

THE END OF THEIR WORLDS

Episode 1

SHATTERED GLASS

by

ALEX STABLER

Recording Script: 12th April 2019

SCENE 1.

DRINK IS Poured INTO GLASSES. A TV
BLARES IN THE BACKGROUND.

OLIVIA: *Hallelujah. Alone at last.*

MEGAN: But for how long, I wonder?

OLIVIA: Long enough. Enough time for some "womano-a-womano".

MEGAN: No. No, no, no -- we are *not* calling it that!

OLIVIA: - Why not?

MEGAN: Well... It makes it sound like we're... well...

OLIVIA: We're... what?

MEGAN: *You know.* Together. Doing -- things.

OLIVIA: -- Things?

MEGAN: Things.

OLIVIA: But we *are* doing things, Megan. Or at least we will be.

MEGAN: Not those things. At least I hope not.

OLIVIA: Okay. What things aren't we doing, then? Just so I know what's not on the cards.

MEGAN: Sex, Olivia. Sex.

OLIVIA: Oh, that.

MEGAN: Yeah.

OLIVIA: I forget that's a thing.

MEGAN: Yes, you do.

OLIVIA: Why would you think --

MEGAN: Hey, that wasn't me. It was Andrew. He's the one who said it! And now it's all I can think about.

OLIVIA: *Steady on.*

MEGAN: Oh, no. I didn't mean --

OLIVIA: I know, I know. Look, if you're Andrew and you have a perverted mind then, okay, yes, "womano-a-womano" might be one step away from... that. But for the rest of us --

MEGAN: It's just two women talking about their problems.

OLIVIA: *Avoiding* their problems.

MEGAN: With alcohol.

OLIVIA: I'll drink to that.

THEY DRINK FROM THEIR GLASSES.

SCENE 2.

LOUD MUSIC PLAYS. MEGAN LAUGHS DRUNKENLY.

MEGAN: That is the worst dancing I've ever seen in my life!

OLIVIA: Hey! Come on then. *Fight me*. Grace this dance floor with your... no doubt... graceful... grace!

MEGAN: Ha! You wish. Nah, I'll only get you jealous.

OLIVIA: Of what?

MEGAN: Of my moves, silly!

OLIVIA: (laughs) Yeah, I've heard about your drunken moves! Especially with women...

MEGAN: You should see 'em when I'm hungover.

OLIVIA: I'd rather see you *dancing*!

SHE GRABS HER AND PULLS HER FORWARD.

MEGAN: Woah!

OLIVIA: Come *on*! You need to beat my score. Winner pours the next drink.

MEGAN: I don't remember scoring you.

OLIVIA: Fine. I score myself... 42!

OLIVIA LAUGHS.

MEGAN: Alright then.
(dramatically) Challenge accepted, knave... ess.

OLIVIA: Go ahead. But remember - 43 or better.

MEGAN: Oi. I can't dance if you're taking up my space!

MEGAN PUSHES OLIVIA.

OLIVIA: Hey!

OLIVIA PUSHES BACK.

MEGAN: Hey!

MEGAN PULLS OLIVIA INTO THE DANCE.
SLOWER MUSIC COMES ON.

OLIVIA: Woah, no. I can't judge your dancing if I'm in it.

MEGAN: Oh, can't you? Afraid you'll get swept up in the moment?

OLIVIA: Exactly! I couldn't possibly give an accurate score.

MEGAN: Oh, yes, because 42 out of 10 is so unbiased.

OLIVIA: This is easier music to dance to as well. Slower.

A PAUSE. THEY LISTEN TO THE MUSIC AND
DANCE.

MEGAN: It's nice, though.

OLIVIA: Yeah. I like it a lot.

MEGAN: I meant the dancing.

OLIVIA: So did I.

ANOTHER PAUSE. OLIVIA GRABS THE
REMOTE.

MEGAN: No!

OLIVIA: Let's part-aaaay!

SHE FLICKS THROUGH THE MUSIC.
MULTIPLE SONGS PLAY.

OLIVIA (CONT'D) Nope. Nope. Nope. Nope. Nope. Nope. *Nope*. What kind of moron puts *that* on their playlist?

MEGAN: It's your playlist, Olivia.

OLIVIA: Exactly. Moor-on.

THE ITALIAN NATIONAL ANTHEM PLAYS.

OLIVIA (CONT'D) Oh, yes.

MEGAN: Is -- is that the...?

OLIVIA: Uh-huh.

MEGAN: The Italian National Anthem.

OLIVIA: Uuhhh-huuuuuh.

MEGAN: -- Why do you have the Italian national anthem on your playlist?

OLIVIA: Says the girl who recognised within the first ten seconds.

MEGAN: Ooh, touché.

OLIVIA: It'll tell you why. Because it is a *tune*! That's why. Let's dance.

THEY DANCE.

MEGAN: Mind the table. No -- No, I'm gonna --

THEY BOTH FALL ON THE FLOOR.

OLIVIA: Would you look at that. Glass still intact.

MEGAN: Well, it is for now. You clumsy idiot, you.

THEY BOTH LAUGH. A PAUSE.

OLIVIA: What?

MEGAN: What?

OLIVIA: You're staring at me.

MEGAN: Oh, yes. So I am. Sorry. It's just -- I've never seen you horizontal before.

OLIVIA: -- Well, that wasn't weird.

MEGAN: Apart from those times I watched you sleep.

OLIVIA: -- Okay.

MEGAN: Joking. No, it just gives you a different perspective on someone. Doesn't it? Looking at someone from a different perspective. You just -- sort of --

OLIVIA: Keep digging that hole, Megan. Keep on digging.

MEGAN: Come on.

MEGAN HELPS HER UP.

OLIVIA: Thank you.

MEGAN: How did I do?

OLIVIA: With what?

MEGAN: The dancing, dummy.

OLIVIA: Oh. Let me think. I give it... a 41 out of 10. You lose!

MEGAN: So you get to pour the drinks?

OLIVIA: No, you -- Wait. Is that what I said?

MEGAN: "Winner pours the next drink." Go on!

SCENE 3.

FOOTSTEPS.

OLIVIA: You okay?

MEGAN: I'm fine. Just... drunk. You know.

OLIVIA: I'm about to go all horizontal and all if you want to watch.

MEGAN: (laughs) Tempting.

A PAUSE.

OLIVIA: What's wrong?

MEGAN: Doesn't matter.

OLIVIA: "Doesn't matter"? What doesn't matter?

MEGAN: -- It doesn't matter.

OLIVIA: Come on, you can tell me.

MEGAN: -- No, I can't. It wouldn't help.

OLIVIA: Whatever it is, you can talk to me. I can't force you to, but I'm here for you. You know that?

MEGAN: Yeah. Yeah, I do. I just... wish I could be somewhere else right now.

OLIVIA: Okay. You're not alone, though. I'm here.

MEGAN: Okay.

OLIVIA: Unless I'm a figment of your imagination.

MEGAN LAUGHS QUIETLY.

OLIVIA (CONT'D) You see! There we are. Let's see if we can't get you to bed, eh?

MEGAN: Okay.

SCENE 4.

OLIVIA TUCKS MEGAN IN.

OLIVIA: Look at you, all horizontal-ed! Alright. I'll see you tomorrow, bright and early. Yeah?

MEGAN: Not a chance.

OLIVIA: Well, I'll see you tomorrow anyway.

MEGAN: Yeah. Probably.

OLIVIA: Good night!

OLIVIA WALKS OUT AND SHUTS THE DOOR.

MEGAN: (quietly) Love you.

SCENE 5.

MORNING TRAFFIC OUTSIDE.

MEGAN WAKES UP, GROANS. WINCES IN PAIN AT HER HANGOVER. THEN SHE GETS UP, WALKS OUTSIDE THE ROOM AND DOWN THE STAIRS.

SHE WALKS FORWARD, THEN STOPS.

MEGAN: Huh.
(shouts) Olivia! You up?

NO RESPONSE.

MEGAN (CONT'D) Did you break the table? There's glass everywhere.

SILENCE.

MEGAN (CONT'D) Huh.

SHE CROUCHES DOWN.

MEGAN (CONT'D) Funny glass.

SHE TOUCHES THE GLASS, AND WE HEAR A "VWOOMP". SHE'S GONE.

SCENE 6.

TRICKLING WATER.
MEGAN GROANS. WAKING UP AGAIN.

MEGAN: Where am I?

SHE STANDS UP AND WALKS ALONG SAND.

WE HEAR THE SOUND OF WAVES. OCEAN.

SOMETHING BUBBLES UNDER THE WATER,
AND SHE STOPS.

SOMETHING EMERGES FROM THE WATER.
WATER DRIPS FROM THE FIGURE.

MEGAN (CONT'D) -- Olivia? Liv, is that you?

SCENE 7.

OLIVIA GROANS. WAKING UP. GETS OUT OF
BED AND STEPS OUTSIDE.

OLIVIA: Megan?

SHE WALKS DOWNSTAIRS, INTO THE
LIVING ROOM. SHE CROUCHES DOWN,
INSPECTS THE GLASS.

OLIVIA (CONT'D) We didn't break the table, did we? Megan?

SHE PICKS UP A SHARD.

OLIVIA: Oh, man.... This is gonna be one *hell* of a bill.

SCENE 8.

OLIVIA SHUTS A DOOR.

OLIVIA: Not here either. You're worrying me, now

SHE GETS OUT HER PHONE AND DIALS.
IT RINGS.

OLIVIA (CONT'D) Come on, come on...

SCENE 9.

MEGAN'S PHONE RINGS. SHE ANSWERS.

MEGAN: Hello --

HER PHONE FLIES INTO THE OCEAN.

MEGAN (CONT'D) My phone --

OLIVIA: You may not speak with your kind. Not yet.

MEGAN: -- What do you mean?

OLIVIA: Your time will come.

MEGAN: What -- Where is this place? Liv, what's happening?

OLIVIA: You are... elsewhere. You are in our realm now.

MEGAN: Your... realm?

OLIVIA: .One day you will understand. You will all understand, for a short while.

MEGAN: And, why do you -- why do you look like that?

OLIVIA: We have chosen this form from your sub-conscience.
You already know the reason why.

MEGAN: Well, I know what I'm afraid the answer will be.

OLIVIA: In this realm, all your fears are true.

SCENE 10.

OLIVIA: It was her voice. I know it was. Then it got cut off.

ANDREW: (on phone) Okay. Okay. I believe you. And you haven't seen her since last night?

OLIVIA: I helped her up to bed, then I said goodnight and went to sleep myself.

ANDREW: Okay, okay. Well, I'll keep an eye out. I'll let you know. You coming in today?

OLIVIA: No, sorry. Don't feel like it. Still got a hangover as well, so there's that.

ANDREW: Okay. Fair. Guess it'll be me on my lonesome. Well, I'll see you when I see you, yeah?

OLIVIA: Yeah.

HE HANGS UP. SHE PUTS THE PHONE DOWN, THEN PICKS UP THE REMOTE.

OLIVIA (CONT'D) Music... music...

SHE PRESSES A BUTTON. THE ITALIAN NATIONAL ANTHEM PLAYS.

OLIVIA (CONT'D) Nope.

SHE TURNS IT OFF.

OLIVIA (CONT'D) Agh. I need a nap.

THEN HER PHONE RINGS. SHE ANSWERS IT QUICKLY.

OLIVIA (CONT'D) Have you seen her?

ANDREW: Are you sure you don't want to come in?

OLIVIA: Well, yeah. Yeah, I think I'm gonna have a nap for an hour or three.

ANDREW: No.

OLIVIA: -- *Yeah.*

ANDREW: You should come in.
OLIVIA: Why -- Have you seen her? Is she okay?
ANDREW: You should come in.
OLIVIA: Andrew? What's wrong?

A PIERCING SOUND.

THE WAVES OF THE OCEAN FADE IN.
ANDREW'S VOICE SOUNDS CRACKED.

GLASS ANDREW: You should come in.
OLIVIA: I should go in.
GLASS ANDREW: Right now.
OLIVIA: Right now.

THE WAVES STOP AS HE HANGS UP. SHE
PUTS THE PHONE DOWN, AND
IMMEDIATELY LEAVES.

SCENE 11.

A BUS PULLS INTO THE STOP, AND THE
DOORS OPEN. SHE STEPS ON.

OLIVIA: Single to the university, please.

SHE DROPS THE MONEY INTO THE
RECEPTICLE, AND THE TICKET IS PRINTED.

OLIVIA (CONT'D) Thank you.

SHE STEPS FURTHER INTO THE BUS AND
STIS DOWN. IT DRIVES AWAY.

SCENE 12.

STUDENTS CHATTING. OLIVIA WALKS
OVER.

ANDREW: Oh! Hey. It's you. Thought you weren't coming in?
OLIVIA: Well, you were very persuasive.
ANDREW: Me? Nah. I wouldn't care. I know how stubborn you are!
And yeah. Rough night, rough morning. I'd stay in bed.

OLIVIA: But -- but you -- you said --

ANDREW: You okay, Liv?

OLIVIA: Yeah. Yeah, I'm fine -- Sorry, I'm just --

SHE PICKS SOMETHING OUT OF HER HAIR.

ANDREW: Is that... glass?

OLIVIA: Like before.

ANDREW: -- You sure you didn't break the table?

OLIVIA: No, this wasn't -- This wasn't here earlier.

ANDREW: Well, things don't just appear from nowhere. Unless you're one of those magicians who can pull a rabbit out of a hat.

OLIVIA: Then where did it come from?

SCENE 13.

WAVES.

GLASS ANDREW: Oh, clever. Very clever. She will be useful.

MEGAN: I don't understand. You were Olivia, and now you're Andrew?

GLASS ANDREW: You, not so much. But the connection is pure.

MEGAN: And what's that supposed to mean?

GLASS ANDREW: You ask too many questions, the answers to which do not concern you. Your survival is necessary. We tolerate your existence, but we request you exist in silence.

MEGAN: Why did you bring me here then?

GLASS ANDREW: You were chosen. The connection is pure.

MEGAN: That phrase again. I still don't know what you mean.

GLASS ANDREW: Your connection is pure, and she will surely come.

SCENE 14.

ANDREW: You've got Psychology, yeah?

OLIVIA: Yep. Freud and a hangover: my favourite combo.

ANDREW: You think he'll sound more or less crazy?

OLIVIA: He couldn't sound more if he tried. I'll just be less tolerant of it. Hah, well... I'd better be going soon.

ANDREW: Oh, not yet surely! You're in real danger of being on time if you leave now.

OLIVIA: *Andrew.*

ANDREW: Okay, okay. *Occasionally* you're on time.

OLIVIA: When you're not in my class.

SHE WALKS OFF.

ANDREW: Well, frankly that's just offensive.

SCENE 15.

WAVES.

GLASS OLIVIA: Why do you stare?

MEGAN: Sorry. I just... can you not look like her?

GLASS OLIVIA: Why not?

MEGAN: Surely you know why. You're the one who plucked her from my sub-conscience, or whatever you said.

GLASS OLIVIA: It was chosen. The connection is pure.

GLASS OLIVIA STEPS FORWARD.

GLASS OLIVIA (CONT'D) See your eyes dilate. Your mind races, yet your tongue stays still. Why?

MEGAN: I don't expect you to understand. You're... whatever you are.

GLASS OLIVIA: We do not hesitate to act on our impulses. To be desired is surely a fact to be enjoyed, regardless of their intent.

MEGAN: You say it likes it's so easy. You're just a glass figure on a beach.

A PAUSE.

GLASS OLIVIA: Does our appearance scare you?

MEGAN: Well. I guess. A little.

GLASS OLIVIA: It scares us too. We were different, once. We took on these sub-conscious forms to traverse the land. But we are natural sea-dwellers.

MEGAN: What made you leave?

GLASS OLIVIA: An excellent question. Would you like to see?

MEGAN: I'd love to know.

GLASS OLIVIA: Follow me.

GLASS OLIVIA LEADS MEGAN INTO THE OCEAN.

MEGAN: Wait - how am I going to breathe?

GLASS OLIVIA: You will be protected.

MEGAN: No. Hang on - I'm not sure about this!

GLASS OLIVIA: You no longer have a choice.

THEY DESCENT INTO THE WATER.

GLASS OLIVIA (CONT'D) Gaze upon our city. And feel its gaze upon you.

SCENE 16.

THE TEACHER BABBLES ON IN THE BACKGROUND.

OLIVIA GROANS TO HERSELF.

OLIVIA: What is wrong with this guy? Honestly, he could have done with some therapy. Got some serious projection going on with that Oedipus Complex...

SHE GRIMACES. PULLS ANOTHER SHARD OF GLASS FROM HER HAIR.

OLIVIA: More glass? This stuff is worse than glitter. What *did* happen last night? I swear we missed the table. I'd have it all over my back, surely.

HER PHONE RINGS. SHE TAKES IT FROM HER POCKET.

OLIVIA (CONT'D) No. It can't be.

SCENE 17.

OLIVIA: Megan? Is that you?

MEGAN: (on phone) Hello, Olivia. I've missed you.

OLIVIA: Megan! It's really you. I was so worried. I've looked everywhere. Where are you now?

MEGAN: I am safe.

OLIVIA: Okay. Good. But where?

WAVES.

GLASS MEGAN: Somewhere far, far away. But we have a link now, thanks to you. We will be there soon.

OLIVIA: Megan? What are you saying?

GLASS MEGAN: Your Megan is safe. Your connection is pure. And while she still lives, we will ride the waves of your sea, and we will pollute your realm with our waste and our filth as you did to ours. We will not rest until your is filled with shattered glass. And you will be the catalyst.

OLIVIA DROPS THE PHONE AND RUNS.

SCENE 18.

SHE STEPS INTO THE TOILETS, SLOWLY, TREADING ON GLASS.

SHE BREATHES DEEPLY AND WASHES HER HANDS.

THE MIRROR SHATTERS. SHE STEPS BACK.

THE SHATTERED GLASS ON THE FLOOR ASSEMBLES INTO SOMETHING.

OLIVIA: No...

GLASS MEGAN: Hello, Olivia.

OLIVIA: No. Megan -- No! What have you done to her?

GLASS MEGAN: She is safe. The connection is pure.

OLIVIA: Pure? What does --

SOMEONE WALKS OUT OF A CUBICLE.

OLIVIA (CONT'D) Watch out!

GLASS MEGAN EMITS A PULSE. THE STRANGER BECOMES GLASS.

OLIVIA (CONT'D) You... turned her into glass.

GLASS MEGAN: It is our power: to sow the seeds we were once gifted.

OLIVIA: Can you change her back?

GLASS MEGAN: Why should I?

OLIVIA: Why *shouldn't* you?

GLASS MEGAN: She is the enemy.

OLIVIA: She's just a bystander. *I'm* just a bystander.

GLASS MEGAN: Enemy bystanders.

OLIVIA: We're not your enemies. I have no quarrel with you. I don't even know who you are. Or *what* you are.

GLASS MEGAN: I used to think similarly. But now I see the truth. And soon, so shall you.

OLIVIA: You don't have to kill her. She's not fighting in your war. She's not a soldier. Neither am I. Are you a soldier?

GLASS MEGAN: Yes.

ANOTHER PULSE. THE STRANGER SHATTERS.

GLASS MEGAN (CONT'D) We are all soldiers now.

OLIVIA STEPS BACKWARDS AND LEAVES QUICKLY.

GLASS MEGAN SHUFFLES FORWARD.

SCENE 19.

OLIVIA RUNS OUT. SHE STOPS, BREATHING DEEPLY, GETS OUT HER PHONE AND DIALS.

OLIVIA: Come on, come on...

THE PHONE RINGS, BUT NOBODY ANSWERS.

GLASS MEGAN SHUFFLES TOWARDS HER. OLIVIA MOVES BACKWARDS.

GLASS MEGAN: There will be no response.

OLIVIA: Why - what have you done?

GLASS MEGAN: Again, the same question. Your concern is touching.

OLIVIA: Well, you claim she's safe, but offer no proof. How can I believe you?

THE PHONE GOES THROUGH TO VOICEMAIL.

OLIVIA (CONT'D) (losing it) Tell me she's safe!

GLASS MEGAN: She is safe. And so, so sound. I can assure you of that.

OLIVIA: Well, that's far from reassuring.

GLASS MEGAN: That was not the intent. She is... improved now. She has seen the error of her ways.

OLIVIA: What - what are you saying?

GLASS MEGAN: She has become one of us. I am... her.

OLIVIA: *You're* Megan?

GLASS MEGAN: Correct.

OLIVIA: And you... *they*... Oh, God. No. Okay, no. Get it together.

GLASS MEGAN: And you yearn for her as she did for you. An unconfessed love brewing for so long.

OLIVIA: Shut up. Just... *shut up*.

GLASS MEGAN: She yearned for nothing more than to escape with you. It mattered not where you went.

OLIVIA: I'm not listening. I know what you're trying to do.

GLASS MEGAN: Oh, but you are listening. You hear my voice and the one you love within it. And there is one thing certain in your mind: you cannot hurt this body you crave so much.

OLIVIA: You think you understand humans. The way we work, the way we think.

GLASS MEGAN: We understand you. We understand all of you. Your limitless appetites, appeasing whim after fleeting whim with no care of the expense. And your love... so many rules and so little time. And yet you squander your chances, make yourself miserable because you don't have what you could get just by asking. You're so afraid to be selfish, yet impurity bleeds from the rest of your lives.

OLIVIA: You see, no. I think you misunderstand. I'm not afraid to be selfish. I'm afraid to hurt her -- hurt you. But you know what? She's already hurt, isn't she? You've just found a way to dull the pain. But you underestimate our powers of optimism.

GLASS CRACKS.

OLIVIA (CONT'D) Oh, is that a crack? Interesting.

GLASS MEGAN: But the connection... is pure!

OLIVIA: And what the hell does that mean? Who's to say what the right way to fall in love is? But fine, okay! I admit it. I love her. I *want* her. Yes, fine. Maybe that's selfish. But it's human. We *are* selfish, and there is nothing wrong with that.

MORE CRACKS.

OLIVIA: But you don't want me to be selfish, do you? You want my connection pure and untarnished. Unconfessed. Because you can use that, am I right? Well. Come on, then. How hard can it be?
Megan, I'm sorry. I'm sorry for what they did to you, and the part I had in it. Because it seems that's what killed you. I'm sorry I never told you I loved you. Because I do.

THE GLASS SHATTERS.

OLIVIA (CONT'D) Megan?

MEGAN: Olivia!

THEY RUN TOWARDS EACH OTHER AND EMBRACE.

OLIVIA: Oh, God! You're alive.

MEGAN: Yeah. It seems I am.

OLIVIA: I thought you were -

MEGAN: Yeah. I heard.

OLIVIA: You were... inside there?

MEGAN: Yeah.

OLIVIA: That can't have been fun.

MEGAN: For neither of us.

OLIVIA: ... Yeah.

MEGAN: But it worked out okay.

A PAUSE.

MEGAN (CONT'D) Liv?

OLIVIA: Yeah?

MEGAN: I think it's probably... about time I told you something.

OLIVIA: (chuckles) Yeah. I think it probably is. Come on.

MEGAN: Oh, uh -- Where are we going?

OLIVIA:

To get some help. There's a war coming, and we need to stop it.

END

THE END OF THEIR WORLDS

Episode 2

UNDER THE SURFACE

by

ALEX STABLER

Recording Script: 12th April 2019

SCENE 1.

CUSTOMERS CHAT IN THE BACKGROUND.

CHAIRS ARE PUSHED IN AS JASMINE AND ANDREW SIT DOWN AT THEIR TABLE.

JASMINE: Well, this is nice.

ANDREW: Yes! I think so. Good choice.

JASMINE: I came here before - with friends, mind you. Work. Seemed a bit stuffy, you know. For that kind of thing. But it seemed perfect for tonight.

ANDREW: Yeah, sorry about it being at such short notice. I didn't expect you to drop everything.

JASMINE: Oh, no. I had nothing on. It's all a bit stagnant lately.

ANDREW: Oh, I'm sorry to hear that. Anything I can do? In between my coursework... (laughs)

JASMINE: No, no. I wouldn't expect you to -- No. No. I couldn't possibly ask.

ANDREW: No, no. I don't mind. Ask anyway. Honestly.

JASMINE: Oh, no. No, enough of that. That can't be the reason you asked me here tonight! At such short notice as well.

ANDREW: Well, no. No, it isn't -- Shall we look at the menu? I fancy some wine.

SCENE 2.

OLIVIA WRITES ON A WHITEBOARD WITH A PEN.

OLIVIA: So. Glass creatures. They pulled you to their realm through your desire to escape, and tried to lull me there through your desire for me to join you.

MEGAN: (chuckles) Yes, love.

OLIVIA: But, in the end, we broke their connection by making our connection *impure*. At least in their eyes.

MEGAN: Andrew's gonna have a field day.

OLIVIA: Well, a field night. He's on a date -- What time is it?
Yeah, he should be about now.

MEGAN: Aren't there more important things for him to be doing?

OLIVIA: Well, with all their posturing about unconfessed love, it's probably for the best that he gets his affairs in order.

MEGAN: And, let me guess... he was very excited about the idea of impurifying his connection.

OLIVIA: Yep.

MEGAN: Ugh, Andrew. What a catch.

OLIVIA: She must be *enamoured*.

SCENE 3.

BACK AT THE RESTAURANT. JASMINE AND ANDREW SIP WINE.

JASMINE: You sure you can afford this?

ANDREW: No, no. It's fine.

JASMINE: It's definitely worth the money, though. I can tell you that.

HE SIPS.

ANDREW: Oh, yes. Tastes it. You're quite the expert, how did that happen?

JASMINE: Oh, you know me. I love a drink.

ANDREW: You haven't changed a bit, Jasmine.

JASMINE: Oh, hush. Of course I have. Of course I've changed. It's been, uh... what's it been? Five years?

ANDREW: Seems about right.

JASMINE: People change, Andrew. I've changed, you've changed. And we'll continue to. That's what I've learned. But some things stay the same, despite all that. Even if they're moved into more sophisticated surroundings.

ANDREW: (chuckles) It feels weird. Seeing you -- like this. All posh, dressed up.

JASMINE: Well, same at you, mister! I remember you as a hoodie-wearing, dirty troublemaker. No offence.

ANDREW: None taken. It was a good look.

JASMINE: If you say so. I was a different girl back then. But now? I don't know, I prefer you clean and shaven.

ANDREW: (smiles) I'm glad. Truth told, that's the reason I asked you here.

JASMINE: Yeah?

ANDREW: To see if what nearly was before might have a chance to be again.

JASMINE: Very poetic.

ANDREW: I try. Do you remember that night? You know, the last one?

JASMINE: Yeah. I remember.

ANDREW: Good.

A PAUSE.

JASMINE: I've had other men, of course.

ANDREW: Oh. Well, of course.

JASMINE: In the five years. It's been... you know. Five years.

ANDREW: Yeah.

JASMINE: Have you...?

ANDREW: No. No. I've been... busy. But not... *busy*. You know.

JASMINE: Okay.

ANDREW: But what do you say?

JASMINE: About what?

ANDREW: Do you think it could work? You and me?

JASMINE: I... I think we can try.

SCENE 4.

MEGAN: Don't you think we should go to the police?

OLIVIA: And tell them what? My new girlfriend was indoctrinated into a cult of glass people, broke through into our realm from a mirror, tried to kill me? But, don't worry, it all worked out fine - I told her I loved her and then the connection broke.

MEGAN: Well, yeah. Good point.

OLIVIA: They're gonna have to see this to believe this.

SHE STRAPS SOMETHING ONTO HER HEAD.

MEGAN: Fancy camera. Where'd you get all this stuff?

OLIVIA: I have... contacts.

MEGAN: Andrew knew a guy, didn't he?

OLIVIA: Yes, he did.

MEGAN: Knew it!

OLIVIA: So, yeah. We record our trip to their city, and hopefully we'll get enough evidence to prove the threat we know exists.

MEGAN: And how are we going to get down there, Olivia? Last time I tried, I drowned and ended up made of glass.

SHE UNZIPS A BAG.

OLIVIA: SCUBA-diving!

MEGAN: -- Andrew knew a guy?

OLIVIA: Yep.

MEGAN: He has a lot of explaining to do.

OLIVIA: Yes, he does.

A PAUSE.

OLIVIA: I got some funny looks on the bus, though.

MEGAN: Oh, no. No, you didn't -- Tell me you didn't!

OLIVIA: It's easier to wear it than carry it.

MEGAN: You wore a SCUBA-diving suit on the bus.

OLIVIA: Yeah. Driver didn't want to let me on as well.

MEGAN: Uh-huh. Of course they didn't.

OLIVIA: She was understanding, though. I explained the situation and she let me sit at the back.

A PAUSE.

OLIVIA (CONT'D) Bumped into old Cheggers as well!

MEGAN: -- Cheggers?

OLIVIA: Oh, you know. Scotty. Ol 'Cheggers. From primary school. Mr. Chegg. Oh, come on! Surely you remember Scott?

MEGAN: Scott Chegg?

OLIVIA: *Scotch egg.*

MEGAN: Scotch -- oh.

THEY LAUGH.

MEGAN (CONT'D) You didn't wear it on the bus, did you?

OLIVIA: No, you moron. I got a taxi --

SHE GRIMACES. PULLS MORE GLASS FROM HER HAIR.

MEGAN: You okay?

OLIVIA: It's fine. Just some glass. Come on, we've got work to do.

SCENE 5.

JASMINE LAUGHS.

JASMINE: No! No. No, that's terrible.

ANDREW: Honestly, that's exactly how it happened! He was talking about his conspiracy nonsense and then --

JASMINE: -- You told the President of the *Flat-Earth Society* that the only thing he has to fear is "sphere itself"!

ANDREW: -- Yes, I did.

SHE HOWLS WITH LAUGHTER.

ANDREW (CONT'D) Blimey. If I knew I'd get *this* response, I would have led with it.

JASMINE: (running short on breath) Probably best not. I wouldn't want to... cause a scene...

SHE BREATHES DEEPLY. STRUGGLING.

ANDREW: Aha! Food.

PLATES ARE PUT DOWN ON THE TABLE.

ANDREW (CONT'D) Thank you -- You alright?

JASMINE: (not okay) Of course. I'm fine.

ANDREW: Are you sure? -- Seriously, scrap all *this* a second. That didn't seem fun.

GLASS FOOTSTEPS SHUFFLE OVER.

ANDREW (CONT'D) Aradna...?

SELICA: What is the meaning of this? Why are you out of character?

ANDREW: Apologies, Commissioner Selica. I -- I wouldn't, of course, interfere with the program unless necessary. But Aradna here experienced a glitch. Breathing difficulties. As you can see -- her glass shell has extended prematurely. I felt it best to halt the experiment.

SELICA: And there I was under the impression that I was in charge of this operation. It seems I was mistaken.

ANDREW: And I would not presume to fulfil a role designated to you, Ma'am.

SELICA: Very well. Take her to the Medical Centre.

SELICA EXITS, WALKS THROUGH A CORRIDOR AND THEN ENTERS ANOTHER ROOM. THE ELECTRONIC DOOR WHIRRS OPEN.

SHE PRESSES A BUTTON AND THE ROOF OF A TANK OPENS.

SHE LOWERS HERSELF INTO THE TANK. HER GLASS SHELL RETRACTS.

THE WATER BUBBLES.

SHE SIGHS TO HERSELF.

SCENE 6.

THE PHONE RINGS SEVERAL TIMES, THEN GOES THROUGH TO VOICEMAIL.

JASMINE: (voicemail) Hey! I can't answer the phone right now. Leave a message and I'll get back to you.

ANDREW: Hey, hope you're not early because I am very much gonna be late. How late I do not know. But I will be late. But, yeah, I'll see you as soon as I can. Hope it'll be sooner rather than later! But, yeah. See ya. Bye.

HE HANGS UP, THEN SITS DOWN. BURIES HIS HEAD IN HIS HANDS.

ANDREW (CONT'D) Well, this is a disaster.

SCENE 7.

OLIVIA: Okay. SCUBAs on. Check.

MEGAN: Yep! What next?

OLIVIA: Cameras recording?

MEGAN: Yep.

OLIVIA: Alright then. Let's break the glass.

THEY SMASH THE WINDOW.

MEGAN: That. Was. AWESOME.

OLIVIA: I know, right? Won't be so fun to clean it up later, though?

MEGAN: Oh. Oh, yeah. Needed to be done, though.

OLIVIA: Well, yeah. Right now, not our problem.

MEGAN: Yeah.

OLIVIA: Okay, so what did you do last time?

MEGAN: Oh, uh -- yeah. I just sort of... Yeah. Picked up the glass, and -

SHE PICKS UP THE GLASS AND VWOOMP:
SHE VANISHES.

OLIVIA: *Vwoomp.* Okay, then.

THEN OLIVIA PICKS UP THE GLASS, AND
VANISHES AS WELL.

SCENE 8.

WAVES.

THEY APPEAR (VWOOMP) IN THEIR REALM,
ONE AFTER THE OTHER.

OLIVIA: Same place as before?

MEGAN: Yeah.

OLIVIA: -- You okay?

MEGAN: You're here now. I'll be fine.

OLIVIA: Okay. Well, whenever you're ready.

THEY STEP TOWARDS THE OCEAN AND
WADE INTO IT.

OLIVIA (CONT'D) Everything good?

MEGAN: Yeah, yeah. Everything's fine.

OLIVIA: It's okay if it's not. We can stop.

MEGAN: No, no. I'm good. Let's keep going.

OLIVIA: Okay.

THEY KEEP GOING.

OLIVIA (CONT'D) Alright, I think we're further enough out. Ready to go under?

MEGAN: As I'll ever be.

OLIVIA: You'll be okay.

MEGAN: -- Will I?

OLIVIA: You'll be fine. Promise. We've got the suits to protect us. They can't manipulate our connection this time. We're safe.

MEGAN: For now.

OLIVIA: (laughs) For now. Come on, let's see what's under this ocean.

MEGAN: Okay.

THEY DIVE UNDER, AND SWIM TOWARDS THE CITY.

SCENE 9.

SELICA RELAXES IN HER WATER TANK.

A KNOCK ON THE DOOR.

GLASS ANDREW: Selica?

SHE GROANS, MANOEUVRES HERSELF OVER TO THE EDGE OF THE TANK.

SHE FLIPS A SWITCH. THE ROOF OPENS. HER GLASS SHELL EXTENDS AND SHE CLIMBS OUT.

SHE OPENS THE DOOR.

SELICA: Can you not read?

GLASS ANDREW: What?

SELICA: The sign. It says "Not to be disturbed."

GLASS ANDREW: Unless in emergencies.

SELICA: So you *can* read. And is there an emergency?

GLASS ANDREW: New arrivals. On the beach.

SELICA: The two women?

GLASS ANDREW: Yes. And their connection -- it's... impure.

SELICA: No matter. We do not need their connection now. Was the experiment a success?

GLASS ANDREW: Yes, we have what we need. We shouldn't need to absorb much to fulfil the requirements of the mission.

SELICA: Very good. That reduces the risk of a repeat incident. I trust, um -- oh, uh --

GLASS ANDREW: Aradna, ma'am.

SELICA: Yes, I knew that. Know your place, soldier.

GLASS ANDREW: Apologies, ma'am. She is well, ma'am.

SELICA: Very good. Well, the plan remains the same. You are both to remain in those forms indefinitely.

GLASS ANDREW: Of course, ma'am.

SELICA: Very good. You are dismissed -- oh... um --

GLASS ANDREW: Sandanco, ma'am.

SELICA: Yes, yes, yes. Just get on with your job and I'll get on with mine.

SHE CLOSSES THE DOOR, WALKS OVER AND SITS DOWN.

SELICA (CONT'D) Gods help me.

SCENE 10.

THEY APPROACH THE CITY.

A "WATER-LOCK" DOOR OPENS, AND THEY SWIM IN. FEET ON THE FLOOR.

THE WATER DRAINS AWAY. THEY TAKE OFF THE SCUBA-DIVING SUITS.

OLIVIA: Well, here we are. You alright?

MEGAN: Yeah. We're here now.

OLIVIA: Camera still on?

MEGAN: Yep. Let's see what we can find.

OLIVIA PRESSES A BUTTON ON THE WALL,
AND AN ELECTRONIC DOOR WHIRRS OPEN.

OLIVIA: It's times like this I regret that one of us isn't called Alice.

SCENE 11.

THE DOOR OPENS AND ANDREW WALKS IN
(GLASS FOOTSTEPS).

JASMINE: Hey.

GLASS ANDREW: You heard --

JASMINE: Glass.

GLASS ANDREW: Oh.

THE GLASS RETRACTS.

ANDREW: Better?

JASMINE: Much better.

ANDREW: You heard from Selica?

JASMINE: No, any news?

ANDREW: Plan hasn't changed.

JASMINE: So we don't have much time.

ANDREW: No.

A PAUSE.

JASMINE: Sorry if I worried you earlier.

ANDREW: No, no. Not a problem. I'm just glad you got through it.
Can't have been fun.

JASMINE: It's weird. Without the glass, being *human*. It's almost liberating! Like the old days. We could be whatever we wanted to be.

ANDREW: Be careful what you say, Aradna. You're sounding almost like you want peace.

JASMINE: Oh, never. It's completely disgusting. No, it's not right. Give me a water tank any day.

ANDREW: I interrupted Selica when she was bathing.

JASMINE: Oh, Gods. She must have been pleased.

ANDREW: Yeah. Forgot all our names. Transfer was lagging, I think.

JASMINE: Makes sense.

A PAUSE.

ANDREW: Aradna? Why are you --

JASMINE: Oh, sorry. It's just -- being in their heads. You must have felt it too! I feel like I understand them more. You know, as a species.

ANDREW: Yeah. Yeah, I guess. Maybe.

JASMINE: Beyond that dreadful play-acting. Do they really do that?

ANDREW: Well, the results seemed good. It seemed like it would pass.

JASMINE: Yeah. Yeah, I suppose. They just seem so complex. Not that we're simple, mind. I would never say that.

ANDREW: Of course not.

JASMINE: You listen to their words and you'd never know what's in their heads. There's a universe in there.

ANDREW: Yeah. Andrew... he seems, conflicted. Like he's not sure of something. There's something missing and he wants it back. He's looking for it in Jasmine -- you.

JASMINE: I wonder if he'll find it.

ANDREW: (chuckles) Well, for his sake, I hope he does.

JASMINE: And for ours.

ANDREW: (laughs again) Yeah.

JASMINE: It's weird. The whole situation is clear. They know what they want, they have clear aims and objectives like we do. But they dance around their feelings with words and traditions. There's so much left unsaid, when so often there's no need to say anything.

A PAUSE.

JASMINE (CONT'D) Sorry. I'm wasting time. The one thing we don't have. Another thing our kind and theirs have in common.

ANDREW: No. It's fine. There's no need to say anything.

JASMINE: -- No. I guess there isn't.

ANDREW: (chuckles) Did you absorb too much back then?

JASMINE: I wouldn't say too much. Just... a little extra.

ANDREW: How long have we got left?

JASMINE: Enough.

ANDREW: What do you mean?

JASMINE: Oh, come on. Don't tell me you didn't feel it too.

ANDREW: Feel what?

JASMINE: That pull towards one another. Those who feel it think it's so complex, with so many labels and rules on who they can or can't want. But, no. It's so, so simple.

ANDREW: I -- I guess.

JASMINE: Then why are you frowning?

ANDREW: Are those feelings yours? And are they for me?

JASMINE: Does it matter? They're in my head now. And they're in yours.

ANDREW: Well, yes.

JASMINE: Well, then. Why are we wasting time talking? That's a human thing.

ANDREW: Yes, it is.

THE APPROACH EACH OTHER.

ANDREW (CONT'D) But... Aradna? Are you sure this is a good idea? The mission --

JASMINE: The mission will be fine. And -- please, call me Jasmine.

THEY KISS.

SCENE 12.

OLIVIA LEADS MEGAN THROUGH THE HALLWAY.

OLIVIA: Looks like we're getting somewhere.

MEGAN: Ah, yes. This looks completely different to all the other grey and dingy corridors.

OLIVIA: Shush. Come on. What's in here?

AN OFFICE: SOUNDS OF TYPING.

MEGAN: What's on that screen?

OLIVIA: Is that... Andrew?

MEGAN: And Jasmine.

OLIVIA: Why would they have information about them?

MEGAN: I don't know. Unless --

OLIVIA: Oh, no.
Oooohh, no.

MEGAN: Isn't he on a date with..?

OLIVIA: Yes, he is. Or he will be shortly.

SCENE 13.

A PITCH RISES, INDICATING THE
PROGRESS TOWARDS THE TRANSFER.

JASMINE: Good luck, Andrew.

ANDREW: Good luck, Jasmine.

JASMINE: Transferring you in 3...2...1...

HE TRANSFERS (VWOOMP).

JASMINE (CONT'D) And... here I go.

SHE TRANSFERS AS WELL.

SCENE 14.

THE BUS ROLLS TO A STOP. ANDREW
STEPS OFF.

ANDREW: Thank you.

HE WALKS INTO THE RESTAURANT.

AS BEFORE, CUSTOMERS CHAT IN THE
BACKGROUND.

HE APPROACHES JASMINE, PULLS OUT HIS
CHAIR AND SITS DOWN.

ANDREW (CONT'D) This is nice! Very posh.

JASMINE: Yeah. I think so. You made a good choice.

ANDREW: Did I? Oh, yeah. Yeah, I did. I'll take the compliment.

SHE CHUCKLES TO HERSELF.

JASMINE: You were never any good at them.

ANDREW: Yeah, I guess. Sorry about all this being so short notice.
Didn't expect you to come, to be honest.

JASMINE: No, no. I'm happy to drop everything. Not that I have
much to drop at the moment.

ANDREW: Oh, I'm sorry to hear that. Anything I can do? In between
all my coursework... (laughs)

SCENE 15.

THE MIRROR SMASHES, ASSEMBLING INTO SOMETHING (AS BEFORE, WITH MEGAN). FEET LAND ON THE GROUND.

GLASS ANDREW: This is Sandanco. I'm in position.

THE GLASS RETRACTS.

JASMINE: Likewise.

ANDREW: Good. I'll keep you posted.

SCENE 16.

OLIVIA AND MEGAN WATCH ON. ANDREW & JASMINE'S CONVERSATION CONTINUES, MUFFLED, DISPLAYED ON A SCREEN.

MEGAN: We need to warn him.

OLIVIA: Good idea.

THEY GET OUT THEIR PHONES, AND TAP.

OLIVIA (CONT'D) No signal.

MEGAN: Figures.

OLIVIA: But -- oh.

MEGAN: What?

OLIVIA: I've got GPS.

MEGAN: Okay.

OLIVIA: Which means we're on Earth.

MEGAN: -- Okay.

OLIVIA: And look where it says we are.

MEGAN: -- But that's just ocean.

OLIVIA: The Pacific Ocean. We're just off an uncharted island in the Pacific Ocean.

SCENE 17.

CUSTOMERS CHAT AS BEFORE.

JASMINE: You sure you can afford this?

ANDREW: No, no. It's fine.

JASMINE: It's worth the money, though.

SHE SIPS THE WINE. SHE REACTS; IT'S
CLEARLY THE FIRST TIME SHE'S DRUNK
ALCOHOL.

ANDREW: You alright there?

JASMINE: Oh, you know me. Forgot how strong this stuff is.

ANDREW: You always loved a drink. How long's it been?

JASMINE: Oh. Well, yes. I suppose I did.

SHE DOWNS IT.

ANDREW: (laughs) Well, you haven't changed a bit.

JASMINE: Ah, we all change, don't we? We learn new things, we become different people. And people look at you five years later and ask "is that really her?". The answer is, yes, of course, I'm still me. But I'm also her. Two people, separated but the same. Like you and me, I guess. Isn't five years such a short time?

ANDREW: I gather you know why I asked you here, then?

JASMINE: Of course, I do. The same reason I came. To see if I can live the life I never had.

ANDREW: Very poetic.

JASMINE: I try. I wanted it once -- Do you remember that night? You know, the last one?

ANDREW: Yeah. Yeah, I do.

JASMINE: So do I.

ANDREW: There were so many things I wanted to say.

JASMINE: Likewise. But we never said it. That was then, and that was her, but I still feel the same.

ANDREW: I'm glad. So do I.

SCENE 18.

MEGAN: It's her. She's the Glass one.

OLIVIA: Oh, Andrew. What have I got you into?

GLASS FOOTSTEPS FROM BEHIND.

OLIVIA (CONT'D) -- Oh, hello.

SELICA: Hello. Can I help you?

OLIVIA: Yes, I was looking for some... information.

SELICA: You a Rebel Hunter? That it. I told you before. I've got nothing to do with them.

OLIVIA: Right.

MEGAN: What's your name?

SELICA: Selica. I am permitted this form as Deputy Leader of our City.

OLIVIA: Right. And, as "Deputy Leader" of your city, are you aware that your citizens are currently attacking the human race?

SELICA: (yes) No.

OLIVIA: Right. You might want to report that, then. Because -- look through there.

SELICA: Yep.

OLIVIA: Is this operation strictly legal in this city?

SELICA: Absolutely not. I will report this immediately.

OLIVIA: Can we come with you? Just to make doubly sure you're doing your job correctly.

SELICA: Damn Rebel Hunters.

OLIVIA: Just doing our jobs.

SELICA: I know, I know. Follow me.

THEY WALK OFF.

MEGAN: (quietly) Well done.

OLIVIA: (quietly) I try.

SCENE 19.

JASMINE: But what do you say?

ANDREW: To what?

JASMINE: Do think it could work? The two of us?

ANDREW: Yeah. Yeah, I don't see why not. I'd love to try.

JASMINE: Likewise.

ANDREW: -- Aha! Food.

PLATES ARE PUT DOWN ON THE TABLE.

ANDREW (CONT'D) Thank you very -- Wait.

THE GLASS RETRACTS.

GLASS ANDREW: Hello, Andrew.

ANDREW: You're... me.
(to Jasmine) What's going on? Jasmine?

JASMINE: I'm afraid I'm not your Jasmine. And I'm afraid my
appetite is not for humans but for my own kind.

ANDREW: What... what? So... what have you done to her? Where is
she?

JASMINE: Jasmine? Oh, she's dead. She died a few years ago, her
last thoughts no doubt of some other man or woman who
treated her wrong, like you did.

ANDREW: No, but I -- I -- She forgave me. That last night -- We...

JASMINE: She lied. She lied to you about everything. To make you feel bad for letting her go. But now, she's dead, and I am Jasmine now.

ANDREW: And what do you want with me?

JASMINE: With you? Nothing. It's *him* I want.

GLASS ANDREW EMITS A PULSE. ALL THE CUSTOMERS FALL SILENT.

JASMINE (CONT'D) You see. Can you do that?

ANDREW: No.

GLASS ANDREW: Then I'm afraid, dear friend, this space is taken.

HE PLUNGES A GLASS FIST INTO ANDREW'S HEART. HE GASPS IN PAIN.

SCENE 20.

THE ELECTRONIC DOOR WHIRRS OPEN.

SELICA LEADS OLIVIA AND MEGAN INSIDE.

OLIVIA: That's one big tank there. What kind of fish you keep in that?

MEGAN: Biiig fish.

OLIVIA: Can't see any, though.

SELICA: Let me show you.

SHE OPENS THE TANK (AS BEFORE) AND CLIMBS IN.

THE GLASS RETRACTS, AND TENTACLES EMERGE AS SHE REVEALS HER TRUE FORM.

OLIVIA: Ah.

MEGAN: Is she --

OLIVIA: Yep. *She's* what she keeps in there.

MEGAN: Brilliant.

OLIVIA: Get ready to run.

THE GLASS SMASHES, AND WATER POURS
OUT.

END

THE END OF THEIR WORLDS

Episode 3
FIRST STRIKE

by
ALEX STABLER

Recording Script: 9th May 2019

SCENE 1.

HEARTBEATS.

ANDREW: You can't just keep me here.

JASMINE: Can't I? My Andrew's got the place on lockdown. Nobody enters or leaves.

ANDREW: Somebody will know something's up. Eventually. Somebody will come.

JASMINE: Your friends are in our city with Selica. They can't help you.

ANDREW: They'll come.

JASMINE: If you say so. But not yet.

SCENE 2.

MEGAN AND OLIVIA RUN FROM SELICA
(SQUID).

OLIVIA: It's a squid!

MEGAN: Yep.

OLIVIA: It's a *bloody squid!*

MEGAN: Yep!

OLIVIA: **A squid!**

MEGAN: Yeeeeeep.

OLIVIA: Any ideas?

MEGAN: About what?

OLIVIA: The squid!

MEGAN: Oh. Nope!

OLIVIA: Me neither.

MEGAN: We can't keep running forever.

OLIVIA: No, we can't... Hold on, I saw a sign a while back. Follow me!

MEGAN: Where are we going?

OLIVIA: The most secure place in any city: the prison.

SCENE 3.

AS BEFORE.

JASMINE: Do you know what glass is?

ANDREW: I, uh... Yeah. Yeah, I think so.

JASMINE: It's sand. You heat it until it melts at 1700°C. But when it cools, it doesn't turn back into those coarse grains. It turns into something else: something new. And do you know the most fascinating part? It never quite fully sets. It's not really a solid, but it's not a liquid either. It's an odd in-between entity, the randomness of a liquid with the order of a solid. And, of course, completely transparent. You look out of the window and the last thing you see is the glass.

ANDREW: Why are you telling me this?

JASMINE: Because *we* are glass now. We were the sand, but now we are stuck in-between. Our mirroring powers, our powers to absorb our surroundings and the ideas held within them, are reduced. Because now the oxygen we breathe comes with added silicon.

ANDREW: You're... shapeshifters?

JASMINE: We live - *hide* - in the oceans. It's the best way. Mirroring the water was the best option, and we should have stuck with it.

ANDREW: What happened?

JASMINE: As if you care.

ANDREW: We don't have to be enemies.

JASMINE: I think we do. But maybe you deserve to know why.

ANDREW: So what happened?

JASMINE: As time went on, many things found their way into our realm at the bottom of the ocean. Many things your people had discarded.

ANDREW: Glass?

JASMINE: Among other things.

ANDREW: Plastic?

JASMINE: Among other things. But the glass was perfect. At least it looked like it. It was transparent, strong... So we mirrored it, absorbed the idea of it, and we became it.

ANDREW: But it went wrong.

JASMINE: Yes. It stayed with us even after we reversed the transformation. It got into our lungs. Calcium, Sodium... and Silicon.

ANDREW: I... Well. What can I say? I'm so sorry. It must have been hell.

JASMINE: It still is. But we are a strong people, and we will not die from this so long as we unite as one -- Tell me, Andrew. Do you know what happens when silicon finds its way into human lungs?

ANDREW: I'm not sure I do.

JASMINE: Well, among other things, it can lead to bronchitis. And lung cancer.

SCENE 4.

STILL RUNNING FROM THE SQUID.

OLIVIA: Nearly there!

MEGAN: Hope so. I have one out of control stitch right now.

OLIVIA HEADS INTO A DOOR. MEGAN
FOLLOWS IN, AS DOES SELICA.

SHE SWINGS THE DOOR SHUT BEFORE THE
WATER CAN GET IN. IT LAPS OUTSIDE.

OLIVIA CATCHES HER BREATH.

OLIVIA: There we are.

MEGAN: We're trapped!

SELICA: And so am I. Clever work.

OLIVIA: What is this place? Water-tight prison cell? Interesting. So, you... I'm guessing you need water. Otherwise you wouldn't have built a thing like this.

SELICA: -- Perhaps.

OLIVIA: So you're no threat anymore. We have you trapped. I can do what I like.

MEGAN: Olivia...

OLIVIA: What?

MEGAN: Be careful.

OLIVIA: "Be careful"? This is about saving lives, Megan. How many people are at risk back home? How many of our friends and family's lives is this *squid* plotting to destroy?

MEGAN: I know. That's why you need to be careful.

OLIVIA: Maybe so. But I've been attacked, and so have you. I say we give him a taste of what that feels like.

SELICA: Do what you like. I will never betray my people.

OLIVIA: He wanted to drown us and take the spoils. Maybe we should let the air take him. We'll see how willing he is to defend his people when he can barely speak.

SELICA: I will *never* betray my people.

SCENE 5.

ANDREW: I don't think we have to be enemies. Not me and you, not your people and the human race.

JASMINE: Even after I have explained the situation?

ANDREW: Even after that. I accept that what the human -- what *my people* did was wrong. But their actions were born of ignorance, not malice.

JASMINE: (scoffs) Is that your defence? They are ignorant, so they should be forgiven? Are they not guilty?

ANDREW: Of course. They're guilty of many things. We're not perfect. None of us are. But we are not one people. We are many, an imperfect race made of imperfect individuals.

JASMINE: Even so. Don't you believe the guilty should be punished?

ANDREW: Well, yes, of course, but --

JASMINE: You have laws. You have treaties. And if one of them is broken --

ANDREW: Of course. The guilty should be punished. But before that, the accused should be tried in the proper manner.

JASMINE: But there are no laws. There are no treaties. Nobody will listen -- the police will not believe we are a threat. We both know this. That's why your friends ventured into your city.

ANDREW: How do you -- How do you know that?

JASMINE: You are many, true. And you claim the calamity upon us is the work of individuals and not numbers. Who?

ANDREW: Well, I couldn't possibly --

JASMINE: You cannot prove it. It's not possible. With your technology and your might, you cannot. And if you cannot, we cannot.

ANDREW: Well --

JASMINE: *We cannot.* And in the absence of the accused, I accuse you all. Of negligence. Of ignorance. Of the failure to open your eyes to the consequences of your actions!

ANDREW: But, Jasmine --

JASMINE: My name is Aradna. And I'm sorry, but our people can never be friends.

ANDREW: Can't we? Surely we can come to some sort of compromise --

JASMINE: To compromise is human. And I am not human. I am an Ankala Ranfko. I am the Nifiko Ranfko. And you? You... I name you the Zuzalaga Ranfko.

ANDREW: I don't know what that means. Look, can I leave now, because I --

HE CRIES OUT IN PAIN.

ANDREW (CONT'D) What have you done to me?

JASMINE: Ah, that. I was hoping we'd get back to that. How is your heart feeling?

HE FEELS HIS CHEST. WE HEAR THE HEARTBEATS AGAIN.

ANDREW: It feels... well, it hurts. That's how it's feeling.

JASMINE: Good. That's a good reaction. Let's keep it that way, I think.

ANDREW: What... what's going to happen to me?

JASMINE: Nothing, for now. But in the days to come, you will have a pivotal role. Once the first strike comes, you will be our most important soldier: the Zuzalaga Ranfko.

ANDREW: I won't fight for you.

JASMINE: Oh, but... I don't need you to. I just need your heartbeats.

SCENE 6.

OLIVIA PRESSES A BUTTON ON THE WALL. WATER BEGINS TO DRAIN OUTSIDE.

OLIVIA: Your precious water is draining away. How does that make you feel?

SELICA: I cannot absorb... I cannot mirror without water. I *need* water.

OLIVIA: You want water? Talk.

SELICA: Then I will die.

MEGAN: I can't watch this.

SHE WALKS OUT.

OLIVIA: Megan! No, come back --

THE DOOR SLAMS.

OLIVIA SIGHS.

SELICA: You betray your people. Why?

OLIVIA: I'm not betraying them. I'm helping them. I'm *saving* them! Or at least I would be if I wasn't the only one talking.

A PAUSE.

SCENE 7.

MEGAN WALKS INTO THE TOILETS. SHE TURNS ON THE TAP AND WASHES HER HANDS. BREATHES DEEPLY.

MEGAN: Water...

SHE GRABS A BUCKET AND STARTS TO FILL IT WITH WATER.

SCENE 8.

OLIVIA GROANS IN FRUSTRATION AND PUNCHES THE WALL.

OLIVIA: Oh, come on! I know you're involved with this. You found us snooping and led us away. You have something planned with Andrew and Jasmine. I know you do.

NO RESPONSE.

OLIVIA: Why do you stay quiet? Why do you not tremble at my threats? You will die. Are you not a pivotal part of your scheme, *Deputy Leader*?

NO RESPONSE.

OLIVIA (CONT'D) What will happen if you die? Hmm? Tell me. What will change? What will go wrong? What parts of the puzzle will fall out of line? Think about that, and then think about whether you're so *loyal* to your people after that.

A PAUSE.

SELICA: I am but a soldier. I have a job to do.

OLIVIA: So why aren't you doing it? You failed, admit it. Your plan is coming apart, but you don't need to die for it. Come on...

SELICA: I have one job, a pivotal one.

OLIVIA: Very good. Tell me more.

SELICA: I am the Hazigana Ranfko. I follow my leader's instructions to the letter as a loyal citizen. I swore my loyalty to my city, to my people and I will defend them to my last breath. You want to know my role in this fight?

OLIVIA: Yes.

SELICA: I have but one purpose to fulfill in this war to come. And it is nearly complete.

OLIVIA: What -- What do you mean?

SELICA: You are too late. The weapon is already primed.

SCENE 9.

HEARTBEATS.

ANDREW: My... heartbeat?

JASMINE: It's such a funny thing, isn't it? The human heart. It's there your whole life in the middle of your chest, with only lungs, bone and skin to protect it. Such a fragile thing. And yet barely anyone ever notices that it's ticking. Beating, pulsing, a regular drum counting down. Until... one day... you're out of time. Nobody really knows when that will be. Usually, fate decides when the clock stops. But not for you, *Zuzalaga Ranfko*.

ANDREW: Just... tell me. What have you done to my heart?

JASMINE: I've done nothing. But Andrew here has planted a little something inside it. There's a new countdown now, with a finite number. And when that reaches zero... (laughs) Oh, there will be fire!

SCENE 10.

TAP WATER FILLING INTO A BUCKET.

OLIVIA: *Andrew* is the weapon?!

SELICA: Correct.

OLIVIA WALKS OVER AND PICKS UP THE SQUID. SQUEEZES IT.

OLIVIA: Does that hurt?

SELICA: Death... is painful. You cannot worsen it.

FOOTSTEPS. MEGAN WALKS CLOSER.

OLIVIA: -- That's a shame.

SELICA: I know.

OLIVIA: (CLOSE) Doesn't mean I can't enjoy it, though.

SELICA: ... I know.

SELICA DIES. MEGAN OPENS THE DOOR, JUST TOO LATE.

JASMINE: (V.O.) Every death is pointless, unless you give it meaning. Unless you die for something. Something you believe in.

MEGAN: You killed him.

OLIVIA: -- Yeah...

MEGAN: Why?

A PAUSE. SHE DOESN'T KNOW THE ANSWER.

JASMINE: (V.O.) Every one of us, every member of the Ranfko, is willing to lay down our lives for the cause. To prevent our city from falling. To prevent our world from ending.

OLIVIA: -- We need to go.

MEGAN: Yeah. Before they --

ALARMS START BLARING.

MEGAN (CONT'D) Yeah... we should leave.

OLIVIA: Quickly.

JASMINE: (V.O.) Because the authorities would never believe us. They would not take the threat we knew existed seriously. So we found the evidence, by whatever means necessary.

THEY RUN.

JASMINE (CONT'D) (V.O.) And now... they have no choice but to take us seriously.

SCENE 11.

THE ALARMS CONTINUE TO BLARE. A MAN EMERGES FROM A TANK, TRANSFORMING INTO HUMAN FORM. HE WALKS ACROSS THE ROOM, AND PRESSES A BUTTON.

GLASS FOOTSTEPS WALK IN.

SELICA: But... how am I? Oh! Selica is dead?

KANANG: Long live Selica.

SELICA: -- Oh! Oh, no. I cannot possibly accept --

KANANG: I grant you the position and title of Selica, Commissioner of this City. Follow me.

SELICA: As you wish, Sir. Sorry, Sir. This is all a bit unexpected.

KANANG: Nerves are to be expected, citizen. Not many receive a call such as this, and even fewer while the alarms are sounding.

SELICA: Yes, Sir. Sorry, Sir - I am, of course, humbled, and grateful.

KANANG: With time and patience, citizen, you will triumph. That I is why I have chosen you. Now, follow me. Do not make your *Kanang* ask twice.

SELICA: Yes, Sir.

SCENE 12.

THE ALARMS STILL BLARE.

SELICA: He died of dehydration, Sir. By my guess, he was trapped in the torture room.

KANANG: But by whom?

SELICA: Excellent question -- uh, Sir. I can check surveillance footage.

KANANG: Very good.

SELICA TAKES OUT A MACHINE AND TAPS AT BUTTONS.

SELICA: No reported sightings. But... images of two women. *Human* women, Sir. Looks like an interrogation.

KANANG: Humans? Intriguing. Well, they can't have got far.

SELICA: Flagging up the transfer pod. It's their only real exit.

KANANG: Good strategy.

THE MACHINE BEEPS.

SELICA: Huh. That's odd. It's been used recently.

SCENE 13.

OLIVIA AND MEGAN GET INTO THE
TRANSFER POD.

OLIVIA: Quick, quick, quick!

MEGAN: Do you know how to use this thing?

OLIVIA: Absolutely no idea.

MEGAN: But if they've gone to Jasmine and Andrew...

OLIVIA: Then this is how they got there. So we just need to follow them.

THE PITCH RISES, AND THEN THEY
VWOOMP.

SCENE 14.

JASMINE: Excuse me.

JASMINE GETS UP AND JOINS GLASS
ANDREW.

JASMINE (CONT'D) Everything seems according to plan.

GLASS ANDREW: Yes. Mostly.

JASMINE: "Mostly"?

GLASS ANDREW: Well, this wasn't part of the plan, wasn't it?

JASMINE: Are you complaining?

GLASS ANDREW: Not at all. It's just... Selica wouldn't approve.

JASMINE: Selica's dead by now.

GLASS ANDREW: Hmm. True. Long live Selica.

JASMINE: Long live Selica.

GLASS ANDREW: Who did the simulations say "our glorious *Kanang*" would choose?

JASMINE: Anjano. He won't be a threat.

SCENE 15.

OLIVIA AND MEGAN SMASH THROUGH THE MIRROR.

THEY LAND ON THE FLOOR, GRUNTING IN PAIN.

THEY SIT UP.

OLIVIA: Are you okay? You're covered in --

MEGAN: I'm fine.

OLIVIA: Are you sure? You've got some cuts. From the mirror.

MEGAN: Yeah. So do you --

SHE SLAPS HER HAND AWAY.

MEGAN (CONT'D) *Don't touch me.*

OLIVIA: Alright, alright. Andrew and Jasmine must be out here. Let's go.

MEGAN: Oh, come on. Do you even have a plan? Do you have any idea what you're walking into?

OLIVIA: No. But there's only one way to find out.

SCENE 16.

JASMINE: Are you ready?

GLASS ANDREW: Well... let's find out.

JASMINE: What's the time...? Yes, she should be here now --

A PAUSE. SHE SEARCHES FOR THE WORDS.

JASMINE (CONT'D) Good luck.

GLASS ANDREW: (SURPRISED) -- You too.

THEN SHE WALKS FORWARD.

OLIVIA AND MEGAN WALK IN, STOPPING.

JASMINE: Hello, Olivia.

OLIVIA:

Hello, "Jasmine". Pleased to meet you.

END

THE END OF THEIR WORLDS

Episode 4
LOVE AND WAR

by
ALEX STABLER

Recording Script: 9th May 2019

SCENE 1.

A TICKING CLOCK.

OLIVIA: So, we're alone again.

MEGAN: At last.

OLIVIA: -- Okay. Let's be honest.

MEGAN: Yes. Yes. Honesty... seems right. Especially... after everything.

OLIVIA: Yeah. We have... some problems... that we need to work through.

MEGAN: Yeah.

OLIVIA: What do you think happened?

MEGAN: Me? You're asking *me*?

OLIVIA: Yeah. Honestly, I'm not sure what I think anymore.

SCENE 2.

THE TICKING CLOCK FADES INTO A HEARTBEAT.

MEGAN: (V.O.) It started fairly civil.

OLIVIA: (V.O.) Yeah.

MEGAN: (V.O.) That didn't last long.

THE HEARTBEAT FADES.

JASMINE: Hello, Olivia.

OLIVIA: Hello, "Jasmine."

A PAUSE.

OLIVIA (CONT'D) You're nothing like her.

JASMINE: Oh?

OLIVIA: No. I remember her. She was completely different.

JASMINE: I use her... *form* now. Her body. Her shape. The.... *idea* of her is part of me now.

OLIVIA: (V.O.) Whose idea of her, though, I wonder?

SCENE 3.

MEGAN'S PHONE RINGS.

MEGAN: Andrew's.

OLIVIA: -- Yeah.

MEGAN PICKS UP THE PHONE.

MEGAN: Hey.

ANDREW: (ON PHONE) Hey.

MEGAN: How are you doing?

ANDREW: -- How do you think I'm doing?

MEGAN: Pretty bad.

ANDREW: Yeah. Oh... sorry, that was a bit, uh -- Yeah. Sorry. How are you, anyway?

MEGAN: Pretty bad.

ANDREW: -- Yeah. That makes sense. *Considering.* You know? If you weren't then there'd probably be something wrong.

MEGAN: That's true.

ANDREW: Yeah. Look, I just wanted to... uh, you know? Just... check up on you. Make sure you're okay.

MEGAN: Yeah?

ANDREW: Yeah.

MEGAN: That's it?

ANDREW: That's it.

MEGAN: How long have you got left again?

ANDREW: A day and a half.

MEGAN: Okay. You going to the thing tonight?

ANDREW: Oh, yeah. Yeah, I'll be there. Have you got a response back yet, or...?

MEGAN: No. Not yet. But I'll let you know.

ANDREW: Alright. See you then, I guess?

MEGAN: Yeah, sure.

ANDREW: -- Okay. See ya.

MEGAN: -- See ya.

A PAUSE.

MEGAN (CONT'D) Bye.

ANDREW: -- Bye.

SCENE 4.

ANDREW HANGS UP AND PUTS HIS PHONE DOWN.

JASMINE: How was she?

ANDREW: She was, uh.... she was fine. *Considering.* You know.

JASMINE LAUGHS TO HERSELF QUIETLY.

ANDREW (CONT'D) What?

JASMINE: You say that a lot. Lately. I suppose there's been a lot to consider, hasn't there?

ANDREW: Yeah. Yeah, there has.

JASMINE: We never really had much time for consideration -- me, and... uh -- him. You know. My... Andrew.

ANDREW: -- I suppose not.

JASMINE: Sorry, that was -- It hasn't really processed yet.

SCENE 5.

JASMINE HOLDS A DYING GLASS ANDREW.

JASMINE: No! *No!* Andrew... This was not the plan. It was supposed to... Andrew. *Andrew!* Andrew....

SCENE 6.

JASMINE: It was supposed to be me. The simulation predicted that she'd stab me, and she did.

ANDREW: But he jumped in the way. He knew there had to be a death, but he didn't want it to be yours. Either very brave or very selfish.

JASMINE: -- Or both.

ANDREW: (chuckles) True.

JASMINE: He got that from you.

ANDREW: -- Are you calling me brave? And... selfish?

JASMINE: I wouldn't dare.

SCENE 7.

OLIVIA: I don't know why I did it.

FLASHBACK: OLIVIA GRABS A KNIFE.

GLASS ANDREW: (FLASHBACK) NO!

A PAUSE.

OLIVIA: That's the truth of it. I murdered two people.

A PAUSE.

OLIVIA (CONT'D) I *murdered two people.*

MEGAN: Yeah. You did.

OLIVIA: Nothing will change that.

MEGAN: -- I know.

OLIVIA: I'm not sure what else I can say.

A PAUSE.

OLIVIA (CONT'D) I wish I could say I knew it was wrong. But I can't. That's the worst part: it felt so *good* at the time. It felt justified. Like I was doing the right thing.

MEGAN: "All is fair in love and war."

OLIVIA: But it isn't, is it? And it wasn't a war. Not yet.

SCENE 8.

ANDREW: How did Jasmine die?

JASMINE: Hmm?

ANDREW: You know -- the original Jasmine. The *real* Jasmine.

JASMINE: Oh -- I don't know.

ANDREW: -- You don't know?

JASMINE: We never really looked into it. We found she wasn't alive to absorb --

ANDREW: "Absorb"?

JASMINE: Oh, yeah. That's probably not the best word -- *Mirroring*, perhaps? Anyway. She wasn't alive, so we couldn't do it that way. So instead we took an *idea* of her from your memories.

ANDREW: Ah, yes. An idea of who she is completely different from everyone else's.

JASMINE: I wonder whose is accurate?

ANDREW: -- What do you mean?

JASMINE: I don't know. On the surface, maybe that's a stupid question. Maybe you were naïve, or just misinterpreted signals and feelings. I think everyone's done that. And you humans have such a complex way of dealing with them. But, in the end, we can be wrong about someone. It is possible. But, sometimes, you can be right.

ANDREW: -- I suppose.

JASMINE: Take Andrew -- *my* Andrew, that is. Sandanco. Not many people got on with him, you know? I think he put up this wall. It was all formalities and hesitations. And a small number of people -- I was one of them -- could see through it. It took time, and effort, but it was worth it.

ANDREW: I almost wish we'd met under different circumstances.

JASMINE: -- Yeah. Yeah, me too. You're a lot like him, though. You have the same "serious face".

ANDREW: Maybe he's a lot like me.

JASMINE: (laughs) Yeah. Yeah, that's probably it.

SCENE 9.

OLIVIA: I have this horrible feeling you're going to forgive me.

MEGAN: -- Why's that?

OLIVIA: I don't want you to forgive me. I want you hate me. I want you to brush me off. I want you to never speak to me again.

MEGAN: -- Really?

OLIVIA: No. No, of course not. But it's what I deserve.

MEGAN: I don't think so.

OLIVIA: Really?

MEGAN: I think you deserve a chance to make amends.

OLIVIA: Like the chance I had before? And what if I don't take that chance?

MEGAN: Then you should get another.

OLIVIA: And another? And another, and another, and another? How many chances should someone get?

SHE THINKS ON THAT.

MEGAN: -- As many as it takes to get it right. It's too small a world and we live too short a life to make enemies of our friends. And if we see the world as "us versus them" then surely that is all it is ever going to be.

OLIVIA: So let's make friends of our enemies instead.

MEGAN: Before it's too late.

SCENE 10.

KNOCKING ON THE DOOR.

KANANG SIGHS. STEPS OUT OF HIS TANK,
REVERTS TO HUMAN FORM, AND THEN
OPENS THE DOOR.

KANANG: What is it?

SELICA: It's a message, Sir. From the Humans.

KANANG: What do they want?

SELICA: Well... they want to talk.

KANANG: *Talk?* They assassinate my Commissioner and then they want to talk?

SELICA: A discussion. In all good faith, Sir. To explain all recent events, in the hope of a peaceful future.

KANANG: Very well. I won't lie, I should like to hear what they have to say.

SELICA: The people are restless, though, Sir. Our city has been attacked, and --

KANANG: I'm aware the city has been attacked, Selica. I am not a fool -- Summon the council.

SCENE 11.

KANANG WALKS INTO THE COUNCIL
CHAMBER. HE IS GREETED WITH
APPLAUSE.

SELICA: His Majesty, Kanang. Leader of Our City.

KANANG: You may all be seated, my loyal thousand. I have summoned you here today to ask a question. You will no doubt be acutely aware of the recent attack on our city, and no doubt will be intrigued to hear that I have received a communication from them within the last hour.

THE COUNCIL CHAMBER MURMURS.

KANANG (CONT'D) They plea to talk.

LOUDER MURMURING.

KANANG (CONT'D) Now, I believe you elected me on the understanding that I am a peaceful man. You elected me on a campaign declaring than an eye for an eye will make the world blind. We cannot afford to make rash, short-sighted decisions when we are not blessed with the facts. So, I will listen to what they have to say.

THE COUNCIL GIVES A MIXED REACTION.

KANANG (CONT'D) -- But! I give you my solemn promise as an Elected Leader to his Elected Representatives, that they had better ensure I like what I hear. Because my priority, as always, is the City first!

THE COUNCIL CHEER.

KANANG (CONT'D) These humans will be held to account!

THEY CHEER AGAIN.

SCENE 12.

OLIVIA AND JASMINE WALK DOWN THE CORRIDOR.

OLIVIA: Neutral ground. After everything we've been through, I wasn't sure we'd see this.

JASMINE: It's definitely not how I planned to see this through.

OLIVIA: Got to love the surroundings for a peace summit. A ship in the Pacific! You think it'll work?

JASMINE: I *hope* it will work.

OLIVIA: You and me both.

JASMINE: There's been enough bloodshed.

OLIVIA: You sure there isn't a tiny percentage of you that's sad to see your best laid plans derailed?

JASMINE: -- Maybe a little. But I was a different girl then. And people change.

SCENE 13.

MEGAN AND ANDREW WALK DOWN THE
CORRIDOR BEHIND THEM.

MEGAN: Were you two... close?

ANDREW: Who two? Me and...

MEGAN: Yeah. You and Jasmine. The original, I mean.

ANDREW: Yeah. We were. We were getting towards needing a name for it. But I could never work out what I wanted to say. Chickened out at the last minute, you know.

MEGAN: We've all been there.

ANDREW: Except... the next day, anxiety hit me. And I realised I had no idea what I was doing. I couldn't make her happy! And whether that was true or not, it's what I listened to. So we agreed that we'd spend one night together, and then we'd split. The love of my life! And I only got to love her for a day.

MEGAN: Very poetic.

ANDREW: I try.

MEGAN: And there's been nobody else?

ANDREW: Nobody human. And that didn't exactly work out either.

MEGAN: Why are you being so honest?

ANDREW: Well, I'm going to die soon.

MEGAN: Not if we can't help it!

SCENE 14.

THEY ALL PULL OUT AND PULL BACK IN
CHAIRS AS THEY SIT DOWN AT A LARGE
TABLE.

KANANG: Thank you all for the invitation. I am, as I hope you are aware, a man of peace. If anybody wishes to speak, I will listen, so long as they are also peaceful.

ANDREW: We're happy you can join us. You may recognise some of the people around this table, and you may not trust them. We have few reasons to trust each other, but we have found similarities between us in the recent days. Perhaps we should introduce ourselves?

KANANG: Very well. I am Vancano, but my title is *Kanang*.

ANDREW: Andrew Leeson.

OLIVIA: Olivia Barnes.

MEGAN: Megan Kite.

JASMINE: I am Ankala, mirroring the form of Jasmine Piper. Formerly the Nifiko Ranfko.

KANANG: The *Nifiko* herself?

JASMINE: The very same.

KANANG: I will be most interested to hear of your activities.

JASMINE: Well, there are no secrets here.

SCENE 15.

OLIVIA WRITES SOMETHING DOWN,
READING IT OUT AS SHE GOES.

OLIVIA: We, as unofficial representatives of the human race, admit responsibility for the deposits of waste glass and plastic in, on and around your city. We accept that, although it was a wholly unintentional act born out of ignorance with absolutely no malintent, that steps should have and will in future be taken to ensure this does not happen again -- How does that read?

A ROUND OF APPLAUSE.

SCENE 16.

KANANG: Naturally, we cannot forgive each other's crimes. There have been attacks. Your efforts to make amends are commendable, but these acts, while not covered by laws and treaties, are still crimes for your respective people.

THEY MURMUR IN AGREEMENT.

KANANG (CONT'D) I suggest a swap. Olivia will live in our city, work, contribute to our society as a means to repay what she has taken from us.

OLIVIA: That seems fair.

KANANG: And for Jasmine: You will be exiled to the land. Regardless of your intentions, I am afraid you are a rebel and a traitor.

JASMINE: I understand and accept.

SCENE 17.

JASMINE: There is still the issue of... Andrew.

KANANG: Yes. That is a concerning one.

JASMINE: I know it's possible to reverse the process - to remove the countdown. But it requires --

KANANG: Complex surgery. You may use my surgeon, here on the ship.

ANDREW BREATHES A SIGH OF RELIEF.

KANANG (CONT'D) Worry not, my friend. With my surgeon's help, you will live. I will send for him as soon as this session is adjourned.

SCENE 18.

KANANG WRITES ON SOME PAPER, AND THEN PUTS HIS PEN DOWN.

KANANG: There is... one thing. Just before we adjourn for the day. Our city - we wish to remain hidden. Hiding is our nature, we camouflage. We have survived this long without exposure to the human race, and it has kept us prosperous, happy and peaceful. There are no doubt other cities like ours, and we ask that you leave them be. Tell no-one about us. Leave one corner of the world to the sea-dwellers. Just leave us in peace.

SCENE 19.

A HEART-RATE MONITOR BEEPS. A SURGEON WORKS OVER ANDREW'S BODY.

THE SOUNDS OF WHISPERING.

SCENE 20.

THE WHISPERING CONTINUES:

OLIVIA: Well, I'm pleasantly surprised.

MEGAN: Do you think they'll let me come with you on your exile?

JASMINE: I don't see why not -- Hold on...

OLIVIA: What's that?

THE WHISPERING GROWS LOUDER.

SCENE 21.

AND LOUDER STILL.

ANDREW SITS UP AND STRANGLES THE SURGEON.

SCENE 22.

LOUDER AND LOUDER.

JASMINE: Oh, no. No, no, no. That's the Chant of Ranfko.

THE WHISPERED CHANTING GETS LOUDER AND LOUDER, UNTIL IT'S DEAFENING.

JASMINE (CONT'D) Try to.... resist it.... NO!

SHE RUNS OUT OF THE DOOR.

SCENE 23.

FIRE. SCREAMING. CHAOS.

JASMINE APPROACHES ANDREW.

JASMINE: Andrew! Everyone's -- going crazy. It's the Chant. It... makes you manic. What's happening to you?

ANDREW: It's... my heart. I can't control it. It's beating.... so... fast....

HE CLUTCHES HIS CHEST.

JASMINE: Breathe. Try to breathe. Slowly.

HE BREATHES DEEPER.

JASMINE (CONT'D) Come on, come on...

OLIVIA AND MEGAN ARRIVE, AS WELL AS KANANG.

ANDREW: It's not working!

OLIVIA: What's going on?

MEGAN: Is everything okay?

JASMINE: No. (TO ANDREW) Close your eyes.

ANDREW: No, no. I can't. It's taking over.

JASMINE: Oh, God. This is my fault.

ANDREW: -- You need to go.

JASMINE: What? No.

ANDREW: You should go.

OLIVIA: No. No, we're staying with you.

MEGAN: Yeah. We're not leaving you.

KANANG ARRIVES.

KANANG: Precisely. We stand together.

ANDREW: Oh, don't be so stupid! GET OUT OF HERE! Get back to the city. Get help. Find who did this before they do it again.

OLIVIA: But... Andrew.

ANDREW: GO.

HE THINKS A SECOND.

ANDREW (CONT'D) "Every death is pointless, unless you give it meaning. Unless you die for something. Something you believe in." Isn't that what you said?

JASMINE: Yes, when I was --

ANDREW: *Isn't it what you said?*

JASMINE: -- Yes.

ANDREW: Then go. Because I believe in this. Five people who could have been fighting right now standing together instead. So, okay, one of them can't make it. But get back to the city. Be four incredible people. Save as many people as you can along the way. Spread the message.

OLIVIA: Okay. Okay. Are we agreed?

MEGAN: Yeah. For Andrew.

OLIVIA: For Andrew.

KANANG: For Andrew.

OLIVIA: -- Jasmine?

JASMINE: (EMOTIONAL) -- For Andrew.

OLIVIA: Okay. Let's do this.

THEY WALK OFF, ONE BY ONE.

JASMINE: I won't forget you. I'll make sure nobody forgets this.

ANDREW: Oh, but they will. They always do. They forget, because they never knew in the first place: the chaos caused by the misunderstandings and the assumptions. The itchy trigger fingers: an eye for an eye! It makes the world blind. And they'll never see them coming, because they're too busy looking behind them.

JASMINE: No. This time is different. Everybody will remember. I'll make sure of it.

ANDREW: Oh, for God's sake Jasmine. Aradna. Your Gods and mine. You can't fix this. So go. I don't know how much longer I can --

A PULSE FIRES FROM HIS HEART, WHICH HITS JASMINE. SHE FALLS IN PAIN. HE CATCHES HER.

ANDREW (CONT'D) There we are.

JASMINE: (INJURED) Huh. I deserved that.

ANDREW: You know what? Yes, you did. Now, come on. I'm getting you off this -- AARGH!

ANOTHER PULSE FIRES.

ANDREW (CONT'D) I'm getting you... off this ship.

HE HELPS HER TO THE LIFEBOATS.

ANDREW (CONT'D) There you go. Into the lifeboat. I don't have much time left.

JASMINE: -- I'm sorry.

ANDREW: I know. Now, go.

SHE JUMPS INTO THE LIFEBOAT, AND HE LOOKS OUT TO SEA.

ANDREW (CONT'D) (IN PAIN) Keep on.... fighting...

ANOTHER PERSON IS STRUGGLING. HE RUSHES FORWARD, AND HELPS THEM TO THE LIFEBOAT.

ANDREW (CONT'D) There we are.

THE HEARTBEATS GET FASTER AND FASTER.

HE BREATHES DEEPLY.

A LOUDER PULSE FIRES FROM HIS HEART, AND THE SHIP EXPLODES.

HE IS THROWN ACROSS THE SHIP.
SEVERELY INJURED, HIS PULSE AND
BREATHING SLOWS.

EVENTUALLY, ALL SOUNDS FADE, APART
FROM THE WAVES.

END