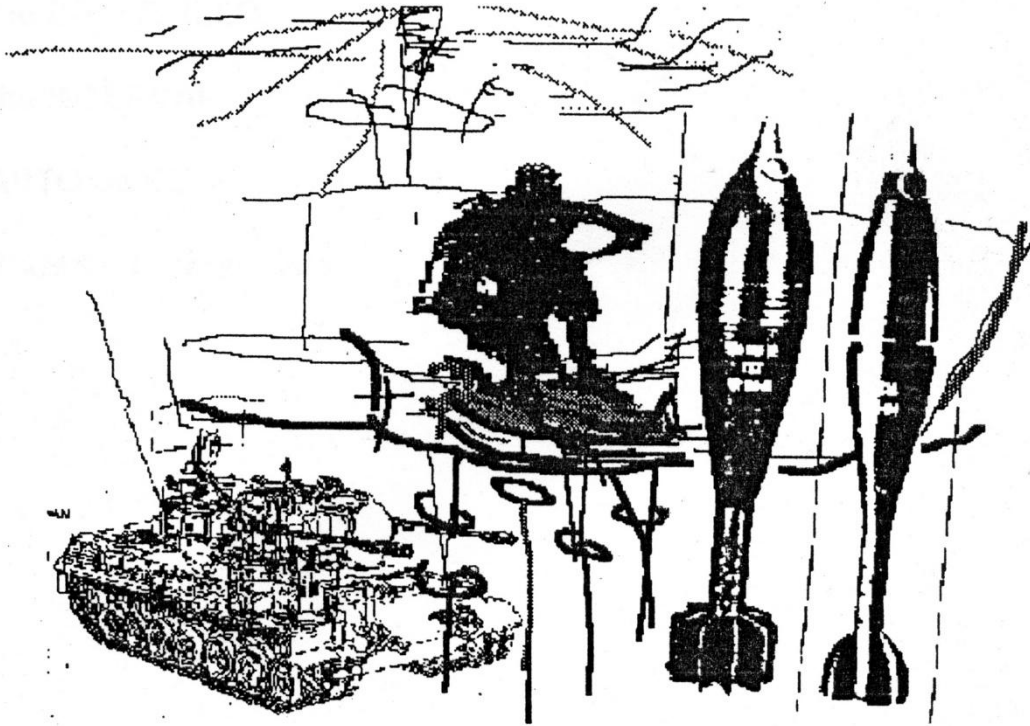


A PERFORMANCE SCRIPT by
ARTHUR WICKS

"the TRILOGY"



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EPISODE 2

**the
BATTLEFIELD**

A:

Interval (between
**the Escape of the
Solstice Voyeur
and the
BATTLEFIELD)**)

Sound :

Derek Kreckler's
tape will introduce
this section

There should be
the suggestion of a
runner, who is
moving through
the space.

General

Comments:

Audience
assembling in the
Theatre and being
ushered to their
seats.

**General Sir Bruce
Rawbottom** enters
with necessary
pomp and
ceremony

Sound:

Fanfare

#B:

Lights:

Follow spot on
Rawbottom (A).

Soldiers and Civilians, Ladies and Gentlemen. I would like to introduce General Sir Bruce Rawbottom. A model soldier - he comes with impeccable credentials and is known for his imperious bearing, his straightline approach and his stiff upper-lip; particularly when it's tough. We should also note the ice blue machine-gunner's eyes.

Lights:

House lights still on but dimming.

He has a tendency to the open and conventional approach where his great endurance is a telling asset. But he does have the ability for quick and quite startling changes of direction. He has been cited in the manuals for the now famous examples of turning a reversal to a rout by approaching his prey down-wind and coming at them from behind.

General:

This will create some confusion as the audience late-comers arrive & El Sheed (#.C) can enter under cover of this confusion.

Oh ushers, ushers, would you please..... **Row D... ushers, Row D right next to the entrance - I'm sorry but you will have to clear that section. Would you please get the people sitting in that section to move out.** You could reposition them in another part of the seating area but not in Row D; not that part. Row D must remain empty for the duration of this performance! There are some dangerous elements and that section must remain empty! Would you please hurry ushers so as not to interrupt the remainder of the performance. Thank you... just move them along into..... and re-site them. I am sorry for that distraction, but the public liability policy that we have insists that we take every safety precaution.

#C:

Lights:

Follow spot on El Sheed (B).

And now to put the other side of the debate, I would like to introduce the **Sheik Kamikazee El Sheed** - one of the priest warriors - of noble descent. El Sheed is a mercurial soldier famous for his cunning and pragmatic approach, his intuitive and daring, ...his black darting eyes are in the history books. He's noted for the fact that he fights best with his back against the wall. He's been known to withdraw without a shot being fired only to return under cover of darkness with armoury intact and rampant. in these conditions the target invariably melts under the heat of his explosive onslaught.

Sound:

Fanfare (2).

Lights:

House Lights still on but dimming (now dimmed?).

#D:

Lights:

Change from overhead to single which illuminate the two generals

You may think you are witnessing a cartoon here tonight. A cartoon in an endless number of frames... you may think that, but that's not quite correct. These two military warriors are here tonight to enter into a discussion which we will find out in the next few moments.

General:

Rawbottom and **El Sheed** have not to this point noticed one another.

We have to allow a little time for them to settle themselves before the debate can begin.

But now both seat themselves at each side of centre table

Slide:

"Frame 6a - roughly"

Sound:

Solo runner & crowd sounds returns for 1/2-1 minute.

#E:

Lights:

Overhead spots alternate with foot spots which throw very large shadows on rear & side walls & the cyclorama drop. (These instructions through to end #. F).

General:

A & B finally notice one another & formally approach to shake hands. This develops into a thrust and parry encounter.

There is a ritual to this debate and... SILENCE!! Silence pleasesilence... silence please. We must remain in absolute silence so as not to break the concentration of both these people. They need time to martial their thoughts, the points they want ro make to ane another and they need the silence to organise the defences they will need to retaliate; to the points thrust at them.

El Sheed moves off the cushion... notice his movements, watch his left hand... perhaps he is feinting... let's keep an eye on his other hand. He's lining up Rawbottom for the middle pocket; watch Rawbottom now... imagine what he's thinking... what his defence will be; anticipating El Sheed's every move. Observe Rawbottom's feet -- forward, backward, carefully circling not giving an inch but then not taking one either. So who... who will attempt the first contact be here? Now let's look at their eyes. El Sheed has Rawbottom directly in his sights. Rawbottom has to avert his eyes.

What a blistering.... what a blistering look... keep watching the movements of his hands - the significant exchanges. Right, now the feet. Watch the feet -- left foot, right foot, El Sheed's moving backwards and forwards. One comes forward and what is the other doing? Does the left hand know what the right foot is doing?Yes, I think so. Notice the subtle shift of attention -- Rawbottom is trying to distract El Sheed; but watch El Sheed's eyes now, glinting. He's moving; watching the middle pocket; covering his flank; eyeing the wall. Now that famous shuffle, El Sheed backwards, forwards.

Rawbottom,Rawbottom is countering this with a feinting motion backwards and forwards - he's trying to draw El Sheed forwardsthere's a slight uncertainty here. Just a slight uncertainty! Is Rawbottom faltering?... I don't think so! I think he's lining up for a shot. Now watch the movements of the feet and the hands matching the foot movements.

#F:

General:

A & B finally take each other's hands but will not let go. Develops into arm wrestling match with scores called.

Sound:

Bullfight sounds, cheering & booing & hissing.

Slide:

"Silence please!"

Right!... Look!...they've made contact! They've made contact. Now they've got each other in a grip - what a grip!! That is a real ring grip! This grip will be a hard one to break. The explosive energy of El Sheed... Rawbottom struggles to gain control... a subtle manoeuvring of brute strength....Yes! just as I thought -El Sheed backs off now.

Forward again... I think we're going to have a win? No, not yet! Backwards...forwards... each is struggling now to gain control. A retreat! A reversal!... Well, who would have thought that! Here they are again, just watch closely now... I think we must be on the point of having a win. Yes! point one... a fall... went to Rawbottom! Who would have imagined that!

Slide:
"RETREAT!"

I thought El Sheed, with his cunning... his renowned cunning and devious manipulation in debate would have certainly won that well. That's one to Rawbottom - yes... confirmed... Rawbottom; one - El Sheed at this moment nil, but I would still favour El Sheed from his form and we are just watching as they take their positions again - settling against one another..... manoeuvring.... manoeuvring for the great... the greatest positions.... they make contact..... yes, they've made contact again! Yes! yes...as I thought.... El Sheed's initiative and his ability to forecast... Yes, yes, we've got another fall. Rawbottom - one, El Sheed - one. That takes the score to one fall each. Can El Sheed keep the pressure on Rawbottom to gain victory at this point of the debate? Right, they've made contact again. Rawbottom goes straight into the counter attack. They're holding it now.... It looks very evenly divided. oh, another fall, ...another fall... I think that makes Rawbottom - two, El Sheed - one. We wait for confirmation... yes... that's been confirmed, in this debate, Rawbottom has gained two points. So can El Sheed at this time equalise? Contact again! Yes, here they come! El Sheed is famous for this - his manoeuvring is unconventional. Yes, I would certainly put El Sheed's chances of equalising very, very strongly. Yes I'd like to ... the chance of pitting their wits and debating abilities against one another. **Another fall! Another fall!** We wait for that to be confirmed. Yes, El Sheed has equalised and that is two points each. This is a very even contest. This is a very even contest. And so they take their positions again... they take their positions again. Right! They make contact... they make contact... I don't think the rules are being obeyed quite fully here. I'll just get a report from the umpires... umm there's a little discrepancy on the way that the rules are being followed here! **I HAVE TO CALL A BREAK!** This is getting a little undignified; I want to call a break! A break in the lines here! **WOULD YOU PLEASE ALL RETURN TO THE PRESCRIBED TEXT, PAGE 255, PARAGRAPH 104.2. CONTESTANTS MUST FOLLOW THESE RULES TO THE LETTER!**

#G:

Lights:

Overhead spots to slowly illuminate **Rawbottom** and **El Sheed** in a new position, viz on each side of the space facing the audience.

These spots are blue-steel for General A & pink for General B. During #. H, and I, spots intensify until just before the entrance of Solstice Voyeur in #. J & then they dim. This is their "headquarters" & the Control Boards will in #. H be brought in & placed behind them.

General:

Rawbottom and **El Sheed** are escorted to their new positions, each at their own table on opposite sides of the Theatre space.

Slide:

"Frame 7.1.4"

Oh, I'm sorry for that outburst. You must understand that decorum has to be followed. And while the General and the Sheik are being escorted to their Command Posts for the continuation of the debate, remember that this is not a cartoon, in however many frames you may imagine it. No! Not a cartoon at all! This is a very serious debate.

#H:

Lights:

Alternate spots
between A & B.

Sound:

A & B develop
performance with
voices very distorted.
This is LIVE.
Machine sounds
gradually introduced
as background (Very
soft at first).

General:

This is the COLD WAR
- the **WAR OF**
WORDS.

So, they continue....

Well that was a good point.

Yes, a syllogism, a perfect syllogism.

Slide:

"Eloquence"

But Rawbottom, notice...I hope the adjudicators are listening and making notes very carefully,Rawbottom is using some overworked adjectives here, even stilted phrases, but then....

El Sheed's descent into the colloquial is going to score against him too.

Occam's Razor!

What logic!

General:

Control Boards are
brought in & placed
behind each of
Rawbottom and **El**
Sheed

Rawbottom has put that point extremely well; that is going to tell in his favour.

But El Sheed,what metaphors, ...what mastery of the image!

Point well taken.

General:

Rawbottom and **El Sheed** begin to move around looking at their control boards & crossing to look at the other's board.
Aggressive feinting as they pass one another.

Chopping logic - can you hear that?

And Hume's fork, ...can El Sheed straighten that one? But why is Rawbottom speaking Chinese? I guess that's to confound El Sheed's arguments. That will do it no end!

"Ha ha! hear that! Hear that!" El Sheed is replying in German. What undisputed logic! What indisputable arguments El Sheed is putting now...his point score must be rising rapidly. I would like to check from the adjudicators on this and the umpires!

There's nothing like the thrust and parry of debate to clarify points of view.

That's a good point...a very good image!

What wit! Who would have expected such wit from two warriors of this standing.

#I:

Lights:

Use overhead or footlights when **Rawbottom** and **El Sheed** start moving again.

General:

Drop light level gradually to make the entrance more dramatic, through to end of # I.

Now I just want to point out...you've noticed these boards being brought in - you may think they are to keep score but that's not the case. These boards are to control weapons, and both El Sheed and RAWBOTTOM must decide from these boards on a strategy, which the game is now going to move into. Unknown to both these warlords, they are moving towards the brink...

Excuse me, excuse me - well taken; what a good point! A barbed point that one! **Indisputable logic!**

Lights:

Flashes of light like explosions at each delivery at first **pale yellow** (a) & later **orange** (b).

These need to be distributed through the Theatre Space & will come on as sporadic flashes from any one or more points.

- Could become dull glow on stage; red (c) even green (d) & blue (e) for contrasting colour effects *indicates these effects in following sections.

NB.: NOT TOO MUCH at first: leave capacity to build to a crescendo through Secs. O & P.

Sound:

Sporadic war & machine sounds at each light effect indicated by * in #. J, K, O, P, & Q.

These sound effects begin as isolated events but later (in # P & Q) these sounds begin to escalate till residual sounds carry through from one score win to the next.

That has caused some consternation to El Sheed. I can see from here and from the umpires and the observers that Rawbottom has a win.

... "15-Nil."

El Sheed now has the right to an answering serve. That is the rule of this debate or this game as it has now developed. He also has been considering his strategy and he's regrouping his team to answer the opening challenge. On past record El Sheed will be considering his overall logistic mobility and follow the past performances, but...we must remember that El Sheed's pragmatic nature will be to select an option that will catch Rawbottom off-guard. **And here it is! His first delivery...**and from here I can see it is a direct hit!

....."15-All"

Lights & Sounds:

(a)* see the description on previous page. Sporadic flashes at first yellow and occasional.

So Rawbottom now is quickly regrouping forces to consider his retaliatory serve. Noted for his direct action, I wouldn't be surprised if he selects...

Yes, he's done it...he has selected...and from here he has delivered. I can see he's scattered El Sheed's field-forces.

..."30-15."

So El Sheed is grouping for his reply. He has taken a bit of a battering, but that might be part of his strategy. The question is: what will his serve contain? I'm sure he's getting a clear picture of Rawbottom's form and Rawbottom's strategy. So he's considering it now -balancing ...forwards backwards

Lights & Sound:

(b)* see description on previous page. These flashes shange in colour and become more frequent.

he's made his choice and he's delivered it! Well, that appears to be a miss! He's certainly scattered Rawbottom's field but there is NO hit! We must wait on the field reports.

..."40-15."

Well, that is a surprise! Rawbottom now appears to have the definite advantage. He's in a decisive mood but then El Sheed could be trying to draw him out.

Lights & Sound:

(a) & (b)*. A gradual increase in intensity and frequency. Keep it random !

Rawbottom has made his decision...he's moving in...very direct performer Rawbottom, true to form...there he is...he has delivered his serve! A total miss! I can see it from here! Well...what cunning on El Sheed's part. He's directed Rawbottom's fire; HE WAS SERVING TO A DECOY.

#K:

..."40-30."

General:

This could refer to the Solstice Voyeur's monologue.

"Excuse me one moment - we seem to be having some form of interference here; a crossed-line or perhaps a car-phone nearby. Technicians, would you please check that out?" They are looking at it right now, we will return to the debate - the arena of the debate- as soon as we can clear this line.

"Good, thank you."

Lights & Sound:

(a) & (b)*. Gradual build up of sporadic lighting effects.

Lights & Sound:

(c)*. The addition of other colours to intensify the effect, eg red and green; bright yellow and blue

Slide:

"Set Point!"

Lights & Sound:

(c)*. Intensify this effect.

#L:

Lights:

BLACKOUT

15 - 20 secs. then follow spot (v. small; like a torch) hunting out the Solstice Voyeur.

Sound:

Following the **BLACKOUT** return of runner sound.

So El Sheed is now grouping for his strategic move: optimal logistic programming is now being used by El Sheed to make a decisive...he's made it...yes, I can see from here he has delivered a shattering blow to Rawbottom; so...just wait for the field-report. Yes...that was very cunning of El Sheed. Score now:

"...Deuce!"

So, Rawbottom now is getting the measure of El Sheed...he realises that this is no mean opponent that he's up against. Rawbottom is just considering his next move now and he is...forwards..... backwards, yes, he's made a choice and I can see it from here it is going to be a direct decisive response.

I'm waiting for the reports.....Yes, that is a direct hit.

..."Advantage - Rawbottom."

The pace of this game now is warming up. El Sheed is....is now moving very quickly - it's as if he had the advantage...he's now poised to make another delivery...he is moving to the board and he has chosen -.....

.....pulled the lever...made his serve. Yes, a direct retaliatory response! Reciprocal mobility certainly makes its point here. So!

".....**DEUCE!**"

General:
EXIT OF SOLSTICE
VOYEUR.

General:
Lots of movement of
ushers, A & B control
boards moved.

Sound:
Some runner sound.

"Ah, one moment! We appear to have total technological failure...my apologies! Please remain in your seats.....there is no need to panic!...The play is postponed until we can rectify the problem...Ushers and Technicians, would you please move into position?.....**AND TECHNICIANS, WOULD YOU PLEASE DO YOUR DUTY PROPERLY THIS TIME?"**

#M:

General:

This is a separate voice over - originally using voice of Andrew Saw. This voice must be suave & smooth.

#. M is an arms-sale commercial. During the course of this section some 80 slides are projected .in the course of 60seconds; one after the other at top speed.

"Our production lines include hand grenades (defensive and offensive) AP and AT rifle grenades for 7.62 and 5.56 rifles, 60 and 81 mortar ammunition, mortar fuze, gun fuze, hand grenade detonators, 3.5 APAT and AT ground rockets, plane bombs and incendiary bombs, colour smoke hand grenades, air-to-ground rockets, white phosphorus ammunition, tracers and rifle-line launchers. Also PETN and Hexogen (RDX).

Remember that the right to live in freedom includes the responsibility to defend freedom against attack. In a highly technological world the fulfilment of this responsibility requires complex weapon systems. Survive through the '90s!!

Our mine launching assembly has 6 three-position launcher units containing 600 mines in 30 mine magazines. Mine density is preselected electronically. A mine barrier of 1500 metres can be laid in less than 10 minutes.

Keep right on target with the artillery gun alignment and control systems in one. It allows full mobility at all times and provides "shoot and scoot" capabilities, increasing both battery rate of fire and survivability day and night.

Already proven; this unit is used by the MLRS Joint Venture, and adapts the AT2 warhead. This MLRS anti-tank warhead could be an ideal contribution to the two-way-street principles once it is adopted by the US. Army. This one is unbeatable!!"

#N:

Sound:

Uneasy crowd
sounds. Verging on
ugly; close to riot.
Comes in waves.
Becomes uglier
through Sec. N.

Lights:

General Yellow dim
(sulphurous) light
slowly up to reveal -

General:

Assistants tampering
with control boards.
A & B very impatient
& aggressive.

The ushers hand out
the cardboard glasses
to the audience.

Ushers, if you can hear me - would you please distribute the protective eye-shields for the cannon fodder...I mean, to the audience for this next stage of the development of the debate.

#O:

Sound:

Single spluttering
motor/machine.

(like a fibrillating
heart-beat) (v. soft).

Runner again.

Lights:

Through #. O the
lights become
stronger & their
interaction with the
action off-stage
becomes wilder.

General:

Solstice Voyeur in
ARMOURED CAR &
 assistant enter ON
 STAGE & ride back
 and forth where
 special footlights
 throw large shadows
 of the machine &
 wheels on the cyc.
 drop.
 In #. O, P, Q,
 coloured lights wash
 the cyc. drop & the
 washes & footlights
 play in a
 kaleidoscopic fashion.

Sound:

Becomes stronger &
 comes in definite
 waves.

Slide:

"Don't worry; this is
 only art!"

Lights & Sounds:

(c), (d) & (e)*
 Lighting effects as
 before (a), (b), (c), (d)
 and now (e) where
 the contrasting colour
 effects become lurid
 and vibrate giving an
 added power to the
 final moments of the
 chaos in the Theatre
 Space.

Foot spots throw
 machine shadows
 onto cyc. drop.

I'm sorry for that intrusion. I can only trust that for the debate - the players are still able to concentrate, because we have a very evenly balanced match to this point and Rawbottom must act decisively on his next move to gain control and win this his first match (if it's going to be that way)! Here's his delivery! He's made his move now! ...What unexpected force!...He has put EVERYTHING into that serve! What a devastation! Well, I'll wait for the field-report; but, that would be a clear point to Rawbottom...

Oh! sorry to hear that...we've lost our observer there!
 "...Advantage - Rawbottom."

Now, El Sheed in considering his overall transitional flexibility. Oh! wait a moment! There's a commotion in El Sheed's camp. His fieldsmen have - I understand -SCATTERED! Well he'll need time to define his strategy unless of course (and we must not discount this) that **could** be his strategy. Wait...a report just in: El Sheed has forfeited his next serve - I DON'T BELIEVE THIS! He has handed the first game to Rawbottom on a plate!

Well...even now - even at this point, I can imagine Rawbottom very smugly considering his position but I still would not like to be in his pants - not with El Sheed...whose reputation for scheming and devious retaliation could certainly annihilate Rawbottom's forces. I hope that Rawbottom is fully conscious and aware of this.

So, the game continues...

((El Sheed opens up the second match considering his alternatives here - his systematised reciprocal programming is certainly going to help him with that mobility for which he's renowned.

Lights & Sound:

(a), (b), (c)
(d) & (e)* continued

And he's moved...that's his serve!

On Stage:

Foot spots throw
machine shadows onto
cyc. drop.

"...64" 12 unaccounted for...4 reserve units.

Rawbottom now rep...considering his reply...straight there...122 to Rawbottom.

Well he's got the edge over El Sheed at the moment but I certainly wouldn't put El Sheed out of this game at all.

"....16 unaccounted for"...one reserve unit; that's where he sacrificed his field. And El Sheed is now coming straight back...straight back...he's now re-considering re-deploying his field -

#P:

Lights:

Introduce dull red
glow into lighting in
combination with
earlier effects in # J, K,
& O.

"591...3 unaccounted for, "14...that's interesting, 14 reserve units...))

Rawbottom directly back again! Yes!

Lights & Sound:

(a), (b), (c)
(d) & (e)* continued.

On Stage:

Machine Shadows
(from foot spots) begin
to be cancelled by cyc.
drop overhead washes
on stage. Perhaps
alternate foot spots
with cyc. washes.

He's made his move!
"...842...28 unaccounted for and 20 reserved units."

El Sheed...and there it is...

1,072 points to El Sheed,
against 842 for Rawbottom...491 unaccounted for ...
34 reserved units which El Sheed is obviously going to
be using for the future.
Rawbottom...RAWBOTTOM...Yes!....

"2,781...206 unaccounted for...27 reserve points."

On Stage:

Foot spots & cyc. drop
washes. (overhead).
alternated in slow
rhythm.

So he has not only gained the upper hand at this stage
against El Sheed but he has these reserve units which
he is, I am sure, going to use to devastating effect later.
El Sheed of course must already be considering this and
HE'S MADE HIS MOVE ...he's made his
move.."10,786...WHAT A SCORE! Against
2,781...Rawbottom..."

827 unaccounted for...67 reserve units.

So not only has El Sheed gained the upper hand with
that decisive manoeuvre but he has also increased his
reserve units...

Rawbottom back - BACK FROM THE WALL - THAT'S
HIS REPLY.

"9,421...

Still short of El Sheed.

10,786...with 628...for Rawbottom ...unaccounted for and 64 reserve units; his total just then. But he is still in this game.

Lights & Sound:

(a), (b), (c),
(d) & (e). * continued
but now it becomes
more sporadic as if it is
petering out.

On Stage:

Foot spots & cyc. drop
washes alternated in
kaleidoscopic fashion.

Slide:

"Peace envoy treated
like a dog"

Right... this game is now widening to include many more participants and players - I have a report just to hand: The City of **LOBOTOMY** is no longer in touch with the outside world. That has to be given as a gain to I Sheed and ...WAIT!... a report from **EXTINCTION** (need I say any more)... a gain to Rawbottom... All resistance in **ASPHYXIA** has ceased but it's unclear whose forces are claiming victory in this city...we have to wait for fresh field reports.

So, the score now: El Sheed's 642,929 - 36,907 unaccounted for and zero reserve units...now he's used them all. And unaccounted for and AGAIN zero reserve units. So it looks like he used up all his too.

And Rawbottom's score 191,000 and 24,782 unaccounted for, and again 0 reserve units. So he's using everything.

A report just received from **BRAIN DEATH**: Yes, it has been annihilated! ANNIHILATION! **And El Sheed is claiming victory!** **SODOM** has fallen...El Sheed again... his forces must be moving very quickly. His players now must be gaining total control of the field. **PARANOIA**! Paranoia...has gone...has fallen...and Rawbottom is claiming victory here.

General:

Assistant leaves the
Solstice Voyeur alone
on stage

Oh, just to hand, **a protest**... A PROTEST HAS BEEN LODGED! Well, you may have thought this was getting out of hand but protocol is still being observed. Reporters and observers are sending in reports and observations instantly here. Just a moment while I check.

Sound:

War sounds drop away
to **silence** (except for
the background
machine). This
anticipates the B52
starting in #. Q

The GENEVA CONVENTION and the GADDAFI code...this protest...yes...according to paragraph 2.43 on page 1,072 is dismissed. THE PRESENT DESTRUCTION WILL STAND AS REPORTED and this is scored to Rawbottom's advantage.

Right!

Oh, one moment!

#Q:

Lights & Sound:

(a),(b),(c),(d) & (e), etc
continue intermittently
through #.Q but
become more even -
like a distant fire glow
(especially red) with
distant flashes.

On Stage:

Allow the skeletal
shadows of the
machine to
predominate with the
slowing down of
alternating cyc. drop
wash lighting which
should shift to become
a predominant **red**
glow.

Sound:

Warning siren.

Sound:

The B52 is heard to
start (off-stage):
appears to take off and
to hover above the
audience.
Sound becomes louder
and louder

Another report ...from Babylon. Lying 50 kilometres east of **EXTINCTION** - it has so far survived but there is a very disturbing report that Rawbottom has developed a new weapon and will be testing it shortly...**and will be testing it shortly!** ...Another report - this weapon is definitely being put into play despite the objections from the field observers.

Uh...ushers, ushers would you please make sure that each of the audience has a pair of protective spectacles. This game could at the moment get out of hand. I would suggest audience that you please put the spectacles on; I suspect that time is running out for us.

Here...the reports from Babylon have ceased - that is very ominous.

Would you please...um...I don't think we have any more time.

Yes, we will have to empty the hall.

General:

This is an instruction to the ushers, who move slowly but deliberately at this point.

I'm sorry this has ended so abruptly, but USHERS, will you please escort the front row out? Treat this as a FIRE DRILL PRACTICE - move out as quickly as possible. Yes I have heard...the most recent news is not good; please leave your glasses on the seat as you leave and just shield your eyes. Yes ushers, please move them as quickly and as calmly as possible. thank you, the next row.

Please, please leave quickly!

Look after yourselves now! There's no time to lose.

Ushers could you please keep this as orderly and as un...as...and as much in control as you can and try not to create panic. Just move quickly.

THANK YOU; PLEASE EMPTY THE HALL NOW!
WOULD YOU PLEASE...NEXT ROW...THIRD ROW...FOURTH ROW -JUST LOOK AFTER YOURSELVES; JUST THINK OF YOURSELVES AT THE MOMENT.

Lights:

Washes drop away completely from the cyc drop leaving only the footlights throwing the shadows of the Solstice Voyeur and the machine onto it.

SUDDENLY the house lights are on.

At this stage the last of the audience is hustled out the doors.

PLEASE, ANOTHER REPORT - QUICKLY EMPTY THIS HALL.