

DNA

Written by
Dennis Kelly

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CHARACTERS

MARK AND JAN,

LEAH AND PHIL,

LOU, JOHN TATE AND DANNY,

RICHARD,

CATHY AND BRIAN, AND

A BOY.

Takes place in a street, a field
and a wood.

DNA was first performed in the Cottesloe Theatre of the National Theatre, on 16 February 2008, with the following Company:

MARK, Gregg Chillin

JAN, Clair Foy

LEAH, Ruby Bentall

PHIL, Sam Crane

JOHN TATE, Jack Gordon

DANNY, Benjamin Smith

RICHARD, Troy Glasgow

CATHY, Claire Lams

BOY, Ryan Sampson

All other parts played by members of the Company.

Director Paul Miller

Designer Simon Daw

Lighting Designer Paule Constable

Sound Designer Rich Walsh

Associate Video Designer Paul Kenah

This play was commissioned by NT Education as part of its Connection project.

ONE

A street MARK and JAN.

JAN
DEAD?

MARK
Yeah.

JAN
What, dead?

MARK
Yeah.

JAN
Like dead, dead?

MARK
Yes.

JAN
Proper dead, not living dead?

MARK
Not living dead, yes.

JAN
Are you sure?

MARK
Yes.

JAN
I mean there's no

MARK
No.

JAN
Mistake or

MARK
No mistake.

JAN
It's not a joke

MARK
It's not a joke.

JAN
Coz it's not funny.

MARK

It's not funny because it's not a
joke, if it was a joke it would be
funny.

JAN

Not hiding?

MARK

Not hiding, dead.

JAN

No.

MARK

Dead.

JAN

Oh.

MARK

Yes.

JAN

God.

MARK

Yes.

JAN

God.

MARK

Exactly.

Pause.

JAN

What are we going to do?

A Field. LEAH and PHIL, PHIL eating an ice cream.

LEAH

What are you thinking?

No answer.

No, don't tell me, sorry, that's a stupid, that's such a
stupid-

You can tell me, you know. You can talk to me. I won't judge
you, whatever it is. Whatever you're, you know, I won't, I
won't...

Is it me?

Not that I'm-

I mean it wouldn't matter if you weren't or were, actually, so-

Are you thinking about me?

No answer.

What good things? Phil? Or...

I mean is it a negative, are you thinking a negative thing about -

Not that I'm bothered. I'm not bothered, Phil, I'm not, it doesn't, I don't care. You know. I don't...

What, like I talk too much? Is that it? That I talk too much, you, sitting there in absolute silence thinking 'Leah talks too much, I wish she'd shut up once in a while' is that it, is that what you're, because don't, you know, judge, you know, because alright, I do. There, I'm admitting, I am admitting, I talk too much, so shoot me. So kill me, Phil, call the police, lock me up, rip out my teeth with a pair of rusty pliers, I talk too much, what a crime, what a sin, what an absolute catastrophe, stupid, evil, ridiculous, because you're not perfect actually, Phil. Okay? There. I've said it, you're not...

You're a bit...

Pause. She sits.

Do I disgust you? No, I do. No don't because, it's alright, it's fine, I'm not gonna, you know, or whatever, you know it's not the collapse of my, because I do have, I could walk out of here, there are friends, I've got, I've got friends, I mean alright I haven't got friends, not exactly, I haven't, but I could, if I wanted, if I wanted, given the right, given the perfect, you know, circumstances. So don't, because you haven't either, I mean it's not like you're, you know, Mr, you know, popular, you know, you haven't, you know, you haven't, you know, you haven't, but that's, that's different, isn't it, I mean it is, it is, don't say it isn't, really, don't, you'll just embarrass us both because it is different, it's different because it doesn't matter to you. Does it. Sitting there. Sitting there, all...

All...

You're scared. Nothing scared, there, I've said it; scared. Scared, Phil. I'm scared, they scare me, this place, everyone, the fear, the fear that everyone here, and I'm not the only one, I'm not the only one, Phil, I'm just the only one saying it, the fear that everyone here lives in, the brutal terror, it scares me, okay, I've said it and I am not ashamed. Yes, I am ashamed but I'm not ashamed of my shame, Phil, give me that much credit at least, thank you.

Everyone's scared.

S'not just me.

Pause.

We've got each other.

We need each other.

So don't give it all...

You need me as much as...

Don't give it all the...

Beat.

What are you thinking?

JAN and MARK enter.

Pause.

MARK

We need to talk to you.

LEAH

Oh, shit.

A Wood. LOU, JOHN TATE and DANNY.

LOU

It's fucked.

JOHN TATE

No, no, it's not, no, Lou, it's not

LOU

We're fucked.

JOHN TATE

No, Lou, we're not... it's not...
we're not... nothing's.

LOU

It is.

JOHN TATE

No, no, no, look, there I have to,
O really have to, you're going to
have to listen to me on this one,
and you are going to have to
believe me. Everything is,
everything's fine.

LOU
Fine?

 JOHN TATE
Not Fine, no

 DANNY
Fine?

 JOHN TATE
Not fine exactly, alright, fair
enough, I mean thins are bad,
things are a little, alright, yes,
I'm not trying to hie the, this is
tricky, it's a tricky

 LOU
Tricky?

 JOHN TATE
Situation, but it's not, because
actually what you are saying is a
very negative, and that's...

Look, haven't I looked after things before?

 LOU
This is different.

 JOHN TATE
Lou, are you scared of anyone in
this school?

 LOU
You?

 JOHN TATE
Apart from me.

 LOU
No.

 JOHN TATE
Exactly.

 LOU
Richard, maybe

 JOHN TATE
exactly, that's exactly, that's
what I'm saying - Richard, you're
scared of, are you...?
(MORE)

JOHN TATE (CONT'D)

- I don't think Richard's - any corridor in this school and you know, no-one bothers you and if you want something it's yours and no-one bothers you and everyone respects you and everyone's scared of you and who made that, I mean I'm not boasting but who made that happen?

LOU

You.

JOHN TATE

Thank you, so are things really that bad?

LOU

Yes.

JOHN TATE

Richard? I mean are you really?

DANNY

I can't get mixed up in this. I'm gonna be a dentist.

LOU

This is different, John. This is

JOHN TATE

Alright, it's a little bit

LOU

This is really serious.

DANNY

Dentists don't get mixed up in things. I've got a plan. I've got a plan John, I've made plans, and this is not...

JOHN TATE

It's a bit serious, but let's not, I mean come on, let's not overplay the, the, the

LOU

He's dead.

JOHN TATE

The gravity of.... Well, yes, okay, fair enough, but

DANNY

This is not part of the plan.
Dental college is part of the plan,
A levels are part of the plan, dead
people are not part of the plan,
this is not dental college.

LOU

He's dead, John.

JOHN TATE

Alright, I'm not denying, am I
denying? no, I'm

LOU

He's dead.

JOHN TATE

Well, don't keep saying it.

DANNY

This is the opposite of dental
college.

LOU

But he is dead.

JOHN TATE

Well you just, you're saying it
again, didn't I just -

LOU

Because he's dead, John, he's dead,
dead is what he is so we have to
use that word to -

JOHN TATE

Alright. New rule; that word is
banned.

Beat.

LOU

What, dead?

JOHN TATE

Yes.

DANNY

Banned?

JOHN TATE

Yes. Banned. Sorry.

LOU

You can't ban a word.

JOHN TATE
and if anyone says it I'm going to,
you know, bite their face. Or
something.

DANNY

JOHN TATE
Well just say it then.
How can you ban a word

Pause.

Say it and see what happens.

They say nothing.

Look, we have to keep together. We have to trust each other
and believe in each other. I'm trying to help. I'm trying to
keep things together.

*RICHARD enters, with CATHY and BRIAN, CATHY grinning, BRIAN
crying.*

Pause.

RICHARD
He's dead.

JOHN TATE
Right, that's... now I really am
getting a little bit cross, do not
use that word.

RICHARD
What?

JOHN TATE
No-one says that word, okay, no-
one.

RICHARD
What word?

CATHY
This is mad, eh?

JOHN TATE
You know.

CATHY
Talk about mad. I mean, it's quite
exciting as well, though, isn't it.

RICHARD
What, 'dead'?

JOHN TATE

Don't say it again, Richard, or I'm gonna

CATHY

Better than ordinary life.

RICHARD

What?

JOHN TATE

I'm gonna

RICHARD

What?

JOHN TATE

I'm gonna

I'm gonna hurt you, actually.

Beat.

RICHARD

You're going to hurt me?

JOHN TATE

Yes.

RICHARD

Me?

JOHN TATE

Yes. It you use that word.

CATHY

I mean I'm not saying it's a good thing, but in a way it is.

DANNY

Shut up, Cathy.

CATHY

You shut up.

JOHN TATE

I am trying to keep everyone together. Ever since I came to this school haven't I been trying to keep everyone together? Aren't things better? For us? I mean not fir them, not out there, but for us? Doesn't everyone want to be us, come here in the woods? Isn't that worth keeping hold of?

They say nothing. RICHARD steps forward, a little hesitantly.

RICHARD
You shouldn't threaten me, John.

JOHN TATE
I beg your pardon.

RICHARD
I'm just saying. I'm just saying,
I've just walked in here. I've been
with these two. I've walked all the
way from school with these two,
with him crying and with her being
weird, and I've just walked in here
and I've got you threatening me,
you shouldn't threaten me, you
shouldn't threaten me, John.

Pause.

JOHN TATE
Or what?

RICHARD
What?

JOHN TATE
No, I mean, you know, or what?

RICHARD
Well...

JOHN TATE
Because I'm interested.

DANNY
He's just saying, John.

JOHN TATE
Are you on his side, Danny?

DANNY
No, I'm just saying that he's just
saying.

CATHY
Shut up, Danny.

DANNY
You shut up.

JOHN TATE
Don't tell Cathy to shut up, Danny,
that's really not...

DANNY
I'm not telling her to -

CATHY
He's on Richard's side.

DANNY
I'm not!

JOHN TATE
Are you, Danny? Are you on
Richard's side?

DANNY
No -

CATHY
He is.

RICHARD
What do you mean by my side, there
is no -

JOHN TATE
Have you got a side now, Richard?

RICHARD
No, no, there's no -

JOHN TATE
Because that's a bit, is that what
you've got?

DANNY
John, I'm not on -

JOHN TATE
Because if you've got a side that
means you're not on my side and if
you're not on my side that means
you're setting yourself up against
me and I thought we'd got over all
that silliness.

RICHARD
We have, we -

JOHN TATE
I thought we were mates now.

RICHARD
We are, we are mates now, we -

JOHN TATE
So if me and Richard are mates now,
which we are and all that silliness
is over, which it is, and you're on
someone's side, Danny, then you're
on your own side, which is very,
well, to be honest, very silly and
dangerous.

DANNY

No, you've got it wrong, that's not
-

JOHN TATE

Are you on my side?

DANNY

Yes, I'm on your side!

JOHN TATE

Which means you want...?

DANNY

I want to keep calm, I want to say
nothing, just like you, you're
right, you're right, John.

JOHN TATE

So what the fuck are you on about,
Cathy?

CATHY

I'm -

JOHN TATE

Are you on my side? With Richard
and Danny? Are you on our side,
Cathy?

CATHY

Yes.

JOHN TATE

Good. Lou?

LOU

Yes.

JOHN TATE

You're on our side, Lou?

LOU

Yes, John.

JOHN TATE

You sure?

LOU

Yeah, I'm -

JOHN TATE

That just leaves you, Brian. You
crying little piece of filth.

Beat. BRAN stops crying. Looks up.

BRIAN

I think we should tell someone.

JOHN TATE begins to walk towards BRIAN.

MARK and JAN enter with LEAH and PHIL, PHIL drinking a coke.

JOHN TATE stops.

Goes back to where he was.

JOHN TATE

I'm finding this all quite stressful. You know that? I'm under a lot of stress. You lot shouldn't put me under so much stress.

LEAH walks forward.

LEAH

Can I just say John, that we haven't done anything. First I want to say that, but if we have, John, but if we have done a thing, which we haven't, but if we have then we did it together. Whatever we did, we did, me and Phil, it wasn't just Phil, if that's what you're thinking, if you're thinking it might just have been him, on his own, without me, well that's not, we are completely, I am responsible as much as he, as much as Phil, but we didn't because -

JOHN TATE places a finger on her lips. She is silent.

JOHN TATE

Have you told them?

MARK

No.

JOHN TATE

Brilliant. Is there one thing that I do not have to do?

Beat.

JAN

So you want us to tell them?

JOHN TATE

Yes! Please.

He takes his finger away from LEAH's lips.

MARK

It's Adam. He's...

I mean we were just having a laugh, weren't we, we were all, you know...

You know Adam, you know what he's like, so we were sort of, well, alright, taking the piss, sort of. You know what he's like he was, sort of hanging around.

JAN

Trying to be part of

MARK

Yeah, trying to be part of, yeah, yeah, so we're having a laugh

JAN

With him

MARK

Yeah, with him, I mean he's laughing as well, see how far he'll go... We got him to eat some leaves.

JAN

Great big ones, dirty leaves off the floor, he ate them, just like that

MARK

Just like that, we were all

JAN

Stitches

MARK

We were in stitches, weren't we

JAN

Adam too, he was

MARK

Oh yeah, Adam was, he was laughing harder than anyone.

JAN

Nutter.

MARK

Nutter.

JAN

Complete

MARK

Complete nutter

JOHN TATE

Big fist full of leaves, eh John

MARK

Laughing his head off, eh John

JAN

He burnt his own socks!

MARK

Yeah, yeah, he did, that's right
he, he set them alight

JAN

anything, he'd do, just a laugh

MARK

we got him to nick some vodka

JAN

You could tell he was scared

MARK

oh, he was terrified, he was
completely, but like you know,
pretending, you know, pretending
he's done it before, big man,
pretending he's

JAN

You know what he's like, he's

MARK

Do anything. And you're thinking
'Will he do anything? What won't he
do?'

JAN

Let us punch him

MARK

He was laughing

JAN

In the face.

MARK

He was laughing.

JAN

at first

MARK

Yeah, at first he was, I mean we
took it a bit far, alright, half
hour, forty minuets

JAN
I mean he was still joking all the way, but

MARK
You could tell

JAN
He weren't really

MARK
Fear

JAN
Well

MARK
you don't want to admit, you know what he's like, Phil...

JAN
Stubbed out cigarettes on him.

MARK
joking, we were

JAN
Arms, hands, face

MARK
having a laugh, really, he was laughing

JAN
and crying, soles of his feet

MARK
or crying, sort of, a bit of both

JAN
Made him run across the motorway

MARK
you're thinking what is this nutter, and with the vodka making you feel a bit, you know, you're having a laugh, together, what is this nutter gonna do next, we can make him do, we can make him do -

JAN
That's when I went home

MARK
anything, yeah, only because you had to.

JAN

I wasn't there when -

MARK

Only because you had to, you
would've been there otherwise, you
all the...

Beat.

We went up to the grille. You know that shaft up there on the hill. Just a big hole really, hole with a grille over it, covering, just to see if he'd climb the fence, really and he did, and we thought, you know, he's climbed the fence which we didn't think he'd do so walk, you know, walk on the grille, Adam, walk on the, and he did, he's walked on, you know, wobbling and that but he's walking on the grille and we're all laughing and he's scared because if you slip, I mean it's just blackness under you, I mean it's only about fifteen foot wide so, but it might be hundreds of feet into blackness, I dunno, but he's doing it, he's walked on the grille. He's on the grille. He is.

And someone's pegged a stone at him.

Not to hit him, just for the laugh.

And you shoulda seen his face, I mean the fear, the, it was so, you had to laugh, the expression, the fear...

So we're all pegging them. Laughing. And his face, it's just making you laugh harder and harder, and they're getting nearer and nearer. And one hits his head. And the shock on his face is so... funny. And we're all just...

just...

really chucking these stones into him, really hard and laughing and he slips.

And he drops.

Into...

Into the er...

So he's...

So he's...

So he's -

JOHN TATE

Dead. He's dead.

Cathy says you're clever.

So. What do we do?

Pause. That all stare at LEAH and PHIL.

LEAH goes to say something, but nothing comes out.

Silence.

More silence.

PHIL puts his Coke carefully on the ground.

PHIL

Cathy, Danny, Mark, you go to
Adam's house, you wait until his
mum's out, you break in

DANNY

What?

PHIL

through an upstairs window so it's
out of the way, make sure no-one
sees you. Get in, go to his
bedroom, find a pair of his shoes
and an item of his clothing, a
jumper or something, don't touch
the jumper, that's very important,
do not touch the jumper, but you
have to get it in the plastic bag
without touching it

CATHY

What plastic bag?

PHIL

The refuse sacks that you are going
to buy on the way, do not use the
first one on the roll, use the
third or fourth, do not be tempted
to use a bin liner you have
knocking around the house as that
will be a DNA nightmare.

Richard, you take Brian to the Head, tell him that you found
Brian crying in the toilets, asked him what was wrong and
when he told you, you brought him here.

RICHARD

Me? But I hate him!

PHIL

Brian, you cry

RICHARD

Me with Brian?

PHIL

and you tell them a man showed you
his willy in the woods

BRIAN

Wha... what?

PHIL

by the bridge, last week, a fat
Caucasian male, 5 feet 9 inches
say, with thinning hair and a
postman's uniform, sad eyes, softly
spoken

DANNY

Who's that?

PHIL

The man who showed Brian his will
in the woods, please keep up, I'm
making this up as I go along.

DANNY

What were his teeth like?

PHIL

Bad, very bad.

DANNY

Thought so.

PHIL

Lou, Danny and Jan you take the
shoes, Lou you put them on, and you
enter the woods from the south
entrance

CATHY

Which one's south?

MARK

By the Asda.

PHIL

Danny you enter from the east
entrance with Jan on your back

DANNY

Is he taking the piss?

PHIL

the weight of the two of you
combined should equal that of a fat
postman with bad teeth, you make
your way into the woods, do not put
her down unless it's on concrete or
a tree trunk, never when you're
walking on mud. You meet Lou near
the bridge, you move around a bit,
you exit from the South,

MARK

By the Asda.

PHIL

Cathy and Mark you meet them there, but on the way you find a quiet street, you wait until it's just you and a man, you walk ahead of him and when you far ahead you drop the jumper. The man picks it up, runs after you covering it in DNA and then gives it back, make sure you let him drop it in the bag, say you're taking it to a charity shop. Take it to the south entrance, tear it a little, chuck it in a hedge, all go home and wait a day or two until Adam's declared missing and then John Tate comes forward and says he thinks he saw Adam with a fat man in a uniform by Asda's but he can't be sure, they'll think he's been abducted, they'll be inquiries, police, a mourning service and if everyone keeps their mouths shut we should be fine.

Any questions?

They stare at him open mouthed.

He bends down. Picks up his Coke.

Starts to drink his Coke.

A field. LEAH and PHIL sitting.

Pause.

LEAH

Apparently bonobos are our nearest relative. For years people thought they were chimpanzees, but they're not, they are complete different. Chimps are evil. They murder each other, did you know that? They kill and sometimes torture each other to find a better position within the social structure. A chimp'll just find itself on the outside of a group and before he knows what's happening it's being hounded to death by the others, sometimes for months.

(MORE)

LEAH (CONT'D)

For years we've thought that chimps were our closest living relative, but now they're saying it's the bonobos. Bonobos are the complete opposite of chimps. When a stranger bonobo approaches the pack, the other bonobos all come out and go 'Hello, mate. What you doing round here? Come and meet the family, we can eat some ants.' And if a bonobo damages its hand, whereas the chimps'll probably cast it out or bite its hand off, the bonobos will come over and look after it, and they'll all look sad because there's a bonobo feeling pain. I saw it on a programme. Such as sadness in those intelligent eyes. Empathy. That's what bonobos have. Amazingly really, I mean they're exactly like chimps, but the tiniest change in their DNA... The woman was saying that if we'd discovered bonobos before chimps our understanding of ourselves would be very different.

Pause. PHIL pulls out a bag of crisps.

You don't care, do you. I could be talking Chinese for all you care. How do you do it? You're amazing. You're unreal. I sometimes think you're not human. I sometimes think I wonder what you would do if I killed myself, right here in front of you. What would you do? What you do, Phil?

No answer.

Phil, what would you do? Phil?

Still no answer.

Suddenly she grabs her throat.

I'm gonna do it!

She squeezes.

I mean it! I'm gonna doit...

No answer. She strangles herself, her face turning red.

She falls to her knees with the exertion.

Phil looks on.

She is in considerable pain. Grits her teeth and squeezes.

She struggles until she is lying prone on the floor.

(Gasping...) Phil! This is it...

She stops.

Lies there, panting.

PHIL opens his crisps and begins to eat them.

LEAH gets up, sits next to PHIL.

PHIL eats on.

Course, they fuck a lot. Bonobos. Always at it. Sex mad. Sex, sex, sex, sex, sex, sex, sex, sex, sex, constant sex, randy, in the bonobo world having it off is like saying I like your shoes. Partner-swapping, men and women, women and men, women and women, men and men, fathers, mothers, children, oral sex, group masturbation, sub-dom, inter-racial, bestiality, the lot, it was like an orgy, when bonobos get going, it was fairly disgusting, actually.

Pause.

But that's bonobos for you.

Pause.

We're in trouble now.

We're in trouble now, Phil. Don't know how this'll pan out.

Trouble now.

TWO

A street. JAN and MARK.

Pause.

JAN

What?

MARK

He's not going.

JAN

What you mean he's not going?

MARK

He's not going.

JAN

He's not going?

MARK

Yes.

JAN

That's what he said.

MARK

Yes.

JAN

He said he's not going?

MARK

Yeah, he said he's not, he's not...

JAN

What?

MARK

Going.

Beat.

JAN

Is he off his head?

MARK

I know.

JAN

Is he insane?

MARK

I know.

JAN

Is he joking?

MARK

I know, I know.

JAN

No, that's a question.

MARK

He's not joking, he's not going, he's said he's not going, I said you've gotta go, he said he's not going, 'I'm not going' he said.

JAN

That's what he said?

MARK

That's what he said, I'm saying that's what he said.

JAN

Fuck.

MARK

Exactly.

Beat.

JAN

What are we going to do?

A field. PHIL and LEAH, PHIL slowly eating a pack of starburst. LEAH had a Tupperware container on her lap.

LEAH

Are you happy?

No, don't answer that, Jesus, sorry, what's wrong with me, sorry -

Are you?

No, I'm just wondering. I mean what is happy, what's happy all about, who says you're supposed to be happy, like we're all supposed to be happy, happy is our natural, and any deviation from that state is seen as a failure, which in itself makes you more unhappy so you have to pretend to be even happier which doesn't work because people can see that you're pretending which makes them awkward and you can see that they can see that you're pretending to be happy and their awkwardness is making you even more unhappy so you have to pretend to be even happier, it's a nightmare. It's like nuclear waste or global warming.

Beat.

Isn't it Phil? Phil? Isn't it, like nuclear...

PHIL doesn't answer.

Yeah, you know, you know it is, you know more than I do, I can't tell you any, you know. People getting all upset about polluting the natural order? When this planet is churning molten lava with a thin layer of crust on top with a few kilometres of atmosphere clinging to it? I mean, please, don't gimme all that, carbon dioxide? Carbon dioxide, Phil? And look at the rest of the universe, Venus, Phil, there's a, look at Venus, what about Venus, hot enough to melt led or Titan with oceans of liquid nitrogen, I mean stars, Phil, a billion nuclear reactions a second, I mean to be honest it's all either red hot or ice col, so, so, so... No. It's like that upsets the natural order. It's us the anomaly.

But that's the beauty, isn't it Phil. I couldn't say this to anyone else they'd say 'That's a pretty fucking grim view of the world, Leah' but you can see the beauty, which is why I can talk to you, because you can see the incredibly precious beauty and fragility of reality, and it's the same for happiness, you can apply the same theory to happiness, so don't start Phil, don't come here giving it all the know, all the, all the...

Beat.

Can you remember the happiest moment of your life?

Beat. PHIL eats another toffo.

I know mine. I know my happiest moment. Week last Tuesday. That sunset. You remember that sunset? Do you? You don't do you. Oh my God, you don't.

He say's nothing.

She opens the Tupperware container.

Shows it to PHIL.

It's Jerry. I killed him. I took him out of his cage, I put the point of a screwdriver on his head and I hit it with a hammer. Why do you think I did that?

PHIL shrugs.

No. No, me neither.

She closes the lid.

Everything's much better, though. I mean really, it is. Everyone's working together. They're a lot happier. Remember last month, Dan threatened to kill Cathy? well yesterday I saw him showing her his phone, like they were old friends. Last week Richard invited Mark to his party, bring a friend, anyone you like, can you believe that? Richard and Mark? Yep. Everyone's happier. It's pouring into the school, grief, grief is making them happy.

They say Jon Tate's lost it though, won't come out of his room. Bit odd. Maybe that's what's making people happier. Maybe it's just having something to work towards. Together. Do you think that's what it is. Are we really that simple?

Where will it stop? Only been four days but everything's changed

Pause.

Adam's parents were on the telly last night.

PHIL looks up.

Yeah another appeal.

To the fat postman with bad teeth.

What have we done, Phil?

MARK and JAN enter.

JAN
We need to talk.

A woods. PHIL and LEAD, LOU and DANNY. PHIL has a muffin.

Pause.

LEAH
What?

DANNY
They've found...

They...

Well they've found -

LOU
The man.

DANNY
Yeah, they've found the man.

LEAH
They've found the man?

DANNY
Yeah.

LEAH
They've found the man?

DANNY
Yes.

LEAH
Oh my God.

LOU
Exactly.

LEAH
Oh my God.

LOU
That's what we thought, we thought
that, didn't we, Danny.

DANNY
Yeah, we did.

LEAH

Are you sure? I mean are you...

DANNY

Definitely. He's in custody now.
They're questioning him.

LEAH

But how, I mean who, how, who, who
is, who is, how?

LOU

Dunno.

LEAH

Who is he?

LOU

He's the man who kidnapped Adam.

LEAH

Right. No.

LOU

Yes.

LEAH

No.

DANNY

Yes.

LEAH

No, no, yeah, no, actually, because
that man, the man who, he doesn't
actually, I mean I'm not being
fussy or anything, but the man who
kidnapped Adam doesn't actually
exist, does he. Well does he?

LOU

No. But they've got him.

DANNY

I heard his teeth are awful.

LEAH

You know, I mean he doesn't, he
doesn't... Phil? Any... any
thoughts? Any words, any comments,
any... ideas, any, any... thing? At
all?

I mean this is, this is, isn't it, this it, is it?

Shit. Oh shit.

DANNY

He answered the description. Fat postman, thinning hair, his teeth are terrible, apparently.

LEAH

But that's just

LOU

Yeah. That's what we thought.

LEAH

we just, didn't we, Phil, we just, we just, I mean you just...

DANNY

What are we gonna do?

LOU

We're fucked

LEAH

We're not...

LOU

We're -

LEAH

No, no, sorry, no we're not, are we Phil, I mean we're, no we're alright.

DANNY

They're looking for Brian.

LEAH

Why?

DANNY

Because he can identify him.

LEAH

No he can't.

LOU

Because he saw him in the woods.

LEAH

He didn't

LOU

He did, he -

LEAH

No he didn't because that wasn't the man in the woods because there wasn't a man in the woods.

Where's Brian?

DANNY

Hiding. Dan and Mark have gone to find him.

LOU

He's shitting it.

LEAH

I mean what, they just picked this bloke up, they just saw him and said 'You look dodgy, you're a murderer because you've got a postman's uniform'?

DANNY

Well, there's the teeth as well.

LEAH

You can't go to prison for bad teeth.

LOU

What is he goes to prison?

LEAH

He won't go to prison.

LOU

You just said -

LEAH

He won't get done for it because he hasn't...

DANNY

This sort of stuff sticks, you know.

LEAH

Look, everyone, everyone calm, okay. Isn't that right, Phil. Phil, isn't that, I mean things are, everything is, well, better and isn't everyone more, you know, and careful and stuff, so let's, please, let's -

DANNY

How am I gonna get references?

LOU

We're fucked.

LEAH

We are not -

DANNY
You need three references for
dental college, how am I gonna get
references?

RICHARD enters with CATHY.

RICHARD
We just came from the police
station. It's full of reporters.

CATHY
It was great.

RICHARD
It was shit. Phil, have you heard?

LEAH
We heard.

CATHY
They wanted to interview me.

RICHARD
You've heard? You know?

CATHY
Didn't have time, but I'm gonna go
back

RICHARD
So you know they've caught him?

CATHY
get on the telly

LEAH
How can they have caught someone
who doesn't exist?

RICHARD
I don't know, Leah.

LEAH
Because that's impossible.

RICHARD
Why don't you tell them that? Why
don't you pop down the station and
say 'excuse me, but that fat
postman with the bad teeth doesn't
actually exist, so why don't you
let him go'?

LEAH
sarcasm, that's the lowest

CATHY
they might even give me money for
it, do you think I should ask for
money?

LOU
He's gonna go to prison.

LEAH
Lou, they are not going to send him
prison because he answers a
description they need more than
that, they need fibres, they need
samples, they need evidence.

RICHARD
DNA evidence.

LEAH
Exactly, they need DNA -

RICHARD
No, they've got DNA evidence.

Beat.

LEAH
What?

RICHARD
He answered the description, but
they've got DNA evidence they found
on the jumper to a police database
and they came up with this man,
this man who answers the
description perfectly.

LEAH
That's impossible.

RICHARD
Well it's what happened.

LEAH
No, because, we made that
description up and they got DNA
from a random -

Beat. She turns to CATHY.

Cathy?

Pause. They all stare at Cathy.

CATHY
You told us to get DNA evidence. We
got DNA evidence. We did what you
said.

LEAH

Right.

Okay.

Hang on.

Where did you get the DNA evidence?

CATHY

From a man, like you said.

Beat.

A man down the sorting office.

They stare at her.

LEAH

What?

CATHY

Well, we thought, you know, I mean you'd given a description so we thought, well, I thought, you know, show initiative, we'll look for a fat balding postman with bad teeth.

They stare at her.

There were quite a few.

DANNY

Oh my God.

CATHY

What?

LOU

Oh my God.

CATHY

We showed... initiative, we -

LEAH

And who asked you to do that?

CATHY

Richard, we showed initiative.

RICHARD

That is the most stupid -

DANNY

Oh, Jesus.

CATHY

Why?

LEAH

Why? Because there is now a man in prison who is linked to a non-existent crime, answering a description that Brian gave.

LOU

Oh, Jesus Christ.

CATHY

But isn't that...

LEAH

No, Cathy, it is not what we wanted.

RICHARD

What we wanted was to cover up what had happened, not to frame anyone else.

LOU

We're fucked.

LEAH

Yes. We might actually be... This is a nightmare.

DANNY

We can't let them think it's him. I mean, I really can't be mixed up in something like that, it wouldn't be right.

LOU

What is he goes to prison?

RICHARD

What is we go to prison?

LEAH

Yes, I think now, we might just actually be a little bit, well, fucked.

JAN and MARK enter with BRIAN. BRIAN is crying.

BRIAN

I'm not going in.

DANNY

You duck, Mark,

MARK

It was her idea!

LOU

Mark, you dick.

BRIAN
I'm not going to the police
station.

JAN
He has to. They're looking for him.

BRIAN
I can't go in. It was bad enough
talking to them before, saying what
I said, but I can't do it again.

JAN
They're searching everywhere for
him. They want him to identify the
man.

BRIAN
I can't identify him, I can't go in
there, don't make me go in there,
I'm not going in there.

DANNY
This is terrible.

BRIAN
I can't face it. They look at me.
They look at me like I'm lying and
it makes me cry. I can't stand the
way they look at me. And then,
because I cry, they think I'm
telling the truth, but I'm crying
because I'm lying and I feel
terrible inside.

LOU
We're going to have to tell them.

LEAH
Maybe we could do nothing?

DANNY
We can't do nothing, they want
Brian.

BRIAN
I'm not going in.

LEAH
Phil?

No answer.

Phil?

*Pause. PHIL walks over to BRIAN and lays a hand on his
shoulder.*

PHIL

This is a bad situation. We didn't want this situation. But we've got this situation. It wasn't supposed to be like this. But it is like this.

Beat.

You're going in.

BRIAN

No.

PHIL

Yes.

BRIAN

No, Phil -

PHIL

Yes, yes, shhhh, yes. Sorry. You have to go in. Or we'll take you up the grille.

Pause.

We'll throw you in.

RICHARD

Er, Phil.

DANNY

Is he serious?

LEAH

He's always serious.

PHIL

We'll take you up the grille now. We'll get you by the arms. By the legs. And we'll swing you onto the grille. We'll throw rocks at you until you drop trough. You'll fall into the cold. Into the dark. You'll land on Adam's corpse and you'll rot together.

Beat.

We're in trouble now. We need your help. If you don't help us we'll kill you. Are you going to help us?

Pause.

BRIAN nods.

Okay. You go in there. Richard'll take you.

RICHARD

Not me again.

PHIL

Richard'll take you. You take a look at that man and you say it's him. You say it's the man in the woods. That's what you do. Okay?

Slowly, BRIAN nods.

Everyone else stays calm. Keep your mouths shut. Tell no-one or we'll all go to prison. Just get on with things.

He starts to eat his muffin. They stare at him.

A field. PHIL and LEAH, PHIL picking his teeth.

Silence.

Suddenly LEAH jumps up, shocked.

LEAH

Woah! Woah, woah, woah...

No reaction from Phil.

I just had deja vu, but really strong, I just...

Are you were...

I was...

I mean we were just here and, and...

I was sitting like that and...

Woah. I've been here before, Phil. Phil?

PHIL carries on picking his teeth.

LEAH watched, then explodes.

That's exactly what you do when I said Phil! I knew you were going to do that, I said Phil and you picked your teeth, Phil, you just carried on picking your teeth!

Oh my God. This might be the real thing. Maybe I have been here before. Maybe this has all happened before. Phil? Do you think this has happened before? I know what you're gonna do next. I can see, I know, I know, you're gonna... you're gonna... you're gonna... do nothing!

PHIL does nothing.

Yes! Yes, yes, yes, yes, yes! You see? This is amazing, this is, the world has just changed, reality is not what we think, Phil maybe, this isn't real, maybe we're caught in some sort of... hang on, hang on, a bird is going to... a starling, a starling id going to land by that stone... now!

Nothing happens.

Now!

Still nothing happens.

LEAH sags. She sits back with Phil.

Look at that sky.

Have you ever seen a sky like that? I've never seen a sky quite like that. Strange time we've been born in. No other time quite like this one.

Pause.

Do you think it's possible to change things? I know, I know, but I feel like this time... I dunno, this time... I feel like this is an important time. Do you think people always feel like that? D'you think we're doomed to behave like people before us did?

Phil?

No answer.

Phil?

Phil?

Phil?

Phil?

Phil?

Phil?

Phil?

Phil?

Phil?

Slowly PHIL turns to her.

If you change one thing you can change the world. Do you believe that?

PHIL

No.

LEAH

Right.

Well I do.

I do, Phil.

Beat.

Phil?

THREE*A street. JAN and MARK.*

JAN

Okay. Okay. Okay.

Beat.

Okay.

No.

MARK

Yes.

JAN

No, no

MARK

Yes.

JAN

no. No way, that's

MARK

I know

JAN

that's

MARK

I know, I know

JAN

And are you... is this...

I mean are you... there's no mistake or...

MARK

No.

JAN

Because this is

MARK
That's what I'm saying

JAN
this is really

MARK
Yeah, yes, yeah.

JAN
really, really

MARK
Exactly.

JAN
Are you sure?

MARK
Yes.

JAN
Where?

MARK
In the woods.

JAN
In the woods?

MARK
In the woods, Cathy found him in
the woods

JAN
Cathy?

MARK
Yes.

JAN
Cathy found him...?

MARK
Yes, she

JAN
In the woods?

MARK
Yes.

Beat.

JAN
Cathy found him in the woods?

MARK
Yes.

JAN
Oh.

MARK
I know.

JAN
I don't...

MARK
I know, I know.

JAN
This is...

MARK
Yeah.

JAN
Does anyone know?

MARK
You and me. And Cathy. For the moment.

JAN
Right.

Right.

Pause.

Right.

A field. PHIL sits with a bag.

Takes out a paper plate.

Places a waffle on it.

Takes out a pack of butter and a jar of jam.

Takes out a knife.

LEAH turns up. She is carrying a suitcase.

He stares at her.

LEAH
I'm going. I'm out of here, I'm gone, I'm, I'm, this is it. I'm running away, Phil.

PHIL says nothing.

Where'm I going? I dunno. Wherever the universe decides that I should be. It's a big world, Phil, a lot bigger than you, it's a lot bigger than you and me, a lot bigger than all this, these people, sitting here, a lot bigger, a lot lot bigger.

Pause. PHIL starts to butter his waffle.

Don't. No words. There's no point, so... What's the point? 'Why are you going, is it me, is it us, is it what we've done, is it what we're becoming, why Leah, why, is it me, id it the impossibility of ever saying exactly what you mean?' There's no point, Phil. So don't even try. I'm outta here. I'm gone. I am part of history, I'm on a jet-plane. I'm moving, I'm discovering, I'm, I', sayonara baby, sayonara Phil and hell discovery and, yeah don't try and stop me, because, because, exit stage left Leah, right now.

Right now.

PHIL stops buttering the waffle.

Opens the jam.

Starts putting a thin layer of jam on the waffle.

Right now. Right now, Phil, right, fucking... I mean it! I really, really...

Pause. PHIL continues with his waffle.

You're not going to stop me, are you. You're not even thinking of stopping me. You're not even thinking of fucking stopping me. The only thing in your brain at the moment is that waffle. Your brain is entirely waffle, single-mindedly waffle and maybe a bit of jam, I don't know how you do it. I admire you so much.

PHIL decides that the waffle needs more jam.

LEAH sags. She drops her suitcase and sits with PHIL.

Did you se Jan at Adam's memorial? Floods of tears. It was wonderful, everyone felt wonderful, I felt terrible of course, but everyone felt wonderful. It's incredible. The change. This place. You're a miracle worker. Everyone's happy. You know that? You notice that? Cathy was on the telly. Used that clip on every channel. She's like a celebrity, there are second years asking for her autograph. Suddenly Adam's everyone's best friend. Richard's named his dog Adam. Mark's mum says if her baby's a boy shes's going to call him Adam. Funny thing is they're all actually behaving better as well. I saw Jan helping a first year find the gym. Mark's been doing charity work, for Christ's sake. Maybe being seen as heroes is making them behave like heroes.

PHIL considers his waffle. Decides it needs more jam.

Yeah, everyone happy. Well it's not all roses, you know. Brian's on medication. Did you know that? Phil? Did you know that they've put Brian on medication?

No answer.

Yep, Brian's off his head, John Tate hasn't been seen in weeks, and the postman's facing the rest of his life in prison, but, you know, omelettes and eggs, as long as you've got your waffle, who cares.

How do you feel?

PHIL turns to her.

Considers.

For a long time.

Opens his mouth to answer.

Stops.

Shrugs and goes back to his waffle.

LEAH stares at him.

I admire you so much.

The waffle is ready. PHIL looks pleased.

JAN and MARK enter.

JAN

You better come with us.

MARK

You really better come with us.

LEAH

What is it?

Beat.

JAN

You really, really better come with us.

LEAH goes with JAN and MARK.

PHIL looks at his waffle, looks after JAN, MARK and LEAH, then back at the waffle. Irritated he puts it carefully away.

A wood. CATHY, BRIAN, PHIL, LEAH, MARK, LOU and JAN.

They stand around a BOY who looks like a tramp. His clothes are torn and dirty and his hair is matted with dried blood from an old gash on his forehead that has not been cleaned up. He stands there, twitchily, staring at them as though they were aliens and it looks as though he might run off at any moment.

Finally PHIL speaks.

PHIL
Hello Adam.

ADAM
Alright.

Pause.

CATHY
We found him up there, u the hill

BRIAN
I found him

CATHY
Living in a hedge

BRIAN
a hedge, I found him, I found him,
I found Adam living in a hedge, I
found him

CATHY
It's like this hedge complex he's
made, you have to crawl in to get
in

BRIAN
I crawled, I love crawling, I love
crawling, Leah

CATHY
Like a warren in this hedge and
he's dragged bits of cardboard and
rags to make it better, more
waterproof

BRIAN
I loved it, Leah, it was like a
hideout.

CATHY
He's been living there.

BRIAN
Living, she was shouting at me to
get off the ground, but I love the
ground, don't you like the ground?

CATHY
He was hiding away at the back.

BRIAN
D'you ever feel like the trees are
watching you?

CATHY
Terrified.

ADAM
No I wasn't.

BRIAN
D'you ever want to rub your face
against the earth?

JAN
No.

BRIAN
He wouldn't speak to us. I don't
think he knew his name.

ADAM
Adam, my name's, I've got a name,
it's...

BRIAN
Shall we do that? Shall we rub our
faces against the earth? What do
you think, shall we rub our faces
against the earth?

CATHY
I think his head's hurt.

MARK
Who, Brian's or Adam's?

BRIAN
Don't they eat earth somewhere?
Shall we eat the earth? I wonder
what earth tastes like, what do you
think it, do you think it tastes
earthy, or, or...

He bends down to eat a handful of earth.

CATHY
I think he's been up there for
weeks. Hiding.

I don't think he's very well.

BRIAN
(*Spitting the earth out.*) That's
disgusting!

He suddenly starts giggling as he scrapes the earth from his mouth.

CATHY

I dunno how he's survived, what he's eaten.

BRIAN

(Like it's hilarious.) He's probably been eating earth!

He bursts out in laughter.

CATHY

It took me half an hour to get him to come out.

BRIAN

D'you feel how wonderful the day is?

CATHY

I used violence.

BRIAN

She did.

CATHY

I threatened to gouge one of his eyes out.

BRIAN

She was gonna do it. She loves violence now. Can you feel the day licking our skin?

CATHY

He's a mess.

MARK

Which one?

BRIAN

Shall we hold hands? Come on, let's hold, let's hold, let's hold hands, come on, let's -

Suddenly CATHY slaps him.

For a second he looks as if he might cry, but instead he just giggles.

LEAH

Okay. Right. Okay.

Adam.

ADAM

Huh?

LEAH

Hello, Adam. How are you?

ADAM

...

LEAH

Yeah. Great. Phil?

PHIL says nothing..

Because this is a bit... isn't it. I mean this is really, talk about a bolt from the, yeah, shit. No, not shit, I mean it's good

LOU

Good?

LEAH

it's, yeah, yes it's

JAN

How is it good?

LEAH

it's, it's a good, Adam, that found, but I mean yes, it does make things a bit

LOU

Fucked?

LEAH

tricky, no, not... don't say

LOU

We are fucked.

JAN

What are we gonna do?

LEAH

Don't panic.

MARK

What are we gonna do?

LEAH

I said don't panic.

MARK

We're not panicking.

LEAH
 Good, because that's the one thing
 that's... So. Adam. How's...
 how's... how's things?

ADAM
 I know my name.

LEAH
 Yes you do.

ADAM
 Adam, it's Adam, my name's Adam.

LEAH
 Good. Well that's...

BRIAN starts giggling.

No, no, no Brian, that's, that's not gonna, so shut up.
 Please.

CATHY
 What are we going to do?

LEAH
 Phil?

What are we gonna...?

Phil?

Phil?

Say something Phil!

Pause. But PHIL says nothing.

LEAH (CONT'D)
 What happened?

ADAM doesn't answer.

LEAH goes to him.

What happened?

ADAM
 I...

I was in a

Dark...

Beat.

walking, crawling in this dark, when you're moving but with
 your hands and knees, crawl, crawling in this

dark

place and I don't remember

things

I fell, I falled into, I fell onto this...

wake, woke, wake up, I woke up with liquor on my head,
leaves, dead and rotting, I remember leaves, but just dark
maybe a light high, high, high, high, high...

above and, I drank the liquid it was blood, there was, it was
mine, so I, it's not wrong because it was my

crawling for a long time, I thought, but that was hard to
tell, tunnels, scare, I was, I felt like the dark was my
fear, do you know what I mean? I was wrapped in it. Like a
soft blanket.

And then I came out.

I saw this

light, this daylight light, I saw light and went that way,
towards, and I thought I died because that@s what people

go to the light, you

and there was such a pain in my

I thought the light would make it go, but it didn't because
the

light was... this.

Beat.

I was confused.

Beat.

Outside. I was sad, crushed.

Came outside.

I couldn't remember anything.

I was new.

A new

a new

a new me. And I felt

happy.

It hurt to laugh. But I laughed.

Beat.

Then night came and then I was

panicked, because, again dark, I panicked again

I ran

scratching there was lots of, scratching my skin

I ran

and I found my place where I live, and that's where I live now, I live there.

And I do know my name so you can shut, you can...

I live there. It's

mine, I

live

there.

Adam.

I'm not coming back.

Beat.

It's Adam.

LEAH

How've you been living?

ADAM

In the hedge.

LEAH

No, how?

What have you been eating?

ADAM

You can eat anything. I eat things.

Nothing dead, I don't

insects, grass, leaves, all good, but nothing, I caught a rabbit once and ate that, it's fur was soft, warm, but nothing, I found a dead bird and ate some of that but it made me sick so nothing, nothing dead, that's the rule, nothing

Beat.

What?

JAN
Jesus Christ.

MARK
He's lost it.

JAN
He's off his -

LEAH
Okay. Now things are strange.
Things are really, really strange,
Phil. I mean with the greatest of
respect, Adam, you are supposed to
be dead.

ADAM
Dead?

LEAH
And I mean, there's been a service,
there's been appeals, there's been
weeping... They're naming the
science lab after him, for God's
sake.

ADAM
I'm... dead?

BRIAN starts giggling.

CATHY
Shut up.

ADAM
Am I dead?

LEAH
I mean now we really have, I don't
know how we're gonna get out of
this one because now we really have

ADAM
I thought I was dead.

LOU
You're not dead.

CATHY
(*To BRIAN.*) If you don't shut up
you'll be dead.

BRIAN
I love this! This is great! Mates!

JAN
What are we going to do?

MARK
Yeah, what are we going to do?

LEAH
We're gonna, right, we're gonna...
What are we gonna do?

PHIL
Adam?

ADAM
Yes?

PHIL
Do you want to come back?

ADAM
What?

PHIL
With us?

ADAM
I

PHIL
Or do you want to stay? Are you
happy? Here?

LEAH
Phil -

PHIL
Shut up! Do you want to stay?

Pause. ADAM thinks. Looks at PHIL

PHIL smiles, kindly. Nods.

Brian? Take Adam back to his hedge. Then come back to us.

BRIAN
This is great!

BRIAN takes ADAM off. They all stare at PHIL.

LEAH
What's going on?

PHIL
(*To Mark and JAN.*) Go back home.
Don't say anything to anybody about
this. You too, Lou.

LEAH

Phil...?

JAN

Are we going to be in trouble?

PHIL

If you go now and you say nothing to no-one about this, you won't be in trouble.

JAN thinks. Nods to MARK. They go.

LOU stands there, unsure.

LOU

What about...

What about Cathy?

PHIL goes to her. Places a hand on her shoulder, smiles, warm, reassuring.

PHIL

Everything is going to be fine.

Beat. She goes off after JAN and MARK.

LEAH

Phil what are you doing?

What? But he's...

Beat.

Phil, he's off his head. He's injured, he's been living off insects for weeks, he's insane Phil, he needs help.

PHIL

He's happy.

LEAH

He's not happy, he's mad.

PHIL

He doesn't want to come back.

LEAH

Because he's mad! We can't leave him here, I mean that's not, are you serious? Are you seriously -

Alright, yes, there'll be -

Phil, this is insane. I mean I've never, but this, because, alright, whatever, but this is actually insane. We can't just leave him up here.

PHIL

I'm in charge. Everyone is happier.
What's more important: one person
or everyone?

She stares at him.

LEAH

It's Adam, Phil, Adam! We used to
go to his birthday parties, he used
to have that cheap ice cream and we
used to take the piss, remember?

PHIL

If he comes back our lives are
ruined. He can't come back, Cathy.

LEAH

Oh, great, now you're talking to
Cathy, like, I'm not, I'm not,
because you don't like what I say
and now it's Cathy, you sit there
and you say nothing for years and
suddenly now you're chatting with
Cathy.

PHIL

Cathy?

LEAH

Let's, come on, let's, it won't be
that bad, it'll be, we can explain.
We can talk. We can go through the
whole thing and make them
understand -

PHIL

(To Cathy.) Do you understand?

LEAH

Understand what?

CATHY

Yeah. I do.

LEAH

Oh great, now you're at it.

BRIAN comes back giggling.

(Pointing to BRIAN.) I mean I might as well talk to him for
all the sense I'm getting. Phil, we can't do this, I mean
what if he comes down next week, next year, in ten years,
even?

PHIL

Take Brian.

CATHY

Okay.

BRIAN

We going somewhere?

LEAH

No, no, wait, you can't, no, this is... Cathy?

PHIL

Make a game of it.

BRIAN

We gonna play a game?

PHIL

You and Cathy are going to play a game. With Adam

BRIAN

Brilliant!

CATHY

How?

LEAH

How what? What are you, will you please talk to me as if

PHIL

Brian?

BRIAN

Who?

PHIL

Come here.

BRIAN goes to PHIL.

I'm gonna do an experiment with this plastic bag. I want you to stay still while I do this experiment.

BRIAN

I love experiments! Will there be fire?

PHIL

(Emptying his carrier bag.) No. No fire.

Stay still.

PHIL places the bag over BRIAN's head.

BRIAN

It's all gone dark.

He pulls the handles back around his neck and to opposite corners, making it airtight.

BRIAN is giggling inside, looking around and breathing the plastic in and out of his mouth.

Bit stuffy.

PHIL looks to CATHY. She nods.

This is great!

LEAH
Phi... Phil?

PHIL takes the bag off.

BRIAN
That was great!

PHIL
You just do what Cathy says.

BRIAN
I am brilliant at doing what people say.

LEAH
No! Stop, don't, don't, Phil, don't what are you doing, what are you...

PHIL
He's dead. Everyone thinks he's dead. What difference will it make?

She stares at him.

LEAH
But he's not dead. He's alive.

CATHY
Come on Brian.

BRIAN
This is brilliant.

LEAH
No, Cathy, don't, stop, Cathy...?

But she goes, taking BRIAN with her. LEAH turns to PHIL.

Phil?

Phil?

Please!

Please, Phil!

But PHIL just walks away.

A field. PHIL and LEAH, sitting

Complete silence.

PHIL takes out a pack of starburst.

Opens.

Has one.

Chews. Thinks.

He offers one to LEAH.

She takes it.

She begins to quietly cry.

Crying, she puts the sweet in her mouth and begins to chew.

PHIL puts his arm around her.

Suddenly she stops chewing and spits the sweet out.

Gets up, stares at PHIL.

Storms off.

PHIL

Leah?

Leah?

FOUR

A street. JAN and MARK.

JAN

Gone?

MARK

Yeah.

JAN

Gone?

MARK

Yeah.

JAN

What, she's gone?

MARK
Yes.

Beat.

JAN
When?

MARK
Last week.

JAN
Where?

MARK
Dunno. No-one knows.

JAN
No-one knows?

MARK
Well, not no-one, I mean someone must, but no-one I know knows.

JAN
I mean she must've gone somewhere.

MARK
Moved schools. That's what people are saying.

JAN
Moved schools?

MARK
Yeah.

JAN
Just like that?

MARK
Just like that.

JAN
Without saying anything?

MARK
Without saying a thing

Pause.

JAN
Oh.

MARK
Yeah.

JAN
Oh.

MARK
Yeah.

JAN
Oh.

MARK
I know.

JAN
Does Phil know?

A field. RICHARD sits with PHIL.

PHIL is not eating. He stares into the distance.

Silence.

Suddenly RICHARD gets up.

RICHARD
Phil, Phil, watch this! Phil, watch
me, watch me, Phil!

He walks on his hands.

See? See what I'm doing? Can you see, Phil?

He collapses. PHIL doesn't even look at him.

RICHARD gets up, brushes himself down, and sits with PHIL.

Silence.

When are you going to come back?

PHIL shrugs.

Come one, Phil. Come back to us. What do you want to sit up here for? In this field? Don't you get bored? Don't you get bored sitting here, every day, doing nothing?

No answer.

Everyone's asking after you. You know that? Everyone's saying 'where's Phil?' 'what's Phil up to?' 'when's Phil going to come down that stupid field?' 'wasn't it good when Phil was running the show?' What do you think about everyone asking after you?

No answer.

Aren't you interested? Aren't you interested in what's going on?

No answer.

John Tate's found God. Yeah, Yeah I know. He's joined the Jesus Army, he runs round the shopping centre singing and trying to give people leaflets. Danny's doing work experience as a dentist's. He hates it. Can't stand the cavities, he says when they open their mouths sometimes it feels like you're going to fall in.

Pause.

Brian's on stronger and stronger medication. They caught him staring at a wall and drooling last week. It's either drooling or giggling. Keeps talking about earth. I think they're going to section him. Cathy doesn't care. She's too busy running things. You wouldn't believe how things have got, Phil. She's insane. She cut a first year's finger off, that's what that's say anyway.

Doesn't that bother you? Aren't you even bothered?

No answer.

Lou's her best friend, now. Dangerous game. I feel sorry for Lou. And Jan and Mark have taken up shoplifting, they're really good at it, get you anything you want.

Phil?

Phil!

He shakes PHIL by the shoulders. Slowly PHIL looks at him.

You can't stay here forever. When are you going you come down?

PHIL says nothing. RICHARD lets go.

PHIL goes back to staring at nothing.

Pause.

Nice up here.

As I was coming up here there was this big wind of fluff. You know, this big wind of fluff, like dandelions, but smaller, and tons of them, like fluffs of wool or cotton, it was really weird, I mean it just came out of nowhere, this big wind of fluff, and for a minuet I thought I was in a cloud, Phil. Imagine that. Imagine being inside a cloud, but with space inside it as well, for a second, as I was coming up here I felt like I was an alien in a cloud. But really felt it. And in that second, Phil, I knew that there was life on other planets.

I knew we weren't alone in the universe, I didn't just think it or feel it, I knew it, I know it, it was as if the universe was suddenly shifting and giving me a glimpse, this vision that could see everything, just for a fraction of heartbeat of a second. But I couldn't see who they were or what they were doing or how they were living.

How do you think they're living, Phil?

How do you think they're living?

No answer.

There are more stars in the universe than grains of sand on Brighton Beach.

Pause.

Come back, Phil.

Phil?

No answer. They sit in silence.

End.