EXTRACT

Sixteen Scenes for the New World

an epic short play cycle

by

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Running Order

Part One : The Death of Language

Act 1: The Arctic/Americas

Prologue	The Boy	
1. A Difficult Birth	Reykjavik, Iceland. Midnight.	Petyr/Caroline/Simon
2. The Pool of Cerberus	Caracas, Venezuela. 1am.	“Sam”/”Alan”/ The Boy
3. Drew Barrymore and Sigmund Freud meet the Cookie Monster	Vancouver, Canada. 1.30am.	Lee/Kat/Wolf
4. The Celine Dion Songbook.	Kansas City, USA. 2am	Paul/Tracey

INTERVAL

Act 2: Europe/Africa

5. Saturday Night Birmingham, Sunday Morning Walsall.	Walsall, England. 9am.	Matthew/Claire
6. Rumpole of the Wynberg Line	Cape Town, South Africa. 9.30am.	Claude/Graeme/Lynne
7. The Death of Caesar	Munich, Germany. 11am.	Derek/Phillip
8. The Gift of the Gun.	Casablanca, Morocco. Noon.	William/Ben

Part Two: Erase and Rewind

Act 1: Middle East/Asia

9. Beijing Big Mac	Beijing, China. 1pm.	Len/Susannah
10. Tel Aviv Disco Bombing.	Tel Aviv, Israel. 2pm	Julia/Ariel
11. Racing Now!	Bangkok, Thailand. 3pm.	Bob/Steve/The Boy
12. The Choice	Bali. 5pm.	Vince/Rod/The Boy

INTERVAL

Act 2: The Pacific

13. The Dead Sun	Chichibu, Tokyo. 7pm.	Ke-Lo/Twan/Tung
14. The Problem With Language	Saigon, Vietnam. 9pm.	Phen/Toi
15. Gun Laws	Auckland, New Zealand. 10pm.	Bron/Lisa/The Boy
16. The First Fireworks.	Sydney, Australia. Midnight.	Dawn/Helen/The Boy
Epilogue		The Boy

Part One : The Death of Language

Spotlight.

The **BOY** sits alone. He swings his legs.

The lights come up to reveal **PETYR** sitting beside him.

The **BOY** looks up as if seeing something. He smiles and runs off.

1. A Difficult Birth

Hospital Waiting Room. Reykjavik, Iceland. Midnight.

PETYR sits alone on the row of seats. Pause.

CAROLINE enters.

CAROLINE: Here you are. I've been up and down, all over – no one could tell me where I was supposed to …

PETYR: You're here now.

CAROLINE: Eventually.

PAUSE.

PETYR: Would you like to sit down?

CAROLINE: Yes. Thank you.

CAROLINE SITS.

CAROLINE: Thanks for the call.

PETYR: It's okay.

CAROLINE: No. I mean it. You didn't have to and you did – immediately. I appreciate that.

PETYR: I'm glad you could come.

CAROLINE: Of course I could come. It doesn't matter what … she's still my … When did you hear?

PETYR: About an hour ago.

CAROLINE: Who …

PETYR: The hospital.

CAROLINE: How did they …

PETYR: She gave them my name.

PAUSE.

CAROLINE: Oh. Good. That's good. But how did they …

PETYR: I was a patient here once.

CAROLINE: Really?

PETYR: Gall bladder. Perhaps they looked me up on there … system.

CAROLINE: Very … resourceful. (PAUSE) So … how bad …

PETYR: I just got here.

CAROLINE: You haven't seen –

PETYR: Not yet.

CAROLINE: But how will we know what to …

PETYR: They'll tell us.

CAROLINE: But when?

PETYR: Soon.

CAROLINE: But how much time have we …

PETYR: Soon.

PAUSE.

CAROLINE: All this waiting. I can't stand it. Coffee?

PETYR: No. But you go.

CAROLINE: Is that alright? I just can't bear –

PETYR: I'm okay.

CAROLINE: Okay. Won't be long.

CAROLINE EXITS. **SIMON** ENTERS.

SIMON: Mr Russik?

PETYR: Yes. (CALLING) Caroline.

SIMON: You're Mr Russik?

CAROLINE RETURNS.

PETYR: Petyr.

SIMON: Petyr?

PETYR: My name is Petyr.

SIMON: Simon Delaunay. I'm the Resident -

CAROLINE: How is …

SIMON LOOKS AT **CAROLINE**, THEN AT **PETYR**.

CAROLINE: It's okay.

SIMON LOOKS AT **PETYR** AGAIN.

CAROLINE: I'm the mother. Caroline Helmers.

SHE PUTS OUT HER HAND. SLIGHT PAUSE. **SIMON** SHAKES IT.

SIMON: Of course. Please. Sit down.

THEY ALL SIT.

PETYR: How is she?

SIMON: Usually it's a quite routine condition. If she'd come to us even a few months ago –

PETYR: I haven't seen her for six months.

SIMON LOOKS AT **CAROLINE**.

CAROLINE: Don't look at me. She hasn't deemed me worthy of a phone call for three years.

PETYR: So how bad is it?

SIMON: If we'd seen her a few months ago –

CAROLINE: I think we've established that.

PETYR LOOKS AT **CAROLINE**.

PETYR: Go on Simon.

SIMON: If we had seen her it may have been possible to stop the infection before it spread.

CAROLINE: But you didn't.

SIMON: No. And the infection has spread.

CAROLINE: Meaning?

SIMON: It will now be very difficult to save both of them.

PAUSE.

PETYR: (REALISING) Jesus.

CAROLINE: Personally I'm not surprised.

SIMON: We can continue to try and treat the infection but then there is a possibility that both mother and child will die. Or we can remove the child -

PETYR: How long is she –

SIMON: About seven and a half months we think. It's difficult to be exact.

CAROLINE: Can the baby survive?

SIMON: In these situations we don't like –

CAROLINE: Will my Grand child live Doctor?

SIMON: Infants younger than this child have survived in similar circumstances.

CAROLINE: Well then – what are you waiting for?

SIMON: The mother -

PETYR: Her name is Janet, Doctor.

SIMON: Janet is very weak. The trauma of the baby's removal could kill her.

CAROLINE: So?

PETYR: Caroline – Jesus.

CAROLINE: What? She's brought this on herself. Pumped her self so full of that garbage she didn't know if she's Arthur or Martha. You tried to stop her. We all tried to stop her. She knew it might kill the child – your child – but she continued to do it. You gave her everything Petyr. She was lucky to have you. And how – how did she repay you?

PETYR: It doesn't matter what's she done. She's still a –

CAROLINE: A what? A human being? A daughter? A mother? She's nothing. A waste of space. A bad seed. Good riddance.

PETYR: You are talking about your child.

CAROLINE: And you are talking about your child. We did everything we could. Everything. She chose this. She put that … stuff in front of you, me, Donald – everybody. Now she's trying to put it in front of your child. My grand child. She made her bed – now let her bloody well lie in it.

SIMON: Perhaps I should come back.

CAROLINE: You're not going anywhere.

SIMON: Mr Russik needs time to think.

CAROLINE: What is there to think about?

SIMON: With respect Mrs Helmers – it's not your decision.

CAROLINE: What do you mean it's not my … Of course it's my …

SIMON: The next of kin is the only person who has the right to decide on behalf of the patient.

CAROLINE: Next of kin? I'm her mother. I am the next of kin.

SIMON: Not according to the mother.

PAUSE.

CAROLINE: Oh. I see.

SIMON: She nominated Mr Russik. And only Mr Russik. He must decide on behalf of the patient. And as in our law the rights of an unborn child revert to the mother – he must decide for the child as well.

CAROLINE: Well fine. Then you tell him Petyr. Go ahead.

PAUSE. **PETYR** TURNS AWAY.

CAROLINE: Don't you dare. Don't you dare think twice about this. We are talking about an innocent child.

PETYR: She was my wife.

CAROLINE: Was! And then she chose to run off with that …

PETYR: You don't have to remind me.

CAROLINE: Well you clearly need reminding. How can you even hesitate? You heard what he said. There is a chance and only a chance that she could survive if we don't do something now. But if we don't that baby – your child – my Grand child will die. What do you need to think about?

PETYR: Even if I do agree to this the baby still may not …

CAROLINE: But at least it will have a chance. She had hers – now give your child that same chance.

PETYR: I loved her.

CAROLINE: So did I. She was my only daughter. But you have to be strong now. Like I had to be when Donald died. You have to grow up now. You can save your child's life if you act now.

PETYR: (TO **SIMON**) Is that true? Will I save the babies' life if I do this?

SIMON: It's not up to me. There are legal questions here which -

PETYR: I'm asking your opinion.

SIMON: And I am not allowed to give it. It is your decision Petyr. Not mine and not Caroline's. Yours. Once you have made that choice we will do all we can but you must tell us what to do. You must act in the best interests of the patients. Both patients.

CAROLINE: Think Petyr, think. Remember what she was like. When you first met her. That Janet. Not what she became. Our Janet.

Think what she would want. She'd want us to save her child. To keep her alive through that new life. That's what she'd want. You know that. Petyr. Please.

PAUSE.

SIMON: Mr Russik?

PAUSE.

PETYR: Okay.

SIMON: I'll bring you the papers to sign.

SIMON EXITS.

PETYR: Doctor?

SIMON: (STOPPING) Yes Mr Russik?

PETYR: Is it a boy or a girl?

SIMON: I believe it's a boy.

SIMON NODS. HE EXITS. PAUSE. **CAROLINE** STANDS.

CAROLINE: You've done the right thing.

PETYR: It's not mine.

CAROLINE: What?

PETYR: The baby. It's not mine. Couldn't be mine. It's been – years since Janet and I were together like that.

CAROLINE: Oh. I see. (BEAT) Not yours. Well … you've done the right thing. Either way.

PETYR: (WATCHING **CAROLINE**) You don't have to gloat.

CAROLINE: (SCOFFS) I am not gloating.

PETYR: She's your daughter and you can't wipe the smile off your face.

CAROLINE: Nonsense.

PETYR: You finally got your revenge for her magnificent failure.

CAROLINE: Please Petyr. That's not fair. That's not …

CAROLINE TURNS AWAY. PAUSE. **PETYR** GOES TO **CAROLINE**.

PETYR: I'm sorry.

CAROLINE: You've always been like a son to me. Strange. I always felt you were more like my child than Janet.

PAUSE.

PETYR: Would you mind …

CAROLINE: I'll leave you alone, with your …

PETYR: Thanks.

CAROLINE STARTS TO LEAVE. SHE STOPS.

CAROLINE: Petyr. None of this …

PETYR LOOKS UP.

CAROLINE: It's not your fault.

PETYR TRIES TO SMILE. HE NODS.

CAROLINE RETURNS THE SMILE. SHE LOOKS AT HER WATCH.

CAROLINE: Five to twelve. Great way to spend the New Year.

SHE EXITS.

PETYR ALONE. FADE.

2. The Pool of Cerberus

Caracas, Venezuela. Wharf, 1am.

"**SAM**" and "**ALAN**", waiting. Long pause.

"SAM": I don't understand.

"**ALAN**" DOES NOT RESPOND.

"SAM": I said I don't understand.

PAUSE.

"ALAN": I heard you.

PAUSE.

"SAM": I don't understand why it has to be here. Now.

"ALAN": This is the place.

"SAM": It's cold. I'm freezing. And it stinks. What is that smell? Fish? I don't know any fish that smells like that.

"ALAN": It's oil.

"SAM": Oil that smells like fish?

"ALAN": This is where we're meant to be.

"SAM": I'm saying I don't like it.

"ALAN": Calm down. He'll be here soon.

"SAM": I am – Don't you tell me ⋯ I am calm.

PAUSE. "**ALAN**" LOOKS AT "**SAM**".

"ALAN": He'll be here soon.

PAUSE. "**SAM**" MOVES AWAY.

"SAM": I don't understand.

"ALAN": This is where we're meant to be.

“SAM” : But why? Why here?

“ALAN” : It’s the best place.

“SAM” : *This* is the best place?

“ALAN” : For what needs to happen.

“SAM” : This is not the best place.

“ALAN” : It was selected.

“SAM” : Why was it selected?

“ALAN” : Many reasons.

“SAM” : What reasons?

“ALAN” : The reasons they chose.

“SAM” : But why choose here?

“ALAN” : Enough now Sam.

“SAM” : What did you call me? Don’t you call me …

“ALAN” : That’s your name.

“SAM” : That’s not my name. My name isn’t …

“ALAN” : It is now. You need to get used to it. I’m Alan and you’re Sam.

“SAM” : I’ll never be Sam.

“ALAN” : Just for a short while.

PAUSE. “**ALAN**” LOOKS OFF.

“ALAN” : I’m sorry about this.

“SAM” : It’s not your fault.

“ALAN” : It shouldn’t be like this. You shouldn’t be made to wait.

“SAM” : It’s not your fault.

“ALAN” : Waiting like this is bad. It’s not fair for you.

“SAM” : I don’t mind.

“ALAN” : But it’s wrong.

PAUSE. THEY SIT.

“SAM” : Thank you for saying that.

“ALAN” : It needed to be said.

PAUSE.

“SAM” : This is not your first time.

“ALAN” : We are forbidden to speak of that.

“SAM” : I need to know.

“ALAN” : We are instructed not to.

“SAM” : Please … Alan. It will help me.

PAUSE.

“ALAN” : I have been before.

“SAM” : And ⋯?

“ALAN” : I must not.

“SAM” : Please.

PAUSE.

“ALAN” : I came back.

“SAM” : And were you ⋯ were they – successful?

“ALAN” : We were made proud.

“SAM” : Proud? What does that mean? Proud.

“ALAN” : Proud.

“SAM” : But were you successful? Was your objective accomplished?

PAUSE.

“ALAN” : Yes. Our objectives were accomplished.

“SAM” : And now your back for more?

“ALAN” : I have experience. I know what is expected.

“SAM” : No. I don’t think you do know. You don’t have any idea what is expected of me. What I’m being asked to do. To spend eight hours in a sealed metal box with only a pin hole to breathe through.

“ALAN” : I will be with you.

“SAM” : To smuggle into a country I have no desire to be smuggled into and meet people who I’m not sure even exist.

“ALAN” : They will be waiting.

“SAM” : And then to … To …

“ALAN” : Sam. I will be with you.

“SAM” : Yes, you’ll be with me. Up to a point. Why do they send you? Why do you even need to be here?

“ALAN” : I am here to help.

“SAM” : Help? Make sure I don’t get cold feet. Make sure the objective is accomplished.

“ALAN” : I am here to help.

“SAM” : No you’re not here to help. You’re the insurance. To make sure everything goes as planned. To make sure the package is delivered.

“ALAN” : Sam. I will be there.

“SAM” : Yes. But you’ll be coming home alone.

PAUSE.

“ALAN” : No one forced you to be here. This is your choice.

“SAM” : This is my choice.

“ALAN” : You can leave.

“SAM” : I can leave.

“ALAN” : We can end this right now.

“SAM” : No. I don’t want it to end. I know why I came here. I know why I need to do this. Why it is the only thing I can do. To bring peace to those ⋯ To bring peace to those who have no peace.

“ALAN” : You show great courage.

“SAM” : Courage? Is that what they – “You show great courage.” Do they tell you to say stuff like that?

“ALAN” : They tell me to say nothing.

PAUSE.

“SAM” : People will die. Many people will die.

“ALAN” : Many people have died.

“SAM” : Many people will die because of me.

PAUSE.

“ALAN” : If we are successful.

A LIGHT FLASHES OFF.

“ALAN” : He is coming. Are you ready?

“SAM” : Is it now?

“ALAN” : You must say now Sam. Yes or no.

“SAM” : Is it now?

“ALAN” : Sam. He can not wait.

THE **BOY** ENTERS. HE STANDS WATCHING **ALAN**.

“ALAN” : Sam. Is it now?

PAUSE. “**ALAN** “ WATCHES “**SAM**” .

“ALAN”: Sam?

PAUSE. “**SAM**” STANDS.

“SAM” : I am ready. I am happy.

“**ALAN**” SIGNALS TO THE **BOY**. THE **BOY** EXITS.

“**SAM**” FOLLOWS THE **BOY** OFF. “**ALAN**” CLOSE BEHIND.

3. Drew Barrymore and Sigmund Freud meet the Cookie Monster

Vancouver, Canada. Board Room. 1.30am.

LEE is dancing, if you can call it dancing, to what sounds like an advertising jingle.

WOLF sits at the end of the table, watching. **KAT** stands nearby.

LEE: And then – big finish. Big finish.

WOLF: I'm seeing it.

LEE: The little boy looks up. He looks up –

WOLF: Tell me.

LEE: Looks up and says –

WOLF: I'm with you.

THE JINGLE BUILDS TO A CRESCENDO

LEE: The sting.

WOLF: Give it to me –

THE MUSIC IS SUDDENLY CUT OFF. SILENCE.

LEE: "Dad, can I come too?"

WOLF: Oh yeah. Oh yeah!

LEE: (STILL DANCING) We've re-inforced the stereotype.

WOLF: I'm coming.

LEE: Reflected the demographic.

WOLF: You made me come.

LEE: It's a no brainer.

WOLF: My wad is on the floor.

LEE: It's kind of like J Lo –

WOLF: Yeah.

LEE: J Lo and Sigmund Freud –

WOLF: Oh yeah.

LEE: J Lo and Sigmund Freud Meet the cookie monster.

WOLF: Beautiful.

LEE: No.

WOLF: What?

LEE: No. Not J Lo.

WOLF: Yeah?

LEE: Drew.

WOLF: Okay.

LEE: Drew Barrymore and Sigmund Freud meet the Cookie Monster.

WOLF: I'm coming again.

LEE: Drew, not Lo.

WOLF: You made me come again.

LEE: Shall we go for third time lucky?

WOLF: What?

LEE: Play it again – shall I?

WOLF: I haven't even had time to re-load.

LEE: Wolf man, your batteries are always fully charged.

WOLF: You know me.

LEE: I do.

WOLF: You – know - me!

LEE: And I know my target market.

WOLF: As if they were your arsehole.

LEE: They are my arsehole.

THEY LAUGH.

LEE: Are you ready?

WOLF: I'm ready.

LEE: I'm putting it on again.

WOLF: Put it on.

LEE: I'm putting it on.

WOLF: Put it on – and stand back because I'm ready to explode.

LEE HITS A BUTTON. THE JINGLE STARTS AGAIN. SUDDENLY **KAT** GRABS THE CONTROL. SHE TURNS IT OFF.

KAT: I can't believe it.

WOLF: Hey –

KAT: I can not believe it.

LEE: Would you –

KAT: I can not believe I'm standing in a room on New Year's Eve with people who say things like that.

LEE: Hey.

KAT: People who talk like you. I didn't even know people like you existed.

LEE: I do exist.

KAT: Do you? Are you real?

WOLF: Interesting.

KAT: Would you listen to what comes out of your mouth?

LEE: Wolf wants to –

KAT: Can you hear the words that come from your lips?

WOLF: Play nice Kat.

KAT: "Reinforce the stereotypes."

LEE: What?

KAT: "Reflect the demographic."

LEE: What?

WOLF: Play nice.

KAT: I mean is this for real? Is he for real?

LEE: Is she – … Are you – … Is she?

WOLF: He's just speaking the language. The language of the industry. The "go" code. Green light me. Woah!

KAT: That is not language. That is the death of language.

LEE: Is she- …

KAT: That is when words cease to have meaning. They have been stripped of all sense. They're just little marks on a page.

LEE: Are you – Is she – What?

WOLF: Remain calm Lee. Kat loved it.

LEE: She did?

WOLF: She loved it.

KAT: Uh – uh.

WOLF: We all loved it.

KAT: No.

WOLF: We loved it because it's a beautiful thing.

KAT: Wolf …

WOLF: A thing of beauty.

LEE: I made you come.

WOLF: Three times.