

Hyper Real America

Directed and conceived / written by Josh Fox
in collaboration with 22 actor-dancer-creators
over a six month span.

A play in two acts.

Pre-Show:

As the audience enters the theater, a gaunt young man (ROBERT) lays shaking and moaning in a hospital bed, Stage Right. His clothes are blue pajamas, like the bed sheets. The consistent pulse of heartbeat can be heard. A NURSE and a DOCTOR converse inaudibly about his condition at the head of the bed. Other topics of conversation might include a date from last night, solutions for taking care of spiders in the home, methods of applying pressure to flesh wounds, chatty dialogue to pass the time. The sense is that they are on break, watching over this unique individual, who is also a high school student.

Directly upstage of the bed is a white scrim that separates the main space from the downstage playing area.

Act 1:

Scene 1:

[The heart beat stops while the DOCTOR and NURSE freeze, caught in a rift in time where action ceases to occur. The gaunt young man, or almost certainly his soul, rises slowly from the bed. As he turns downstage he notices the audience.]

ROBERT: On the (fill in the current date) of every month, my grandmother becomes overwhelmingly convinced that the house has a profound structural defect and will fall in on her at any moment.

[Lighting reveals the space behind the scrim. ROBERT's grandmother appears, face down, spread-eagle with a lit cigarette in her hand.]

GRANDMA: It only moves if I move. So, I have to lie in the middle of the floor, completely motionless, not daring to breathe.

ROBERT: One time, she was there for four days. She was like that when the police finally found her.

GRANDMA: I am like this when the police finally find me.

[Large pause, action pauses.]

GRANDMA: Did you feel that?

BLACKOUT

LIGHTS UP

[SOUND: Car Skid]

[ROBERT has moved stage left. He sits on a chair, waiting patiently for his grandmother. The TV flickers in front of him. GRANDMA appears.]

GRANDMA: Robert, get the gin.

[She crosses to the seat while ROBERT pours.]

GRANDMA: I want to propose a toast. A toast to love. True love. Agony, always agony. Think of this when you kill a cockroach or wake up in the morning to face the sun. [They drink. She slaps the glass out of ROBERT's hand.] You're too young to drink! It doesn't take a genius to figure that out!

You know, I met a genius on the train today. He was only six years old. He sat beside me and as the train ran down along the coast we came to the ocean, and he looked at me and he said, 'It's not pretty.' That was the first time I had realized that. Don't be ashamed of anything. I guess God meant it all, like locks on doors. You may not believe it, but there are people who go through life with very little friction or distress. They dress well, eat well, sleep well. They are contented with their family life. They have moments of grief but all in all they are undisturbed and often feel very good. And when they die it is an easy death, usually in their sleep. Your IQ may be one-six-fiver, but you still got to know these things. You hungry?

ROBERT: Yeah.

GRANDMA: Well, we're not going to eat anything until we finish this cut-rate, lousy gin.

[GRANDMA senses the house may be ready to collapse. She gets down on the floor yet again, trying to keep the house intact.]

GRANDMA: Oh god. Don't move!

ROBERT: Grandma!?!

[SOUND: bullet. ROBERT falls to the ground next to his grandmother. In terror he rises, removing his hat to reveal a bloody bandage around his head. He staggers center stage and begins to question what has hit him. He removes a bullet, and holds it up for the audience to see. Immediately, STUDENTS from his high school move in two-by-two behind the scrim. They are doing a cheer for their high school football team, the Warriors. ROBERT backs off in terror and keeps his distance in order to watch.]

THE CHEER:

[SOUND: Static throughout]

Always talking about whatcha gonna do.

Warriors gonna do to you!

Say they äaint gonna win this game,

Warriors gonna do their thing!

Are you ready? YEAH!

Are you ready? YEAH!

Are you ready? YEAH!

Are you ready? YEAH!

Go team go!

Fight team fight!

Win team win!

ARE YOU READY?!!

ROBERT: High school!

[SOUND: Exuberant scream of excitement from the STUDENTS. Lights dim on the high schoolers. Time begins to shift as they are caught in the flow of a slow paced river. Each STUDENT follows a series of gestures as a meditation on a typical high school day. For example: AYA, the new girl from Japan, is drinking from the water fountain. ROBERT addresses the mysterious creatures that are audience for this story.]

ROBERT: This is my high school. Everybody's here, except me. I've been absent for 26 days, four hours and 56 minutes. [Each STUDENT waves to the audience when called.] That's my friend Charlie, and that's Aya, she's the new girl from Japan. And that's Magin and Patrick and Liz. And that's Connie and Aaron. Hey wait a minute—where's Jim?

NURIT: You know!

ROBERT: I do?

NURIT: He's suspended.

ROBERT: Suspended? [Sound cue ñ ZAP, one third of the STUDENTS take a pose and freeze] Suspended? [Sound Cue ñ ZAP, another third take a pose and freeze] Suspended? [Sound Cue ñ ZAP, remaining third change pose and action freezes in an energized tableau]

ROBERT: Somewhere in the past, not long ago, maybe a year, maybe two, maybe ten, but when we weren't looking something strange happened. It was as if all mankind suddenly left reality. POOF!

[Action dissipates in a flash. All actors clear except for ROBERT.]

ROBERT: It was as if everything was a bit strange, [two FOOTBALL PLAYERS run across stage in the darkness while screaming] not real like and supposedly not true. And we supposedly didn't notice, but we did [FOOTBALL PLAYERS cross screaming again] I mean didn't we?

Hey neighbor! You feelin' safe? You feelin' good? You feelin' fine? I reckon you would!

RYAN: [Crosses the stage behind scrim.] Hey ROBERT, you feeling better? You out of the hospital?

ROBERT: Hospital?

[Sound cue: Gun shot. ROBERT is thrown forward, his body folds in half from the impact. Once again he removes the bullet from his head and looks at it in terror.]

ROBERT: It's still in there. WOW! I bet you're wondering about this, I'll get to it in a second.

[ROBERT parts the scrim and enters into the routine of his daily high school life. He joins the lunch line. The STUDENTS carry lunch trays. They file past the scrim, face forward, in presentation. As ROBERT passes by the opening he is jettisoned back towards the audience to resume the story.]

ROBERT: You know when you get this awful feeling that everything you do has been done before a million times over? Like when you're looking for yourself, and it sucks to have that, like your world is being ruled by something else, something outside of you. You're in the hospital; bullet in head, shot came from where? Huh? Well, you're in a coma. But come on

man, there's a murder in the United States every fifteen minutes, there are thousands of you in hospitals all over the nation, bullet in head, can't wake up, looking for YOU!

[Upstage action: The STUDENTS put away lunch trays and stand facing the audience with their left hands raised, as if to ask a question.]

ROBERT: No, no no! Fuck that shit, no! We are not here, we are not this, we are not us in fact.

[STUDENTS begin to ask overlapping questions out of confusion. Questions vary, including "Is this extra credit?" and "Could you repeat that?"]

ROBERT: No, no, no, don't freak out. [Questions stop.] It yours, and yours and yours. [The STUDENTS turn upstage.] I've got news for you: you're not you either. The things you say, the people you meet, the decisions you make, not yours.

We've been working on it!

[Scrim is thrown open fully. The STUDENTS begin to run up and down stage in cycles. The action is that of a "Suicide Run", a common exercise in high school Physical Education classes. Then, suddenly they collectively run down stage screaming while the sound of a car skidding out of control propels ROBERT back to the audience. The rest slowly recede upstage and then offstage during the following. Modes of time are once again colliding.]

You just go ahead and you put in your mind two parallel lines, lines that run evenly to each other like highway lanes - Route 69 on a hot summer's afternoon! What keeps the cars from running into each other, huh? Well, there's a divider.

[Phone rings.]

ROBERT: Hello? I know, I'm getting to it! I'm getting to it!

[STUDENTS begin to bring on high school chairs from off stage to make tableau of a classroom.]

ROBERT: And this line that's so deep is in your dreams when you sleep, your prayers when you wake and your hog's jowl at New Year's. It a line that so deep it brings these two lines into one, like merging traffic at the bridge halfway down. And something's bound to come from that. A man's destiny, an open road, whatever you want to call it.

[Phone rings.]

Hello? You want me to do what? OK.

[ROBERT cocks his finger into a gun position and aims at one audience member. SOUND: gun shot. The NURSE and DOCTOR return as ROBERT falls backwards into a rolling bed.]

ROBERT: The possibilities are endless. The possibilities are endless.

NURSE: [As they wheel him off.] So, are they going to operate?

DOCTOR: We can't operate, the bullet's in too deep. He's just going to have to live with it. If he makes it.

NURSE: Well, his vitals are good. Doesn't he have any family?

DOCTOR: A grandmother, but we can't seem to get in touch with her.

[SOUND: phone ringing.]

GRANDMA: [again, face down] Robert, answer the goddamn phone! Answer the phone!
Robert!

BLACK OUT

Scene 2: Classroom.

Lights bump up on STUDENTS in chairs in class. Their lines cycle from student to student, in a barely audible whisper. Minimal to no movement.

Cycle one:

This has been the most horrible morning of my entire life.
A dark element opens when it moves and closes when it rests.
I feel like I'm putting on weight. I feel fat.
Everyday experience is criminal.
Everything should be declared criminal.
There's something creepy about that guy.
Don't be a coward.
What color jerseys were they wearing?
I don't know what they want from me.
Only pigs come here.
A little more sucking up is needed.
I don't know
Here, life comes to an end.
Void.

THE TEACHER: I think I missed my cue.

[Company resets to their original positions in the space of a deep breath. During the next cycle, each STUDENT exits with chair offstage after speaking a line.]

Cycle two:

This has been the most horrible morning of my entire life.

ROBERT: [crossing downstage] If event B is independent of event A, then it also true that event A is also independent of event B.

How are you supposed to root for the home team when you don't even have a program to know the names?

ROBERT: So in such cases

Bullets break the sound barrier you know.

ROBERT: We say that event A and event B are independent

Why that strange look in your eye?

ROBERT:..or that they are independent events

If you don't go now you are just going to get sicker.

ROBERT: If A and B are not independent

I'm so happy that I could just spit.

ROBERT: Then they are said to be dependent events.

THE TEACHER: That was my cue. Who said that?

[SOUND: school-bell ringing.]

ROBERT: If this is true then maybe life is in fact accidental

[AYA drops her books center stage.]

ROBERT: Then maybe death as well.

[The COOL GIRLS pass by AYA, picking up her books. AYA grabs NORO's arm, in tableau.]
[SOUND ñ ZAP]

NORO: What!

AYA: Excuse me, could you tell me where the girl's toilet is?

NORO: It's right back there.

AYA: My name is AYA. I came from Japan. I've been here three months.

NORO: Can't you read?

AYA: Sometimes.

[STUDENTS begin to fill the stage in various states of action.]

ROBERT: A boy and a girl walk past with schoolbooks under their arms. The world stops.
[STUDENTS freeze in tableau.] Teacher's mouths halt in mid-sentence. A ball hangs in the air. A microsecond later the world starts again.

[SOUND: zap. Everyone unfreezes. AYA picks up the remainder of books. A brawl- rather, a catfight- begins between MAGIN and GINA. Chaos ensues as onlookers scream and prod while MAGIN pushes GINA onto the ground and prepares to pummel her. Before she does this though she lets out a lioness roar, which causes the earth to stop its rotation momentarily. RYAN, unaffected, crosses in front of the action. He wears a large dark trench coat, reminiscent of the Trench-Coat Mafia at Columbine. He begins to light a cigarette as he passes. His brush past AYA animates her.]

AYA: Excuse me, can you tell me where the girl's toilet is?

RYAN: No.

[RYAN exits. The frozen tableau is slowly injected with life, not yet at full speed. Arms flail and onlookers scream joyously as MAGIN is pulled off of GINA. Before she's pulled off of her though, she's able to get in a few good slaps.]

[Focus shifts upstage where JAMES (aka: JIM) and the PRINCIPAL discuss his recent suspension. The rest of the stage is filled with minimal slow movements.]

[Sound: ZAP]

PRINCIPAL: Do you know why you're here?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: You're here because your name is on the suspension sheet.

JIM: Yes, Mrs. Griffith.

PRINCIPAL: Do you know why your name is on the suspension sheet?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: You're being suspended. For the rest of the day and Monday. Do you know why?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: You started a fire in the classroom.

JIM: Yes, Mrs. Griffith.

PRINCIPAL: In three places in the classroom.

JIM: Yes, Mrs. Griffith.

PRINCIPAL: Were you trying to burn the school down?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: Are you on some kind of medication?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: Are you taking it?

JIM: Yes, Mrs. Griffith.

PRINCIPAL: James! Are you listening to me?

JIM: Can you read this? I think I have an appointment on Friday. Today is Friday, right?

[JIM and the PRINCIPAL fade into the ether. AYA addresses the audience.]

AYA: [Downstage center.] A lot has happened that day. Friday is my free day. Monday I'm busy until 6:30. Tuesday I'm busy, Wednesday until 6:30, Thursday I'm busy, but Friday usually all day available.

[A group of RAPPERS rap and dance their way downstage towards AYA. They have three raps going, one after the other. They surround her. First TYREN, then AARON, then STEPHEN. The raps end. Others freeze.]

[Sound: ZAP]

STEPHEN: Yo, yo, yo, check it. I have this little shin diggy over at my pad. It's going to be totally totally hype, you should check it out. We're going to have a couple 40's, a little puff, puff.

AYA: Puff, puff?

STEPHEN: Yo, you should definitely check it out, but keep it on the DL, QT.

[The RAPPERS laugh and jostle each other as they return to the background.]

AYA: Everyone wakes up. Everyone goes to school, everyone thinks, everyone studies and then everyone goes home. It's easy. I can do that!

[Lights up on the men's and women's bathroom, split stage. In the women's room there are three groups of girls with different modes of action. In the stall you find the resident PUKERS. To the side, you have the SMOKERS. And in front of the mirror are the TITTY POLICE who stuff their breasts with various apparatus for volume and perkiness.]

GIRL'S BATHROOM

AYA: Is this the girls' toilet?

[PUKERS make puking sound]

SMOKERS

KERRI: Guess what. I fucked him.

GINA: You did?

KERRI: Yeah.

PUKERS

LIZ: Did you do it yet?

ALANNA: Yeh I did.

TITTY POLICE

NORO: Oh my god Ikuko. I can't believe your brother did that to you. What an asshole.

DAWN: So now your boyfriend knows you stuff your bra?

PUKERS

LIZ: I swear my apple wasn't even digested.

SMOKERS

KERRI: It sucked, it was like having a tree trunk shoved up my vagina.

PUKERS

ALANNA: Did you do it, Rachel?

RACHEL: No not yet.

TITTY

IKUKO: Yeah I'm so embarrassed. I can't see him anymore.

DAWN: Whatya mean? Everyone stuffs their bra.

IKUKO: But now everyone knows it.

NORO: Its okay, everybody does it.

PUKERS

LIZ: They can't pass me up for cheerleading this year.

SMOKERS

KERRI: Okay this is what happened. We were at my boyfriend's best friend's house. We always hang out there. We were in his little sister's room so we decided to have sex. So we took our own clothes off.

GINA: You didn't take each other's clothes off?

KERRI: No.

NURIT: Was it like stripping?

KERRI: No, it was like rushed.

TITTY

IKUKO: This is the last day for my fake boobs.

NORO: Well you can't just have big boobs one day and be totally flat the next.

DAWN: Yeah, you have to decrease slowly.

PUKERS

ALANNA: They'd be idiots to pass you up. You look so good.

LIZ: Are you kidding? I wish. Dawn and Nurit and Noro, they're all so beautiful. They're like under 100 lbs.

ALANNA: Yeah, but your kicks are so much better.

LIZ: You think?

SMOKERS

KERRI: Ok so he like gets on top of me and he can't find the hole, so I guess he's like fiddling with his finger so he can keep his finger there while he shoves his dick in, to guide it.

TITTY

NORO: She just needs some technique.

DAWN: Do you have the equipment?

NORO: Forget the socks Ikuko.

DAWN: Use shoulder pads.

SMOKERS

KERRI: But it keeps slipping out and going between my butt cheeks, and that's just wrong.

TITTY

NORO: Everyone's doing it.

SMOKERS

EVERYONE: Oh my god.

PUKERS

EVERYONE: (simultaneous) Oh my god.

LIZ: Rachel, how's it going?

RACHEL: I don't think I can do this because I don't have a scrunchy and my hair

keeps getting in my face.

ALANNA: [Exits her stall and goes into RACHEL's] I can hold your hair.

[AYA enters the vacant stall to pee.]

SMOKERS

KERRI: So finally he finds the hole and now he's trying to like ram it in. And I'm like pulling away because it hurts and the bed collapses because it's a little girl's bed.

THE OTHERS: Oh my god.

KERRI: And finally I decide I can't deal with the pain anymore.

PUKERS

ALANNA: Oh my god yeah, you need moral support; it's your first time.

SMOKERS

GINA: What did you do?

KERRI: I say, "This has to stop." But he's like "I'm not even halfway in." He says, "My head's barely in there."

THE OTHERS: Oh my god that's so rude. Rude, rude, rude.

PUKERS

RACHEL: Guys, I think my fingers are too short to do this.

ALANNA: Are you scared?

RACHEL: No.

ALANNA: It's so not a big deal

LIZ: Yeah, I mean you'll feel great afterwards. It's like a purification.

ALANNA: Totally.

SMOKERS

GINA: So then what happened?

KERRI: So then I get up and put my pants on and go to the bathroom to pee and there's blood all over the back of my pants.

THE OTHERS: Gross. Shit.

KERRI: If you think that's gross listen to this. I go back in the room and there's blood all over the bed.

ALL: Ew!

PUKERS

[RACHEL finishes puking.]

LIZ: Don't you feel better?

RACHEL: Yeah I feel great.

LIZ: You look great.

[The three hug.]

STALL

KERRI: He said he wasn't grossed out but I think he was lying because he had blood all over like his dick and stuff.

GINA: Oh my god I'm so jealous.

NURIT: Are you in love?

KERRI: Totally.

[All squeal]

[RYAN, on his way to the boy's bathroom, knocks into AYA. She exits. RYAN proceeds to the bathroom but stops quickly when he sees who is in there.]

[THE BOYS are lined up, using the urinals. The girls' bathroom disappears.]

AARON: So I was fucking this girl and I got off of her and there's blood everywhere.

PATRICK: That's disgusting man.

AARON: I know.

TYREN: I bet it makes good lube though.

PATRICK: Quiet everybody, we're in the presence of virgin ears.

[The boys move to face downstage. They are washing their hands at the sinks.]

STEPHEN: You guys act like I never even had my dick sucked.

TYREN: Well, yo' mamma don't count.

STEPHEN: Does yours!

AARON: Hey, mister virgin boy, hey cherry boy, when you going to lose your cherry? Hymen!

THE BOYS: HYMEN! HYMEN! HI MAN!

STEPHEN: Whatever man, just because I'm not getting my hump on in the fucking courtyard.

TYREN: Man, you ain't getting your hump on nowhere.

PATRICK: [making a gesture of masturbation] Yeah, he's getting his fucking hump on in his hand!

AARON: It's not like you haven't had the chance. You've just got to

ALL: SEAL THE DEAL!

PATRICK: You've just got to be assertive, man.

AARON: Insertive.

ALL: Dry Dick! Dry Dick!!! Dry Dick!

[JIM walks in with an extreme need to pee. He goes to the urinal.]

RAVI: Yo, yo, yo, speaking of dry dicks, I think someone needs a wedgie!

[The boys run to JIM who is enjoying a piss. They proceed to give him a wedgie. STEPHEN, on the other side of the bathroom attempts to halt them.]

STEPHEN: Yo, seriously man. I was reading on the internet that some dude lost his balls like that.

PATRICK: Where?

STEPHEN: On the internet.

PATRICK: Bullshit! You've never been in her net!

[The boys rush STEPHEN only to give him a wedgie. Meanwhile, Jim grabs his ass in pain. The boys leave STEPHEN alone to stare at his balls. Are they ok?]

RAVI: See you at the party sucka!

[ALANNA, drunk off her ass, stumbles onstage. She and STEPHEN strike three tableaux. Tableau one: ALANNA hands STEPHEN a beer. Tableau two: ALANNA falls to the ground, one leg in the air while STEPHEN stumbles. Tableau three: STEPHEN bends over, disoriented. ALANNA pitches forward onto her hands and knees. Action resumes with ALANNA yelling and thrashing her arms and legs in drunken ecstasy. But she had jammed her foot on the way down. The pain brings her back.]

ALANNA: Ow!

[SOUND: Doorbell. STEPHEN staggers to the door. AYA, perfectly arranged with a red party dress and a box of mints for the host's parents enters.]

AYA: Hi. How are you? Am I late?

STEPHEN: Hey, I'm fine, you wanna beer?

AYA: No thanks.

[SOUND: Click. STEPHEN breaks his fall with his hand.]

AYA: Are you okay?

STEPHEN: I don't feel so good.

[SOUND: click. AYA joins him on the ground.]

AYA: What's the matter?

STEPHEN: I'm fine okay?

AYA: Okay!

[The party music blasts. AYA and STEPHEN, as if in a universe of their own, freeze. The PARTYGOERS, an undulating blob of bodies moving in a confined space, appears and begins its journey across the room. Screams are frequent from both PARTY and ALANNA who is once again in ecstasy. NURIT and MAGIN join ALANNA in her game.]

SOUND: Sharp tinny ring. The party freezes and action returns to AYA and STEPHEN.]

AYA: Can I help you up? [They stand.]

STEPHEN: No thanks, have a beer.

AYA: No thanks.

STEPHEN: Come oooooon!

AYA: Ok, just a little bit.

[She throws her head back and STEPHEN pours - tableau. SOUND: zap. Music continues. The party resumes.]

ALANNA is left alone to fend for herself. SOUND: Zap. AYA and STEPHEN continue while party freezes.]

AYA: Let's dance. [She dances only with her arms, moving like pistons.]

STEPHEN: [falls to the ground] I need a seat.

AYA: [goes to him] I think you're nice.

STEPHEN: Thanks. [She kisses him on the cheek. They freeze and the party resumes. SOUND: Zap.]

[JIM is goaded. The PARTYGOERS scream 'chug, chug, chug' as someone pours beer into his mouth. JIM, unable to drink any more, projectile vomits and falls to the ground. Everyone pulls back, horrified. SOUND: zap.]

AYA: This is for your parents. [The box of mints is moved around in a weird sort of dance. They stand.]

STEPHEN: What is it? [He pulls out an item from the can and holds it above their heads like mistletoe.]

STEPHEN: Mints!

[The party and the couple resume action, together. Finally they are in the same world and timeline.]

STEPHEN: I want to show you something.

AYA: Ok.

[STEPHEN drags her towards the bathroom. Jim is carried downstage by the FOOTBALL GUYS to be deposited on top of ALANNA.]

AYA: In the bathroom?

[SOUND: Zap. Everyone's voices can be heard now. It is a cacophony often found at parties. In the bathroom, STEPHEN forcefully removes AYA's red dress. He pulls down his own pants and prepares to rape her.]

MUSIC: TAKE OFF YOUR PANTS.

RYAN, the odd-man-out, is brushed aside by TYREN, AARON and PATRICK. The PARTYGOERS fall silent as they gang begins to beat him, with their pants down around their ankles.

The red dress is thrown from the bathroom and finds itself on top of RYAN.]

AARON: You fucking asshole! [EVERYONE resumes full voice. CONNIE tries to call a cease fire. She jumps on top of AARON. Once again the group falls silent and the beatings cease. MAGIN goes to help RYAN. Everyone else freezes.]

RYAN: Leave me alone. I didn't do anything. For me you don't exist. [He clutches the red dress.]

MAGIN: Stop, I'm trying to help you.

RYAN: Really I don't care if you do, they can't make things worse for me. I'm used to being beaten.

MAGIN: It looks pretty bad. Why were you taking pictures?

RYAN: They're all rock stars to me.

MAGIN: We are what we think.

RYAN: There wasn't any film in the camera.

MAGIN: How can you take pictures without any film?

RYAN: Are you really here?

MAGIN: I've got to go.

[RYAN tries to stand unsuccessfully.]

RYAN: I fell in love with you in about 30 seconds.

[MAGIN places her hand on his face.]

MAGIN: [Turning away.] My boyfriend's going to kill me.

RYAN: Who's your boyfriend?

MAGIN: The one who beat you.

[They pause.]

MAGIN: I've got to go.

RYAN: Drive carefully.

MAGIN: [Standing] I don't know how to drive.

RYAN: In this life you have to be lucky.

MAGIN: You know, in this life, most people have learned to live in the moment.

RYAN: Not me, not now.

MAGIN: Why not?

RYAN: I can't turn off my brain, I can't jump out of my skin and I'm afraid of women.

MAGIN: Good luck. Find a way to stop bleeding.

[PATRICK whistles for MAGIN to join him.]

RYAN: I meant it when I said I love you.

You shout and no one seems to hear. Was it always like this? You can go your whole life lying to yourself and not notice anything wrong. Look around you. People thinking they're important, going to church as if their life mattered.

Now I'm 17. Now I'm dead again. Now I'm 26. Now I'm dead again. Now I'm 43. Now I'm dead again. All the moments you looked back on as youthful brilliance were actually drunken ramblings. Uh, is Hemmingway dead? Yeah, I think so. He shot himself in the head. Like Kurt Cobain? Yeah. [SOUND: eerie beeps. "Be careful of my heart."] Why do I just want to smoke and smoke until I can't stand up anymore?

Be careful of my heart.

Can I go to the bathroom?

JOSH [From the booth.] Ok.

[AYA, still naked in the bathroom is wheeled downstage.]

RYAN: Ten O'clock news. Ten o'clock news. [He knocks on the door. AYA, fearing discovery wraps herself in an old trench coat she finds behind the toilet. She gathers her box of mints and leaves. SOUND: Zap. In a flash of light, RYAN and AYA see each other for the very first time. She grabs the red dress that RYAN has been clutching.]

AYA: Excuse me.

[AYA exits and RYAN vomits into the toilet. He magically fades into the background.]

A car drives onstage with no passengers. It is in park, waiting outside. The engine is off.

MUSIC: a teletype / Be careful of my heart. SOUND: a regular eerie beep. All of the following is liquid, in slow motion.

GINA looks at her watch. She wants to go home. NURIT is mounted in front, around TYREN'S waist, moving towards the car. Her arms flailing like a plastic bag in a gentle breeze, she hands the keys to GINA who crosses around to the driver's side and unlocks the doors. They all get in the front seat, GINA at the wheel. GINA, the safe one, puts on her seat belt and tests the mirrors. In the rear view mirror she sees PATRICK and MAGIN emerge from behind the back seat. [SOUND: car swerving.]

PATRICK moves behind the wheel. GINA crosses across PATRICK'S lap and exchanges places with NURIT. TYREN moves into the center of the front seat. Everyone is almost settled. TYREN decides to move to the back to be with his girlfriend and changes places with MAGIN. PATRICK yells a few times out of the rolled down window at other drivers.

In a moment of inspiration, NURIT sticks her head out of the sunroof and dances, her arms waving. The others, including PATRICK who is still driving and quite drunk, grab at her dress

and pull her back down into the car. She falls languidly into the front seat while GINA makes room for her by moving to the back. [SOUND: crashing waves that swell over time.]

TYREN, searching for his girlfriend's knee finds MAGIN'S instead and decides that that's OK. MAGIN removes his hand and screams obscenities at him. She turns to PATRICK asking for some back up. A scuffle begins between the boys as MAGIN, the inexperienced driver, leans over to hold the wheel. PATRICK returns his attention to the wheel as the car begins to swerve out of control. The lights swell as they are synchronously pulled left from the spinning car. Moments pass without resolution.

In an instant, the car abruptly stops, unscathed. The passenger's bodies are thrown forward and they are for the most part undamaged. They begin to look around. Everyone seems OK. PATRICK once again rolls down the window and screams excitedly. He turns to TYREN and gives him a high-five. Both car and the music begin again.

NURIT has hit her head, and is obviously not all right.

Alanna left off editing

BLACKOUT

Lights up on Convenience Store

[Patrons are scattered about looking for various products or engaged in various activities. At the rear of the store are clerks of the Shop and Smile. Their red caps and shirts imply uniformity. Patrick drops a pair of sunglasses from the rack.]

Rachel: You break it you bought it.

Patrick: I didn't break it.

Liz: Yeah, you break it you gotta buy it.

Rachel: yeah, I got it liz.

[Customer one enters.]

Liz; Hey, uh, hi I'm Liz and uh, well, can I help you?

Rachel: Hello, my name is Liz. Welcome to Shop and Smile. How can I help you?

Liz: Can you write this down for me?

Rachel: hello.

Liz: Hello.

Rachel: My name is Liz.

Liz: My name is Liz.

Rachel: Welcome to Shop and Smile.

[Customer two enters.]

Connie: Hello, Welcome to Shop and Smile, my name is Connie, how may I help you?

Rachel: Thank You Connie! Professional! Courteous!

[Customer three enters.]

Liz: Hi. Welcome. My name is Liz. Welcome to Shop and Smile. Can I help you?

[Magin enters in search of Patrick. He is opening a box of Oreos. Magin pushes him out of the door towards the pay phone outside. Armed Robber enters and takes Liz hostage. Everyone screams. Muffled moans can be heard, as the stage is washed in a red light similar to the color of Ayaís party dress.

Simultaneously, Ryan and Aya are at the sunglass stand. They each pick a pair of sunglasses. Noticing each other, they begin to mirror each other as they move away from the robber. They are in their own time and space, seemingly unaffected by the events around them. Ryan and Aya then exchange sunglasses. SOUND: Dawn screams. Stephen pulls her back to the ground and covers her mouth. Aya and Ryan move away from each other as the robber shoots Liz and flees. [SOUND: gunshot.]

Blackout

[SOUND: Gunshot two times.]

LIGHTS UP

[A nurse attends to a patient in the emergency room. The pair are behind curtains.]

Nurse: what did you mother in law stab you with?

Patient: A knife.

Nurse: A knife? What kind of knife?

Patient: (Muffled) A pocket knife.

Nurse: A packing knife?

Patient: A pocket knife!

Nurse: A pocket knife. Well, how long was the blade?

Patient; (Muffled)

Nurse: About this big and this long? Ok.

Patient: (muffled)

Nurse: About how far did it go in?

Patient: (Muffled)

Nurse: About halfway? About halfway in?

Patient: (Barely audible) All the way.

Nurse: You're going to have to stay here over night. No matter what happens, you the only person I'm going to take care of. Ok?

[SOUND: low pulse. A waiting room appears. There, waiting, is a woman who cannot breathe and a teenager who has had too much alcohol. Two paramedics cart a patient into the examining room. NURIT and her fellow passengers enter and take a seat. In the back, two nurses are completing triage on new patients. A pregnant woman waits in line. NURIT stares straight ahead. She is disoriented and there is clearly something wrong. Patrick and Magin joke and chat as more patients filter in with various ailments. The room is now chocked with the sick. NURIT collapses. No one seems to notice. Moments later Gina runs to get help.]

Nurse: can we get a stretcher out here?

Patrick: She's been drinking. And she hurt her leg. But the driver took off.

[NURIT is taken into the examining room. SOUND: heart beat.]

Doctor Eshelman: We need some help in here.

Nurse Pounsett: Noro, Kerri, ER.

[While Nurit is being attended to, Patrick, Magin, Gina and Tyren are in various states. Patrick takes the Oreos that he stole from the Convenience store and places them on his third eye. 'You are all healed. Go home.' They are all joking and laughing.]

Dr. Eshelman: let's defibrillate. Clear. Again. Clear. Again.

[The heart beat suddenly ends.]

Dr. Eshelman: Let's call it. Noro!

Nurse Ottitigbe: 12:58.

[The examining room disappears. NURIT's friends are the only one remaining in the waiting room.]

Nurse Pounsett: Noro, who's next?

FIX THE FOLLOWING!!!!

[Dr Eshelman and Nurse Ottitigbe go to Nurit's friends. Nurit is dead. Their complexions change. Noro and Dawn disappear. There is some time before Nurit's friends freeze in half-light.

Ryan appears, at home. His sister is entranced by the television. She doesn't look at him when he speaks; she's too engrossed. At the same time, Aya appears on her bed, also at home. As if we were watching video cameras, the space is converted into three screens. We are given permission to survey the entire world of these individuals, piece by piece.

Lights down on Tyren, Magin, Patrick, and Gina who remain in their chairs during the following scene. Rachel is wheeled in on the couch to down stage left. Aya is wheeled in on the bed to down stage right, holding dress, bra and mints Ryan comes home from the party / 7-11

with sunglasses. Rachel is watching TV on the sofa.]

Rachel:† Hi.

Ryan:† What're you doing up?

Rachel: Did you have fun?

Ryan: † Yeah. I had fun.

Rachel:† Were there a lot of people?

Ryan: † Yeah.

Rachel: † Like a hundred?

Ryan:† Yeah, like a hundred.

Rachel:† Like a hundred.

[Ryan exits SL. Lights down on Rachel, up on Aya destroying her bra. Aya enters upstage with broom]

AYA/ IKUKO Japanese scene.

Ikuko: idonít know who you are.

[Ikuko leaves her daughter. Ryan leaves his sister. Each scene fades until we are left with total darkness. SOUND: Jeff Buckley's Hallelujah. SOUND: Interview montage made from conversations with the 22 actors about their views on God, fate, hope and communication.

As the song fades, lights up on NURIT's funeral, already assembled. JAMES, the altar boy is singing Ave Maria.]

[Ikuko exits. Alleluiah begins. During intro, lights fade up on each of the three areas of the stage, then blackout at end of intro. The stage remains dark until the end of the song. Lights up on Nurit's funeral already assembled]

FUNERAL

Ryan:† † I'm tired of listening to this junk.

Aya:

Ryan: † Why do they have to say anything.

Aya:

Ryan:† † What?

Aya:

Ryan:† † I, I'm sorry, I donít understand what you're saying.

Aya:

Ryan: † † Fuck Off.

Aya:

Ryan: † Do you believe in God?

Aya: [Exits the room and heads down stage center]

Ryan: † † [Follows her] I should introduce you to my mother.

Aya:

Ryan: † Are you gonna go back to school this afternoon?

Aya:

R† † What?

Aya:

Ryan: † What????

Aya:

Ryan: † † Well, me, I haven't decided yet. † Right now I've got an awful feeling like I want to smash things and kill things.

Aya:

[SOUND: Zap They both pull knives at each other and freeze]

Ryan: † You wanna go get a burrito?

Aya: Mmmm. † Pico de gallo. † †

[They put knives away and exit. Meanwhile the funeral has let out. Ryan gets pulled downstage by Tyren, Aaron, and Patrick and beaten up behind the curtain throughout Aya's monologue]

AYA (In Japanese ñ with English super titles projected on curtain)

I cannot find my voice in this weather. † It's down in there but it won't come out. † There is no silence at night in this country. † I just want to stay at home, my own home.

I would not want to be in a helicopter flying in the rain. † Flying rain or shine. † I would not want to be in it. † So far from the ground and so far from other people. † But I am. † †

Nobody ever wants to feel helpless. † People will fight against that so hard. † They cannot abide that feeling. † There will be a resistance to admitting that simple fact, even though there is no other reality at all.

(In English) Be careful of my heart.

Why don't you fight back?
(Exit Aya)

Ryan: I don't want to touch them

Liz: Running across stage

DOOR BALLET

PAWN SHOP

AYA & RYAN DANCE

DINNER AT RYAN'S HOUSE / RANT

CLASSROOMS WITH BETH

AYA & RYAN SCENE IN CAFETERIA

BULLET IN HEAD

BETH DINNER SONG / CAFETERIA

ACT 1

ROBERT & ALANNA

Robert:

On the ____ of every month my grandma get's this idear in her head, this prarlysing fear. that the house has waht she calls a "profound structural defect" like the whole goddamn place is comin down on her at any second.

Alanna:

It only moves when I move.

So I have to lie in the middle of the floor, completely motionless not daring to breathe.

Robert:

She was there for four freakin days once.

She was like that when the police finally found her.

Alanna:

I am like this when the police finally find me.

Did you feel that?

(Black out)

(Robert and Alanna at the breakfast table)

Alanna:

Robert. Let's have a toast. I wanna propose a toast. A toast, to love. To true love. One of Lorca's best lines is "Agony, always agony". Think of this when you kill a cockroach or awaken in the morning to face the sun.

You're too young to drink. Doesn't take a genius to figure that out. I met a genius on the train today. He was six years old. He sat beside me and as the train ran down along the coast we came to the ocean and then he looked at me and said "It's not pretty." It was the first time I'd realized that.

Don't be ashamed of anything; I guess God meant it all like locks on doors. You may not believe it but there are people who go through life with very little friction or distress. They dress well, eat well, sleep well. They are contented with their family life. They have moments of grief but all in all they are undisturbed and often feel very goodlets put it all together.....sy death, usually in their sleep.

Your IQ may be 165er but you still gotta know these things.

You hungry? Well, we're not gonna eat till we finish this cut-rate lousy gin.

Did you feel that?

Robert:

Grandma?

Alanna:

Don't move. Robert.....Robert.....Robert...

Robert: (hand gesture)
High School

Alanna:

Robert

ROBERT'S MONOLOGUE

(Music/ high school begins....)

Notes for ensemble: enter cheer on sound cue, re-enter on "high school" slow motion, wave to audience when he calls your name, "suspended" do jerky moves on sound cues, drop & exit on "poof", cafeteria lines 2x then into cs classroom, raise hands on 2nd "coma" raise hands 3x, close eyes on "not here", turn around 3rd "yours", "working on it" into suicides, electric slide, back up, turn slow mo exit on car crash sound cue

Robert: Wait! (reaches out to them)

(turns back to the audience.)

This is my high school.. Everybody's here. Except me.

I have been absent for 26 days, FOUR hours and FIFTY SIX minutes. (Sees charlie)

That's my friend Charlie, that's Aya she's the new girl from Japan, That's Magin and Patrick, and Tyren and Liz, That's ryan and Noro and stephen and Kerri. There's Gina and Rachel and Matty and Nurit. That's Aaron and Dawn and Connie and /// Jim? Wait a minute where's Jim?

Magin
You know

Robert
I do?

Connie
He's Suspended

Robert
Suspended

Somewheres in the past not not long ago maybe a year ago may be two may be ten, but when we weren;t looking something strange happened it was as if all mankind suddenly left reality

Poof!

From then on everyuthing was a bit screwy not real like and supposedly not true...but we supposedly didn't notice..

But we did. You get me? Didn't we?

HEY neighbor you feeling safe you feeling fine you feeling good I reckon you would

RYAN
Hey Robert, you feeling better? You out of the hospital?

ROBERT
Hospital?

BANG

Uh Uh yeah its still there oh wow.

I bet you;re wondering about this I;ll get to this in a second....

you know when you get this awful feeling that everything you've done's been done before a million times over when you're looking for yourself and it sucks to have that like like your world is being ruled by something else by something outside of you you're in the hospital bullet in the head, shot came from where you don't know, you're in a COMA but come on man there's a murder in the United States every 15 seconds...there's thousands of you in comas all over the nation bullet in the brain can't wake up looking for you but NO NO fuck that shit no...

we're not here
we're not this
we are not us
in fact
no no don't freak out...

It's yours it's yours it's yours I got news for you, you are not you either. The things you do, the people you meet, the decisions you make. Not yours. Uh Uh

we been working on it

think of two parallel lines You just go ahead and put into your mind two parallel lines ...lines that run evenly to each other like highway lanes route 69 on a hot summer afternoon. what's in between them what keeps the cars from running into each other there's a divider this line that's so deep brings these lines into one

Phone Rings

I'm getting to it. I'm getting to it! Just hold on.

a third line that comes from so deep that it's in your dreams when you sleep your prayers when you wake and your hogs jawl at new years. AND this line that's so deep brings those two lanes into one, it whips them together like merge traffic at the bridge halfway down. ...and something's bound to come from that...a man's destiny the open road whatever you want to call it The possibilities are endless

INTO PHONE:
Yes?

BANG

the possibilities are endless

Bullets go deep you know, to places beyond memory

HOSPITAL INTERLUDE

LIZ

Are you going to operate?

DAWN

We can't. The procedure is too invasive. If we move the bullet it could kill him. Tissue has closed around the wound and his condition is stable now. He's gonna have to live with it. If he makes it.

LIZ

Vitals are good. Of course we have no idea what kind of impairment will result. We won't know until he wakes up.

DAWN

He has no family?

LIZ

Records show that there is a grandmother but we can't find her.

DAWN

You've called the house?

LIZ

We've called several times but no one answers the phone

DAWN

We'll keep trying.

Alanna

Robert. Robert. Get the phone. Get the phone. Get the goddamn phone. Robert.

HOMEROOM

Connie: A dark element opens when it moves and closes when at rest.
breathe, re-set

Connie: You strange creature, still in a sort of violent childhood of your evolution.
exit on bell

ORIENTATION: AYA & NORO, AYA & RYAN, MATTY & PRINCIPAL, AYA & STEPHEN

Notes for ensemble: come back in for hallway freeze, drop & exit when she drops books, freeze, cheerleaders continue, into fight, then rap

Aya Can you tell me where the girl's toilet is?

Noro ?

Aya My name is Takeru.

Noro What?

Aya Takeru.

Noro Yeah Ok well Um Dak A doo, um?
Aya I'm from Japan. I moved here 3 months.
Noro. Yeah Ok SO.

Principal
Do you know why you are here?

MAtty
Yes, of course.

Principal
You are here because your name is on the section sheet

Matty
Yes, of course.

Principal
Do you know why your name is on the section sheet?

MAtty
Yes of course.

Principal
You are being suspended. For the rest of the day and Monday. Do you now why?

MAtty
Yes. Of course.

PRincipal
Because you set fire to the classroom.

MATTY
Yes, of course.

Principal
In three places of the classroom.

MATTY
Yes, of course.

PRINCIPAL
Are you on some kind of medication?

MATTY
Can you give me directions to this street. I have an appointment. Is today Friday?

Principal

Are you listening to me?

MATTY
Yes, of course.

GIRL'S BATHROOM
Aya: Is this the girl's toilet?

(puking)

STALL GIRLS
Guess what I fucked him?
You did
Yeah

PUKERS
Did you do it yet
Yeh I did

TITTY POLICE
Oh my god Ikuko I cant believe your brother did that to you
What an asshole (etc)
So now your boyfriend knows you stuff your bra?

PUKERS
I swear my apple wasn't even digestedj

STALL GIRLS
How was it
It sucked it was like having a tree trunk shoved up my vagina

PUKERS
Did you do it, Rachel
No not yet

TITTY
Yeah I'm so emabarrassed. I cant see him anymore
Whatya mean everyone stuffs their bra
But now everyone knows it
Its okay everybody does it

PUKERS
They can't pass me up for cheerleading this year

STALL
Okay this is what happened we were at my boyfriend's best friends house we always hang out there We were in his little sisters room so we decided to have sex. So we took our own clothes off.

You didn't take eachothers clothes off
No
Was it like stripping
No it was like rushed

TITTY
This is the last day for my fake boobs
Well you can't just have big boobs one day and be totally flat the next
Yeh you have to decrease slowly

PUKERS
They'd be idiots to pass you up you look so good
Are you kidding I wish. Dawn and Nurit and Noro theyre all sobeautiful.
Theyre like under 100 lbs
But your kicks are so much better
You think?

STALL
Ok so he like gets on top of me and he cant find the hole so I guess he's like
fiddling with his finger so he can keep his finger there while he shoves his dick
in, to guide it.

TITTY
She just needs some technique
Dawn do you have the equipment?
Forget the socks ikuko
Use shoulder pads.

STALL
But it keeps slipping out and going between my butt cheeks, and that's just
wrong

TITTY
Everyone's doing it.

ALL
oh my god

PUKERS
(simultaneous) oh my god
Rachel hows it going
I don't think I can do this because I don't have a scrunchy and my hair
keeps getting in my face
I can hold your hair

TITTY

STALL

So finally he finds the hole and now he's trying to like ram it in. And Im like pulling away because it hurts nad the bed collapses because it's a little girls bed.
Oh my gods
And finally I decide I can't deal with the pain anymore.

TITTY

PUKERS

Oh my god yeah you need moral support its your first time

STALL

What did you do

I say this has to stop. But he's like I'm not even halfway in. My heads barely in there.

Oh my god that's so rude

Rude, rude, rude.

TITTY

PUKERS

Guys I think my fingers are to short to do this

Are you scared

no

Its so not a big deal

Yeah I mean youll feel great afterwards its like a purification

STALL

So then what happened

So then I get up and put my pants on and go to the bathroom to pee and there's blood all over the back of my pants

Gross Shit

If you think that's gross listen to this I go back in the room and theres blood all over the bed.

Ew

TITTY

PUKERS

(PUKE Ends)

Don't you feel better

Yeah I feel great

You look great

STALL

He said he wasn't grossed out but I think he was lying because he had blood all over like his dick and stuff.

Oh my god I'm so jealous

Are you in love

Totally

BOY'S BATHROOM

PARTY

Notes to ensemble: start with music, freeze on _____ when Matty pukes, unfreeze on _____ still silent, loud on _____, silent on 3rd "take off your pants", loud on door slam, silent on "Tyren!", loud when Aaron picks me up,

Connie: No fighting!

silent when Ryan & Magin scene starts

Ryan

Let me alone, I didn't do anything.

Magin

What

Ryan

For me you don't exist

Magin

Stop I want to help you

Ryan

Really I don't care if you do. They can't make things worse for me. I'm used to being beaten.

Magin

Looks pretty bad. Why were you taking pictures?

Ryan

They're all rock stars to me

Magin

We are what we think

Ryan

There wasn't any film in the camera

Robert

Oh yes there was

Magin

How can you take pictures without any film?

Ryan

Are you really here?

Magin

I've gotta go.

Ryan

It was nice

Ryan

I fell in love with you in about thirty seconds

Magin

My boyfriend is gonna kill me

Ryan

Who's your boyfriend?

Magin

The one that beat you.

Ryan
I am to blame. It's my fault.

Magin
I've gotta go.

Ryan
Drive carefully

Magin
I don't know how to drive

Ryan
In this life you have to be lucky

Magin
Most people have learned to live in the moment.

Ryan
Not me. Not now.

Magin
Why not?

Ryan
I can't turn off my brain. I can't jump out of my skin and I'm afraid of women.

Magin
Good luck. Find a way to stop bleeding

Ryan
I meant it when I said I loved you.
You shout and no one seems to hear. Was it always like this?

Robert
LINE: I hear it all day

Ryan
You can go a whole lifetime lying to yourself and not notice anything wrong.
Look around you. People thinking they're important, thinking their life matters,
going to church, trying to pretend they're not so insignificant.
Now I'm seventeen. Now I'm dead again.
Now I'm twenty-six. Now I'm dead again.
Now I'm forty-three. Now I'm dead again.
All the moments you looked back on as youthful brilliance were actually
drunken rambling.
Is Hemingway dead?
Yeah he killed himself. Shot himself in the head.
Like Kurt Cobain?
I think so.
Why do I want to smoke and smoke and smoke until I can't stand up anymore.
Be careful of my heart.
Can I go to the bathroom?

drag platform down when Ryan says "seventeen"
drag platform up when Ryan is in bathroom

CAR CRASH

Notes to ensemble: Liz cross street, Connie rollerblade backwards when Nurit stands

SHOP & SMILE

Rachel: Liz!

Liz: I didn't peel it. Hi. My name's Liz

Rachel: Hello, welcome to shop & smile My name's Liz (ad lib)

Liz: Hi

Connie: Welcome to shop & smile this is Connie, how can I help you.

HOSPITAL

COMING HOME, AYA & RYAN

Ryan comes home from the party / 7-11 with sunglasses.

Rachel is watching TV on the sofa.

pausey

ra hi

ry what're you doing up.

ra did you have fun.

ry yeah. I had fun.

ra were there a lot of people?

ry yeah.

ra like a hundred

ry yeah like a hundred.

ra like a hundred.

intercut with AYA/ IKUKO Japanese scene

(WAKING UP)

FUNERAL

Nurit's funeral

R I'm tired of listening to this junk.

A

R Why do they have to say anything.

A

R What?

A

R I,I,I'm sorry, what??

A

R Fuck Off.

A

R Do you believe in God?

A

R I'd like to introduce you to my mother.

A

R Are you gonna go back to school this afternoon?

A

R What?

A

R What????

A

R Well, I haven't decided yet. Right now I've got an awful feeling I want to smash things and kill things.

A

R You wanna go get a burrito?

A umm. pico de gallo.

Ryan gets beat up

AYA

I cannot find my voice in this weather. It's down in there but it won't come out. There is no silence at night in this country. I just want to stay at home, my own home.

I would not want to be in a helicopter flying in the rain. Flying rain or shine. I would not want to be in it. So far from the ground and so far from other people. But I am.

Nobody ever wants to feel helpless. People will fight against that so hard. They cannot abide that feeling. There will be a resistance to admitting that simple fact, even though there is no other reality at all.

Be careful of my heart.

MATTY SINGS

ROBERT & MATTY

DO;nt stoip

M

Stop what

robert leaves

M

excuse me excuse me can you read this.

R

I'm sorry

M

Its really important. I lost my glasses. I think it's Beethoven. I'm not sure. I heard it on TV once. No matter. I can't make sense of any of this I wrote too many things last week. Can you help? I got suspended last week for setting fire to a classroom.

R

OK. Um. OK I'll try it.

This says thursday

I think. This says Robert E Lee.

That says pathword. papss word. Password is ...

That's not it? Um Mom says remember to...

This says voigt. I thinkit says voigt.

M

These arenot my clothes/

Matty and Robert Kiss

INCOMPLETE SCENES: (not transcribed yet.... Where are they?)

PAWN SHOP

AYA & RYAN DANCE

DINNER AT RYAN'S HOUSE

CLASSROOMS WITH BETH RANT

AYA & RYAN SCENE IN CAFETERIA

BETH DINNER SONG /CAFETERIA

ACT 2
OFFICE

Connie: Are you ready?

Alanna: Yeah.

Connie: Jim is going to be a problem. He's being a real weenie. He's playing dumb when I heard him in the background. Didn't you? We know what he's up to.

Alanna: You're beautiful.

Connie: Thanks. I'm going to need you to go through some of your backup files.

Alanna: No problem. Are you ok?

Connie: Mmmhmm. December 15. Do you think you still have a copy of the minutes to that meeting?

Alanna: I have a copy in my desk drawer.

Connie: You're a godsend. Great.

Alanna: When do you start chemo?

Connie: Tomorrow.

Alanna: So are you going by yourself? (pause) What time is your appointment?

Connie: Three o'clock.

Alanna: I have class.

Connie: I wasn't asking you. I mean, wow, thank you.

Alanna: Are you scared?

Connie: :No, they told me I have the best kind of cancer.

Connie (phone):

No Jim, I'm not calling you a liar, as a matter of fact. You're too much of a pussy to be a liar. What you are is a fucking hypocrite.

You did too! You knew about it all along. It doesn't matter if you agreed or not.

That's bullshit. I can't believe I'm listening to all this runny diapercrap. You slobbery cocksucking mama's boy.

It's too late for that crap, you sneaky little vaginal snail. As a matter of fact its always too late for that crap.

Look I won't listen to this anymore, Jim. And you better fucking watch yourself because I'm going to have your nuts in a garlic press. Ciao!

Connie: Hey! Its time. I know you guys are all wondering what this is all about. I have a list of who's been naughty and who's been nice. Just kidding. Really, I just wanted to let you know before the rumors got started that I have in fact been diagnosed with cancer. Its no big deal, the prognosis is good, but I will be in and out of the office more than usual. Alanna here is more than capable of picking up the slack when I am out. So I'll count on you guys to keep things running smoothly. So, that's it. Keep up the good work. Don't fucking clap.

Connie (phone):

Yeah, I've got the tickets right here.

8:00 when did you think it would start?

Okay that's fine. I'm running late, too, and I could use a few minutes to chill out. Just meet me in the lobby at quarter of, okay?

Connie (phone):

Yeah?

You want me to hold your seat for you? They probably won't let you in. Fine.

That's really lame. I've had a stressful day too.

Look, I have to go. I have a couple of things I have to do before I leave okay. See you in a few.

I guess so. But I really shouldn't.

Never mind. I'll see you.

CAB

Connie:

Look, with all the time gabbing on the phone, you could have finished up and left.

How is it useful to me to hear that?

I'm not. I'm not upset. I really resent that word, upset. A man would never be accused of getting upset.

I don't know, upset makes me think of wetting your pants or something.

As a matter of fact it is better, though I wouldn't go so far as to say pissed off. I'm slightly annoyed.

PULL OUT THE STOPS MUSICAL NUMBER

Connie:

Whatever, get your shit together and I'll see you in the second act. Its supposed to be good by the way. It's a Walt Disney revival.

Like I said before, maybe. I have a big day tomorrow.

Cut the chit chat, I'll be seeing you shortly, right?

Okay, so get yourself out of there. Goodbye already!

Phone Lover 4 (theater)

Yeah, I guess I figured that out. Were you counting on me keeping my phone on during the show or were you expecting to get away with leaving a message?

I shouldn't.

If you're buying, okay. It would be unchristian of me to deny you. But it has to be an early evening.

Meet me at that restaurant across from the theater, fiesta something.

I already gave you the address.

Figure it out. I'm missing the show.

I guess around 10 or 10:30.

No, be there at 10:15. I don't want to sit around waiting for you.

RESTAURANT

Connie:

So is this a new game.

No, no, no, don't be sorry, its a great game, lets call it Richards a fuck. And about a B- fuck at that.

What's wrong with you? It's now 10:45. You started this fun-filled phone parade at 7:15. That means you had three and a half hours to figure out what the hell you are doing and let me know. No wonder you got passed up for that promotion. Christ, I don't like people to waste my time. I have a life to live.

Fuck you.

You want to tell me now or would you like to call me in three and a half hours. Let's see, I can set my alarm for 2:10 so I'll be sure not to miss it.

You're moving to Florida.

Whatever. (click)

BAR

DAVE

I don;t know but In 4 years I'm volunteering for the campaign so I can get some of that NADER ASS

RYAN

Its all about those 18 year old girls voting for the first time.

DAVE

Its like lets just be entirely full of shit ya know like, lets just pretend that reality is totally malleable and we can like say that you're doing all these things but you're not ya know and its just kinda like its just makes me go like you know you don;t care you don;t care about you like you know like... they don;t think it matters about like people's right to vote and like you don;t want that most votes count like and like you're saying these things you know you'd be doing the exact same things if you were on the other side and like if you were behind by ten votes you'd be like WE NEED MANUAL RECOUNTS AND WE'RE BRINGING IN THE ARMY AND WE'RE GONNA FUCKIN HAVE IT i mean you know that and you know the shit they say and it just drives me nuts

JOSH

OKAY. I wouldn;t have sex with I wouldn;t have sex with anybody who voted for Bush. I could not have sex with any of those

DAVE

I WOULD HAVE SEX WITH EVERYBODY WHO VOTED FOR BUSH

laughter)

JOSH

How could you have sex with anybody who voted for Bush

RYAN

Okay, I was in this bar in LA and JAMAL was having sex with this girl

JOSH

In the bar?

RYAN

No no....but he was sleeping with this with this... and we we're all hanging out in the bar

laughter

RYAN

Its true and and we were just like sitting there and oput of the blue she goes like, I don;t know who to support, George Bush or or what's his name, John McCain and its like.....hello.....and she was just like idon;t know and she like repeated herself and I was like you're arepublican and it was this barrier and we started to talk about

JOSH

And she's having sex with this Radical black man

laughter

RYAN

And and like I confronted Jamal about it and he was like OH WE DON'T TALK ABOUT IT.

JOSH

'We don;t talk about it

RYAN

And

JOSH

I just don;t see it. I don;t see it being possible.

RYAN

I don;t see how it would be possible either Like if someone has voted for Bush other than my grandfather

JOSH

Just out of SPITE.

DAVE

That's pretty good. I used to not be able to talk to them but now I could talk to them because I want to beat them up. Just kick them in the head repeatedly and be saying I'm not kicking you in the head, I swear you know like...you're wrong I don;t know what you're talking about

laughter

DAVE

I mean you could say like

JOHS

I just don;t want to fuckin look at Colin Powell. He's the death of the world.

DAVE
Is he?

JOSH
Yeah

DAVE
Jesus I;m thinking he's the only hting that's alright

RYAN LAUGHS

JOSH
No Colin Powell

DAVE
I thought he was level headed

JOSH
Yeah, he's really level headed. He conducted that war. in the Gulf. He shot into National attention because CNN likes ya know to to to...he was the spokesman for the war him and Scwartzkopf...but Scwqwartzkof is too fat and ugly to be a presidential contender

RYAN
He's got a german last name or whatever

JOSH
He can;t even fit into fatitgues. He's got boils....his whole head is like a boil. We're gonna see more of that Bush Boil. You know that boild that was onm his face.

DAVE
Walking down the street with that smirk on his face

RYAN
There';s something wrong with his smile. Its like he's trying to be happy even though he knows he just shat his pants

lkaughter

DAVE
He's not trying he is happy he just shat his pants

laguther

DAVE
Its warm

JOSH
Its gooey

DAVE
M<MMMMMMNNNN

DAVE
The worst thing that could happen is he really tries to run things.

RYAN
Nuclear holocaust

JOSH
This used to be a concern right that the guy with his so-called finger on the so-called button was a competent person that was a big worry
THE FINGER ON THE BUTTON

RYAN
Reagan blew that to hell I mean people thought that we was competent but he had alzheimers in

DAVE
people don;t reall care about Nuclear war

JOSH
Not anymore., We've totally forgotten about it

DAVE
And its still like the most unbleiveable

JOSH
Heinous

DAVE
I;m reading htis book by martin amis Einstein's monsters

JOSH
I mean its CRAZY CRAZY....Every single day every fucking day its like they're still there....there's no less danger... there's more danger....BEcause you could buy it- you want some Urainiumwe could trade some blue jeans for some in the Ukraine

DAVE
We should

mild laughter

JOSH

Yeah, theatre and nuclear arms and Brooklyn's Grand Avenue

DAVE

There's something to pay attention to.

RYAN

It would be so easy to start a panic. I was riding over the bridge and I was thinking about it it was like what if some catastrophe struck

JOSH

Well here is where it would happen I mean this is New York City what are they gonna bomb Washington what a buncha statues this is like the primo overkill zone all that shit is still pointed at us...

RYAN

And the germ warfare, when you ...this is why I don't ride the subway anymore because

JOSH

I mean you can fantasize and boit a hundred million billion billion different horrible things over and over and over again until you're blue in the face or you know covering in the corner

DAVE

But nothing has changed...i'm still on the nuclear thing...nothing has changed and when I grew up it was an environment where everybody was freaked out

JOSH

YEAH

DAVE

but nothing is changed except that these weapons are in more people's hands...and it's more comforting when at least people are terrified and they're not terrified it's just like there's something wrong

JOSH

Well I think people are terrified but they're terrified on a wholly other level I think people are terrified in their bones not in their brains it's like it's so underneath the I mean why do you think people are running around like WOOBAA WOOBA WOOAA all the time...because they have no time there is no time left they are all hyperventilating going HA HA HYAHYAHYAHHA... you know nobody can have a ssss nobody can have a good time..there's no DRUG Culture.. There's no SEX culture there's no there's no SUB culture there's no Counter culture there's no there's no CULTURE to SUB From there's just a lot of people walking around in a kind of unconscious blind panic that's crazy it's crazy I hate it. It's like let's move to Bangkok or Paris or Uagadougou.

DAVE
Where's Uagadougou.

JOAH
Burkina Fasso.

DAVE
Isn't there a do you feel a sense of responsibility

JOSH
Responsiablity for whom? I feel responsible for my own quality of life which means that the people around me have to be thinking breathing terrified on a conscious level and hyperactive and awake for and it has to be supported in the world around me or else I have no....yaknow come on.

DAVE
You could leave

JOSH
we could leave

DAVE
BUt I mean like, even in OUagadougou

JOSH
Well not Ouagadougou we don;t wanna go there.

RYAN
With a NAME LIKE OUAGADOUGOU. It has to be

JOSH
It has to be terrible

laughter

DAVE
I mean where can you go

JOSH
You can't go anywhere you can't go anywhere. We've go to improve this HERE. I mean I been other places. I'm talkin about the air you breathe.

DAVE
Everything is going to be affected

JOSH
I'm not talking about affected.

DAVE

Its all George W. Cunt's fault. Whether you go to Greece or

JOSH

No fuck that

RYAN

His finger's up his ass.

JOSH

His finger's up his ass so far he's touching his navel...its up to the elbow but like

DAVE

Its not his finger I'm worried about. Its the fingers of the other people. The fingers of the 50% of insane Americans the insane fucking people who think this is a good thing...these people are mad and they're probably perfectly happy to jump onto antoher ridiculous bangwagon should we feel the need to roll out the tanks and missles and guns and go like take out syria or some other country that is like causing problems.

RYAN

But that other 50% of the people whoe voted democractic they're just as willing to roll out the tansk and guns and stuff...they're just not going to admit it straight out

JOSH

They'll take it lying down, they'll take it right on their face. You know THOSE THINGS ARE THE THINGSA THAT THE PRESIDENT DOES, THE PRESIDENT'S SUPPOSED TO DO THAT....BOMB PEOPLE WE GOT WARS SOMETIMES EVEN THese liberals say this as LONG WE GOT ABORTIONS AND LIP SERVICE ABOUT RACISM and sometimes we gotta kick some ass...that's okay right, we gotta do that right, we don;t want to dislike our leaders..we can still love Bill Clinton for Bombing Afganistani Medical supply plants.

DAVE

Abortions are okay....

JOSH

No this place is fucked. We can't do it. This country is up to no good and it will remain up to no good. You know you you you can;t alter the course of history. We're fucked. This country is fucked. Its ridiculous and stupid. We can talk about incredible artists or hip hop or this and that of the things that we love in culture on a very superficial level or whatever, but on a very very deep level this place is fucked. We killed all the indians you can;t get past the basic fact. Its genocide. THE country is founded on a genocide

DAVE

But that's life, like the people with the better guns and weapons and more population come in and wipe out the other ones and someday someone will come along and wipe out us

JOSH

But then what is history? Is it just this blind march toward a continuing degradation of the species? There ARE places there are countries that aren't founded on you know mass extinction...I don't know where they are

DAVE

They haven't been extinguished yet. AND I do think that history is a blind march it is a blind march but it is neither good nor bad. I mean when is there a case where a group of people who didn't like another group of people and had the means to wipe them out didn't. Just decided not to. SO I guess at some point they're no one left to wipe out and that would be the end to that...until someone came from like another star system as was like We're gonna wipe you out and we're like SHIT WE'RE TOTALLY NOT PREPARED. and then you'll get the martians like us sitting here in bars going like WE WIPED THEM OUT WE SUCK

RYAN

In THIS VERY BAR

JOSH

The martians sitting around in this very bar...what happens to the underclass martians going UH...we just moved here...uh ...we don't know anything about Gentrification...we're

RYAN (Like a MARTIAN)

WE ARE NOT TO BLAME

JOSH & DAVE

WE ARE NOT TO BLAME. WE ARE NOT TO BLAME,

JOSH

My father keeps screaming at me about Nader

DAVE

Why is he screaming at you about Nader.

JOSH

Because he is so upset that Bush has won the presidency. AND I keep saying to him Dad, Al Gore is not your friend.

DAVE

It's a generational thing.

JOSH

I think he's upset because Lieberman is a Jew and THEY WANT THEIR PIECE OF THE PIE. WE FINALLY GOT A JEW AND WE LOST BY 154 Votes in Florida with all the holocaust survivors voting for Buchanan.

laughter

JOSH

It's like its sent him over the edge. NADER GET NADER!!!!

DAVE

SO Where are we

JOSH

Where are we? There's not alot to hang onto. WE got crappy movies made for export to Target markets in Asia, Hip hop is dead, you know Kurt cbain is dead. The SUBway series SUCKED

DAVE

THE SUBWAY SERIES SUCKED. But where's Nader?

RYAN

His website is totally empty.

DAVE

Where is he?

JOSH

Where the fuck is he?

Mr. Ogawa text

COMING HOME

Ikuko & Ryan scene

Connie:

Hi Dad

Yeah, I know. Tell her I'm sorry. No, you tell her. Don't wake her up. There's something georgeous in the mail, I promise.

I'm fine.

Great, great. It's good. Busy. How're things at home?

(laugh) Oh yeah, why?

Well, come on she's just a dog.

I'm a big girl.

Dad, I can't come home next weekend, I told you already. My plans changed.

No, you know there isn't.

If you choose to be delusional, go ahead.

I know, Dad, I'm sorry.

I don't have time for a relationship, Dad, You don't understand what my life is like.

No!

There's a lawsuit happening, and its really hard to leave right now, that's all.

What do you want me to say?

I can't.

It's personal.

I just can't okay No I physically cannot. Please you don't understand.

I'm too tired for this conversation. I have a big day tomorrow, okay, I have to go. I'm sorry Dad I have to go, goodbye.

CCRB TYREN SHIFT
TYREN
West side Veteranary

Nurit

Yes Hello...I;ve been paging Dr. Rosen all night, already 4 times and its supposed to be 24 hours on call and I really just don;t know what to do-- its its its my dog, _____. He is....o my god, yes, he;s dead. I got home and he;s dead. The dog is dead and I I I I I I I just don't know what to do.

TYREN

And you want the Veterinarian to call you back?

NURIT

YES Of course because well. I want to know what I should do.

TYREN

I well I can take a message.

NURIT

Can you page her?

TYREN

Yes I can page her. with what message?

NURIT

To call and that the (starts crying) the the I don't know what I should do.

TYREN

Ok. No problem ma'am. Its taken care of.

NURIT

Ok OK thanks

CONNIE & MAGIN 1

M: speedy delivery

C: that was fast.

M: its a beautiful day in the neighborhood. Can't sleep again?

C: Let just stick to business

M: You don't have to be such a bitch about it.

CCRB PATRICK SHIFT

(COMING HOME ALL?)

WAITING ROOM

Beth:

My husband was killed in July of 1970, just a few weeks before he would have been twenty-two.

We'de been married for three years, but had gone together from the ninth grade on, from the time I was fourteen. I was nearly twenty-one when he was killed. I was pregnant, and his baby daughter was born two days after the funeral, which was thirteen days after he was killed.

The way I learned of his death was sort of strange. I woke up that morning around 8 o'clock. I had had a dream that I was with him, in Vietnam. He was with the 11th Armored Clav, but I dreamed that we were in a transport plane, preparing to bail out and go into combat. I was there with him and all the other guys, and I was talking about how scared I was. I was wearing fatigues, the whole bit. He said, "Don't worry. I'm going to take care of you. Don't worry about anything, because I'll take care of you." At that instant, there was a knock on the door. I heard someone say, "Is Mrs. Stevenson here? I need to talk to Mrs. Greg Stevenson." I came out of my room, putting my robe on: "Is he all right?" He said, "How are you doing?" I was huge, carrying my daughter. "I'm fine. Is he hurt?" He said, "Are you OK?" "He's dead, isn't he?" "Yes ma'am, he is." That was it.

That was it.

I vaguely remember the funeral. They had a flag on his casket, I didn't want it, but I did want it. I wanted people to realize he went over there.

He had a flag on his coffin, and I think that taps was played, and a twenty-one-gun salute, but I don't really remember. I don't remember all of it, probably because I don't want to.

I don't want to remember everything.

Our baby was not actually due for another week or two, but all of a sudden, a few days after I found out he was killed, I went for a check-up and the doctor said, "I'm going on vacation, so I'm going to go ahead and take the baby." I feel that what probably happened is my mother went to him and told him about Greg. I think that's why they took my baby when they did, because they didn't know what I would do.

I was in a state of shock.

When he left for Vietnam, he didn't know I was pregnant. But I'd told him before, "If you do get drafted, I want to be pregnant when you leave, because, God forbid, if anything happens to you, I want something of yours to have always."

Once, I went to his grave, at night. I sat there and talked to him. When I was ready to go, I was crying. It wasn't his fault that he didn't come home, but...
the more I thought about it, I realized I was mad at him.
I kicked his headstone and said, "Damn you, why did you die? You promised to come home. Why didn't you come home? How could you do this to me? How could you let yourself get killed?"

That was twelve years after he died.

B: Is there anything you want to ask me?

C: I don't think so, no.

B: I mean specifically about what happens to your body.

C: No thanks.

B: I mean it's a little like puberty all over again. All these changes and new emotions. I don't think I've felt this vulnerable and unsexy since I was fourteen. But at the same time it makes me realize how precious myÖ well I know this may sound corny, but I've never experienced my womanhood as strongly as when I faced losing my breasts ... I mean it gave me a gift in a way. I guess what I'm trying to say is I know how frightened you are now.

(Connie exits)

ROBERT CLASSROOM

TYREN & NORO IN OFFICE

Tyren Hey baby, how're you doin'?

Noro I'm OK

Ty You look good.

Noro So do you.

Ty You work here now?

Noro Just started. Yesterday

Ty Nice place.

Noro You can't be here.

Ty I brought you these

Noro You can't come in here, surprise me like that.

Ty what's this? I don't even get a hello? Good to see you?

Noro How did you find me here?

Ty Easy.

Noro Wha happened to your hair?

Ty Fell out. What happened to yours?

Noro What's wrong with it

Ty I don't like it.

Noro Look you can't be comin in here and tellin' me all about my life an all about what i should be doin with my time and my self.

Ty Hey don't get mad.

Noro I'm not mad.

Ty I want you back.

Noro What.

Ty Noro, I want us to be us, together

Noro Tyren, we can't do that, you know it.

Ty See this? See this? This is were it went in and this is where it went out. 3 of them. You seen this before? That's for you.

Noro That's got nothin to do with me. That's because of you.

Ty I was trying to provide for my family, I did it for you

Noro So, what, now it's all better.

Ty Different. It's different

Noro Yeah, it's different

Ty But. I. I. I. still love you.

Noro Don't. It's. Not now, OK? I'm working. I have to think about it.

Ty So think about it.

Noro I didn't even know you was gettin out.

Ty How's my little girl

Noro Ashanti

Ty Ashanti. How's my baby.

Noro Fine. She's fine. She just had her first day of school.

Ty School! She's not a baby anymore.

Noro No, she's not.

Ty When can I see her?

Noro Whoah, whoah whoah, stop. You can't do this, Tyren.
Ty What? What am i doin.
Noro This. You can't do THIS. You can't just waltz in here like everything's cool
and do this i want you back and when can i see my baby thing.
Ty What? Why not? why not.
Noro Everything's not cool
Ty Yes it is Yes it IS
Noro NO, Tyren. I can't talk about this now, and, and Ashanti doesn't
even know who you are.
Ty Who's fault is that?
Noro what are you saying?
Ty You coulda brought her to see me. You coulda made the time to
that. I know it wasn't the best set-up but
Noro Tyren, Not Now, all right? I can't do this right now. Please
(Alanna) Noro, is there a problem?
Noro No,, no It's fine, I'm sorry.
(Alanna) The hard drive at beta-testing is acting a little funny.
Noro I'll take a look at it. I gotta go.
Tyren When then, when can I see you?
Noro I don't know. Call me.
Tyren Noro, come on.
Noro You got my number.

MR OGAWA/RYAN MASSACRE

ALANNA AND ROBERT IN HOSPITAL

Robert
Robert
What are you doing?
Are you living or dying?
Robert
You think about it.
Make up your mind.
Look here
I got a Charms blow pop here
You wake up it's all yours.
Its got gum on the inside.
Two treats in one.
If not,
I'm eating it.
HUH?

ALright I got your homework.
You got your history paper back.
The Cuban Missile Crisis
Dimwit Teacher gives you an A
I'm giving you a C-
The facts are all there but you missed the main point
You quote well from Chrisopher Lasch's Culture of Narcissicm

American Life in an Age of Diminishing Expectations...I'll give you that
But your short on key analysis.

OK

OK OK

You got: "The art of crisis management, now widely acknowledged to be the
essence of stagecraft owes its vogue to the merger of politics and spectacle" This
is a misquote. Reads STATECRAFT...not stagecraft owes its vogue to the merger
of politics and spectacle blah blah....

Anyway, apart from the typo that's a good point. That's good.

But then you blow it all to hell.

You write that the world was at the brink of nuclear war.

And this is where I oughta sock you

Yes, its true there was massive panic.

the churches were full

of a whole nation of nail biting ninnies

But the Soviet missiles in Cuba, provocative as they were in no way altered the
true military balance of power.

Kennedy risked nuclear war over it.

Dip shit that he was.

(Takes out flask)

Drink? Just this once for old time's sake?

Exaggerating the danger,

working the propaganda machine, building a chronic sense

of impending catastrophe in order to expand the powers of the executive branch,

Build up his image. Not to mention massage his enormous ego crushed by the

Bay of Pigs flop. "ASK not what your country can do for you, but what you can

do for your..." Brinkmanship. HA. You got suckered. You watching too much

of that damn Biography channel.

Blow pop?

Ich Bin Two treats in one.

Last chance.

Well, at least we got that cleared up.

Cuban Missile Crisis. Don't get hysterical.

So that's two demerits.

Misinformation.

AND failure to identify obvious hypocrisy in a mainstream appraisal of recent
American History.

But I'm gonna give you a chance to make up for it.

Soon as you get out of here, you write me two papers

The Iran Contra and the Gulf of Tonkin. Then we're all square. No extra chores
and resumed TV privileges.

Ok I'm eating it.

(she unwraps it and puts it in her mouth. She reconsiders and puts it in his
mouth. Robert does not move.)

ROBERT! You look like a big dope with that thing sticking outta your mouth.
Robert.

(SHe lets out a huge scream.)

(She puts Blow Pop back in her mouth)

Wake up. Wake up. Wake up.

She gets up to leave, muttering wake up wake up as she leaves.

HAPPY ENDING

Nurit:

if I could tell u all I would
but there;s no one that I can tell
except god
but if we could just keep talking
or keep touching
if we could just keep living
inside of these things that are all of us
that we cannot seem to get out of all of the way
because that would mean
that the all is all
and not us at all

that these eyes must surrender back to the water
that is here to torture us ,
how it keeps moving
how it sounds far more beautiful
than any sound that we could ever make.
the water that we all flow in
the water that we can wash ourselves away in.
the water that is always so cold
the water that we move through...

I always thought, and any day now I could leave and not return.
any any day now the now that is this now could change forever
and we cannot plan
what clothes to wear
and when we are to fall in love
and how we are to lose over and over again what we lose
and what we keep and what we have to hold on to
and how far away is all of this that we wish for ?

How far away is death?

just keep at it just keep at it as long as you can
and don;t back down

who are your friends?
who is telling you anything worth knowing??
who is telling us anything worth knowing?

is anybody here?
is there a god?
how much harder does it have to be until it gets easier??

don't turn back and look behind you. don;t turn back and open that door. don;t
open that door it leads off the balcony and out the window and out of the now...

god makes a mess of us all

we know that here we are in this queer world that cannot even for a second look
like what is actually happening. what is actually really happening is what we
cannot fathom cannot know what is actually happening is that which we cannot
feel even for a moment, perhaps we can but aren;t we're only fooling.