*) Hey, guys, what are you doing here?

ERICA: Sorry Mr. D, We were just talking about...

LOU: (*Silences them*) No need to make up excuses. It's all good, just get to class ok?.

ERICA: (*to JOEY*) We'll talk about this later.

ERICA leaves. JOEY lingers.

JOEY: Hey, um, Mr. D?

LOU: Yes?

JOEY: Could I...talk to you...at some point? Soon?

LOU: You know where my office is. Just find a time when you aren't cutting class..

JOEY: Got it. Yes sir. Thank you.

JOEY exits.

LOU: *(Back to the phone)* What? Oh, nothing.
Probably just some tiff with his girlfriend.
It's all so important now right? God, I don't
know how we ever survived that...you'd think
the whole world was coming to an end. What?
I am empathetic, come on, I live with them
every day! But sooner or later they have to
grow up right? 18 actually...but ok I agree
you're probably right they've got time, look
I've got to run now ok, I'll see you when I
get home. Ok, love you too.

LIGHTS SHIFT - To SUZANNE, MELANIE and KAREN

ACT 1. SCENE 2.

*We are inside a girl's bathroom.
There are three stalls in
background. In the foreground there
are three sinks with mirrors.
MELANIE and SUZANNE are at the sinks
washing their hands, checking their
hair, etc...KAREN is in the stall. We
only see KAREN'S ankles with pants
down.*

SUZANNE: We only have so much time, y'know?

MELANIE: That's cheerful.

SUZANNE: But it's true, right? I mean, what are we all
waiting for? Every day we get up, go to
school, come home, do our homework, do
whatever, then rinse repeat all over
again...so we can what? Get into college? Get
married? Have kids? Watch those kids get old?
Then what?

MELANIE: Kids?

SUZANNE: What

MELANIE: You said you wanna have kids

SUZANNE: Yeah,so?

MELANIE: Nothing, it's just you never said that before

SUZANNE: Mel, that's not my point

MELANIE: Oh..

SUZANNE: Don't you see it's like it never ends...

MELANIE: What?

SUZANNE: Nevermind...I just want to understand what we're doing and what we're supposed to be doing?

MELANIE: (*Looking around the bathroom*) Like...now?

KAREN: You want to know what I'm doing right now?

SUZANNE: No! Not now. Just...in general.

KAREN: What do you mean?

MELANIE is confused.

SUZANNE: Like, what are we after? Where's it all going? What does it all mean? Does it even mean anything in the first place? Because to me it's starting to look like all signs point to a big fat NO.

MELANIE: Well I think, if you're...

KAREN: Well, not that discovering Nihilism with Suzanne isn't fun or anything...but I believe I was telling a story so...yeah. So we go to the movies, right? His choice. "Tomorrow Never...something..." I don't remember. Anyways, so we're driving home and talking and it all seems great, right? I'm just sitting there thinking, "Wow, this is great, a guy who's not afraid to talk!" Right? So then we pull up to my house and he's going real slow, and then he turns the lights out and I'm thinking, "Uh, that's weird..." But then he says he just doesn't want his headlights to flash in the windows because he doesn't want my parents to freak out, which I think is pretty smart, right? I mean, the last thing I needed was my mom busting out the door. So anyway, we sit there and he's talking and I'm listening and I can't stop thinking how well

this is going, y'know? I mean, at that point, he'd been talking for almost thirty minutes and I barely had to say anything. Then, suddenly, it gets real quiet and I look at him and I realize he's asked me a question and I have no idea what he's just asked me...so I just keep looking at him and then the next thing you know...

Sound of toilet flushing and KAREN comes out from the stall.

MELANIE: What?

KAREN: What?

MELANIE: The next thing you know what?

KAREN: You know...

MELANIE: No I don't?

SUZANNE get's MELANIE'S attention and mimes the guy making out with KAREN.

MELANIE: *(Staring at SUZANNE'S performance)* Ohhhhhhh.

KAREN: What?

MELANIE: Nothing. So what'd you do?

KAREN: Do?

SUZANNE: Yes. When he...came at you.

KAREN: Pfft. Came at me. You make him sound creepy.

SUZANNE: He was being creepy, Karen! *(Beat)* Don't tell me you actually-

KAREN: Well, what could I do? I mean, I looked at him, right?

MELANIE: What?

SUZANNE/MEL: Are you kidding me?

KAREN: No. I mean, I looked right at him.

SUZANNE: So?

KAREN: So I looked right at him when he asked me a question and I didn't hear a word he said. For all I know, he might've said "do you mind if I kiss you?"

MELANIE: Karen....

SUZANNE/MEL: Are you serious?

KAREN: Well he could've!

SUZANNE: It's like every time you open your mouth, a suffragist loses her wings.

KAREN: Smart and stuck up, how's that working for you so far?

ANGELA enters another area of the stage. Lights come up on her.

SUZANNE: Shut up.

MELANIE: Guys, let's just-

KAREN: Don't tell me what to do, Sue.

SUZANNE: Don't call me-

The lights go out. MELANIE shrieks.

SUZANNE: Ohmigod

KAREN: Holy crap, what was that?

ACT 1. SCENE 3.

ANGELA is alone in the girls locker room after gym. She was the last one left when the lights went out. She is putting on her sweater, standing by her locker, but it is so dark she can barely see her hand in front of her face.

ANGELA: Holy crap. What the hell is going on?

ANGELA notices that she isn't wearing socks and starts to look for them.

SUZANNE: I think the power went out.

ANGELA: Of course this would happen. Goddammit where are my socks?

KAREN: You're kidding, right? You have got to be kidding me.

ANGELA: *(Crawling on the floor looking for socks)* You have got to be kidding me. Hello? Hello?

OFFICE VO: Hello students and staff. We are entering a lockdown with warning. Repeat, lockdown with warning. Lock all doors, move away from the windows, and please remain calm.

ANGELA: *(Still crawling)* Yeah, "please remain calm," says the man locked inside an office. Ugh. This figures. This freakin' figures.

KAREN: Is this for real?

SUZANNE: No. This is exactly the kind of thing Principal Richards would joke about.

ANGELA: Mrs. Loomis? Coach Traeger? Anyone?

MELANIE: Omigod this is real.

KAREN: Why is the power out?

MELANIE: What should we do?

SUZANNE: Why's everyone looking at me?

ANGELA: Anyone? No? Not even an armed assailant? Nobo-
(She bangs her hand on the chair.) Ouch!
Dammit what was that? *(She sits up.)*

SUZANNE: Okay. Fine. Everyone in the stall. We're gonna stand on the toilet.

KAREN: Why?

SUZANNE: So he can't see us.

KAREN: Why's it gotta be a he?

SUZANNE: Shut up!

ANGELA: And I can't see a freakin' thing. Damn damn damn.

KAREN, MELANIE, and SUZANNE are in the stall.

MELANIE: This stinks.

KAREN: Heh. That was me.

SUZANNE: You're the worst.

Lights out on MELANIE, KAREN and SUZANNE. Dim light remains on ANGELA.

ANGELA: Hello? I'm still in here! Ew...it's wet too. Yeah. I'm not going anywhere. (PAUSE) Okay okay okay. I'm okay, right? Yes. I'm okay. Okay. (PAUSE) Of all the days to forget my phone... (She lets out a sigh. Pause again.) "Somewhere over the rainbow-" Nope. Not helpful. (PAUSE) What was that? Is somebody there? (PAUSE) 'Course not. This sucks. C'mon, think McFly think! Okay, so I'm in there and...they? They are out there and no one is coming for a while so I guess I should just...sit down and wait. (PAUSE) Wait, what the hell am I waiting for? I'm alone in the gym and nobody's coming until this is over so just get used to it Hadley. Damn! (to herself) Why am I always the last one getting dressed? (shouts) You know why I'm always the last one getting dressed? (shouts) I'll tell you why! Because I'm the only goddamned one of them that wears deodorant, that's why! I'm the only one who cares about hygiene. And I'm certainly the only one who makes sure their SMELLY CRAP doesn't stay here stinking up this stinkin' gymnasium, and this is what I get for it! (to herself) I even take the time to dry my hair before I go out into the world, imagine that! Do those girls actually think that looks good? The "wet" look? Pretty trashy if you ask me. (PAUSE) Man, this place is a freakin' mausoleum. (PAUSE) Y'know, maybe this is good.

A little quiet time to myself. I mean, how many times have I asked for this, right? Well Angie, here ya go. Here's your chance to start fresh. No more phony energy, no more big fake personality, just me. Just Angela Hadley...and half the school's smelly freakin' laundry.

(PAUSE) Okay, so what now? Just sit, right?

That's it, just sit tight, be quiet, lay low, and wait 'til they come get you. Easy enough.

(PAUSE) Yeah, no. Not gonna happen...something else...Singing? Tried that... How about a fantasy? "Oh Brad, what are you doing in the girls' locker room?" Ugh. No. Waaaaaay too desperate. Seriously what did people do with out cell phones? This is impossible. (PAUSE) Well...I guess I'll just wait. Wait until...until...it's over.

LIGHTS SHIFT — TO JULIE, ERICA and EVELYN

ACT 1. SCENE 4.

There are three girls huddled in the corner of a classroom. JULIE is on her cell phone with EMILY. ERICA does not feel well and is turned away from the others. EVELYN?

JULIE: It's gonna be over soon, Emily. Just relax, okay? It's nothing. You had a fight. Whatever, you know? ...no, NO. I already told you, he wasn't doing anything with her! Just trust me- (On the phone, EMILY cuts her off. JULIE rolls her eyes at her friends.) Look...it'll be over soon, okay? ...And he always comes back, right? No...no...just... (She holds the phone away from her ear for a moment and takes a breath) Look, I gotta get off, okay? Yes. Alright. Bye. (Hangs up. To ERICA now:) What's wrong?

ERICA: Nothing. This just sucks is all.

EVELYN: Don't worry. It's probably not the last time they'll break up.

ERICA: No, my stomach. I'm like dying here.

JULIE: Didn't you just throw up?

ERICA: Yes?

JULIE: Isn't that supposed to make you feel better?

ERICA: Generally speaking...

JULIE: You might want to go to the nurse or-

ERICA: I'm fine.

JULIE: Well, I'm just worried that it might not-

ERICA: Then just don't worry about it, okay?

JULIE: Fine. Jeez.

EVELYN: Wait. I think I hear something.

JULIE: Are you serious?

EVELYN: Yes. Shh. Listen.

ERICA: Omigod. Is that a helicopter? What does that mean?

EVELYN: It means the police are here. It means this is real.

LIGHTS SHIFT - ADD LOU, KYLE, AM and SAMANTHA

ACT 1. SCENE 5 - 6.

The following scenes overlap with the one previous. LOU, a teacher, 44, a little burnt out but hanging in there, is talking on his cell phone quietly - trying not to let the kids hear what he's saying. KYLE, AM and SAMANTHA are all in his classroom.

LOU: Yes...Yes this is real. But I'm fine, okay?

JULIE: Yeah right...

EVELYN: Either that or the murderer really came prepared, because that is definitely a helicopter.

LOU: No, you don't have to come down here.

ERICA: So...someone is actually out there?

JULIE: Not...not necessarily, right?

LOU: I know, I know. Two hours of prep down the drain to make time for sitting here in fear of who-knows-what. I can't even imagine how this is for the kids.

EVELYN: This is soooooooo cool!

LOU: No, I've told you everything I know. Like I said, they don't tell me anything here. I just wanted to let you know that I'm okay.

ERICA: I think I'm gonna puke.

*LIGHTS SHIFT – Out on MELANIE,
SUZANNE and KAREN.*

LOU: Tell me about it. Yeah...the magic is definitely not back. No, there's no need to worry. What? I don't know, look *(PAUSE. Looks around to make sure no one is listening.)* Honestly...I think it's probably just a prank. Hold on. *(To AM.)* What's up?

AM: Oh...Sorry Mr. D. I didn't...

LOU: No problem. What's up Andrew?

AM: Uh...nothing I guess.

LOU: Okay...Just keep sitting tight then, alright? I'm trying to let my family know I'm still alive.

AM: Yeah. Okay. Sorry Mr. D. *(He hovers)* Um...Mr. D?

LOU: Yes?

AM: Um...we were just wondering when you thought this would be over?

LOU: Well, uh, honestly Andrew I have no clue either. *(PAUSE)* But I'll let you know the second I do, okay?

AM: Cool. Okay. Thanks Mr. D.

A.M. goes back to sit down with KYLE who has been watching to see how things turned out. LOU goes back to his phone call.

LOU: Sorry about that, what were you saying? Creepy? No, not really....mostly everyone just looks bored. Just another excuse to goof off... I don't know what to do.

Same classroom. There are a group of kids hiding kind of half-heartedly under their desks, some are just sitting out in the open. ANDREW MARTIN is making his way back to sit down next to KYLE and indicates no answer from LOU (MR. D.)

KYLE: Great! So we're trapped. That means you gotta spill.

AM: Over there. *(Timidly indicating.)*

LOU: No. They're not supposed to move around.

KYLE: Clearly. How 'bout you try that one again, loverboy.

AM: *(Huffing and indicating more clearly)* There.

LOU: I know. I know. Look, we've probably only got twenty or thirty minutes left. ...Right? I can't wait to just move on already.

KYLE: Her?

Lights up on SAMANTHA.

AM: Yes.

LOU: The whole thing is so stupid...just sitting here...and we're all supposed to act like it's fine, keep the students calm, right? But how am I supposed to do that when all I can think about is why we can't just get the hell out of here?

Lights out on LOU.

KYLE: I dunno dude. It's gotta be something...intellectual.

AM: Well then what's the matter with Hitchhiker?

KYLE: Hitchhiker's Guide to the Galaxy?

AM: Yeah! It's cool. And intellectual. Have you even read it?

KYLE: She won't like that. It's a boy book.

AM: What does that even mean?

KYLE: It's sci-fi, dude. Try something more obscure. Some poetry, maybe.

AM: This feels like bad advice. She's not really a girly chick. Actually, I'm pretty sure she's talked about Hitchhiker on her show-

KYLE: Just...shh. You don't know what you're talking about. She see's right through you, right?

AM: No...

KYLE: Well she does. She's a girl and you're an idiot.

AM: Come on. That's not true... She just calls me on stuff is all.

KYLE: Exactly. Same thing. Always in her head. Always thinking.

AM: On the last episode of S.A.M she talked about how she worries that she thinks too much.

KYLE: They all think too much. They're girls. The more they think, the more they feel. And then they get all...feely on you.

AM: *(Confused)* Okay...

KYLE: So you gotta get feely with them first. But don't be too obvious about it. You gotta make it look like you're all into feelings too.

AM: So...how do I do that?

KYLE: I'm glad you asked. Wait for it...Rimbaud.

AM: Rambo?

KYLE: Yupp.

AM: The guy with the bike in the jungle?

KYLE: What?

AM: Rambo. You said Rambo. Are we talking about the movies or the games? Because I haven't really-

KYLE: No. No. Not Stallone. Rimbaud. Arthur Rimbaud.

AM: Never heard of him.

KYLE: Of course not you troglodyte. He's a poet. A young poet. A Frenchman. Well...he was. He killed himself when he was like, twenty years old. Isn't that awesome?

AM: I guess... What'd he write?

KYLE: The Drunken Boat.

AM: Oh. *(Nods "knowingly.")*

KYLE: Cool, huh?

AM takes a small pen knife from his pocket then opens and closes the blade to make sure he's ready.

AM: Well, what's it about?

KYLE: All sorts of stuff. Like being all drunk with like, life and everything, but at the same time, sick of things. You know? But he's on a boat, so he can't get off. Like, life is like a boat. It's all very cerebral.

AM: Doesn't sound like her kind of thing.

KYLE: Dude, I'm telling you, chicks dig depression. They're all depressed, and they want everyone else to be.

AM: But you're not depressed and Karen still-

KYLE: Ah, but I *act* depressed. That's the key.
(*Misquoted*) "God has given you one face, but
you can make yourself another." That's
Shakespeare.

AM: Didn't he also say "To thine own self be
true"?

KYLE: No. I think that's the bible.

AM: (*Unsure*) Huh...

LIGHTS SHIFT — Out on KYLE & AM, Up on CINDY, LILA and AMANDA

ACT 1. SCENE 7.

*In the cafeteria, three girls
are hunkered down below the
tables, they all brought lunch
to school and they are eating.*

CINDY: (*Looking into her lunch bag.*) Ugh. Grapes.
Thanks mom.

LILA: I like grapes.

CINDY: You can have 'em. (*Hands grapes over*)

LILA: You want some?

AMANDA: (*Quiet*) No.

CINDY: You alright?

AMANDA: I'm fine.

LILA: Don't worry this'll be over soon.

AMANDA: How long does it last?

CINDY: A couple of hours. A couple of days. Who
knows?

LILA: Shut up Cindy. (*To AMANDA.*) Usually an hour or
two. No more.

AMANDA: But...what happened?

LILA: Somebody made a threat or something. Or it
might be a rumor about somebody having a
weapon.

CINDY: Usually it's just a psychopath with a machete.

LILA: (*Ignoring CINDY*) Anyways, they just have to check it out and then everything will go back to normal.

AMANDA: Normal?

LILA: Yeah. Y'know. Class? Learning stuff? Homework? Etc.?

AMANDA: Oh.

CINDY: Haven't you been in a lockdown before?

AMANDA: No.

CINDY: Jeez. Where did you go to school?

AMANDA: Yreka.

CINDY: Where's that?

AMANDA: California.

LILA: Sorry. Cindy's a little slow.

CINDY: (TO LILA) Shut up. (TO AMANDA) Don't you mean Eureka?

AMANDA: No. That's a different place.

LILA: Yreka. Wasn't that part of Jefferson?

CINDY: What are you talking about?

AMANDA: Yes.

LILA: I thought so.

CINDY: What's Jefferson?

LILA: A couple of years ago they didn't want to be part of California anymore so they proposed a new state, Jefferson.

CINDY: Weird. Why?

AMANDA: We...they didn't like what was happening.

CINDY: Stupid.

LILA: *(Covering for CINDY.)* How many kids were in your school?

AMANDA: I dunno. I think we had like 25 in our class last year...

LILA: Which class?

AMANDA: Freshmen.

CINDY: Wait, twenty-five kids? Twenty-five kids in your entire Freshmen class?

AMANDA: Yes?

CINDY sings the banjo riff from "Deliverance."

LILA: No way...

AMANDA: It's true. Twenty five. No more, no less.

LILA: Wow.

CINDY: No wonder.

AMANDA: No wonder what?

CINDY: No lockdowns.

LIGHTS SHIFT — Out on AMANDA, CINDY and LILA. Up on Emily and Ricky.

ACT 1. SCENE 8.

School lights are on from this point forward. Emily and Ricky, boyfriend and girlfriend, sit next to each other in silence.

OFFICE V.O. Students and Teachers- we have managed to restore power. However, this is still a lockdown with warning, so please remain in your classrooms until you receive confirmation that the situation has been resolved. Repeat, this is still a lockdown with warning.

RICKY: Lockdown with warning. Do you remember what that means? Cuz I don't. *(EMILY is silent.)* Guess not. Awesome. Good talk.

Silence.

EMILY: So...

RICKY: So what?

They stare at each other.

No. I am NOT talking about this right now.

EMILY: Why not? It's as good a time as any.

RICKY: We're in a lockdown.

EMILY: So?

RICKY: So? We're stuck here alone in a classroom during a lockdown because you couldn't wait until after school to fight about this!

EMILY: So shouldn't we take advantage of the time we have?

RICKY: No! This is serious shit, Emily! This isn't one of your little girl dramas or whatever.

EMILY: Girl dramas?

RICKY: You know what I mean.

EMILY: No. No I don't. Please educate me.

RICKY: Just...like... Like how you and Julie always want to get all worked up when one of us even looks the wrong way at someone, even though you have no idea what we're thinking when we're looking. And you don't. You don't know what we're thinking. You don't know how we feel inside. You just think you know because we looked, but the truth is you like how we look because you know that's how we look at you... Is this making sense?

EMILY: You're kidding, right? Where did you hear that, Buzzfeed or something? What's wrong with you? You think this is about how you looked at someone? I don't give a damn how you look at people. I mean, you shouldn't be looking at anyone but me, but that's not the point right now. Right now we're talking about Saturday

night. At that party? You and that little Hawaiian bitch?

RICKY: Margo? You're kidding, right? She's in my film class. I know her. She's comfortable to talk to. What kind of crazy crap is this? Please, please tell me where you're getting all this crazy crap. Did you go to the girls' room and fish it out, or did you cook it up yourself like some sort of witches brew? I mean you are so totally freakin' certifiably that I don't even want to talk to you. So why don't you just crawl back to your little hideout or whatever and see what other kind of synthetic crap you can invent about me, OK?

LIGHTS SHIFT — Out EMILY and RICKY, Up on EVE.

ACT 1. SCENE 9.

A girl, EVE, is sitting in the guidance counselor's office alone. She has short, dark hair with purple and blue streaks all twisted out in different directions. She has a tattoo on the back of her hand, a rose, and on her right bicep, a snake. She is stoned and lost in thought, but serious.

She takes a match out and lights it. She looks around for a few seconds while the match burns, then she puts it out. She starts laughing. She begins to find this funnier and funnier until she is laughing out loud full on to the point where she is almost hysterical. It is only at this point that we realize she is moving from laughter to crying. Suddenly she's sobbing. Now she is alone and crying.

LIGHTS SHIFT — Out on EVE, Up on SAMANTHA

ACT 1.SCENE 10.

SAM, 17, long semi-hippie dress, flower print, is reaching into a big purse/bag looking for something. She is anxious and a little rushed. Finally, she pulls out a video camera and looks for a place to set it up. She puts it on the table and flips it open, pointing the handheld screen so she can see herself. She sits in a chair and sees that she is not getting her head in the frame, so she tries sinking down in the chair, then she goes about the process of putting books underneath, adjusting until her face is in frame. Once she has the camera the way she wants, she starts fixing her hair and adjusting herself so she looks the way she wants. When she's finally ready she starts talking to the camera.

SAMANTHA: What's up YouTube!? Welcome to another episode of S.A.M. As always, I'm Samantha Anne Mitchell, AKA S.A.M. And this week...we're in a lockdown! Yaaaaay! *(Her cheer turns to a scowl.)* Yeah, so it's been about ten minutes now. We've been asked to stay where we are- away from the windows and all that. *(Shrugs)* We have no idea what's going on out there. No one's really scared or anything...this happens, right? So...I was just sitting here waiting it out and I thought, why not make an episode? This way we can ride it out together, you and me.

You and me...I don't know why I said that. I mean, this isn't live so you probably won't see this if...well...if something happens. If something BIG happens, I mean. Because something is always happening, but it's not as if something's always happening that we want

to remember. We're not always creating a bunch of really special moments to reflect back on when we're on our deathbeds. Even the bad stuff doesn't happen all the time, it's not a bunch of- Whoa, that was the moment I screwed up my entire life! Or, that's when I realized my mom wasn't coming back! Or, man, that's the moment I realized Dad kicked Tess out for being gay! And since neither mom or sis are coming back anytime soon, you're stuck with Mr. Father of the Year!

I mean, he's screwed up a few times, but as a Dad he's not that awful. He's going through...whatever. Single dad thing. Super religious parents still breathing down his neck... It all just makes me wonder, y'know? Like, if I didn't know him...outside of knowing him as my dad that is...would I even care to know him?

Well...this episode's gonna need a lot of editing isn't it? Jeez, now I really can't get shot. 'Cause if I did and this video was still on here I'd feel really...well, I wouldn't feel anything because I'd be dead but...you get my drift. Maybe I should go back. No. Be honest Sam. Gotta keep it real, that's it.

See, that's it. "At the moment Samantha revealed her true feelings about her father, the killer was making his way down the hall. They lived in different worlds, his life was a tragedy, hers was full of promise. But soon, their worlds would collide!"

*She feigns turning to the door
and seeing the "Killer" enter.
She acts out an imaginary
assassination.*

Oh no Alan, I'm sorry! I didn't mean to diss you after basketball practice! Of course I'll go to the prom with you. What? Oh of course I'll swim naked in your pool, Alan. Alan? Alan? Al-AAAAAAGH! (*Ends charade. Announcer Voice.*) Hell's Hall Pass, rated PG-13.

That was stupid. I doubt I'll air any of this.

Dad, I didn't mean that. You're a great dad I just... *(looks into the camera)* Maybe I should stop this. Maybe I should hit rewind. On a lot of things.

LIGHTS SHIFT — To PAUL and JOEY

ACT 1. SCENE 11

Two guys dressed as girls are in the girl's bathroom.

PAUL: Okay. How long has it been?

JOEY: Fifteen, maybe twenty minutes?

PAUL: Do you see anyone out there?

JOEY: Nope. The coast is clear.

PAUL: Well then let's get the hell out of dodge!

JOEY: Noooooononononono. Are you kidding? This is the girls' bathroom. We're dressed like girls in the girls' bathroom. Do you have any idea what will happen if someone sees us?

PAUL: Wasn't the point to be seen in the first place? *(Mocking)* It'll be hilarious Paul! Right now Paul! Make people remember us! Last big adventure before our childhood is gone forever! Seniors 2016, Paul!

JOEY: Are you done?

PAUL: Maybe.

JOEY: Okay, listen. If we go out there now, one of two things will happen. Either the terrorists will shoot us, or the cops will see us. Either way, we're dead. We can't move until this is over, and when it is and they come back to make sure the bathroom is all clear, we have to be invisible, got it?

PAUL: Invisible?

JOEY: Yeah. Like, we have to hide.

PAUL: Where?

They look around, then back at each other.

Okay. Fine. So we stay in the bathroom. That's fine. I can deal with that. (PAUSE) Man...some freakin' prank.

JOEY: Hey, I didn't know we were going to have a lockdown...besides, it took you a whole half-hour to clog up the toilet. What the hell were you doing in there anyways?

PAUL: Hey, it's my first time.

JOEY: Virgin.

PAUL: Asshole.

JOEY: Probably. (Smug grin)

PAUL: I can't deal with this. We gotta get out of here.

JOEY: We're not moving.

PAUL: I can't die this way.

JOEY: What way?

PAUL: In a dress, dumbass.

JOEY: So then take it off.

PAUL: You'd like that, wouldn't you? (PAUSE) Is it better to die naked or in a dress?

JOEY: This is stupid. We're not going to die.

PAUL: How do you know?

JOEY: Because we'd be dead already. How long could it take to shoot up a school?

PAUL: Maybe the shooter is incompetent.

JOEY: No way. Those nutjobs know what they're doing. They plan this stuff for weeks- stopwatches, maps, the whole nine.

PAUL: Wait...is it a shooter or terrorists? I'm confused.

JOEY: I dunno. Ricky says it's a shooter. Jess says it's terrorists. Kyle tried to convince me he saw a demon lurking around 700 Hall. From the sound of it all, it's probably just a false alarm.

PAUL: Which is exactly why we should get out of here.

JOEY: I'm afraid I can't let you do that, Paul.

PAUL: You suck.

JOEY shrugs. (PAUSE)

PAUL: Okay, I've got a confession to make.

JOEY: Oh, no-

PAUL: I'm serious. I can't go to the grave with this secret. If you're not going to let me out, I've gotta tell.

JOEY: Fine. Just...be careful, okay?

PAUL: Pfft. *(Mocking)* Okay.

JOEY: Seriously. Because if you don't go to the grave, then I've got the secret. And maybe it wasn't worth the humiliation of telling somebody.

PAUL: Good point. *(PAUSE)* Nah. I gotta spill.

JOEY: Bad choice.

PAUL: Come on...what if I tell you something...and then you tell me something. That way, if we get out, we'll both have secrets to keep. We'll be even.

JOEY: I'm not doing that.

PAUL: Why not?

JOEY: Cause I don't have a secret to tell you.

PAUL: Come on.

JOEY: I don't! I haven't done anything I would call...secret worthy. I mean, I guess I could make something up-

PAUL: But now I'd know!

JOEY: Yeah. You're on your own pal.

(PAUSE)

PAUL: Alright. Here goes.

JOEY: You're gay.

PAUL: What?

JOEY: Hey, if you were I wouldn't mind. I mean, I'm not gonna date you but-

PAUL: You're not my type.

JOEY: Is it the dress?

PAUL: Shut up.

JOEY: The eye shadow?

PAUL: Would you be quiet? Jeez. Can you take anything seriously?

JOEY: You should've seen me this morning...

PAUL: What happened this morning?

JOEY: Nothing. Tell me your secret.

PAUL: Wait...I thought you didn't have secrets?

JOEY: Bad joke. Tell me your secret.

PAUL: Are you sure there's nothing you want to-

JOEY: Yes. Talk! Now! Before I get bored.

PAUL: Fine. (PAUSE) I don't want to be a pharmacist.

JOEY: That's it?

PAUL: That's it.

JOEY: That's your deathbed confession?

PAUL: Come on. You know my dad. For me, that's huge.
(JOEY laughs.) It is! He's gonna kill me when
he finds out!

JOEY: Because you don't wanna work at Walgreens?

*Enter JULIE, ERICA, EVELYN,
RICKY, EMILY on another part of
the stage.*

PAUL: He's got his heart set on it.

JOEY: Something tells me he won't mind.

PAUL: You clearly don't know him that well.

*PAUSE. JOEY sees that PAUL is
really upset about this.*

JOEY: Hey, I think he'd probably be a bit more upset
if he saw what you were wearing right now, am
I right?

PAUL: Nah, he wouldn't care about this.

JOEY: Mine would.

**LIGHTS SHIFT – Add additional pools of light for EMILY, for
JULIE, EVELYN and ERICA, and keep light on JOEY and PAUL**

ACT 1. SCENE 12.

*EMILY is on her cell phone. She
has called JULIE who is in the
classroom with EVELYN and ERICA.*

JULIE: Hey.

EMILY: So...he slept with her.

JULIE: What?

PAUL: Every Halloween he and my mom cross dress.

JOEY: Now *that* would've been a worthy deathbed
confession. (PAUSE) Wait, really?

JULIE: Seriously?

EMILY: Yup.

PAUL: Oh yeah. They go all out. Hairpieces. Makeup.
The whole shebang.

JOEY: I like your family.

Lights out on JOEY AND PAUL.

JULIE: How do you know?

EMILY: I asked him.

JULIE: And he told you he did it?

EMILY: Pretty much. Yeah.

JULIE: Mhm. What exactly did he say?

EMILY: He said that all this was just girl drama and
that I was making it up in my head.

JULIE: He said that?

EMILY: Yup.

JULIE: Okay, that's lame and all, but where's the
part where he confessed to cheating?

EMILY: It's called reading between the lines, Julie!

JULIE: Emily...

EMILY: I'm gonna kill him.

JULIE: Jesus, calm down!

EMILY: Hey, if you spot the guy with the gun, make
sure to send him our way.

JULIE: There's a guy with a gun?

ERICA/EVELYN: What?

LIGHTS SHIFT — TO EVE

ACT 1. SCENE 13.

*EVE debates calling her Mom.
Finally she gives in.*

EVE: Um...hey...well...I'm kind of in trouble
again. Yeah, I know... *(Long pause. Rolls
eyes.)* Could you please not lecture me for

once? Jeez. I just wanted to tell you before they did...Stop...please. You wanted me to tell you so I'm telling you...No...we're in a lockdown...no it's not my fault! Geez, mom, what the hell? ...I don't know, some kid probably got in a fight or something, just stop yelling, okay? Yes...drugs...I don't know why I did it, I just did, okay? I didn't sleep, I was tired, whatever...I'm a target now so what the hell, it's gonna be my fault no matter what, right? Well, that's what you'll say, isn't it? (*long pause while she listens*) I don't know...I couldn't sleep, I couldn't breathe and my palms were all sweaty and I was just lying there shaking, you know? ...I was worried...I DON'T know, ok? Everything, like everything that happens- even the smallest thing becomes my biggest fear and then I can't think about anything else. Just for a minute I'd like to escape from all the thinking. Like I want to stop thinking about it but I can't because everywhere I turn well, there I am and there IT is and so I just keep thinking about it until I want to scream! I mean they treat me like I'm bad here, like I hurt people or whatever but you know what? I've never hurt anyone. I've never even raised my voice or my hand to anyone and I try to listen and help kids that look lost or need help and my grades are good and I participate in class but they still treat me like I'm a problem...like you do sometimes...and why? Why? Because I dress different? Because I smoke weed? Y'know, doctors actually *prescribe* that for panic attacks now... Mom...geez...mom...are you even trying to listen? What the hell is wrong with everyone? You all judge me like I've got some problem or something you can fix but you know what? There's nothing! I'm fine...FINE...I mean, does it ever even occur to any of you that this may not be a phase and that this is actually the way I choose to live my life?

LIGHTS SHIFT – Out on EVE, Up on Ricky & Emily

ACT 1. SCENE 14.

RICKY and EMILY are sitting facing each other. RICKY is looking at the floor. EMILY is staring right through him.

Long silence.

EMILY: So...that's it?

RICKY: *(Nodding)* Yeah. *(Swallowing)* Yeah. I guess so.

EMILY: Fine.

RICKY: What?

EMILY: Fine. *(Staring hard at him)*

RICKY: *(Looks at her)* So... This is... *(To the floor)* Yeah...

Long pause, EMILY starts looking off left and RICKY looks up and starts staring at her.

EMILY: What?

RICKY: Huh? Nuthin...

Suddenly, there is a very loud, sharp noise. Almost like a gun shot. EMILY screams. They embrace.

LIGHTS OUT

INTERMISSION

LIGHTS UP ON STAGE - ON BATHROOM

ACT 2. SCENE 1.

A little later. SUZANNE has set up her cell phone near the mirror and is flossing her teeth. KAREN is seated by the door listening to whatever is happening outside. MEL is watching SUZANNE.

MELANIE: You're flossing?

SUZANNE: Uh huh.

MELANIE: Flossing.

SUZANNE: Yes.

MELANIE: You're flossing your teeth during a lockdown?

SUZANNE: Time. That's all we've got right now...nothing but time.

KAREN: Shhh.

SUZANNE: Karen. There's nothing out there. Shut up.

KAREN: How do you know?

SUZANNE: Because we were screaming for like twenty minutes straight. If there was a shooter, we would've gotten his attention by now.

MELANIE: How do you know it's a guy?

SUZANNE: I dunno. It's a figure of speech. Like "thar she blows" or whatever.

KAREN: (*Laughing*) Thar *she* blows?

SUZANNE: Okay. Bad choice. But you know what I mean.

MELANIE: Yes, but why can't the intruder be a girl?

SUZANNE: Well, I guess *she* could be. But just stop and think for a second. Out of all the lockdowns, bombings, theater shootings, what-have-you that have happened over the last few years, how many of them have been instigated by women?

MELANIE: None?

KAREN: Yeah. Not that I've heard of at least...

SUZANNE: Precisely. Which suggests that, once again, the root of all our troubles is a man. Boy. Male. Whatever you want to call them.

MELANIE: Wow. You really do have a lot of male aggression.

SUZANNE: What?

MELANIE: You're a man hater.

KAREN laughs.

SUZANNE: *(to KAREN)* Did you put her up to this?

KAREN: No. I just think she's right. You really hate men. Or you at least act like it ever since you know who...

MELANIE: Who? *(They don't hear her)*

SUZANNE: Don't.

MELANIE: Isn't that Voldemort? *(Still in background)*

KAREN: I didn't. I'm just saying you seem...well...angry.

SUZANNE: Oh go to hell both of you.

LIGHTS SHIFT — Out on the girls, Up on SAM, and on KYLE and AM

ACT 2. SCENE 2.

*AM fiddles with his pen knife,
SAM sits off in the distance.
KYLE notices the knife.*

KYLE: Dude...*(AM doesn't respond.)* Dude!
...DUDE...What the hell is that?

AM: What?

KYLE: What is that? That...knife...thing...

AM: Oh. My blade.

KYLE: Your blade?

AM: Yeah.

KYLE: *(Stares at AM like he's crazy for a few beats.)* Why the hell do you have that? That could be the whole reason we're locked down in the first place!

AM: It's not. You're the first person I've shown.

KYLE: Well what are you planning on doing with it?

AM: I dunno.

KYLE: Dude...

AM: But I'm ready.

KYLE: Ready for what?

AM: You know...If the guy shows up.

KYLE: What guy? The intruder?

AM: Yup.

KYLE: (*BEAT*) Okay, remember earlier when I made that distinction between Rimbaud and Rambo?

AM: Hey, tell it to me *after* I save your life.

*KYLE stares at him for a moment,
then bursts into laughter.*

AM: Shut up. (*KYLE keeps laughing.*) Shut up!

KYLE: (*Batman Voice*) He is a watchful protector. A silent guardian. The Dork Knight!

AM: Shut up! Geez! (*KYLE keeps chuckling*) Seriously. Think about it. How many times have we been in a lockdown?

KYLE: I dunno, three?

AM: Six. Six times. And how many times was there an actual threat?

KYLE: Uh...

AM: Once.

KYLE: So the odds are in our favor, right? (*AM just stares.*) Dude, come on, you're tripping.

AM: Hey, all I'm saying is that if someone marched on campus with a gun or something...like it was Columbine or whatever...you think we would all just sit here and do nothing? No. At least I wouldn't. (*As tough as possible.*) I'm a fighter.

KYLE: *(Laughing again)* Since when? Dude, you need to chill out. You're like, asking to get shot here. What's that adage about knives and gunfights again?

AM: *(Still toughing it up)* You never know when you might have an opportunity. An opening. Gotta be prepared.

KYLE: *(Stares for a second, then realizes what's up.)* Ohhhhh. This is about Sam isn't it?

AM: Shut up, she's right there.

KYLE: It totally is!

AM: Nu-uh!

KYLE: Bad strategy, dude. The tough guy thing is super dated.

AM: I'm tough.

KYLE: No you're not. Why don't you just do the right thing, and go talk to her about poetry. Ask her if she knows Rimbaud. Now's your chance.

AM: Not this again.

KYLE: I'm telling you, it's much better to Rimbaud than to Rambo. Plus, there's nothing like fear to stir the blood, am I right? Hey Sam!

AM: Dude, be cool! You're pissing me off.

KYLE: *(Laughing his ass off.)* So wait, let me get this straight...you're ready to jump an unknown assailant with a pocketknife, but you don't want Sam to know you spend most of algebra daydreaming about her creamy legs?

AM: I'm not talking to you.

KYLE: *(Still laughing.)* Dude, you freakin' kill me...

LIGHTS SHIFT — Out on KYLE and AM, Up on SAM

ACT 2. SCENE 3.

SAM is still talking to the camera.

SAMANTHA: September 25th 2015. 1:03 PM. Well...looks like this thing's for real so...probably gonna be here for a while.... Well, hopefully if anything does happen here, someone will find this. It'll be cool to have my last words on camera. ...that's cheerful...Samantha Anne Mitchell, that's what it'll say on my tombstone. "Here lies Samantha Anne Mitchell, that hippie chick with the hand sanitizer and the weird YouTube channel nobody watched." (BEAT) I'm not actually a hippie, y'know. These are my mom's clothes...I guess there's a few things you should know about me. One. When I was little, I used to run away from home a lot. Two. My grandparents are super religious. And not fun religious either. They used to come over for dinners and spend most of the time berating Mom for her "pagan ways" and harping on my dad for marrying into "such nonsense." These dinners got pretty dark and were usually what prompted me to try running away again. And three...I really do love my dad. I shouldn't have said those things. 'Cause I think everybody thinks about stuff like that at some point, right? I mean, you can't pick your parents. You just kind of get them. Like they're assigned to you in some screwed up way. You just wake up one day and whoa, you're living with them and they're taking care of you and telling you things. ...then one day you get to decide if you believe any of it. (PAUSE) My dad just kinda...kept believing in some not-so-good stuff... But that's not his fault...it's how he was raised... he's just...no. Y'know what?

She rushes to the camera and turns it off. She looks through her purse for her cell phone and begins dialing.

What? What the hell? Wha...oh come on!

She begins laughing, quietly at first, and then almost giddy.

She goes back to the camera and turns it back on.

Well...I'm back. So...just a second ago, I thought it would be good to actually call my dad and have a conversation about...well...Life...Lockdowns...How if this WAS the real thing that I loved him and I'm sorry for anything bad I've said or done that hurt him. Unfortunately, one of those bad things I've done was forgetting to charge my cell phone. And so dad, your prophecy has come true with a vengeance because this phone...*(Holds phone up to camera)*...she no work.

Well, Dad...or anyone who finds this- Definitely not going up on the internet at this point- I'm here. Waiting. Waiting for someone to give us the all clear. Or for someone to uh... *(Mimes shooting herself)* Yeah... *(She looks at the door, then back at the camera)* Pretty sure that's not going to happen at this point. Then again, you never know. ...But I do know this.

She moves in for her own closeup. Pauses, and whispers.

I love you Dad. Like, for real.

She tries to keep from crying, then takes in a good deep breath.

LIGHTS SHIFT – Out on SAM, Up on EVELYN, JULIE and ERICA.

ACT 2. SCENE 4.

EVELYN is texting madly. ERICA has turned slightly away from the others, one hand lightly over her belly. JULIE checks the window for the umpteenth time.

JULIE: There can't be anyone out there at this point, right? *(No response)* Is there anyone in here either? *(No response)* Anyone? Erica? *(ERICA*

moves her head slightly to show she's listening.) There's no one out there?

ERICA: How should I know?

JULIE: Well...Evelyn just said on the phone that there was a guy with a gun but...

ERICA: Nobody knows anything, okay!

JULIE: Okay. *(To herself)* Touchy.

ERICA: What?

EVELYN: I did it! *(JULIE and ERICA look at her confused.)* I just typed perfectly without stopping for a full minute!

ERICA: Amazing.

EVELYN: I know, right? And I did all the caps and everything. I mean, usually people don't put in all the caps and stuff because we're so used to autocorrect or whatever...and either way, caps are so out of style. Weren't they popular in like the forties or something? I know it's different, but everyone would 'touch their cap' or 'tip their cap' to rich people or pretty ladies. Why don't guys do that nowadays? Guys are so rude now. Most of them don't even hold the door open for you or anything. And when you're like me, that can really suck because then you get doors slammed in your face and you're like, "what the hell?" and they don't hear you because, y'know, there's a freakin' door in the way, so you just end up looking like an idiot. Case in point: always use caps when you're texting.

ERICA: Wow Evey, you've really outdone yourself.

JULIE: Well, what's the point of doing all that stuff anyway? Tipping your cap and capitalizing everything when you know what you want to say, and you've only got so much time to say it? You might as well just spit it out whatever way you can. It all means the same thing in the end. Well...really, nothing means anything in the end...

ERICA: What's your problem?

JULIE: What?

ERICA: Why are you always talking about that stuff? I told you I'm tired of hearing it but you keep-

JULIE: Whoa...whoa...What stuff? What are you-

ERICA: Like...death and all that.

JULIE: Everyone thinks about death. I just happen to be the one talking about it.

EVELYN: Well...yeah. How can you *not* think about death at a time like this? For all we know we could die at any-

ERICA: Holy shit Evelyn just shut up! I told you guys I didn't want to talk about this! I specifically said that I was tired of hearing about it! I don't want to talk about death or dying or spirits or the afterlife or even the goddamned Ghostbusters! Can you please just try and respect that?

EVELYN and JULIE sit in shocked silence for a moment. Finally, JULIE lets out a whistle.

JULIE: Wow. Okay. Where the hell did that come from?

EVELYN: Yeah, you've been kinda touchy today.

JULIE: You on your period or something?

ERICA: Screw you.

JULIE: Are you?

ERICA: (*Laughs*) No. I am not on my period.

EVELYN: Then what's wrong?

ERICA: I just don't want to talk about death right now, okay? Is that so hard to ask? I'm sorry I'm being a bitch or whatever but please, just lay off it. It's making me really...scared...

JULIE: (*Unconvinced*) Scared?

EVELYN: Wait...

ERICA: Yes. Scared.

JULIE: What's the point in that? Who cares? It's gonna happen at some point anyways so-

EVELYN: Julie don't...hold on a sec...

JULIE: No. She's being obnoxious. (*ERICA is about to cry.*) Why should we have to censor ourselves because Erica's decided she can't deal with the facts of life today?

EVELYN: Julie shut your mouth! (*Composes herself*) Erica, hun, are you pregnant?

LIGHTS SHIFT – Add a light on JOEY and PAUL.

ACT 2. SCENE 5.

*It's been an hour and a half.
PAUL and JOEY are still in the
bathroom.*

JOEY: This is not my best day here at Harmon High...

PAUL: Yeah. Tell me about it.

*JOEY laughs to himself. ERICA
stares at her hands.*

JULIE: No. No way, right? Erica? (*PAUSE*) Holy shit Erica say something.

JOEY: Do you think if we just stay here until the fall we can do senior year one more time?

PAUL: Ew. What is wrong with you? Why would anyone want that?

JULIE: Erica! Please!

EVELYN: You know you can tell us anything, right?

*ERICA looks up. She starts to
cry, and nods her head. EVELYN
and JULIE rush over to hug her.*

**LIGHTS SHIFT – Out on JULIE,
ERICA and EVELYN.**

JOEY: I dunno man...aren't you kinda...scared?

PAUL: Of what? Graduating? No. Why the hell would I be?

JOEY: Doesn't it...I dunno...doesn't it kinda feel like our childhood is disappearing or something?

PAUL: For me? I guess a little bit. But I'm also gonna have my own car and my own money so...

JOEY: Right but there's gonna be so much more to think about. Like, are you sure you can get a job? Even if you do is it gonna pay enough to get all the things you need? Not to mention the things you want... And it's just a complete guessing game as to when your parents are gonna get fed up and stop helping your sorry ass out every time you mess up...So who knows what's gonna happen to you- nobody's responsible for what's gonna happen to you anymore except (PAUSE) you.

PAUL: (PAUSE) You're being kinda weird today dude.

JOEY: You think?

PAUL: Yeah. Wasn't it just last week you were talking about how excited you were for college? Partying and getting laid and all that stuff?

JOEY: Yeah...college...

PAUL: Man, what is up with you right now? Yeah college! That's basically just four more years of high school, right? If anyone should be getting scared of this whole going-it-alone thing it's me.

JOEY: (JOEY looks like he's about to say something important, but changes his mind.) Yeah...yeah I guess you're right.

PAUL: Is this why you just had to do this prank thing today? (Starting to laugh) Trying to cling onto your youth? (Mocking) High school is over, the world is changing, let's make

sure we put a mark on this place before we
fade into redundancy.

JOEY: *(Sad grin)* Yeah. You got me.

PAUL: Lame.

JOEY: Dick.

PAUL: Asshole.

JOEY: Ass...face!

*They chuckle together for a
moment, then fade into silence.*

JOEY: You think you'll do community in the fall?

PAUL: I dunno, maybe...

JOEY: You should think about it, dude. It's just a
year, your grades go up, and then you figure
out what you want to do...

PAUL: Dude, I've been telling you. There's no "what
I want to do."

JOEY: Your dad doesn't own you after you're eighteen
and graduated. Seriously, what do you want to
do? Don't think about your parents or your
teachers or anyone else- Just Paul. What does
Paul want to do?

Long contemplative pause

PAUL: I think I'd like to sing.

JOEY: Sing?

PAUL: Yes, sing, somewhere near the ocean, like at a
club. Like Bobby Darin.

JOEY: Who?

PAUL: Don't worry about it. You wouldn't understand.

JOEY: I didn't even know you liked to sing!

PAUL: There's a lot you don't know.

JOEY: Clearly. Geez, put on a dress and suddenly you're all chatty. Why haven't we talked about any of this?

PAUL: Cuz dickin' around and playing video games is more fun.

JOEY: Amen to that.

PAUL: Do you really not have a secret?

JOEY: *(smiles)* Sure I do. You ready? This one's a doozy.

PAUL: Really? Okay. Go.

JOEY: *(Gets really serious, takes a deep breath.)* I want nothing more in life than to be your backup singer.

PAUL: *(Laughing)* Man I hope this guy shoots your ass.

JOEY: Ha. Wouldn't that be nice.

LIGHTS SHIFT — Out on PAUL and JOEY, Up on CINDY, AMANDA and LILA

ACT 2. SCENE 6.

CINDY, AMANDA, and LILA are still sitting with each other.

CINDY: So...what do you do all day in Jefferson?

AMANDA: Yreka

CINDY: Whatever.

AMANDA: What do you mean?

LILA: Y'know like...what do you do with your time?

AMANDA: Work.

CINDY: Work?

LILA: Jesus, how old are you?

AMANDA: Fifteen.

LILA: So how...

AMANDA: I lived on a farm.

CINDY: Really? Like with cows and horses and goats and stuff?

LILA: Do you know how stupid you sound right now?

CINDY: What...

LILA: (*teasing*) Like with Cows and horses and goats and stuff?

CINDY: Not all farms have animals.

LILA: Whatever.

AMANDA: We had cows and horses. But mostly corn.

CINDY: Corn?

AMANDA: Yeah. Not sweet corn like you eat on the cob, but feed corn.

CINDY: Fascinating.

LILA: So what did you do?

AMANDA: Mostly just work. Clean the pens, milk the cow, feed the horses, harvest the crop...stuff like that.

LILA: Wow. "Harvest the crop."

CINDY: Sounds like a line from a Thanksgiving pageant.

AMANDA: Yeah.

CINDY: But like, what do you do for fun?

AMANDA: Um...same stuff as anyone. Hang out. Watch TV. I used to walk around the property with a BB gun and just shoot stuff but I got so good at it I got bored.

CINDY: You know how to shoot?

LILA: Not again...

AMANDA: Yeah.

CINDY: Like, real guns too, or just BBs?

AMANDA: Real guns too. I just couldn't wander around everywhere with-

CINDY: Could you teach me?

AMANDA: Sure! I don't know if there's a range nearby but-

LILA: Please don't do this. For the thousandth time...

CINDY: Shut up. I'm an adult. I can do what I want.

LILA: Amanda, please don't let her do this.

AMANDA: Why not?

CINDY: Yeah Lila, why not? I should be allowed to learn self defense if I want to.

LILA: Take Karate.

AMANDA: Am I missing something here?

LILA: No, you're not-

CINDY: Oh just tell her. Not like I care.

LILA: Cindy...

CINDY: Don't 'Cindy' me.

LILA: (To AMANDA) She just doesn't need to be playing around with guns, okay?

AMANDA: Um...

CINDY: I'm sorry, since when do you get to decide what I do and don't need?

LILA: I'm just concerned that-

CINDY: Well don't be!

AMANDA: You don't have to tell me if you don't want to...

CINDY: This isn't about you, Hicksville.

AMANDA: I'm sorry...

LILA: Don't apologize. (To CINDY) Really? She hasn't done anything to you.

CINDY: (To AMANDA) My brother's dead. Murdered. By his friends. Cool, huh?

AMANDA: Oh...

CINDY: Oh my god. You knew, didn't you?

LILA: Cindy...

CINDY: What? You want me to describe it for you? How they-

AMANDA: I didn't! I didn't know anything, I swear! I just knew something was wrong and-

CINDY: What, are you psychic or something?

AMANDA: No it's just...in your face. Your face and your hands. They're always moving.

CINDY: No they're not.

LILA: Yes they are.

CINDY glares. Sizing her up.

CINDY: I'm not doing this...

AMANDA: I didn't ask you to.

CINDY turns away from AMANDA, so she is facing LILA but looking down at her feet. LILA just keeps looking at her. Finally CINDY looks up at LILA.

CINDY: What?

LILA: Nothing.

LIGHTS SHIFT — Out on CINDY, AMANDA and LILA, Up on KAREN, SUZANNE and MELANIE.

ACT 2. SCENE 7.

KAREN is talking to her father on her cell phone in a whisper. MELANIE is lying on the floor with her head on her backpack trying to sleep. SUZANNE is listening to music.

KAREN: Love you too Dad...bye.

SUZANNE realizes her iPod is about to run out and looks around frantically for a power source.

SUZANNE: Damn. Damn damn damn damn...

KAREN: *(Posh British accent)* I've grown accustomed to her face.

SUZANNE: Shut up.

KAREN: *(Continuing)* She almost makes the day begin!

MELANIE: *(half asleep)* What's wrong Suzanne?

KAREN: *(Continuing through dialogue)* I've grown accustomed to the tune that she whistles night and noon. Her smiles. Her frowns. Her ups. Her downs. Are second nature to me now...

SUZANNE: Nothing...Just the power...don't worry about-Karen stop it! Geez! I can still hear you!

KAREN: Sorry...

SUZANNE: *(Taking headphones off)* Whatever... When's this thing gonna be over?

MELANIE: *(Shooting up)* It's over?

SUZANNE: No...go back to sleep.

PAUSE.

KAREN: Do you really hate men?

SUZANNE: No. Stop saying that.

KAREN: Well then why do you act like it all the time?
(PAUSE) You got dumped. Jesus, you're not the first.

SUZANNE: Just shut up, okay?

KAREN: Okay. Whatever.

KAREN walks over to a corner and sits down and takes out her phone and begins typing a text and looking at SUZANNE. SUZANNE just watches KAREN for a minute then looks at MELANIE sleeping. Disgusted she walks over and sits in the corner farthest from KAREN.

SUZANNE: I just want to get out of here.

LIGHTS SHIFT — Out on KAREN, SUZANNE and MELANIE, Up on EMILY and RICKY.

ACT 2. SCENE 8.

EMILY and RICKY are in an embrace. They kiss.

EMILY: I love you.

RICKY: What?

EMILY: I love you.

RICKY: Uh...yeah.

EMILY: Say it.

RICKY: I love you.

EMILY: Mmmmmm...(She chuckles to herself. Pause.)
What?

RICKY: Nothing.

EMILY: No, tell me.

RICKY: Nothing! Why do you insist on fighting about something? Can we just not do this right now? Please?

EMILY: (PAUSE) Okay.

RICKY: Okay.

LIGHTS SHIFT — Out on EMILY and RICKY, Up on MELANIE, KAREN and SUZANNE.

ACT 2. SCENE 9.

They have been in the bathroom too long. They're edgy.

MELANIE: It's been almost two hours.

KAREN: Kyle just texted me!

MELANIE: What's he say?

KAREN: He wants to know if I'm okay. Then he asked if we could hook up later. *(Laughs)*

MELANIE: What a jerk.

KAREN: I think it's sweet.

SUZANNE: Are you kidding me? Like, really?

KAREN: What?

SUZANNE: Why do you always do that?

KAREN: What's wrong with it?

SUZANNE: It's annoying.

KAREN: What do you mean annoying?

SUZANNE: Never mind...

KAREN: No. Tell us what's annoying.

SUZANNE: Texting.

KAREN: Texting?

SUZANNE: Yes, texting.

KAREN: Right. Because you never text.

SUZANNE: I said never mind...

KAREN: I think it's who I'm texting.

SUZANNE: Don't push it, Karen.

MELANIE: So...one time my grandma got drunk at this Christmas party and started telling us these dirty jokes...you know like the one about the guy...

KAREN: Why? Because you don't want to talk about it?

SUZANNE: What?

KAREN: Because you don't want to say that you were in love with him and...

SUZANNE: Karen. Shut it!

MELANIE: Kyle?

SUZANNE: (To MELANIE) I don't want to talk about it.

MELANIE: Why?

SUZANNE: Because I don't, okay? Jesus tap-dancing-

MELANIE: But it would help, you know? To get it out?

SUZANNE: -Christ on a cracker Melanie would you please just shut the hell up you sound like an idiot!

KAREN: Oh. Great. Good move Suzanne. Yell at Melanie because you don't want to deal with the fact that he left you for someone he likes more.

SUZANNE: Karen I swear to god if you don't-

KAREN: No, Mel is right! You should talk about it. Come on, tell us: tell us how you're jealous Kyle was texting me and not you. Tell us how you're always jealous of me and how you're jealous I get guys and how you hate me for it and how you never say it but it's right there between us all the time. Come on! I can't even talk about a boy in front of you because I have to worry you might have a secret crush on him...or...or...maybe you have a secret crush on me? Is that it Suzanne? Is that it? You have a crush on me and you're angry-

SUZANNE pulls back her right hand and punches KAREN in the face.

LIGHTS SHIFT – Out on MELANIE, KAREN and SUZANNE

ACT 2. SCENE 10.

IN BLACK:

OFFICE VO: We know that you may be experiencing some anxiety after today's lockdown. You may have some questions or issues you'd like to discuss. We would like to ask that all students please stop by the cafeteria before you leave today for a brief meeting with a counselor.

LIGHTS SHIFT – To KAREN, SUZANNE and MELANIE

An improvised counseling room has been set-up in a multi-purpose room. Each of the students are spoken to individually but we see them on stage concurrently. Students are being interviewed about what happened during the lockdown.

SUZANNE: I don't know, okay? Stop asking me that. ...I said I don't know! I just did it and I don't feel bad about it so just leave me alone!

KAREN: I was in the bathroom with some girls.

MELANIE: It was very tense in there, okay? I mean like, very very tense.

SUZANNE: Is that what you want me to say? That I feel bad? 'Cause I don't. I think it was good for her. Yeah, she needed it. Ask her. Did you ask her if she thinks it might've been good for her?

KAREN: Nothing happened. No. We just sat tight and waited like we were told.

MELANIE: Why was it tense? Because there was a fight! And not just any fight, I mean like a major beef up in here. I didn't even know what was going on at first, it was just like (*imitating KAREN*) "Oh, I am so into Kyle" and then Suzanne was all (*imitating SUZANNE*) "Oh he's

creepy" and then I'm standing there like "I don't know what either of you are talking about" and then...BOOM! Fight. Right in the middle of a lockdown. A freakin' Lockdown Smackdown!

SUZANNE: Yeah, well, maybe someday she'll reflect on this and see that it really was good for her. If that's the one thing she learns from high school, I'll be happy. I mean, you can't just go around saying whatever you want and expect nothing to come of it, can you? Mess with the bull you get the horns, right?

MELANIE: What? Oh...yes. Of course I tried to stop them! I was in the middle of my best grandma story when- What? ...oh...yeah...Suzanne. Suzanne hit first. But that doesn't mean Karen wasn't a part of it.

KAREN: Anything unusual happen? Uhhhh...nope. I mean, it was really smelly in there. Those bathrooms are like petri dishes...but yeah. All Quiet on the Restroom Front if that's what you're asking.

SUZANNE: You can't put stuff out there for everyone to hear and not think...not realize...that maybe what you said is going to hurt or push something unseen. It's like a traffic accident you know? Like we say "accident" because, well, you didn't mean to get your car crushed by the other car. But, that doesn't change the fact that you meant to go through the stop sign! It's just, well, you didn't see the other thing, that car, just stopped on the other corner waiting to go. And you didn't stop to think that in reality, when you just kept going, well, you were just inviting something to happen that might snap you out of it.

KAREN: Can I go home now?

MELANIE: I'll tell you something, the next time this happens, I am not going near a bathroom. I'm just gonna hold it in or pee my pants. Excuse me for living. ...What? Oh yes. Yes I would say they need counseling.

KAREN: Counseling for what? Nothing happened!

LIGHTS SHIFT – To JULIE and EVE.

ACT 2. SCENE 11.

JULIE: I was with Evelyn.

EVE: I was alone.

JULIE: And Erica.

EVE: Everyone was freaking me out.

JULIE: Who was freaking out cause she kept hearing things like helicopters and police on the roof and this means it's all real and we're all gonna die and at a certain point-

EVE: I just stopped listening.

JULIE: Cause you start to imagine something's happening when it's not.

EVE: And then if you hear nothing-

JULIE: It's worse if you hear nothing.

EVE: You start to think, "Whoa, that might be something!"

JULIE: Like your mind is playing tricks on you.

EVE: When reality it's nothing. You just can't...

JULIE: You know...

EVE: But I got through it okay.

JULIE: I was fine.

EVE: But I'll tell you what's really weird.

JULIE:: And everyone was ballistic, right?

EVE: When you're in class with someone all the time-

JULIE: You're rushing around, you've got so much going on-

EVE: and nobody listens to anything, right?

JULIE: -that you can't really pay attention.

EVE: Like, not really *really* listening.

JULIE: Not in a complete way at least.

EVE: But in something like this-

JULIE: Like when you're alone with somebody-

EVE: You have to listen.

JULIE: You have nowhere to go.

EVE: And people say stuff.

JULIE: Unbelievable things.

EVE: Like from a really honest, vulnerable place.

JULIE: I mean like big...huge...life altering atom bombs get dropped on you.

EVE: And it's scary.

JULIE: It's really kinda beautiful.

EVE: In a way.

JULIE: I mean I'm not sure we would've ever had a conversation like that without a lockdown.

EVE: I mean...damn.

LIGHTS SHIFT — To EMILY and RICKY.

ACT 2. SCENE 12.

EMILY: Yeah we were together. So what? He's my boyfriend, okay? I was scared, so we were together. Wouldn't your wife go to you if she was scared?

RICKY: Where was I? I was in the language lab.

EMILY: What? Oh...like five months. What does that have to do with anything?

RICKY: I don't know what happened. You tell me.
...Did Emily say I did something wrong because if so...oh...like with the lockdown? No clue.

EMILY: Don't trivialize my relationship. Who do you think you are? This is none of your business. Next question.

RICKY: They didn't tell us anything. We just sat there and waited. And I spent the whole time arguing with my girlfriend who forgot to take her anti-bitch pills today...excuse my French.

EMILY: Listen, "dude," we did what we were supposed to do. We laid low. We didn't go near the windows. We followed the rules. Can I please just go?

RICKY: I seem angry to you? Well maybe that's because I came here today thinking I was gonna learn something, but instead I spent three hours fighting, kissing, breaking up, getting back together, and all around feeling like a goddamned Katy Perry song! I can't live like this. This girl is...she's a lot to handle, man.

EMILY: We're in love, okay? ...Yes...yes after five months it *is* that serious, thank you very much. He might be a bit of an ass sometimes but we are in love. And he knows it.

RICKY: You think I should dump her?

LIGHTS SHIFT — To CINDY, AMANDA and LILA

ACT 2. SCENE 13.

CINDY: Yeah. Yeah. I mean, it's upsetting, right? He...Of course it made me think about him...and like, mortality and all that... What kind of question is that? Have you met me? Of course I didn't want to talk about it.

LILA: She almost never talks about her brother. Never. Not even with me, and then this Amanda girl comes in from buttfu- from the middle of nowhere and everything just comes out.

AMANDA: I guess I should tell you, I'm not from here. I mean I only just moved here...Yreka...yes, that place...Anyways I don't know much about this kind of thing...or at least I didn't. Not

to sound judgmental but we don't have stuff like this back home.

CINDY: I mean, how many times have you dragged me in here and tried to talk about my feelings or whatever? Ugh. That always pissed me off, y'know? It's like, what am I supposed to say? "No, doesn't bother me at all. Just peachy, Mr. D!" Like, really?

LILA: I mean, granted, she was being her usual moody self at the beginning there...what? No. She was always like that. She's a tough girl. She's done pretty freakin' fine getting through it if you ask me.

AMANDA: I mean, the lockdown itself was...unnerving, sure. But the story this girl told...I mean, holy hell! She deserves an award for sticking it out after that. And only a mile from her house. I would've gotten the hell out of here if that kind of thing happened to me.

LILA: Anyways, so Cindy's trying to get Amanda to teach her how to shoot and I get pissed and tell her to stop and the whole thing escalates and Cindy gets all bitc...mean, like always...

AMANDA: And then she got all quiet. Scary quiet. And I'm sitting there like, "great job Amanda, three days here and you've already screwed yourself out of four friendships," right? But then...

CINDY: But then...I dunno. Something just came over me. She felt safe...like she actually wanted to hear me, y'know? Who am I kidding, of course you don't.

AMANDA: I just wanted to know what was wrong...

CINDY: So yeah. I dunno what they're doing out there in the middle of nowhere, but they're doing something right because I tell ya...that girl is like freaking Oprah.

LIGHTS SHIFT — To ANGELA

ACT 2. SCENE 14.

ANGELA: No I didn't hear anything. I told you I was in the gym...the girls' locker room...whatever. All I heard was dripping, and the PA announcements. Yes I was scared. You ever sit by yourself in a gym for three hours? All I could hear was the echo of the dripping and the damn clock and my heartbeat...yes...yeah, I just felt pounding you know? It was straight up Edgar Allan Poe in there. And I just sat there counting and thinking about what could possibly be going on outside and worrying about my mom and- I'm sorry, I don't see how this is of any help to either of us. Could I just go and see if she's outside? Please? She's probably worried sick.

LIGHTS SHIFT — To PAUL and JOEY

ACT 2. SCENE 15.

PAUL: Where was I? Um...I was in the bathroom.

JOEY: I was in the bathroom. With Paul. It was all his idea.

PAUL: I dunno, Joey was acting weird all day. First it was all "Let's make our mark on this school! Senior prank 2016, hop in this dress, buddy!"

JOEY: But then there was a lockdown and we were supposed to stay put. We were about to make a run for it but we thought that was stupid so we just kinda...ducked into the nearest bathroom and stayed there.

PAUL: Yes, the "women's restroom." It was the closest hiding place. Sue me.

JOEY: Yeah, I know I'm not in trouble I just don't want it to get out that it was my idea to...ah forget it. I just want to change my clothes.

PAUL: Anyways, so then we're in there and he gets all mokey and depressive and acts like he's keeping something from me, which really kinda hurt, y'know, because I confessed my thing about not wanting to be a pharmacist.

JOEY: No. Everything's fine. I'm just a little scared of graduating is all.

PAUL: I know it's not something he *should* get upset about, but...look, you just don't know my dad, okay?

JOEY: I don't know, because real life is hard? Making money is hard? Being responsible is hard. Do you have kids Mr. D? ...No? Huh. Okay... ...what? No. It was just a stupid prank. It wasn't even that funny anyways...can we please just move on? These stockings are starting to run and when my sister finds out, she's gonna kill me.

LIGHTS SHIFT – To Evelyn

ACT 2. SCENE 16.

EVELYN: No. No thank you. I'm fine. Yeah, I guess...What? Oh, I was with Erica and Julie in class...We were fine. Yes. Uh, I don't know...ok I guess...how am I supposed to feel? I mean, nothing happened, right? It just seems like it made us all worried for nothing, you know? Like, we're all huddled down there thinking about things like 'what if there's a guy?' or whatever but then, well, nothing happens. ...Well, yes, I guess you're right. Something *could* happen...I mean, technically anything could happen, right? And then what? If anything could happen, how do you know what to pay attention to? What matters? I mean, sure, you could be having a really bad day and that might feel like the entire world to you at that moment, but then your friend confesses something huge, and I mean real world huge, not just high school huge and then... (PAUSE) Everything. I guess everything matters.

LIGHTS SHIFT – To AM, KYLE and SAMANTHA

ACT 2. SCENE 17.

AM: English class. Yeah. We were in English class.

KYLE: Studying English. Talking. Checking out the girls. Being the studly person I am.

SAMANTHA: I was...I was recording an episode of my youtube show.

AM: And then the power cut out and for a second it was really creepy.

KYLE: Nah, I wasn't scared. After Principal Richards came on and said it was a lockdown I pretty much knew we were in for a day of chilling. No biggie. That's pretty much it.

SAMANTHA: No...no you don't need to see it. ...No it's just me. I'm probably not going to air it anyways. ...I dunno, I didn't think anything big was going to happen so I just figured, might as well!

AM: People were kind of upset. We were listening for gunfire and stuff...but after an hour we didn't hear anything so we figured it was a false alarm.

KYLE: I mean, you just gotta relax and let life take you where it will, right? ...Like a boat.

SAMANTHA: Not allowed to film on campus? Are you kidding me? You've got three thousand kids all running around with cell phone cameras in their pocket, all of which can upload straight to the internet, and you wanna breathe down my neck? Like, who cares, dude? I'm being creative. Isn't it your job to encourage that?

KYLE: I mean, you just have to deal with what happens...and so maybe you can't control it or whatever but so what, right? I mean you're stuck and so you just have to deal with it the way it is because that's all there is...well, because of the boat and the ocean and all... You guys got anything to eat?

AM: Me? Yeah I was uncomfortable. Because of course it had to happen in the class I share with the girl I've been crushing on since like, seventh grade, and so the whole time it was like this back and forth between talk to her, don't talk to her, talk to her, don't talk to her...and by the time I finally...what? About the lockdown? Oh I don't

care. Nothing happened, right? ...Actually, yeah, what did happen? *(Listening)* ...huh...

SAMANTHA: No you listen, tons of kids take tons of videos every day and they all go straight up on Facebook or whatever. Just because I have a real camera and I'm trying to actually make something valuable doesn't mean...wait... These aren't mandatory meetings, are they?

AM: So that's it? Really? Two and a half hours for that? Jesus...can I just go now? That's really disappointing.

SAMANTHA: Cool. I'm out of here.

SAMANTHA and AM get up and leave their respective places, then bump into each other on their way out.

SAMANTHA: Oh my god. I am so sorry.

AM: No....uh...no problem at all. ...Are you okay?

SAMANTHA: I'm fine...a little pissed but I'm fine.

AM: Pissed?

SAMANTHA: Yeah, it's nothing. Just wasted time going to one of these counseling things only to get yet another lecture about filming on campus.

AM: Oh! For your show? Did you make a lockdown episode or something?

SAMANTHA: Yeah. Probably not gonna air it though. It got kinda personal. And it's not like anyone really watches anyways...

AM: Are you kidding? I love your show!

SAMANTHA: Shut up. I bet you don't even know what it's called.

AM: S.A.M thank you very much!

SAMANTHA: Wow. I'm impressed.

They smile at each other for a moment, then AM snaps back to reality.

AM: Oh...um...so...hey... I know this is weird but...do you want to come with me to this... Well..there's this old movie theater I know that plays like, the most random stuff...I mean like zero new releases...and next week they're playing the Hitchhikers Guide to the Galaxy movie and I was wondering if maybe you wanted to um...I dunno...

SAMANTHA: I'd love to.

LIGHTS SHIFT — To ERICA

ACT 2. SCENE 18.

ERICA takes out her cell phone. She starts to make a call and then stops, putting the phone away. After a moment, she pulls it out and tries again.

ERICA: Dad? Hey. Are you busy? I'm not interrupting am I? ...No, nothing's wrong. Okay, you sound busy so I'm gonna let you go. I just wanted to say hi and...no, Dad, nothing's wrong. Stop asking me that. ...No I'm not calling about money. ...I mean if you want to send me some that'd be cool. How about five million dollars? *(Laughs)* Yeah, okay. Hey dad, can I ask you something? When you and mom got together, like first got together, did you think you would like...be a couple forever? ...Yeah, I know, but were you surprised when it didn't work out? ...I know it's a hard question I was just...yeah. I know. I was just thinking about life and relationships and...no. Not really. I mean a couple guys are cute but they're all idiots y'know? That's why I...no, no I'm not thinking of getting married. Jeez Dad...No. I was thinking about...I dunno...quitting things? Like why you stay with some things and not others and how some people can stick things out and others can leave and not look back and it doesn't bother them. ...No, this isn't about

you and mom. I'm just trying to deal with stuff, okay? I'm trying to find a way to not quit on stuff. And I'm not saying that you're a quitter or anything. 'Cause I know it's hard. Everything's hard. Relationships and life and marriage and all that. I was just wondering what it is that keeps everything together, y'know? Some people can stick it out and others just fall apart. They find themselves either breaking up or trying to break up other things into little pieces 'til they can't put 'em back together anymore. And why is that? Is it a quality you're born with or is it something you can work on or...or is it just luck? Could that be it? (PAUSE) Yeah I know. I didn't mean to weird you out and all. I know. ...No, please, do not call mom. Everything's all right. I can't talk to her this way. She'll just put me in therapy again and I can't...no dad, it's not a good idea. ...Because they don't know anything! They barely take the time to get to know you and then once they do they just tell you stuff you already know about yourself like it's some new- ...yeah I know they worked on Rey but Rey's an idiot. ...I know...That was rude. I'm sorry. ...Look, I'm gonna let you get back to work. I'm sorry I interrupted your day. ...I'm not mad. I appreciate you listening. ...Yeah, I'm okay. I'll call you later. (PAUSE) I love you too.

LIGHTS SHIFT — To ERICA and LOU

ACT 2. SCENE 19.

ERICA enters. LOU is cleaning up the space thinking that he's done.

ERICA: Uh...hey, am I the last one?

LOU: Oh. *(Looking around, smiles)* You are now.

ERICA: Okay...so...what do I do?

LOU: Uhhh...well, here *(handing her a chair)* sit down...if you want...and uh, why don't you just tell me where you were?

ERICA: Oh, well, uh, I was in the classroom with Julie and Evelyn.

LOU: Anything happen?

ERICA: Well... *(she decides against it)* No. Not really.

LOU: And how do you feel now?

ERICA: Okay I guess...I mean, I feel okay so... No harm no foul, right?

LOU: How do you mean?

ERICA: I mean nothing happened. No reason to get all worked up about it. It's over. False alarm.

LOU: What did you do during all that time?

ERICA: I read the encyclopedia. What are you supposed to do? I sat around with Julie and Evelyn.

LOU seems dissatisfied. He's going to push further, but decides against it.

LOU: Well, as long as you're okay...

ERICA: I am.

LOU: And you're sure about that?

ERICA: Yes, why do you keep asking?

LOU: It's my job.

ERICA: Well...okay. So is that all? Can I... *(She points to the door)*

LOU: Hm? Oh yes. If you're done, I'm done.

She lingers, watching him as he rearranges a chair or two.

ERICA: Can I ask you something?

LOU: OK.

ERICA: How do you feel?

LOU: What?

ERICA: How do you feel? About today? About anything really... I dunno...you've been asking everyone else that question for the past few hours so...what about you?

LOU: *(Pause)* Kinda tired.

ERICA: You look worried.

LOU: Well...I suppose I am. It's surreal, y'know? There's a bell, an announcement, and then it's over and everyone runs out like rats in a rain storm. As if everything is normal. As if nothing's happened. Just like any other day.

ERICA: But isn't that the point?

LOU: What?

ERICA: Nothing happened.

LOU: Yep. Nothing happened. All clear. Crisis averted. Never Mind. Go back to your normal lives.

ERICA: Well what do you expect us to do? Stay freaked out forever?

LOU: I don't know. I'm sorry, it's just...it's almost as if it's easy for you. You, your friends...you're used to the anxiety, the uncertainty, the feeling that anything could happen at any moment. You guys live in this place where anything is possible. And you hear about bad things happening every day. One minute you're here, next minute you're gone. It's not as if life was ever normal and then one day it went to hell. It's not normal. It's not even hell. It's just...

ERICA: The way it is?

LOU: I guess.

ERICA: It's amazing what you can get used to.

LOU: Yeah, I guess... *(pause while he looks at her)* so what?

ERICA: Hm?...Oh, nothing...

LOU looks at her watching and waiting.

LOU: OK then. *(LOU turns to move chairs)*

ERICA: Wait...Mr. D?

LOU: Yeah

ERICA: Well...*(pause while she considers telling him what's happened then figures out what she wants to tell him)* I saw this video once and it was like this short movie with this girl and guy in a field together and at one point the guy stops and says something about how "one day, you wake up and all of your dreams and everything you've wished for are gone. Just like that."

LOU: Okay...

ERICA: Well...I guess I've just been thinking about that...I dunno...There's like this stuff going on right now- and no, I'm not going to talk about it so don't ask- but like it's making me feel like that day is inevitable. Like if I don't play my cards right, I'm going to wake up and everything I wanted to do for myself isn't going to matter anymore. And it never will again. Just like that. And I guess...I dunno...I guess I was wondering what you thought about that?

LOU: *(thinks for a moment)* Hmm..well...Jesus that's a big one...I mean...I guess my only response to that is...well...if you are still waking up...how can anything be gone really? It might not be there yet, but that doesn't mean it's gone either...right?

ERICA: *(weak smile)* Hm...I guess you're right.

LOU: I think so.

PAUSE.

ERICA: Thanks Mr. D. *(PAUSE)* Goodnight.

LOU: Yeah. Goodnight.

ERICA exits. LOU watches her
leave, then sits and looks to
the audience.

LIGHTS SHIFT – Fade to spotlight on LOU.

CURTAIN.



FROM THE 2015 PRODUCTION

TOP: Evenlyn (Emily O'Dwyer) with Julie (Izzy Neves) and Erica (Jordan Hogan) celebrates texting

BELOW: Samantha (Alexis Morris) video broadcasting during the lockdown

TOP: Erica (Jordan Hogan) reassures BF Joey (Darrien Cabreana)

BELOW: Angela (Gigi Bjork-Nelson) shouts into the dark for help





TOP: Joey (Darrien Cabreana) and Paul (Callan Marquart) reflect on the end of high school.

BELOW: Cast - Opening movement piece



TOP: Kyle (Jasie Woodfin) explains poetry to A.M. (John Hargrove)

PHOTO CREDIT:

2008 CAST

2010 CAST

2015 CAST

ERICA
 JOEY
 LOU
 SUZANNE
 MELANIE
 KAREN
 ANGELA
 JULIE
 EVELYN
 AM
 KYLE
 SAMANTHA
 CINDY
 AMANDA
 LILA
 RICKY
 EMILY
 PAUL
 JOEY
 EVE