

Heat Lightning

A full-length play

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HEAT LIGHTNING

The play is set in multiple locations connected to a small bar located on a small lake surrounded by woods five miles outside a small college town.

Time is fluid. The effect of ripples in time are highlighted with either a pulse of light or a flicker of lightning in the sky with a ripple in time sound. It should be something that actors respond to as a visual that they aren't sure exactly what they saw but the actors don't respond to the sound. The only exception to this is the loud thunder clap and lightning when time shifts to the past or back to the present.

Characters in order of appearance

CHRIS- A man celebrating his 50th birthday. Married to Raye.

RAYE- A woman in her late 40's married to Chris.

WAITRESS/ (Can double as EMILY) A young college student in her early 20's.

JOAN- A young female college student who likes to talk about sex.

STEVE- A young male college student who thinks he knows it all.

CHRISTOPHER- A young male college student celebrating his 20th birthday and wants adventure and excitement. The young version of Chris.

RACHAEL- A young female college student who is a little timid and likes simple pleasures. The young version of Raye.

PAUL- A young male college student who is shy and very organized.

EMILY- A young female college student who knows what she wants and is fearless.

Act One

Scene 1 a spotlight with a birthday banner behind (inside a bar)

Scene 2 outside back door of the bar

Scene 3 multiple locations in the woods

Act Two

Scene 1 multiple locations in the woods

Scene 2 outside back door of the bar

Scene 3 a spotlight with a birthday banner behind (inside a bar)

Percussion:

Deep Gong

Bar Chimes

Lightning: Strictly speaking, heat lightning has no accompanying sound. However, a flicker of light can be confusing as it may be perceived as a malfunctioning lighting instrument. Since the lightning in the play is a precursor to change, adding a low rumble of thunder is not enough, but

the addition of the low tone of a gong plus thunder is enough to signal magic.

Clarity: Another magical element is realization of clarity of vision. The bar chimes are used to give a sense of magic but also can signal an unveiling.

SCENE ONE: INSIDE THE BAR

The inside of the SNUG HARBOR bar on a lake. There is a banner across the back that reads Happy 50th Birthday Chris. RAYE walks on looking around the bar for CHRIS. A WAITRESS enters to set a mic stand and a stool center stage.

WAITRESS

The manager wants to know when to turn down the music for the speech.

RAYE

Should be anytime now if I can find where my husband slipped off to. I'll give you signal.

WAITRESS

Okey.

WAITRESS exits. RAYE'S cell phone chirps.

RAYE

Hello? Joan! Yes, yes, I got your text. Sorry you can't be here. Yeah we have a pretty good turnout. How are things with us? Well, Nate's in just got a promotion at the engineering firm he works for and Taylor's got a new job with the city. Oh Chris? No, still in a funk. Who knows? I hope this party helps. I'll let him know you called. Take care! Bye.(Ends the call.)

CHRIS enters. He is wearing jeans and a casual button down shirt with a well-worn, unbuttoned casual jacket.

RAYE

Chris. Where is your phone?

CHRIS

(Pats his pockets) I must have left it at the house.

RAYE

People have been trying to call you for the past hour to wish you a happy birthday-- when they couldn't get through, they messaged me.

CHRIS

Who?

RAYE

Joan from Seattle, Steve from New York, Paul from San Francisco and several others. Here. *(She hands him the phone to scroll through messages; looks at him critically.)* Why did you wear that coat? You look like some homeless guy who's been digging in the trash. You need to get rid of that old thing.

CHRIS

I'm not ready to get rid of it. *(Hands phone back.)* I'll call everyone when I get home tonight.

RAYE walks up to the microphone and gives a sign to turn the music down and a spot hits the microphone. Then she gets the crowd to start chanting "Speech, Speech". RAYE leads the applause and cheers as CHRIS walk to microphone in front of the banner. RAYE steps to the side of the stage to watch.

CHRIS

First I want to say thank you to my wife, Raye, for getting everyone to come out and putting this all together. *(Looks back at sign.)* Fifty years. Wow. I'm not sure I believe it.

A WAITRESS brings him a drink.

**NOTE: The waitress should have the same general features as EMILY later in the play (height, shape, etc.). However, if the same actress is used who plays EMILY, she should be disguised with different color hair and look similar. In no way should she be perceived as the real EMILY.*

WAITRESS

This is from the guys at the back.

CHRIS

Thank you. *(Chris stares at the waitress like he's seen a ghost.)*

MALE VOICE (O.S.)

Quit hitting on the waitress and get on with your speech!

Laughter from the room. WAITRESS exits.

CHRIS

Sorry! Where was I? Oh, yeah.

CHRIS looks off in the direction of the WAITRESS again as he takes a quick drink. He chokes.

CHRIS

That's straight Tequila!

Crowd laughs. He drinks again.

CHRIS

Okay. *(Looks at crowd.)* When I was young I would imagine my life at thirty. At forty. At fifty. Boy, was I off. I thought when I turned fifty I would be living in New York, London, Paris...Hong Kong. *(Shakes head.)* If you told me when I was twenty I would be living in the same town and celebrating at the same bar tonight on my fiftieth birthday, I'd have bet you a million bucks you were wrong. Good thing I didn't make that bet. *(Laughter. Briefly looks back towards where the WAITRESS exited forgetting his speech for a moment then getting it back.)* I've done okay, I guess. Helped build a local business. Had a couple of great kids who are off the payroll, for the moment. I've got great friends *(Raises his glass towards his friends. He drinks. Looks down at his coat.)* Maybe a few regrets. I know my wife regrets that I chose to wear this coat tonight. I bought this coat on my twentieth birthday. It still fits... if I don't try to button it. *(Crowd laughter.) (Ironically.)* Fifty. I thought I would have made it, checked all the boxes. *(Downs his drink. Forgetting his prepared remarks he now goes in a different direction.)* It's easier when you're young because you only focus on the next adventure. The next thing. All you care about is having enough beer to drink, a great stereo system and sex. *(Crowd laughter.)* Oh, and a car! The right car is the measure of the man. Yeah, but all that doesn't pan out once you get a job, get married, have kids, you have to work your ass off to pay the bills. You start thinking about what's safe and secure. So, you cut back on beer and buy groceries, the stereo goes into a garage sale to raise money for the PTA, you sell the Corvette for an SUV...Some things must be sacrificed to preserve the peace. *(Crowd laughter. CHRIS sees RAYE walk out. Looks at sign again.)* Fifty. Yeah... *(awkwardly)* Thanks everyone for coming! *(He looks off towards where the waitress exited lost in thought.)*

Laughter from the crowd.

SCENE TWO: OUTSIDE OF BAR

Lights change as the banner flies out and the back door of the bar is revealed. The WAITRESS is standing, smoking a cigarette. CHRIS enters. He is no longer wearing his coat.

CHRIS

Sorry for staring at you like that. It's just. You remind me so much of someone.

CHRIS'S wife RACHAEL, whom he calls RAYE, enters, obviously irritated at CHRIS. There is an awkward silence.

WAITRESS

I better get back to work.

WAITRESS exits.

RAYE

People are looking for you.

RAYE turns to go back inside.. CHRIS looks at moon.

CHRIS

Full moon tonight. Isn't that supposed to mean everybody acts a little crazy?

RAYE

Is that your excuse?

CHRIS

Just making an observation. *(Looks around.)* This place brings back so many memories.

RAYE

Memories about selling your precious 'Vette or "workin' your ass /off" to pay the bills?

CHRIS

/Look, you know I'm not good at speeches, Raye. Cut me a little slack. *(Takes a drink.)* That moon, this place... *(Beat.)* It makes me think about the night we went on that picnic. The gang, Steve, Joan, you, me--

RAYE

Emily.

CHRIS

Who would have thought when we did that summer internship with the city parks department we'd end up the way we did. Everything was so much simpler then.

RAYE

I don't remember it that way.

CHRIS

The night of that picnic was when we got together.

A pulse of light or a flicker of lightning in the sky accompanied by a faint ripple in time sound.

(Looks up.) Did you see that?

RAYE

You should go back in. People are looking for you.

RAYE turns to go back in. CHRIS

Stay out here with me for a minute.

RAYE

Why?

CHRIS

Because I'd like that.

RAYE

I'd rather not.

CHRIS

What's eating you? My coat? I took it off.

RAYE

You can wear whatever you like.

CHRIS

What then? My speech? I don't know what got into me.

RAYE

You gonna blame it on the moon?

CHRIS

No. Maybe. I don't know. Look, I didn't mean I regretted my life.

RAYE

It sure sounded like you did. Sounded like a regular theme.

CHRIS

It was a joke.

RAYE

I didn't find it funny.

CHRIS

No, I guess you wouldn't. But that can't be the only thing bugging you. You've been upset ever since the college reunion.

RAYE

I'm tired.

CHRIS

I suppose that's *your* theme.

RAYE

(Turns back towards door.) You need to get back to your party.

CHRIS

What is it? Talk to me.

RAYE

Now you want to talk?

CHRIS

It's like everything I do seems/ to aggravate you. Tell me.

RAYE

/You really want to do this? Right now?

CHRIS

Yes.

RAYE

(Takes a breath.) Okay. Why did you marry me?

CHRIS

Why?

RAYE

Yes.

CHRIS

Because I loved you. I mean, I love you. I loved you then, and I love you now.

RAYE

I don't think so. I don't think you ever did. I think you regret staying in this town and marrying me.

CHRIS

That's crazy! Why would you say that?

RAYE

Because when we went to the reunion--

CHRIS

I knew it--

RAYE

You saw all those people and you felt like you had missed out.

CHRIS

Maybe I did. So what?

RAYE

I heard you talking about Emily.

CHRIS

I was only asking if anyone knew what she was doing now.

RAYE

That's not what/ I'm talking about.

CHRIS

I can't talk about/ an old friend?

RAYE

/You didn't see me. You said you wished that things had turned out different. Tonight is the second time you've said that.

CHRIS

Doesn't everyone wish that some things had turned out different?

RAYE

Not when you're talking about an old girlfriend.

CHRIS

Wondering about different doesn't mean I didn't want to marry you.

RAYE

You didn't say wonder. You said wish.

CHRIS

I just... I meant... that I missed/ seeing her.

RAYE

/Well, that was obvious when the entire bar saw how you looked at that waitress. I knew who you were thinking about./ You were thinking about Emily.

CHRIS

/That was a just a weird moment. It caught me off guard.

RAYE

You talked about regrets more than anything else.

CHRIS

It was just what came into my mind. We all have obligations/ that we don't...

RAYE

/I'm an obligation?

CHRIS

No, not like that.

RAYE

It sure sounded like that! It sounded like you had specific issues in mind. What?

CHRIS

I just... I can't... explain it right now.

RAYE

You know that's your problem. You can never explain it. You say you want to talk but you don't talk.

CHRIS

Because you jump to conclusions. You want black and white answers. That's not how life is.

RAYE

I'm asking you simple questions. I'm not asking you to explain how the entire universe works.

CHRIS

These aren't simple questions. Look, all I know is that life isn't the way I thought it would be. Can I acknowledge that? I wanted...

RAYE

What! You wanted/ what?

CHRIS

More! *(Beat.)* When I add up the things in my life against where I thought I would be, I end up short.

RAYE turns away, hurt.

CHRIS

Look, I'm not saying I regret being married to you. Yes, we've had rough spots, but that doesn't mean I don't want to keep putting in the effort/ to keep our marriage going.

RAYE

/So you have to put in an effort to stay married to me?

CHRIS

No. That's not what I meant. You're twisting my words.

A pulse of light or flicker of lightning in the sky with a slightly louder ripple sound. CHRIS looks up as RAYE looks at him for a beat.

RAYE

You know what? I've got my own regrets. Maybe I made a mistake, too. You come home from work and you never want to talk about what's going on. When I want to talk, you just get frustrated and give up.

CHRIS

I don't know what you want me to do. You say you're unhappy, but you won't tell me what you want to change. I can't fix something if I don't know what to do!

RAYE

I'm tired of arguing. I'm done.

CHRIS

What are you saying?

A pulse of light or flicker of lightning in the sky with a louder ripple sound.

RAYE

I'm done with you and your regrets.

*A pulse of light or flicker of lightning in the sky
with a louder ripple sound.*

CHRIS

Raye!

MALE VOICE (O.S.)

Where is the birthday boy?

RAYE

We'll go back in and just pretend that everything is fine--we're both/ pretty good at that

CHRIS

/Raye

RAYE

--and why don't you find some place else to sleep tonight. Then tomorrow you can go work on your regrets. Hook up with that waitress or whoever.

CHRIS reaches for her but she pulls away.

CHRIS

Raye, wait!

RAYE

Stop!

*RAYE starts to exit back into the bar. There is a
BLINDING FLASH and a THUNDER CLAP.
Everything goes to black. The lights come back
up. We see Chris getting up off the ground.*

CHRIS

Jesus! (*He staggers around trying to look for Rachael.*) Raye? Raye! (*Looking around.*)
Rachael! Where are you?

*RAYE is nowhere to be seen. CHRIS goes up to
the door. The door to the bar is closed and
locked. CHRIS tries the door.*

What the hell? *(He yells.)* Oh, nice move, Raye, lock me out. *(Pounds on door.)* Raye, let me in! Raye!

CHRIS walks to the side of the building and looks off.

(Talking to himself.) The parking lot is empty. What the hell is happening? Raye!
(Beat.) This isn't over! *(Beat.)*

CHRIS searches his pockets for his car keys.

CHRIS (CON'T)

Damn it! Where's my car keys? Raye, c'mon, it's a five mile walk back to town.

After sighing in frustration, CHRIS starts off into the woods. There is silence, then the sound of a car pulling up and four doors closing. After a moment CHRISTOPHER, STEVE, PAUL, JOAN, RACHAEL and EMILY enter. They all have been drinking a little. The girls carry blankets and a folding lawn chair and the guys carry a cooler of beer. RACHAEL carries a basket of food. CHRISTOPHER has a pint bottle of Scotch he sips from and is wearing his "new" coat.

JOAN

I can't believe we're doing this!

STEVE

It was Christopher's idea. He wanted to do something different for his 20th.

CHRISTOPHER

A picnic under the stars.

PAUL

Nice coat.

CHRISTOPHER

Rachael helped me pick it out.

RACHAEL

I've never been on a picnic at night before.

PAUL

Our summer internships are over. One more year, then

ALL

Graduation!

JOAN

Wow, look at that moon.

RACHAEL

(Pointing to the outside wall of the bar and the shadows on it.) You can see our shadows.

CHRISTOPHER

It's the kind of night when magic happens.

EMILY

I never pictured you guys as the romantic types.

JOAN

Steve is more the Neanderthal type.

STEVE

(Pretending to be a caveman.) Steve hurt.

CHRISTOPHER

(Joining the caveman scene.) Steve my friend!

CHRISTOPHER and STEVE hug.

RACHAEL

Maybe you guys should go by yourselves!

The GUYS crack up. A COYOTE howl is heard off in the distance.

JOAN

What was that?

CHRISTOPHER

Probably a coyote.

RACHAEL

There are animals in the woods?

PAUL

Probably just coyotes ...maybe a bear or two. But they tend not to bother you unless--

STEVE

Unless they sense fear.

CHRISTOPHER

There is nothing to worry about.

STEVE

Worse yet, you run and they're on you in a minute.

CHRISTOPHER takes a flask of Scotch out of his coat pocket and takes a swig. A pulse of light or a flicker of lightning in the sky with a soft ripple in time sound.

JOAN

Was that lightning?

A shaft of moonlight illuminates CHRISTOPHER with a soft wind chime or ethereal sound like someone just walked on CHRISTOPHER'S grave.

CHRISTOPHER

Ohh. I just felt a cold chill. Weird. *(Puts his flask back in his coat.)*

STEVE

Wait. Full moon. Oh, no! *(Starts to flail around. Then howls like a wolf.)* Ahhhooooo! It's the full moon tonight and the Wolfman is prowling the woods with the coyotes and bears. Who knows what creatures of the night/ we might run into.

CHRISTOPHER

/Stop it.

A pulse of light or flicker of lightning in the sky with a soft ripple in time sound.

CHRISTOPHER

(Looks up.) Doesn't look like rain.

PAUL

Must be heat lightning.

EMILY

What's heat lightning?

PAUL

Some say it's just a reflection of light from something a long way away. Others say it's not real. Just a mirage.

STEVE

See, nothing to worry about.

RACHAEL

We've got coyotes, bears, and heat lightning. Are you sure we should be doing this?

CHRISTOPHER

Absolutely! It's an adventure!

EMILY

Sounds good to me. Where should we have this picnic?

STEVE

I know these woods like the back of my hand. I'll find a spot.

JOAN

Oh, no. If we're going to have a picnic... the girls get to pick the spot!

CHRISTOPHER

Fair enough.

EMILY

I've got the food. Joan grab the chair, Rachael get the blanket and let's go find a safe spot.

JOAN grabs the chair. EMILY and JOAN run off into the woods.

RACHAEL

Wait up!

JOAN (O.S.)

Come on Rachael! Grab the beer!

RACHAEL

(Grabbing a couple of bottles of beer.) Ok coming. *(She runs off reluctantly.)*

STEVEN

What are they up to?

PAUL

Who knows? Come on!

PAUL takes the cooler and walks off after the girls.

STEVE

Whenever girls laugh and run off, it's not a good sign.

STEVE gestures, "Let's go".

CHRISTOPHER

Wait. Are you and Joan going to get together?

STEVE

She's been flirting with me all summer. Tonight I intend to find out what her intentions are. How about you? Rachael? Or is Emily more your type?

CHRISTOPHER

I like them both for very different reasons.

STEVE

So which one?

CHRISTOPHER

I'm waiting for a sign to tell me which girl is right for me.

STEVE

(Laughs.) A sign? *(Sarcastic.)* Right. Okay, Romeo, I'm gonna go find the girls before they drink all the beer!

STEVE runs off.

A pulse of light or flicker of lightning in the sky with a soft ripple sound. CHRISTOPHER looks up and then shrugs and runs off as the scene changes to a secluded spot in the woods with a few trees, bushes, rocks for seating, and a stump.

SCENE THREE: THE WOODS

After a moment CHRIS enters.

CHRIS

Great, I'm totally lost now.

CHRISTOPHER walks on but doesn't see CHRIS.

CHRISTOPHER

Steve? Rachael? Emily?

CHRISTOPHER exits.

CHRIS

Holy shit! Was that me?

Walks over to where CHRISTOPHER exited and follows him off. After a moment, JOAN, RACHAEL and EMILY enter. They are carrying a blanket that gets spread out. The lawn chair which gets set up, the basket of food and a couple of bottles of beer.

RACHAEL

So, what kind of spot are we looking for?

JOAN

Something with private spaces nearby.

EMILY

If you want to do "private" things then maybe you should go find your own picnic spot.

JOAN

Says the voice of experience.

EMILY

I haven't heard anyone singing your saintly praises.

JOAN

Can't a girl just have a little fun?

EMILY

I'm all about that.

RACHAEL

Are you really planning to do something tonight?

JOAN

I sure hope so.

RACHAEL

Out here in the woods with everyone around?

EMILY

Why not? It's not like the guys aren't interested in us.

JOAN

I have my sights set on Steve. How about you two?

RACHAEL

I... kind of like...Christopher.

EMILY

Really? I know Paul likes you. I thought you guys were a good match.

RACHAEL

What makes you say that?

EMILY

The way he looks at you.

RACHAEL

Yeah, but to be a match, I have to look back at him. Christopher is more my style.

EMILY

I like Christopher, too.

JOAN

Uh oh! Looks like someone is going home unhappy.

EMILY

Well, it won't be me.

RACHAEL

Or me. I can spark his interest.

EMILY

(Laughs sarcastically.) “Spark his interest?” Yeah, right, Goodie Two Shoes

RACHAEL

I am not! Joan, tell her.

JOAN

I’m sorry Rachael, but Emily’s right.

RACHAEL

I bet I could get a guy out of his clothes faster than either one of you.

JOAN

You’re on! I bet a bottle of wine I can get Steve all worked up before either of you.

EMILY

You both are all talk. You’ve been flirting all summer and this is the first opportunity to get them alone outside of work.

JOAN

You’ve haven’t been alone with them either. I’ve seen the way you look at Christopher.

EMILY

I wouldn’t mind spending more time with him, but I’ve got bigger plans.

JOAN

You’re just afraid to take my bet!

EMILY

(Laughs) Ok, what the hell. What’s one night. I’ll take that bet. Winner gets a bottle of the alcohol of their choice?

RACHAEL

Whoa! I’m not sleeping with anybody for a bottle of booze.

JOAN

Alright. Rachael’s right. Let’s say you have to get a guy naked. An extra bottle if you can do it without taking off any of your own clothes.

RACHAEL

How do you prove that?

JOAN

First one back here with a clothing trophy wins. And it can’t be a sock or a shoe!

RACHAEL

You're saying we talk them out of their pants? How do you do that?

EMILY

That's exactly it. First one back here with someone's pants wins.

RACHAEL

I don't/ know

EMILY

/Do we have a bet? Or are you gonna wuss out, Little Miss Priss?

RACHAEL

I'm not a prude!

JOAN

Bet?

RACHAEL

I am not a prude! Oh, all right! Bet.

RACHAEL grabs the basket of food.

JOAN

We need to split up. I'm looking forward to my bottle of Vodka! Or two!

RACHAEL

My bottles of very expensive wine!

EMILY

Don't count your grapes before they're smashed.

RACHAEL, JOAN, and Emily go off in different directions. STEVE enters. He is clearly lost.

STEVE

Where the hell did everyone go? *(Turns around and tries to get his bearings.)* Let's see *(Points.)* The lake is that way. *(Looks the other way.)* No maybe that way. *(Looks the other way.)* Or is it that way? *(Looks up at the sky.)* Maybe if I can find the north star that will tell. *(Searches for a moment.)* Nope, they all look the same to me. Dammit.

As STEVEN exits, CHRIS and EMILY enter from a different directions.

EMILY

(Blinking and rubbing her eye.) Damn it.

EMILY takes a small mirror out of her pocket to check her eye. CHRIS is dumbfounded.

CHRIS

Emily?

EMILY

Christopher, I didn't see you there.

CHRIS

What are you doing here? I haven't seen you in so long.

EMILY

(She laughs.) I just saw you.

CHRIS

That's impossible.

EMILY

Stop acting strange and help me. I've got an something in my eye, and it's driving me crazy. I need your help.

CHRIS

Okay.

CHRIS steps up to EMILY.

CHRIS

I think I see it. *(He removes the lash and shows it to her on his fingertip.)* Got it. Just an eyelash.

She blows the lash off his finger.

EMILY

My wish.

EMILY kisses CHRIS. CHRIS reacts a little startled by the kiss. Then he stares at EMILY.

EMILY

Whats wrong? Do I look funny?

EMILY looks in the mirror and CHRIS sees his reflection in the mirror. CHRIS takes the mirror.

CHRIS

(As he looks in the mirror.) Wait. How....

EMILY

What?

CHRIS

I'm... young!

EMILY

...and?

CHRIS

But, how? *(Puts the mirror in his pocket.)* Wait. *(Looking at her closely.)* How old are you?

EMILY

(Laughing.) How old am I?

CHRIS

(Very serious.) Yes. How old?

EMILY

The same age I was a few minutes ago. *(Seductively.)* What age did you want me to be? Because if twenty/ is too young, I--

CHRIS

/Twenty? You can't be.

EMILY

Can't be?

She looks at him, trying to figure out what game he is playing.

CHRIS

How old do you think I am?

EMILY

Did you hit your head on something?

CHRIS

No. I need to know how old you think I am.

EMILY

It's your birthday.

CHRIS

I know.

EMILY

You think you're over the hill because you turned the big 2-0?

CHRIS

2-0? (*Chris looks up.*) It's the same moon.

EMILY

What?

CHRIS

As the one outside the bar. But the bar was closed when I left it.

EMILY

Of course, it's closed. It closed for renovation.

CHRIS

Renovations?

EMILY

Are you gonna act weird all night? What happened to your coat?

CHRIS

My coat?

EMILY

Yes. The one Rachael helped you buy.

CHRIS

Oh, I left it back at the bar....

EMILY

Never mind. I've got a big surprise for you.

CHRIS

Surprise?

EMILY

(As she nestles close to him.) It's so warm. Aren't you hot? Why don't you unbutton your shirt? *(She starts to unbutton his shirt.)* Let's just get you out of these hot clothes.

CHRIS

Wait! It's *that* night! *(Looking around, panicked.)* Where are the others?

EMILY

(Smiles mischievously.) Somewhere else.

CHRIS

Has anything happened... yet?

EMILY

(Continues trying to unbutton his shirt.) Not yet, but we can change that.

STEVE (O.S.)

Hello?

CHRIS

Wait. Stop. *(Re-buttoning shirt.)* Don't go anywhere. It's really important I talk to you, but first I have to... go and... stop someone...

EMILY

Who?

STEVE

Hello???

CHRIS

Uhhh *(Doesn't want to say his younger self.)* Steve!

EMILY

Steve?

CHRIS

Yeah, he was about to make a big mistake, I mean it sounds like he's lost and I really need to stop him. .

CHRIS exits hurriedly leaving a bewildered EMILY.

EMILY

(Calling off.) Christopher! *Christopher!*