

Fitter... Happier...

By, Adam Arian

A Multi-Media Counter-Corporate Revolution for the Stage
Inspired by and Featuring the Music of
Radiohead's "OK Computer"

Adam Arian 2013

AdamArian@gmail.com;
917.941.5132

Mark Orsini
Bret Adams Ltd.
212.765.5630

PRODUCTION NOTES

SCREENS:

After the prologue, screens and monitors make up a good portion of the set. These are used in three basic ways:

1- For the Radio broadcasters, when they appear later in the script. (Broadcasts in the prologue should be sound-only)

2- To play the thoughts and memories of Thom and Sarah when they are being extracted, or when Thom and Sarah are plugged into a Virtual Reality.

3- For the appearance of the Head of State, Board Member One, and all other more minor characters when they appear.

CAST:

In the current vision - the only two Real Live people we ever see on stage are Thom, and Sarah.

The rest of the characters appear only on screens, as they (something like) "Video-Conference" into the room. The difference, between when when one of these characters appears "Live," and when he appears in a memory, needs to be made clear in the set and video design.

These two things often happen simultaneously as- for instance- Thom talks to the Head Of State in the present (but on a screen), and is remembering things the Head of State said to him earlier (which we see on other screens)

Since the Head of State and Board Member 1 always appear on screens - that will not be indicated in the script. When it reads: "Head Of State appears" - we are to understand he appears on a screen. When, on the other hand, there is an indication such as: "OS" (onscreen) or "FB" (Flashback) that means that character is appearing as part of a memory, and Not live in the present. "VO FB" indicates "voice over flashback" - when a characters *voice only* is heard in a flashback without their image.

If for any reason it becomes unfeasible to have the major roles of the Head of State and Board Member 1 appear on screens only, these two roles can appear in person, making it a cast of four, with only the remaining handful of very minor roles "video conferencing" in.

>

>

>

> "There will be no distinction, in the very near future, between human and machine or between physical and virtual reality." -- Ray Kurtzweill

>

>

>

> "We live in a world where there is more and more information, and less and less meaning."
-- Jean Baudrillard, Simulacra and Simulation

>

>

>

> "Get up, Trinity. Get. Up." -- The Matrix

>

>

>

ACT IPrologue

In the blackout:

A secret transmission in a computer's voice.

COMPUTER

This is the Panic Office.
Server nine-seventeen may have been breached.
Activate emergency procedure.

*Lightning shatters the night, setting loose a
torrential rain storm.*

*A radio scurries through static trying frantically
to connect through lines which are jammed with
finance news bytes:*

RADIO

(Computer voices. very fast. Advanced
enough to sound almost human.)
Global Payroll down 6.2%... up 4.1%... down 3.6%...

static. new channel.

RADIO

...the Merger of Corporations B through F has been
approved by...

static. new channel.

*Through the noise, a human voice voice begins to
emerge:*

RADIO

...the revolutionary
neurological implant
has now reached
blockbuster status
and sales are...

THOM

...Come in, Come in...
Plant A.... Come in...
Come in.... Do you
read, Plant A?

static. new channel.

RADIO

..ver 50 million citizens are now using Corp A's chip,
and reporting increased productivity, better memories,
and a heightened sense of --

static. new channel.

THOM

Design 010 to Plant op. Plant A. Corp. A. COME IN.

static. new channel.

RADIO

..ten minute moving
average up 1,346
points. Five minute
moving average up
2,017...

THOM

COME IN. DO YOU READ.
This is Design 010.
Priority A1. Plant Op.
Do you read. Do you
copy?

*The sound of a car speeding towards us in the distance.**Relentless, pounding rain.**static.*

RADIO

...Despite initial concerns, Corporation A is reporting that 100% of those using the device are sleeping well, and experiencing no --

static. new channel.

THOM

Corp. A - Payroll
B. Payroll B: This
is Design 1. If any
of you can hear me,
come in. Come in. ...
Payroll B... Are you
there?

RADIO

... payroll down
7.1%... sales up
4.3%...4.8%...5.5%...
7.1%...

static. new channel.

RADIO

...concerns about the device have now decidedly evaporated as **51.7 million** citizens--

*static. new channel.**In the distance, head lights skid around a corner and Thom's car speeds towards us.*

THOM

Emergency
transmission. Payroll
C -- Techs only.
Techs: Do you READ
me. Payroll C...
(...beat)
Techs..?

RADIO

... is complete. With
the mergers completed,
there are currently
only eleven financial
entities worldwi--

*Neon strands of data begin streaming downward
through the space.*

RADIO

...pulation growth
holding steady with
1.6 minute over
minute...

RADIO

...celeration of the
rate of acceleration
of the rate of...

static. new channel.

RADIO

..53 million citizens
are now using the
neural implant, and
are reporting...

RADIO

...a sense of
connection, a sense
of peace, and - for
whenever the moment
is right- a powerful
drive to be more
productive!

*The cascade of data appears in a multiplying
number of streams, inhabiting more and more of the
space.*

Thom's car hurtles towards us.

Rain. Data. Speed. Headlights.

THOM

(steales his nerve)
Emergency Transmission:

RADIO 1

...verage index up
8.3..

RADIO 5

...minute over
minute...

THOM

Corporation A. Executive line:
Head of State. Come in.

H.O.S.
...Thom?

The Radios Stop. The Neon Signs flicker and die.

All except for the glow of the smoldering wreck center stage, BLACKOUT.

H.O.S.
Thom?

COMPUTER
Payroll A1:
This is the panic office.
There has been an accident.

***Immediately, and with force,
the first chords of...***

AIRBAG -- [PLAY TRACK 1]

SCENE 1 - We Can Rebuild Him

During the intro:

Neon Communication lines flicker back to life.

The glow of the wreck grows brighter and brighter until it is almost blinding.

Out of the conflagration a man emerges in silhouette - Thom.

He is all adrenaline. He is in shock. He is pseudo-messianic. He is alive.

THOM
IN THE NEXT WORLD WAR
IN A JACK-KNIFED JUGGERNAUT
I AM BORN AGAIN

The comm. lines crackle with encrypted packets of florescent information.

THOM (CONT)
IN THE NEON SIGNS
SCROLLING UP AND DOWN
I AM BORN AGAIN

On various screens behind Thom, faces begin emerging through the smoke. They are anxious and tight-lipped. They are The Board of Directors.

Downstage Thom is almost triumphant.

THOM (CONT)
 IN AN INTERSTELLAR BURST
 I'M BACK TO SAVE THE UNIVERSE

BOARD MEMBER 3
 (re: Thom)
 The opiates appear to be working.

BOARD MEMBER 1
 Yes. I have instructions from H.O.S.
 We cannot lose him.

BOARD MEMBERS 2 & 3
 Agreed.

BOARD MEMBER 1
 (into a headset:)
 Initiate.

*There is another pulse of light.
 Something begins.
 Beneath the screens, an operating theater emerges.*

A body lies unconscious on the bed.

*As Thom sings downstage, unbeknownst to him, his
 lyrics begin to stream across screens behind him,
 word for word, as they come out of his mouth.*

THOM
 IN A DEEP DEEP SLEEP
 OF THE INNOCENT
 I AM BORN AGAIN

*As the board members watch, a transparent scan of
 Thom's brain appears and rotates slowly.*

THOM (CONT)
 IN A FAST GERMAN CAR
 I'M AMAZED THAT I SURVIVED
 AN AIRBAG SAVED MY LIFE

*Images from Thom's brain begin to spill out onto
 the screens: Diagrams. Equations.*

The body on the bed begins to tremble.

Downstage, Thom continues triumphantly.

THOM (CONT)
 IN AN INTERSTELLAR BURST
 I AM BACK TO SAVE THE UNIVERSE

*At 2:24 in the music With the crash of the drums,
 The body on the bed convulses.*

*Downstage, Thom, for the first time, appears to
 feel something wrong. He is suddenly winded and
 brought to his knees.*

BOARD MEMBER 1
 It's begun.

BOARD MEMBER 2
 How long will this take?

BOARD MEMBER 1
 Normally, four days, but we are going to expedite.

BOARD MEMBER 3
 We're not thinking...

BOARD MEMBER 2
 In time for the update?

BOARD MEMBER 1
 We are.

BOARD MEMBER 3
 Its one thing with an ordinary Tech. But this is--

BOARD MEMBER 1
 --And that is why we must expedite.

The Board Members sign out and disappear.

*Images burst forth from Thom on to the screens
 above. He spins around and sees for the first time
 the projections of his lyrics. His brain. His
 equations. Memories that no one knows but him.*

*Seeing himself on the bed, he almost faints, but
 just barely holds on...*

THOM
 (defiantly struggling to get back to his
 feet)
 IN AN INTERSTELLAR BURST
 I AM BACK TO SAVE THE UNIVERSE
 IN AN INTERSTELLAR BURST
 I AM BACK TO SAVE THE UNIVERSE

Despite his effort, he collapses backwards onto the operating table, rejoining his body.

With a painful thrash in the music, small private memories immediately begin filling the screens.

An empty bed. A flash of data. A Windshield streaked in rain. The corner of a woman's face.

The images continue... steadily gaining speed...

At 3:47 in the music... as the images cycle faster and faster... from the table:

THOM (CONT).

AH AH HH AH HH...

On the screens, all of the people in Thom's memories turn to face him, and join in the chorus of "AH'S"

THOM AND ALL

AH AH HH AH HH...

As Thom drifts off to sleep, the AH's continue without him, until they eventually subside into the electric pulse of the machinery that is keeping him alive.

Scene 2 - Paranoid Android

beep. beep. beep. beep. The pulse from the end of track 1, that goes into track 2 is extended for about 45 seconds over the following:

Thom's thoughts and memories continue to spool out onto the screens surrounding him.

They are being fast forwarded and rewound as the machine seeks for crucial sections, and records them.

We Race through a collage of Thom's early childhood.

*Slow down briefly to:
Thom sitting down at his first computer.*

*Speedup and zoom through adolescence:
a locker room... a car from the 80's...
a country lane...*

Slow down to: Thom receiving a science award.

*Speedup through college... the detritus of an all night computer science workaholic:
Circuits... equations...uppers... cigarettes...
A screaming alarm clock.*

Speed up through -- meeting a woman. hands holding.. an unmade bed.. computers.. labs...

Slow down to: Thom entering "Plant A," the building we are in now. And beginning to work for Corporation A.

a slower fast-forward begins through which some dialouge is audible:

"...the brain interface project is--" zzzizzp...

"...we're at the knee of the curve, Thom--" zzzizzip...

"...its essential to maintain competitive advantage" --zzzizip...

We now slow down to regular speed on Thom's hands working at a computer. We hear Thom's thoughts:

THOM (V.O. FLASHBACK)
...beginning to feel conflicted about the program. Between enhancement and manipulation is a slippery slope...

The images speed up again into a slow fast-forward, but we hear voices over them at regular speed.

A WOMAN'S VOICE (VO FB)
Its five in the morning Thom.

THOM (FB)
I know.

WOMAN'S VOICE (VO FB)
You're--

THOM (FB)
I know!

PARANOID ANDROID - Begins underscoring the following... PLAY Track 2.

zzizzip..Images of a board room... we see the faces of the BOARD MEMBERS present. Thom is presenting...

THOM

(Confused at seeing himself on the screen)

WHAT'S THAT...?

THOM -FLASHBACK(CONT)

could have implications even more insidiou... even more dangerous if they are not applied with the utmost-- ...the utmost *moral*-- ...the utmost... *care*.

Simultaneously, Thom's face appears on additional screens speaking directly "to camera:"

THOM'S SUBCONCIOUS - ON SCREEN

(in a computer voice)

I may - be paranoid - but not an android.

THOM

(From the table- disoriented and afraid)

WHAT'S THAT...?

The Board Members re-appear overseeing the operating room.

BOARD MEMBER 1

He's stabilized. The entirety of his mind file will be uploaded within the next two hours.

THOM-ON SCREEN

I may be paranoid, but not an android.

BOARD MEMBER 3

And then...?

BOARD MEMBER 1

We work him through the accelerated program. In time for the update.

On the table, Thom's confusion begins to molt and turn to rage.

THOM

(Seething, unheard, at Board Member 1)

WHEN I AM KING, YOU WILL BE FIRST AGAINST THE WALL.

THOM - FLASHBACK

(reporting to the board)

Respectfully... My... That is to say... My *opinion*... My... most troubling *concern*...

THOM

(mocking himself, angry)

WITH YOUR OPINION WHICH IS OF NO CONSEQUENCE AT ALL.

THOM - FLASHBACK (CONT.)
is that a small change in software, enacted remotely,

THOM-ON SCREEN	THOM
I may - be paranoid -	(seeing
but no android.	himself)
	WHAT'S THAT?

THOM - FLASHBACK (CONT.)
..the control that could be exerted over an implantee
would nearly be infinite.

THOM	THOM'S SUBCONSCIOUS
WHAT'S THAT?	I may be paranoid but not android.

Music Break at 1:57 - *The Board Members leave.*

*Screens are flooded with a collage of Thom's
thoughts about the program. The flashbacks
multiply*

THOM FB	THOM FB
Theoretically... Under	...concerned but
the guise of making a	powerless..
Better Person...	

THOM FB	THOM FB
A Better Fitter	...no chance of
Person...	escape...

THOM FB
If an ill-intentioned person were to gain access to the
program -- there is almost no limit to the harm he
could do.

THOM
(on the table, feeling the memories
being extracted music - 2:10)
Ahhhhhyiyiyiyiya
Ahhhhhyiyiyiyiya

VOICE OF H.O.S.	THOM
(from	Ahhhhhyiyiyiyiya
everywhere)	Ahhhhhyiyiyiyiya
One.	

BOARD MEMBER 1
 (appearing)
 Here sir.

THOM FLASHBACK
 I of course defer to the board completely. These are merely my scientific recommendations...

THOM
 (at his onscreen self in the flashback)
 AMBITION MAKES YOU LOOK PRETTY UGLY

HEAD OF STATE
 (re: Thom - with a smirk)
 And here... is Design 010. I know his status. Tell me the plan

BM1
 He's on the drip, and we'll have him ready to update with the rest of the population. At which point he will -- no longer be a problem.

THOM ON SCREEN
 (answering back - mocking Thom)
 KICKING AND SQUEALING GUCCI LITTLE PIGGY

BM1
 We'll review his memory files after the update to make sure there's nothing unexpected.

H.O.S.
 The update runs tomorrow no matter what. Are you certain you can have him ready?

H.O.S. Appears on a second monitor in Thom's memory of the accident.

H.O.S. - FLASHBACK
 Thom?

BM1
 He'll have to be under considerable duress - but I'm --quite confident that we have that in hand. Of course there is some risk to putting them together.

H.O.S.
 There is *no* risk. She's plugged in and on the payroll. We need him ready. And we need them together.

BM1
 Thank you, sir.

H.O.S. - FB

Thom?

H.O.S.

Designer oh-one-oh has served us well.

H.O.S. & BM1 sign off and disappear from their screens.

THOM

(furious re:
H.O.S.)
YOU DON'T REMEMBER-
YOU DON'T REMEMBER!
WHY DON'T YOU REMEMBER
MY NAME?
OFF WITH HIS HEAD,
MAN. OFF WITH HIS
HEAD, MAN!
WHY DON'T YOU REMEMBER
MY NAME?

H.O.S.-FLASHBACK

Thom?
Thom?
Thom?
Thom?

THOM

(re: the flashback H.O.S. on screen -
confused)
I GUESS HE DOES...

Big Music Break: 2:55 - 3:35 in the track A
collage of memories flood the screen - Thom's
downfall at Corporation A:

*In snips and pieces we see Thom's memories
scan the arc of a doomed work-place love affair.*

*The beginning. Secret meetings in dark places.
zzizip.*

The woman's lips whisper into Thom's ear:

WOMAN'S VOICE (FLASHBACK - VO.)

I know you Designer 010. I know you, Thom...

zzizip

They move into an apartment. zizizp.

Thom's work intensifies. Stress builds. zzzizp.

WOMAN'S VOICE (FLASHBACK - VO.)

You look so tired... so unhappy.

zzizip.

Late nights. Fights as rain beats the windows:

WOMAN'S VOICE (FLASHBACK - VO.)

If you don't believe in it, tell them so! Put up a fight, Thom...!

zizizzp.

The slamming of doors. The end. zizzzip.

Thom stands outside of his home in the rain looking up at the windows. zzizizp.

On monitors everywhere, Thom's rain streaked-face begins singing with Thom of the present:

(at 3:35 in the track:)

THOM / THOMS ON SCREEN

(spinning in despair)

AH... AH... AH...

zizizp. Thom goes back to work.

Thom weakly protests in front of the board.

THOMS

AH... AH... AH...

THOM OS 2

(flashback)

I once again have to respectfully submit my...

On the monitors: The implants move closer to production.

THOM / THOMS ON SCREEN

AH... AH... AH...

zizizp. Thom waits at his phone.

zzizp. Thom bangs on closed doors.

THOM / THOMS ON SCREEN (CONT)

AH... AH... AH...

zizizp. Thom works.

zip. A celebration as the Implants are completed.

BM 1 - FLASHBACK

Congratulations Thom.

BM 3 - FB

Well Done Thom.

BM 2 - FB

This will be sure to put us over the top.

zzizzip. Thom stands in the rain outside his home.

H.O.S. - FLASHBACK

Thom.

Thom.

THOM

(in the present on the table reliving
the memories)

RAIN DOWN, RAIN DOWN
COME ON RAIN DOWN ON ME

*zizip. Tom is unable to work - wracked with guilt
over the implants, heartbroken and lost.*

THOM (CONT)

FROM A GREAT HEIGHT
FROM A GREAT HEIGHT

*More and more "Thom's" on screens throughout the
space join in the chorus:*

THOM / THOMS

RAIN DOWN, RAIN DOWN
COME ON RAIN DOWN ON ME

The woman turns away from him. zizizp.

His workmates stare at him.

THOM / THOMS

FROM A GREAT HEIGHT
FROM A GREAT HEIGHT... HEIGHT...

RAIN DOWN, RAIN DOWN
COME ON RAIN DOWN ON ME

H.O.S. - FLASHBACK

Thom. You need to take some time away.

THOM

(in the present - watching the screen
and mocking himself as he watches his
dismissal.)

THAT'S IT, SIR YOU'RE LEAVING
THE CRACKLE OF PIGSKIN

*In the flashback his workmates turn into monsters
of themselves snickering and jeering at his
firing. A horror show display, ripped from his
subconscious, of his shame.*

(THOM (CONT))

THE DUST AND THE SCREAMING
THE YUPPIES NETWORKING

THOM

THE PANIC, THE VOMIT
 THE PANIC, THE VOMIT
 GOD LOVES HIS CHILDREN, GOD LOVES HIS CHILDREN, YEAH!

***Music Break 5:38 - End:** Thom is at home, in restless, helpless panic.*

Then he sees something on his computer.

He realizes something terrifying.

He runs to his car.

He drives through the rain.

He crashes.

Scene 3 - Home Sick and Climbing up the Walls

The Beep, Beep, Beep, Beep, of Thom's life support continues under the following.

On the bed, Thom writhes - reliving the accident. Board Member 1 appears on a screen.

BOARD MEMBER 1

Now now.
 Now relax, Designer 010. You've been through a lot.
 You need to rest.

Beep. Beep. Beep. Beep.

BM 1 (CONT)

Your body is still healing from the accident. We're taking care of you, now Designer 010. The important thing is that you let us. Designer 010?

THOM

(delerious, but struggling)
 That's-- that's not my nam--

BM 1

That's your title. Yes it is.

THOM

No... I'm... Tho--

BM 1

(overlapping, after "I'm..")
 You're in a lot of pain.

THOM

I-- no, I'm--

BM 1

Yes. Yes you are. You almost died, Designer 010. You're in pain, yes. But we're saving your life, Designer 010.

THOM

I'm--

BM 1

In pain.

THOM

-- ... yes.

BM 1

Yes. But we are taking care of you.
Do you see?

THOM

yes.

BM 1

Yes. We're making you healthier. Fitter.
The machines you are hooked to are doing that. Do you understand? They are saving you. They are rebuilding you.

THOM

...

BM1

Whenever you feel that pain, Designer 010, whenever you want to feel better, all you have to do is press that little button.
Right. there.
Do you see it?
Do you see it Designer 010?

THOM

My name...!

Thom grabs at the wires, and starts to pull them out. He is suddenly seized with searing pain.

BM 1

NO. no... haha.. oh No. No, Do you see?
No, you must never ever unplug those cords Designer 010. They feed you. They heal you. If you take them out, we can't help you, Designer 010. We can't help you get better Designer 010.

THOM

I need to...

BM 1

What--

THOM

I need to get out of here! I need to stop... UNNNGH

Pain knocks the wind out of him.

BM 1

You need to stop -- what?

beat.

What. Do You Need. to Stop?

THOM

I-- ...I don't remember.

BM 1

No.

No, you don't.

beat.

a smile.

That's alright.

That's alright 010. What you need to do...?is just Get Better.

Thom convulses in pain.

BM 1 (CONT)

Press the button, 010.

Press it!

Press. It.

Beat.

*Thom presses the button,
and wave of calm comes over him.*

[SUBTERRANEAN HOMESICK ALIEN - Play Track 3]

BM 1 (CONT)

Good. That's Good. How do you feel?

*He doesn't answer, but as the euphoric opening
chords ring, it is clear that Thom feels...
excellent.*

BM 1 (CONT)
How do you feel, Designer 010?

Thom's eyes go wide, as he enters an opiated virtual reality dream.

BM 1 watches as Thom's visions play out on the screens.

A summer drive on a lonely country lane...

THOM
THE BREATH OF THE MORNING, I KEEP FORGETTING,
THE SMELL OF THE WARM SUMMER AIR.

BM 1
Good. Very good. Now:

...the scene digitally dissolves into images of their mechanized city of neon and steel.

<p>THOM I LIVE IN A TOWN WHERE YOU CAN'T SMELL A THING YOU WATCH YOUR FEET FOR CRACKS IN THE PAVEMENT.</p>	<p>BM 1 There will come a time. There will come a time, Design 010, when you will need more relief than this button can provide.</p>
--	--

BM 1 (CONT)
When that time comes:
You pull that black lever to your left. Pull that
little black lever, and all of your pain will stop
completely. Completely, completely, forever.

Thom looks to the lever. But his attention is drawn back to the screens and beautiful kaleidoscopic flying machines.

THOM
HIGH UP ABOVE, ALIENS HOVER,
MAKING HOME MOVIES FOR THE FOLKS BACK HOME.
OF ALL THESE WEIRD CREATURES WHO LOCK UP THEIR SPIRITS,
DRILL HOLES IN THEMSELVES, AND LIVE FOR THEIR SECRETS.

[CLIMBING UP THE WALLS - TRACK 4 - IS NOW WOVEN INTO THE SONG, AND THE TWO ARE SUNG IN COUNTERPOINT]

Watching Thom succumb to oblivion on the table - Board Member one continues in complete control:

BM 1 I AM THE KEY TO THE
 LOCK IN YOUR HOUSE
 THAT KEEPS YOUR TOYS
 IN THE BASEMENT.
 AND IF YOU GET TOO FAR
 INSIDE
 YOU'LL ONLY SEE MY
 REFLECTION.

THOM
 .
 .
 .
 .
 THEY'RE ALL UPTIGHT,
 UPTIGHT,
 UPTIGHT,
 UPTIGHT.

Thom struggles a bit.

THOM
 unnhh!--...

BM1 subdues him with his words.

BM 1
 Shhhh...

IT'S ALWAYS BEST WHEN THE LIGHT IS OUT,
 I AM THE PICK IN THE ICE.

Shhhh...

DO NOT CRY OUT OR HIT THE ALARM,
 YOU KNOW WE'RE FRIENDS UNTIL WE DIE.

*Trying to get away from BM1 and farther into his
 dream, Thom pushes the button for more opiate, and
 sings...*

THOM
 I WISH THAT THEY'D SWOOP DOWN, IN A COUNTRY LANE,
 LATE AT NIGHT WHEN I'M DRIVING.

THOM TAKE ME ON BOARD THEIR
 BEAUTIFUL SHIP
 SHOW ME THE WORLD AS
 I'D LOVE TO SEE IT

BM 1 AND ANY WAY YOU TURN,
 I'LL BE THERE. OPEN
 UP YOUR SKULL, I'LL BE
 THERE. CLIMBING UP THE
 WALLS.

*On the monitors: flashbacks to Thom's attempts to
 stop the implant program. But this time they are
 comical - dumbshow - pantomime and clownlike.*

THOM
 I'D TELL ALL MY FRIENDS BUT THEY'D NEVER BELIEVE ME
 THEY'D THINK THAT I'D FINALLY LOST IT COMPLETELY

As before, the scanner skips through these quickly looking only for memories involving the Implant program.

Here in the present: A woman enters the room.

She is the first human being other than Thom we have seen in the flesh. She tends to the systems Thom is plugged into, moving with an efficiency and singleness of purpose that is noticeable and a little odd.

Thom struggles in his sleep.

She stops. looks at him.

There is a moment.

It passes.

She approaches him and, after a beat, reaches out her hand for his forehead.

But before she can touch him...

THOM

(Screaming out in his sleep)

AAAH!!!

She pulls back.

She reaches for his opiate button, but hesitates when--

THOM

(still asleep - muttering)

..this little ... this little... this little... all the ... all the way... all the way home... all the way home...

The monitors churn in frenzy. Images pull away from the implant program and rush back to his home life.

A perfect little house. A plastic watering can. A rubber plant.

She shrinks back from him, and moves toward the exit.

THOM

...all the way...all the way... all the way... HOME!!

He screams, and as he does, the images swirl and converge on a single face.

She freezes.

The face on each and every monitor, the face of the woman in all of his memories - is hers.

Thom jolts awake and is immediately stunned by her presence.

He stares at her.

She stares at him.

Silence.

SARAH

I'll be taking care of you.

A long beat, before she takes up her clipboard. She takes a breath and reads to him from a generic waiver form.

SARAH

Designer 010. You've been in an accident. You are here to be made better. We have taken necessary--

THOM

(edged)

What.

SARAH

You are here to --

THOM

What. did you call me.

SARAH

I... Designer 010. You have been--

THOM

Are you joking?

SARAH

I'm sorry. I --

THOM

Are. You. JOKING.

SARAH

I-- excuse me?

THOM

You, at least, can Call me by my name.

SARAH
I don't -- I'm sorry. Design--

THOM
Call me by. my. **name**.

beat.

SARAH
(an attempt)
We... used to work together..?

THOM
Are you **JOKING!?**

SARAH
Sir. I--

THOM
That's not my name!!

SARAH
beat.
(she means it)
I-- I'm sorry. I don't--

She turns to go.

THOM
MY NAME! MY NAME!

*She stops and looks at him.
It seems she is about to say something when:
A single bell rings.
Sarah immediately turns to go.*

THOM (CONT)
What was that?

*She ignores him, walking right past him for the
exit.*

Where are you going?!

*She passes out of his sight, but is still in the
room when he cries out:*

SARAH!!!

Sarah stops in her tracks.

*Thinking she has gone, Thom slams his hand on the
button. Immediately his eyes go wide, and he goes
under.*

[LET DOWN intro music starts - PLAY TRACK 5]

As the music starts, Thom's monitors whirr to life: a hyper-paced and completely futile digital city.

Sarah watches, as Thom sings, despondent.

THOM

TRANSPORT, MOTORWAYS AND TRAMLINES,
STARTING AND THEN STOPPING,
TAKING OFF AND LANDING,

On the monitors, the city-people become pixelated, like an old Atari video game, and lurch around ridiculously chasing objects: A sandwich. A piece of paper. A drink. A dollar.

THE EMPTIEST OF FEELINGS,
DISAPPOINTED PEOPLE,

As they grab their objects, the people are pulled upward on strings as if hanging from balloons.

CLINGING ON TO BOTTLES,

Slowly, the people spin on their strings, so their faces are visible for the first time.

They are all Thom and Sarah.

Sarah reacts.

AND WHEN IT COMES IT'S SO, SO, DISAPPOINTING.

One by one, the balloons pop, sending Thom and Sarahs plunging back to Earth.

LET DOWN AND HANGING AROUND,

As they fall they merge into one body - which is Thom - on his bed - plugged in.

Meanwhile, on other screens, a flashback:

THOM FLASHBACK

What do You care what
I tell them? You're
some hero? You work
for them too!

THOM (CONT)

.
.
CRUSHED LIKE A BUG IN
THE GROUND.

SARAH FLASHBACK

I don't give a damn about the implants, Thom! I care that You are *Suffering* in a job that slowly kills you, and you don't seem interested in doing a *Fucking Thing* to *Change* your *Situation*!!

THOM (CONT)

LET DOWN AND HANGING AROUND.

Thom - remembering all of this - presses the button for a huge new dose of opiate.

Sarah winces.

The screens continue to play out his thoughts.

Sarah watches.

In the dream, Thom and Sarah turn into bugs helplessly replaying the disintegration of their relationship, without the power or intellect to stop it.

THOM (CONT)

SHELL SMASHED, JUICES FLOWING WINGS TWITCH,

Bug-Thom works, Walks in Circles.

Bug-Sarah watches him, and slowly, grows wings.

LEGS ARE GOING, DON'T GET
SENTIMENTAL,
IT ALWAYS
ENDS UP DRIVEL.

Bug-Thom and Bug-Sarah Bug fight.

ONE DAY,
I AM GONNA GROW WINGS,
A CHEMICAL REACTION,

Bug Sarah looks at Thom and flies away.

HYSTERICAL AND USELESS
HYSTERICAL AND

Bug Thom falls on his back thrashing his legs helplessly in the air.

LET DOWN AND HANGING AROUND,
CRUSHED LIKE A BUG IN THE GROUND.
LET DOWN AND HANGING AROUND.

In total despair and wanting to end these memories, Thom reaches out a quaking hand for the Black Lever.

SARAH

Stop. Designer 010... Stop!

Thom's fingers grasp the lever, he is about to pull...

SARAH

STOP!!!

*Suddenly silence. The song stops.
Thom's dream is interrupted.
He burns a look at her.*

THOM

What.

SARAH

-- Don't.

THOM

DONT? You still know what's best for me?
You can't say my name but you--

*Despite himself, tender memories of Thom and Sarah
together spring up on the monitors:*

*They hold hands... She whispers into his ear - the
same shot from earlier but now we see her face.*

Sarah sees this. Thom sees her see it.

beat.

THOM

--Don't look at those!
Those are My Own thoughts-- they are my Own!
They-- they...

he peters out.

beat.

SARAH

You shouldn't... ..You shouldn't Press that button.
Too often.
You shouldn't pull that lever.

THOM

...why NOT? What could you know that...

SARAH

I know what that lever does.

beat

THOM

--It stops the pain.
Because there are people who want - to help me!
What do you--

Sarah appears on screen in a flashback:

SARAH - FLASHBACK

(The middle of a fight)

What do you want? Do you want to stop this? then stop it.

THOM - FLASHBACK

I -- I want---

SARAH

(in the present)

I want to help you.

THOM

They are helping me. *This* (re: the button and cords) is helping me-- You have no right. No right anymore to--

SARAH

(interrupting)

How did you get here?

beat. Thom is pulled up short.

SARAH (CONT)

You don't remember?

mini-beat.

You don't remember?

THOM

I DONT REMEMBER!

beat.

Sarah looks around to make sure they are alone. She leans in close to Thom's ear.

SARAH

It *isn't* helping. I know it feels like it helps, but it is not what it feels like, this system. You have to be careful. You have to be careful or you could lose yourself. You need to--

She is interrupted by Thom's memory on the monitor: Sarah is holding Thom's face. Thom has tears in his eyes.

THOM - FLASHBACK

(through maudlin tears)

I don't want to lose you and I don't want to lose Me. I--

THOM

CAN YOU SHUT THAT OFF!!!

silence. Something passes between them.

quieter:

please. please turn those off. It isnt -- ...fair.

beat.

THOM

Turn them off, please.

SARAH

I cant.

THOM

You can.

SARAH

No. I can't.

THOM

Because what? You'd lose your *job*?

On the monitors:

SARAH (OS) - FLASHBACK
 (screaming at
 Thom)
 You're on the payroll,
 Thom!! You're on the
 payroll, and you're
 losing yourself!! --

THOM (OS) - FLASHBACK -
 INTO CAMERA
 (At himself
 in the mirror:
 Venomous.)
 THIS little piggy went
 to market
 THIS little piggy
 stayed home
 THIS little piggy
 had..

SARAH

(in the present. shaken by what she's
 seeing on the monitors.)

OK!

*she starts towards the monitors. she reaches for
 them.*

A bell tolls.

Sarah jolts. stands straight upright.

SARAH

No. I can't.
I just. Cant.

beat. She turns to go.

THOM

Sarah.

*She stops.
Her posture relaxes.*

She turns to him, pained.

SARAH

I want to help you.
I don't even know why I want to,
but I want to.
And--
...I can't.

beat. she walks to him. Looks him in the eye.

SARAH

But I do--

beat.

SARAH

I do... know you.

*He looks at her. She at him.
She puts a hand on his forehead, and holds it
there. she breathes - this is difficult:*

SARAH

I know you - Thom.

Beat.

*Sarah pulls herself away and starts to leave.
Before she reaches the exit, she stops abruptly,
and turns to him.*

SARAH

Now:
You need to remember why you're here.

She exits.

Scene 5 - My Luck Could Change

A few hours have passed.

Thom is in the bed, feeling a little better, and looking at the door.

BM1 and HOS appear on their screens.

Thom sits up.

HOS

How are you feeling designer 010?

beat.

THOM

I'm feeling... somewhat... better actually. I think maybe... I could get up soon.

HOS

I don't think that's a good idea yet, 010.

THOM

I think maybe I could unhook from these soon and...

HOS

You were in a terrible accident, 010.

BM1

(calling offstage)

TECH!

THOM

Yes, but... I--

Sarah enters. She is back to the same efficient, detached demeanor she had on her first entrance. Thom looks at her, but she doesn't seem to register it.

THOM

(to HOS)

What was-- what actually happened to me?

HOS

Happened to you, Design 010?

BM1

When?

THOM

I mean how did I wind up ...

HOS

You were in a plane
crash.

BM1

You drove into a lake.

A beat.

Thom notices this.

HOS

Your plane crashed into a lake.

THOM

I -- ?
But I hardly feel any pain.

*HOS gives BM1 a subtle glance.
BM1 does something out of frame.*

Thom convulses in pain.

THOM

AhHhHH!

HOS

That's alright.
It is alright and it is perfectly normal, designer 010.
The care we're giving you - the drip? *Masks the pain.*
Sometimes you won't feel it.

BM1

But whenever you do feel it, you know what to do.

THOM

(gasping)
I---Ahhh--

BM1

You know what to do, 010. You press the button.

THOM

But.. I think --

*Another jolt. A whirr of activity on the
monitors.*

Ahhh!

HOS

Just press it. Press it and you'll feel fine.

Another jolt.

THOM

Ahhhrghhh!
I don't want-- I --

beat.

Thom presses the button.

MUSIC STARTS: LUCKY - PLAY TRACK 6

**(The following is underscored with an
extended version of the song's intro,
pre-lyrics)**

*As before, when the drip hits, Thom's monitors
whirr into a Virtual Reality fantasy. A country
road. In the distance, a quaint country house.*

HOS

(re: Sarah)
By now you've met tech 909, yes?

THOM

y- yesss...

HOS

Do you know her from anywhere, Design 010?

*On screen, we are slowly zooming closer and closer
to the house.*

THOM

Of course I -- ss...Sarah.

*Almost imperceptibly, Sarah stops what she's
doing, and her ears seem to prick up.*

*Sarah looks to the monitors, where we have zoomed
to the door of the house, which is swinging open..
But just before we can see who is behind it...*

BM1 gives Thom another jolt of pain

THOM (CONT)

Aaahhh!

and the images burst into kaleidoscopic fractals.

BM1

Hold the button down, 010. Let it take effect.

HOS

(to Sarah)

And you?

SARAH

Sir?

HOS

909, Do you recognize this man?

SARAH

(covering that she does)

Sir.

Sir, he is design 010.

He is... in trouble.

You are leaving him in my care.

BM1

You understand protocol, yes?

SARAH

Yes sir.

BM1

Keep him on the drip at all times.

a tiny beat...

HOS

Only when he is in pain, of course.

BM1

I mean... yes. Of course. Of course. Only when he's in pain.

a tiny beat...

Sarah turns to Thom, and never breaks eye contact with him through the following:

SARAH

Of course, Sir. You want him on the drip at all times.

BM1

Its what he needs. ...When there's pain, of course.

SARAH

(without taking her eyes off Thom)

I Understand.

Do you understand, 010?

Thom looks at her.

*She looks into his eyes and soundlessly Mouths:
"Thom."*

beat.

*Thom looks into Sarah's eyes and silently slides
his thumb off the button. He immediately feels
pain, but forces it down so it won't be seen.*

HOS

(condescending)
He understands, Tech.
We're needed now at the panic office.
Can we trust him to your care?

SARAH

Of course.
(officially)
Tech 909. Taking custody: Design 010.

BM1

Good. Log your reports.

*Sarah gives Thom one last look, making a promise
with her eyes*

and She exits.

HOS

(to Thom)
Rest now, 010. Just Let the program work.
Let yourself go.

*Thom manages to nod agreement, his finger still
off the button.*

*HOS and BM1 exchange a satisfied glance and sign
off.*

Scene 6 - Lucky p.2

*Thom stares at the door where Sarah left.
Half-opiated, half through pain, he sings:*

"Lucky" - TRACK 06 verse begins...

THOM

I'M ON A ROLL, I'M ON A ROLL
THIS TIME

*On the screens:
Imagined images of BM1 and HOS confused as, in
extreme close up, someone whispers into Thom's
ear.*

THOM

I FEEL MY LUCK COULD CHANGE.

*Close up of Thom sliding his thumb off the button.
The whisperer turns her head - Sarah.*

THOM

KILL ME SARAH, KILL ME AGAIN
WITH LOVE,

*On screen: they walk hand in hand out of the iron
doors of an industrial building, into a blinding
bright light.*

THOM

IT'S GONNA BE A GLORIOUS DAY!

HOS - FLASHBACK

You were in an
aircrash.

BM 1 - FLASHBACK

You drove into a lake.

In the present:

*Sarah quietly walks back into the room, and
watches Thom as his fantasy plays out on the
screens.*

*Thom doesn't see her enter. He is lost in his
dream - with Sarah on the banks of a lake, as the
wreck of a vehicle burns in the background.*

THOM

PULL ME OUT OF THE AIRCRASH,
PULL ME OUT OF THE LAKE,
I'M YOUR SUPERHERO,
WE ARE STANDING ON THE EDGE.

*On monitors everywhere, Many Sarahs looks into
many Thom's' eyes and whispers into his ear:*

SARAHS ON SCREEN

(with intensity)

I see you.

*At this, Sarah clears her throat to make Thom
aware of her presence.*

*He abruptly stops singing. The music peters
out. An awkward moment.*

SARAH

Laying it on a little thick, no?

Thom grins.

THOM

I was always a bit more prone.

Sarah laughs.

beat.

SARAH

I can't disable the monitors, Thom. But you can.

beat.

You have the controls.

THOM

I don't... think i do.

SARAH

I don't know what happened to you, Thom. But I do know, that is there is no medical reason for you to be hooked to those machines.

You are here, so the corporation can access your mind. So they can have your thoughts, your memories, and your secrets. You're being uploaded, Thom. And the pain, and the drip, are how they get you to sit still for it.

beat.

THOM

But - why would they -...

SARAH

I don't know Thom. *Why would they?*

THOM

I-- I don't remember...

SARAH

I know. You don't remember.

But Try.

beat.

SARAH

Try, Thom.

beat.

Thom concentrates and images fill the screen. They are sequence of memories we have seen before. But now, crucial pieces have been removed, and are "blacked out" as if redacted from classified documents.

Thom is working in a lab.

Thom looks down at what he is working on... BLACK.

Thom is standing making a presentation - on the board behind him.. BLACK. He looks at his audience... BLACK

Sarah's lips whisper into Thom's ear - the same image we saw during earlier flashbacks.

SARAH'S VOICE (FLASHBACK - VO.)

"I know you Designer 010. I know you, T...

BLACK

The start of the scene where HOS tells Thom to leave:

His workmates stare at him.

H.O.S. - FLASHBACK

Thom. You need to take some...

BLACK

Thom finds something important on his computer. He Looks at it... BLACK.

Thom runs through the rain to his car, and... BLACK.

beat.

SARAH

You have to unplug, Thom. Before its too late. You're losing yourself.

beat.

Thom reaches for a tube running into his chest. He pulls it just a bit, and the monitors whirr with static. He is slammed with pain.

THOM

I can't just... unplug.

SARAH

You Can.

THOM

That doesn't make -- Why would they give me the controls? Why not just force me --

SARAH

The program depends on the illusion that you're in control.

You need only to realize: that you actually are.

beat.

Thom reaches for the tube. Again the static. Again the pain. He desists.

SARAH

They have you, Thom.

THOM

No. They- they don't.

SARAH

Don't let them.

Thom tries to pull the tubes...

THOM

AAHH!!! I-- I can't...

SARAH

You're becoming addicted, Thom.
You're becoming addicted to the illusion.

THOM

No. I'm Not.

SARAH

Then Don't be.

THOM

I'm nnnNnot!!

With a scream - and a supreme effort Thom pulls a long tube out of his arm. The monitors scream to horrifying life in nightmarish images.

SARAH

Good! Good, Thom! Keep going!

Thom is stunned by the pain and the sudden burst of activity on the screens. He looks from Sarah to the screens.

On the monitor the Head Of State appears in flashback.

HEAD OF STATE - FLASHBACK
(plaintive)

Thom...?

Thom...?

Thom...?

beat. Thom looks at the HOS.

THOM
(to Sarah)

I -- I -- I...

SARAH
Breathe. Breathe, Thom.

BM1 appears on the screen in flashback.

H.O.S. - FLASHBACK
Thom...?
Thom...?
Thom...?

BM 1 - FLASHBACK
You're in pain. We're
saving your life, 010!

Thom looks from them to Sarah, torn.

Flashbacks of Sarah, too, appear on the screens as all the forces of Thom's psyche are used to entrap him.

SARAH - FLASHBACK
(cold)
I'm sorry I - We...
used to work together?

H.O.S. - FLASHBACK
Thom...?
Thom...?
Thom...?

THOM
Ahh-AAgh---

SARAH
Thom, Breathe. Breathe.
Keep Breathing. Don't lose you're nerve.

THOM

(in the present - to Sarah)
NO...I! -- Why should I trust you?

HOS - FLASHBACK
Thom?

BM 1 - FB
(from "climbing
up the walls")
ANYWHERE YOU TURN,
I'LL BE THERE...

SARAH - FLASHBACK
You are here for us to
make you better.

THOM - FLASHBACK
THE PANIC, THE VOMIT
THE PANIC, THE VOMIT

THOM

(present)
AAAHHHH!

*Sarah runs to his bedside, and grabs his face with
both of her hands.*

SARAH

Look at me Thom.

He Does. The screens slowly calm.

***The music - "Lucky" - Track 6 starts up again at
1:40 in the track, and vamps under the following.***

SARAH

You know me.

*He looks at the screens. He looks at her.
beat.*

THOM

But you don't know me.

SARAH

Yes, I do.
You're Thom.

THOM

You don't *remember*... You don't...
remember...

beat.

SARAH

Thom.
There are things that you know are true,
even if you don't remember why.

On the monitors, and in Thom's mind, The Head of State begins to call to him again, replicating, spreading through the space, and gaining in force.

H.O.S. - FLASHBACK

Thom...?

Thom...?

Thom...?

H.O.S. - FLASHBACK

Thom...?

Thom...?

Thom...?

Thom looks at the screens.

H.O.S. - FLASHBACK

Thom...?

Thom...?

Thom...?

H.O.S. - FLASHBACK

Thom...?

Thom...?

Thom...?

Thom looks back at Sarah.

SARAH

For our history, Thom.

Do it.

Before neither of us can remember.

H.O.S. - FLASHBACK

Thom...?

Thom...?

Thom...?

Thom locks onto Sarah's eyes. Steels himself, and reaches for the cords, as he sings:

THOM

THE HEAD OF STATE HAS CALLED FOR ME
BY NAME

His hand wraps around the cord.

Thom and Sarah never break eye contact.

THOM

BUT I DON'T HAVE TIME FOR HIM.

He pulls the cord from his chest.

THOM

AAAAHAHHHHHHHH!!!!

Through the agony, he sings

THOM
IT'S GONNA BE A GLORIOUS DAY!

He rips out another cord. A few screens go to black.

THOM
I FEEL MY LUCK COULD CHANGE.
...Aaahahhahahhh!

SARAH
Keep going Thom!

THOM
I don't know if I...

SARAH
This is it Thom. Right now. Right now. Tonight.
Tonight ou escape.

Weak, but determined, Thom sings to her:

THOM
PULL ME OUT OF THE AIRCRASH,
PULL ME OUT OF THE LAKE,
I'M YOUR SUPERHERO,
WE ARE STANDING ON THE EDGE...

At 3:10 in the Music - Thom looks at the final cords. Hesitates.

SARAH
Escape.

As the music builds Thom pulls cord after cord from his body. Howling in pain and fear. Finally he cuts himself free completely from the bed, and stands on his feet for the first time since the accident.

SARAH
(simultaneous with above)
Yes - You're doing it.
(she is crying)
Yes. Yes Thom.

Thom stands, looks Sarah in the eye:

THOM
WE ARE STANDING ON THE EDGE...

And collapses unconscious on the floor.

A bell tolls once. Sarah snaps to attention.

Blackout.

Scene 7 - Exit Music

A couple of hours later. Thom is sitting on the edge of the bed.

Silence.

Unseen by Thom, Sarah enters.

She is moving in the same hyper-efficient manner we've seen every time she re-enters.

She sees that Thom is unplugged, and is brought up short. Shock and surprise register on her face.

SARAH

Oh. What are you doing... Desi--
 *(she was about to call him "Designer
 010. Not looking at her, Thom cuts in
 and doesn't notice this.)*

THOM

Sarah.

And as before, the mention of her name lifts the veil. and brings her back to herself. She blinks as if reawakening.

He looks at her.

SARAH

Thom.

THOM

Sarah, I've been... remembering.

SARAH

You--

THOM

I've been remembering why I'm here.

SARAH

Thom. Thom, that's good news. What--

THOM

Its the implant program.

SARAH

The...

THOM

My project. The one I wanted to stop when we were --...

SARAH

Yes.

beat. he looks at her.

SARAH

Yes - I think that's... it. You're... You must be right.

THOM

They're doing it. They're going to run an update.

beat.

They're doing it aren't they?

SARAH

I don't know Thom -- I...

THOM

That's what's been happening to me. Losing my memory. Becoming addicted. They're preparing me for update. Along with everyone else.

beat.

SARAH

...what would that mean? ...What does the... update do?

THOM

An update like I feared...

SARAH

Yes. What would it... do... to a person?

THOM

They would notch up the addiction. Make it so you'd need to be plugged in 18-20 hours a day. There were plans for chambers, where people would sleep standing up, plugged in, and dreaming whatever dreams the corporation wants.

SARAH

And... the memory...

THOM

Very quickly, you'd forget everything you used to know.
Facts. Names. People who were once important.

Anything that isn't useful to advancing Corp A's
interest.

SARAH

(covering that this is exactly how it
has been with her.)

oh. I--... but then...

THOM

You saved me Sarah. -- you saved me.

SARAH

How?

THOM

By remembering me.

Calling me by my real name.

SARAH

oh. yes.

THOM

Its a fail-safe I programmed into the system without
them knowing. But -- I didn't remember it.

I can't undertand how its still in there - how they
never discovered it.

SARAH

They wouldn't. We never use names here, "Design 010."

beat.

THOM

Sarah.

SARAH

yes.

THOM

When you first saw me. You said you didn't remember...

beat.

SARAH

I--

(She decides to Lie)

I -- I did. I did remember you, Thom. Of course. Of
course I did.

THOM

So why--

SARAH

(Lying)

I thought -- I thought it would be too hard. I -- thought it would be unnecessary. I thought with the accident you wouldn't remember me, or if you did, you would want to pretend you didn't -- I thought I would just take care of you and... and do my job -- I --

THOM

--Do your job, and just let this happen?

SARAH

No. No Thom. I swear, I didn't know what was going on. I knew something was wrong -- I knew you were stable and they still wanted you on the drip -- but I didn't know why. I didn't know --

THOM

Its OK. It doesn't matter.

SARAH

Honestly, I didn't --

THOM

I believe you.

beat

I believe you.

SARAH

Thom. Why would they put us together? They know about our past.

THOM

Right--

SARAH

So why would they risk--?

THOM

I --dont know. I have to assume they didn't know about the failsafe. So, maybe they figured there was no risk? Maybe they were just gloating. Wanted to rub our faces in it.

I don't know.

(he smiles)

Thats karma.

Sarah doesn't return the smile

You saved me, Sarah. You saved me before it was too late.

SARAH

Too late for...

THOM

Within 24 hours they would have updated me, and you, and everyone else working here. And then...

SARAH

then...

THOM

Then it would be have been too late.

beat. Sarah almost imperceptibly starts to quake.

Underscore. Exit Music for a film.

PLAY TRACK SEVEN.

THOM

Sarah, we have to get out of here now.

SARAH

You. -- You do. I couldn't.. I have to... my job...

THOM

Your *job*. A job that slowly kills you.

SARAH

You don't understand Thom, things have gotten a lot worse since you left. I-- already broke the rules once, if they find out.. What would they -- What would they say?

THOM

They don't matter--! They don't speak for us. We're going to bring it down. You always said --

SARAH

Its *Different Now!* I -- I can't explain it, you have to just believe me -- its too -- its too--

THOM

Sarah.

SARAH

(losing it)

I -- I don't-- think I-- I don't think I can--

Thom goes to her and grabs hold of her.

Sarah slowly calms down, and Thom begins to sing:

EXIT MUSIC FOR A FILM - TRACK 7 - Lyric Begins:

THOM

WAKE... FROM YOUR SLEEP
THE DRYING OF YOUR TEARS
TODAY.. WE ESCAPE, WE ESCAPE.

H.O.S. -- ON SCREEN

(now in Sarah's thoughts)
Sarah...? Sarah...? Sarah...?

SARAH

They'll find out. Thom. They'll find out I broke
procedure, and I -

THOM

PACK AND GET DRESSED
BEFORE YOUR FATHER HEARS US
BEFORE.. ALL HELL.. BREAKS LOOSE.

SARAH

Thom. You don't understand.

THOM

I do.

SARAH

I -- I can't - I --

THOM

(reminding her what she said to him just
hours ago)
"BREATHE... KEEP BREATHING
DON'T LOSE.. YOUR NERVE."

SARAH

Thom, there's something I haven't-- I --

THOM

"BREATHE... KEEP BREATHING"

I CAN'T DO THIS.. ALONE.

Sarah pulls away

Images of Sarah's fear fill the screens

*Sarah's fear looks like Screens fogging over,
Colors turning to greys, Flowers turning into
fences.*

Thom sings to bring her back.

beat.

Thom punches a button and turns off the monitors - HOS and BM1 flicker and fade out.

Sarah gathers her courage and turns to Thom:

SARAH
OK.

THOM
...?

SARAH
We'll stop this. We'll escape. Tonight.

She pulls herself from him and rushes out.

Scene 8 - Karma

A couple of hours later.

Thom wanders the labyrinthine halls of Plant A, looking for Sarah, who has not returned since she exited the last scene.

THOM
(a tense whisper)
Sarah?

Sarah, where are you?!

Sarah.

He turns a corner and enters a new room.

THOM
Its time to go, Sarah. Sa--

Thom stops dead in his tracks.

In front of him, standing in a glass chamber, is Sarah.

Wires run into her arms, and up and down her spine. She is goggled, earphoned, and locked in.

Screens connected to this apparatus play what she sees in her Virtual Reality dream:

Perfect pleasant-ville images of a country home, where she waters a rubber plant from a plastic watering can.

*As the music strikes, Thom finally realizes:
Sarah has already been updated.*

"Karma Police" - PLAY TRACK 09

THOM

Sarah.

*Stunned, Thom walks to the glass and puts his hand
on it.*

THOM

Sarah. It. ...Its time.. to go.

*Sarah stares right through him, blissfully lost in
her dream.*

THOM

They did it. They already did it.

*His hands fly to his head.
He reels away from Sarah in her glass.*

THOM

I did it. I did i--

He staggers back and spins around to discover:

*Chambers. 30 of them, at least.
In each one, a person
a tech
plugged in
and dreaming.*

*Thom Gasps and almost screams.
Instead: to us, and to the Gods:*

THOM

(about himself:)

KARMA POLICE, ARREST THIS MAN
HE TALKS IN MATHS
HE BUZZES LIKE A FRIDGE
HE'S LIKE A DETUNED RADIO

(note - the following are lyrics from an
earlier unreleased version of the song.)

THOM (CONT)

(re: Sarah)

KARMA POLICE ARREST THIS GIRL
SHE STARES AT ME
AS IF SHE OWNS THE WORLD
AND WE HAVE CRASHED HER PARTY.

*puts the tubes back into his arms,
and presses the button for the drip.*

THOM (CONT)

PHEW FOR A MINUTE THERE I LOST MYSELF, I LOST MYSELF.

beat.

He reaches for the black lever.

beat.

He pulls the lever.

The machines jump to life.

His body Jolts with electricity.

The update begins.

[FITTER. HAPPIER. PLAY TRACK 10]

A computer voice intones:

COMPUTER:

*(underscored - as it is in the recorded
track)*

FITTER, HAPPIER, MORE PRODUCTIVE,
COMFORTABLE, NOT DRINKING TOO MUCH
REGULAR EXERCISE AT THE GYM, 3 DAYS A WEEK
GETTING ON BETTER WITH YOUR ASSOCIATE EMPLOYEE
CONTEMPORARIES
AT EASE

Thom's bed slowly rises to vertical.

COMPUTER (CONT):

EATING WELL, NO MORE MICROWAVE DINNERS
AND SATURATED FATS
A PATIENT BETTER DRIVER, A SAFER CAR,

*Glass begins to encase him in his new home,
a virtual reality chamber identical those of
Sarah's and the rows of techs'.*

COMPUTER (CONT)

BABY SMILING IN BACK SEAT
SLEEPING WELL, NO BAD DREAMS, NO PARANOIA
CAREFUL TO ALL ANIMALS, NEVER WASHING SPIDERS
DOWN THE PLUGHOLE
KEEP IN CONTACT WITH OLD FRIENDS,
ENJOY A DRINK NOW AND THEN

COMPUTER (CONT)

WILL FREQUENTLY CHECK CREDIT AT MORAL BANK,
 HOLE IN WALL.
 FAVORS FOR FAVORS, FOND BUT NOT IN LOVE
 CHARITY STANDING ORDERS
 ON SUNDAYS RING ROAD SUPERMARKET
 NO KILLING MOTHS OR PUTTING BOILING WATER
 ON THE ANTS
 CAR WASH, ALSO ON SUNDAYS,
 NO LONGER AFRAID OF THE DARK OR MIDDAY
 SHADOWS NOTHING SO RIDICULOUSLY TEENAGE AND
 DESPERATE
 NOTHING SO CHILDISH
 AT A BETTER PACE, SLOWER AND MORE CALCULATED,
 NO CHANCE OF ESCAPE
 NOW SELF-EMPLOYED, CONCERNED, BUT POWERLESS
 AN EMPOWERED AND INFORMED MEMBER OF SOCIETY,
 PRAGMATISM NOT IDEALIS

The lights begin to fade.

COMPUTER (CONT)

WILL NOT CRY IN PUBLIC,
 LESS CHANCE OF ILLNESS,
 TIRES THAT GRIP IN THE WET
 SHOT OF BABY STRAPPED IN BACK SEAT,
 A GOOD MEMORY, STILL CRIES AT A GOOD FILM
 STILL KISSES WITH SALIVA,
 NO LONGER EMPTY AND FRANTIC
 LIKE A CAT TIED TO A STICK
 THAT'S DRIVEN INTO FROZEN WINTER SHIT,
 THE ABILITY TO LAUGH AT WEAKNESS
 CALM FITTER, HEALTHIER AND MORE PRODUCTIVE
 A PIG IN A CAGE ON ANTIBIOTICS..."

Black out.
End of Act I.

ACT IIScene 1 - Everything

*zzips. zzzip..zz--zzip.
Circuitry crackles to life.
Flashes and flickers of light and code.*

zzizzizp.

RADIO

...the roll out of Corp. A's highly anticipated implants is now...

zzizzizp.

RADIO

*..less than an hour
away.*

RADIO

*zzizza zimplants is
zimplants is*

*(The effect is like digital record scratching - as
on the recording of "Everything in its right
place" - first track - Kid A.)*

RADIO

*less than an hour
away.*

RADIO

*szzowra owra hour
away.*

zzzip.

whispers. Portents. Breathing. Heartbeats.

RADIO

The update is less than an hour away.

**Ba-dun-dun-dun-DUNNN"EVERYTHING IN ITS RIGHT
PLACE" PLAY TRACK 11**

The screens smash to life - zzizpzipzizzz..

Bursts of light.

Flashes of genius.

*Lines and lines of gently smiling people.
zzimminanaunnn.. zzipziinzinzp*

*Streaks and slivers of electricity slash through
the Virtual Reality chambers.*

*The inhabitants happily bob their heads to the
beat.*

*Above the scene - spreading through the space
like contagion on all the screens and everywhere,
the Head of State.*

HEAD OF STATE
EVERYTHING.
EVERYTHING.
EVERYTHING.
EVERYTHING
IN ITS RIGHT PLACE.

*More images of the new world order come into
focus.*

*Lightly smiling citizens, spouses, employees.
All at a better pace. all according to the plan.*

HEAD OF STATE	VOICES
IN ITS RIGHT PLACE.	(mysterious
IN ITS RIGHT PLACE.	words slip
IN ITS RIGHT PLACE.	into the mix
IN ITS RIGHT PLACE.	somewhere:)
	Kid A. Kid A Kid A.
	Kid A

HEAD OF STATE	VOICES
('Things used	.
to be so bad -	Kid A.
but now they're	.
so good!')	Kid A.
YESTERDAY I WOKE UP	.
SUCKING ON LEMON.	Kid A.
YESTERDAY I WOKE UP	.
SUCKING ON LEMON.	Kid A.
YESTERDAY I WOKE UP	
SUCKING ON LEMON.	
YESTERDAY I WOKE UP	
SUCKING ON LEMON.	

HEAD OF STATE
EVERYTHING.
EVERYTHING.
EVERYTHING
IN ITS RIGHT PLACE
IN ITS RIGHT PLACE
IN ITS RIGHT PLACE.
RIGHT PLACE.

*Out of the line of chambers, two spin and slide
forward.*

HEAD OF STATE

THERE ARE TWO COLORS IN MY HEAD
THERE ARE TWO COLORS IN MY HEAD

In one, Sarah.

In the other, Thom.

Fake Plastic Trees / No Surprises / Everything in its Right Place:

Mashup.

[TRACKS 08, 12, & 11]

bing bong, bing bong, bing bong, ba da da... the intro of "No Alarms and No Surprises" - Track 12.

On Sarah's screens are the same images she was seeing in her chamber at the end of the act. Cartoon-happy pleasantville images of a country home, watering a fake plant.

Sarah sings Fake Plastic Trees -Track 08- over the intro music from "No Alarms and No Surprises."

Sarah's chamber slides forward.

SARAH

(dreaming. dazed.)

A GREEN PLASTIC WATERING CAN
FOR A FAKE CHINESE RUBBER PLANT
AND A FAKE PLASTIC CUP
THAT SHE BOUGHT FROM A RUBBER MAN
IN A TOWN FULL OF RUBBER PLANTS
TO GET RID OF HERSELF.

SARAH (CONT)

(Sarah begins to have the creeping feeling that something isn't right.)

IT WEARS HER OUT,
IT WEARS HER OUT.

Thom's chamber slides forward. Thom is blissed out, and completely giving in to it. On his screens we see visions of an unhappy world of worker drones - the world he has left.

No Surprises - Track 12

THOM

(Content, mocking the worker drone he
once was)
A HEART THAT'S FULL UP LIKE A LANDFILL
A JOB THAT SLOWLY KILLS YOU
BRUISES THAT WON'T HEAL

SARAH

(Growing more unhappy, and more tired of
her fake plastic dream.)
IT WEARS HER OUT,
IT WEARS HER OUT.

THOM

(He, on the other hand, is growing ever
more happy with his new virtual dream)
I'LL TAKE A QUIET LIFE
A HANDSHAKE OF CARBON MONOXIDE
NO ALARMS AND NO SURPRISES
NO ALARMS AND NO SURPRISES
NO ALARMS AND NO SURPRISES SILENT. SILENT.

THIS IS MY FINAL FIT,
MY FINAL BELLYACHE WITH

SARAH

(re: Thom, who
has appeared
in her dream
hunched, bent,
and giving up.)
SHE LIVES WITH A
BROKEN MAN,
A CRACKED POLYSTYRENE
MAN,
WHO JUST CRUMBLES AND
BURNS.

THOM

.
NO ALARMS AND NO
SURPRISES
.
NO ALARMS AND NO
SURPRISES
.
NO ALARMS AND NO
SURPRISES PLEASE

**[HOS JOINS IN WITH "EVERYTHING IN ITS RIGHT PLACE"
TRACK 11]**

HEAD OF STATE
EVERYTHING
EVERYTHING

THOM

(loving the novelty - how real it
seems!)
IT LOOKS LIKE THE REAL THING!
IT TASTES LIKE THE REAL THING!

SARAH	(Hating it for how real it seems.) IT LOOKS LIKE THE REAL THING. IT TASTES LIKE THE REAL THING.	HEAD OF STATE . EVERYTHING . EVERYTHING . IN ITS RIGHT PLACE
-------	---	--

SARAH
 (Starting to struggle in her chamber,
 and get out.)
 AND I CANT HELP BUT FEELING
 I COULD GO THROUGH THE CEILING

SARAH	IF I JUST TURNED AND RUN. AND IT WEARS ME OUT IT WEARS ME OUT IT WEARS ME OUT IT WEARS ME OUT	HEAD OF STATE EVERYTHING EVERYTHING EVERYTHING EVERYTHING IN ITS RIGHT PLACE
-------	--	---

SARAH	IF I COULD BE WHO YOU WANTED IF I COULD BE WHO YOU WANTED ALL THE TIME, ALL THE TIME.	THOM IF I COULD BE WHO YOU WANTED IF I COULD BE WHO YOU WANTED ALL THE TIME, ALL THE TIME.
-------	--	--

*But they both come to different conclusions about
 that possibility.*

*Thom sees his new virtual paradise, and wants to
 stay.*

Sarah sees only Thom, and wants to go to him.

*Thom now sees the cartoon house from Sarah's
 dream:*

THOM
 SUCH A PRETTY HOUSE,
 SUCH A PRETTY GARDEN

THOM		SARAH
NO ALARMS AND NO		LET ME OUT OF HERE
SURPRISES		.
NO ALARMS AND NO		LET ME OUT OF HERE
SURPRISES		.
NO ALARMS AND NO		LET ME OUT OF HERE
SURPRISES PLEASE		

Sarah disconnects herself, gets out of the chamber, and runs out of the room to Thom.

Scene Two - You Dont Remember

Underscore of "Everything in its Right Place" continues under the following:

Sarah runs into the room. Thom is not where she left him.

SARAH
Hello? (beat) Hello?!

Ba-dun-dun-dun-DUNNN (from the top of "Everything.." - Track 11 again - remixed faster with a thrumming electronic beat now)

Upstage, Thom's VR chamber hisses open. But he stays in it, behind goggles. Only paying the minimum attention to his visitor, as his visions continue to soothe and amaze him.

SARAH (CONT)
Oh--!

HEAD OF STATE - ON SCREENS
EVERYTHIIIIIIIIING
EVERYTHING
EVERYTHING

THOM
(sounding like he's getting a massage)
Hello. I'm designer 010. Can I help you?

SARAH
-- no.

THOM
Excuse me?

SARAH
You - you did it. You're --

THOM

(Laughing. "I used to be SO sad! ha!")
 YESTERDAY I WOKE UP SUCKING ON LEMON!

*Head Of State and Board Member 1 suddenly appear
 in close up on the screens*

HOS & BM1

(happily agreeing... Bouncing like
 bobbleheads. to Thom:)
 YESTERDAY YOU WOKE UP SUCKING ON LEMON!
 (to each other)
 YESTERDAY HE WOKE UP SUCKING ON LEMON

THOM

YESTERDAY I WOKE UP SUCKING ON LEMOOOON!!

H.O.S. & BM1

(happy digital lip-blubbering nonsense -
 as on the recording:)
 yyill yilddildidli yyaaiouuu
 ayouuauuo aallldild illidii
 allsilss isliiliii!!!

THOM

(blissed-out)
 I'm sorry, I'm very busy. We are rolling out the
 update soon. I have a feeling that--- thaaat

EVERYTHIIIIIIING
 EVERYTHING
 EVERYTHING
 EVERYTHING'S IN ITS RIGHT PLACE.

SARAH

No. No no no. Its not.

THOM

IN ITS RIGHT PLACE

SARAH

Its not in its right
 anything.
 Listen to me. Listen
 to me!
 Take those off! Look
 at me!

THOM

IN ITS RIGHT PLACE
 .
 IN ITS RIGHT PLACE
 .
 RIGHT PLACE

SARAH

Listen to me! Design 010! Thats'...
 (remembering something)
 that's not your name.

THOM	SARAH
(Deep in it. Not hearing her.) THERE ARE TWO COLORS IN MY HEAD THERE ARE TWO COLORS IN MY HEAD	Your... (She remembers this is important) Your Name! Your name! its-- its--

but she can't remember.

THOM
 (turning to Sarah)
 WELL? WHAT WAS THAT YOU TRIED TO SAY?
 TRIED TO SAY?

SARAH	H.O.S. & BM1
Your... your name... its..	yyill yilddildidli yyaoiuuu ayouuauuo aallldil dillidii allsilss isliilii

THOM
 WELL? WHAT WAS THAT YOU TRIED TO SAY?
 TRIED TO SAY?

SARAH	H.O.S. & BM1
Your NAME! Its... its --	yyill yilddildidli yyaoiuuu ayouuauuo aallldil dillidii allsilss isliilii

THOM	H.O.S. & BM1
TRIED TO SAY? TRIED TO SAY? TRIED TO SAY?	yyill yilddildidli yyaoiuuu ayouuauuo aallldil dillidii allsilss isliilii

THOM
 TRIED TO SAAAAAYYY

Sarah grabs him by the face and pulls his goggles off. HOS and BM1 disappear from the screens, which continue to swirl in a rainbow breezy dream.

SARAH
Listen to me! We are supposed to...

THOM
...to what?

SARAH
We have to -- to stop this.

THOM
Stop WHAT?

SARAH
Th-This! This - Shut it down. bring it down!

From "No Surprises" Track 12:

THOM
(Dismissing and mocking her:)
YOU LOOK SO TIRED UNHAPPY:
"BRING DOWN THE GOVERNMENT!"
"THEY DONT -- THEY DONT SPEAK FOR US!"

I'LL TAKE A QUIET LIFE
A HANDSHAKE OF CARBON MONOXIDE
NO ALARMS AND NO SURPRISES
NO ALARMS AND NO SURPRISES
NO ALARMS AND NO SUR--

She slaps him hard in the face.

The music stops. The screens go to white. Silence.

THOM
I'm sorry - do we know each other? I'm designer 01.

SARAH
That's not your name.

Beat

THOM
(dead serious)
Then what- is- my name.

SARAH
--I don't. ...I can't remember.

THOM
(lightly mocking her)
You don't remember?

SARAH
I dont remember!

THOM
You don't --
remember my name?

SARAH
I DONT remember your
Name!

*Note: this is intentionally in the words of
"Paranoid Android" from the first act - it should
be read in the exact rhythm it has in the
song. It is an important first clue.*

*silence. They are both surprised at the intensity
of what just happened. He looks at her.*

THOM
Then how do you --

SARAH
There are things you know are true.
Even if you don't remember why.

Beat. Somewhere he feels he's heard this before.

THOM
Well.
Tech 909.
Whatever you think you know - Forget it.
(indicating his V.R. chamber)
I'm quite. happy.

*And he turns and goes into the chamber, shutting
its lid.*

***Again the beginning of "Everything in its Right
Place." Ba-dun-dun-dun-DUNNN***

Sarah leaves.

H.O.S and BM1 appear on the screens.

H.O.S & BM1
EVERYTHIIIIING.
EVERYTHIIIIING.

*The rest of the board appears on various screens.
A larger group than usual, for a full board
meeting.*

H.O.S. & FULL BOARD
EVERYTHING
EVERYTHING
IN ITS RIGHT PLACE.

SARAH

THIS IS MY FINAL FIT
 MY FINAL BELLY ACHE
 NO ALARMS AND NO SURPRISES
 NO ALARMS AND NO SURPRISES

RADIO

...Fitter! Happier! More Productive!

Sarah snaps on her goggles, and her V.R. Dream begins again. in it she sees:

SARAH

SUCH A PRETTY HOUSE
 AND SUCH A PRETTY GARDEN

RADIO

...Getting on better with your associate employee contemporaries! at ease!....

In Sarah's dream she does cartoon domestic work, smiling as she waters fake, plastic flowers.

In Thom's dream: A pretty house. A Pretty Garden. A radiant, but blurry, woman working on flowers.

thom sings from fake plastic trees (track 08)

SARAH

.
 .
 NO ALARMS AND NO
 SURPRISES
 NO ALARMS AND NO
 SURPRISES
 NO ALARMS AND NO
 SURPRISES PLEASE...

THOM

(describing the
 woman he sees)
 A GREEN PLASTIC
 WATERING CAN,
 FOR A FAKE CHINESE
 RUBBER PLANT,
 AND A FAKE PLASTIC
 CUP,
 THAT SHE BOUGHT FROM A
 RUBBER MAN.

RADIO

With everything that was promised, having been delivered, Speculation has already begun as to What other as yet *unknown* benefits the update might bring? What new treats are in store? It wont be long now before we know those answers and more...

In both of their respective dreams - Thom and Sarah turn, and see each other.

SARAH	THOM
IT LOOKS LIKE	IT LOOKS LIKE
THE REAL THING	THE REAL THING
IT TASTES LIKE	IT TASTES LIKE
THE REAL THING	THE REAL THING
MY FAKE PLASTIC LOVE.	MY FAKE PLASTIC LOVE.

SCENE THREE - THE BOARDROOM:

"KID A"

Underscored by the eerie tones of

"KID A" - PLAY TRACK 13

with pieces of "EVERYTHING IN ITS RIGHT PLACE" woven in, including the electric zzzizizps and the background loop "Kid A... Kid A... Kid A..." which is heard periodically.

On the tele-screens, HOS holds court over an ecstatic board meeting.

H.O.S.

Ladies and Gentleman, I think we can say today we have had an unmitigated success.

BOARD

Here here! Yes! Bravo! (etc.. ad lib)

H.O.S

As of this moment there are now 71 million citizens using our neuronal enhancement, and needless to say, that number is growing at an exponential rate.

BOARD

Here here! Yes! Bravo! (etc.. ad lib)

H.O.S

Today, due to the relentless efforts of everyone at this corporation, every single one of those citizens is now running - of their own free will - on our updated platform. From this day forward, these growing millions can be counted on: consistent, contented, and indeed *Constant* consumers of Corporation A products.

BOARD

Here here! Yes! Bravo! (etc.. ad lib)

bzzzip.

RADIO

Reports streaming in at this hour from feeds around the nation and world...

bzzzip. bzizizp.

RADIO

...showing remarkable cognitive improvements and enhancement of all useful traits...

RADIO

...ability to download skill sets...

bzzzip. bzizizp.

RADIO

...easy erasure of painful or otherwise unuseful memories...

bzzzip. bzizizp.

RADIO

More fully realized and pleasing virtual realities...

RADIO

...when used in conjunction with Corp A's sentient rest chambers the ability to stay in these realities for 20 hours at a time...!

*back to the board room.
bzzzip. bzizizp. "Kid A. Kid A."*

BOARD

Here here! Yes! Bravo! (etc.. ad lib)

H.O.S.

Yes! Yes indeed, my friends. Yes.
But... BUT! My friends, that is not all I have to announce to you today.

"Kid A. bzzzip. Kid A. bzizizp. Kid A."

BOARD

What? there's more? There couldn't be! (etc... ad lib)

H.O.S.

Yes. Yes, there is more.
Gentlemen, what if I told you we could create lifelong consumers like these, *Without* the lengthy, and, how shall I say... "*legally complex*" process of auto-addiction?

titters of knowing laughter from the board. HOS waits until it dies down.

Beat.

H.O.S. (CONT)

What if I told you we could create those customers
- from scratch.

"Kid A. bzzzip. Kid A. bzizizp. Kid A."

H.O.S. (CONT)

--if I told you we could *birth* them.

a pregnant beat.

H.O.S. (CONT)

For months now, while the main of our operations have been preparing for the update, our department of clandestine research has been working in parallel, towards one goal:

Creating the world's first autonomously viable, remotely programmable child - a *lifetime* customer of Corporation A: "Kid A."

It was no easy challenge, to say the least, but eventually what we found... is that, like so many other things, it is simply a matter... of having the right parents.

Lights up on Thom and Sarah, plugged in and Dream-- Dream-- Dreaming.

THOM

EVERYTHING

SARAH

EVERYTHING

THOM

EVERYTHING IN ITS
RIGHT PLACE

SARAH

EVERYTHING IN ITS
RIGHT PLACE

H.O.S.

Indeed.

(referring to Thom and Sarah who can now be seen on the Boardroom monitors)

Design 101, and Tech 909.

Our proud parents-to-be. Both implanted. Both Updated.

H.O.S.

But you would say to me, "Head of State!" you would say to me. "Head of State, we have had male and female techs implanted and updated for weeks now, Why haven't we already done this if thats all that was needed?"

And my friends, I would tell you, as I am now telling you: this is far from all that was needed.

After many attempts and failures, we realized that just as the implantee, must grow to feel that he wants the implant, the would be parents, must feel that they are *willing parents*.

They must feel a bond deep enough that they feel they are creating a child of *choice*.
They need *history*.

[FROM "KID A" - TRACK 13]

THOM

I SLIPPED AWAY
I SLIPPED ON A LITTLE
WHITE LIE

SARAH

.
.
WHITE LIE

H.O.S.

These parents, concomitantly, and almost impossibly, must also *lack* the most *basic information* about each other.

For - as we only recently found out, thanks to the thought extradition of our foremost ex-engineer - all it takes to trigger a program-breaking self-realization...

is the simple utterance of one's true name.

THOM & SARAH

WE GOT HEADS ON STICKS,
YOU GOT VENTRILOQUISTS.

H.O.S.

In other words, for the endeavor to work, our subjects must be in love, and must not know eachother's names.

THOM & SARAH

WE GOT HEADS ON
STICKS.
.
YOU GOT
VENTRILOQUISTS.

H.O.S.

Design 101 and Tech 909.

Their true names have, how shall I say -- *Fallen out of use.*

Not only are they unused.

Friends, they are now completely unknown.

To ensure the security of the project, their names have been erased from the memory of everyone here, including my own.

THOM & SARAH

I SLIPPED AWAY...

HOS

Which is to say,
*erased from the memory
of anyone with whom
they will have contact
ever again.*

THOM & SARAH

.
.
I SLIPPED AWAY...

THOM & SARAH

I SLIPPED AWAY ON A LITTLE WHITE LIE.

H.O.S

Yes. Well.

This particular "White Lie," was not so... "little."
It was carefully planned, and executed at great risk. 909 and 101 have a history together. They have co-loved before.

Although that is now forgotten to them, our simulations predict with 97% confidence that by providing the appropriate catalysts we can cause it to happen again. Fortuitously, from the meticulous study of their mind-files, we can say that we know with precision what these catalysts are.

Drawing on their mind files, we have built a Virtual Reality construct especially for them, where they will meet, knowing nothing of each other, and... over the course of only *three* pre-designed, and *maximally efficient* meetings... build the required bond.

Our proud parents have a world to explore. Let us leave them to it.

HOS snaps off the monitors and Thom and Sarah disappear as he addresses the board.

H.O.S. (CONT)

In the meantime, I hope you will not find it boastful if I show you how all this was accomplished.

"ELECTIONEERING" PLAY TRACK 14

As he sings, he plays footage of key moments - illustrating the ingenious way he brought this all together.

H.O.S. - FLASHBACK

flashback
of HOS and BMIs
Key Moments of
deciding to bring
Thom and Sarah
together
showing it was all
planned
leaving them alone
even knowing about
certain stuff we
thought Thom and Sarah
were hiding from them.

H.O.S. - PRESENT

.
.
I WILL STOP,
I WILL STOP AT
NOTHING.
.
.
SAY THE RIGHT THINGS
WHEN ELECTIONEERING
I TRUST I CAN RELY ON
YOUR VOTE.

SCENE FOUR A - Exponential Growth

*Newscasts join into the frenzy. Rapid fire.
Filling the space.*

H.O.S

WHEN I GO FORWARDS YOU GO BACKWARDS AND SOMEWHERE WE
WILL MEET.

RADIO

Sales of Corp A products, growing with breakneck
exponentials in every category...

HOS

WHEN I GO FORWARDS YOU GO BACKWARDS AND SOMEWHERE WE
WILL MEET.

RADIO

most notably those of the Sentient Rest Chambers, which
are being snapped up world wide

RADIO

as consumers seeing more and more benefits to spending

RADIO

more and more time in their virtual realities

RADIO
those being so appealing, so lovely, so

RADIO Lifelike in Every Way RADIO Lifelike in Every Way

RADIO Lifelike in Every Way RADIO Lifelike in Every Way

The thrashing "Electioneering" swirls abruptly to a stop.

RADIO
There is simply no good reason any more to resist them.

SCENE FOUR B - FAKE PLASTIC

HOMEcomings

Smash to Thom and Sarah's shared plastic fantasia of a home. The suddenly dreamy underscore of

"Lucky." - Track 06

The broadcasts and H.O.S. in his board room abruptly disappear.

*Sarah reclines staring at her fingers.
Trying them out - watching trails of light.*

Thom walks slowly into the room, with the same kaleidoscopic wonder, feeling the air.

((The following should echo in reverse, Sarah and Thom's first meeting at the hospital bed.))

Thom stops upon seeing Sarah - who does not see him, consumed as she is with her trip. He looks at her.

There is a moment, which passes. He approaches her, walking silently to the couch, behind her head.

He Stops, and after a beat reaches out his hand for her forehead, but before he can touch her...

She makes a sudden movement and he pulls back.

He turns to leave when...

SARAH

(to her fingers)
...this little piggy ... this little piggy... this
little piggy... aaaaall the way... aaaall the way...
all the way...

Thom stands stock still - this rings some kind of
a bell...

SARAH (CONT)

all the way... home.

Suddenly, she spins, surprising herself and Thom
as they find themselves face to face.

They freeze.

SARAH

I know you.

SCENE FOUR C - NEWS

"ELECTIONEERING pt. 2 - Track 14"

SMASH out of the dream: HOS is seen continuing to
present to his board.

H.O.S.

I GO FORWARDS
YOU GO BACKWARDS
AND SOMEWHERE WE WILL MEET.

News reports again breaks into the space.
If you're paying attention you might notice: They
do not interrupt each other any more, they
complete each other's sentences.

RADIO

Achievement and accomplishment dominating as reports
coming in

RADIO

Almost faster than we can report them

RADIO

but of course we now can report them faster than ever
before

H.O.S

WHEN I GO FORWARDS
YOU GO BACKWARDS

RADIO
So the previous report: ...is no longer true. at this hour.

H.O.S
AND SOMEWHERE WE WILL MEET.

RADIO	RADIO
The update appears	.
	to be leading to
	unprecedented

RADIO	RADIO
connectivity	connectivity

RADIO
as networks, their operators, and the average consumer

RADIO
Are more plugged in and

RADIO	RADIO
linked up	linked up

RADIO	RADIO
linked up	linked up

RADIO
than ever before.

SMASH back into the dreamy tones of

"LUCKY" - (TRACK 06)

and back into Thom and Sarah's dream. In the garden of their house.

Scene FOUR D - Synapses

They stand facing each other, and as they sing they walk slowly towards each other. The movement is ritualistic, and almost involuntary. It is part of the program, like a dance they do like breathing.

SARAH
I'M ON A ROLL

THOM
I'M ON A ROLL

SARAH & THOM
THIS TIME.

SARAH
I FEEL MY LUCK COULD CHANGE.

They meet facing each other, with their palms in front of their chests. They come close but do not touch.

music continues underneath.

SARAH
how--

THOM
what.

*Muffled in the distance we hear H.O.S: from
"Electioneering - track 14"*

"...I go forward and you go backward... and some where we will meet..."

SARAH
...do i know you.

THOM
I don't --.
but.. I also feel that--
I --

SARAH
You recognize me? too?

THOM
Yes I think I --

SARAH
What is my name?

THOM

beat
(doubtfully, but its all he's got)
...tech...909.

SARAH

(smiles wistfully, feeling sad without quite knowing why)

SARAH
...yes.

We hear H.O.S.' voice addressing his audience

H.O.S.
Let's see how they're getting along, shall we? If the program is progressing as planned, we should see an emotional connection forming, with no trace of their having known each other previous.

*H.O.S. appears on screens, watching.
Sarah and Thom do not see him.*

SARAH
It is strange, isn't it?

THOM
it is.

*Keeping eye contact, part of the programmed ritual
they start backing slowly away from each other.*

SARAH
How could we possibly?

beat.

THOM
There are things you know are true,
even if you don't remember why.

H.O.S.
(surprised at just how perfect it is!)
Ha! There you have it!

He snaps off the monitors and disappears.

SARAH
(to Thom)
Wait.

They both stop short.
What did you just say?

Scene Four E - Closer Still

*SMASH to News Reports, and back to
"Electioneering" - Track 14"*

*H.O.S. is in the background with his board
members.*

H.O.S.

I GO FORWARDS
YOU GO BACKWARDS
AND SOMEWHERE WE WILL MEET.

RADIO

We knew that the update would have surprises in store

RADIO

Boy did we ever

RADIO

know that!

RADIO

But some

RADIO

things are

RADIO

happening

RADIO

Now

RADIO

Now

RADIO

...that we never could have predicted.

*SMASH Back into Thom and Sarah's Dream. And "**LUCKY**
- **Track 06**" As before, they walk slowly,
ritualistically, towards each other.*

THOM

I'M ON A ROLL

SARAH

I'M ON A ROLL

RADIO

Reports

RADIO

coming

RADIO

in at

RADIO

this hour

RADIO

of a kind of

RADIO

hyperconnectivity

RADIO

hyperconnectivity

RADIO
hyperconnectivity

RADIO
hyperconnectivity

THOM
I'M ON A ROLL

SARAH
I'M ON A ROLL

RADIO
A kind of hyperconnectivity previously thought to
belong to the realm of Science fiction.

RADIO
the province of mystics.

*Thom and Sarah, not knowing why, are drawn even
closer than they have been previously - and,
almost imperceptibly...*

SARAH & THOM
I'M ON A ROLL
I'M ON A ROLL
THIS TIME...

H.O.S.
. .
YOU GO FORWARD, AND I
GO BACKWARD--

*...their palms touch.
Suddenly, a Shift. The dream world trembles.*

*Sarah and Thom blink and slowly but surely
SEE each other.*

THOM & SARAH
I FEEL MY LUCK COULD
CHANGE

H.O.S
AND SOME WHERE WE WILL
--

*H.O.S. Stops mid line -- looking up at the
monitors, which have just stuttered on the fritz.*

H.O.S.
What was that?

RADIO
Something unpredicted has been unlocked.

RADIO
A kind of -- telepathy

RADIO
would have to be the name for it.

RADIO
Information being passed

RADIO
from individual

RADIO
to individual.

RADIO
Secrets. Things no one could know.

RADIO
Memories recovered.

RADIO
connections re-formed.

RADIO
Names unknown, or

RADIO
long ago forgotten,

RADIO
recovered and reclaimed.

*Thom remembers something - and sings the lyric he
has been stopping just short of for the whole Act.*

THOM
KILL ME SARAH
KILL ME AGAIN WITH LOVE.
ITS GONNA BE A GLORIOUS DAY.

Hearing her name - Sarah immediately awakens.

SARAH
thom.

beat. the music stops.

THOM
(awakening)
yes.

SARAH
Thom.

THOM

beat.

Sarah.

The walls of the dream house begin to digitize and disintegrate in beautiful patterns of fractals and code.

H.O.S.

What is going on!?!

What is going on in there???

Thom and Sarah lock their eyes on each other with a holy intensity.

As they do, the monitors slam to life, filling with their shared memories of everything that has happened - including things they couldn't have known on their own, and things they shouldn't even be able to know between the two of them. Together they fill in the gaps of the story.

On the screens:

--Thom runs from his desk, through the rain, to his car. -- an electronic voice: "This is the panic office. Initiate emergency procedure." --An gloved hand cuts a wire on THOM'S car.

--Thom crashes. --BM1 looks at Thom on the bed, and looks down at an envelope marked "SECRET: KID A."

--Sarah walks into the room. --HOS watches them on a monitor.

--THOM pulls the lever, and gets the update.

--The update rolls out nationwide.

--H.O.S. board meeting talking about Kid A.

--Thom and Sarah stand motionless goggled and plugged into their chambers.

The montage finishes with a visual representation of their learning all of the secrets of how the implant program works -- a headfirst dive into the machines, synapses and code fly by at light speed. At the end of the tunnel of light is a far off shiny object. It draws nearer and nearer and is revealed to be a mirror. In it on one screen: Thom. On another: Sarah.

At this, Thom and Sarah - now knowing everything - break eye contact and look up at the other screens, where they see HOS and BM1 scrambling to shut down the system.

The ELECTRONIC VOICE OF SECURITY intones on a PA over and over, in a continuous loop:

VOICE OF SECURITY

...This is the Panic Office, section nine-seventeen has been hit. Activate the following procedure... (static)

On some screens members of a security force hear this announcement, and come to attention.

VOICE OF SECURITY

...This is the Panic Office, section nine-seventeen has been hit. Activate the following procedure... (static)

beat. the VR world is completely disintegrated. the screens are a jumble of static.

SARAH

We have to get out of here.

H.O.S.

(through the static. Yelling to his panic police.)

Get there NOW!

SCENE FIVE - THEY ESCAPE

ELECTRONIC KICK BURST OF DRUMS INTO --

"IDIOTECQUE" - PLAY TRACK 15

They make a break for the exit, running out of the chamber room and through the halls.

The panic police run off screen, to try to intercept them.

VOICE OF SECURITY

...This is the Panic Office, section nine-seventeen has been hit. Activate the following procedure...

zzizizp.

THOM and SARAH hear the voice and run faster.

Turning a corner, they can see the exit. They dash for it, but just as they are about to reach it, they are brought up short by the sight

of the rows of their fellow employees plugged into their chambers.

They look at each other and at the exit, and at the screens where security is rushing through the building towards them, and they dash for the chambers' controls. Sarah works a main console, powering the system down. Thom runs frantically from chamber to chamber, pulling goggles off, pulling plugs out.

THOM

WHO'S IN THE BUNKER? WHO'S IN THE BUNKER?
WOMEN AND CHILDREN FIRST
AND THE CHILDREN FIRST
AND THE CHILDREN

The employees are slow to react, unsure if they want to leave the chambers. Thom doesn't notice, racing chamber to chamber.

THOM (CONT)

I LAUGH UNTIL MY HEAD COMES OFF
I SWALLOW TILL I BURST
UNTIL I BURST
UNTIL I...

Sarah, seeing their confusion, walks calmly down the line whispering something into each of their ears. Their names.

THOM (CONT)

WHOS IN THE BUNKER?
WHO'S IN THE BUNKER?
IVE SEEN TOO MUCH
I HAVEN'T SEEN ENOUGH
YOU HAVEN'T SEEN ---
I LAUGH UNTIL MY HEAD
COMES OFF
WOMEN AND CHILDREN
FIRST
AND CHILDREN...

SARAH

Alice. Joshua.
Matthew. Emily.
Gianna. Garrett.
Robert. Elana.
Yvette. Carlos.
Rebecca.

THOM (CONT).

(to the freed - assuring them)
HERE YOU'RE ALLOWED EVERYTHING ALL OF THE TIME

THOM & SARAH
 HERE YOU'RE ALLOWED
 EVERYTHING ALL OF THE
 TIME

VOICE OF SECURITY
 ...This is the Panic
 Office, section
 nine-seventeen
 may have been hit.
 Activate the following
 procedure...(static)

THOM
 ICE AGE COMING, ICE
 AGE COMING
 LET ME HEAR BOTH SIDES
 LET ME HEAR BOTH SIDES
 LET ME HEAR BOTH...

SARAH
 (double time
 now)
 Avram. Bradley.
 Horacio. Lily.
 Maya. Milton.
 Marshall. Amanda.

THOM
 ICE AGE COMING, ICE
 AGE COMING
 THROW IT IN THE FIRE
 THROW IT IN THE FIRE
 THROW IT IN THE...

SARAH
 Barbara.
 Michael. Harold.
 Kimberly. Jeremy.
 Milana.

THOM
 WE'RE NOT
 SCAREMONGERING
 THIS IS REALLY
 HAPPENING, HAPPENING.
 WE'RE NOT
 SCAREMONGERING
 THIS IS REALLY
 HAPPENING, HAPPENING.

SARAH
 Merri. Jason. George.
 Stacie. James. Amy.
 Tara. Dee.
 Jean. Jon. Jay.
 Alexandra.

THOM
 MOBILES WORKING
 MOBILES CHIRPING
 TAKE THE MONEY AND RUN
 TAKE THE MONEY RUN
 TAKE THE MONEY

SARAH
 Elana. Raj. Laurie.
 Alex. Yoni.
 Jed. Laurie. Adam.

VOICE OF SECURITY
 ...This is the Panic Office, section nine-seventeen may
 have been hit. Activate the following procedure...
 (static)

THOM & SARAH & THE FREED
 HERE WE'RE ALLOWED EVERYTHING ALL OF THE TIME
 HERE WE'RE ALLOWED EVERYTHING ALL OF THE TIME

Slowly the freed now start to vanish - their screens fading out. By the end of the next line it is just Thom and Sarah alone.

THOM & SARAH

HERE I'M ALLOWED EVERYTHING ALL OF THE TIME

HERE I'M ALLOWED EVERYTHING ALL OF THE TIME

All comes screeching to a halt as H.O.S., BM1, and his security forces appear on screens everywhere. Surrounding Thom and Sarah.

BM1

Police!

(to the guards)

Arrest this man!

THOM

Don't.

Or I'll take the whole thing down.

BM1

You couldn't.

THOM

(turning to H.O.S.)

You know I can. And I will.

There are ways this works that you don't understand.

I think you know that now.

H.O.S.

(A Booming voice - on All speakers)

DESIGN 010.

SARAH

That's not his-

H.O.S.

DESIGN 010. TECH 909.

You will step back into your chambers.

You are still. on. the payroll.

silence.

beat.

THOM

That's not my name.

BM1
Arrest this man! Design 010, you are -

THOM
That's not my name.

H.O.S.
Design 010 you are being detained for--

THOM
That's not my name, Frank.

Everything stops. H.O.S. blinks.

THOM (CONT)
Hello Frank.

H.O.S. is confused. awakening to something...

BM1
What are you... stop tha-- arrest them! now! do it!

SARAH
(to BM1)
Hello Ingrid.

BM1 stops. The guards look at her, then, look blinkingly back to Thom and Sarah.

The crashing chords of...

KARMA POLICE - REPRISE - PLAY TRACK 09

During the underscore,

Thom and Sara turn upstage, look at the screens and touch their hands together.

zzzizizip..zizizppp...zzzziizizp...

RADIO
Breaking news this instant.

RADIO
Reports of wrongdoing at Corporation A.

RADIO
Mind control... brain washing... unlawful confinement... mass fraud...

The guards all turn towards H.O.S.

H.O.S.

wha--- noo.. I-- I just
I- this is this is -this iss iszzz

THOM

(Re: H.O.S.)

KARMA POLICE ARREST THIS MAN
HE TALKS IN MOUTHS, HE BUZZES LIKE A FRIDGE,
HE'S LIKE A DETUNED RADIO.

RADIO

In a, now thwarted attempt to exert its will over most
of the population...

RADIO

...all over the world people now unplugging, taking off
the goggles and stepping out of their chambers....

SARAH

(Re: BM1 - "Ingrid" who all this time,
incidentally, has had a very short
cropped black, shiny haircut.)

KARMA POLICE ARREST THIS GIRL
HER HITLER HAIRDO IS MAKING ME FEEL ILL
AND WE HAVE CRASHED HER PARTY.

zzzizizpzi zizizizp.

RADIO

...Arrests are now being made at corporation A

RADIO

Where responsibility for this unlawful breach appears
to reach the very highest levels of the executive.

H.O.S. and BM1 are arrested.

*Meanwhile on other screens around the space, in
close up: All over the nation people unplug,
remove their goggles and blink into radiant white
light.*

Also, they sing.

THOM & SARAH

THIS IS WHAT YOU'LL
GET
THIS IS WHAT YOU'LL
GET
THIS IS WHAT YOU'LL
GET
WHEN YOU MESS WITH US.

FREED PEOPLE

0000 0000 00000 0000H
0000 0000 00000 0000H
0000 0000 00000 0000H
0000 0000 0000H

There is a burst of bright light as all of the monitors associated with Corp A. seem to explode into white.

H.O.S. and BM1 flicker out and disappear.

Thom is down center surrounded by all of it, just as he was at the top of the show. Once again, the savior.

(Note: we're skipping the song's third verse in this reprise.)

THOM

FOR A MINUTE THERE,
I LOST MYSELF, I LOST MYSELF!
PHEW, FOR A MINUTE THERE
I LOST MYSELF, I LOST MYSELF!

He turns around and sees Sarah.

She looks at him with the only kind of recognition that has ever mattered.

The happy faces of the freed come back on the screens.

If this is all a little bit funny, all is well.

THOM

FOR A MINUTE THERE,
I LOST MYSELF,
I LOST MYSELF!
PHEW, FOR A MINUTE
THERE
I LOST MYSELF,
I LOST MY SEEE--
--EEEEEEEEEEELF!

FREED PEOPLE

AHHH AAHHH
AHHH AAHHH
AHHH AAHHH
AHHH AAHHH
AHHH AAHHH
AHHH AAHHH
AHHH AAHHH

Thom and Sarah meet center, and finally, and simply, kiss.

The walls begin to dim.

FREED PEOPLE

AHHH AAHHH
AHHH AAHHH
AHHH AAHHH

As the song electrically grinds to its close, one by one, the screens flicker out.

The power starts to go.

*Virtual realities turn off, neon ceases streaming,
CPUs shut down.*

Leaving just

Thom

and Sarah.

BLACK OUT.