CAST:

Mason: 22-35. Factory employee.
Glazer/Loomis/Weaver: 22-35. Factory employee.
Siri: 18-28. Walks around like she/he owns the place.
Security Guard: Leave him alone, he’s trying.

SETTING:

A “SuperPhone” factory, a dorm room.
SCENE 1

(A factory dormitory.)

(It is 4:45 in the morning. MASON is sleeping in a position that shouldn’t work, but it’s really hot out, so it works, kind of. He, along with the other workers, is clad in a drab, retro speedsuit. His hair is a mess.)

(SIRI is right offstage. She doesn’t wear the same attire as the workers, but there are similarities. Siri is covered in two sleeve tattoos. The patterns and designs are confusing, and perhaps impossible.)

SIRI
LIFE INSIDE THE MUSIC BOX AINT EASY
THE MALLET'S HIT THE GEARS THEY’RE ALWAYS TURNING
AND EVERYONE INSIDE THE MECHANISM IS YEARNING
TO GET OUT

(GLAZER is in the other bed by the window, sitting, smoking. He’s staring out into space. He puts out the rest of his cigarette, pulls his pack out. Looks at the open pack with disgust, pulls the last cigarette out, and throws the empty pack on the floor.)

(He smokes for a moment, pulls out the cigarette, looks at the cigarette with disgust, and rips off the filter, throwing it out the window. He smokes, unfiltered.)

(He coughs wildly. Mason wakes up, but doesn’t move.)

MASON
If you’re going to smoke, stop coughing.
it’s too early
Let me sleep.

GLAZER
I hate the sun
too hot
My name is Glazer
and I hate the sun
What’s your name?

MASON
Mason.
GLAZER
Mason. That would have been more up my alley
I wish I were born you

(Mason shifts, startled. He looks at Glazer as if to say, “Really?”)

GLAZER
when I’m cold
Will I be forgiven?
not just for the good I never did
but for the evil I never got around to as well?
I could have done something
but instead, I chose to not even bend grass
I work and sleep now
Completely neutral deeds
and not a decent one in the bunch

(Glazer gets up, his blanket in hand. He tucks Mason in, with his blanket. After a few moments, Mason pulls the blanket off, and pushes it away from him with his feet.)

MASON
it’s pretty hot in here

(Glazer stares at Mason, and chuckles. He commits self defenestration.)

(Mason jumps up. He’s wearing pants in bed. Looks out of the window. Looks away. Steps back, hand to his mouth. He paces around, calming himself. In less than a minute, he is calm.)

(He looks at the empty bed in his now one-man dorm. There is no joy in his heart, but dropping his pants and being in his boxer shorts seems to give him some relief.)

(He sits down and rubs his legs. Contemplates going back to sleep. He lays back.)

(The door slams open. He jumps up, startled, and quickly puts his jeans back on.)

(A SECURITY GUARD runs in, and closes the curtain. The stage goes black. Sounds of lifting, of shuffling feet, of movement.)
hello?

SECURITY GUARD

GO BACK TO SLEEP.

MASON

My roommate/

SECURITY GUARD

/IS FINE. HE IS IN GOOD SPIRITS. HE TOLD US THAT YESTERDAY.

MASON

You don’t understand. Just a minute ago/

SECURITY GUARD

IN A FIT OF JOY, YOUR ROOMMATE SKIPPED DOWN THE HALLS INTO THE COURTYARD. FOR HIS SAFETY, WE TOLD HIM TO SLOW DOWN. I’VE COME TO CHECK THE WIRING. WHICH IS ADEQUATE. GOODNIGHT.

MASON

Wait a second, there’s/

SECURITY GUARD

WOULD YOU LIKE TO MAKE A FORMAL COMPLAINT?

(There is a sound of a clipboard and pen being swung into place, and slammed into an open hand. Even though it’s not at all the same sound as a gun being cocked, there are similarities.)

MASON

….no.

SECURITY GUARD

GOODNIGHT/

MASON

but-

my roommate just died

SECURITY GUARD

SHOW’S HOW MUCH YOU KNOW
HE’S RIGHT OVER THERE, FAST ASLEEP IN HIS BED
GOODNIGHT.
(The security guard opens the door, exits, and slams it shut. In the momentary illumination, Mason was able to see Glazer, wrapped up in a bedsheets, in the bed next to his.)

(Mason sits on the bed. Eventually, gradually, but quicker than we’re used to the sun rises to Mason staring at a wrapped, dead body in his dorm room.)

(The door slams open. The security guard enters.)

SECURITY GUARD

GOOD MORNING

(He checks Glazer’s bed for two seconds.)

SECURITY GUARD

HOW ARE YOU SIR
OH NO
THIS MAN DIED IN HIS SLEEP
SO TERRIBLE
AND HE WAS FILLED WITH JOY

(He lifts the body out of the room.)

SECURITY GUARD

YOUR NEW ROOMMATE IS COMING SOON

(The door slams shut. “Soon” means five seconds, and the door is slammed open. SECURITY GUARD enters, followed by LOOMIS. He wears the same drab speedsuit as Glazer and Mason. Loomis is Glazer. Mason doesn’t seem to care.)

SECURITY GUARD

YOU’VE SUFFERED A GREAT LOSS
YOUR ROOMMATE WAS A GOOD MAN
KIND, AND WITH SO MUCH JOY
WE UNDERSTAND IF YOU NEED TO TAKE THE DAY OFF

MASON

is it paid?
(The security guard stares at Mason.)

MASON

i’ll be down in ten minutes/

SECURITY

/WE START IN FIVE.

MASON

okay

(Security Guard leaves Mason alone with new roommate. Loomis stands up, extends his hand.)

LOOMIS

I’m Loomis.

MASON

oh yeah?

LOOMIS

Yes.

MASON

Yeah?

LOOMIS

Yes.

MASON

Loomis, eh? New employee?

LOOMIS

Yes.

MASON

…That so?

LOOMIS

pretty sure, yeah

MASON

…
LOOMIS

… Hello. Today I would like to introduce myself. I was a good student always. I have an AD, a BSC, a BE in EE, a certification in ME, and I had an STD once, but that’s gone now. We’re sharing a room. I don’t know you, but that’s okay. I get along with all types of people. I’m not racist. Racism is terrible. The world would be better if we all loved each other. I speak English, Chinese, and a little Japanese. I don’t know any Latin, which makes me sad. Maybe I will learn Latin in my spare time. I can cook eggs and I play computer games. I like the TV show “Prison Break.” The hero of the show “Prison Break is Michael Scofield, and he is successful at everything he tries. I like to sing. It helps me to relax myself. Do you have any abbreviations?

(Mason doesn’t reply.)

I’m new here
we just met
I’m Loomis
do you have any abbreviations/

/Of course I do.

What kinds?

A lot.

Which ones do you have?

All the ones you do
and then maybe a few more
how much are you getting paid?

Same as you, I suppose

that better not be the case
I’ve been here for years
they pay us a little more each year
pennies, then a nickel, and then nickel and pennies, and then they gave up the dimes
how long have you been here

LOOMIS

a few minutes/

MASON

/a few minutes, yeah. That’s not right. That’s not fair. How much are they giving you?

LOOMIS

I don’t know if I’m allowed to say. They told me not to say.

(Mason grits his teeth and mutters something hateful, inaudible.)

LOOMIS

It could be less than what you make/

MASON

/I’m not telling you how much I make!

(They stare at each other. A bell rings. Mason goes to leave. Loomis extends his
hand again. Mason eventually shakes his hand. Loomis shakes it, like he’s trying to get
sand out of a beach towel. Super eye contact. It’s weird for everybody but Loomis.)

LOOMIS

I work later.
Have fun!

(Mason just stares at Loomis. Leaves without turning his back on him.)
SCENE 2

(Mason is at work with the machine. It’s something repetitive, mildly dangerous. It’s a complicated dance that would be terrible and tragic to learn. The music stinks, too. Near the end of his work, a piece of metal juts out, punching Mason in the hand, causing him to wince.)

(Mason drags himself down the hallway back to his dorm. He’s carrying papers.)

(SIRI enters, going the opposite direction. She stops when she sees him. Mason freezes up a bit when he sees her, and tries to go the other way. He takes a few steps, and then stops, and looks at her. She folds her arms, and taps her foot.)

(Mason musters up some courage, and turns around, hoping to pass this woman without incident. As he passes her, Siri stares at him with eyes of fire. She grabs his papers. Tears them slowly.

SIRI

What was that?

MASON

Efficiency report.

SIRI

Was it important?

MASON

kind of, yeah.

(Siri’s eyes glaze over. Her eyes flutter. It’s not a full-on orgasm, but it’s not NOT arousing her on a physical level.)

SIRI

(sigh) good show, old boy

(Mason leaves.)
SCENE 3

(Mason enters the dorm. He sits on his bed. Fans himself. Rubs his legs. Goes to take his pants off, when suddenly, Loomis enters. He buckles his pants back up.)

LOOMIS

Good afternoon.

MASON

Hi.

(Long silence. Loomis stares at Mason.)

LOOMIS

I’m back early

MASON

Yes, you’re back early

LOOMIS

I know. I was stationed in H wing.

MASON

what part is that?

LOOMIS

Upper Left corner touch screen calibration and camera flash red eye reducer. All new camera tech that we’re putting in. All the new phones have to have it. It’s an interesting improvement. You don’t need to do this anymore to pull up the phone.

(Long does three air finger swipes and two air button presses.)

Now all you have to do is hold this phone sideways and do this.

(Long mimes taking a picture with a camera.)
And now the phone will know you want the phone to be a camera now so the phone will turn into a camera. The world has many fast things in it, like cars, bumblebees, tsunamis, and so on, and you want to take a picture of it before it goes away/

MASON

/Why are you here early?

LOOMIS

Sometime before lunch, something happened.

MASON

.

what happened?

LOOMIS

The X-ray machines exploded! Someone at one end of the line kept asking “WHICH ONE OF YOU A-HOLES BROUGHT A POPCORN MAKER AND LEFT IT ON?” That didn’t make sense because it didn’t smell like burnt popcorn. It smelled like someone was burning a couch. I used to burn couches. For fun. It wasn’t that fun. Anyway, suddenly there was smoke, and BOOM! We all got knocked off our feet. I think a couple of people are deaf now. That’s a sad tragedy. I will never forget. So, anyway, after the explosion, we were all put on trash detail. We took apart the broken X-Ray machine, which was bigger than this room, and we carried it to the cliff, and threw it into the ravine. The ravine is FULL OF GARBAGE

MASON

They let you outside while on the clock?

LOOMIS

They had to. The cliff was outside. I’m sorry. The cliff IS outside.

Is that all?

LOOMIS

Yup.

Oh, yeah. Someone dropped a bottle on my head.

MASON

WHAT?

LOOMIS

yeah, look, there’s glass in my hair
We were out there, and then suddenly, I was hit in the head with a bottle. It really hurt. We all looked up, and there was a man on the ledge. Hey, maybe he dropped the bottle! He looked sad. He yelled something to us. A question. We couldn’t hear it. No one answered him. He jumped out of the window. Who was he?

**MASON**

How would I know?

**LOOMIS**

He was your coworker.

**MASON**

If I had a nickel for every sad tomato who took a dive from the windows here, you know what I’d have? A fuck ton of nickels. Some people can’t hack it here. So they make themselves dead.

*(Loomis looks out the window.)*

**LOOMIS**

He left.

**MASON**

No, he didn’t.

**LOOMIS**

Yes, because he’ll always be with us.

**MASON**

No, because he’s dead. You know what I don’t like? Language. I mean, I need language like I need food. But, leave me the hot dog. Don’t get fancy with the truffle oil and the lobster tail and those fucking capers. There’s too much wonder in language.

“My grandma passed on, my wife and I are separating, he was a hero to us all” it’s like you’re constantly pestering reality to catch up to your bloated ideals of reality. I’ll never jump out the window. Want to know why?
Because you love life?

no. Because I’ll never mistake that window for a door.

WINDOW. IT’S A WINDOW. YOU’RE NOT SUPPOSED TO GO THROUGH THEM.

IT’S NOT ROCKET SCIENCE.

(Mason points to things around the room.)

That’s not a toy, that’s a bed
that’s not the sky, that’s the ceiling
that’s not a snack, that’s tomorrow’s lunch
And this isn’t a floor…it’s…something else.

For the jumpers, it starts with staring out of the window. Totally fine. But then they see
what’s outside as something that’s way better than what’s going on inside, and
then…they start having unreal expectations of the window. They’re like, “Why can’t I do
more than just look through the frame? I wish it were more like a door. Doors are
awesome. When you go through a door, you’re always somewhere else.” And instead of
quitting, and leaving through the VERY REAL, NOT DEADLY FRONT DOOR that
they built for people, they use the window.

And I thought you had to take an aptitude test to work here.

maybe it wasn’t the job they were escaping from

they weren’t escaping. They were dying.

why else would someone use a window as a door?

I’m so lucky to have this job
I’m going to work and do my best, and move up
just like Michael Scofeld
from the tv show “Prison Break.”
he escaped prison because he was a talented engineer
and brought justice to people
He has many qualities that are good for people to have
intelligence, courage, ingenuity, and so on
more people should watch “Prison Break,” and learn to be like him.
(beat)
let’s work together
you and i/
MASON
Woah, woah, woah, I’m not joining a union
or planning to join a union
and I don’t know anyone who is in a union or attempting to establish one, okay?

LOOMIS
You’re very strange.
But very interesting.
I’m not looking to create a union
I just want to be friends with you
but if you wanted to create a union, I would actually like that
because this place is very dangerous and kind of horrible, and needs a union

MASON
shut up
do yourself a big favor and shut your mouth with that union stuff. That noise is all trouble.

LOOMIS
I don’t understand.

MASON
of course you don’t

(Mason rolls onto his bed. Blanket over body.)

LOOMIS
It’s early.

MASON
I’m tired

LOOMIS
people have dinner at this time

(Mason’s arm leaves his cocoon, snakes under the bed, pulls in a plastic Popov vodka jug.)

LOOMIS
that’s not dinner
(Mason pops up, and invades Loomis’ space.)

MASON
I liked the old roommate so much more than you

LOOMIS
what was he like?

MASON
I don’t know. I can’t remember. that’s how great he was
you should try to be like him

(Mason holds up his bottle of cheap vodka.)

MASON
would you like some?
would it help you?
I think it would

LOOMIS
Do you dislike me?

MASON
yes.

LOOMIS
why?

(Mason holds up the jug of vodka.)

MASON
tell me, loomis. Is this jug half empty or half full?

(Loomis inspects the jug.)

LOOMIS
it’s at the 50 percent mark.
MASON

that’s why I dislike you
Now drink/

LOOMIS

I haven’t eaten yet

MASON

then go eat something. chicken, corn, a shoe, your own head. I don’t care
when I’m done with this bottle, I’m going to leave it right in the middle of the floor
and when the mood hits you, the mood to celebrate your good fortune
the urge to scream, or talk, or even whisper
have a swig
you’re welcome
good night

(Mason goes back to bed.)

(Loomis goes to bed. Sleeps.)

(Mason tries to sleep. Lights change.)

(Siri enters. Mason notices. Siri tiptoes around the dorm, making exaggerated
movements. She pushes things over, opens her mouth in fake shock like it’s going to
break, but then catches it. She does this with Mason’s laptop. She takes Mason’s boot,
winds up like a pitcher, and fakes throwing it at Mason’s head. At first, he blocks, but
eventually realizes she isn’t going to do it.)

(Mason sits up when Siri notices Loomis.)

SIRI

who is that?

MASON

Get out.

SIRI

you left it unlocked
Who is that? What’s he like?

MASON

got out
SIRI
I’m going to wake him up. maybe he’ll like me
how would you feel about that? How would make you feel? What would you do about it?

(Mason begins to get visibly angry. This excites Siri. Her eyes smile, she bites her
lip. She takes a step to Mason’s bed. He stands up and keeps her at bay with his arm. He
drinks. He curls up in bed. Siri is angry, but then sad. She leaves.)
SCENE 4

(Work continues. Mason fights with the machine. The machine is winning, and wearing him down. Loomis is doing his part as well. Both men are working hard. While they work, Loomis is trying to start up conversation with Mason.)

LOOMIS
You gonna buy one of these bad boys?
HA HA HA
just kidding, we can’t afford them
but seriously
remember that thing that happened
yeah
the thing on the news the other day?
The sports?
that thing in the other country
and politics?
MAN
All that stuff/

MASON
/hey, I’ve been thinking

LOOMIS
Really? Me too! What have you been thinking about?

MASON
If you want to transfer, they make it really easy here
fill out two forms, agree to a pay cut, and you can be cutting wire or swimming in molten rubber by nightfall
I can help you with the paperwork if you want

(Loomis tries to smile, but looks a bit defeated.)

(Siri enters, and sneaks up behind Mason.)

SIRI
hey. You.

MASON
hi.
SIRI
take one of them

MASON
I wouldn’t/

SIRI
I didn’t say steal the phone, just grab one and take a picture
do you get it?

MASON
no.

(Siri grabs a phone from the assembly line, and hooks it into the machine, giving it power. She then grabs Mason by the belt, stretches his waistband, and tries to stuff the camera down his pants.)

MASON
what are you doing?

SIRI
Now, when Mr. Gunderson or Mr. Pulaski or whoever buys this overpriced, overhyped piece a’ garbage
and pays some sad fugger to wrap it up and make it look like santa did it
for his fuggin wife
or his ugly fuggin kids
on Christmas morning
in front of their family
and santa
and jesus
they’re going to turn it on
and the first thing they’ll see
IS YOUR DICK.
D’YA GET IT?!

MASON
I don’t want to do that.
I want you to leave me alone

SIRI
Well, I want to sit around and watch babies eat lemons all day, but we can’t always get what we want. I’m not done with you.
(Mason excuses himself. As he leaves/)

LOOMIS

Hey, are you doing something later/

MASON

/Fuck off.

(Loomis goes back to work. As he work, a bit of frustration peeks through. Siri goes over to his side of the line. She gets uncomfortably close as she talks to him.)

SIRI

This place is an unnatural mess
there’s a lot of metal sprouting up around here. Rebar and sheet metal. Aluminum. The British call it Alu-minny-um. Probably because they’re sexually repressed. I don’t like metal.
You don’t seem like you’re metal at all
you seem
like
oak

(Siri knocks on him. Makes knocking sounds.)

LOOMIS

Hi. I’m Loomis.

SIRI

I’m Siri. Do you want to meet up after work? Or right now?
Yeah. Right now. Drop work.

LOOMIS

and do what?

(Siri smiles.)

SIRI

whatever we want

(Loomis smiles. Siri smiles bigger.)
SCENE 5

(Outside. Mason is blinded by the sun. Loomis is next to him. He’s doing fine. The security guard has a megaphone. He’s reading from a paper.)

LIFE IS A GIFT
SECURITY GUARD
LOOMIS
LIFE IS A GIFT
MASON
life is a gift

LIFE IS SPECIAL
SECURITY GUARD
LOOMIS
LIFE IS SPECIAL
MASON
life is special

YESTERDAY IS HISTORY
SECURITY GUARD
LOOMIS
YESTERDAY IS HISTORY
MASON
yesterday is history

TOMORROW IS A MYSTERY
SECURITY GUARD
LOOMIS
TOMORROW IS A MYSTERY
MASON
tomorrow is a mystery

SECURITY GUARD
BUT TODAY IS A GIFT, AND THAT’S WHY THEY CALL IT “THE PRESENT”
LOOMIS
BUT TODAY IS A GIFT, AND THAT’S WHY
MASON
they call it “the present”

I WILL CHERISH MY GIFT
SECURITY GUARD
LOOMIS
I WILL CHERISH MY GIFT
MASON
I will cherish my gift

I PROMISE I WILL NOT DO SUICIDE HERE
LOOMIS
YEAH! I WON’T DO SUICIDE HERE!

MASON
I won’t do suicide here

SECURITY GUARD

LOOMIS
I LOVE LIFE

SECURITY GUARD

LOOMIS
YEAH! YEAH! WOOOOO!

(Mason makes a dismissive hand wank gesture.)

SECURITY GUARD

LOOMIS
Hahaha
I know what that means but I don’t get the context

SHUT THE F**K UP!

TO CELEBRATE LIFE WE WILL BE HAVING A DANCE Competition ON FRIDAY IN THE ROOM THAT USED TO HOLD THE CALIBRATORS Winner gets a bottle of POPOV VODKA, AND INTERNET MINUTES A TROPHY, AND CANDY OF OUR CHOOSING THAT IS ALL

(Mason makes a dismissive hand wank gesture.)
we were just offered the opportunity to dance for candy
it felt right to do that

(Loomis does the hand wank gesture.)

MASON
don’t do that, it’s too late now
it’s just weird if you do it now

LOOMIS
next time

MASON
Yeah. Next time
Hey, um, I’m sorry if I’ve been kind of raw with you
I haven’t been in a good mood these past few, uh, years I don’t know. I’m sorry

it’s alright

(Loomis looks out into the distance.)

LOOMIS
look out there, those people in the surrounding cities covered in plastic bags
There are no jobs anywhere.
I wish sadness was a job. most people would be rich
can a body digest plastic? I tried to eat grass twice in my life, once when I was a child
it resembles things you can eat. And once when I was an adult. I thought if I could eat
enough grass, I wouldn’t be hungry. I could save a lot of money. Grass is everywhere,
and is free, but most animals can’t eat it, so it goes to waste.
One of my life’s biggest regrets is that I am unable to eat grass

Yeah.

LOOMIS
How long can we stay out here?

MASON
I don’t know.

(They stare. They pace just a tiny bit. They don’t know what to do with their time.
A bell rings. They go back inside.)
SCENE 6

(Mason and Loomis dance with the machine. It takes a toll on both men, but Loomis spends less time battling the machine than Mason. At the end, they power it down. Mason gets his hand punched by the machine again. Mason winces as he leaves, and Loomis notices it.)

LOOMIS
what happened to your hand. it’s all red

MASON
it’s not all blood, it’s mostly oil. the thing might be broken

LOOMIS
what thing?

(Mason points to the machine.)

MASON
the
thing
The thing in the thing, that does the thing
it juts out, and when I have to make the seal it shoots out and it comes too quick to move out of the way and I get one right in the palm

LOOMIS
call it in. tell them/

MASON
what are you, stupid?

LOOMIS
no/

MASON
yes you are

LOOMIS
no I’m not because if you told them they would fix the thing that does the thing because the thing might be broken/

MASON
/what if it’s not broken?
LOOMIS

huh?

MASON

I’ve been here for years. Just a week ago I started getting hit in the hand. I’m usually good at moving out of the way. I’m older now than when I started. Right?

LOOMIS

I don’t know, I wasn’t here when you started. I don’t know how old you were then.

MASON

Yeah, I know. What if the machine isn’t broken?

LOOMIS

then it’s going too fast

MASON

so, what, I’m gonna go upstairs and ask them to slow it down?

I’m older now. I’m sure of it. I feel it.
what if it hasn’t been going faster? what if it’s because I can’t keep up?

LOOMIS

Maybe if enough people ask about slowing it down…Listen, let’s get some people together and just talk. They can’t fire us for talking. Right?

(Mason slaps Loomis right in the mouth.)

MASON

stop trying to get me fired, loomis

(Mason leaves. Loomis puts his work away. He looks agitated. Siri enters. She gets in close, turns around him, and gets him in a hammerlock. She toys with him, spins him around, and forces him to dance with her.)

SIRI

Hi.

LOOMIS

I’m not in a good mood.
I know.
Remember that time when you were younger, and you were really angry?

LOOMIS

….Yeah! How’d you know that?

SIRI

I don’t know.
what did you do? What did you do that time you were really angry?

LOOMIS

I broke into a couch store
and I dragged a bunch of couches out through the fire escape
I lit them on fire in the middle of the street
And I screamed, again and again,

LOOMIS AND SIRI

“stand up and stay up!”

(Siri laughs.)

LOOMIS

it was a stupid kid thing. Looking back, it doesn’t make sense. I mean, couches are great.
Couches are the best. And coffee tables. And ottomans. I wish I had one/

SIRI

/you should leave here. You’re too good for this place. Leave.

and do what?

LOOMIS

Go back to burning couches.

SIRI

No thanks.

LOOMIS (laughing)

SIRI

Well, different kinds of couches
and different kinds of fires

LOOMIS

I’ve seen you talk to Mason.
SIRI who?

LOOMIS The guy you’re always mean to.

SIRI which one?

LOOMIS how come you’re nice to me?
How come we’re getting along?

SIRI you haven’t stopped dancing with me
once you stop, I’m gonna get furious

LOOMIS I can’t, my arms are tired and/

SIRI Dip me, prick

(He does. It’s nice. He keeps her there. She seems to enjoy seeing everything upside down.)

SIRI row row row your boat, gently down the stream
merrily, merrily, merrily, merrily, life is but a dream
SCENE 7

(Night falls. Mason is walking to his dorm. Enters his dorm room. Pitch black. He navigates to the bed. There is silence. Then quiet laughter from the other side of the room.)

MASON

what’s going on

(Sounds of gigglily lovemaking from the other side of the room, under a blanket tent.)

MASON

for god’s sake, loomis

can you watch porn in the bathroom like a normal person? Or just put headphones on?

(Laughter. Someone gets up off the bed, and exits. We quickly see that it’s Siri, wrapped in a sheet.)

LOOMIS

sorry, Mason

I didn’t mean to/

MASON

was that a person?

LOOMIS

yeah

MASON

you were having sex with a PERSON?

LOOMIS

yes. Sorry?

MASON

how?

LOOMIS

…do you
you know
babies/

LOOMIS
I didn’t get her to have sex with me. I kind of thought we had sex with each other. I didn’t do anything/

MASON
what happened? Tell me what happened.

LOOMIS
You’re very strange

MASON
I’m strange? that’s the pot…saying…

LOOMIS
I really like her. she really likes me

MASON
waitasecond

LOOMIS
was that Siri?

(Loomis nods. Mason tries to smother himself with his own pillow and screams.)

LOOMIS
what?
MASON
Her and I…Siri and I used to…I don’t know.

LOOMIS
she never mentioned you. I met her earlier. She brightened up my day. I didn’t even
know any girls worked here! We went for a walk. In circles, of course. She kept asking
me things. My family. My friends. My work. But...not in a nice way. I think she was
trying to make me angry. And I got angry.
And she said, “what are you going to do about it?”

she’s really great. The sex was great
but it was kind of weird, which is neat? I don’t know. I feel weird. But in a good way
I should want to sleep, it was exhausting
but all I want to do is…something.
Know what I mean?

MASON
yeah

(Mason looks terrible. Lights up. They prepare for work.)
SCENE 8

(Mason and Loomis work. Mason gets injured from the broken machine. Loomis exits. Mason sees Siri. Rather than run away, he confronts her.)

So. Loomis.

who?

Loomis.

I don’t know who that is.

you had sex with him last night

I didn’t know his last name

that’s weird

do you know his first name?

(Mason struggles for the answer.)

that’s weirder.

how you go about things is wrong

do you mean go about things with your roommate?

(Mason nods.)
SIRI

Poor little man
follows so many rules
even the ones that don’t exist
I bet you believe in things like boxsprings and spare shoelaces
your mind is a carousel with no animals on it

MASON

/you’re not going to get to me, you know. You can’t bother me through him. He’s not a bad guy. but you’re a bad girl, and you’re using Loomis
for…your evil little schemes. I don’t know what they are, but I’m not stupid I’m smart, and, to tell you the truth, I think you’re a knucklehead.
just…yeah. you’re mean and bad. you’re terrible for doing this.
you’re just using him to bother me

SIRI (slightly sweetly)

No. I wanted to start something
bring on some sort of, I don’t know, a rebellion
but now…
Now I’ve met a boy. And I feel…content.

MASON

Really?

SIRI (back to normal)

no.
I’m going to burn this place down and fuck him on top of the ashes

MASON (with anger)

You can’t bother me
I’m immune, and you’re wrongly made

SIRI

are you mad?
Are you sad, or are you mad?

MASON

I’m mad

SIRI

what are you going to do about it?

(She inches towards Mason.)
MASON
Don’t enter my personal space/

(She enters Mason’s personal space. She caresses his chest, but then does something violent, somewhat sexual. He yelps for a minute, and tries to jump back. Siri quickly takes her other hand and grabs him by the back of the head, keeping him near. She keeps hurting him. He stops struggling. Something nostalgic and fiery is going on. Siri gets excited.)

SIRI
what do you wanna do? We can go back to your room. Listen to some CDs like we were kids again. the angry stuff. We can talk. We can do a lot of things

(A work whistle. Mason gets distracted. He snaps out of it. He pushes her off of him.)

MASON
Stay away from me. You’re not a real person, you know that? You’re not even close to what a real person is like. Don’t pretend you’re not a part of all this. You are. You’re the worst part that they made. You’re the mechanical rabbit. You’re the thing that bothers us, makes us run in circles

SIRI
oh, you little man
you’re not even on my radar
if I wanted to bother you, I’d bother you. I’D BOTHER YOU SO HARD
I’D MAKE YOU CRY SO MUCH YOU’D DROWN IN IT
I’M GOING TO BOTHER YOU UNTIL YOU DIE
I AM RELENTLESS, I AM THE THING YOU CAN’T IGNORE
SO WHAT ARE YOU GOING TO DO ABOUT IT?

(Mason begins to exit. Siri gets profoundly sad. She stops Mason with her words.)

SIRI
Look at your hand, Mason

(Mason looks at his injured, red hand.)
SIRI (with sadness, and a great deal of concern) look at what’s happening to your hand. Your hand is hurt. Doesn’t that hurt? Can you tell them that you’re hurt? You don’t have to do anything bad. Just tell them please?

(Mason loses courage to walk towards Siri. He exits.)
SCENE 9

(Back in the dorm, Loomis and Mason are in their respective beds.)

what are you doing tonight?

nothing

do you want to do something?

I don’t usually
um
do things on weeknights

It’s Saturday

it’s still a night of the week

what kind of candy do you think they’re giving out at the dance competition?

I don’t know. Maryjanes, Werthers Originals, Nekko wafers, black licorice old people candy.

can I tell you something?
I love old people candy.

me too.
I love old people candy too
(sigh)
I think I want candy

(Loomis jumps up.)
Let’s do this!

what?

no

YES

Do you /realize

YES

If we “do this,” then what we’re doing is dancing for them. FOR CANDY.

also a bottle of Popov, which is your favorite vodka

it’s not my favorite vodka it’s just the cheapest vodka but do you get how that’s demeaning?

no.

that’s because you have no pride

I have pride

that you’ll happily trade for old people candy. We’ll be playing into their hands

maybe you’re right. But what if we promise to win, and then once we win, we get the candy from them. That way, we keep our pride, and we’ve won because we’ve got candy
MASON

…what?

LOOMIS

We can’t lose. We have to claim our destiny. With strength all things are possible
That’s what that person said

MASON

what person

LOOMIS


(Mason lays back. Drinks.)

MASON

let’s kick back, and dance in our heads. We’ll talk about the crazy shit we’d buy if we
had more money. it’ll be great, I’ll go first…health insurance.

(Loomis begins lacing up his shoes.)

MASON

what are you doing?

LOOMIS

I’m going to look for Siri

can um, can her and I have the room to ourselves for…
a really long time?

(Mason stands up.)

MASON

hey, I got an idea. Forget her.
let’s go dancing and win some god damn candy

(Loomis brightens.)
SCENE 10

(The Rec Room.)

(A live band is playing loud, aggressive, but pleasantly vintage rock music. The audience is the audience.)

(The security guard musters up courage to dance. He can’t keep rhythm, and his dance, while enthusiastic, is lacking. He gets booed off the stage.)

(From the audience, Loomis and Mason walk on stage, synchronized in pace and determination. They face each other. They seem to preparing to do something.)

MASON AND LOOMIS

ONE
TWO
THREE
FOUR

(AND MASON AND LOOMIS FUCKING AWE US ALL. Their tandem dance is as masculine as five o’ clock shadow, but not without elegance. Even when they dance in the standard couples dance position; it is incredibly dude-like, which whips the 99.9% male audience into a frenzy.)
SCENE 11

(Back at the dorm.)

(Mason and Loomis enter with a trophy, bottle of cheap vodka, and CANDY! They yell in triumph, and throw the candy (getting most of it in the audience.)

(They sit on their own beds.)

WOW.

LOOMIS

YES. WOW.

MASON

I didn’t realize there would be so much candy in my life

LOOMIS

always expect more candy, mason. There will always be candy. especially the old people candy

(Mason stands up. He’s smiling. There are tears in his eyes.)

what?

LOOMIS

I..I just...you know? You’re…

.

.

(Mason looks at the bottle of vodka.)

let’s drink.

MASON

I don’t know…

LOOMIS
MASON
We have to. Well, I do. But you have to as well

LOOMIS
why?

MASON
.
To celebrate, of course!

(He pours drinks. They drink. Mason gets them to drink two more rounds in less than a minute. They go back to their beds.)

LOOMIS
you drink a lot

MASON
you talk a lot
we both have our hobbies

(They drink.)

LOOMIS
I had a dream Siri and I drank toilet water and flew away
I’m not sure why we drank the toilet water
or if it helped us to fly. it was a nice dream, overall
I never drank toilet water in my dreams before

MASON
oh
.
we used to date, you know

LOOMIS
you and me?

MASON
no
Siri and I
Long time ago
Twice
I knew her when I was a kid
it didn’t work out
and then when I moved out here
it didn’t work out again

LOOMIS
Yeah, she’s great
whenever I see her, I feel like it’ll be the last time

MAISON
someday it will be

LOOMIS
no it won’t. We’re in love. Real love lasts forever. Someone said that
I think it was Ghandi. Or Helen Keller. Or R.Kelly.

MAISON
you know, now that you know that I used to be with Siri
you haven’t asked me if it’s okay if you can date her

LOOMIS
why would I do that?

MAISON
because we’re roommates, and you’re supposed to do that
even if you don’t mean it, you’re supposed to ask, “it’s okay that I date your ex-
girlfriend, right?” and I’m then going to say, “It’s fine,” even though it’s not.

LOOMIS
oh.

MAISON
.
so.
say it.

LOOMIS
no

MAISON
why not?

LOOMIS
because I don’t want to. It seems wrong.

(Silence. Mason drinks. Rubs his wounded hand.)
MASON
you know why I don’t tell them the machine is broken?
because it’s a machine
you can’t blame the machine, you have to blame the person, you know?
Machines do great things, wonderful things
But machines can’t run machines, we have to run machines, and tell them what to do
so we teach it how to dance, and it’s a beautiful dance, it’s a perfect dance, any engineer
can tell you that
but then we have to teach people how to dance with it, and that’s when the problems
start up again
people like you say, “What if I do this little thing instead, or, maybe I can dance slower,
or I won’t say the thing I should say to keep the atmosphere pleasant” and then the whole
point of making the machine is ruined
do you get it?

LOOMIS

Nope.

I think I’m going to leave this place soon. Go do something else.

(Mason sits up.)

MASON
leave?

LOOMIS
Siri thinks I should leave
go back to what I was doing
I used to, well, I was trying to be a/

MASON
I don’t care

LOOMIS
She says “leave,” and you leave?
And do what?

MASON
I have this…I think I’m going to go and try to/

LOOMIS
I said I don’t care.
But whatever it is, it sounds like a pipe dream.
LOOMIS

it’s not a dream
it’s an idea

MASON

Pff, ideas are just dreams without the emotional subtext
So you’d quit this job for a job you don’t have yet

LOOMIS

I’d quit this job for a job that I’d make for myself.

(Mason laughs heartily. Loomis frowns. Mason points to the door.)

MASON

You weird fool.
Go ahead! There’s the exit you’re looking for
go, take your MA, BA, PHD in EE and your round and go make your fortune/

LOOMIS

I’m not interested in making money/

MASON

then rainbows. Or whatever you think you can trade in for food
go make your own machine!

LOOMIS

It’s not going to be a machine
Siri and I are going to/

MASON

you’re a dog
having dog fantasies of greatness
I like you. you don’t deserve to starve to death out there. So stay.
it’s better to die from the machine
than from nothing in the stomach
than from being sunburned to death
because we never see the machine coming
we’ll die not knowing we’re going to die
the sudden will always beat wasting away
they’ll do to you what they do with the unclaimed bodies
bring them to the cliff
to crash on all the other machines that weren’t built to last here
LOOMIS

That makes me sad.
very sad. very very sad

MASON

the word you want is “melancholy”

LOOMIS

melancholy
I think I heard that word before
I just didn’t know that this is what it meant
why did you teach me that word?

MASON

because you can’t walk through this without knowing the words
Why do you get to be unaware? Why do you get to smile?
why do you get to sleep through this?
I don’t understand your language
I don’t understand your weird ways, your desire for change, your need for people to join
together
don’t you get it? this isn’t a floor
it’s the bottom

LOOMIS

I’m going to go for a walk and forget that I know you for a while
you make really sad, and not much else

(Loomis leaves. Mason gets up and makes a fist. He screams. The wound on his hand opens.)

(Security Guard enters.)

SECURITY GUARD

WHAT’S GOING ON HERE
YOU’RE SUPPOSED TO BE EATING CANDY

(Security Guard notices Mason’s hand.)

MASON

accident/
SECURITY GUARD

I DON’T CARE.

MASON

This place is rotten, you know that, right?

SECURITY GUARD

WOULD YOU LIKE TO MAKE A FORMAL COMPLAINT?

(Mason thinks for a bit.)

MASON

.  
actually, yes.  
it’s about my roommate.  
there’s something you should know.
SCENE 12

(Mason works with the machine. He notices that Loomis is nowhere to be seen. His dance nearly kills him, as he has no partner.)
SCENE 13

(At the dorm.)

(Mason is sitting up, waiting for Loomis to return. He’s falling asleep.)

(Security Guard enters. He’s drunk.)

HEY

SECURITY GUARD

hi

MASON

WHAT ARE YOU DOING IN HERE

are you drunk

MASON

WHAT? FUCK YOU
WHAT, ARE YOU DRUNK?

SECURITY GUARD

I’m not drunk, you’re drunk

MASON

BULLSHIT TO YOU

SECURITY GUARD

(Security guard goes to spit at Mason’s feet. He ends up drooling.)

SECURITY GUARD

THAT DIDN’T WORK
YOU TWO THINK YOU’RE HOT SHIT
WITH YOUR…FUCKING…DANCE MOVES
I CAN MOVE, I CAN…FIGHT

(Security guard kicks the air. Almost hits Mason. He trips. He dry heaves.)
OH MAN

MASON

gonna puke?

SECURITY GUARD

MASON

JOE NAMETH

MASON

What? Are you saying Joe N/

SECURITY GUARD

JOE NAMETH

(Security Guard mimes throwing a football. And then almost pukes. He screams once, then holds himself up.)

SECURITY GUARD

DON’T BE SO GLUM, YOU WEIRD FACED ASS
YOU’LL GET YOUR BOYFRIEND BACK SOON
THEY DON’T REALLY FIRE YOU HERE, NO MATTER WHAT YOU DO
COSTS TOO MUCH TO RETRAIN SOMEONE
HE WON’T BE STARTING ANY TROUBLE ANYMORE

MASON

/What about Siri?

SECURITY GUARD

WUT

MASON

the girl, the tattooed girl
the girl that was with my roommate, I think she was behind him trying to start a union/

SECURITY GUARD

I DON’T SEE GIRLS HERE
THEY’RE IN SOME OF THEIR OTHER FACTORIES
NOT HERE, THOUGH. THEY’D JUST DO OUR HEADS IN. WITH THEIR VAGINAS. I WOULDN’T GET SHIT DONE AROUND HERE
DID YOU KNOW, IN SOME PARTS OF THIS WORLD, IT’S CONSIDERED RUDE TO BE A WOMAN?
(The security guard throws an inflatable punching dummy into the room.)

SECURITY GUARD
THEY WANT TO GIVE YOU THIS
IT’S FROM THEM, NOT ME

(Security Guard gets close to Mason.)

SECURITY GUARD
I ACTUALLY TAKE PRIDE IN WHAT I DO
I’LL GO TO GREAT EXTREMES TO PROVE THAT
IF YOU STEP OUT OF LINE I’M GOING TO SMASH YOUR TEETH
YOU KNOW WHAT THEY SAY ABOUT STRAIGHT, UNBROKEN TEETH

(They stare at each other. Security Guard leaves without finishing the sentence.)

(Mason is alone with the punching dummy. He punches it a few times. Tires himself out.)

(He brings it into his bed, under the covers. Goes to town on it a little bit until he gains no sexual satisfaction from it. He’s getting sadder and sadder. He puts the dummy in Loomis’ bed. Sits on the floor and looks at it.)

(Daylight comes too quickly.)
SCENE 14

(Loomis drags himself down the hallway. There is no spring in his step. He’s been beaten up. He’s a lumpy mess. Siri is far behind him.)

(During this scene, Loomis and Siri can’t seem to find each other. Loomis doesn’t seem to be talking to anyone in particular, and Siri’s voice gets drowned out by the machine.)

SIRI
stand up, boy. Let’s burn, you and I. Remember when we were kids? Burned ants ‘til we learned we couldn’t, burned books ‘til we realized we shouldn’t. Burned fools with our words until we realized we can light them up instead. We don’t have to stay here. You’ve got a thing they can’t beat out of you.

LOOMIS
Sorry, yes I know. I, I’m sorry, I just…I don’t know what I was thinking. I over, yes, I overstepped my boundaries. I wasn’t thinking. I’d like to stay, if you’d have me. I’m desperate. I’m sorry. I’m begging you. I want to remain a member of the superphone family. My plans…include being here.


SCENE 15

(The dorm. Morning. Mason is sitting on the floor. LOOMIS returns.

MASON
what happened? what did they do to you?

LOOMIS
they hurt me from time to time.
and didn’t let me sleep much in between
stretched my shirt so I wouldn’t feel comfortable in them
.
(cries)
they told me to shape up, so I will
by the time they were done with me, Siri was gone
I couldn’t find her

MASON
i/

LOOMIS
why are you this
this edge, this pointy edge that I have to hurt myself on
why won’t you let me be? In time, I would have learned to be quiet
Did I harm you? I know I disturb you, I am not blind to that, I know my faults and errors,
but did I hurt you?

MASON
not overtly, no

LOOMIS
THEN WHY DID YOU DO THIS?

MASON

I don’t know.

LOOMIS
I’m going to sleep

MASON
it’s day/

LOOMIS
I don’t care
just let me sleep
(Loomis tries to sleep while Mason watches. Eventually, the sunlight gets to Loomis. He gets up, paces, removes things from Mason’s bed, and sleeps on it.)

LOOMIS

take the other one

(Loomis tries to sleep. Mason watches Loomis.)
SCENE 15

(Mason and Loomis fight the machine. The elegance in Loomis’ movement is gone, and he struggles with the machine the same as Mason.)

(They work. Mason is hurt. He pushes the lever. The tempo changes. Loomis is hurt. He winces in pain. He pushes the lever. Mason watches Loomis works as he works.)

Is it too fast?

LOOMIS

just leave me alone/

MASON

/is it going too fast?

(They continue to work. Mason tries to avoid watching Loomis. It’s obvious that Loomis is struggling, and is injured. A loud metallic screech. Loomis yells in pain, and grabs his wrist.)

(Mason grabs the machine, and yanks off a lever. Mason goes feral, tearing and beating at the machine. The machine is screaming.)

(Security Guard enters and tries to pry Mason off of the machine, but Mason is possessed. He rips pieces off of the monstrosity. He’s eventually pulled to the ground. Mason laughs. He hasn’t snapped, but he’s not doing so hot. He’s dragged away.)
SCENE 17

(An empty room. Mason is sitting down. He is not handcuffed or beaten, but he still seems like a prisoner.)

(Siri appears in the room. It’s important to note that she didn’t use any doors or conventional means. Mason doesn’t really think very much of it. He’s just scratching something into the table. She sits down on the table. They eventually make eye contact. They chuckle, but eventually laugh.)

SIRI

oh no, you kicked that fuggin machine’s ass

MASON (laughing)

oh, no

SIRI (laughing)

they’re going to drag you out of the back and pull your pants down and shoot you in the head and throw you into the ravine!

(Mason stops laughing.)

SIRI

eh, probably not fuggin cowards
they’re probably give you two verbal warnings and make you sign something and put you “on notice.”
soggy, pulpy fractions of men
Loomis can’t find me anymore. It’s just you and me now/

(She beckons him to dance with her. They dance.)

MASON

I hate..I hate getting drunk on you. It hurts my head. It makes me cry
And when we’re done, all I have are broken things
what am I going to do now?

SIRI

We’ll figure it out.
(Security Guard enters. Mason knows what’s coming. Stands up, backs into the corner.)

SECURITY GUARD
YOU REMEMBER WHAT I TOLD YOU

MASON
Yeah. But, you know, you don’t have to do this

SECURITY GUARD
YEAH I DO. I WARNED YOU. ALSO, YOU SAW ME CRY

MASON
What? No I didn’t

SECURITY GUARD
YES YOU DID

MASON
no. that’s patently untrue

SECURITY GUARD
YEAH, IT HAPPENED BEFORE. WHATEVER. THE CAMERAS ARE OFF. STOP DANCING. LET ME FUCK UP YOUR FACE

DANCE WITH ME

(Mason and Siri take a bit of a stance. Well, Siri does it, but then Mason feels stupid not doing it, so he does it too. They run at the guard. Siri and Mason fight in tandem, as one. The guard is tough and fast, and his Kung Fu is incredibly strong. He blocks Mason and Siri’s blows AT THE SAME TIME.)

(They battle back and forth, with the security guard getting the upper hand. Suddenly, Mason whips Siri into the guard. She takes him down with a flying head scissors, and twists his arm almost to the breaking point with a brutal arm bar. The security guard screams, tapping out, and mercy eventually comes. The dance fight is over; Siri and Mason have won.)

(Security Guard isn’t crying. Really, he’s not. Wait, yeah he is.)

SECURITY GUARD
IT’S NOT EASY
I MEAN, YEAH, IT IS, BECAUSE THEY TOLD ME TO JUST WATCH YOU
TO KEEP YOU STRAIGHT AND IF YOU GO CROOKED I HAVE TO BEAT YOU STRAIGHT
SO I ASK THEM, I SAY, “BUT WHAT HAPPENS IF THEY WIN?”
THEY SAID, “THAT WOULD BE GREAT, IT WOULD CHEER THEM UP FOR A WHILE”
THIS IS ALL STILL A PART OF IT, YOU KNOW
YOU DIDN’T PUNCH THEM, YOU PUNCHED ME
ISN’T “THEY” THE WORST OUT OF ALL THE WORDS?

(Security Guard sob...
SCENE 18

(Inside the dorm. Loomis tries to sleep. Mason enters. He’s bruised, but not looking too bad. Loomis ignores him.)

MASON

you’re welcome

(Silence. Mason looks at the window. Notices something. Feels the mattress for warmth. Looks at his old bed, occupied by Loomis. Stands over him.)

MASON

You’re in my bed.

(Loomis ignores him. Mason rips the blanket off of Loomis. Loomis tries to hold onto it. Eventually, Mason wins.)

MASON

You’re in my bed. Get out of my bed.

(Loomis stands up.)

LOOMIS

leave me alone. We work in six hours/

MASON

what were you going to do? You and siri. what was it? Also, that’s my bed, not your bed

LOOMIS

leave me alone/

MASON

tell me what you wanted to do after leaving here. And get out my bed, it’s not your bed Defend yourself

(Mason assumes a fighting stance. Loomis holds his arms up, expecting a punch. Mason kicks Loomis in the thigh. He cringes.)
MASON

that’s some muay thai shit. Defend yourself, son

(Another kick. They turn. Loomis can’t avoid the kicks to the leg.)

LOOMIS

that’s more annoying than painful/

MASON

Michael scofeld is a bitch. You’re a bitch. Siri is a giant bitch
and your dreams are a bunch of tiny dehydrated turds
DEFEND YOURSELF/

(Loomis shoots the leg, and takes Mason down. They wrestle, like Jacob and the
angel. At times, it’s extremely serious. They work their way to standing, locked up,
jockeying for the upper hand.)

LOOMIS

LEAVE ME ALONE/

MASON

I’m going to bother you until you die
I’ll become relentless, I’ll be the thing you can’t ignore
what are you going to about it?

(Mason smiles, as if he understands a great cosmic inside joke.)

MASON

do something.

(Loomis winds back, and punches Mason. He hits the floor. Loomis grabs his own
hand in pain.)

LOOMIS

I WASN’T GOING TO SELL ANYTHING, YOU THICK LUMP
I DIDN’T WANT TO MAKE A THING
WE HAVE EVERYTHING
I WANTED TO DO THINGS, SAY THINGS, FIX THINGS
CHANGE THINGS
AND I CAN’T EVEN CHANGE ONE THING ABOUT YOU
I can’t even get you to leave me alone, or get you to not convince me that I’m wrong
I thought I could one day survive on things that no one could take from me
and you destroyed that idea. And you’re drunk and half dead and not that smart

We went to school for over twenty years, and the only thing we learned is how to work
I don’t want to work
and I’m sick of getting pissed on for it
I’m sick of people telling me if I don’t work, I won’t have money
I work, and I don’t have any money
but I won’t have money to buy that thing that I need if that girl’s ever going to fuck me.
I don’t want the job, but I don’t want the car or the house either
Why not? Because you made it. Because you thought you had to.
I just want one thing that wasn’t made from abject desperation
Just so I can remember that we don’t have to make things that way
I want something that wasn’t built by men who wake before the roosters, go to sleep after
the dogs, and eat worse than the pigs
and I don’t know why, but we can’t have that
Because they got us thinking that it’s impossible, it’s too hard, so why bother?
And I don’t want to quit, or opt out.
I just want you to be beautiful
because I’m pretty sure you might be

Ow. Your head is all bone

SIRI

Loomis.

(Siri appears by the window. She’s not the same. She looks different. Not godly,
but not corporal. She looks complicated, but not misunderstood. She looks like purpose.
A sharp knife with a single use.)

LOOMIS

Hey.

SIRI

lets go.

LOOMIS

okay.
(to mason)
Come on, Mason.
MASON
I’m going to stay.

LOOMIS

But/

MASON
I’ll survive. I’ll figure it out. I’m depressing, not depressed. There’s a difference.

I want you to go. You and Siri. there’s nothing for you here
You can leave, and do a million things, or one of a million things
it’s overwhelming to think about

(Siri walks over to Mason. She kisses Mason fully, with passion, because she
doesn’t know any other way to kiss.)

LOOMIS

That’s weird
but for some reason, I’m okay with it.

(Mason rips his pillowcase off of his pillow, and starts packing things in it.
Canned food, a stack of money, candy.)

(While Mason does this, and as Mason speaks, Siri beckons Loomis over to the
window. She kisses him, giving him strength. They smile. She exits through the window.
She reaches out her hand. Loomis takes it, and exits through the window. They both wave
to Mason, who is not looking, and they disappear.)

MASON
I have a lot, I don’t do a lot
I don’t eat, and drinking is cheap if you don’t care
I want you to have it
and I know you’ll do great things with it
because that’s what you do

I hope whatever you decide to make together
a marriage, a business, a revolution, a baby
I hope you let it devour everything that surrounds it
until it’s the only thing that exists anymore
(He turns around. They’re gone. He goes to the window. Looks down for a moment. He then looks up. Mason is crying either tears of sadness or tears of joy. It’s hard to tell.)

(Security Guard enters. Besides being bruised, he’s dressed in speedsuit attire similar to Mason.)

MASON

the sky is cloudy today
but they’re behind the clouds by now
they flew away, they didn’t fall
gravity is a rule, and they break rules all the time
I only wish the clouds were gone
what a wonderful sight it is, to see two people flying
stretching out and gaining altitude
The human form looks so at ease in the sky
Why else would he leave through the window
if not to fly away

(Mason fans himself from the heat. Rubs his legs. He goes to take his pants off. Sees that the guard is in the room.)

MASON

I’m taking my pants off

SECURITY GUARD

WHY

MASON

It’s my room, and I want to be comfortable

SECURITY GUARD

IT’S MY ROOM TOO
I GOT A TRANSFER- SICK OF ALL THAT. FILLED TWO FORMS, TOOK A PAY CUT
YOU CAN TAKE YOUR PANTS OFF, IF THAT’S WHAT YOU GOTTA DO

(Mason takes his pants off. It relaxes him. Security guard drops his pants too.)

SECURITY GUARD

WE’RE JUST TWO ROOMMATES WITH OUR PANTS OFF, NO BIG D
yeah.
.
.

SECURITY GUARD
.
.
yeah.
I’m Weaver, by the way

MASON
Paul.

SECURITY GUARD
Eric. Which bed is mine?

MASON
I don’t know. Your choice

SECURITY GUARD
really?

MASON
well, they’re both terrible, so I don’t really care.

(Eric chuckles. Paul extends his hand.)

MASON
hey.

(Weaver turns, and looks at the extended hand.)

SECURITY GUARD
Oh.
is this some sort of union thing?

MASON
I don’t know.
Probably.

(They shake.)
(They step back. They look prepared to do something.)

MASON AND SECURITY GUARD

ONE
TWO
THREE
FOUR

(You better put some fucking awesome music here, because it’s the end of the play.)