

WALLS

Sci-Fi Feature for the Stage

By

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Walls/Sergel

Cast of Characters

Sean –Confident, basketball player

Mary –Verbal, strong, skateboarder

Tiff –Artistic, smart, gentle

Rudy –Geeky, smart, funny

Deer –Quiet, observant, excellent skateboarder

Gray –Strong, battle weary, ethical

Katie –Intense, troubled. Excellent cheerleader

Li –Gray’s second in command. Can be either female or male

Pretty Gal –Very pretty

Con- A bad guy. Maybe...

Jules-

Collectors – Hooded/helmeted characters, male and female. Agile. Athletic. Good on skateboards and at stage combat

Time – One hundred-fifty years in the future

Place - A suburb in the Midwest

Walls/Sergel

ACT ONE
SCENE ONE

The stage is bare except for a network of scaffolding on the upstage wall. A large skim hangs down from it like a curtain, draping down to the stage. A bright spot comes up on SEAN, holding a basketball, then goes out. Then Tiff, holding a sketchpad, then out. Up on Rudy, with a laptop, then out. Mary, with a skateboard, then out. All exit in the black. Lights up and Sean walks on stage, smoothly bouncing a basketball.

SEAN

At the time, they probably thought it was a good idea. I mean, I'm guessing at what they thought. It all happened like a hundred fifty years ago.

MARY glides across the stage on a skateboard.

MARY

(To Sean)

A hundred and fifty two. *(To audience)* Sean's not so brilliant at math. Or much of anything else.

SEAN

Mary.

MARY

Sean.

They exchange a long, pointed look. She glides off.

(Over her shoulder) I'll be back.

SEAN

Trust me, she will. Guys, don't get too excited. That was her in a good mood.

RUDY enters, with cell phone.

RUDY

I think we just gotta just show 'em.

SEAN

Don't tell me what to do. I open the show.

TIFF emerges from behind the skim.

TIFF

Rudy's right.

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Mary glides back on.

MARY
(To audience)

It was Friday. Team Spirit Day.

SEAN

Hey!

Mary ignores Sean and continues.

Jock here is making some “Let’s rally the troops to cheer for us gods among you peasants” speech over school PA system.

SEAN

Like you’re so special, Miss Student Council, Newspaper Editor, but I’m Cool Because I’m a Skateboarding-

TIFF

-Hey. Can we maybe get on with-

MARY

I was there in the studio to do the Student Council announcements.

RUDY

I’m in debate. I had those announcements. And Tech Club. So I was handling...well, you know...

SEAN

The TECH?

MARY
(To Sean)

You are so judgmental.

TIFF
(To audience)

Graphics. I was uploading graphics. For Anime Club. After the announcement. That’s why I was there.

Rudy reaches into her pockets and hands out cell phones.

MARY

And we think that’s when it happened.

Lights flash. The cell phones spark. They drop the phones. All four actors collapse and splay down on their backs on the stage. A FIGURE in black, wearing rollerblades, glides across the stage, slows, grabs the basketball. ANOTHER FIGURE, also in black, glides from another corner with an identical ball. Then a THIRD FIGURE, also holding a ball. Finally, all three figures in black face each other, over the bodies, and begin rapidly passing the balls back and forth. The balls are eventually passed off stage. The skim hanging from the scaffolding drops, floating down to cover the bodies. FIGURE ONE squats down by the bodies while the other two exit.

FIGURE ONE

Wake up, Mary. Rudy, time to get up. Tiff, get up. Sean, you too.

Figure Three glides off. The lights change to a warm glow. Simultaneously, the four sit upright. They fight through the skim as they acclimate themselves.

TIFF

Hey, what happened?

Mary begins twisting fiercely.

MARY

Stop! Get me out.

Furiously to Rudy

What did you do?

As they emerge out from under the scrim, they are covered in white dust.

What is all this? Dust?

RUDY

Excuse me, I did, like, nothing. I think-

SEAN

(Looking at the dust on his hands)

-Oh god, man, what happened?

MARY

I've got lunch right after this and if I don't-

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SEAN
(Hand to head)

Shut up for a second. Ouch.

They all become aware of a blinding headache.

Damn!
SEAN

Rudy, what did you do? Ouch.
TIFF

Oh my god. Oh my god, this hurts.
MARY

Wow.
SEAN

No, no, no.
RUDY

What's happening?
TIFF

Mine's going away.
RUDY

They all begin to recover.

Yeah, it's going. *(Pause)* It's gone. *(Looking around)* It's all gone.
TIFF

Mine's gone.
SEAN

Why are we outside?
RUDY

We aren't out...oh my god.
MARY

What happened?
SEAN

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They all stand and look around. DEER, with extremely disheveled hair, squatting on a skateboard, glides on stage and stops. Everyone freezes.

MARY

Nice hair.

Deer kicks Mary full in the stomach, grabs all their cell phones and glides away.

TIFF

Oh my god!

SEAN

Hey!

RUDY

Hey, get her!

Sean and Tiff lunge after her but she is gone.

MARY

(Gasping)

Okay, stop. Everybody just stop. I'm okay. Sort of. Let's just stop for a second.

SEAN

Are you okay?

Sean goes to Mary but she pushes his hand away.

TIFF

She was kicked in the stomach. Of course she's not-

MARY

-I'm okay. Thanks...um....

TIFF

Tiff.

MARY

Thanks, Tiff, but I'm okay.

TIFF

Where did that girl...where did she come from?

Walls/Sergel

RUDY

Gotta be New Trier.

SEAN

Nope. Clearly Evanston.

MARY

(Gasping but recovering)

GOD! Jocks just categorize everybody.

RUDY

Hey, I'm so NOT a-

SEAN

-Yeah, really. That's kind of obvious-

TIFF

-Stop it, guys.

MARY

She's right. Where are we?

SEAN

The lake's over there.

TIFF

And there's the football field.

MARY

So we're here. But where is everything...everyone else?

END SCENE ONE

Walls/Sergel

SCENE TWO

Light change. A basketball rolls center stage from the depths of the scaffolding. Sean stops it with his foot. Deer glides back from the dark. Sean rolls the ball to her and he, Tiff, Mary and Rudy turn and mount the scaffolding halfway up.

DEER

(To audience)

Next days. Rough for ‘em. We watched, of course.

Deer turns and watches them.

MARY

Okay, kidnapping maybe?

RUDY

Somebody kidnapped...everybody!? What supports that observation?

MARY

I’m just brainstorming, Rudy! God, you’re just so...“debate.”

They all climb higher and look out.

RUDY

Whoa.

MARY

Oh my god.

TIFF

Cool. *(Pause)* Don’t look at me like that. It is sort of cool.

SEAN

There must have been a bomb.

RUDY

But what happened to us? Why aren’t we dead?

MARY

Maybe we are.

SEAN

Oh man. I can see my house.

Walls/Sergel

TIFF

It's something...something else...

SEAN
(*Rattled*)

Okay, there was a bomb.

RUDY

Um...Sean, if there was a bomb, why aren't we dead?

SEAN

But look at my house.

TIFF

Look at the roads. There's grass and stuff growing up around all the cracks and buildings. There was no bomb. This is just the 'burbs with no...services. No people. No money. Nothing. Nobody. Nothing and nobody to screw things up but nobody to fix things up either.

DEER
(*To audience*)

It was the slab. Street slab did it. Always does. Gets everybody. The new four too. Whenever a newbie gets out, they get dazzled by it. Makes it easy to spot the traitors in our midst. That's what Gray calls 'em. Traitors. Nice word spin, considering, well, that's what most everybody probably calls us. Anyway, if the slab doesn't blow 'em away, you know they've been prepped. So jaws drop at the landscape of the Edge. Miles and miles of road gone bad. I love slab. Miles to fly on.

She flips her skateboard up into her hand

SEAN

So we're all sort of like YuGi from Ultimate Alchemist, roused after a thousand years, to fight the evil cylons?

TIFF

YuGi is from Yu Gi Oh, not Ultimate Alchemist.

RUDY

A war?

DEER
(*To audience*)

No war. Well, not official. Actually, sort of the opposite.

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During the next monologue, the four descend the scaffolding and begin folding up the scrim.

DEER

So, anyway, they hit some shells. My guess is their old family places. So the four got cold and wet and found out they weren't in Kansas anymore. Whatever being in Kansas was. It was some movie, right?

Deer glides off. Tiff and Mary crawl into the scrim like it is a large sleeping bag. Rudy stands guard. Sean walks up, old newspaper in hand.

RUDY

When I was a kid, I used to always want to live in Target. Well, I guess some dreams really do come true.

SEAN

I can't believe what happened to my house.

RUDY

Hey, you got lucky. Mine wasn't even there. Just an open field. All that was left was that outdoor fake rock stuff Dad got at Menards.

SEAN

Look.

Sean hands Rudy the crumbling newspaper. Rudy begins reading.

RUDY

Oh man. Oh man.

SEAN

Look at the date.

RUDY

This makes no sense. So, what? We're like a hundred years old?

SEAN

More. And Tiff was right. About all of it. And the world is screwed...and our folks are...not here anymore. School and all of it is-

RUDY

(Reading)

"Evacuate the exposed region to re-build in pre-selected defensible locations." Why do I have this feeling we aren't in one of these defensible locations?

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SEAN

Keep reading. They cut us all up. North, south, east, west.

RUDY

What? I don't get any of this!

SEAN

I think everybody just decided it was all too much work to try to get along-

RUDY

-so everybody just retreated to their corners.

Light change. Deer glides on with a basketball painted like a globe, with continents outlined. Lights change to blue and each continent is revealed to be sectioned off into huge individual sections, like pieces of oddly shaped pie. Deer exits. Lights return to normal.

SEAN

That's where everybody is holed up. In one of those.

RUDY

But where are we?

SEAN

Between 'em all. There's sort of a buffer zone between the four. A no man's land.

RUDY

Great.

SEAN

So, do we tell 'em?

RUDY

Who?

SEAN

The girls? Are we telling 'em?

RUDY

Man, Sean, you're such a...GUY sometimes. Protect the womenfolk and let the manly men take care of all the messy stuff. Yeah, we tell the girls!

SEAN

You want to tell them that every American citizen is holed up hundreds of miles away but we're stranded here? You want to tell her our moms and dads died decades ago probably thinking that we were dead? Everybody we ever knew is dead. Dead. Everything we ever

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SEAN (CONT'D)

knew or were is dead. Okay, great. Go right ahead and tell them.

RUDY

Sean, man, we can't do this without the girls.

SEAN

(After a moment)

I know. What exactly are we doing anyway?

RUDY

No idea, man.

SEAN

Game plan. We need a game plan.

RUDY

But we don't know what the game is. And anyway, don't you think the world is a tiny bit more complicated than the triangle defense?

SEAN

Offense, Debate Man. Triangle offense.

They both begin to laugh. Hard.

RUDY

We are so completely screwed.

SEAN

No way, man. High school has completely prepared us for this! Run into any bad guys, you'll debate 'em to death.

RUDY

Nah. You'll just pass protect them with a center...point guard...thing.

Laughter subsides.

SEAN

So what about Bad Hair Day Chick? Where did she come from? Why isn't she there?
Man, this stinks!

RUDY

You know what's worse? No matter what it is, those places probably look like one big Walmart.

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Sean wrestles a pipe from the scaffolding and hands it to Rudy.

SEAN

Product placement. You got first watch. Shout if you spot a bad guy.

Sean crawls into the scrim to sleep.

RUDY

Define bad guy.

END SCENE TWO

Walls/Sergel

SCENE THREE

Rudy climbs and perches on the scaffolding. Deer glides in on heels and peers at the sleeping figures. Rudy waits. She ventures in closer. He leaps down and, pipe in hand, corners her against the scaffolding. She attempts to flee but he blocks her way.

RUDY

No, no, no, Kung Fu Girl. I had a hunch you'd be back.

Deer makes a move to flee but he blocks her.

I'm Rudy. I'm a nice guy. Really.

She eyes him. He puts the pipe down.

See. Really. Just take it easy. Trust me, I can't beat you up. I'm completely pathetic at sports. Total loser. I mean, I was gonna try out for football and even my dad told me to stick with debate. See I'm good with talking. Tech. Technology. I'm good at that. What are you good at? Well, besides kicking people in the stomach and mugging 'em for their cell phones.

Deer reaches into her pocket and slides Rudy a cell phone.

Wow. Okay. Thanks. The pink cover clearing indicates you either think, yes, I am completely pathetic or I should return this to Mary. You know Mary...the one you kicked in the stomach. This is her...um...well...

They stand for a moment.

We keep this up a little longer; it will probably qualify as my first official date. Do you know...understand what dating is? Have you been rendered mute by the psychological trauma of-

DEER

-Where did you come from?

RUDY

Um, well, I was born in Mundelein. I guess from your look that Mundelein is gone. Well, that's good news, I guess. Um...okay. Whatever. Hey, what's your name? I'm Rudy. Rudy Fellows. Junior. Everybody else is a senior. Tiff, Mary, and...well...um. They like me for my good looks. My charm. And you are...?

DEER

Which school?

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RUDY

School? High school. Cool. Okay, I'm from...damn...my school's (*pointing off stage*) pretty much gone sort of *Saving-Private-Ryan*-middle-of-the-movie-looking-like-France-on-a-really-bad-day. Prom should be real interesting. But it was over there about a mile. That was my school. And yours?

DEER

Take a guess.

RUDY

(*Starting to get frustrated*)

Come on, help me out here! I don't know. I don't even know what's going on right now. This minute. None of us do. I mean, we're sleeping in the Lawn and Garden section of some Target that's been picked over by some mob that was clearly on a very short time clock. I miss my folks. I'm completely freaked out and I want some answers! Right now! And I mean it. Hey. Hey! Stop smiling. This is me being tough.

DEER

It's good.

RUDY

Thank you.

DEER

Welcome. Deer.

RUDY

Wow. You move fast. Our first unofficial date and already you're calling me-

DEER

Deer. Deer is my name.

RUDY

Oh. Yeah. Okay. Dear. Like dear, sweet baby girl. You might wanna thank your parents for that one. Wow. Shoot. Sorry. I didn't mean to say your name is weird. Dear...Dear is a great name.

DEER

Like deer, the animal.

RUDY

Oh. Okay. Like...um...Bambi.

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DEER

Like fast. Silent. Hunted.

Deer exits.

END SCENE THREE

Walls/Sergel

SCENE FOUR

The lights change and Tiff, Sean and Mary join Rudy.

MARY

You should have woken me up. I watch those cop, lawyer shows all the time. I could have got her to talk...to confess-

RUDY

To what? That she doesn't use a curling iron?

TIFF

Maybe she knows where some food is. Which way did she go?

MARY

She kicked me in the stomach and you want to have her over for brunch?

SEAN

Tiff's right. Man, I'm starving. Rudy, didn't she tell you anything? You found out nothing?

MARY

Yeah, I thought you were on Debate.

RUDY

It's debate, not interrogate.

Three figures costumed all in black appear at the corners of the stage, unnoticed by the four.

TIFF

Well, at least somebody else is out here, surviving. There's somebody that could tell us what happened-

Sean and Rudy glance at each other.

-tell us where everyone went.

RUDY

Well, actually Tiff, Sean and I-

SEAN

Come on guys, we just need-

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RUDY

-Sean, we gotta tell 'em.

MARY

Tell us what?

Sean notices the figures.

TIFF

Yeah, Rudy, what?

SEAN

Guys.

RUDY

Well, Sean found an old newspaper and-

SEAN

-Guys. Guys.

They stop talking and look at Sean. Sean gestures to the figures.

Guys!

The figures lunge forward, one attempting to grab Tiff, the others going hand-to-hand with Sean, Rudy and Mary.

MARY

They're going for Tiff!

RUDY

Sean!

Rudy grabs the pipe left over from last night's patrol and tosses it to Sean.

SEAN

(Swinging at figure with the pipe)

Get her inside.

Mary plants a kick, similar to the one Deer used on her, into the kidneys of the figure wrestling with Tiff. He goes down and Mary pushes Tiff up the scaffolding.

MARY

Get something. A bat or something!

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The figure then grabs Mary.

MARY

Stop! Help! Guys!

Swinging at the figure he is fighting, Sean is holding his own.

SEAN

Hang on, Mary!

As Tiff frantically scales the scaffolding, looking for a weapon, Rudy is struggling. The three are clearly losing the fight. The following action happens quickly and simultaneously. A young woman, KATIE, enters. She is athletic, wearing a cheerleading uniform that has been pieced together from two different school cheer uniforms. Her face is painted with war paint. She lands a round-off that then evolves into a violent interpretation of a cheerleading combination, engaging the figure Sean is fighting, knocking the figure to the floor.

KATIE

(Cynically)

Go team.

Deer glides in, low, and takes out the figure Rudy is fighting by roughly but smoothly sweeping his feet from behind. GRAY enters on a skateboard and engages the fighter Mary is struggling with. Jumping off his skateboard, he pulls the figure off of Mary. Mary expertly flips Gray's skateboard up into her hand with her foot and takes firm hold of it and whacks the guy Gray is struggling with over the head with it. The three figures get up. Everyone holds for a moment, sizing up the situation. The three figures exit.

KATIE

Losers! We rock! Whooo!

She does a cheer of extreme intensity. Sean, Mary and Rudy are unsettled but Gray and Deer don't bat an eye. Gray pulls off his helmet and goes to Mary.

GRAY

(To Mary)

You okay?

Gray helps Mary up. Descending from the scaffolding, Tiff thinks Gray is a bad guy. She jumps on his back, a colorful metal teapot in hand, price

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tag still attached, and begins whacking him with it.

TIFF

Get off her!

SEAN

Whoa, Tiff.

RUDY

Tiff, stop! They're good guys.

MARY

No, no! Don't, Tiff. He was helping.

Katie and Deer watch calmly, clearly confident in Gray's ability to handle Tiff. Gray swiftly and expertly pulls the teapot out of Tiff's hands and wraps his arms around her, preventing her from fighting him.

GRAY

It's alright. It's okay. Really, it's okay.

She continues to fight him.

It's okay. Shhh. Really.

He looks at Sean, Rudy and Mary.

It's okay. *(To Tiff)* I'm going to let you go now. Okay?

He releases her, picks up the teapot and returns it to her.

Here you go.

TIFF

Thanks.

Mary, who has backed off and is watching, rolls Gray his skateboard across the stage. Gray expertly flips his skateboard with his foot and grabs it.

GRAY

Thanks. Deer mentioned we had some new arrivals.

MARY

First, let me correct you, we've been here, you just arrived. And now that we've got that straight, what's going on? Who were they? Who are you? What happened to our homes?

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MARY (CONT'D)

What happened to everybody? What happened to us and don't you dare not answer me or else I'll get really mad, and you don't want me really mad, trust me.

GRAY

Oh, I trust you. And I can see you're mad. And you're probably pretty hungry too. Come on.

MARY

We are not going anywhere with you! We are not hungry, we are ticked off! Really ticked off.

TIFF

Mary, I'm sort of hungry.

SEAN

Me too.

RUDY

Um, yeah, um, Mary, maybe you could be ticked off while we eat?

MARY

Fine. But let me ask you, how do we know that those other guys weren't the good guys and these aren't the bad guys? Huh? Answer me that! She kicked me in the stomach and took my cell phone.

RUDY

Oh. I forgot.

Rudy hands Mary the pink cell phone.

SEAN

Come on, Mary. Do the math.

MARY

What math?

GRAY

Mary...right? Mary?

Mary nods.

Did we try to kidnap you?

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MARY

No. But she kicked me.

GRAY

Deer.

DEER
(To Mary)

Sorry.

MARY

Wow. Thanks.

GRAY

Deer didn't know that you weren't the...bad guys. She has this tendency of assuming the worst about people. It's one of her charms. Oh, and this is Katie. Katie is...um...

TIFF

The coolest cheerleader I've ever seen. If cheerleading has to exist, it should be...you.

Katie does a move down to one knee and then back up again.

You're welcome.

MARY

Get to the point. So why should we trust you?

RUDY

She's right.

GRAY

Don't really have a good reason. But then, why should we help you? You want us to leave?

None of the four answer.

Okay, that's that. I'm gonna do two things. First thing, I'm going to trust you. Okay? And, second thing, I'm going assume you were caught in a Wi-Fi bubble so you have no clue about what's going on. Right?

After a long moment, Sean, Rudy, Tiff and Mary nod.

Okay. This is where we're at.

END SCENE FOUR

COMMERCIAL BREAK:

A pretty young woman, PRETTY GAL, takes center stage. During the following, all those on stage watch Pretty Gal.

PRETTY GAL

This commercial break is brought to you by...well...nobody. Nobody forked over the cash. So, I'm gonna tell you, don't buy a thing. 'Cuz it doesn't matter. Truly. I have this hair and I want that hair. I'm thin and I want to be thinner. When I look absolutely perfect, I'm afraid to move because I might ruin it and this is a completely rotten way to live. So, I felt like this and looked like this a hundred years ago. Then I got old. Wrinkled. White hair. Smaller. People ignored me on the street and dismissed me as an old lady. And inside I was still a completely cool, great, gorgeous babe. But I was old. And I didn't care. 'Cuz I made it! Really. I didn't care! I had a great life. I did. And it went really fast and it wasn't about this cute, totally screwed up guy I dated in the college I was so worried about getting into, or my car, or my shoes or my iPhone. I traveled the world, ran three businesses, had a few kids. Some of them are awesome, two are totally messed up but I love them anyway. My friends loved me, some left, some lasted. I watched both my parents die. I held the hands of some awesome, amazing people. Before the world tanked into this stupid isolated carnage, I was a fabulous, smart woman. After the pointless perfect hair, after the flat stomach. I look back on what I made, not what I bought. And I am content. Old, wrinkled, gorgeous and alive. Buy that.

She exits.

Walls/Sergel

SCENE FIVE

Tiff takes Pretty Gal's place center stage.

TIFF

(To audience)

So he told us. While he fed us. Gray told us. That's his name. He's Gray, and Deer and the cheerleader. Katie. We met Li. And the others. Anyway, yeah, the whole world went very...Ultimate Alchemist meets Yu Gi Oh with a little bit of Star Trek temporal distortion, time travel thrown in for a little flavor. Oh yeah and I forgot, sort of World War Three.

GRAY

(To others, as he hands out apples)

Not quite World War Three. I give 'em that much credit. World War Three...yeah, that's what they were trying to avoid. So all these separate regions is what they came up with. Called schools.

RUDY

After different schools of thought?

GRAY

Yup. 'Cuz getting along with each other was clearly out of the question.

LI

Fear is everywhere.

GRAY

Every school. Every school's just got one particular riff on it all. The other school-

LI

-they're the devil-

GRAY

-They're the bad guys. Some people have gotten a clue and have enough money and connections to find a way to get their kids out. More traffic than you'd think at the wall. Some figure out way to get out on their own.

A much different Katie, softer and scared, edges along the edge of the scaffolding.

KATIE

(To herself)

Don't be scared, Katie. Just don't look down. Get up. Get going. Get out. When the going gets tough, the tough get tougher. Come on, Katie. Come on. Just do it. Stick it

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KATIE (CONT'D)

out. Tough it out.

LI

And there are a few that are...um...deemed too hazardous an influence to stay inside.

Gray splays his arms across the scaffolding. The lights dim except for a harsh light on Gray.

First attempts at conversion. Families shamed for raising such radical, troublesome thinkers. Then they might be deported...ejected...shunned and end up out here.

GRAY

And here we all are. Welcome to the Edge.

RUDY

So, either you're content in your school, a hundred percent Christian, Muslim, Jewish, Republican, Democrat, capitalist, socialist, liberal, conservative, whatever is your school slogan...or you're out here.

GRAY

Pretty much.

MARY

Why? Why did they do it?

GRAY

What?

MARY

All of it! Everything. The fortress, school, mega-compound, mini-country places.

GRAY

Think about it.

RUDY

Yeah. I mean, it was the only logical end game, really, if you think about it. The only way for anybody to be right was for everybody else to be wrong.

GRAY

Fear generating cash. Everybody too busy, too scared, too lazy to say, "Stop. If they do this to them today, it's gonna be us tomorrow."

RUDY

Shoot. Yeah. I guess. I mean, what exactly did we think was gonna happen?

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SEAN

Basically, the whole thing sounds like a Cultural Exchange/Social Studies Honors class gone really, really bad.

TIFF

How do you survive?

Li brings up Tiff's teapot and pours everyone more tea except Sean who declines.

GRAY

Thanks, Li.

RUDY

Thanks.

TIFF

Thank you, Li. So?

GRAY

We get creative. Solar panels. Windmills. We use those. Syphon power off.

RUDY

Hack into their system.

GRAY

What makes you say that?

Rudy points to the keyboards on everyone's forearms.

GRAY

Yeah, well... *(He shrugs)* We 'aint dumb.

RUDY

How do those work? I mean, is it-

SEAN

Let's go home.

RUDY

What?

SEAN

Thanks for the eats, man. We're going.

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MARY

We are? No we're not.

SEAN

Yeah, we are. Come on.

Sean rises. So does Gray.

RUDY

Sean, um, wait a second. Maybe we should-

TIFF

Sean?

SEAN

(He looks at Tiff)

Please. Let's go. Please.

TIFF

Okay. *(To Gray)* Thank you.

RUDY

Wow. Okay, I guess we're going.

MARY

No, we're not. Sean! These guys know what the hell's going on, they've got food and supplies and they're organized and we should just stay with them.

GRAY

You're welcome to stay. All of you. Or whoever wants to.

Gray glances at Tiff. Deer circles closer to Rudy.

SEAN

Mary, if you want to-

TIFF

I think Sean...um...I think we should all stick together. For now. Okay? Rudy?

Rudy nods.

Mary?

Mary, after a moment, nods.

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TIFF

Sean?

Sean smiles. Tiff turns to Gray.

So, thanks Gray, and everybody, but I think we're going back. For right now.

GRAY

There's a river down that way. The water's clean.

RUDY

That crappy river that always had all that trash floating in it?

GRAY

A hundred fifty years of everybody leaving stuff alone works wonders. Apple orchard over there. Poke around your place. You might find cans of stuff.

MARY

What if we need to find you?

Gray hits a few keys on his keyboard. The phone in Mary's hand rings.

MARY

Oh!

GRAY

Deer chipped it. Text me if you need...whatever. *(To Tiff)* You got a phone?

Tiff shakes her head.

TIFF

Um, Deer kinda took it.

Gray looks at Deer. She gives Tiff her phone back. Gray waits. After a moment, she gives Rudy and Sean's back too.

RUDY

Thanks.

MARY

What if those guys come back? What if they're waiting for us?

Li types on his keyboard, reads off the screen on his wrist, glances at Gray and nods.

Walls/Sergel

GRAY

Your Target's clear. We were keeping an eye on it.

TIFF

And checking us out.

Gray nods, smiling. He exits, followed by the rest of his group.

RUDY

Okay, I guess we're going.

MARY

(Challenging)

Where?

RUDY

What do ya mean, "Where"?

SEAN

Home.

MARY

That's what I mean. Define home, Sean.

SEAN

The Target, Mary.

MARY

So home is a Target.

SEAN

Now it is.

TIFF

I think Sean was right. We should stick together for now. Just us.

MARY

Why? Oh please, don't look at me like that. It's a simple question. Why?

SEAN

Why stick together?

MARY

No. Why don't we join up with them?

Walls/Sergel

SEAN

Because we don't really know who "them" is! We know who we are. That's it. That's the only thing we know. I trust you three. That's it. Because everybody else is just a face. It's like making a date with somebody you meet in a chat. How do we know this Gray guy didn't have some of his guys attack us just so he could "save" us? Huh?

MARY

Do you think that's what happened?

SEAN

I don't know, Mary! Don't know! But I'm not sleeping in his camp, with my friends exposed, until I do!

TIFF

Mary, we know how to find Gray and everybody but let's just stay us four for now.

RUDY

Okay. Until we know more about all of it.

TIFF

It does all feel weird though.

MARY

You think? Which part? Geez, Tiff, of course it feels weird. It is weird. It's all weird! What was your first hint, huh? The part where-

TIFF

(Loudly)

-Oh, shut up, Mary!

A shocked silence. Tiff proceeds more quietly.

Let somebody else have an opinion. Okay? Is that too hard for you?

MARY

Hey, I was just saying that it's all weird. Don't tell me what I was saying.

TIFF

(Growing louder again)

No. You were putting me down.

SEAN

Hey, guys, let's just-

Walls/Sergel

TIFF

No. You were putting me down.

MARY

I wasn't saying you were weird. God, Tiff, don't be so sensitive. Let's go.

Sean and Mary begin to climb the ladder at one side of the scaffolding.

RUDY

(To Tiff)

So?

TIFF

What?

RUDY

So what feels weird? Come on. I'm not Mary.

TIFF

I dunno. Feeling like a target, I guess.

RUDY

What do you mean? Those guys that grabbed you? Look, Tiff, you don't have to worry. Sean and I will-

TIFF

But I do. I do have to worry. So do you. We all do. We've never had to worry about this before. I mean, I worried about general stuff, like feeling stupid or being fat or SATs or getting attacked by some home invader that I heard about on the news but that was always...that was before this.

RUDY

Before those guys...I'd never been in a fight before.

TIFF

Me either. *(Pause)* I thought all guys had been in fights.

RUDY

(Grinning)

Guy propaganda. Come on.

END SCENE FIVE

Walls/Sergel

SCENE SIX

Light change. Sean is bouncing a basketball, Rudy is working on an old, dismantled laptop, Tiff is drawing and Mary is slowly going around in circles on a skateboard.

MARY

(To Sean)

Will you PLEASE stop that? It's driving me crazy.

SEAN

I'll stop if you stop.

MARY

You stop first.

SEAN

You stop first.

MARY

No.

SEAN

Okay.

She continues circling, he continues dribbling.

RUDY

Guys, stop.

MARY

He has to stop first.

SEAN

No. She has to stop first.

TIFF

Can't you both stop simultaneously?

SEAN

No. I don't trust her. What if I stop and she doesn't?

MARY

Exactly. Ditto what he said.

Walls/Sergel

RUDY

It's stupid basketball and a skateboard!

MARY

It's symbolic.

SEAN

Right. This represents...um...

RUDY

What?

SEAN

Something. Me. What I want to do.

MARY

Exactly. Nobody tells me what to do. What if I give in? Huh? What happens next time?

SEAN

Miss Mary, Mary, Extremely Contrary is not the boss of me!

TIFF

(Quietly)

Really hard to believe how this whole "Everybody retreat behind your own School of Thought Fortress wall" thing happened.

Sean stops dribbling and Mary stops gliding.

RUDY

Hey. Look. The sun's coming up.

Lights grow warmer.

SEAN

Wow. Have we been up all night?

MARY

I'm all turned around. Night feels like day and day feels like night.

They all step downstage and watch the sun rise. FIVE MASKED FIGURES in distressed fatigues swarm on stage either in heelys or riding skateboards. Two grab Rudy and drag him off and the others engage Tiff, Sean and Mary. The fight is swift, brutal and merciless. Tiff, Sean and Mary are beaten. The figures exit.

Walls/Sergel

MARY

Oh my god. Are you guys okay?

TIFF

(Curled and groaning)

Rudy. They took Rudy. We have to go after them.

MARY

Sean. Sean? Are you okay?

SEAN

No. Yes. They took him. They took him. Damn. God. Dammit!

Sean rolls on to his hands and knees and strikes the floor.

TIFF

Let's get him. Can you guys get up? Come on! Ouch.

MARY

Right, we'll stagger over and take on the SWAT team from hell. We have to call Gray.

SEAN

No.

TIFF

What?! Sean?! Come on!

MARY

No?!

TIFF

Sean! Two fights. Gray and his guys saved us the first time. Look what happened the second time.

MARY

Sean said Gray set up the first fight so he could save us.

SEAN

I said he could have set it up, not that he did.

MARY

Oh, okay, you gotta keep me updated on your concept of the day, Sean.

TIFF

Cut it out, you guys!

Walls/Sergel

SEAN

Don't you see? Unless we do something, they're gonna just pick us off, one by one. Whoever the bad guy is. This ends now. We're getting Rudy back. Then we're going to beat the crap out of those guys so bad that they never come after us again. We're in this game now, so we're going to get in the damn game.

TIFF

So we don't get Gray. We become Gray. We become our own...tribe.

SEAN

Yes. YES! Okay. We gotta find their base and think up a plan to outplay these...these...whoever these losers are. You guys in or out?

TIFF

Can I be in and scared at the same time?

SEAN

Yeah. Scared? Yeah. It's okay...I'm...well, we're going to find a way to make "scared" work for us. Don't worry. And we are getting Rudy back.

TIFF

But first we gotta find him. Maybe we should call Gray?

SEAN

Let's follow them.

MARY

Really, Sean? Really? Brilliant plan.

SEAN

Ok, Mary! What have you got, huh?!

TIFF

I bet you anything they took him someplace easy to get to but defensible.

Tiff starts climbing as she speaks.

MARY

What are you doing?

TIFF

Reconnaissance.

SEAN

Do you see anything?

Walls/Sergel

Be careful.

MARY

TIFF
(Pointing)

The Metra station. I bet he's there.

Why?

MARY

TIFF
It would work. That's what I would use. Brick. Not a lot of windows. And the tracks around it aren't overgrown like everything else. People have been using them.

Tiff climbs back down

SEAN
So let's go. We can split up and do some recon and then-

TIFF
-No. First we have to get ready to find him. So those jerks learn not to mess with us again. We're going to get our guy back. And take one of theirs.

Mary and Sean look at Tiff.

Only for a day. Or two. Right, Sean? The best defense-

SEAN
-is a strong offense.

END SCENE SIX

SCENE SEVEN

Tiff and Sean are center stage. Mary enters rolling a shopping cart laden with stuff. In the following scene, it becomes apparent that Sean and Tiff are becoming more of a team, becoming friends.

MARY

Is this what you wanted?

She pulls out a few rolls of dimes and a small Ace bandage.

SEAN

Yeah. Good. You got the dimes. Tiff, come here. Your hands are real small so this will help.

Sean places the roll of dimes in her hand and then wraps the bandage around her hand, securing the dimes in her palm.

SEAN

See, this will make your punch much more powerful. It's deceptive. They won't expect you to hurt.

MARY

All the rope was gone. You were right about the pet department though. And I found the kitty litter, Tiff. What the heck do you want that for?

Tiff takes a practice swing.

SEAN

(To Tiff)

Good but keep your guard up. And go low. That's your advantage.

MARY

When are we going? We've got to get him.

SEAN

Oh, we're gonna get him. But we can't just waltz up and say, "Hey, we want our guy back." We're playing for keeps here. This is real. We're getting him back. But we're also going to take a couple of hours get a game plan together. We screw this up, they're going to pick us off one by one. We don't have to just get Rudy back.

TIFF

We've got to make a point. Take a stand.

Walls/Sergel

SEAN

Exactly.

Tiff nods and continues to punch.

SEAN

(To Tiff)

Good. *(To Mary)* Did you find the other stuff?

MARY

Some. Tiff, why did you want the hammock?

Tiff continues shadow boxing and Sean takes Mary's hand and places a roll of dimes in it and. Sean begins wrapping the dimes into her hand with another bandage.

END SCENE SEVEN

Walls/Sergel

SCENE EIGHT

*Lights come up on Rudy, strung up to the bottom level of the scaffolding.
Two figures untie him.*

RUDY

(Gasping and hurt)

Okay. Great. Wow, I'd thank you but since you've both pretty much been complete jerks, I can't really say you've earned it.

CON enters.

CON

Food. Water. I'll need an ice pack, some aspirin and a bandage.

The figures exit.

So. When did you get out? How many were in the escape?

RUDY

Ya know, I think I'm just going to plead the fifth on that.

CON

The fifth what?

RUDY

Miranda Rights? Anything I can and do say may be held against...that's not ringing any bells, is it?

CON

Gray's tribe is helping you.

RUDY

I guess.

CON

Why?

RUDY

I have no fricking idea. Really. About any of this, okay? No clue, dude! This is all new to me.

CON

So out here is a little different than you expected, is it? So sorry about that. Maybe you should have stayed put.

Walls/Sergel

RUDY

No kidding! But that wasn't exactly an option since someone else set the microwave to the hundred and fifty years easy cook setting!

Con stands abruptly.

CON

(Beginning to laugh)

Are you....you're a Wi-Fier!

RUDY

Trust me, it isn't as amusing as it sounds.

CON

Well, this is an interesting development.

RUDY

Look. I'm not a threat. None of us are. We aren't going to steal your stuff or...um...challenge your North, South...East...wherever belief system. So if you just let me go, I'll make sure we all...do whatever it takes...for us...to be not a bad thing...for you. Man, this is a really sucky argument. I'm usually better prepared. I never thought I'd be debating for actual stakes.

CON

We're all doing what we thought we would never do.

Figure One enters, carrying a tray with food, a drink and bandages, ice packs, etc.

RUDY

No kidding.

Con takes a bandage off the tray and begins looking at Rudy's head.

CON

When new people arrive, I don't know who they are. How they got here. What trade was made. Can you understand that? How do you think I should find out?

RUDY

Ouch.

CON

Sorry.

RUDY

I don't know. Watch them for a while.

Walls/Sergel

CON

We did that.

RUDY

You could try not kidnapping and beating them!

CON

What then?

RUDY

Well, we would never kidnap anybody. And, and....we didn't attack you. You attacked us!

CON

But don't you think, in some instances, that is the proper course of action? The smartest thing to do? Attack before you are attacked? Why should I wait?

Sean and Mary quietly enter, one stage left, one stage right. They climb the ladders to the top level and then begin climbing down the scaffolding. Mary has her skateboard rigged to hang on her back. They are both wearing dark clothes.

RUDY

But we weren't going to attack you!

CON

Prove it. See? See how hard it becomes. Proving that we aren't going to attack each other. Trusting each other.

Sean and Mary are now on the stage. Mary gets on her skateboard. Mary and Sean high-five and exit through audience left and audience right aisles.

We aren't so different. You want to know if you can trust me. I want to know if I can trust you.

THE SOUND OF SHOUTING AND FIGHTING. Con pulls Rudy up and drags him under the scaffolding. Sean comes racing in, followed by Figure One in heelys. Sean stops, pivots, whips a dog's chain leash at Figure One's ankles, causing Figure One to fall. Rudy knocks Con over but Con grabs him and they wrestle.

SEAN

Come on, Rudy!

Walls/Sergel

RUDY

There's more!

SEAN

We sort of figured that out, man.

Sean is struggling with Figure One. Rudy is no match for Con but he is trying. Figure Two comes racing in. Con orders Figure Two, pointing to Sean.

CON

Get him.

SEAN

Try it, fella!

Con, Figure One and Figure Two eventually have control of Sean and Rudy.

RUDY

Great plan, man.

Mary is dragged in by Figure Three.

Oh, man, Mary. I thought you would be smarter! You okay?

MARY

Oh yeah.

The lights flash and change to relative darkness. Mary slugs Figure Three. Tiff enters, pushing the shopping cart full speed. There is a speaker attached to it, blaring gunfire and yelling and a flashing siren-type light attached to it. Using the cart as a battering ram, Tiff knocks down the two figures that are holding Sean's arms behind his back. Deer comes gliding in, squatting low on heelys. She punches Figure Three holding Mary, hard, in the knee. Figure Three goes down. Deer and Mary jump on him, wrestling him to the ground and trussing him up with a couple of chain dog leashes. Tiff has continued on and rams into Con. Con cries out hurt and falls. Deer and Mary have leapt over to Sean and they truss up the other two figures.

RUDY

(Gasping)

There's one more guy. There's another one.

Walls/Sergel

DEER
(*Gesturing to Tiff*)

We got him.

TIFF
Actually, she got him and I sorta watched.

Tiff, Mary and Sean hoist the hurt but fighting Con into the basket of the shopping cart and begin chaining him down with more leashes into the basket. Deer is moving about the trussed up figures and duct taping their mouths, securing their chains.

SEAN
(*To Con*)
Don't fight us, you stinking, kidnapping son of a bitch.

RUDY
What are you doing?

SEAN
Get his legs.

RUDY
Let's go! What are you doing? He's...stopped. Let's go.

TIFF
Got 'em.

SEAN
(*To Tiff*)
Good. Mary, is that tight?

Mary nods. Sean addresses Deer.

You ready to go?

CON
What do you think they're doing, Rudy?

RUDY
Guys? Come on.

Rudy heads off stage right but Tiff stops him.

Walls/Sergel

TIFF

No. This way.

They begin pushing Con off stage right.

RUDY

What the hell are you doing?

SEAN

Taking him.

RUDY

Why?

Figure One manages to get to his knees and has worked free one of his arms. He takes on Deer but she manages to knock him back down.

SEAN

That's why.

END SCENE EIGHT

COMMERCIAL:

Pretty Gal enters.

PRETTY GAL

It feels like time for a commercial break, doesn't it? Kind of like when you wake up early in the morning in the middle of a dream and you want to go back to sleep to finish the dream but for a couple of seconds, you're in between the dream and awake. You know you can go back to sleep but just for a couple of seconds, you're not asleep. I really don't know what to try to sell you. Well, first because nobody gives a damn about, face it, ten, twenty, fifty teenagers. It's a hundred thousand or why bother. So in the reality outside these walls, we don't count. Numbers wise. In this world inside these walls, there's just not new stuff getting made. New fashion. New technology. New make up. All that stuff. Maybe the schools are cooking it up...yeah, I'm pretty sure they are. We tap into their Wi-Fi so we get glimpses of what they're selling. Or pushing. Endorsing. Underwriting. But what we do out here is recycle. And recycle. And recycle again.

Deer comes out.

See Deer? Okay, first, her pants. She always seems to go down on this knee and this hand when she falls so...this guard and knee pad? An old door mat, cut up. The straps? Bungee cord. Shirt? Started out as a men's suit coat. She needed pockets. Purses really aren't too realistic out here. Lost the sleeves...she's so tiny, they got in the way. Gray made the sleeves into something...I forgot what. This belt with all the hooks and stuff? An old sports bra. The decoration on the back here. Deer, turn around. A make-up bag, cut up and super glued. *(She turns Deer back around)* Everybody has keyboards on 'em. Most keep 'em on their arms but I know one guy, right on his rib cage. He's a one-hander. Very fast. Types on the side. Helmets...Deer, put on your helmet. *(Deer does)* All this decoration...god, from all over. There's scrapbooking stuff, leather and feathers from the craft aisle. And this here-

DEER

-oh, stop. I'm out.

Deer glides off.

PRETTY GAL

So, um, I guess I'm selling "Don't buy anything." Commercial over.

Pretty Gal exits.

SCENE NINE

A hammock is strung under the lower level of the scaffolding. It is twisted into a cylindrical shape and Con is encased in it. Sean and Tiff are at one end of the hammock, Deer and Mary at the other. Pulling together on ropes on either side, they hoist it up so it is swinging between the scaffolding. Rudy is watching. After they tie off the ends, Mary climbs to the upper level to act as lookout.

SEAN
(To Rudy)

So what did they do to you?

TIFF

Did they hurt you?

RUDY

Only when they took me.

SEAN

Then what?

Rudy is staring at Con. Con is staring back.

Rudy! Then what?

RUDY

Sorry. They strung me up and asked me a lot of questions.

Deer swings the hammock gently.

DEER
(Looking at Con but addressing Rudy)

We can to that.

RUDY

He fed me too. And, you know, cleaned me up. We could do that too.

SEAN

Rudy, man! The guy kidnapped you!

RUDY

And we kidnapped him. He might not be-

Walls/Sergel

What? SEAN

He is. DEER

What? TIFF

He is. He is Them. DEER
(To Rudy)

Maybe to Them, we are Them. I mean, look at him. RUDY

Deer, who is he? TIFF

He's Con. RUDY

He's a collector. DEER

What does that mean? TIFF

Deer puts on her helmet and readies herself to go.

Hey, where you going? SEAN

Deer, you can stay. TIFF

Deer tightens her boot straps. They realize she isn't going to stay.

Thanks. Thanks for everything. SEAN

Yeah, thank you. TIFF

With a glance in Rudy's direction, she begins to leave.

Walls/Sergel

RUDY

Hey, Kung Fu Girl.

She stops. Rudy waits. She comes closer. Rudy gestures her to come even closer. After a moment, she does.

(Quietly)

Thank you.

Deer pulls a laced and beaded feather off her helmet and attaches it to Rudy's jacket. She then skates over to Con, removes her helmet, squats low and stares right into his eyes. She exits out one of the audience aisle ramps. Mary sees her from the lookout.

MARY

Hey!

Deer stops.

We're even.

Mary throws a shadow kick identical to the one Deer first used on her. Deer nods, waves and exits. Rudy pulls Tiff and Sean downstage, out of Con's hearing.

RUDY

Okay, so let's hear it.

SEAN

Hear what?

RUDY

Your big plan. I'm assuming you've got one 'cuz we just kidnapped this big ol' kinda scary guy and it might help if you had something in mind. Like an objective.

SEAN

Rudy, why are you ticked off? They took you. They interrogated you. These are not cool people.

RUDY

I'm not ticked off. I'm freaked out. I don't know what we're doing and I don't know what they're doing. I don't know what anybody's doing and it's a really, really sucky feeling and I was hoping that maybe you DID know what you were doing so I could feel a little less sucky. So I'm not ticked off, I'm...I'm-

Walls/Sergel

TIFF

-sucky.

RUDY

Yeah. What do you guys want from this guy?

Tiff and Sean look at each other.

TIFF

(Realizing)

Nothing. Oh my god. Nothing.

RUDY

What?

TIFF

Our objective. We got it.

SEAN

We did?

TIFF

Yeah! It was to take one of them-

SEAN

-so they would learn-

TIFF

-not to mess with us!

SEAN

We did do it. Cool.

RUDY

Okay, now I am ticked off. What the heck are you guys talking about?

TIFF

(To Sean)

So we let him go.

SEAN

(Nodding)

Yeah.

Walls/Sergel

RUDY

What? Let him go? Wait a second. He kidnapped me!

SEAN

Yeah. But he fed you and stuff too.

RUDY

But that's your plan? To take him and then let him go?

TIFF

Yeah, Rudy. You see, we aren't the bad guys.

SEAN

We took him to prove that we could.

TIFF

And now we're going to let him go.

Mary sees something in the distance. She pulls out one end of a baby monitor.

MARY

(Into monitor)

I got something.

SEAN

Like...immediately.

TIFF

Plan "Let The Bad Guy Go."

RUDY

So we're going to let him go.

SEAN

Come on.

They cross up to Con and begin working on either end of the hammock.

RUDY

See, Con. See. We're not like you. We're letting you go.

He pulls tape from Con's mouth.

Walls/Sergel

CON

Insignificant nuances in the big picture, Rudy.

SEAN

Heck, it's all we got, fella.

MARY

(Into monitor)

Guys, I think there are quite a few of them.

Tiff, Sean and Rudy haul Con up the scaffolding. SKATEBOARDERS, in fatigues and helmets, begin crisscrossing the stage, riding low and fast. Tiff and Rudy climb down the ladders, one on either side. They look at each other and cueing off a nod from Mary, all three spray the contents of three small bags of kitty litter across the stage. This causes the skateboards to lose all speed. Sean then pushes Con out to climb down the front of the scaffolding.

SEAN

(Yelling)

Here's your guy. Now leave us alone or next time, we won't give him back.

Con gestures to his people not to move. Facing downstage he turns and nods to Rudy. He and his people exit.

SEAN

Whoo! All right! Take that! We did it!!!

TIFF

We rock!

Sean reaches down to Tiff and they high-five. Mary goes to Rudy.

MARY

You okay?

RUDY

Yeah.

Sean climbs down the scaffolding.

SEAN

That was completely amazing. Tiff, you are the Strategic Thinker of the Universe. At least this universe. And, Mary, I'm going to start calling you-

Walls/Sergel

MARY

-Don't you dare call me Kitty Litter Girl.

SEAN

Oh. Okay. Shoot. How about Kitty?

MARY

How about I kill you in your sleep?

RUDY

So that was the plan? Get me and get one of their guys and then let the guy go?

TIFF

Pretty much.

SEAN

Worked too.

MARY

You okay, Rudy? You seem sort of...mad.

RUDY

I'm not mad.

SEAN

Then what are you? I mean, you wanna go back to those guys?

RUDY

No. No. It's just...they didn't know who we were. They were just trying to protect themselves.

SEAN

From what?

RUDY

From us.

SEAN

But we're not the bad guys.

RUDY

Prove it. To them.

TIFF

Well, we didn't kidnap them.

Walls/Sergel

RUDY

Yeah, we did.

SEAN

But they did it first!

RUDY

Maybe, out here, it's different. Maybe they felt they had to be...pro-active.

TIFF

Nice word for beating up all your friends, snatching you, stringing you up and interrogating you.

SEAN

Yeah, Rudy, your gratitude is overwhelming, man.

RUDY

Guys, I'm grateful. Really, I am. And they were...it was awful. But in Debate, they train you to look at the other guy's argument. So you can pick it apart. See the whole issue from every stance. And I just wonder...if we are out here for a long time, maybe we'll start doing what Con is doing? Attack before someone can attack you. I mean, look at how long it took us to stage an assault, break in, kidnap somebody and polish it all off with stringing up a bound man up in a net.

TIFF

Actually, it was a hammock.

RUDY

So I'm not mad. It's just everything is different out here. I'm in the middle of my hometown, my parents and my brother and my friends are all dead, everything looks sort of the same but it's really all turned upside down and I'm standing ankle deep in kitty litter. Why did this happen? The other day...I mean, the morning...the last morning before we were here....it looked like this.

MARY

I had a fight with my mom. The last morning. Before school. She wanted me to eat some scrambled eggs. I told her I wasn't hungry.

SEAN

My step-dad dropped me off at school. He was going to the airport. Going out of town.

TIFF

I missed the bus. My sister's in college and she had left already. Forgot to wake me up.

Walls/Sergel

RUDY

I walked too. A couple of guys...we always walk on Tuesdays. It's weird. I don't know why. But it's cool. It's just this thing we always do on Tuesdays.

MARY

What is today?

TIFF

Don't know. I've lost track. Friday maybe?

SEAN

You know, we have ancestors. In the schools. Probably.

RUDY

Descendants. Ancestors are before. Descendants come after.

SEAN

Whatever. My cousin was pregnant.

MARY

So her baby is now a hundred and fifty years old.

TIFF

But maybe her baby had kids.

MARY

The funny part was that I love my mom's eggs. They're really good.

RUDY

We could try to find them.

SEAN

Our ancestors? Descendants, I mean.

RUDY

Yeah.

TIFF

But how would we start?

MARY

And we don't know what's inside those schools.

TIFF

Gray does.

Walls/Sergel

RUDY

Con too. I know, I know. Don't worry. Gray is clearly the better choice. I'm just saying...

SEAN

You know, Rudy, you were wrong.

RUDY

I know. Con is awful. I just-

SEAN

No. Not that. Oh, well, yeah, the dude sucks but not that. When you said all your friends were dead. You were wrong.

END SCENE NINE

Walls/Sergel

SCENE TEN

Katie enters and climbs to the top level of the scaffolding to act as lookout. Rudy, Sean, Mary and Tiff crawl behind the scrim from the bottom of the ladder and then emerge from under it on to the stage.

RUDY

Hey, Gray. Deer. Li. Thanks for meeting us.

Sean emerges, struggling with the folds of fabric.

SEAN

Hey. You guys ever think about hiring a landscaping service?

GRAY

A what?

SEAN

Nothing. Nothing. Just something you could get a hundred years ago. It was a group, a business-

GRAY

Just messing with you, fella. I know what a landscaping service is.

SEAN

Oh. Yeah. Funny.

Mary emerges.

GRAY

Mary and...um, Tiff with you?

MARY

Rudy!

Rudy helps Mary crawl from behind the scrim. Tiff follows her. Gray goes to help Tiff.

GRAY

Watch the last...there's a rock there.

TIFF

Thanks. Hi.

Walls/Sergel

GRAY

Hi.

TIFF

Hi

Gray smiles at Tiff. Tiff smiles back.

MARY

Hi.

Gray backs away from Tiff.

GRAY

Yeah. Hey. Okay, so any more problems? Deer told me about your first encounter with Con.

SEAN

First and last.

GRAY

You took a big risk, taking them on alone. We would have helped you.

SEAN

We got him.

MARY

And Deer helped.

TIFF

A lot. Deer helped a lot.

SEAN

Look, we take care of our own.

GRAY

Yeah, but we know the lay of the land. They could have taken all of you.

TIFF

Where? Where would they take people?

LI

Back. They're contracted collectors.

RUDY

For money?

Walls/Sergel

GRAY

We don't know what for.

SEAN

Whatever! Maybe they're picking your people off, but not mine.

Sean and Gray grow more confrontational.

GRAY

Look, you all got lucky. Next time, they won't be so careless.

SEAN

Careless? We kicked their ass!

GRAY

I've been out here for years. Yeah, trust me, you got lucky.

SEAN

Trust me, we kicked their ass. You think-

MARY

-Oh please! Stop already. Look, guys, Gray...they want to...we want to find our families. How can we do that? How do we find out where people ended up? Is there some kind of data base?

SEAN

Mary, we were getting to that-

MARY

Oh, you were not. You guys would have been puffing your chests out, yammering on forever. And you all complain about how girls strut and show off for each other. Please!

Tiff, Katie and Deer laugh.

So? How do we find them?

Gray hesitates.

LI

They have to do it, Gray.

DEER

No, they just want to know.

MARY

Know what? What do you know about our families?!

Walls/Sergel

TIFF

No. Not that. What the schools are like.

Everyone looks at Tiff.

What happened to everyone. America. The world. What's behind the walls.

GRAY

-No. Look, I know life on the Edge isn't easy. It's dark. Especially for Wi-Fi refugees, getting just dropped here, but surviving out here is still better than living behind walls. Sure, out here you have to be creative just to survive. You have to-

DEER

(Executing a heely spin)

-improvise.

GRAY

I'm never not thinking. What's the other guy going to do? What's the right thing to do? What's the wrong thing? It seems harsh but nothing is black and white out here.

DEER

Just shades of gray.

GRAY

Even Con and his folk...they make a hell of a good point. Right, Rudy? We know how convincing that guy can be. So, sure, if you stay out here...every day you have to find your own answers. Nobody is telling you what to do.

SEAN

After 3 1/2 years of high school, basketball, homework and SATs, it sounds pretty good to me.

GRAY

Well, believe it or not, it kills ya. Or feels like it sometimes. But out here is still better. It is. *(To Deer and Li)* Right, guys?

KATIE

Fear no questions/
Is the Edge lesson/
The schools are great/
At packaging hate/
Walls are so easy/
If thought makes you queasy/

Walls/Sergel

GRAY

So, think about it. Don't think for one second the easy way is the better way.

SEAN

I wouldn't say traveling eight hundred miles to mount an undercover mission to locate and possibly liberate our missing family members exactly easy.

GRAY

You can't go. It's too dangerous.

SEAN

Oh, so who's gonna stop us? You?

GRAY

Maybe!

Li steps forward.

LI

I'll take you.

GRAY

What!? Li-

LI

Man, Gray, look at them. They're gonna go anyway.

GRAY

No, they aren't-

LI

-Yes.

SEAN

Thanks, man.

GRAY

No. And that's not a request, Li.

LI

They're gonna go with or without one of us. *(To Sean)* Right?

SEAN

Right.

Walls/Sergel

LI

So I go too. I'll be their guide. You think they're not going to go because you said so?

SEAN

Yeah, Gray. We're going, man. You want Li to tag along, that's cool. But we're going.

Gray takes a long look at Li, then Katie and Deer. He finally nods.

LI

(To Sean)

So which school?

MARY

Do the schools talk to each other? If we go to one and don't find what we are looking for-

GRAY

Nope. No one talks to anyone.

RUDY

Let's not split up. This school or that one, it's a crap shoot we're going to know anybody at all. Heck, face it, we're talking about finding people who we've never even met. In a place we know nothing about. We are the only people we've ever known from before. I think we should start with that. So let's just stick together and help each other find somebody we're related too. North, south, east or west?

SEAN

My dad lives in California.

RUDY

I have a couple of cousins in New Jersey. Well, had cousins in New Jersey.

SEAN

Dude, let's not go to New Jersey.

MARY

My mom was from New Mexico and my dad, Arizona. So maybe they went that way.

TIFF

North is cold, south is hot, Sean won't do Jersey, so...West?

RUDY

Okay. We'll do that one. *(To others)* Okay? West?

Sean, Tiff and Mary nod.

Walls/Sergel

RUDY (CONT'D)

We're going west.

LI

Go back to Target. I'll meet you in the morning.

Sean goes to Li.

SEAN

Thanks, man.

They shake hands.

GRAY

If any of you want to stay, you can. And we'll be here if you come back.

RUDY

Okay. Thanks. Thanks everybody.

TIFF

Yeah. Thank you, Gray. And sorry again about the teapot thing.

Tiff gestures to Gray's head where she whacked him earlier.

GRAY

Oh, I think it's good for a guy to get whacked over the head by a girl once in awhile.
Keeps us honest.

Gray and Tiff smile at each other.

SEAN

Let's go guys.

MARY

Um, Sean...

RUDY

Thanks again. Okay.

Rudy and Sean begin to exit. Tiff lingers and Mary watches.

TIFF

Okay. Bye.

Walls/Sergel

Bye. GRAY

Bye. TIFF

Tiff. Come on. SEAN

MARY
Oh! I think...I left...yeah...shoot. Tiff, I left my...um...a glove. I might have left my glove.
Could you check for-

Yeah! I'll check for it! TIFF

I'll help! GRAY

You guys go ahead. I'll catch up. TIFF

Oh, don't worry, Tiff. We'll wait. RUDY

Yeah. We don't- SEAN

-Okay! You catch up. Come on, guys. MARY

Ouch. Hey, Mary! Don't- SEAN

Mary pushes Sean and Rudy under the scrim.

TIFF
(Calling)
I'll be right there.

Gray and Tiff glance at Li and Deer.

LI
Yeah. See ya.

Walls/Sergel

Li and Deer quickly exit.

TIFF

I think she left it up there. Where we were. Before.

GRAY

Let's check.

*Tiff and Gray each climb the ladder on the opposite end of the scaffolding.
They cross the top level and meet in the middle.*

TIFF

(Looking at Gray)

It might not be...you know I think I remember seeing it back home. I mean, at the Target.

GRAY

(Looking at Tiff)

But still...it's a really nice view from up here.

TIFF

(Looking at Gray)

Yes. It is.

She looks out.

Maybe I'll spot it from here. *(Pause)* Wow. It is a nice view.

GRAY

If you ignore all the decay. Things really got screwed up.

TIFF

Tell me about it. 72 hours ago I was...

She stops, at a loss for words.

GRAY

What? What were you?

TIFF

I don't know. Maybe I'm exactly the same and everything else is different. But I don't think that's possible. Change the world, change the person.

GRAY

It must have been nice. Before.

Walls/Sergel

TIFF

It was. Or I thought it was. But it really wasn't...because this was all coming but we didn't know it so we just thought it was all good. *(Pause)* I'm not quite sure how we're going to do this. Sean, Rudy, Mary and me.

GRAY

Stay. Stay with me. I mean, with us. If you don't want to go. All of you. Or just you if you want.

TIFF

They're all I've got. They're all I know.

GRAY

Get to know us.

TIFF

No. They're *really* all I've got. My sister was raising me. She was in college but she was- we were together-but it was just us really. And she couldn't have kids. I don't have anybody in any school. I don't have any descendants-

GRAY

Then stay.

TIFF

-so Sean and Rudy and Mary...that's it. They're all I've got.

GRAY

No, they're not. I mean, it doesn't have to be that way.

TIFF

But it is that way, right? For right now.

She extends her hand to him. They shake but he doesn't release it.

GRAY

I'm just a phone call away.

TIFF

Thanks for all your help.

Gray reluctantly releases her hand and Tiff exits. Li and Deer return.

LI

(Calling up to Gray)

They would have gone anyway.

Walls/Sergel

Maybe. Maybe they would have gone.

DEER

You want one of us with them.

LI

Why do you think that?

GRAY

Because of her.

LI

If you can, talk 'em out of it.

GRAY

Blackout.

END SCENE ELEVEN

SCENE TWELVE

A thumping base line is heard over a loudspeaker. Pretty Gal enters and begins walking downstage like it is a catwalk at a fashion show and she is the model. She strides back and forth a few times. Deer glides in, intersecting Pretty Gal's path at regular intervals, just missing her. Neither acknowledges the other. Then Mary enters on a skateboard, also crossing back and forth in front of Pretty Gal, Deer and Mary now working in a tightly choreographed pattern. A spotlight hits Katie, upstage center. She is facing upstage. Holding pom-poms, she begins a series of tight rhythmic cheering moves in time with the music. After a few more passes up and down the catwalk, Pretty Gal spins and faces Katie. Katie simultaneously turns and faces Pretty Gal. Mary and Deer stop, one stage left, one stage right, and watch. Katie and Pretty Gal approach each other. The music crescendos. They are nose to nose. Katie and Pretty Gal high-five.

Blackout. On the upper level of the scaffolding, Tiff sits upright with a jerk. The lights slowly come up, suggesting sunrise.

TIFF

Oh god. That was weird.

Sean and Rudy stir in their sleeping bags.

SEAN
(Sleepily)

Tiff, you okay?

TIFF
(Quietly)

Yeah. Sorry.

Sean rolls back over and goes back to sleep. Mary enters, gliding back and forth quietly on her skateboard. Tiff sees her and gets up. She climbs down the ladder.

TIFF
(Calling down to Mary)

Hey. Mary. What you doing?

MARY

Hey. You're up.

Walls/Sergel

TIFF

Yeah. What time is it?

MARY

Early. Check housewares. Rudy was bored and set all the clocks yesterday.

TIFF

That's what that noise was.

MARY

Sorry I woke you.

TIFF

You didn't. I had this weird dream.

MARY

Me too. Hey, watch this.

Mary does a skateboarding move but doesn't complete it. She falls.

Oh well. Surface's better in the stationary department. So, what was your dream?

TIFF

Just how stuff, everything is all so different but not. I mean, everything here, my whole room at home is decorated with Target stuff.

MARY

J.C.Penney. My mom got a gift card. We did the Waverly blue ribbon and bows.

TIFF

My sister has that too! I did stripes. That comforter Sean is using as part of his mattress but in orange.

MARY

Nice.

Mary continues to glide back and forth.

TIFF

I can't believe this happened. It's like, just a second ago; we were all in four period.

MARY

Yeah, and now we're going on a cross-country commando mission with targets on our backs.

She stops gliding and looks at Tiff.

Walls/Sergel

MARY (CONT'D)

Do you really think going West is such a good idea? Do you think we should do it?

TIFF

What were you going to do?

MARY

What do you mean?

TIFF

Before. Before this and after college and all. What were you going to study?

MARY

My folks wanted me to go into law. They said I was so good at arguing I should at least make a little money at it. Maybe that. Maybe something else.

TIFF

Like what?

MARY

I dunno. (*She does a twist on the skateboard*) Maybe social work. Something like that.

TIFF

Social work?

MARY

Yeah. Make a difference. You know. One on one. No money in it, though. So probably law.

TIFF

You could do both.

MARY

Maybe. You?

TIFF

Art.

MARY

Natch. I mean, how do we live like this? How do you make a difference when everything is different? America doesn't seem like America anymore. I'd been accepted to five schools. Really good ones.

TIFF

I'd gotten into the Art Institute. And Parsons.

Walls/Sergel

MARY

You're kidding? That's awesome! Wow. I mean, wow, that's unbelievable.

TIFF

What do you mean?

MARY

Well, those are really good schools. I mean, don't you have to have good grades?

TIFF

You don't know what my grades are.

MARY

Sorry! I just thought-

TIFF

Obviously. 'Cuz, god knows, you're so good at thinking.

MARY

Stop it. I screwed up, okay? I'm sorry.

TIFF

What?

MARY

I'm sorry.

TIFF

Thank you.

MARY

You know, I was just talking. You don't have to take everything-

TIFF

Mary, shut up. Man, you don't know when to quit. Stop at "I'm sorry." That's what you're supposed to do, okay? Saying, "Oh, well, you take everything this way, you stupid idiot," totally cancels out the "I'm sorry" part. You just keep talking and talking and talking and it makes what you say meaningless.

MARY

Hey, I was just saying-

TIFF

Did you hear what I just said?

Walls/Sergel

MARY

Yes.

TIFF

What did I just say?

Mary thinks for a moment.

MARY
(Pause)

I'm sorry.

TIFF

Thank you.

MARY

You're welcome.

After a moment, Mary slaps her hand over her mouth to keep herself from saying more. Tiff starts to laugh. Mary, hand still over her mouth, begins to wiggle around on her skateboard as though possessed by unspoken words.

TIFF

Okay. Okay! You can talk. Mary, talk. Speak!

MARY
(Bursting out)

Thank you! God, that was painful. Almost as bad as having to look at Sean every day.

TIFF

What do you have against Sean? He's pretty nice. I mean, I think we can trust him, you know? And we don't exactly have a lot of people around here we can trust.

MARY

You can trust him. I still think he's a big, stupid jock who thinks he owns the world.

Rudy and Sean start getting up.

TIFF

He doesn't seem that way to me.

MARY

Trust me.

Walls/Sergel

SEAN
(Calling)

Hey. Tiff. Mary. You guys up?

TIFF
(Calling back)

We're in menswear.

Rudy and Sean come down the scaffolding ladder.

RUDY
Ladies. Another brand new morning of a brand new day in a brand new world.

TIFF
Were you listening to us?

RUDY
As charming as it is to listen to you, um, no, Tiff, I was sleeping. You guys unblocked the doors and peed yet?

MARY
No. You know we all agreed to only go out together.

RUDY
Well, we're together. Let's get it on. I'm dying here.

The four of them cross up to the lower level and remove a pipe running the length of the scaffolding. Mary and Tiff exit and the lights change. Rudy turns back to the front. Sean has grabbed a dog leash and is swinging the chain around, keeping a lookout.

RUDY
Thank you, god.

SEAN
Buddy, if you didn't pound the Cranberry-Mango Delight so hard-

RUDY
I know. I know. But it's all that's left. You see the girls?

SEAN
Yeah. Well, their heads. I'm no pervert.

RUDY
You think they're that bad? The schools?

Walls/Sergel

SEAN

I dunno. But I miss...I don't know what I miss. Everything. I want to try to find at least some of it. Find some family. Find our lives. I've got to do something! I mean, we don't know. Maybe here is the rotten place and the schools are like...before.

RUDY

You really think so? I wonder what Mary would say about that...

SEAN

Mary has something to say about everything! Mary needs to shut up.

Mary enters.

Mary needs to stop being such a pissy brat. Mary needs to stop thinking she rules me and you and everyone else. She needs to stop interrupting and stop bossing and start listening.

Rudy sees Mary.

RUDY

Hey, man, she's just scared. We all are.

SEAN

She's been a nightmare ever since we got here-

RUDY

Dude-

SEAN

-and you know it. So she's good on a skateboard and isn't stupid. I'm smart too. So are you. So is Tiff. Tiff is really smart, in case you haven't noticed. I'm sick of Miss Mary arguing with me on absolutely everything I say. Man, I hate everything about her. She's loud, obnoxious, bossy and she needs to shut up and listen to somebody else for once in her pathetic, loser life.

RUDY

Oh, she's listening, Sean.

Sean turns and sees Mary and Tiff. Mary begins to speak, stops herself and climbs up the ladder. Rudy punches Sean in the arm and follows Mary up the ladder. Sean smacks himself in the head.

SEAN

(To himself)

Idiot.

Sean climbs up and the lights dim on the upper part of the scaffolding

Walls/Sergel

SEAN (CONT'D)

Hey, Tiff, come on. Li will be here soon. Gotta get ready.

Tiff enters center stage.

TIFF

I'm coming. I just got tangled up in this-

Tiff is trying to get her foot out of a vine. The vine suddenly jerks, sweeping her off her feet.

Whoa!

A hooded figure sweeps in on a skateboard and, swiftly rolling Tiff onto her back, begins tying her hands up.

No! No! Guys! Help! Get off me!!!

Pivoting violently, Tiff manages to swing her leg up and, grabbing the vine, wraps it around her attacker. They begin wrestling. Eventually, they are both wound up in the vine. Tiff reaches up and pulls off the attacker's hood to reveal Deer.

TIFF

Deer!

END SCENE TWELVE

Walls/Sergel

COMMERCIAL:

Light change and Pretty Gal enters. All three look at each other for a moment. Pretty Gal then grabs both Deer and Tiff (who are still entangled together) by their collars and drags them upstage. Pretty Gal enters her spotlight. She is completely devoid of makeup.

PRETTY GAL

We will return to Walls shortly.

She pauses.

I'm not wearing any makeup.

She pauses again.

It's for shock value. They wanted shock value. Something that had never been done before. And considering pretty much everything had been done to try to sell you all stuff...well, it's really hard, being new and fresh, you know? Anyway, someone suggested this. The anti-makeover. The before. As a dreadful sort of warning. Like I said, "Shock value." I think it's a stupid idea. Buying stuff from a girl on TV without makeup is as stupid as buying stuff from a girl on TV with makeup. *(Pausing)* Sorry. You all have probably bought a lot of stuff because there was a pretty girl wearing a lot of makeup telling you to buy it. I'm sure it made sense at the time. Sort of. Okay, so this commercial break is a really prime one because it's happening at a plot climax. Suspense and all that. *(Pauses again)* It's really hard, doing this, looking like this. You aren't going to buy any stuff from me anyway so I think maybe we should just get back to the show.

Walls/Sergel

SCENE THIRTEEN

Light changes back. Pretty Gal drags Tiff and Deer back center stage, helps untangle them and exits. The wrestling of the previous scene is replayed, ending with them again wound up in the vine. Tiff reaches up and pulls off the attacker's hood to reveal Deer.

TIFF

Deer!

Panting and gasping, they both stop fighting.

What are you doing? Are you crazy?!

DEER

No. You are.

TIFF

You know, I'm really getting sick of people attacking us.

DEER

Sorry.

TIFF

What were you trying to do? Huh?

They begin to unwind each other.

DEER

Stop you.

TIFF

Why? Because the schools are so awful? You know, I already get that, okay! But I'm going with my friends so just-

DEER

No. Not that. I'm not stopping you because of...um...

TIFF

Then why?

DEER

For Gray.

TIFF

Gray told you to attack me?!

Walls/Sergel

DEER

No! No. I owe him.

TIFF

Owe him what?

DEER

Happiness.

TIFF

I'm...um...sort of confused here.

DEER

(She gestures to the landscape)

This makes me happy. This all is me. I am home. Big sky. Lake. The shells. The slab. Concrete and green working together. All of it. But not him. He sees all the things that aren't, not the things that are. Until you.

TIFF

Me?

DEER

You made him smile. A light smile, not a gray one.

TIFF

So you were going to kidnap me and haul me back as an offering to Gray? Deer, I know I haven't known you that long but I've got a hunch this was maybe not your most brilliant of plans.

DEER

I don't see what you see.

TIFF

What?

DEER

Why you don't want to be with us. Gray would convince you. I don't do words so good. Talking is Gray. Gray...he could talk. Get you and then maybe you could maybe convince...everybody else.

TIFF

Like Rudy. You want Rudy to stay. I get it, oh wild one. This isn't about me. It's about Rudy.

DEER

Without you-

Walls/Sergel

TIFF

-He wouldn't leave.

Deer shrugs.

Look, if we don't find what...if they don't find what they're looking for, I'll bring him back. I promise. I'll have Li bring us back.

DEER

Don't count on Li too much. You remember where you've been.

Deer hands Tiff a small map and exits.

END SCENE THIRTEEN
END ACT ONE

Walls/Sergel

ACT TWO
SCENE ONE

Katie enters. She does a round off and lands. Facing the audience, she begins.

KATIE

One hundred fifty years ago/A wall went up around the globe/
A bit of science, a bit of crap/They turned it on in just one snap/
Caught on bars of cell phone hype/Between school walls of bunker type/
These four slipped by both time and space/And just arrived in this new place/
What they soon learned, life is changed/The burbs became a wildlife range/
Broken streets, no cars, no school/ This new place is far from cool/
You see, that wall just did not work/You know, it made folks just go berserk/
Scared of them and full of fear /The walls were like an ugly mirror/
Millions freaked, billions froze/ So they decided to close their doors/
A school here, a school there/As big as hell but everywhere/
Europe, Asia, U.S. and more/They all gave in and hit the floor/
Bye bye all, we're giving up/Face it, we think you really suck/
That's the word. That's the riff/We hate each other, so what's the diff?/
But way out here, it's called the Edge/A few escaped their school's pledge/
Maybe odd, maybe brave/Most are here to stay unsaved/
Groups of misfits, hanging out/But a few are plants from schools with clout/
They want us back, it's their mission/Or maybe just to sow division/
Name the drill, I won't go back/I don't cheer for stupid saps/
I cheer for me. I cheer to fight/ Mess with me, you'll cheer "good night"/

After a final, primal scream, Katie exits and Li, Mary, Sean, Rudy and Tiff enter.

LI

You ready?

RUDY

Yeah, man, let's do it. Let's go get brainwashed and dried. Go West, stupid young man.

LI

You said it, not me.

SEAN

So, how long is this going to take?

Li checks his gear, handing out computers for each to attach to their arms. Li helps them with this as he speaks.

Walls/Sergel

LI

Well, let's see. About three days to get to Flo. Then the lot. These will clip right on your arm, like this. Then the perimeter. (*Helping Mary*) Here, clip that right there. Good. Then we're in. Put these on your forearm. (*To Tiff and Rudy*) How are you two on boards?

TIFF

Getting better.

RUDY

Um, I pretty much suck.

LI

I've been noticing.

RUDY

Hey.

LI

I was on surveillance a few times.

RUDY

Great.

LI

We'll work it out. Come on.

Li gestures for them to follow him and begins climbing the scaffolding.

RUDY

Too bad we can't just hop in a car. Any of those left lying around? I saw one with a tree growing out of its trunk by the convenience store formerly known as 7-Eleven. Maybe it was a BP. But-

They all arrive at the top level. Li has begun working on a series of pipes and refitted tenting material.

LI

Yeah. There are cars lying around.

TIFF

What are you doing?

LI

Somebody grab that other end and work it into...

Walls/Sergel

Sean grabs the pipe and the other end of the scrim and fits them together.

LI (CONT'D)

Yeah. Good.

Li pulls up the assembled material to reveal a makeshift hang glider.

MARY

Wow.

RUDY

Oh no.

SEAN

Cool.

TIFF

Is this going to work?

RUDY

Oh no. No, man.

MARY

This is going to be so awesome! I've always wanted to hang glide.

SEAN

Me too!

MARY

My folks would never let me.

TIFF

Li, are you sure this going to work?

RUDY

No.

LI

Yes.

Blackout. Blue lights come up and black clad figures enter below with two more hang gliders. Ropes are dropped and all three gliders with harnesses attached are winched up and rigged to the ceiling. Li begins putting Sean into a harness as the lights come up.

Walls/Sergel

RUDY

You see, guys, I don't jump off buildings. Or cliffs. Anything higher than say, my waist, I stay on. It's not that I'm afraid of heights or anything.

Li checks the harness and then straps Tiff in to ride on Sean's back.

I've flown in planes. My folks took us to Orlando once. You know. The traditional Disney trip. Epcot Center. Mickey, Bugs and the gang.

Li begins getting Mary into her hang glider harness.

And I did the rock climbing wall at my dad's gym. I did. It was awesome. I made it...pretty high. So it's not heights.

Li turns to Rudy.

I just think this is a really bad idea.

SEAN

We got that, Rudy.

Li begins harnessing Rudy.

RUDY

Um, Li-

TIFF

I'm scared too, Rudy.

RUDY

That's sort of not a big help, Tiff. Hey, Li. Um, you think maybe we could-

Li crosses over to Sean and Tiff's glider and starts a small engine on its back.

SEAN

Cool.

Li does the same to Mary's and then stands between them, silently demonstrating how to steer. Li crosses to Rudy, starts the engine on the back of his glider and straps himself in, in front of Rudy.

RUDY

Oh crap.

Walls/Sergel

Li pushes off. Then Mary and then Sean and Tiff. The three gliders are now suspended above the stage.

RUDY

Oh god!

Rudy clenches Li's shoulders. Li reacts to the vise-like grip but continues to steer. Two figures enter below with small battery powered fans. They aim them up to the gliders to simulate wind.

MARY

This is incredible!

SEAN

Wow! Tiff, are you looking?

Tiff is peeking over Sean's shoulder.

TIFF

Yeah.

SEAN

Cool, right?

TIFF

Sort of, in a really terrifying, pee your pants sort of way.

MARY

Look. There are some people. Hey Li. Do you see-

LI

Yeah. Keep flying.

They all grow silent as the lights change to indicate the sun setting. Tiff has fallen asleep on Sean's back and Rudy has relaxed and is looking rather bored. Mary yawns.

SEAN

Hey Li. My arms are killing me.

MARY

Me too. And I've gotta pee. Badly.

Walls/Sergel

SEAN

Are we landing anytime soon, man? Or are we taking these all the way to the Wicked Nest of the West?

LI

We'll land once the sun sets. The engines will lose power anyway. We'll probably make it to-

A popping is heard from the stage floor and Mary's glider suddenly jerks.

MARY

What? Li!

Mary fights to right her glider.

LI

Keep going. Keep going!(*Tiff wakes up*) Bank right. Now. Now!

RUDY

What's going on!?

TIFF

Mary, Mary! Are you okay?

Mary's glider is still wobbling.

SEAN

Mary, push down on the bar and lean into it!

Mary regains control but her glider begins to descend.

MARY

No! No! Sean! Li! I'm going down!

Blackout

END SCENE ONE

Walls/Sergel

SCENE TWO

MARY

(Getting up, waving and yelling)

Hey! Guys! Hey! I'm here.

She stops herself.

(Whispering) Bad idea. Okay. Okay.

She looks around.

This really sucks.

She swiftly begins taking apart her glider as she looks around. Another bird call and a bird responds. She stuffs the glider fabric under the scaffolding but holds onto the piping, grabbing a long piece like a weapon. A frog ribbits. She listens. Another bird call. Another bird responds. She keeps listening. A frog ribbits. An owl hoots.

Geez, I really miss the suburbs.

Two FIGURES (actors who were pre-set before the house opened) rise up from two piles of leaves. Three more FIGURES appear on the scaffolding from behind the pre-set gliders. All are holding slim crossbow style weapons. Narrow pinpoint flashlights are affixed to the crossbows, their beams of light all trained motionless on Mary.

Hi. *(Pause)* You don't want to shoot me. I mean, shooting me would be a pretty bad idea because...no, I'm not going to tell you why. You know why? Because you shot at me first and you don't deserve an answer.

The five slowly lower their crossbows.

Good. But not great. I mean, who gave you the right to shoot at innocent people flying up, overhead there, anyway? Huh? Was I shooting at you? No, I was not. Was I dropping bombs? No, I was not. So, okay. Okay then. *(Pause)* Okay. So let's just all put our stuff down. I'll put my pipe down and all of you put your...things down. So, here we go. One, two, three, go.

Neither Mary nor the figures move.

Well, that was just a rehearsal. I'll tell you what. I'll go first.

She doesn't move.

Walls/Sergel

Oh, come on! You can't expect me to go first! I'm only one person and you're...more and you shot at me. Man, you really stink, you know that? Ganging up on one single person. That is so damn typical. "Oh no! There's somebody or something we don't understand! If I can't control it, I'm gonna shoot at it." It's just so like a bunch of guys. I can just imagine what you're planning to do next.

JOSEPH

(Removing his hood)

Why do you think we're going to hurt you?

MARY

Maybe because you shot me out of the sky?!

JOSEPH

We shot you to save you.

He extends his hand to Mary.

END SCENE TWO

Walls/Sergel

SCENE THREE

Li, Sean, Tiff and Rudy enter and, attaching themselves to their gliders, push off from the scaffolding.

TIFF

(Looking down)

Where did she go?! Oh my god! Where is she! Sean, Sean, land. We've got to-

LI

No! Keep going!

RUDY

I see her! I see where she went down. Over-

Li and Rudy's glider is hit by something.

LI

Son of a-

SEAN

Which way? Which way should we go?

RUDY

Down! We're going down!

Light change and their gliders land on the stage floor.

TIFF

(Struggling out of her harness)

We have to go back.

SEAN

Ouch! Be careful, Tiff. Of course we're going back.

Li and Rudy are also climbing out of their harnesses.

TIFF

I mean right now. We should have just landed right then! We don't know if she's okay, if she's bleeding to death or being tortured-

RUDY

Tiff, we're going back. But they were shooting at us too. Kinda tough to rescue her if we're all dead.

Walls/Sergel

TIFF

But she might be dead.

LI

Then it's too late anyway. *(Pause)* Sorry. It's too dark anyway.

Li begins disassembling the gliders.

TIFF

But we are going back, right?

LI

Yeah. We're going back.

SEAN

Who was shooting at us?

LI

I dunno.

SEAN

What? You're supposed to be this big, bad guide to...everything out here. You have to know.

LI

Well, I don't, okay? It could have been...anybody. What, you think we've got it all worked out? I'm not your mommy and daddy. I don't know. You think I'm happy Mary went down? I'm not, okay?

Li begins typing on his keyboard. He shakes the screen on his forearm.

Damn. Not enough sun

RUDY

Li, do you have a gun or anything?

LI

A what?

RUDY

A gun. You know. A gun.

Li stares at Rudy.

The Bill of Rights? Right to bear arms.

Walls/Sergel

LI

A gun. You think I have a gun?

RUDY

Well, yeah. Maybe. I mean, don't you?

SEAN

Yeah. There used to be like, a billion of 'em.

Li bursts out laughing. Li tosses Rudy a pipe from the disassembled glider. Pretty Gal enters. Li immediately stops laughing and he, Rudy and Sean watch her as Tiff rolls her eyes.

PRETTY GAL

(To the guys)

Oh, go beam yourselves up somewhere. *(To Tiff)* Guys really like it when you treat them badly.

TIFF

Thanks for the tip.

Li, Rudy and Sean exit.

PRETTY GAL

(To Tiff)

It's the commercial.

TIFF

Yeah. I know. I'm just waiting to see what you're going to sell everyone.

PRETTY GAL

Okay.

Pretty Gal hesitates.

TIFF

Well?

PRETTY GAL

You made me forget what I was going to say.

TIFF

Sorry.

PRETTY GAL

You're not sorry.

Walls/Sergel

TIFF

I am. What's it like being so pretty?

PRETTY GAL

Don't distract me. *(Pause)* It's weird.

Pretty Gal looks at the audience.

I think it was shampoo. Or maybe motor oil.

TIFF

Maybe it kind of doesn't matter?

PRETTY GAL

What?

TIFF

What's your name?

PRETTY GAL

What?

TIFF

Your name.

PRETTY GAL

You never know the name of anybody in a commercial. It would make it less universal. Unless you're like a celebrity. And then they put the name on the screen. Unless you're really, really big and everyone knows who you are.

TIFF

So you don't have a name.

PRETTY GAL

No. I'm not supposed to.

TIFF

Wow. That kind of sucks.

PRETTY GAL

(Realizing)

Yeah. It does. *(Pause)* I think that's what it's like being really pretty. It's really great until you realize that to most people, it doesn't matter what your name is.

TIFF

So being gorgeous sucks? Right!

PRETTY GAL

Don't look at me like that. Don't talk to me like that. I was just born like this, okay? You know nothing about me. You don't know anything. So just shut up with the superior attitude, like you're better than me because I must be awful and shallow just because I look like this. You know nothing. You don't know if I've got a reading problem. You don't know if I haven't seen my dad in...forever. You don't know if my mom has a thing for shoplifting and I spend every weekend worrying if she's going to get caught. You don't know if I was molested when I was eight or hit by a car when I was eleven. If I don't marry the right guy, I'm screwed because I can't even read a menu without getting the letters all screwed up so no way I'm getting a job that will make any real money. My boyfriends do most of my homework for me. So this is it. This is all I got. This look. And I did zip to get it. Except to get born to real messed up but hot looking parents. So don't look at me like that. *(To audience, glaring)* Buy a bunch of worthless stuff, you stinking schmucks.

Pretty Gal storms off.

TIFF

Wow. She should probably think about sticking to magazine work.

END SCENE THREE

Walls/Sergel

SCENE FOUR

Mary, Joseph and the rest of Joseph's men re-enter. Joseph's hand is still extended to Mary.

MARY
You're kidding me, right?

JOSEPH
Excuse me?

MARY
You stay away from me, you....you...GUY!

Mary swings her pipe at Joseph. With a nod, Joseph dismisses the others. They exit. Mary and Joseph are now alone.

JOSEPH
I'm Joseph.

MARY
And I'm pissed. Nice to meet you.

JOSEPH
We're not going to hurt you.

MARY
Great. I won't hurt you either. Now that we've cleared that up, you can just slowly back away and I'll be on my merry way.

JOSEPH
Um...no.

MARY
UM....Yes!

She swings the pipe quite close to Joseph's torso. He jumps back but stands his ground.

Look, Joe, I don't want to hurt you but I'm willing to, so just-

JOSEPH
Just tell me your name.

MARY
Pissed 'n Angry. My middle name is Scared, so now, if you'll excuse me-

Walls/Sergel

She begins to edge away, swinging the pipe between them. Joseph counters her moves.

JOSEPH

I'm not going to hurt you.

MARY

Oh, sorry. Of course. My mistake. I'm so silly. When someone tries to shoot me down with gunfire, I always take it the wrong way-

JOSEPH

It wasn't gunfire. They were apples.

MARY

Apples? You shot at me with apples?

She lowers the pipe...just a little.

JOSEPH

Just I wanted you down, not dead. Look, you were going West. I was...we were trying to save you.

MARY

By trying to kill me?

JOSEPH

THEY WERE APPLES! And you all weren't that high. And you're okay, right?

MARY

The night is young.

JOSEPH

I'm not going to hurt you.

MARY

What are you going to do? Why did you shoot at me?

JOSEPH

All of us live here. We're a tribe. And we feel...we believe in trying to do the right thing. So if we see someone, an innocent, doing something crazy, it's our duty to intervene.

MARY

Did I give you permission to intervene in my life?! No, I did not! And I am not an innocent!

Walls/Sergel

JOSEPH

Boy, you're not easy.

MARY

Good!

She swings at him again, more to make her point than to hurt him.

JOSEPH

Do you fight like this with everyone?

MARY

Everyone who tries to boss me around. You got a problem with it?

JOSEPH

No. It's actually...great.

MARY

My attitude, my bossiness, is not great. It's really irritating and completely pisses people off all the time.

JOSEPH

Not me.

Joseph smiles at Mary. She studies him.

Why were you going West? You and your friends. You're smart. You know it's crazy.

MARY

Do you know what a Wi-Fier is?

JOSEPH

(Slowly)

Yes.

MARY

I'm...all four of us...we just got here. Well, about a week ago. It feels like a year but I guess...it's only been a week. Everybody, the others I'm with, wants to find their descendants.

JOSEPH

Do you?

MARY

I didn't know it but my life was pretty good. I want it back.

Walls/Sergel

JOSEPH

It's not out there.

MARY

I know. But it doesn't seem to be here either. Anyway, it's a place to start.

JOSEPH

So you think your friends are going to come back to rescue you?

MARY

Yeah. Well, I hope so. They better! But since you know I'm not a bad guy and I'm pretty sure you're not a bad guy, I think I'll just stay here until the morning and then you can help me find them.

JOSEPH

Um...no.

MARY

"No" to what part?

JOSEPH

"No" to finding them. I'm not letting you go back. Or forward. Whatever. You can't go West.

MARY

Says who?

JOSEPH

Says me.

MARY

You really are bossy, you know that? You are not my boss, my mother, my father or the decider of all things good and wise.

JOSEPH

If your Wi-Fier friends come here to get you, fine.

MARY

Why?

JOSEPH

Then we can save them too.

Joseph springs on Mary and swiftly grabs the pipe from her hand.

Blackout

END SCENE FOUR

Walls/Sergel

SCENE FIVE

Tiff and Sean crouched on stage, sharing binoculars, watching.

SEAN

You know, we could just leave her with them. Sort of a “be careful what you wish for” thing.

Tiff glares at Sean.

I’m kidding!

TIFF

(Back to her lookout)

We are not leaving Mary.

SEAN

But, come on. Doesn’t she get on your nerves, just a little bit? With that constantly hostile attitude.

TIFF

She’s mostly nice to me. And maybe she has a reason for her constantly hostile attitude.

SEAN

What? What do you mean?

Shrugging, Tiff just continues her watch.

Tiff, what do you mean?

TIFF

I mean...she’s my friend. We’ve been talking and...she’s become my friend.

SEAN

Okay. And what does *that* mean?

TIFF

(Pointing)

Look, look. There they are. Okay, let’s go tell Li.

They exit and Mary enters, surrounded by Joseph and his guys. A window frame is attached to the front railing of the top level of the scaffolding and Mary climbs up and lies down behind it. Everything is struck from the stage. The lights come up, simulating sunrise. Sean enters from the audience and, standing far back, aims and throws a pebble through the window. After a few more tries, Mary finally wakes up.

Walls/Sergel

MARY

Ouch. Hey.

She is hit by another pebble.

Hey. (Pause) Oh.

She quietly gets up and goes to the window. Sean waves. Mary waves back and then points, indicating that there is a guard off stage left. Waving to Mary to stand back, Sean picks up a crossbow, shoots at the window, sending a rope into her room.

(Note: During the blackout, the crossbow and rope can be pre-set. Rigging the end of the rope with fishing line attached w/ a pulley, the effect of Sean shooting the rope into the window could hopefully be achieved)

Mary pulls the rope and secures it to the mainframe of the scaffolding.

(Depending on the capabilities of the producing theatre, the actress can either secure it, making it a zip line, or merely pull up a rope ladder or knotted rope to climb down on)

Mary climbs/zips down the rope. When she arrives at the ground, Sean helps her but she pushes his hands away.

MARY

(Whispering)

I got it. I got it.

SEAN

(Whispering also)

Sorry! Geez.

MARY

Where's everybody?

SEAN

Li's got this diversion thing worked out.

Shouts are heard off stage. Mary and Sean quickly exit. Some of Joseph's people chase Tiff on stage and over the scaffolding. She is eventually cornered halfway between the window and the stage floor, hanging from the rope/ladder, one person below her and one above her. One suddenly falls down, struck from behind by an unseen projectile. Rudy runs on

Walls/Sergel

stage, knocks the other down, and with Tiff landing on top of him, together they struggle to hold him. Slingshot in hand, Li enters.

LI

Come on. Sean got her. Let's-

Joseph enters, running full tilt, slingshot in hand, others are behind him. Everyone freezes.

JOSEPH

Li.

LI

Joseph.

Joseph and Li lower their weapons.

JOSEPH

Hey man.

LI

Long time, Joseph.

They shake hands.

I thought you were up around the Twins. So it was you who shot us down.

JOSEPH

Yeah. Sorry about that. I didn't know it was you. I mean...you can't blame me.

LI

What the hell are you doing, using surface-to-air?

JOSEPH

What the hell are you doing, going West?

LI

Good point. They're Wi-Fiers.

JOSEPH

Got that.

LI

And they want to go find their people. Couldn't talk them down.

Walls/Sergel

RUDY

Hey. We're right here, you know.

Joseph and Li ignore him.

JOSEPH

But why did Gray send you along with 'em? What the hell's he-

TIFF

-Excuse me! I hate to interrupt the little love fest here but WHERE'S MARY?!? You know. The girl you all shot out of the sky and almost killed. Oh Li, by the way, great friends you've got here. Makes me really glad I'm putting my life in your hands.

JOSEPH

Mary. Her name is Mary?

TIFF

Yes! And where is she?

JOSEPH

Second floor over there. First Midwest Bank.

LI

Um, no she's not.

JOSEPH

You got her?

Li nods. Joseph is impressed.

Good job. I didn't hear a thing. What did you do?

LI

The short guy with the tat's gonna have a killer headache but Tiff...this is Tiff, she drew the others away. So what's the shooting people out of the sky crap?

JOSEPH

No one's going West. Not if I can help it.

TIFF

Oh, please!

JOSEPH

Excuse me?

Walls/Sergel

TIFF

That's not all of it.

JOSEPH

What?

TIFF

You did not just try to save poor Mary and the rest of us confused West-bound individuals from the goodness of your hearts. Come on. There's more to it than that.

RUDY

Tiff's right.

TIFF

Why did you shoot us down?

JOSEPH

Okay. Yeah. There's not many of us. This town, it's small. Easy to defend. Clean water. Fruit trees. We thought...look, we've got a small tribe. We thought if we could get...if you saw it, you might want to stay.

TIFF

Stay?

JOSEPH

We're lonely, okay?!

END SCENE FIVE

Walls/Sergel

SCENE SIX

Mary and Sean enter stage left. Mary trips and Sean reaches out to help her.

MARY

Don't!

SEAN

(Exploding)

What is it with you?! Huh? I risk my neck to save your sorry butt and you treat me like-

MARY

You grabbed my butt, you stinking jerk!

SEAN

What? No, I didn't!

MARY

Yes, you did. You pushed me against a wall, grabbed me, felt me up and then walked away.

SEAN

What? You're nuts! When?

MARY

Last year. Linda Kelly's party. Remember now?

SEAN

Okay. I was there but I never felt you up. I think I would remember that.

MARY

Why? You were totally wasted.

Sean stares at Mary.

Right? Oh, now you remember. All the basketball jock losers were there. Season was over and you and all your creep friends were pounding beer in the basement and I came by with Mindy. I had just walked in. Mindy was ahead of me in the kitchen and you walked up behind me...excuse me...I mean, you staggered up behind me, said "hey" and then you pushed me hard against the wall and felt me up. And you stank and you kept saying, "Oh wow, man. You feel so good." And I finally pushed you away and all you said was, "Wow, man, you are so hot" and then you walked away. You just walked away and got another beer. Now do you remember, you stinking bastard?

SEAN

Mary. I...I was...I don't know. That was like the first time I had ever really drunk beer. Or anything. Maybe. It was a really weird night. I don't remember.

Walls/Sergel

MARY

Liar.

SEAN

I don't. Maybe I do. I don't know. It was really crowded. There were so many people. Guys and girls. All the girls...you all looked so hot. So great. It was out of control. I was smashed.

MARY

And that makes it okay? Okay for you to assault me and then just walk away?

SEAN

No-

MARY

-and I guess that all those guys were forcing you to drink all that beer, right? They were holding you down. There was an IV drip of beer, you were strapped down, helpless, right?

SEAN

No. Mary, there were so many kids. People were making out. And the music. It was so loud. I remember...touching someone...

MARY

That was me. That "someone" was me.

SEAN

Don't you ever feel like you're gonna jump out of your skin?

MARY

That is such a pathetic excuse for attacking me! Being drunk is no excuse because you got yourself that way. "Everybody else was making out" is no excuse. "Man, all you gals looked so hot," is no excuse.

SEAN

I know. *(Pause)* Mary, I'm sorry. God, I'm so sorry. I mean, I didn't even know, didn't even remember until right now. Dammit. Everything is out of control. Even what I thought was the past, was me, is different. I'm not a guy that does that, Mary.

MARY

Yes, you are.

SEAN

I am so sorry. I am so, so sorry.

Walls/Sergel

MARY

Good.

SEAN

I feel like-

MARY

I don't care what you feel. Did you care how I felt at that stupid party?

SEAN

How can I make it up to you? I'll do anything. You wanna hit me? It's okay. You can-

Mary slugs him full in the face, really hard. He goes down in a heap.

Ow. Augh. Oh man!

When he pulls himself up, blood is coming out of his nose.

Feel better?

Mary thinks about it.

MARY

No.

They look at each other for a moment. Sean, hand to his nose, gestures for her to hit him again. Tiff, Rudy, Li, and Joseph and enter upstage. Mary kicks Sean in the crotch. He goes down again. The guys react simultaneously.

RUDY

Oh!

LI

Man!

JOSEPH

God!

FORD

Wow.

TIFF

(To Mary)

So you finally told him.

Walls/Sergel

Mary looks at Tiff.

MARY

Yup.

Sean is writhing on the ground. Rudy goes to help him.

TIFF

Don't touch him!

RUDY

Tiff?!

TIFF

He had it coming.

RUDY

What?

JOSEPH

What did he do? What did he do to you?

MARY

(Glaring and Sean, challenging)

Yeah, Sean, tell everybody what you did to me.

JOSEPH

I think I have a pretty good guess.

Joseph lunges for Sean. Li, Rudy and his men just manage to hold him back.

MARY

Stop! This is between me and him.

SEAN

(Groaning but finally capable of speech)

She's right.

Sean staggers to his feet.

(To Mary)

Feel better?

MARY

No.

Mary looks at Joseph, the others, and then Sean. Sean again motions for Mary to hit him. She stares at him a long moment. She pulls back to slug him again but hesitates. Covered with blood, staggering, Sean walks up to Mary and drops to his knees in front of her.

SEAN

I am really, really sorry. I can't think of any way to every make this up to you or make it better because me being such a bastard has changed you forever. You're totally pissed off and angry and you should be. You hate me and if I heard your story...my story...of what I did to you, about someone else, I would blow the guy off forever like a permanent, life long creep. *(Pause)* Mary. I'm sorry.

MARY

Good. *Now* I feel better.

RUDY

Are you done hitting him now?

MARY

For today.

Mary and Sean look at each other again. Mary extends her hand to him. They shake.

LI

Okay. What now?

JOSEPH

Mary, who do you want to stay with? Who can you trust more? Him or me?

SEAN

Hey, she can trust me! I mean, at least I didn't try to kill her. I didn't kidnap her. Right, Mary?

JOSEPH

I protect my tribe. *(To Mary)* I'd protect you. You'd be safe here.

MARY

Nobody's safe anywhere.

SEAN

Mary, we're a team. Come on. Yes, I'm a creep but us four, we're a team. We're a...tribe.

Walls/Sergel

RUDY

So, what are we going to do?

SEAN

Go.

JOSEPH

Stay.

SEAN

(In Joseph's face)

Shut up, man!

JOSEPH

You going to let him be your boss, Mary?

SEAN

You leave her alone, dude. We're going.

MARY

Sean, Joseph, the two of you shut up for a second, okay? God! And you call **me** pushy?! Tiff, Rudy, what do you think?

TIFF

Maybe we could go back. Back to Gray and Deer and all.

SEAN

What? Tiff!

MARY

Rudy?

RUDY

Or we could stay here for awhile and then decide. Everybody is saying what a crazy idea going West is. Sean, maybe we should stay here for a few days. Re-group, you know?

TIFF

No. If we stop...I'm not staying here. I'm going back to Gray. And Deer and Li and everybody. It's the closest thing to home I've got.

SEAN

And I'm not going back.

RUDY

We shouldn't split up.

Walls/Sergel

SEAN

Rudy's right. Tiff, Mary. We need you. Come on. Mary, I'll let you slug me whenever you want. Tiff, you can too if you want. Rudy, you too.

LI

So? What's it going to be? Rudy wants to stay here, Sean wants to keep going, Tiff wants to go back, and nobody wants to split up. It looks like it's up to you, Mary. What's it going to be?

SEAN

Yeah. You're the boss, Mary. What's it going to be?

MARY

Sean, you were right. We are a tribe now. So I think...we should stay together. Not as Gray's tribe. Not as Joseph's, but as our own. So I think we should keep going. Together. Until we can agree, as a tribe, to stay in one place.

The four look at each other and nod in agreement.

END SCENE SIX

Walls/Sergel

SCENE SEVEN

Tiff, Mary, Sean, Rudy and Li remain on stage. Gray and Pretty Gal enter wheeling a large, low trampoline. In the middle of it is a wood platform. Pretty Gal exits and returns with a few oars.

MARY

Oh! I get it now. It's like a raft.

The sound of rushing water is heard.

Oh my god. Flo is the Mississippi River. Boy, am I dumb.

SEAN

(Muttering, smiling)

Wanna take a vote on that?

Pretty Gal passes out the oars.

MARY

Only after we place bets on your odds of ever making it in the NBA as something besides the guy selling pretzels to the drunks at halftime.

Sean and Mary smile at each other. Pretty Gal and Gray exit and return with a few high intensity flashlights. The bulbs are covered with blue, causing their beams to throw out a strong blue light. They place these around the perimeter of the stage, shining inwards and across the stage. Gray and Pretty Gal exit. Li, Sean, Mary, Tiff and Rudy climb on the raft. Li "pushes off" with his oar.

TIFF

Wow! This is so cool.

MARY

I can't believe we're doing this. I love rafting. I took a rafting trip with family last year. It was incredible.

SEAN

Hey.

Sean rocks the raft hard with his legs, causing everyone to lurch.

TIFF

(Laughing)

Sean! Stop it!

Walls/Sergel

MARY

(Also laughing)

If I end up in this, you are so gonna die an ugly death.

LI

Sean, man, cool it.

SEAN

Hey Rudy, what do you think? These gals are smelling pretty ripe. I say, toss ‘em in and drag ‘em along for a few minutes. Clean them off.

MARY

We’re ripe? You stink, basketball man!

TIFF

Sean, you really do. Like guy sweat. Really bad.

SEAN

Rudy? You hear what these womenfolk are saying about our manly guy sweat?

Rudy, staring back towards shore, doesn’t respond.

Hey, man. What’s up? You okay?

TIFF

Rudy?

RUDY

Saying goodbye, that’s all.

TIFF

To what?

RUDY *(pointing)*

That. Home, I guess. Illinois. I mean, if we find our families... grandchildren...whatever, we’ll stay in the school. West. So this is it. Right, Li?

Li nods. Tiff, Mary and Sean grow silent and look back as well. Light change indicating passage of time. Mary and Li are now negotiating the oars as Sean, Tiff and Rudy sit. Mary trails her fingers in the “water.”

SEAN

Li.

Walls/Sergel

LI

Yeah?

SEAN

So why are you with Gray? He's like...your leader, right?

Li nods.

I mean, you don't want to be here. You think us going West is a truly terrible idea.

LI

Really, incredibly terrible.

SEAN

So why? Why are you doing it? Why are you helping us? It doesn't exactly make sense.

LI

Because he asked.

SEAN

That's it? That's your only reason?

LI

Yup.

TIFF

(Pause)

Why did he ask? I mean, why do you think?

Li looks at Tiff.

LI

You know why he asked.

TIFF

(Quietly)

Wow. Okay.

LI

You want to turn back?

Mary, Rudy and Sean look at Tiff. She returns their gaze.

TIFF

No.

Walls/Sergel

The raft rocks and for a moment everyone is focused on steadying the boat.

SEAN

So, you're from West, Li.

LI

Yup.

SEAN

And you completely hate it but you're taking us there anyway.

LI

Yup.

SEAN

For Gray. Because Gray likes Tiff and he asked, you're risking life and limb to take us to a terrible place you risked everything to get out of.

LI

Yup.

SEAN

So what's so special about Gray?

LI

Just what he does. How he is.

TIFF

You trust him.

Li steers for a moment.

LI

One time...not long after I got out...I was pretty messed up. Really pissed off. He wasn't even talking to me. It was Katie. Chanting about wiping the all the schools off the face of the planet or something. And he just started talking. Real calm.

Gray enters and mounts the scaffolding. A special comes up on him, faint and soft.

LI

He said, "I think we've to find a template. A pattern. Or make one ourselves."

Gray takes over speaking and Li falls silent.

GRAY

Someplace, somebody has gotta figure this out. There's got to be somebody who figures it out. How to stop killing each other. How to live, together. We've had three thousand years and we're not even close to a solution. I think we're getting worse at it. I look around and I just see people...but then we all start shouting at each other, screaming, shooting, hurting...and I want to kill them. All of them. I'm like a little kid. "They started it!" I want to rip them apart. And "they" are me. Just people thinking the same thing. But I want to kill them. I'm dying to kill them. And they're dying to kill me. And when you finally get to kill...you've just made another me...another kid who's lost a brother or a daddy or a sister, who wants to kill the bad guys, make them pay. Stop the killing...by killing. *(Pause)* But somebody's got to get it. How to stop.

LI

We can't ever go back, even though you guys seem to be trying to. Gray's just got ideas on how to...go forward, I guess.

Gray exits. The raft suddenly bumps and stops rocking.

Welcome to the other side. Come on.

END SCENE SEVEN

Walls/Sergel

SCENE EIGHT

The raft is struck off stage and Li, Mary, Sean, Tiff and Rudy climb the scaffolding.

SEAN

Wow. What's that smell?

MARY

It smells like...is that burning rubber?

A long, wound up coil of canvas is rolled on stage right in front of the scaffolding. The people that have rolled it out grab the edge and pull it downstage so the canvas covers the floor.

RUDY

(Squinting)

Li, what is that?

The lights come up on the stage floor. The canvas is covered with hundreds of affixed matchbox cars.

LI

The lot.

RUDY

Oh god.

TIFF

How far does all that go?

LI

Awhile.

MARY

Oh my god.

TIFF

Oh my god.

RUDY

That is...so...so many cars!

SEAN

That is a lot of cars!

Walls/Sergel

LI

Well, yeah. It's everybody's cars.

SEAN

Wow.

MARY

Oh my god.

TIFF

Oh my god.

SEAN

Look. That vintage Corvette. That is a thing of beauty.

He peers, squinting to look closer.

Wow. At least it was. Is that a...wolf in the front seat?

RUDY

Okay, Li. What's the story? Can we just use one of these? I mean, not the Corvette, but use a car that isn't being driven by a pack of wolves and drive to...um...

He notices the look on Li's face.

I'm guessing...no.

TIFF

So, what happened with all these cars?

LI

No gas. No cars. Everybody got a gas ration to get 'em from their home to the lot. Then, Park & Hide.

The roll of cars is dragged back and hung on the wall upstage of the scaffolding. They all climb down the scaffolding to the stage. Li dials his cell phone and listens.

LI

(Phone call conversation)

Made it to the lot-Okay-Fine. Hey, saw Joseph and his crew-Yup-she is-Got it. I am.

Li puts his cell phone away. The roofs of 4-6 cars are brought out and cover the stage floor, which will serve as the playing space. The roll of canvas with the attached matchbox cars is now hanging, lit, from the back

Walls/Sergel

wall behind the scaffolding.

SEAN

God, I'm starving.

MARY

Where are we?

Li, who is standing on the roof of one of the cars, reaches down and pulls up an ear of corn. He tosses it to Sean.

LI

Welcome to Iowa.

END SCENE EIGHT

Walls/Sergel

SCENE NINE

Everyone is now sitting in a semi-circle munching on corn on the cob. A pot, made out of a car engine part, sits in a bed of embers. Sean fishes out another ear of corn. Rudy is writing something in a small notepad and Tiff is sketching on the rooftop of one of the cars.

MARY

My feet are so tired.

SEAN

How far ya think we can make tomorrow, Li? Twenty miles?

LI

Maybe. About.

RUDY

The irony is pretty staggering.

SEAN

What irony?

RUDY

Oceans of water and not a drop to drink.

SEAN

Huh?

TIFF

Cornfields of vehicles and not a van to man.

RUDY

No wheels to steals.

TIFF

No fuel to fire the motor long retired.

SEAN

Man, sometimes it must hurt to have your brains.

RUDY

Better than no brains at all, basketball man.

MARY

Let's see, Tiff.

Walls/Sergel

Mary leans over Tiff.

MARY

Cool! Li, you see this? Tiff made you look downright evil!

Li looks.

LI

I look...

He squints, looking closer.

MARY

Sort of cool, huh? Tiff, you really are good.

LI

(Turning away and looking at Rudy)

What are you writing, Rudy?

RUDY

Butter.

MARY

Butter?

RUDY

A list of stuff I miss. We all miss.

SEAN

Yeah! Butter! This is awesome corn. But some butter. A little salt-

MARY

And those cool little plastic holders shaped like little corns.

TIFF

Those were the best.

SEAN

Those were lame. Use your hands!

Sean cautiously plucks another ear of corn out of the water.

TIFF

Hot water.

MARY

For showers. Hot water. Absolutely.

Walls/Sergel

RUDY

I got that about four days ago, girls.

Mary jumps up.

MARY

Bugs that stayed where they're supposed to.

Mary vigorously smacks ants off her ankles.

RUDY

The entire animal kingdom held at bay.

SEAN

Vegging out on the couch, channel surfing, with Mom making stuff in the kitchen, yelling at me to turn it down.

TIFF

Friday, right after school, when you've got a really good weekend planned. Lots of good stuff, but not too much, so there's just hanging out too. Walking home and you know you don't have to do homework. And it's nice out. Like this. And I'm walking with Diane. She's my best friend. Was. Was my best friend.

MARY

Jen. Jennifer's mine.

RUDY

Larry.

SEAN

Mike.

MARY

Li?

LI

Gray, I guess.

RUDY
(Writing)

Best friends.

Sean flops down onto of one of the car roofs.

Walls/Sergel

SEAN

At least we all finally got our very own car.

Laughter

MARY

Man's best friend.

TIFF

His car!

SEAN

Li, who was your best friend before Gray?

LI

Who wants the first shift?

MARY

What shift?

RUDY

Lookout.

Li nods.

TIFF

Wow. I've never been a lookout. Can we do it in pairs?

LI

No. You all need to sleep. One is enough.

TIFF

What if I get sleepy? I'm afraid I'll screw it up. Sean, take a shift with me.

SEAN

Sure.

LI

No. We all need sleep. We don't need two. *(To Tiff)* You'll be fine. Tiff, then Sean, then Mary, Rudy and then me.

SEAN

Don't worry. I'll talk to you.

LI

No. You need to sleep.

Walls/Sergel

SEAN

It's like nine o'clock. I'm fine.

LI

(To Sean) You sleep. *(To Tiff)* I'll talk to you. Everybody, this is how Gray told me to do it. You want me to take you to West? I organize security.

END SCENE NINE

Walls/Sergel

SCENE TEN

Mary, Tiff, Rudy and Sean are sleeping underneath the car roofs. Li is not on stage. Dawn breaks.

Ouch. Ouch. RUDY

What? SEAN
(Sleepy)

I think... RUDY

Rudy rolls out the car window and pulls a windshield wiper out from underneath him. Sean, Mary and Tiff begin waking up and dragging themselves out.

I really have to pee. TIFF

Me too. MARY

Sean looks on the roof of the car he was sleeping under.

Where's Li? SEAN

He had the last shift... RUDY

Maybe he's... TIFF

She looks under another roof.

Huh. Weird.

Sean jumps on top of the roof and scans the horizon.

Li. SEAN
(Calling)

Walls/Sergel

MARY

(Joining Sean, also calling and looking)

Li. Hey! Where are you?

RUDY

His backpack is gone.

SEAN

You sure?

MARY

Look under-

TIFF

-He's gone.

MARY

How can he be gone?

SEAN

He left us. He left us here!

RUDY

Or he was taken.

By now, all four are standing on top of the cars, scanning the horizon.

MARY

(Calling)

Hey, Li.

TIFF

(Calling)

Li. Where are you?

RUDY

He's gone. Damn. Damn, I hate this place! He's gone!

MARY

We've got to look for him.

SEAN

Brilliant. Any suggestions where to start? I take the trucks, Tiff, imports, Rudy, American, and Mary; you clearly have minivan, SUV written all over you.

Walls/Sergel

MARY

He helped save me! He helped all of us. We have to save him. We have to find him.

RUDY

We have to do something.

SEAN

Yeah. We keep going.

MARY

What? Without Li? No! We go back.

SEAN

No. We stick to the plan, keep going and also look for Li. We've got to go somewhere, it might as well be where we were headed anyway and we know behind us he has friends.

RUDY

What if the collectors got him?

SEAN

Better him than us.

MARY

Sean!

SEAN

Sorry but I never completely trusted him anyway. Maybe this whole thing is a trap. Why did I agree to this?! Stupid!

MARY

Do you trust anyone?

SEAN

My friends. I trust my friends. Li was just a guy. Just a guy we met along the way.

Rudy goes down below the roofs and begins rummaging around as Sean and Mary fight.

MARY

Well, that guy helped save me-

SEAN

-from a group of his old buddies who weren't doing anything to you-

MARY

-and he volunteered to bring us-

Walls/Sergel

SEAN

-to the middle of nowhere and then disappears.

Mary hesitates.

MARY

I'm scared.

Rudy emerges.

RUDY

You should be. All our cell phones are gone.

SEAN

See! I'm gonna kill that guy. Okay, Mary, now I'm with you. We really are so gonna find him and then I'm so gonna kill him.

TIFF

Call Gray. We call Gray.

Sean, Mary and Rudy all stop talking and look at Tiff.

MARY

Great idea, Tiff, but this just in, all our cell phones are gone.

TIFF

Not Li's.

Tiff holds up a cell phone.

(To Sean) I knew you didn't really trust him so I didn't really, completely, trust him. Well, I did but I didn't too. 'Cuz you didn't.

SEAN

I always knew you were smart. When did you-

TIFF

Last night. The whole lookout thing weirded me out. He stayed and talked to me on my shift and it occurred to me all the stuff that you just said Sean and, well, it didn't feel right so, you know...

RUDY

You sneaky little warrior. Detention for you, young lady.

Walls/Sergel

MARY

He *was* trying to split us up. Last night.

RUDY

So. Do we go forward or do we go back?

END SCENE TEN

COMMERCIAL:

Spot up on Pretty Gal. She sits cross-legged on top of the center car.

PRETTY GAL

How do you sell friendship? That's what I'm supposed to sell. That, like, your car is your friend. A friend that will get you places. It'll help you get where you want to go. Or maybe it's going to take you away from someplace you don't want to be. A friend that you can trust to help you on your journey. That's never going to break down or will help you fit in with the in crowd. It'll keep you safe or get you noticed or just be a safe haven. What drives you? Or you? But everything has flaws. Cars need gas. People are screwed up. What's an acceptable flaw and what's not? A friend can lead you into trouble. A car can take you there too. Friendships change and cars crash. How do I sell that? What happens when the wheels come off? The gas runs out? People change or never were what you thought to begin with?

Walls/Sergel

SCENE ELEVEN

Sean, Tiff, Rudy and Mary are in the same position, gathered around the cell phone.

SEAN

Wait a second, Tiff. Don't dial yet. Put it on speaker and then hit redial. Let's see who he talked to last.

Tiff does. Con enters a spotlight, holding a cell phone to his ear.

CON

Hello?

Rudy jerks at the sound of Con's voice. Tiff quickly ends the connection and Con exits.

RUDY

That was Con. He was talking to Con!

SEAN

I knew that guy Li wasn't-

MARY

No, you didn't-

SEAN

When I find him-

TIFF

I'm calling Gray.

RUDY

NO! What if they're all in on it?! Li and Gray and Con and all of them! What if this all was a plot? No, don't, Tiff. No! We have to get out of here.

He begins frantically packing up his backpack.

SEAN

Rudy's right.

Sean begins gathering his things.

TIFF

Gray is not a bad guy!

Walls/Sergel

RUDY

Li is! And Li is his guy!

TIFF

We don't know. Maybe he was taken, like Rudy was!

RUDY

I so don't care about particulars right now, Tiff.

Mary is also beginning to pack her things.

MARY

Where are we going?

TIFF

Wait!

Tiff runs to her backpack and pulls out the map that Deer gave her.

Deer gave me this. This map. She didn't trust Li.

RUDY

Why didn't you tell us she didn't?

TIFF

It was...not anything exactly she said but just sort of a feeling. I think she wasn't even sure. 'Cuz she trusts Gray too. But she gave me this. This map.

Tiff spreads the map out. They crowd around it.

MARY

That's where we are.

TIFF

That's where we were.

SEAN

And that's where we're going.

RUDY

Deer gave this to you?

TIFF

Yeah.

Walls/Sergel

RUDY

Why? She loves this place but she's the one helping us the most to get away.

TIFF

God, Rudy, you so don't understand women.

RUDY

What do you mean?

MARY

To help us get *you* back to *her*, lame brain.

RUDY

What?

TIFF

She likes you.

RUDY

Deer? Likes *me*?

SEAN

(Slugging Rudy on the shoulder)

No accounting for taste, I guess.

RUDY

Girls don't like me. Girls like...Sean guys. Not Rudy guys.

SEAN

This really is a strange new world.

RUDY

A girl likes *me*?

MARY

Just put your head between your knees and take slow, even breaths.

SEAN

Let's move, guys. I'll explain it all you while we walk, Rudy. And don't think this love and dating thing is all good. This entire Edge place is still easier to predict than girls are.

END SCENE ELEVEN

SCENE TWELVE

Light change. Tiff grabs the map; they all pull on their backpacks and start walking. Climbing and crossing the scaffolding, a beam of light on the wall of cars indicates their progress. Another light change. The sound of thunder. The four climb down the scaffolding and squat into a shallow trough where they take turns pouring buckets of water over each other, soaking each other to the skin. A figure in black creates the sound of rain pummeling car roofs by drumming on one of the metal hoods. The four crawl out and cross center stage.

SEAN

This stinks!

TIFF

Sean, enough! You've been saying "*this stinks*" for about 45 minutes. We get it.

MARY

But, Tiff, it really does.

RUDY

But at least it's a warm rain. We were all missing hot water. Showers. Maybe this is sort of the Edge version of a spa.

The other three glare at him.

I'm trying to be positive.

SEAN

You're just happy because somewhere, there's one female on earth that doesn't find you completely irritating. Someday, you just might get lucky, lame loser boy.

RUDY

Rather a lame loser than a beered-up bastard.

Sean pulls up, hurt.

Sorry. Shoot. Sean, I-

SEAN

(Rubbing his nose where Mary slugged him)

No, man. You're right.

TIFF

Come on. We're all just...I'm just tired. Let's stop, okay?

Walls/Sergel

The four collapse on the ground, wet and exhausted.

SEAN

Damn. Maybe we should try to save Li. Maybe he isn't-

TIFF

-But do we have it in us to keep rescuing people? Pretty soon, we're going to lose. They'll capture us. All of us. We've lost the element of surprise. We're only four.

SEAN

Maybe, if we start building, we can get our own tribe. A strong one. Really strong.

TIFF

No! I don't want to do that.

SEAN

What do you want to do?

TIFF

I want to go home.

SEAN

(Curtly)

Not really an option, Tiff.

TIFF

(Exhausted, sinking into the mud, bursting into tears)

I want to go back! I don't want to know what I know! I don't want to know that collectors exist. I don't want to know how things turned out. I want to be one of the people that died a hundred years ago, wondering where my sister disappeared to! I can't explain this to anyone because I don't want to be the one that knows. I want to be stupid. Ignorant. I want my brain to be brainwashed. I want to be someone who doesn't know all this. I don't want to have seen all that I've seen. I don't want to know what I know. I don't want to be Tiff anymore.

SEAN

Tiff, we need you.

TIFF

Don't need me! I can't fight anymore. I'm not a fighter.

SEAN

What was your favorite thing about before? About home?

TIFF

I can't even remember...

Walls/Sergel

SEAN

Yes, you can.

TIFF

No!

SEAN

You liked art, right? (*Tiff nods*) Making stuff? (*She nods again*) And you had friends and your sister? Okay, you've got friends here. Right? Me and Rudy. Gray. Deer. And Mary is sort of like a sister. Yeah, a truly bossy one-

TIFF

(*Quietly*)

-my sister, Hope, she was even bossier than Mary.

SEAN

Impressive. So what do you say to this? I promise to build us a home-

Mary squats in the mud with Sean and Tiff.

MARY

-we promise to build us a home.

SEAN

A home where you can make stuff. Mary can...organize everybody. Rudy?

Rudy joins them in the mud.

RUDY

Me too. I'm in.

SEAN

Rudy can make sure everything runs right.

TIFF

And what do I do?

SEAN

Make stuff. So first, I'll make us a tribe. And then me, Rudy and Mary can make us a home and then you make it *like* a home, okay?

TIFF

What do you mean?

Walls/Sergel

SEAN

I got the fight in me. Mary has the passion. Rudy is all brains. But you've got the vision in you. You can see truth. In people. Without you, we've got nothing to fight for. I mean, Tiff, you could make a painting or you could make a whole world. Do you really want to give up on that? We will find our family but we will never give up on this family. Okay?

Tiff nods her head.

Come on.

Sean, Mary and Rudy all pull Tiff out of the mud.

END SCENE TWELVE

Walls/Sergel

SCENE THIRTEEN

Lights up on Li and Con.

LI

Okay. I did my part. They're here.

CON

They won't just hand her over. What do you have to trade? The four Wi-Fiers are mine.

LI

Me. Straight trade. I go in, she comes out.

CON

If they take you. You've been out for awhile.

Li just nods.

LI

When are you taking them?

CON

The closer west they get, without me having to drag them along, the easier it is. It's hard, moving merchandise. Thanks for-

LI

-don't. Don't! Just don't...don't....thank me.

CON

Yeah. I know.

Li starts to exit and stops.

LI

How many more?

CON

How many more what?

LI

How many more until you get what you bargained for?

END SCENE THIRTEEN

Walls/Sergel

SCENE FOURTEEN

Tiff runs on stage. As Mary, Tiff, Rudy, and Sean enter; they will be in dry clothes and sport indications of time having passed. Longer hair, a sunburn, more distressed clothing.

TIFF

Is this it?

She grabs a stick and extends it to the fourth wall (facing audience) and there is a brief light flash and sound cue when the stick touches the invisible-to-the-audience wall. Sean, Mary and Rudy enter from various directions. Sean and Mary have bows and some arrows on their backs, Tiff a club and a small set of binoculars hanging from her belt, Rudy a few electronic devices.

MARY

We made it. This has got to be it.

RUDY

(Referring to the now very tattered map)

Damn. We did!

SEAN

Touchdown! Whoo hoo!!!!

The four embrace and high-five. Then they start looking at the height and long width of the wall.

MARY

Sean, take our back.

Sean wordlessly turns and begins patrolling behind the group.

Tiff.

Tiff climbs the upstage scaffolding as if it is a tree and watches from there.

Rudy?

Rudy works with a battered computer tablet and with a combination of cables, USB sticks, and a few other pieces of electronics.

So, how long do you think-

RUDY

SHH!

Walls/Sergel

Sorry. MARY

How's it- SEAN

-Shut up! Working here. RUDY

Suddenly a girl is marched through the audience, held by four others. Mary and Sean instant draw their bows. Everyone looks at each other through the wall. One of the four points a laser pointer to form a large door-sized rectangle. The lights flare, dim, and flare again. TERRY steps through.

You Li? TERRY

No response.

Who are you? Where's Li?!

Yes. Yes. TIFF

Pointing to Rudy

He's Li.

Um... Yeah. I'm Li. RUDY

He steps forward and he and Terry shake hands. Cautiously.

So... talk to me.

Hey, you made the deal. So let's go. TERRY

Terry begins bringing Rudy to the entrance.

Whoa! SEAN

Hey! Wait, wait! MARY

Walls/Sergel

TIFF

No! No! Stop!!

RUDY

Wait! Wait! I want proof!

TERRY

Proof? She's your sister, dude.

Li enters. The girl being held yells out and lunges for the opening.

JULES

LI! RUN! Don't do this!!!

LI

Jules, shut up! *(To Terry)* I'm Li.

TERRY

Then who's that?

LI

Nobody. Take me. Leave her.

JULES

No!

Terry nods to the guards holding Jules. They all step through on to the stage. Con and his tribe appear.

CON

(To Terry)

Alright. I told you. Six. Take 'em. We're square

LI

(To Con)

You're kidding me!?! You're flipping me and my sister back?

CON

(Gesturing to Sean, Tiff, Rudy and Mary)

You flipped them. It's all the same game.

Suddenly Gray, Joseph, Katie, Deer and more appear, on skateboards, heelys, or on bikes. There is a fight, multiple people one-on-one. At one point the lights fade and flare.

Walls/Sergel

MARY

Stop! No one is winning so everybody just stop! I said STOP!

Everyone pulls back and holds, all gasping for breath except Katie who bounces back and forth on her toes, ready to go at it some more.

Okay. Everybody thinks everybody else is the bad guy. And we all know Con stinks. Really, Con, ya do. But the thing is, while this was all going on, Rudy and Deer sort of well...brought the wall down.

Con, Terry and the others look downstage. Rudy and Deer appear from stage left and stage right, small tablets and cables in hand. Sean, Tiff, Gray, Joseph, Katie and the others are smiling.

Well, at least about twenty miles of it or so, we think. The word is going out. In there.

SEAN

So I think your problems just got a whole lot bigger than nabbing a few of us-

TIFF

-You stinking human traffickers!

TERRY

You don't know what you've done.

GRAY

Yes, we do.

SEAN

We're giving people a chance to choose.

TIFF

In or out.

MARY

Here or there.

RUDY

Us or them.

GRAY

(To the four Wi-Fiers, Mary, Sean, Rudy and Tiff)

So? What do you choose?

Walls/Sergel

The four look at each other. Tiff takes Rudy's hand. Rudy grabs Sean's shoulder, and Mary links arms with Sean. They all take a step in unison upstage together. Gray and the rest stand behind them.

A distant siren begins to wail. Li grabs his sister and backs upstage as well. Terry and his group back up into the audience and exit. Con looks out into the audience, then upstage, and then he and his group exit offstage.

END SCENE FOURTEEN

END OF PLAY