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## **Chased Through Time**

Ed and Linda Hughes

### Synopsis

Lyn and Ash discover their love for each other just before they are catapulted one million years into the future as the earth burns up because of the sun's super nova. Their journey through space and time lands them at a new home. A chance for humanity to start over with a clean slate.

Or does it?

### Chased Through Time outline

S1 – Interview

S2 – Magic Show

S3 – News – Old Folks – History Lesson

S4 – The Confrontation

S5 – Escape

S6 – In Space

S7 – New Planet

### Character list.

Ash – Male Lead, Scientist, in love with Lyn

Lyn – Female Lead, in love with Ash

Stone – Selfish Boss

Mr. Eons – Retired

Mrs. Eons – Retired

Advertising Guy

Rich Guy

Tech 1

Tech 2

Chorus – Singers and other roles:

TV Host, TV Reporter, Mr. Spin, Techs, Space Travelers, Cavemen and Cavewomen

## Chased Through Time

### Act 1 - Scene 1

#### Overture Plays

Setting - Office with desk, waiting room to the side. Stone sits at his desk and there's a big sign behind the desk says, "***Cryogenics - Freeze you now - Live Forever***".

Lyn and Ash appear at opposite sides of the stage at the curtain line. Ash stands adjusting his tie in front of a coat rack that has a coat and some ties, with a small square mirror. Lyn is seated in front of a full-length mirror, fussing with her hair.

#### Overture concludes

#### Segue - curtain opens

**Song - "The Interview"** - Trio sung by Ash, Lyn and Stone - draft lyrics, not yet scored.

**Ash** – *(enters to coat rack)*

*"Today is the day, my day to view. A chance of a life time, interview.  
The chance to have the perfect job, nail the interview and get the nod.*

**Lyn** – *(enters and sits at the full-length mirror)*

*Today is my day for my interview. A chance to start a career that's new.  
Get out of my way whoever, who, wants to compete with my interview.*

**Stone** – *(goes to his desk)*

*Another interview today, what kind of tricks to put in their way?  
They come prepared but so am I. My questions, their answers, logic, defy.*

**All Trio-**

*Everyone you meet is an interview every day.  
You never know how important it is what you say.  
Be at your very best, make the best impression.  
Choose the words to say to answer the questions.*

*Put your best foot forward, to show your best side.  
Be confident in your abilities, with nothing to hide.  
Your true side will show with honesty.  
You never know who you will meet, I say honestly.*

**Ash** – *Prepare with care.*

**Lyn** - *What you will share.*

**All Trio-**

*In the office or on the street you never know who you may meet.  
What you do or who you may know, where do you want to go?  
Every day is an interview when you meet someone new.*

*You never know where it might lead.  
The answers give them what they need.  
How they might view what you do.  
Look at yourself as they would do,  
And, ask the questions too.  
How do you present yourself when every day is an interview?*

**Ash** - Brush the teeth    **Lyn** - Dress pressed neat.

**Ash** - Shine the shoes    **Lyn** - New hairdo

**Ash** - Wash the face    **Lyn** - Just A touch of lace. (Touches her collar)

**Ash** - Practice smile    **Lyn** - Nail file

**Ash** – Courtesy    **Lyn** - Together knees. (uses finger to touch her knees together)

**Ash** - Tied shoe lace    **Lyn** - Manage the pace

**Ash** - Put them at ease    **Lyn** – Thank you and please

*(Ash moves to the waiting room, Lyn moves to sit at the desk with Stone as she is in position for her interview)*

**All Trio-**

*Everyone you meet is an interview every day.  
You never know how important it is what you say.  
Be at your very best, make the best impression.  
Choose the words to say to answer the questions.*

*Every day is an interview when you meet someone new.  
You never know where it might lead.  
The answers give them what they need.  
How they might view what you do.  
Look at your-self as they would do.  
And, ask the questions too.  
How do you present yourself when every day is an interview?"*

**End of song**

(Ash ends the song in the waiting area, pacing and a bit nervous. Lyn is at Stone's desk finishing her interview. As the song ends, she stands up and shakes hands with Stone. Stone sits back down at his desk and writes some notes. Lyn walks to the waiting area. Ash and Lyn look at each other with suspicion.)

Ash – Oh, hi.

Lyn – Oh, hi back.

Ash – Are you the receptionist?

Lyn – No, are you?

Ash – (Stands proud, adjusts his tie) Of course not.

Lyn – (A bit sarcastic) Of course not.

Ash – I am here for the job interview.

Lyn – Me too. Good luck. I hope you can still find a job somewhere.

Ash – So confident. You. Good. Maybe I can write you a nice letter of recommendation.

Stone – (Stands up by his desk and acknowledges Ash.) I think Ash is next. Are you Ash?

Ash – Yes. I'm ready.

Stone – Great. Just give me one more second. (Sits back down at his desk, looks at some papers.)

Ash – (To Lyn) Well, my turn.

Lyn – Let's make a deal.

Ash – A deal?

Lyn – After your interview let's meet at the coffee shop.

Ash – Winner buys lunch.

Lyn – (Does a quick check in her purse.) Sure, I have enough to buy you lunch.

Ash – See you there.

Lyn – You're on. (Lyn moves stage left to sing a brief reprise.)

Ash – (Sits down at desk with Stone, Mimes interview questions.)

**Song reprise - "The Interview" - sung by Lyn**

*"Every day is an interview when you meet someone new.  
(She pauses for a second and looks back to Ash, fluffs her hair and smiles.)*

*And so, simply to say, as important as it is today,  
the interview is just one stop along the way.  
The ultimate destiny of mankind to be,  
to just ride it, or to guide it?  
We will just wait and see, is it up to me?*

*You never know where it might lead.  
The answers give them what they need.  
How they might view what you do.*

*Look at yourself as they would do.  
And, ask the questions too.  
How do you present yourself when every day is an interview?"*

**End of song**

(Lyn exits)

Stone – (Sitting at his desk interviewing Ash) Very impressive hearing you talk about your strengths. The next and last question is, tell me a little bit about some weakness. Something you are working on.

Ash – Oh, that question.

Stone – Yes. (a little laugh) That question.

Ash – Actually, I am glad you asked. I do have something I struggle with sometimes.

Stone – Oh really. I'm listening. (under his breath) I always catch them on this one.

Ash – Here it is. No matter how much I have thought about it, I have not as yet been able to figure out a good answer to that question.

Stone – (Laughs) That is the best answer I have ever heard. I might borrow it sometime. And welcome to the company.

(They both stand up and shake hands. Stone turns and exits.)

Ash – My pleasure. (Acknowledges Stone. Crosses to stage left to the café table.)

(Lyn enters to the café table)

Lyn – (To Ash) So there you are.

Ash – Just a second, I'll get it.

(Ash gets a tray with lunch, possibly from back stage, brings it to the table and Lyn sits down with Ash at the table)

Lyn – How did it go?

Ash – (While putting the lunch tray on the table) I am glad that I brought a little extra cash to buy you lunch.

Lyn – Well okay, you can buy my lunch. Congratulations. Looks wonderful. (Eats a chip)

Ash – You don't look sad. I admire your positive attitude.

Lyn – Why would I be sad?

Ash – Well, because I got the job.

Lyn – Oh, congratulations.

Ash – And so you didn't.

Lyn – But I did.

Ash – What?

Lyn – You got a job. I got a different one. So, what job did you get?

Ash – Senior researcher. What did you get? Are you going to be my secretary?

Lyn – I'm the new Administrator in Charge of the Research Department.

Ash – (Pauses, stunned, open mouth.) Wow, great. Hey wait, that means you are my boss.  
(Still has an open mouth.)

Lyn – (Lyn reaches across the table and pushes his chin and closes his mouth). And you have to do what I tell you.,

Ash – (Coy) And what are you going to tell me to do?

Lyn – Let's start with a little research.

Ash – Sounds like fun.

Lyn – (Also a bit coy now.) Oh, that kind of research. Maybe. But we keep it a bit slow at first.

Ash - (Disappointed) Oh yes, got to go slow. Nothing new here.

Lyn – (Pause, thinking, looking admiring at Ash) But you might be an exception.

Ash – In what way?

Lyn – I might be taking a chance here, but maybe not. Let's just say that perhaps you can go as fast as you want.

Ash – (Excited) Really! Okay, well...

Lyn – Now wait, hold on. There are some conditions.

Ash – Ah, here comes the fine print.

Lyn – We can skip all the traditional slow going if you meet four conditions.

Ash – Let's hear it.

Lyn - You can have what you want if you can provide life commitment, a ring, and a 4-bedroom house.

Ash – Sure, standard. And the fourth?

Lyn - And a Cadillac Escapade.

Ash – Of course. Just like any woman. You just don't get it.

Lyn – So I am a woman. But what is it that I don't get?

Ash – Everyone knows that the Sequoia has a much better repair rating than an Escapade.

Lyn – But are they as pretty?

Ash – Pretty does you no good if they are sitting in the repair shop. And the Sequoia has the same cargo space.

Lyn – Well okay, Mister Scientist.

Ash – It's all in the research. All science.

Lyn – No God?

Ash – God is a man-made invention when science is too complicated.

Lyn – Science is a man-made invention when we can't explain God.

Ash – Okay, Miss Philosopher.

Lyn – Black.

Ash – Black?

Lyn – It has to be black.

Ash – White

Lyn – (Exasperated) And why white?

Ash – Cooler in the summer, reflects the heat, and easier to see at night.

Lyn – Of course. All the logic. Okay, white then.

Ash – Okay, white.

(Both Pause – A pondering look at each other)

Lyn – And that is that.

Ash – All set.

(Pause – Stare into each other's eyes)

Lyn – Well, okay. (pause) and (pause) the other stuff?

Ash – Well, (pause) sure, (pause, longing look into each other’s eyes) all that is fine.

Lyn – Okay, then.

Ash – Okay, then. I’ll pick you up at 8.

Lyn – For dinner.

Ash – Just dinner, but you said...

Lyn – I said whatever you want, but after the wedding.

Ash – So now we add a wedding.

Lyn – Is it so bad to be an old-fashioned girl?

Ash – No, and I wouldn’t have expected any different.

Lyn – We need to get back.

**Begin music introduction “Old Fashion Girl” – sung by Lyn and women chorus**

(Ash and Lyn hold hands and walk back to the office set. They let go hands and Ash continues to the office while Lyn moves down stage to sing.

Lyn is joined by other women for ensemble sections, parts assigned TBA.

They are dressed, some in traditional old fashion “good girl” clothes, and others in “less than good girl” clothes.)

**Song - “Old Fashioned Girl” - Lyn sings - draft lyrics, not yet scored.**

*“On a date coming home late you can open the gate, just need to wait.*

*A gift for you, keeping it new.*

*Not just another coup*

*Just an old fashion girl.*

*Is that so bad?*

*I’ll be so glad that you won’t be sad,*

*That I am an old-fashioned girl.*

*Not such a chore to open the door.*

*I’ll give you the key, you just need to be old fashioned like me.*

*Waiting for you.*

*It’s hard for me too.*

*Flag slowly unfurls with an old-fashioned girl.*

*Be happy with who, and proud too, who will stay only for you.*

*Old fashioned girl, keeps the flag unfurled. Am I the last in the world?*

*Keeping a love that is new, and a love just for you.*

*All around brings me down, if I don’t want to modern up.*

*I see it different I guess, like somehow, I am less, if I dare to interrupt.*

*Can I keep to myself, a present on the shelf, to give when it's my time to give?  
To find the right friend to help me to my end.  
To live my life the way I want to live.  
Hard to take a stand, when so many are too willing to lend a hand.*

*Just an old fashion girl.  
Is that so bad?  
I'll be so glad that you won't be sad.  
That I am and old-fashioned girl.  
To go fast or make it last.  
Is it so wrong to be an old fashion girl?"*

### **End of song**

(Toward the end of the song, Stone enters and goes to the office desk.  
Ash and Stone meet and mime talk while Lyn sings.)

(Lyn joins Ash and Stone at the office desk. Stone is showing them a set of diagrams.)

Stone – These are the diagrams. (Points) I think the shorts are right about in here.

Ash – Looks about right.

Lyn – Shorts? What are you talking about?

Stone – That's why I hired Ash. He has some background and knowledge in this sort of thing.

Ash – The system stops working after about 5 years.

Lyn – Stops working. So, then what happens?

Stone – Oh, any malfunctions are covered in the contract. So, when the customers become no longer viable, we can just send them to cremation.

Lyn – (Upset.) No longer viable? Cremation?

Stone – Oh yeah. We keep a cremation oven in the basement just for that.

Ash – The remains are sent to his side business for kitty litter.

Lyn – I didn't know anything about this.

Stone – It is no problem really. That's why Ash is here. He will take care of it.

Lyn – But what about the current people who are dying. Did they know when they purchased the service?

Stone – Well, it is in the contract. In the fine print.

Lyn – In the fine print?

Stone – Sure.

Lyn – So they didn't know. Actually.

Stone – Got to read that fine print.

Lyn - But very few people do.

Stone – And that's why we keep a cremation room.

Ash – It's in the fine print.

**Song – “It's in the Fine Print”** – sung by Stone and other men  
Stone sings, joined by other businessmen in ensemble, parts assigned TBA.  
Draft lyrics, not yet scored

*“Read the little words printed down below.  
Not the big print up higher.  
That's when you see, the extended warrantee, is about to expire.  
So let me give you a hint, it's all in the fine print.*

*When the questions loom grand it is easy to take the stand, and see what is easy to see.  
To not be bothered with small or not seen at all, would be unlikely to disagree.  
Squeeze the tube in the middle, or a warm or hot griddle.  
Ask at the time, maybe later.  
Never to guess what is later a mess, to see the tiny matters become greater.  
So put on your eyes and squint, pay attention to the fine print.*

*Read the little words printed down below.  
Not the big print up higher.  
That's when you see, the extended warrantee, is about to expire.  
So let me give you a hint, it's all in the fine print.”*

### **End of song**

Stone – That's it for now. (to Ash) And Ash, I know you are going to get this working.  
(Stone exits)

Lyn – Oh my gosh. What kind of company did I sign up for?

Ash – One that pays well.

Lyn – What about a sense of morals and ethics?

Ash – What about natural selection and evolution. Morals are man-made. It's not found any other place in nature.

Lyn – I can't believe what I am hearing. Morals are what makes us human.

Ash – We make us human. I'm not saying that having morals is not important. I am just saying that nature doesn't care.

Lyn – You have to tell him no more of that fine print in the contract. People have to know.

Ash – You tell him that. You are the administrator.

Lyn – And you are the scientist. Don't scientists have morals?

Ash – Not as much as the philosophers, apparently.

Lyn – We have to work this out. In more ways than one.

Ash – And we will work it out. I can fix the shorts.

Lyn – You better. (Points her finger) That's why he hired you.

Ash – Partially.

Lyn – Partially? What do you mean partially?

Ash – There is more to it. He knows about the other stuff I have been working on. It will change everything.

Lyn – You lost me. What are you talking about?

Ash – I have my own research laboratory. And I am onto something big. But I need more resources. That's really why I applied for this job. I will solve his problem, and he will fund my research for a share of the results.

Lyn – This is getting more interesting all the time.

Ash – Let me ask you a question.

Lyn – Sure

Ash – If you had a choice. Live your life as you are, with arms, legs, feel hot and cold, pain, hunger, or be pure consciousness with no form floating forever in space? What would you choose?

Lyn – Well, pure impossible fantasy. Why would you ask such a question?

Ash – What would you choose?

Lyn – No taste, no touch, no (pause) sex?

Ash – Wait, I thought you were not so big on sex.

Lyn – Never said that, I just said I wanted to wait.

Ash – What would you choose?

Lyn – All hypothetical of course, but I just couldn't float through space forever. So, I guess I would opt for the hunger and cold. And the other stuff.

Ash – I kind of thought so.

Lyn – What a silly question though.

Ash – Meet me at my laboratory this evening. I will explain everything. You deserve to know.

Lyn – I will be there.

**End Act 1 - Scene 1**

## Chased Through Time

### Act 1 – Scene 2

(In the laboratory. It has two transfer chambers for transfer from one to the other by disassembling the atoms on one side and reassemble in the other on the opposite side of the stage.)

(Scene opens with sounds of door locks and chains. Prolonged sounds of overdone security measures. Then the door opens. Ash and Lyn enter.)

Lyn – Why all the security? What’s the big secret?

Ash – I’ve been experimenting in something extraordinary.

Lyn – Like what, extraordinary?

Ash – Remember in science fiction the idea of beaming things across a space?

Lyn – Things like people.

Ash – Yes, people too. But it has seemed impossible. But not that it couldn’t be done. It’s been tried, but with no success.

Lyn – How tried?

Ash – Some efforts show that you can move a single atom. But any more than one, the atoms distort.

Lyn – I think I might have met some people like that. So, what have you discovered?

Ash – It’s in the dark matter.

Lyn – In the dark matter?

Ash – We really don’t know what dark matter is, but we know it’s there. All around us, everywhere. So, I have been experimenting with ways to access it. I tried sound waves, radio waves. Inserting human thought.

Lyn – From you, your thoughts? Well, that must have been interesting.

Ash – And all the combinations at all the different levels. Then, one night, I was very tired and I don’t remember what I was doing, and I wasn’t keeping notes, something happened. I got readings I didn’t understand. I knew I had something. But I didn’t know what. Look!

(Ash turns on a machine that shows odd waves, colors, sounds, diagrams on a screen.)

Lyn – I have no idea what that is.

Ash – Me either, isn’t that exciting?

Lyn – How is it exciting if you don't know what it is? Maybe it's just another fake news channel.

Ash – No, this isn't coming from the outside. This is all in this room. In this very room. It's all around us.

Lyn – So what is it?

Ash – I think I was able to access the dark matter in some way.

Lyn – Like I said. So, then what?

Ash – (Points to the two chambers in the set) I built these chambers. Then just increased all the amplitudes evenly. And tried it.

Lyn – Tried what?

Ash – Watch.

**Action Music in background**

(Ash picks up a box from slightly off stage. Action music starts as Ash opens up the box and it has a realistic puppet kitten. He operates the puppet kitten from an opening in the bottom of the box. He pets the kitten in the box and puts it on a table size platform in the center of the stage left chamber. The platform has an open back to hide a stage hand who then operates the puppet kitten from underneath the platform. Ash then places a duplicate box, no kitten, on the duplicate platform in the chamber on stage right. He twists some dials; noise sound effects begin and increase as Ash turns the dials and pushes levers.)

**Music increases in intensity**

(Lights flash, with CO2 smoke release. Music intensity peaks. The stage hand operating the puppet kitten quickly removes the puppet to under the box causing it to disappear. Simultaneously a stage hand under the table size platform on stage right produces a duplicate puppet kitten from the box located there, giving the appearance that the kitten has transported from one side to the other. As this happens, a little laser light jumps from one side to the other, from box to box.)

(The room is silent. Everything is still. A pause. Then a little bell.)

Bell – Ding!

(Ash walks over and pets the kitten. Music intensity diminishes and ends. Ash picks up the box, operates the puppet and walks to side of stage to take the box and kitten off stage.)

**Music fades - End of Music**

Ash – (To kitten) Busy day?

Kitten – (Optional) Meow. (Off-stage voice)

Ash – (Returning to stage) So far, it works every time.

Lyn – I can't believe what I just saw. It's like magic.

Ash – Did you see the light follow the transport?

Lyn – Yes, what was that?

Ash – I have a theory. Have you ever given any thought to the different states of existence?

Lyn – A little maybe. But let's hear it.

Ash – In some ways I think there are three states. One is form without consciousness. Like a rock, it really doesn't have thought, that we know of.

Lyn – Safe assumption.

Ash – Then there is form with consciousness, like us. We have form and we can think.

Lyn – Usually.

Ash – Finally, there is consciousness but without form.

Lyn – I think you are losing me on this one.

Ash – Do you remember the idea that we as humans are made of all the same stuff as the rest of the universe.

Lyn – Sure. All the minerals and particles that swirl around the universe are the same minerals and particles that make up our bodies.

Ash – We, as humans, have a consciousness that is contained in our bodies. And our bodies are of the same stuff as the universe. So, in a sense, our intelligence is borrowed. Borrowed from the stuff of the universe.

Lyn – You are saying that the universe has intelligence and consciousness.

Ash – I am suggesting that the same particles that make us conscious can also exist in some way in the universe to create intelligence.

Lyn – Without bodies?

Ash – Not like ours. Who knows? Something we wouldn't understand. Just an energy or conscious presence. We couldn't talk to it. If it is just particles and dust there is no speech using vocal cords, or ears to hear.

Lyn – Like in prayer or meditation. Sometimes you can just sense a presence.

Ash – Sure, something like that.

Lyn – Like you say, anything is possible.

Ash – So back to that light. That little mysterious light that follows the particles as they travel through space. It might be the conscious part of the being that moves slower than the physical being. Just a theory.

Lyn – Well, whatever it is, it's magic.

Ash – No, it's science. Just because we can't explain it doesn't mean it can't be explained.

Lyn – I can call it magic if I want. All life to me is magic.

**Song - "The Magic Show" - Lyn sings - draft lyrics, not yet scored**

*"Feel the wind, feel the hot and cold, that's the magic show.  
We can feel, we can live. Good and bad is what it gives.  
Up above to down below  
Their lives that flow to make us grow,  
We think we do but we do not know,  
How life is just a magic show.*

*Get out of bed and you decide to face your fears or hide.  
To push or row, to reap or sow, to say good bye or say hello.  
To give or owe, to catch or throw.  
It all becomes the magic show.*

*Pick up the tempo fast or slow, to loan or borrow to accept or veto.  
In the desert or the meadow. To live in the rainbow or the shadow.  
To live today or long ago. But on either side, you cannot hide.  
It all becomes the magic show.*

*Life is a miracle because we do not know.  
Why did the first cells begin to grow?  
Life is a magic show; you get through without knowing where to go.  
Love peace and strife, all part of life, you may or may not know,  
That life is a magic show.*

*How the cells divide is undefined, is it science or a grand design?  
Can you hear the voices in your head, do they come from outside or just you instead?  
What is in the magic that makes it tick?  
But the master never reveals the trick.  
When your mind rejoices can you hear the voices?  
When do they come, where they go? You don't know.  
Is it dark or is it glowing?  
The magic show, it's not knowing.  
You don't have to know, 'cause we all live in a magic show.  
Life is a magic show."*

**End of Song**

Lyn - Well so far you did it with a kitty.

Ash – I did vases and pencils at first.

Lyn – How about a person?

Ash – That is the plan. It will of course be me. But I need to train someone to work the controls.

Lyn – How about me?

Ash – It will take several weeks to teach you the settings.

Lyn – No! You work the controls. I will travel.

Ash – No! Too dangerous.

Lyn – I just saw it work perfectly. Aren't you confident?

Ash – I am confident. Just not that confident.

Lyn – I am. Let's do it now.

Ash – Now?

Lyn – (Goes to the stage left chamber & stands with hands on hips) Yes, now.

Ash – (Sits in thought for a moment) Well, let's do it.

Lyn – What do I need to do?

Ash – (Goes into the stage left chamber and demonstrates) First you take these handles.

Lyn – (Following Ash) So I take the handles like this. (Demonstrates, has her back to the audience.) Actually, this is a little scary. But I still want to do it.

Ash – We can stop right now.

Lyn – (Snaps) No! I want to do it, I said.

Ash – Just checking.

Lyn – (Exits the chamber) What's next?

Ash – We prepare the settings.

**Action music and sound effects begin**

(Ash turns some dials and pushes some levers as sounds effects begin.)

Ash – (Looking at Lyn) About 5 feet 7? One hundred forty pounds?

Lyn – Hey!

Ash – One hundred twenty-five.

Lyn – Better.

Ash – (Gives her a hug) Just a check here. (Moves some dials)

Lyn – And what was that a check for?

Ash – Nothing, just wanted a hug.

Lyn – Nice touch.

Ash – I think we are ready. So, get back in and take your position.

Lyn – (Enters the Chamber) So just like before? I go in and take hold of the two handles?

Ash – Correct.

**Music and sound effect increase. Lights begin to flash.**

(The two chambers are constructed to perform an illusion. Each chamber has around it an 18-inch frame, wide enough to hide a performer standing behind it. As Lyn goes into the chamber she stops behind the frame where the audience can't see her, and is replaced by a double who has been waiting. The double keeps her back to the audience as she takes the handles. The lights flashing toward the audience help maintain the illusion that it is the same person. As soon as Lyn is replaced by her double, Lyn moves to the rear of the chamber and exits to back stage unnoticed by the audience. Lyn goes behind the black curtain to behind the other chamber on stage right.)

Lyn – (From backstage as the double mimes speaking) I'm ready.

Ash – Here we go. Good luck. See you on the other side as they say.

**Music and sound effects increase to a peak**

(In both chambers, lights flash, CO2 smoke is released.

At the same time the double steps to behind a black curtain behind the handles in the chamber stage left as Lyn steps through the duplicate curtain into the chamber stage right giving the illusion that Lyn has instantly and magically disappeared stage left and reappeared stage right. Lyn, now in the chamber stage right stands still staring for a moment. A little yellow light moves from the stage left chamber to Lyn in the stage right chamber. When the light arrives to Lyn she reacts as if she has awakened.)

(The room is silent. Everything is still. A pause. Then a little bell.)

Bell – Ding!

**End of music**

Ash – Wow, what a ride. I feel like you blacked out for a moment.

Lyn – No, I didn't. (Exits the chamber)

Ash – I saw you just standing there.

Lyn – I wasn't there.

Ash – (Emphatic) I saw you standing there.

Lyn – And I am telling you I **wasn't** there. That might have been my body. But I wasn't in my body.

Ash – I am confused. So where were you?

Lyn – I was in that little moving light.

Ash – (Expression of disbelief) Wow, that confirms what I thought might be possible. (He checks the gages and dials) Your conscious mind can separate from your physical body. (Thoughtfully) What a discovery we have made here!

Lyn – Yes, it is. What are you going to do with it?

Ash – It belongs to Stone.

Lyn – No! Wait! What? I don't get it. What are you talking about?

Ash – It is all part of our deal. He funded all this equipment and supplies in exchange for the rights to the findings.

Lyn – What does he want with it?

Ash – To make money of course.

Lyn – This should belong to everyone.

Ash – Stone doesn't think so, not if there is money to be made.

Lyn – So like an airline ticket to travel.

Ash – Oh no, it is much more than that. The next step is to figure out how we can slow the process.

Lyn – Slow it? Isn't that backwards?

Ash – We want to slow it, actually stop it, mid process.

Lyn – To stop it? Why?

Ash – To be in a non-physical state indefinitely. Right now, Stone knows that the cryogenic freezing process doesn't work. Nobody has ever revived a frozen person. But if you can achieve a non-physical state indefinitely, they can last forever until they are reconstituted.

Lyn – How would you do that?

Ash – We just did. You just did. But only for an instant. The next step is to figure out how to hold it for longer.

Lyn – So has that been to goal all along?

Ash – (Looking at gages and making notes on a clip board.) Yes, and just a theory up to now. But not just a theory any more. It will take a lot more research but we are very close.

Lyn – And Stone can stop selling his bogus freezes.

Ash – Well, that is up to him. I'm not part of that.

Lyn – Yes you are. Can't you see?

Ash – I am not going to moralize to him.

Lyn – How can you say that? It's wrong, and you know it.

Ash – But it's up to people to find their own way.

Lyn – People are believers. They trust.

Ash – If they are fools and get taken advantage of that is their lot. It's not up to me. That is nature's way. That is evolution. That is natural selection. The strong and smart survive, the weak and ignorant don't.

(As Ash and Lyn talk, they move down stage while the set is moved and cleared for the production number.)

Lyn – That is barbaric. It's up to all of us to watch out for each other.

Ash – Then you can go tell Stone to stop it. But for now, my role is to get this to work.

### **Music begins for “It's Darwin's Way”**

Ash – (Trying to console Lyn) Don't worry so much. Since long before humans it has been survival of the fittest. We evolved, and this is part of it.

### **Production number, singers and dancers - “It's Darwin's Way”**

Ash and chorus sings - Draft lyrics, not yet scored

As the lyrics tell the story, the action is acted by the dancers and singers.

*“We all descended from the ice age, our ancestors learned to survive.*

*If you didn't, you died.*

*We grunted and stank and had long hair,*

*The problem is, some of us think we're still there.*

*Someone in Africa said, “Hey let's go.”*

*So, across the whole planet we did sow.*

*Some in the snow.*

*Then once upon a time long ago.*

*Down in Jericho.*

*Planted seed, it started greed.*

*Stored the grain behind great walls, just before they were to fall.*

*The walls did buffet before they did plummet, just some guys playing the trumpet.  
It's plain to see we will always have some corruption and greed.  
Kind of a Homo sapiens' need.  
What do we do with the chance we have?  
Working to be better what as?*

*Attacking in anger while consulting in prayer.  
Before, building churches then weapons of war.  
To work together or in revolution is all a part of our evolution.  
We write our history as we go, there are no rules.  
We invent both hammers and laws as our tools.*

*We invented pots from the clay.  
Fire turns the night to day.  
That is all Darwin's Way.  
Some are predators and some are prey.  
Some will perish some will stay.  
The price of evolution is the price we pay.  
That is all Darwin's Way.*

*We ride the planet together, as our bus.  
What we do with it is up to us.  
Some will and some will not, make it from night to day.  
And that is all Darwin's way."*

**End of song** - Dancers and singers exit

Lyn – You make a god case to let evolution ride. But I am horrified that you look at all this in such a callus way.

Ash – Just being practical.

Lyn – At least tell him to not sell any more services until you get this figured out and it can be done safely.

Ash – It will be years.

Lyn – Then it's years.

Ash – I'm not the business man; I am the scientist.

Lyn – And I'm in love, but also disappointed.

Ash – And I can accept our differences.

Lyn – I guess I can too.

**Exit**

**End of Act 1 - Scene 2**

**Chased Through Time**  
**Act 1 – Scene 3**

(Stone's office. Stone and Mr. Spin are sitting at the desk talking.)

Stone – Well Mr. Spin thank you for meeting with me. You always have such great ideas.

Mr. Spin – Thank you. Tell me again, what is it that you want to accomplish?

Stone – Sales have been less than what I want. So how can I expand sales?

Mr. Spin – You can sell anything to anyone if you know how to attract people to buy. They don't buy what they need. They buy what they want. Tell me again what you are selling.

Stone – Our service is to freeze their bodies.

Mr. Spin – And what does that accomplish?

Stone – Nothing really, right now. We don't know how to unfreeze them.

Mr. Spin – And that just might have something to do with the slow sales.

Stone – Don't misunderstand, there is the possibility of discoveries later. We just need to figure out how. Then we can bring them back to life. Cure illness. Live forever.

Mr. Spin – Do people want that?

Stone – Of course they do. Well, that is what we are selling. But that isn't the point. I look at it this way. Satan sold apples. Metaphorically of course.

Mr. Spin – Oh yes, those apples. Metaphorically of course.

Stone - They were red and shiny. And, those apples were not good for them. But he sold them anyway. I just want to make the sale.

Mr. Spin – We can help you do that.

Stone – Great news. How?

Mr. Spin - This is how. Many potential buyers can be convinced that they want your service even if they are not smart enough to realize they don't need it. We can depend on some people as buyers who just don't know how to take care of themselves. They can be the most enthusiastic buyers. How do you feel about that?

Stone – If people don't know enough to take care of themselves then that is their problem. That is Darwin's way. If they don't know enough to know when not to buy something then I want to be there to sell it to them.

Mr. Spin – Now that's the spirit. You are the textbook client.

Stone – When I was a kid, I would get an allowance. Then the big kids on the street would sell me their junk and take my money. I didn't realize what a fool I was until years later. I trusted them and was taken advantage of. Well now it's my turn. I am not a fool any more. Now I am the strong one.

Mr. Spin – It sounds like you know what you want.

Stone – It really doesn't hurt anyone. They get hope and I get their money. Everyone is happy. After a few years we turn the machine off and sell it again. It's in the contract.

Mr. Spin – In the contract. Perfect business model. It doesn't really matter what you are selling, the objective is to make the sale whether people need it or not.

Stone – Just like those apples. I can tell someone they want it and if they believe the pitch. They buy it. I make money.

**Song - "I Sell Apples"** - Sung by Stone - Draft lyrics, not yet scored.

*I sell apples, I sell it, that it's shiny and red.  
 Whatever rumbles inside your head.  
 I sell happiness, and sunshine. Excitement to fill your wants.  
 Light it in bold fonts.  
 I sell apples.  
 All that you want in life.  
 Frees you from your strife.  
 Lightens your labors, especially when it's a better one than your neighbors.  
 What is important is that your spirits soar. You want more.*

*I sell apples.  
 If I can scare them of the night, they will buy the day.  
 I am the predator peddler; they are the prey who pays.  
 What they want is what they believe.  
 It's only what they perceive as what they need.  
 Just like the apple that made it to Eve.*

*So, I sell apples, I sell hope and dreams,  
 At least to you, that's what it seems.  
 To anybody I can sell anything,  
 It's not what it is that makes you sing,  
 It is the purchase of something new.  
 That makes you whole, it's all of you.  
 I sell it because you want it, I convince you of that.  
 I will find you and sell it wherever you are at.*

*I sell apples, and you will buy.  
 You have no choice because I know how and why,  
 It is to put that buying bug in your eye.  
 If you have dollars in your hand, you are the fish I want to land.  
 You may not be so hungry now, but just you wait till you hear my pitch, then wow!*

*You will want to have some apples and like how.  
 I will be right there in front of you, with shiny red apples as good as new.  
 You will buy them all, so happy too.  
 You will say a big thank you.  
 And that is why I am so happy to, sell apples. To you.  
 I sell apples.*

**End of Song**

Mr. Spin – Let's get this rolling. The first thing we need is to make this a news story. It's great free advertising.

Stone – How do we do that?

Mr. Spin – Simple. I will write a press release about your amazing discovery.

Stone – What amazing discovery?

Mr. Spin – It's not really an amazing discovery, we just write it to sound that way. It's the news. It doesn't need to be the truth.

Stone – What do we need to say?

Mr. Spin – Lots of things we can say. We persuade by appealing to three things. Ethics, logic and their emotion. Let's start with the ethics of it.

Stone – We can say it's the righteous thing to do because it is a moral imperative to decrease population density. You eat less food and breath less air. It leaves more for everyone else.

Mr. Spin – It is like saying, do your duty. Perfect. Now how about the logic of it.

Stone – It makes logical sense. You can live out your years now or live them later. Just think of the new rides at Destiny Land you would miss if you can't ride them 100 years from now.

Mr. Spin – Great reasoning. You could even have a bounce plan. Come back for a week every 100 years. So now what about the emotional side of it?

Stone – Most people will say they are afraid of death. This won't stop them from dying but if they are sick, they might come back when there is a cure.

Mr. Spin – Yes. Fear. That is the biggest persuader of all. Let's say that if they don't do this now, they lose the chance. They will have lost the opportunity for all those things. And there are lots of ways to present this.

Stone – They will get left behind all their friends.

Mr. Spin – Sure. We can state that a recent survey shows the popularity of it.

Stone – What survey.

Mr. Spin – We hire a company. They survey people we know that like the idea. For example, just you and me. It shows that 100 percent are in favor.

Stone – Wow, 100 percent. Very convincing.

Mr. Spin - Or we report about a rumor. We would say that it is rumored that there is great demand for it.

Stone – What rumor?

Mr. Spin – We start it. But they don't know we started it. Could have come from anywhere.

Stone - We could start a rumor about anything.

Mr. Spin - There is no obligation that it is true. Because we are only reporting the rumor. People are gullible. They believe that stuff.

Stone – So many possibilities. I am excited.

Mr. Spin – I think I have enough to work out an ad campaign. We need a catchy slogan.

Stone – How about, “If you don’t want to die-o, better get to the Cryo.”

Mr. Spin – Great. And I can set up a television interview on a talk show. So, start practicing how you can be convincing.

Stone – I will get right on that.

Mr. Spin – See you in a few days.

(Mr. Spin and Stone stand up, shake hands, both exit. Lights dim on the main stage. A TV news reporter appears downstage left in a spotlight. He wears a little hat with the word “PRESS” on it. This could also be Mr. Spin. He sings the song, “Spin It” and as the song is sung the stage is reset to a combination of news studio on stage right and a living room on stage left.)

**Song - “Spin It” - Sung by TV Reporter and chorus**

*“I love to report the news. I love reporting my views, that's right,  
I said my views, you heard it right, my news.  
Is it real news or just my views? People don't, no, don't know the difference,  
But they listen. Especially when the news is hot, but what if it's not?  
Well!*

*Broadcast special the news is in, but I can make it better, just give it a spin.  
Wrap it up for the TV box, I modify it slyly, sly like the fox.*

*Spin, spin the news is in. Well, that's what sells with bright lights and bells.  
Spin, spin the news will win 'cause we're the judge and we're the jury.  
So, spin it, spin it, spin it, hurry, hurry, hurry.*

*If the story is slow to pace, just report an allegory with a pretty face.  
They will listen and they will hear, when you mix a little story with a little fear.*

*Spin, spin the news is in well that's what sells with bright lights and bells.  
Spin, spin the news will win 'cause we're the judge and we're the jury.  
So, spin it, spin it, spin it, hurry, hurry, hurry.*

*Twist the story to meet your ends. If you need a little survey, just survey your friends.  
Rumor can be the story told. And we can start the rumor, don't let it get old.*

*Spin, spin the news is in. Well, that's what sells with bright lights and bells.  
Spin, spin the news will win 'cause we're the judge and we're the jury.  
So, spin it spin it spin it hurry, hurry, hurry.  
Say what you want on your show, your sponsors are who all you owe.  
So, spin it, spin it, spin it. They never know, they never know.”*

**End of song**

(Lights up on the TV interview set. Stone is in an interview with the TV host. Canned applause.)

Host – Well that is so exciting to learn about your amazing discovery.

Stone – Yes, amazing.

Host - So to our viewers who are just now joining us, tuning in late, we are interviewing our special guest about a new scientific discovery. Everyone, just everyone will want to be a part of the once in a life time opportunity.

Stone – Or maybe twice in a life time.

Host – Or three or four times in a life time.

(They laugh, with canned audience laughter, followed by raucous canned audience applause.)

Stone – It is my honor to be able to provide this for our fellow humans.

(Canned audience applause.)

Host – Well that was a great discussion, but it is time for a break. And so now a word from our sponsor.

**TV commercial song and dance** – Draft lyrics, not yet scored.

Sung by chorus of singers and dancers.

(Singers and dancers appear with TV cameras facing them.

They are dressed in futuristic overly constructed fantasy outfits. As they dance, they mimic getting frozen and then unfreezing with big smiles.)

*“If you don’t want to die-o, better get to the Cryo.*

*Your friends are all doing it and you should too.*

*Don’t just die and turn to glue.*

*Get the best of life and death*

*If you don’t want to die-o, better get to the Cryo.*

*So don’t be a snooty, do your duty.*

*Never a strife. Get the most out of life.*

*Then come back when you can.*

*To ride the new rides at Destiny Land.”*

(They roll out a coffin like box that is a freezing chamber. Decorated like a blue icicle or popsicle. A dancer climbs in the box while others dance around it. Then the dancer climbs back out with a big smile. The other dancers cheer and laugh.)

*“If you don’t want to die-o, better get to the Cryo.*

*If you don’t want to die-o, better get to the Cryo.”*

(As the singing and dancing continues the lights come up on the living room scene where Mr. and Mrs. Eons are watching the television commercial on their television set. The set is constructed with the television set as a square with no glass. Mr. and Mrs. Eons are sitting in their chairs positioned to that they can see through the square box to see the dancers on the other side.)

*“So, climb in the magic box and get your frosty on now.*

*We let you out as good as new, as soon as we learn how.*

*If you don’t want to die-o, better get to the Cryo.”*

**End of Song - End Television commercial song and dance**

(Lights and music fade on the dancers as Mr. and Mrs. Eons continue in their living room watching their television as the commercial ends. Lights down on the interview and commercial set. Singers, dancers, camera operators and host all exit.)

Mr. Eons – (to Mrs. Eons) Hey, did you see that; did you see that?

Mrs. Eons – See what!

Mr. Eons – What! Speak up.

Mrs. Eons – Oh you! Why don't you admit you're hard of hearing. (yelling) What are you talking about?

Mr. Eons - The TV, the TV!

Mrs. Eons – So what about it?

Mr. Eons – We need to do that.

Mrs. Eons – Do what?

Mr. Eons – (Pointing to the TV) That, that!

Mrs. Eons – What are they selling?

Mr. Eons – We get frozen.

Mrs. Eons – Why would we want to do that?

Mr. Eons – Everybody's doing it. It's the new thing.

Mrs. Eons – I like being old.

Mr. Eons – We come back whenever we want.

Mrs. Eons - Well I like it here now.

Mr. Eons – I want to do it.

Mrs. Eons – How do you know it works?

Mr. Eons – Of course it works, it's on TV.

Mrs. Eons – (sarcastic) Oh, it's on TV?

Mr. Eons – We can see what happens in the future. It's kind of like being young. Like getting an extension. It's like we sleep for a while until they can invent a way to make us young again. Like fixing our old age.

Mrs. Eons – What is so wrong with getting old? Everybody does that too.

Mr. Eons – Because it is not as much fun. And old age is coming like runaway train.

## **Song and dance - "Old Age Comes A-roaring Like a Runaway Train"**

Sung by Mr. & Mrs. Eons - Draft lyrics, not yet scored –

(The song and dance includes dance sequence using walkers. They bump into each other. They try to hug and kiss but the walkers bump into each other. They use the walkers as dance props like pom poms. As the song and dance progresses it moves down stage. The stage behind is re-set to the office with Mr. Stone sitting at his desk.)

### **Song - "Old Age Comes A-roaring Like a Runaway Train."**

#### **Mr. Eons -**

*"Old age comes a-roaring like a runaway train.  
Jump out of the crib and grab your cane.  
Love wet shorts and shoulder pain.  
Cause old age comes a-roaring like a runaway train.  
Follow the years with the pied piper, diaper to diaper.  
Chase the decades from toddler to doddler, rocker to walker.  
'Cause old age comes a-roaring like a runaway train.*

*The years at first go so slow, as you begin to grow.  
Then before you know, it picks up some steam.  
The tight little frame is not the same, so it would seem  
The energy of youth you thought is never done; we are forever young.  
Age is held at bay, we can dance the night away,  
We see us as we will always be, the same, because we don't see,*

*That old age comes a-roaring like a runaway train.  
Old age comes a-roaring like a runaway train.  
Jump out of the crib and grab your cane.  
Love wet shorts and shoulder pain.  
'Cause old age comes a-roaring like a runaway train.*

*That day when we see the wrinkles around the eyes, surprise.  
The doctor gives you that first pill, as you start down the hill.  
Then as you get older and smarter, you become a farther.  
You try to delay it, but you can't stay it.  
It only progresses farther.  
You can enjoy the golden years; many friends are dear.  
But the youth you once had is never quite the same.  
Because old age comes a-roaring like a runaway train.*

#### **Mrs. Eons -**

*I beg to disagree; surely you can see that we are doing fine.  
Life is still a spree, with you and me.  
We can still enjoy a good time.*

(Music transition to dance routine as the walkers get in the way. They end up falling back into their chairs out of breath and laughing. Comic creativity in the choreography is encouraged.)

*Mrs. Eons – (laughing)*  
*Ha, ha, I guess you are right.*  
*Old age is our plight.*  
*Let's give it a try. You and I.*

*Mr. and Mrs. Eons -*  
*Old age comes a-roaring like a runaway train.*  
*Jump out of the crib and grab your cane.*  
*Love wet shorts and shoulder pain.*  
*Cause old age comes a-roaring like a runaway train.*

(They move toward the office arm and arm.)

*Follow the years with the pied piper, diaper to diaper.*  
*Chase the decades from toddler to dodder, rocker to walker.*  
*Cause old age comes a-roaring like a runaway train.*  
*Cause old age comes a-roaring like a runaway train.”*

### **End of song**

(As the song ends Mr. and Mrs. Eons are waiting outside the office with Stone talking to Ash and Lyn.)

Stone – (pointing to his clip board) So you can see on these diagrams how the new features can fit in.

Ash – I'll get it to work. But there is no guarantee that any of this will work until I can figure out that short.

Stone – Oh, I don't have any doubt that you can solve that.

Lyn – And isn't there a bigger problem.

Stone – And what is that?

Lyn – Well, (uneasy pause) that it fails after five years.

Stone – Oh that's not a problem. It's in the contract.

(Lyn jabs an elbow at Ash. Ash is looking at the charts and is oblivious)

Lyn – (to Ash) Ash! Hey, Ash. Isn't there something you want to add?

Ash – What? Oh, the short, sure.

Stone – (seeing Mr. and Mrs. Eons waiting.) Oh, there you are. Come on in.  
 (to Ash and Lyn) You need to excuse me now. We can continue this later.

Lyn – (grabs Ash, pulls him out of the office.) Come on bud. We need to talk.

Ash – What?

(Ash and Lyn exit the office)

Stone – (To Mr. and Mrs. Eons.) Have a seat.

Mr. and Mrs. Eons – Thank you. (They sit down)

(As Ash and Lyn are leaving Lyn turns around and eavesdrops toward the office. Ash stands near by looking at his clip board studying the diagrams.)

Stone – Thank you for coming in. I understand you are ready to go through our process.

Mr. Eons – Yes, we completed all the online forms and read all the material.

Stone – Well there are just a few more forms and signatures. (Stone pulls out a large stack of papers and plops it on the desk. He hands Mr. and Mrs. Eons pens.)

Stone - Just sign the bottom of the page and you are done.

Mrs. Eons – Shouldn't we read it all first?

Stone – All that fine print. Sure, if you want. It's just standard formality. (Starts to get up.) I'll be back in the morning; it will take you all night.

(Lyn grabs Ash by the sleeve. He turns and listens.)

Mr. Eons – We don't need to read all that. It is just standard formality.

(Stone sits back down. Stone, Mr. and Mrs. Eons mime talk as Ash and Lyn talk.)

Lyn – Can't you hear what's happening?

Ash – What is happening?

Lyn – He's selling it to that nice couple.

Ash – That's what he does.

Lyn – They're going to die.

Ash – Of course. That's what this is all about.

Lyn – No. It's a lie. He's selling a lie. They think they will come back to life and you know they won't, because the process doesn't work.

Ash – Well, I guess all of that is true.

(Lyn and Ash move down stage to the curtain line. In the office Mr. and Mrs. Eons sign the forms and the office lights fade out to black.)

Lyn – So get in there and stop it. You're the scientist.

Ash – (angry) I have told you I am not going to do that. You do it.

Lyn – I don't have that scientific knowledge. No basis to tell him.

Ash – It's in the contract.

Lyn – Ah. Then if you are such a do nothing, I will. I will confront him. And here's something else. You are not who I thought you were. We're through!

Ash – We're through? You can't mean that.

Lyn – We're through!

Ash – So, no dinner tonight?

Lyn – Dinner! No nothing. (Becomes teary) No nothing. (Storms off)

Ash – No! Hey, sorry you feel that way. (Waves to her with his clipboard as if to beckon to her to come back. Then notices the clipboard. Stands alone for a moment. Starts to go after her.)

Ash – No, hey wait!

(Then again gets distracted looking at his clipboard. Looks at the diagrams.)

Ash – You know, I have an idea about this.

(Looking at the diagrams. Wanders off stage. Exits.)

(Lights dim)

**End of Act 1 – Scene 3**

**Chased Through Time**  
**Act 1 – Scene 4**

(In the Cryo room. Three cryo chamber like boxes. Each of the chambers has a sign, labeled A, B and C. The chamber lids are in the up unclosed position. Each lid has a little window to see into the case when the lid is closed. Lots of panels with gages and knobs/levers and lights, some flashing. Three big read-out screens, one for each chamber, currently set a 000. Steam is rising. Stone and Mr. and Mrs. Eons will enter as cast production number is finishing.)

**Production number - “Down Below Where it Glows”** – Sung by all cast workers  
 Draft lyrics, not yet scored.

**All workers -**

*“We are the workers that make it go.  
 We are the ones who know.  
 How to turn the dials, bring the smiles.  
 Down below where it glows.*

**Chorus -**

*When we go to work, we go down below where it glows.  
 People all want to know. What goes on down below. Down below where it glows.  
 Down below is where we go, where is glows, who knows?  
 Turn the dials, move the levers to and frow.  
 It is a grand sensation. Down below where it glows.*

**Verse -**

*Descending the stairs gets you there. You can tell by the air down there.  
 Descend to the lower reaches where the surprises are.  
 Just a bit below, it is really not too far.  
 It takes a bit of effort when it’s time to do the work.  
 Sometimes a little discovery in the depths it may lurk.  
 So do the job completely and bring a grand conclusion.  
 The results unmistakable there is no confusion.  
 Love your work and do humanity a favor.  
 You can tell success favorably that comes with flavor.*

**Chorus -**

*When we go to work, we go down below where it glows.  
 People all want to know. What goes on down below. Down below where it glows.  
 Down below is where we go, where is glows, who knows?  
 Turn the dials, move the levers to and frow.  
 Down below where it glows.*

**Verse -**

*Feel the life vibration, brings that satisfying sensation.  
 A job well done can be fun a moment of creation.  
 So off to work we go. We are the ones who know.  
 What really goes on, down under the lawn.  
 Down below where it glows.*

**Chorus -**

*When we go to work, we go down below where it glows.  
 People all want to know what goes on down below. Down below where it glows.  
 Down below is where we go, where it glows, who knows?  
 Turn the dials, move the levers to and fro.  
 Down below where it glows.*

**(Spoken) All workers -**

*We are the workers that make it go.  
 We are the ones who know.  
 How to turn the dials, bring the smiles.  
 Down below where it glows.”*

**End of song**

(Stone and Mr. and Mrs. Eons Enter. Ash is working on wires, dials and settings.)

Stone – Well here we are. This is the place.

Mr. Eons – Very impressive.

Stone – Of course it’s impressive. This is where all the action is.

Mrs. Eons – I am just not completely sure of this. So, I just needed to see for myself.

Mr. Eons – See dear, just look around at all this. What could go wrong?

Stone – All state of the art. And there is so much more to see. Here, come with me.

(Stone, Mr. and Mrs. Eons walk up stage and exit as if going into more area. Ash is left alone as he fusses with his wires and dials.)

Ash – I think I’m figuring this out. Almost got it. But it’s going to be a while before much of it can be fixed and ready for people to be safe with it. I got a couple working right, but not enough for Stone to keep selling. So, now here is this couple being led with dishonesty. Lyn is right and I know it. What do I do?

(Ash fusses with wires in a box at the foot of the single container. Has his back to Stone as Stone with Mr. and Mrs. Eons emerge from the up stage and make their way down stage.)

Stone – So as you can see all is ready for you.

Mr. Eons – And when it’s time to come back maybe we will have the knowledge to live much longer.

Mrs. Eons – He says that old age comes like a runaway train.

Mr. Eons – Comes too fast.

Stone – I can't agree more. And this is just what you need.

Mrs. Eons – Well, you sure make it sound perfect for us. You have convinced us. I never thought I would agree but I guess I do.

Stone – As good as an apple.

Mrs. Eons – Huh, what? Not sure I get that.

Stone – Oh, heh, heh, never mind. Just my own little point of reference.

Ash – (Eyes dropping, speaking to himself.) That's it. I can't just stand by. I need to figure out how to approach this.

**Song - "Cryo Room Trio"** - Sung by Ash, Stone and Mr. and Mrs. Eons.  
Draft lyrics, not yet scored.

**Ash –**

*"What is right? What does it matter? An internal fight. Head full of chatter.  
To get to the side of right can be a struggle. What are the facts to juggle?  
Time to decide, my internal voices abide. The end in sight, what is right?  
Evil doing should not win. But is this a fight I get in?"*

**Stone -**

*I sell apples. I sell it, that it's shiny and red.  
Whatever rumbles inside your head.  
I sell happiness, and sunshine. Excitement to fill your wants.  
Light it in bold fonts. I sell apples.*

**Mr. and Mrs. Eons -**

*Old age comes a-roaring like a runaway train.  
Jump out of the crib and grab your cane.  
Love wet shorts and shoulder pain.  
'Cause Old age comes a-roaring like a runaway train.  
Follow the years with the pied piper, diaper to diaper.  
Chase the decades from toddler to doddler, rocker to walker.  
'Cause old age comes a-roaring like a runaway train.  
'Cause old age comes a-roaring like a runaway train.*

**Ash –**

*(Sung simultaneous with Stone and Mr. and Mrs. Eons singing their songs.)  
What is right? What does it matter? An internal fight. Head full of chatter.  
To get to the side of right, can be a struggle. What are the facts to juggle?  
Time to decide, my internal voices abide. The end in sight, what is right?  
Evil doing should not win. But is this a fight I get in?"*

(As the song ends the Cryo Room cast attendants lead Mr. and Mrs. Eons back to the upstage exit.)

**End of song**

Stone – (To Ash.) Going great, right?

Ash – (Ash emerges from the box of wires and turns around to see Stone.) We need to talk.

Stone – Of course we do. Are these ready?

Ash – These three, maybe. But you can't --- (interrupted by Stone)

Stone – What do you mean maybe?

Ash – (distracted from his original thought) Oh, maybe, yes. I need to explain.

Stone – These three? What about the others?

Ash – The fault is in the chip for all the other units. So, none work correctly.

Stone – But you can fix them. We have the owner's manual.

Ash – (grabs an owner's manual booklet. Hands it to stone.) Here is your owner's manual.

Stone – (Flips through the pages.) Ugh! You can't understand any of it. This is all in Chinese.

Ash – Right.

Stone – So call the company. These chips were all guaranteed. For life.

Ash – For the life of the company. I called. They are out of business.

Stone – Out of business! Why?

Ash – Their chips didn't work.

Stone – What do we do?

Ash – Nothing. If they go out of business the warranty is no longer valid. See, (pointing to a page in the booklet.) It says it right there. It's the only part in English.

Stone – Where, where. (Stone grabs the booklet. Pulls the booklet up close to his face. Ash points.) Oh there. You can hardly see it. The print is so small.

Ash – That's the fine print.

Stone – Fine print! That's horrible. Should be against the law.

Ash – I would agree.

Stone – So, (calming down) you say these can work?

Ash – I was able to wire these units using some old resistors and condensers I have.

Stone – Great! We can do that to all of them.

Ash – Well, no we can't. I only had a few left from my father. He had a small collection along with some hand cranks for his Model A. I also used a circuit board from an old Commodore computer. But I only had one. So, unit A is working. The other two, almost.

Stone – What is the problem with the other two?

Ash – It's the timers. You set them and they just spin to a random number.

Stone – Maybe that can be a sales feature. You know, take a chance on an adventure.

Ash – These two units, unit B and C, are the double units you asked for. They are time set together and the lids close at the same time.

Stone – Yes, very romantic, and dramatic. Great for a sales pitch.

Ash – But the timer won't set.

Stone – That's no problem. We can sell them anyway.

Ash – No we can't. That's what I wanted to tell you. No more deception.

Stone – So who is going to stop me.

Ash – I am.

Stone – I think maybe you are done working here.

Ash – You're right. I quit. And I'm going to the regulation commission.

### **Action Music Begins -**

(Action music starts, the fight. Stone picks up a dust pan. Note - this should be a humorous implement. Holds it as ready to hit Ash. Ash picks up a hand broom. They posture and jab at each other as the music intensifies. They throw wires at each other. Humorous antics, director creativity encouraged. They get tired and panting. Both on their hands and knees, out of breath.)

### **Music slows and drags accordingly.**

Stone – Get out.

Ash – Not without my tools.

Stone – So get your tools.

**Music continues to follow the action.**

(Ash gets up, still out of breath. He goes to reach behind the box to get his tools. Ash places a box of tools out on the floor, then turns to get another box. Then Stone gets up. Ash has his back turned to Stone. Stone rushes to Ash and hits Ash with the dust pan.)

**Dramatic music punctuation**

Stone – Gotcha.

(Ash is dazed and staggers off balance. He falls into the chamber A; the lid is in the up open unclosed position. Silent. Ash has his head and arms in the box with his feet still on the floor.)

**Music stops.**

Ash – Groan.

Stone – Now is my chance.

**Music Begins Again**

(Stone takes Ash's legs and moves his legs into the chamber so that Ash's entire body is in the chamber. Music intensifies. Stone moves levers and knobs. Lights flash. Stone turns a knob so that the read-out screen numbers above chamber A reads 100.)

Stone – Ah yes. 100 years should do it.

(Intense music. Steam swirls. Lights flash. Buzzing mechanical noises.)

Stone – Ah yes. Ha, ha, ha.

(At the highest intensity of lights, noises and music the lid on chamber A begins to slowly close.)

Stone – Ah yes. Ha, ha, ha. (Jumping in exaltation.)

(The lid closes)

**Noises, lights and music reach a dramatic conclusion and then end.**

(The room is silent. Stone is still. A pause. Then a little bell.)

Bell – Ding.

Stone – (Gleefully) It works. You did it pal. You fixed it. It works. (Pause) And then it fixed you.

(Lyn is heard calling from off stage)

Lyn – Ash. Where are you, Ash?

Stone – Now what? (Looks around) His tools. I need to hide his tools.

(Stone grabs Ash's tools and places the tools back behind the box. Stone has his back to Lyn as Lyn enters)

Lyn – Oh there you are.

(Stone starts to get up but stops. He is trying to hide, but unsuccessfully.)

Lyn – You keep working, that's alright. I know you are still mad. I don't blame you.

(Lyn just kind of paces back and forth as she thinks and talks. Stone squatting next to the box keeps still as he listens.)

Lyn – I miss you. I don't want to give up. I think you love me. And, I love you. So, there I said it. Yes, I am upset at this mess. Yes, I am upset we don't see it the same way. But I guess I shouldn't try to tell you how to order your values and what to do. So, I guess that is my apology. I am sorry for what I said. Our differences shouldn't get in the way of our relationship.

(Lyn stops pacing. Stares towards Stone, who she thinks is Ash. Stone is still.)

Lyn – So say something. Don't leave me. If you are going to leave me at least let's talk.

(Stone turns around and stands up.)

Stone – Let's talk.

Lyn – (angry) You scoundrel. You just sat there. You should have identified yourself.

Stone – And miss that beautiful speech. I think not.

Lyn – Where is Ash?

Stone – I am afraid you are too late. He has left.

Lyn – Where? No! He has to be somewhere. Where did he go?

Stone – Where you can't go, I'm afraid.

Lyn – What are you talking about?

Stone – See for yourself.

(Stone glances to see, looks at the chamber, then looks back at Lyn. Lyn looks at the chamber.)

Lyn – No! No!

(Lyn goes closer to the chamber. Looks in the little window to see into the chamber.)

Lyn – No! No! How do we get him out? (Pulls on the lid. Then grabs at some dials.) How do we stop it? (Lyn notices the read-out.) 100 years? No, no, not a hundred years. How did this happen?

Stone – You can't stop it. It was his choice. He came in all despondent because of what you said. I tried to talk him out of it. It was no good. He said it was the only way. I am so sorry.

Lyn – (crying) I did this. It is all my fault. What do I do now?

(Stone puts his arms around her to comfort her.)

Stone – It will work out. There is always a way. I can help.

Lyn – (Finding some uneasy comfort in Stone's embrace.) How can you help? I just don't see how you could be of any help with this.

Stone – (Adding a caress to the embrace.) Well Ash was a fine man. But given a chance I can be a fine man too.

Lyn – (With some realization of Stone's emerging romantic intent.) Wait! What are you trying to say?

Stone – (With a more aggressive caress.) We can be partners. In business as well as romantic. Just think of the possibilities. We are the same.

Lyn – (Pulling away.) We are not the same. You are everything I despise.

Stone – How can you say that? Ash was against us. He was going to try to shut us down.

Lyn – That wasn't Ash. That was me. That's what our argument was about. I told him to confront you.

Stone – Well that shouldn't stop us. We know we were meant for each other.

### **Action music begins**

(Stone grabs her in a forced embrace. She pulls away. Stone chases her. She grabs the dust pan, points it at Stone.)

Lyn – This is where the dirt belongs. And you are the dirt. You stay away.

Stone – Then maybe you need to join Ash.

Lyn – You did it. Didn't you. You monster.

Stone – Sure I did. And now you can join him.

### **Music intensifies again**

(They chase around the room. Stone slips and hits his head. He staggers. Lyn steadies Stone for a moment. But then Stone goes unconscious and stumbles and falls partially

into Chamber B. Stone has his head and arms in chamber B with his feet still on the floor. Lyn picks up Stone's legs into the chamber so that all of Stone is now in chamber B.)

### **Action music ends**

Lyn – That will hold you for now until you wake up. But now what do I do? In a way Stone was right. (Lyn goes to chamber A and looks into the little window to see Ash.) I can join him. After all, so what is 100 years anyway. We can be together. I guess I just need to decide.

**Song “Time to Decide”** - Lyn sings - Draft lyrics, not yet scored

#### **Chorus**

*I love him what do I do? My fault to make this brew.  
Do I compromise my principles for love? Time to decide, I just need a shove.  
What is right? Now is my plight. Do I stay or do I go? Do I know?  
A decision I cannot hide. Time to decide.*

#### **Verse**

*So, what is it worth to be together, just as easy to find another?  
I am stuck in the now, afraid of a future. That can wound with no suture.  
The unknown is what swirls in my head. Who shares my bed?  
He is here, he is now. But wait, through an unfamiliar future I must plow.*

*Time to decide, with no one to guide. Get ready for the wild life ride.  
Afraid of what I would lose, afraid of the wrong to choose.  
Afraid of what would go out of sight. Or, win what I might.  
A life of love unknown, or the opportunity thrown.*

*But I am strong, and will take my chance. My brave soul will take the advance.  
So, climb I will into the future ahead. Climb into the trusty sled.  
If I am wrong then it is that end to my song above.  
But for now, all I see is the one that I love.*

#### **Chorus**

*I love him what do I do? My fault to make this brew.  
Do I compromise my principles for love? Time to decide, I just need a shove.  
What is right? Now is my plight. Do I stay or do I go? Do I know?  
A decision I cannot hide. Time to decide.*

#### **Verse**

*But I am strong, and will take my chance. My brave soul will take the advance.  
So, climb I will into the future ahead. Climb into the trusty sled.  
If I am wrong then it is that end to my song above.  
But for now, all I see is the one that I love.”*

### **End of song**

Lyn – How do I work this?

### **Action Music starts again**

(Lyn moves levers and knobs. Lights flash. She turns a knob so that the read-out screen numbers above chamber C reads 100 years. Intense music. Steam swirls. Lights flash. Buzzing mechanical noises.)

Lyn – I think it's time to get in.

Stone – Groan.

Lyn – (Looking over to Stone.) Hang on buddy. I will be out of your hair in just a minute.

(Lyn gets into chamber C)

Lyn – So scared, so scared. Hope this all works.

(At the highest intensity of lights, noises and music the lids on both chambers B and C begin to slowly close. Stone wakes up. Puts his hands up to push the lid back up. But the lid continues to close. He can't get out.)

Stone – No, no. What's happening.

(The lids completely close on both chambers. There is a dramatic flash of lights and noises. Both chamber B and C time counter read-outs spin wildly for a moment and end up on 1,000,000 years.)

**Noises, lights and music reach a dramatic conclusion and then end.**

(The room is silent. Everything is still. A pause. Then a little bell.)

Bell – Ding, ding!

(Dramatic ending music, close curtain)

**End Act 1 – Scene 4**

## Chased Through Time

### Act 2 - Scene 5

(Curtain is closed. Stage behind the curtain is set to 1,000,000 years in the future. The room is covered in dust and debris, equipment has fallen and shifted to disarray. Two workers enter in front of the closed curtain. They are dressed in future attire, silver outrageous future fashion, director imagination encouraged. The workers have tools and a blueprint diagram.)

Tech 1 - (Looking at the diagram) I think this might be the place.

Tech 2 - How can you really tell. It has been a long time.

Tech 1 - Yep. About one million years.

Tech 2 - How can we know that it is even still here.

Tech 1 - We just do our jobs. And our job is to find it. We don't have much time. It's going to get here in just a matter of a few more minutes. And then that's it. The end of all we know.

Tech 2 - (Looks at the diagram and then points.) Let's try over there.

(Techs exit to off stage. Curtain opens to reveal the old basement lab. We hear clunking, picking noises. Crash, boom noises, dust cloud across the stage as the workers enter. The room is dark except for a little blinking green light on the chambers.)

Tech 1 - (stands in disbelief) Well, would you look at this.

Tech 2 - Can we get some light? Maybe the old work lights can still work.

(Tech 2 pushes a switch and the lights come on. We can see the old room. The Counter on chambers B and C are still set to 1,000,000 years. The counter on chamber A is now set to 999,900 years but is covered with debris so the number on chamber A can't be read.)

Tech 1 - (Looking at the little blinking green light.) I can't believe it still works.

Tech 2 - (Looking at the other gages.) These still work too. And these timers are approaching zero.

(Suddenly panel lights begin to flash.)

#### **Dramatic music underscore & mechanical noises.**

Tech 1 - Hey, what's going on?

Tech 2 - It looks here like it has reached its time.

(The lids on the chambers B and C begin to open slowly. Lights flash, mechanical noises. Music follows the action.)

Lyn - Groan. Oh, oh.

(The lids on chamber B and C complete the opening. Music and noises fade out.)

Tech 1 - (Looking in chamber C.) There's a lady in here. She's waking up.

Tech 2 - (Looking in chamber B.) There's a guy in here. He's still out. Maybe he will wake up in a minute.

Lyn - (Lifts her head.) Oh my. Where am I? Oh no, when am I?

Tech 1 - You're in the old lab.

Lyn - What do you mean the old lab? Old lab?

Tech 2 - Well, it's old now.

Lyn - Oh, I am remembering. Yes, the lab. Yes. (Regains her thinking.)

Tech 1 - We don't have much time. We have to get you up to conversion as soon as possible.

Lyn - Conversion? What are you talking about?

Tech 2 - About the sun being in nova. It is burning out and exploding. The earth will be incinerated in just a matter of moments.

Tech 1 - I know this is all sudden to you. And it was not expected until far into the future but we made some terrible mistakes.

Tech 2 - The sun got all messed up when the Russians sent up an astronaut to do some experiments landing on the sun.

Lyn - What happened?

Tech 1 - We're not sure.

Tech 2 - All we know was his last message transmission was - oh, ouch, hot, hot. Then boom.

Tech 1 - We can explain more later. But right now, we need to go.

Tech 2 - I am surprised that this old lab is still working after being one million years old.

Lyn - Oh no. Wait. You mean one hundred years.

(Tech 2 points to the counter. Lyn looks at the counter. Reacts hand over mouth.)

Stone - (Waking.) Oh, my head.

Lyn - What happened? And what about Ash? His timer was only 100 years.

(Lyn goes to look at chamber A. Tech 1 grabs Lyn and pulls her back from chamber A and leads her toward the door.)

Tech 1 - He's gone by now. We don't have time. We need to go now!

Lyn - (Distracted, points to a gage) Look, see, there is someone in there. I know it's him. He is there. I know he is there.

(Tech 1 and Lyn struggle. She collapses.)

Lyn - Groan

Tech 1 - (To Lyn even though she is semi-conscious) I will do what I can.

(Tech 1 and Lyn Exit. Stone struggles to get up but can't, falls back.)

Tech 2 - (To Stone) Let me help you. (Helps Stone get up.) And who are you?

Stone - I'm Stone. I own the company.

Tech 2 - You're Stone? We all thought you just mysteriously vanished in distant history.

Stone - Well here I am.

Tech 2 - Then you are the wealthiest person on earth.

Stone - How could that be?

Tech 2 - The whole conversion process is your company. Every person on earth is going through it.

Stone - What conversion process?

Tech 2 - It converts you to just your consciousness. You no longer have a body. That's how we escape total earth destruction.

Stone - I own that?

Tech 2 - Yes. We have known about it for a long time. But it wasn't really popular until now. But now we all need it to live.

Stone - (Looks at chamber A) That's right I own it.

Tech 2 - Did you invent it?

Stone - Oh no, it was --- (Changes his mind.) Sure, I did.

**Song "A Good Time Having" – Sung by Stone - Draft lyrics, not yet scored**

*I've spent most of my life a good time having. Then the rest of it, apologizing.  
But that's just the way I am. It's my way a problem to solve, that is how I evolve.*

*So, what is wrong with just one little lie. Nothing when that is how you get by.  
I am the center of my universe. And my life owes me my reimburse.  
The galaxy swirls and I am the center, whatever success, I am the inventor.  
Don't call it selfish, it's just opportunity. I am like the shellfish, I have immunity.*

*I've spent most of my life a good time having. Then the rest of it, apologizing.  
But that's just the way I am. It's my way a problem to solve, that is how I evolve.*

*Look at me with those condescending eyes. You are so much better than me.  
Your virtue is your only prize. My self-serving faults are what you see.  
But I am life too. I am only a reflection of you, because you only serve yourself too.  
We swim together. Can't avoid our tether.*

*I've spent most of my life a good time having. Then the rest of it, apologizing.  
But that's just the way I am. It's my way a problem to solve, that is how I evolve.*

*To be so perfect in your pride, is what I deride.  
To drown yourself in your purity pool, only makes you the fool.  
You evolve in your way; I evolve in mine.  
Each grows and dies in self-selection over time.*

*Others can live by ethics and morals. To be so proud of one's laurels.  
So, serve yourself with such fantasy, I see it as your abnormality.  
When you are ready to be made the fool.  
I am there waiting for you.*

*I've spent most of my life a good time having. Then the rest of it, apologizing.  
But that's just the way I am. It's my way a problem to solve, that is how I evolve.*

### **End Song**

Tech 2 – What about this chamber. (Points to chamber A.)

Stone – Never mind about that one. He must be long gone.

Tech 2 – (Goes over to chamber A and clears off the counter to reveal the timer setting 999,900 years.)

Stone – Would you look at that. How did that happen?

Tech 2 – I think it is about to complete. That time is up in a few minutes.

Stone – How do we stop it?

Tech 2 – Why would we want to stop it?

Stone – Well, er. –

Tech 2 – It doesn't matter. We don't have time. We need to go!

(Tech 2 takes Stone by the arm and leads him to go out. Stone still wobbly)

Stone – Where are we going?

Tech 2 – Up to the conversion room. I can show you the conversion process.

Stone – And my money. I need to see all my money.

Tech 2 – (Sarcastically) Sure, all that.

### **Dramatic music, loud crashes**

(The machinery shakes. Stone and Tech 2 stagger as if the whole room is shaking.)

Stone - What is that?

Tech 2 – It's starting. The nova blast is hitting the earth. No time. We need to get going.

(Stone and Tech 2 exit. Then more lights flash. Mechanical noises. Lights on chamber A flash. The lid on chamber A begins to open. Dramatic music continues.)

Ash – Groan.

(Chamber A opens. Ash puts one arm out.)

Ash – What is happening? (He sits up. Wipes his eyes. Looks at the timer. Sees the timer at 999,900 years.)

Ash – It worked! I can't believe it worked! (Pointing at Lyn's empty chamber.) She's out. When I woke up after 100 years, I had to reset the timer to match Lyn. I'm so glad it worked!

### Music ends

(Loud crashes and noises continue. The room goes dark. Momentary silence. A spotlight to light downstage left as the TV commercial song and dance team enters to sing and dance. As the TV commercial is presented the stage is re-set to the conversion room.)

**Song and dance TV commercial “The End is Here”** -Sung by chorus  
Draft lyrics, not yet scored

*The end is here, oh no, oh no, the end will soon arrive,  
Zap there you go. You like to live forever? Instead of burning alive?*

*The end is here, oh no, oh no, the end will soon arrive,  
Zap there you go. You like to live forever? Instead of burning alive?*

*Then come on down, no delay around. Before the ending crash.  
Your future found, new conscious abounds, just be sure you bring the cash.*

### End TV commercial

(TV commercial song and dance team exits. Lights up on the conversion room. Two conversion chambers similar to scene two. Lots of dials and switches. Lots of commotion. Lights flashing, music, mechanical noises. Lyn and Tech 1 enter.)

Tech 1 – Here we are, the conversion room.

Lyn – What do we do?

Tech 1 – They’re almost ready for you.

(Mr. and Mrs. Eons are entering the chambers.)

Lyn – (Seeing Mr. and Mrs. Eons.) Oh, they’re here too.

Tech 1 – We found them the same time as you.

Lyn – I remember. Their chambers were faulty.

Tech 1 – Many were faulty but some had been repaired.

(Mr. and Mrs. Eons enter the chamber. Then, with flashing lights, steam and mechanical noises they disappear. Two white circular laser lights appear one each over the chambers. The lights circle above and exit up out of sight.)

Lyn – This just all seems so familiar.

Tech 1 – Just get in there.

Lyn – Where did they go?

Tech 1 – You will be converted to energy. You’ll no longer have a body. All that will remain is a small beam of consciousness.

Lyn – You mean, just like before, except this time the atoms of your body won’t assemble?

Tech 1 – That’s right. With no body you can escape the earth’s gravity. You are essentially indestructible.

(Loud noises, equipment shakes, music reacts, actors loose balance as if the room is shaking.)

Lyn – (Losing her balance.) Oh my.

Tech 1 – Go now!

(Lyn gets into conversion chamber 1 like before in scene 2. She holds on to the handles. Music swells. Lights flash, mechanical noises. Tech 1 pulls a lever. Lights flash, steam swirls. And Lyn disappears as she did in scene 2. A yellow triangular laser light appears above the now vacant chamber. The light moves slowly around and then exits above.)

Tech 1 – Well, there she goes.

(Tech 2 enters with Stone)

Tech 2 – Here’s this one.

Tech 1 – Oh good. Just in time. Get him in.

Stone – Now wait just a minute. You said I was rich beyond my dreams.

Tech 2 – That’s right. You are.

Stone – So where is my money?

Tech 1 – It’s in the safe. But you can’t have it now.

Stone – (exasperated) Can’t have it? What are you talking about? Is it mine or not?

Tech 2 – It’s yours all right but, you can’t take it with you. (A little laugh) As they say.

Stone – No jokes. Why?

Tech 1 – Where you are going there is nothing physical. No body, no money, no house, no car.

Tech 2 – And no roads.

Tech 1 – (A little laugh.) That’s right. Where we are going, “We don’t need – roads.” (They give a high five.) You’re only a beam of energy.

Stone – Well that’s no good. What good is all the money if there is nothing to spend it on?

Tech 2 – You just don’t need it.

Stone – You always need money. Life is no good without money. Get me my money.

Tech 1 – You don’t understand. Your life is ending, right now, if you don’t get into the conversion chamber and get going.

Stone – (Screaming) I want my money.

Tech 2 – Let’s just get him his money.

Tech 1 – I’ll get it.

(Tech 1 exits momentarily.)

Tech 2 – You just need to know; we are probably the last two. When we are gone you will be the last person on earth.

Stone – Then what am I to do?

Tech 2 – Well, I guess that is up to you. You're the king of the world. For about as many seconds as it takes for the world to end.

(Tech 1 enters with two big bags of money.)

Tech 1 – Here you go.

(Tech 1 throws the bags to Stone. Stone dumps out piles of money. He sits in the middle of the piles of money.)

Stone – Yes! Yes! And it's mine. All mine. (Laughing and hugging the money.)

Tech 2 – (To Tech 1.) We just need to let him go.

Tech 1 – You're right. He loves his money more than life. I get it.

(Stone just sits in the corner hugging his money.)

Tech 2 – Just you and me buddy.

**Song - "The Last One Out Turn Off the Light"** - Sung by Tech 1 and 2.  
Draft lyrics, not yet scored

*The last one out turn off the light,  
With sun up comes the morning light,  
When sun takes its new day's flight.*

*But when day is done, and sun sets out of sight,  
The last one to leave please turn off the light.*

*Do not fear darkness before the dawn, during the night when sun is gone.  
Don't let it stop its path or hover, can't have one without the other.  
We are only visitors on this piece of cosmic dust.  
Without a doubt the rent runs out when the ground beneath us busts.*

*When the road ends for our bus.  
The end of course when completes the course.  
The moving hand ceases to write.  
Shed no remorse of the proud fallen horse,  
There is beauty and certainty of an endless night.  
Day is done, world is done, here goes the sun out of sight.  
The last one to leave please turn out the light.*

**End Song**

Tech 1 – You get in that one and I'll take this one. But what about that other guy?

Tech 2 – Too late now.

(Ash enters the room and collapses on the floor)

Tech 1 – There he is. Maybe he can make it.

Tech 2 – We gotta go.

### **Dramatic music begins**

(Tech 1 and Tech 2 fuss with dials and switches. Then Tech 1 gets in the conversion chamber stage left, Tech 2 gets into the conversion chamber stage right. Lights flash, music reaches a climax, steam swirls. Tech 1 and Tech 2 disappear. Two little purple circular shaped laser lights, one for each chamber, circle around the chambers then exit up and out. Ash is on the floor and regains consciousness)

### **Music and noises subside**

Ash – What is this? (Looking around the room. He sees Stone.) Stone? What are you doing here?

Stone – (Still hugging his money.) The world is going to end. (Laughs.) Ha, ha, ha.

(Loud noises, banging. Set is shaking, Ash loses his balance as if the room is shaking.)

Ash – I’ve got to get out of here. What to do?

(Ash looks at the dials and gages. He picks up an instruction book. Looks in the book.)

Ash – Chinese! You have got to be kidding.

(Music swells, room shakes. Ash continues to look at the dials and switches.)

Ash – So confusing. Who designed this? (He looks around.) Wait a minute, I designed it!

### **Music and noises begin again**

(Ash moves levers, lights flash, steam swirls. Ash gets into the chamber stage left. Music and noises reach a climax. Ash disappears. A blue diamond shaped laser light circles around the chamber, then up and exits. Stone gets up and stumbles around as the room shakes and sways. Stone is still holding on to some money.)

Stone – Ahh.

(Music and noises continue as the set collapses, like Sampson and Delila. At the end Stone has fallen down in the chamber at stage right still holding some money. Dramatic conclusion as the music, flashing lights, sparks and noises punctuate the full collapse of the set as the curtain closes.)

### **End of music and noises**

**End Act 2 - Scene 5**

## Chased Through Time

### Act 2 – Scene 6

In the vastness of space.

Swirling galaxies and stars, clouds of colorful space dust, using black and blue iridescent paint, and using black light and laser lights. Ethereal music plays as the audience takes it in. The cast is seated in front of the stage, unseen by the audience. They are each holding their corresponding character laser light focused on the stage. Two white laser lights appear. They are the Mr. and Mrs. Eons character laser lights. The lights circle around and end up together at the center of the space scene. As characters speak the light wiggles a little so the audience knows who it is speaking.

**Song - “Sunset” – Sung by all cast**

*As the sun sets to the sea it warms day's blush of memories.  
Then, as the golden shines its rays, day's best light then turns to grey,  
As the sun sets to the sea.  
Oh, brilliant rays at end of day. Joyfulness is on display.  
Oh, they are all the joys we seek, but they are not the ones we keep,  
But the joys we give away.*

**End of song**

Mrs. Eons – (Calling) Mr. E, Mr. E, are you here?

Mr. Eons – Oh, is that you, Mrs. E. I can hear you.

Mrs. Eons – I can't see you, but I know you are here. I can sense your presence.

Mr. Eons – I can hear you. I can hear you so clearly. I am not used to that.

Mrs. Eons – Oh, that is so wonderful.

Mr. Eons – I'm not so sure.

Mrs. Eons – (snaps) Of course it's wonderful.

Mr. Eons – (his light backs up) Okay, sure, whatever you say.

Mrs. Eons – And we don't hurt any more.

Mr. Eons – I hear something.

(Mumbling voices of the Tech guys)

Tech 1 – Hello!

Tech 2 - Hello?

Mr. Eons – Hear that?

Mrs. Eons – Yes. Hello?

(The Tech Guys laser lights appear. The lights wander a bit then stop near Mr. and Mrs. Eons.)

Tech 1 – I thought we might find some of you.

Mr. Eons – You were the tech guys from the conversion.

Tech 2 – And here we are.

Mrs. Eons – So what happens now? We just float along forever?

Tech 1 – Well, kind of.

Tech 2 – Not really sure, but we have a pretty good guess based on what we figured out before we lost the use of pencils.

Mr. Eons – Like what?

Tech 1 – Like, well, yes, we float forever. No bodies. Can hear but only for some distance. It's not really hearing, just a kind of sensing.

Tech 2 – We don't have hunger, pain, hot, or cold.

Tech 1 – We don't get any sickness.

Mrs. Eons – Sounds lovely. Maybe we made it to heaven.

Tech 2 – There is one thing we are not sure of, but it may be possible that you can go back to a life form with a physical body under certain circumstances.

Tech 1 - Like when we were transporting. But without the conversion machine.

Tech 2 – But only once.

Tech 1 – And there you would live out your life only as long as the new body lives.

Mrs. Eons – Why would anyone want to do that?

(Lyn's voice is heard in the distance)

Lyn – Anybody here?

Mr. Eons – I guess we don't answer.

Mrs. Eons – Why not?

Mr. Eons – We don't have bodies.

Mrs. Eons – Stop it, bad joke, bad joke. (replying) Yes, yes, we're here.

(Lyn's laser light appears and moves next to Mrs. Eons)

Lyn – Hello. Wondering if anybody has seen Ash. If he might have made it to conversion just in time. I have been looking and looking.

Mr. Eons – Nope, haven't seen him.

Tech 1 – I did see him in the conversion room. But I think too late. Maybe Ash made it out. Not sure.

Lyn – I am just frantic. I don't think he made it out in time.

Mrs. Eons – We'll help you look. We can keep an eye out.

Lyn – Oh, thank you. Any help is appreciated.

Tech 1- We can help too.

Lyn – I need to keep going, there are so many places to look.

Tech 2 – Let's go. We'll go with you.

(Tech 1 and Tech 2 with Lyn move off stage.)

Mrs. Eons – How sad, I hope she finds him.

(Voice of Stone, Add Guy and Rich Guy from off stage.)

Stone – Find who? (Amid a commotion with the other voices)

Add Guy – I hear voices.

Rich Guy – Maybe customers.

Mr. Eons – Oh no. Is that Stone?

Mrs. Eons – I hope not.

(Stone and the others laser lights appear and goes to Mr. and Mrs. Eons.)

Stone – Ah, a familiar voice. I feel lucky I made it out in time. Just needed to come to my senses,

Mr. Eons – Here we are.

Add Guy – I just feel naked without my suit.

Mr. Eons – Not a happy image.

Add Guy – Imported you know.

Mrs. Eons – Doesn't do you any good now.

Rich Guy- I had two yachts.

Stone – I was going to get me one of those.

Add Guy – How are we going to make all our money with nothing to sell.

Rich Guy – Where are all our things?

Mr. Eons – No more things here.

**Song - “Where are our Things?”** – Sung by vocal ensemble or solos  
Draft lyrics, not yet scored

*Without our things we lost our wings.  
Without our things there is no life.  
Without our things, feel the strife.  
Without our things we lost our wings.*

*Never again will our spirits sour.  
What now is there to live for,  
Caviar, let the gourmet pour.  
All we ever wanted was more.*

*Our watches and swatches, boats, private planes.  
Secluded mansions all paid for with capital gains.  
All gone as we float through vacuum lanes.  
To gain wealth here are efforts in vain.*

*So, where are our things?  
Without our things we lost our wings.  
Without our things there is no life.  
Without our things, feel the strife.  
Without our things we lost our wings.*

**End of song**

Stone – Well, just to say it. Clothes and Caviar seem pointless without a body.

Add Guy – Wait – it just now occurs to me, (brief pause) no body?

Rich Guy – No body, right. Oh wait, you’re right, I see what you are saying.

Stone – That means, oh no, that means.

Add Guy – It means that without a body we also don’t have a -.

Rich Guy – (interrupting) We don’t have a –oh no.

Add Guy, Rich guy and Stone together – We don’t have a -.

Mrs. Eons – (interrupting) Well, well, boys. Ha ha. (laughing) I guess your life is just over.

Rich Guy – Our life is over.

Add Guy – What are we going to do?

**Song - Reprise “Where are Our Things?”** – sung by Add Guy, Rich Guy and Stone

*Without our things we lost our wings.  
Without our things there is no life.  
Without our things feel the strife.  
Without our things we lost our wings.*

**End of song**

(Mr. and Mrs. Eons, Rich guy, Stone, and Add guy all move to exit off stage left.)

(Stage is empty. The voice of Ash is heard in the distance.)

Ash – Hello? Hello! Anybody here?

(Voice grows louder. Laser light appears for Ash, enter stage right.)

Ash – Hello? I thought I Heard someone. Lyn! Are you here? Oh, how I wish I could find her.

**Music in the distance, growing louder.**

**Song - “It’s All About the Music.” – Sung by ensemble**

(The laser lights of the singers appear, enter stage left. The lights move in choreography with the music. For example, when the music stops briefly between phrases, the lights also stop briefly. Director imagination encouraged. The universe becomes alive with lights in keeping with the serenity of the expression of the music.)

**Ensemble sings “It’s All About the Music”**

***Verse 1***

*I'm trapped inside my body and I can't get out.  
No matter how I try, no matter how I shout.  
How can you drain a basin filled with spiritual drought,  
When a soul in sanctuary is filled with doubt?*

*The songwriter writes what they need to say.  
What the writer hears, the writing must obey.  
But when you close your eyes to see what is wise,  
The listener hears the music in their own way.*

***Chorus***

*Because it's all about the music, it's all about the music.  
Because it's all about the music, it's all about the music.*

***Verse 2***

*The music is love and the music is strife.  
The music is a dove and the music is a knife.  
No matter how you say it, no matter how you play it,  
It's the music gives you meaning, the meaning gives you life.*

***Repeat chorus***

*Because it's all about the music, it's all about the music.  
Because it's all about the music, it's all about the music.*

***Verse 3***

*A song sounds in harmony, then that takes two.  
But sing a song as solo, can be just one of you.  
So where do you find it, in front of or behind it?  
You look inside yourself so you can find the tune.*

***Repeat chorus 2X***

*Because it's all about the music, it's all about the music.*

*Because it's all about the music, it's all about the music.*

*It's all about the music.*

**End of Song**

(At the end of the song the laser light for the Artists and Ash are together center stage.)

Ash – Any of you heard from someone named Lyn? I'm looking for her.

Artist 1 – No, sorry. (The other lights move side to side as if to agree as a no answer.)

Ash – What are you doing? Just moving through space singing? I can hear your voices even if I can't really see you. But I can see the beautiful images like in thoughts, as you make music.

Artist 2 – We are the artists.

Artist 1 – We are now the rulers for the universe. All that matters.

Artist 3 – When you take away the material things of life, the bank accounts and material riches, what do you have left that brings meaning?

Ash – You can still have love.

Artist 1 - Well, sure, you can love. But you know, don't you, that you really can't -.

Artist 2 – What he is trying to say is -.

Artist 3 – You don't have a physical form to have a-.

Ash – (snaps) Okay, I get that.

Arist 1 – I think that has been covered already.

Ash - But I still want to find Lyn. (exit)

(Voices off stage, overlapping, growing louder. Mr. and Mrs. Eons, Stone, Add Guy, Rich Guy)

Mr. Eons – I heard music.

Mrs. Eons – Beautiful sounds.

Add Guy – Where is it coming from?

Rich Guy – I think it is over there.

Stone – Music, music.

(Mr. and Mrs. Eons, Stone, Add Guy, Rich Guy enter with their laser lights.)

Artist 1 – Over here, over here.

Mrs. Eons – Where is over here?

Mr. Eons – Where is over anywhere?

(All gather center stage.)

Add Guy – Maybe this is something we can sell.

Rich Guy – For what? There is no money.

Stone – Or, anything to own.

Artist 2 – We just make music for the sake of the beauty.

Mrs. Eons – Well, make more.

Artist 1 – We can do that.

### **Music intro start to “Starburst Square Dance”**

(All cast to the stage with laser lights. Production laser light dance. Cast can use two lights each to have more participants.)

*Artist 1 – Grab your partner for the “Starburst Square Dance.”*

**Music production number - “Starburst Square Dance”** - All cast sings  
Draft lyrics, not yet scored

*Floating, floating stop your gloating.*

*When free falling in space.*

*Find no footing with no weather permitting, no surface or base.*

*Find safe harbor where you can.*

*When there is nowhere to land.*

*Without a ground to know upside down there really is no chance.*

*So, all you can do is group by two to do the “Starburst Square Dance.”*

(During the music the laser lights group in dance formation. They swirl and bounce. Move in and out. Director and choreographer creativity encouraged. The stage comes alive with complimentary lighting effects as the music plays. A light show of movement extraordinaire.)

### **Music Vamp**

(During a music vamp two laser lights come close to each other and talk.)

Dancer 1 – (blue light, male voice) Hey cutie, want to dance?

Dancer 2 – (pink light, female voice) Sounds like fun. Are you a good dancer?

Dancer 1 – I can do a lot of good things.

Dancer 2 – Well, you sound exciting. Maybe I’m interested. (Her light moves closer.)

Dancer 1 – (His light moving closer.) We can make our own universe.

(The two lights are together, moving back and forth.)

Dancer 2 – I’m not really getting anything out of this.

Dancer 1 – Just isn’t working.

Dancer 2 – Well then, we just dance.

(The two lights move into the crowd of other lights and move with the other dancing lights as the music continues.)

### **Music Fades Out**

Tech 1 – (from off stage) Hello! Hello!

Tech 2 – (from off stage) We have news.

(The lights for Tech 1, Tech 2 and Lyn enter the stage as the music stops.)

Stone – What is it?

Tech 1 – We have been exploring far and wide.

Tech 2 – We found a planet with new life. Kind of like what we were.

Lyn – Isn't it all so exciting?

Tech 1 – So, looking at the science of all this, we all have a choice.

Mr. Eons – What kind of choice?

Tech 2 – We are pretty sure there is a chance we can enter their awareness. Take over their consciousness.

Mrs. Eons – Are you saying we can have a physical form again?

Tech 1 – Yes, like before. But not exactly, your mind is the same but the body is different.

Add Guy – What would we look like?

Tech 2 – We won't know until we get there.

Rich Guy – But then we would live out our lives and die, just like before.

Tech 1 – Well yes. So, it can be a difficult choice.

Add Guy – To be hot and cold.

Rich Guy – Aches and pains. I'm staying here, forever.

Mr. Eons – To feel hot and cold again?

Mrs. Eons – To be hungry, and have your favorites. I do miss it so.

Mr. Eons – Even if only for a little while.

Mrs. Eons – We're going.

Lyn – I think it's the best chance I have to find Ash again. I think he will go.

Stone – (Stone's laser light gets close to the laser lights of Tech 1 and Tech 2; they move off to the side.) I need you do so something.

Tech 1 – What is that?

Stone – Well, I just heard that Lyn is staying.

Tech 2 – Really? I just heard...

Stone – (interrupting, snapping) She is staying!

Tech 1 – So okay, what do you want us to do?

Stone – When you see Ash be sure you tell him that Lyn is staying so he needs to keep looking for her.

Tech 2 – Will do. Good luck.

Stone – (Loud voice addressing the whole group) Everyone gather around.

(All the laser lights move in closer)

Tech 1 – All those who are staying gather with us. All those who are going gather with Stone.

### **Conga Music Starts**

(As Conga Music starts, all the laser lights move around in a scattered confused way until they are in two groups. They line up like a conga line, moving back and forth with the music. The group with stone moves to off stage right, the other group toward stage left but does not exit. The stage left group scatters in all direction as the music continues to play. They all exit in all directions. The Ash laser light enters from stage left to meet Tech 1 and Tech 2 near stage left.)

### **Music Fades**

Ash – Hey, what’s going on?

Tech 1 – We have decided to stay and explore the vastness of space. The others are going to new life on a new planet.

Ash – Yes, I heard about the new planet. So where is Lyn.

Tech 2 – Oh, she was just here. She’s staying. I guess looking for you.

Ash – I need to keep looking.

Tech 1 – Well, we need to go. Lots to see.

Ash – Where could she be. Lyn! Lyn? (calling) This could take an eternity.

(Ash laser light wonders off as he is calling.)

**Slow mournful conga music plays as curtain slowly closes.**

Ash – Lyn, Lyn?

**End of Act 2 – Scene 6**

## Chased Through Time

### Act 2, Scene 7

Curtain opens.

**Music** - “**Darwin’s Way**” with Jungle drums accompaniment.

(Jungle scene. No actors on stage. Scene with trees, vines, and large boulders with a steamy pond. Lush and thick growth. Audience hears the music. Then voices are added but no words, just grunts and vocal noises to the tune of “Darwin’s Way”. Three or more actors appear. They are dressed in flesh tone to appear as no clothes. But covered in vines and leaves to have cover up as appropriate. They walk crouched, slumped like a knuckle walk.

**Song** - “**Darwin’s Way**” – sung by 3 or more cavemen and cavewomen, dancing awkwardly as they sing, and sung in a “caveman dialect”.  
Draft lyrics, not yet scored

***Cavemen and Cavewomen*** -

*Ugh ugha ugha duga wugha ugha cave man.*

*Wugha cave woman.*

*Ugh ugh booba bay.*

*Ugh ugh Darwin’s Way.*

*Ugh ugha ugha duga wugha ugha caveman.*

*Wugha cave woman.*

*Ugh ugh booba bay.*

*Ugh ugh Darwin’s Way.*

**End of Song**

Caveman 1 and Caveman 2 – Ugh, ugh.

Cavewoman – Ugh, ugh.

(The cavepeople sit down in the grass and pick up roots and berries to eat. They have droopy half-closed eyes and slouched posture. A voice is heard off stage.)

Lady Space traveler – Over here. This looks like a good spot.

Man Space traveler – As good as any.

(Two laser lights descend from stage left.)

Lady Space traveler (pink laser light) – I’m not sure what we are supposed to do. (Her light wiggles as she speaks.)

Man Space traveler (blue laser light) – Let me try something. (His light wiggles as he speaks.)

(The blue light circles around and then it goes to land on the head of Caveman 1. The light goes out as it lands on his head. Caveman 1 has droopy half-closed eyes and slouched posture. But as the light lands on his head, and goes out, Caveman 1 straightens up; his eyes get big and he looks

around as if seeing his surroundings for the first time. He is enlightened. He quickly goes to the pond and looks into the water at his reflection.)

Caveman 1 – (exclaiming) Aaaaagh!

(Caveman 1 hits his own forehead and the light again appears above his head. Caveman 1 slouches, his eyes again go half closed again. The blue laser light circles and goes to Caveman 2. The light goes out as it lands on his head. Caveman 2 has droopy half-closed eyes and slouched posture. But as the light lands on his head, and goes out, Caveman 2 straightens up; his eyes get big and he looks around as if seeing his surroundings for the first time as he is enlightened. He quickly goes to the pond and looks into the water at his reflection.)

Caveman 2 – (smiling) Cough, cough. Well, that is much better.

Lady Space traveler (pink laser light still circling) – Well, you know what they say. A good man is hard to find. So, I guess it's my turn.

(The pink light circles around and then land on the head of the cavewoman. The light goes out as it lands on her head. Cavewoman has droopy half-closed eyes and slouched posture. But as the light lands on her head, and goes out, Cavewoman straightens up; her eyes get big and she looks around as if seeing her surroundings for the first time. She is enlightened. She quickly goes to the pond and looks into the water at her reflection.)

Cavewoman – (smiling) And that will do.

Caveman 2 – Oh look. (pointing up)

(They look up. All the laser lights are entering the stage and circling around. Other cave people enter the stage all looking up in caveperson character. Add Guy, Rich Guy, Mr. Eons, Mrs. Eons, Lyn, Chorus, Tech 1 and 2 are dressed in flesh tone to appear as no clothes. But they are covered in vines and leaves to have cover up as appropriate. They walk crouched, slumped like a knuckle walk. The lights all find their character person and land on their heads and go out. The voices and lights join with their prior character but as new cave people. The cave people all get big eyes and straighten up, look around as if enlightened. They look at each other, point and laugh in reunion, form conversation groups and mime conversations as Tech 1 and Tech 2 approach Lyn.)

Lyn – (to Tech 1) What are you doing here?

Tech 1 – No, what are you doing here? I was told you weren't going to come.

Tech 2 – Well, you were going to stay out in space.

Lyn – I was always going to come to the new planet. What about you?

Tech 1 – We stayed for a while and got bored. So here we are.

Tech 2 – We need to do stuff, invent, build.

Lyn – Who told you I was not coming?

Tech 1 – Stone.

Lyn – Oh no. (looking around) That means that Ash is still out there looking for me.

Tech 2 – Yes, no doubt.

Lyn – What am I going to do?

Tech 1 – I guess hope for the best. He might get tired of looking and come here.

Tech 2 – It may take a while, there's a lot of space to look through. (laughs) A lot of space, I made a funny.

Lyn – Not funny.

Tech 1 – Well, we got to go. We have a lot to do.

Tech 2 – Gotta learn to make stone tools and how to start fire.

Lyn – Oh, busy you. (Looking down and sad.)

(Tech 1 and 2 wonder off stage mime talking as if congratulating each other. Add Guy, Rich Guy and other cast also exit. On stage is only Lyn and Mr. and Mrs. Eons.  
Mr. and Mrs. Eons approach Lyn.)

Mrs. Eons – Oh, my. Look at you. Why the sad face?

Mr. Eons – Anything we can do?

Lyn – Ash, he's gone.

Mrs. Eons – Gone where?

Lyn – He's still looking for me. Out there. (points up)

Mr. Eons – I would think he will find a way to find you.

**Brief reprise of song - "Sunset" - Mrs. Eons sings**

*As the sun sets to the sea, with bands of golden shown to me.  
The moving hand, having writ, moves on. It is the darkest 'fore the dawn.  
As the sun sets to the sea.*

**End of Song**

Lyn – Thank you, but it's not really helping.

Mrs. Eons – My mother was always right; it is the darkest just before the dawn.

Mr. Eons – Do you remember when we were all out there.

Lyn – Of course I remember.

Mrs. Eons – We could all hear each other. But not the same way we can hear each other now.

Lyn – So what are you saying?

Mr. Eons – You see, Mrs. Eons has a really good point.

Mrs. Eons – So maybe Ash can still hear you.

Lyn – Do you really think so?

Mr. Eons – Worth a try.

(Mr. and Mrs. Eons exit.)

Lyn – Then I will try. (To Mr. and Mrs. Eons as they exit.) I will try (To herself. Closes her eyes. A moment of silence as she concentrates.) I am trying. Ash, can you hear me. (Lyn exits)

(Lyn concentrates as she exits the stage.)

**Music underscore of song - “Sunset”**

(The laser light for Ash appears. At the same time a caveman appears that’s Ash as a caveman. He is dressed in flesh tone to appear as no clothes, but covered in vines and leaves to have cover up as appropriate. He walks crouched, slumped like a knuckle walk. The light finds his character person and lands on his head and goes out. The light joins with his prior character but as a new cave person. He gets big eyes and straightens up, looks around as if enlightened.)

Ash – I made it. (Looks at his hands, looks around.) Wow, was I lonely.

**Music starts - “The Country Caveman”** - Sung by Ash at first and then joined by other cast. Country Western style using the music of the “**Starburst Square Dance**”  
Draft lyrics, not yet scored.

**Ash –**

*I was so lonely all the time, and now I have a drooping vine.*

*Gotta find that love of mine.*

*I know she is near, just show me a sign.*

*I’m just a poor country caveman.*

*All alone is where I stand.*

*In this jungle is where I am stuck.*

*No shotgun, dog or pick-up truck.*

*I’m just a poor country caveman, down on his luck.*

*Looking somehow to help me find, my long-lost love of mine.*

*To help me straighten my drooping vine.*

**Joined by other cave men -**

*I'm just a poor country caveman.*

*All alone is where I stand.*

*In this jungle is where I am stuck.*

*No shotgun, dog or pick-up truck.*

*I'm just a poor country caveman, down on his luck.*

*Gotta finds that love of mine. I know she is near, just show me a sign.*

**End of Song**

(Other cavemen exit as Lyn enters.)

Lyn – Oh, and there you are. Wow, that was fast.

Ash – I was on my way.

Lyn – You were on your way?

Ash – I was told you didn't come here but when I couldn't find you, I figured that you were not going to be happy just floating around in thought only. And I remember an old conversation about that.

Lyn – Yes, I remember. You are right on that.

Ash - Was that your voice I heard, calling to me?

Lyn – Yes, I was calling to you.

Ash - It worked. And I'm here.

Lyn – It's been a while. Can you think how long?

Ash – I suppose millions of earth years.

Lyn – A long time to chase someone.

Ash – And, a long time to stay chased. Recalling, you wanted to wait until you were married. A traditional girl as I remember.

Lyn – Aren't you clever, a double meaning.

Ash – Chased through time, sure. It has been millions of years to have chased you. And millions of years to have been chased. I know you wanted to wait for a proper wedding night. But to be chased for millions of years has to be a record.

Lyn – Well, we don't need to wait any longer.

Ash – So, will you marry me? (On one knee.)

Lyn – Oh how traditional. Get up silly. And, of course I will marry you.

Ash – (Standing up.) So how are we going to do this.

Lyn – Do what?

Ash – You know, a traditional wedding. We don't have a church, alter, preacher or (pause) a white dress for you.

Lyn – I think we can figure it out. We have everything we need.

Ash – How do you figure?

(Chorus enters random entrance from various parts of the stage. They are rustling through the bushes, scratching, searching for food. Not paying attention to Lyn and Ash.)

Lyn – Look around. (She points to a path from downstage to upstage.) Here is the church. (Points to the tree tops.) And, there is the steeple. (She does a mime push on imageable doors.) Then you open the door, and see all the people.

(All cast chorus members turn and look at Ash and Lyn, stand up and begin to move toward them.)

Ash – (Steps back to look at Lyn.) I think that green is in as the fashion statement for weddings now days.

Lyn – Thank you, it's perfect.

**Begin production number - "Jungle Wedding"**

(Pre-wedding fanfare and invitations/gathering.

Chorus cast pick up sticks and pretends to blow into the sticks like a trumpet. Fanfare sounds. Then they use the sticks to mime beating on drums as the music of jungle drums plays.)

**Song - "Jungle Wedding"** – sung by Ash and Lyn, joined by Tech 1 and 2, and all cast  
Draft lyrics, not yet scored

**Music is mash up to "Darwin's Way" and "Everyone You Meet Is an Interview"**

**Darwin's Way - Ash**

*Come one come all to the wedding, this is the call.*

*Hear the jungle drums boom for the bride and groom.*

**Lyn**

*So, hurry, not much time, to put on your formal vine.*

*Come single or in caravan, see the wedding of the cave bride and caveman.*

**Lyn and Ash**

*Yes, the setting a bit humble, the wedding after all is in the jungle.*

(There is the wedding march and ceremony. Fanfare again sounds as all cast and chorus gather to form an aisle. Ash and Lyn stand down stage ready to walk down the aisle.\_

**All cast sings -**

*Hear the wedding song play, as ape goes ape, that is the way.*

*Ugha ugha ugh ugh boo aba doody doo, he says I do.*

*'Cause everyone you meet is an interview.*

*The evolution step we must pay,*

*It's Darwin's way, because it's a caveman wedding day.*

*Oh, and cavewoman too we have to say.*

*Come with sisters, aunts and uncles*

*to see them walk down the aisles on their knuckles.*

(Ash and Lyn walk down the aisle. Everyone mimics a knuckle walk.)

*There you stand side by side. Time to kiss the bride.*

*A guarantee of a happy life, never with any strife.*

*I now pronounce you man and wife.*

**Tech 1**

*Off they go. All the guest's spirit's soar.*

**Tech 2**

*Off they go, to make more. Natural selection makes perfection.*

**All cast sings**

*Hear the wedding song play, as ape goes ape that is the way.*

*Ugha ugha ugh ugh boo aba doody doo, she says I do.*

*'Cause everyone you meet is an interview.*

**Brief segue to the "Interview" melody****Lyn**

*'Cause everyone you meet is an interview.*

*And so, simply to say, as important as it was that day,*

*The interview was just one stop along the way.*

*The ultimate destiny of mankind to be,*

*To just ride it, or to guide it?*

*We just needed to wait and see, was it up to me?*

*I only ask this because, I guess it was.*

**Melody - "Darwin's Way" – All cast sings**

*Hear the wedding song play, as ape goes ape that is the way.*

*Ugha ugha ugh ugh boo aba doody doo, she says I do.*

*The evolution step we must pay,*

*It's Darwin's way, because it's a caveman wedding day.*

**End of Song**

(End of wedding production number. Ash and Lyn exit as if to be retiring to their love nest. The entire remainder of the cast remains on stage. Mr. and Mrs. Eons, Add Guy, Rich Guy, Tech 1 and Tech 2 gather up to talk. The rest of the cast is in mime conversations as if at a wedding reception.)

Mr. Eons – I wish them well.

Mrs. Eons – Such a wonderful culmination to their pursuit.

Tech 1 – Or, the beginning of their next adventure.

Tech 2 – That is true for all of us.

Add Guy – With all we have been through, what did we learn?

Mr. Eons – Right, so what did we learn?

Tech 1 – I learned to not complain about the aches and pains. We think, oh, when I die, I won't hurt, feel hungry, hot or cold. But then, there we were. And we had that in our energy state forever. And we gave all that up to be here. Here is what I think. We had it. We had Heaven on earth.

Tech 2 – Maybe we were there all the time and didn't know it. Appreciate what you have now.

Mrs. Eons – And I think that maybe we didn't need a conversion machine. I think it's possible that our consciousness continues after we leave our bodies anyway. And I look forward to that again when it's time.

Add Guy – And in the meantime I think we still hear the voices of our friends that are still there. Didn't come with us to here. We can hear the voices if we listen carefully, in the right state of mind. Like when we were floating. A consciousness in the universe.

Rich Guy – I learned that there is value in things beyond what we sell and make money. It doesn't take money and something to sell to be of value. I regret that I had greed and selfishness.

Mr. Eons – Now that is a good point. We can start over.

Tech 1 – What do you mean, start over?

Mrs. Eons – You are right, we have a fresh start.

Tech 2 – We can have a society without greed. Or, selfishness.

Rich Guy – Wars.

Add Guy – Corruption.

Tech 2 – It's just us. We can make it happen.

Mr. Eons – Yes it starts with us.

Mrs. Eons – And, we need to have more of us to pass it on to.

Tech 1 – And that is up to us.

Mrs. Eons – (Addresses all cast on stage.) Hey everyone. We need descendants.

All cast – Huh!

Mrs. Eons – Don't play it like you don't understand. All of you now. Get busy.

(All cast find couples, look at each other and give a little shrug and smile. Exit to off stage holding hands. Only Mr. and Mrs. Eons are on stage.)

Mrs. Eons – Well, and so Mr. Eons?

Mr. Eons – Yes, but, at our ----.

Mrs. Eons – (Takes Mr. Eons hand. Interrupting.) That hasn't stopped us before.

Mr. Eons – Well, I guess it has been a while.

Mrs. Eons – Really, you can say that again.

Mr. Eons – Well I guess it has been ---

Mrs. Eons – No, you really don't have to say it again.

(Mr. and Mrs. Eons exit. Stage is empty. Stage lights dim to night time.)

### **Soft jungle drums play**

(Lyn emerges. Her vine is in disarray. She straightens her vine to be more modest. She stretches and yawns contentedly.)

Lyn – Wow, that was a bit more work than I thought, but wow, well worth it. (Big smile.)

Ash – (voice from back stage.) Hey, come back to bed.

Lyn – (Turns and looks back.) Again?

Ash – Well yeah!

Lyn – Just a minute, a bit hungry. Going to grab a bite.

(Lyn rummages through the brush and bushes.)

Ash – Ok, but hurry up.

Lyn – (To Ash.) In a minute. (To herself.) There has got to be something here.

(A lone caveman, still as yet unenlightened, emerges. His face covered with shaggy hair and vines. We have seen him before throughout the scene but as an unrecognizable character. He is hunched over and walks on his knuckles. A laser light appears from off stage, then the light circles the stage and heads to the unrecognizable caveman.)

Lyn – (To herself while looking at the light.) What is this?

Ash – (From off stage.) You aren't seeing someone else, are you?

Lyn – (Looks at the lone caveman, then speaks to Ash.) No, silly.

(The lone caveman pulls back his hair and vines to reveal it is the character that is Stone. The light circles around and then land on the head of the caveman. The light goes out as it lands on his head. Caveman has droopy half-closed eyes and slouched posture. But as the light lands on his head, and goes out, Caveman straightens up; his eyes get big and he looks around as if seeing his surroundings for the first time. He is enlightened. He is Stone.)

Lyn – Hey, wait a minute. I think I know you.

(Stone looks around, rummages through the bushes. Then darts off stage and back on again, he has something now hidden in his vines. Still slightly crouching. He approaches Lyn.)

Lyn – I see something. What is that you have?

### **Jungle drums fade out**

Stone – (Pulls out an apple from under his vines. Shows it to Lyn.) I sell apples.

(Black out.)

### **Begin drums for production number - "It's Darwin's Way" - Finale**

All cast and chorus sing - Draft lyrics, not yet scored

(As the lyrics tell the story the action is acted by the dancers and singers)

*We all descended from the ice age,  
Our ancestors learned to survive.  
If you didn't, you died.  
We grunted and stank and had long hair,  
The problem is some of us think we are still there.  
Someone in Africa said, hey let's go.  
So, across the whole planet we did sow, some in the snow.*

*Then once upon a time long ago down in Jericho.  
Planted seed, it started greed.  
Stored the grain behind great walls, just before they were to fall.  
The walls did buffet before they did plummet, just some guys playing the trumpet.*

*It's plain to see we will always have some corruption and greed.  
Kind of a Homo sapiens need.  
What do we do with the chance we have?*

*Working to be better, what as?  
 Attacking in anger while consulting in prayer.  
 Before building churches then weapons of war.  
 To work together or in revolution is all a part of our evolution.*

*We write our history as we go, there are no rules.  
 We invent both hammers and laws as our tools.  
 We invent pots from the clay. Fire turns the night to Day.  
 That is all Darwin's Way.  
 Some are predators and some are prey.  
 Some will parish some will stay.  
 The price of evolution is the price we pay.  
 That is all Darwin's Way.*

*We ride the planet together, as our bus.  
 What we do with it is up to us.  
 Some will and some will not, make it from night to day.  
 That is all Darwin's way.  
 And so, to all of you, what are you going to do with your day?  
 And so, to all of you, what are you going to do with your day?  
 That too, is Darwin's way.*

**End of song**

**Curtain call - "Darwin's Way" Reprise with bows.**

(As the music plays and the cast takes bows, Stone circulates around the cast and is selling his apple. Then he turns to the audience as he points to the apple, as if trying to sell it to them. He then takes his bow. All join hands for final bow.)

**End Act 2 – Scene 7**

**End of Musical**