

Believe Me

## THE PLAYERS

CLARA MONROE, 23, a patriotic analyst at the ISA, the Internal Security Agency

TOM BAILEY, 29, an idealistic young lawyer

"JACK," early 50s, Clara's ISA Supervisor

ABU QAZIH, 40s, an alleged terrorist and enemy of the Unified State

JAMEEL QAZIH, 40s, Abu's brother (can be played by same actor as ABU)

BILL FORD, early 60s, managing partner of Ford & Garrison

JUDGE JAMES JONES (can be played by same actor as BILL FORD)

NEIL BALDWIN, mid-30s, a lawyer for the Unified State

ISA INSTRUCTOR (can be played by same actor as NEIL BALDWIN)

Clara's ASSISTANT "Nancy," 50s

ISA Agents, Officers, Guards, Kidnappers (all double as other characters)(OFFICER 2 can be played by same actor as ISA INSTRUCTOR and NEIL BALDWIN)(OFFICER 1 can be played by same actor as BILL FORD and JUDGE JONES)

The WORLD, played by various different voices

## THE SETTING

The Unified State

## THE TIME

Soon

BELIEVE ME

"I-S-A"	ISA Agents, the World
"Morning"	Clara
"Patriot"	Clara
"Never Again" (Part I)	Jack
"Tom Bailey, E-S-Q"	Tom
"A Secret" (Part I)	Baldwin, Judge, Tom
"Believe" (Part I)	Tom, Abu, Clara
"Don't Ask, Don't Tell"	Jack
"A Secret" (Part II)	Baldwin, Judge, Tom
"Wrong"	Clara
"On the List"	ISA Agents
"Clara"	Tom, Clara, Jack
"A Man's World"	Assistant, Clara
"Never Again" (Part II)	Jack
"Eye For an Eye"	Abu, Tom
"One Way Out"	Jack, Clara
"Nothing to Hide"	ISA Instructor, Agents
"One Day"	Clara
"Believe" (Part II)	Clara, Tom
Finale/"Morning"	ISA Agents, the World, Clara

Blackout. Words appear above the stage: "'A Republic... [after a few seconds] if you can keep it.' [after a few seconds] -Benjamin Franklin." The words fade. Music begins. Deep underground in the endless Internal Security Agency, it is early morning. As a dim light slowly brightens, we see ISA agents and hundreds of machines, eavesdropping on and analyzing trillions of pieces of information from the entire world. We see the seal of the "Internal Security Agency."

SCENE 1

"I-S-A"

AGENT 1

I-S-A, I-S-A  
WE KNOW WHO YOU ARE  
WE KNOW WHAT YOU THINK AND SAY  
I-S-A

AGENT 2

I-S-A

AGENTS 1-3

LISTEN, LISTEN  
TO THE SOUND OF THE PEOPLE WAKING  
ALL THE THINGS THEY ARE SAYING, SAYING  
WE CAN HEAR YOU

AGENT 1

I-S-A

AGENT 2

I-S-A

AGENT 1

WE KNOW WHO YOU ARE  
WE KNOW WHAT YOU THINK AND SAY

AGENT 2

WE KNOW WHAT YOU THINK AND SAY

AGENT 1

I-S-A

AGENT 2

I-S-A

AGENT 3

I-S-A

AGENTS 1-3

LISTEN, LISTEN  
TO THE ENEMY TRYING, TRYING  
TO ESCAPE BUT THEY CANNOT, WILL NOT  
WE WILL FIND YOU

AGENT 543

MORNING "FOUR SEVEN"

AGENT 47

MORNING "SIX TWO"

AGENT 62

MORNING "FIVE FORTY-THREE"

AGENT 47

ARE YOU READY?

AGENT 543

LET'S FLIP THE SWITCH

AGENT 47

LET'S FLIP THE SWITCH

AGENT 543

AND HEAR THE WORLD

AGENT 47

AND HEAR THE WORLD

AGENT 62

LET'S FLIP THE SWITCH

AGENTS 543 & 47

LET'S FLIP THE SWITCH

AGENTS 543, 47 & 62

AND HEAR THE WORLD

Suddenly, the WORLD--a massive screen filling upstage, from floor to ceiling--lights up. It is divided into thousands of squares each representing a place/person monitored by ISA. Each line of the WORLD is sung/spoken by a different unseen voice. A separate, tiny red square of the screen lights up with each different voice from the WORLD. [Note: the WORLD remains upstage, unobtrusive yet omnipresent, for virtually the entire musical. In almost every scene, a single square--representing the location of the place being monitored--is lit up. In scenes at ISA, the lit square is in the center of the WORLD.]

WORLD

(each line sung/spoken by a different  
unseen person)

PASS THE BUTTER  
DO YOU LOVE ME?  
SEVEN FIGURES  
THERE'S NO PARKING  
UPTOWN LOCAL  
HE'S A TENOR  
IN BERMUDA  
WHAT'S THE COSINE

WORLD

AGENT 47

DID YOU DATE HER  
SOME ENCHANTED  
DO NOT LIKE GREEN  
THIRD AND TWENTY  
EGGS AND HAM I  
THROW THE FOOTBALL!  
PARTLY CLOUDY  
THROW THE FOOTBALL!

HERE ON LEVEL  
TWENTY-SEVEN C  
SECTOR FORTY-TWO

AGENT 62

HAPPY BIRTHDAY  
ALL BEEF PATTY  
ALL MY TROUBLES  
SOCIAL CLIMBER

ALL THE WORLD IS  
RIGHT HERE TO  
SEE

AGENT 47

SERENGETI  
SO ALIVE THERE  
NOW I KNOW MY "A"

HERE FOR ME AND  
YOU

AGENTS 543 & 62

COLON CANCER  
FORTY SHARES OF  
COME ON DADDY  
SKINNY LITTLE

WE KNOW EVERY  
CALL EVERY  
TEXT EVERY  
SEARCH EVERY

AGENTS 543/47/62

SALMONELLA  
BEST RELIEVER  
SECRET SANTA  
WHAT'S THE COSINE

PLAN OF  
ATTACK EVERY  
WAY IT WILL  
CRACK

GEORGE AND SARAH  
LOVE YOU, BYE-BYE  
BIT MORE WATER  
PLEASE

WE KNOW WHERE THEY  
STASH ALL THEIR  
WEAPONS AND  
CASH

TAKE THE GARBAGE  
SEVEN FIGURES

WE KNOW EVERY  
CELL EVERY

"BELIEVE ME"

4.

NINE ONE SEVEN  
THREE

GROUP EVERY  
CLAN

WE LEAVE TUESDAY  
JUST ARRESTED  
ON VACATION FOR

WE KNOW  
EVERY WOMAN  
AND MAN  
WE KNOW

I-S-A AGENT 1

I-S-A AGENT 2

I-S-A AGENT 3

AGENT 1  
WE KNOW WHAT YOU THINK  
WE KNOW WHAT YOU THINK AND SAY

AGENTS 2-3  
WE KNOW WHAT YOU THINK AND SAY

I-S-A AGENT 1

I-S-A AGENT 2

I-S-A AGENT 3

AGENTS 1-3  
DANGER, DANGER  
EVERY MINUTE THERE'S DANGER, DANGER  
WE WILL KILL WHOM WE NEED TO, NEED TO  
TO PROTECT YOU

WORLD  
COUGHING, SNEEZING  
FINAL CURTAIN  
UPTOWN LOCAL  
SPICY EGGPLANT  
THIRTY-FORTY  
WILL YOU MARRY  
GREAT RECESSION  
IT'S THE MAYOR

WORLD AGENTS 543/47/62

COUGHING, SNEEZING TIME  
FINAL CURTAIN TO  
UPTOWN LOCAL GET TO  
SPICY EGGPLANT  
THIRTY-FORTY

WILL YOU MARRY  
GREAT RECESSION  
IT'S THE MAYOR

WORK

DO NOT LIKE GREEN  
THIRD AND TWENTY  
EGGS AND HAM I  
THROW THE FOOTBALL!  
SOME ENCHANTED  
THROW THE FOOTBALL!  
NEVER MAKE THE BED

LOG ON  
COMPUTER  
TIME TO  
LOG ON  
TO THE  
WORLD

VARIOUS AGENTS

OLE MCDONALD  
POTTY PARTY  
ECONOMIC  
FATAL STABBING  
MILES PER HOUR  
FUCK YOU ASSHOLE!  
OUT OF BUSINESS  
WANT MY MOMMY  
SECOND MOVEMENT  
PRESSURE SYSTEM  
KINGDOM FOR A  
HORSE  
PASS THE BUTTER  
DO YOU LOVE ME?  
NEVER CLEAN THE DISH

WE KNOW EVERY  
SCHEME EVERY  
PLOT EVERY  
CAMP WHERE THEY'RE  
TAUGHT EVERY  
HOUSE EVERY  
CAVE EVERY  
PLACE THEY HAVE  
FOUGHT EVERY  
BULLET THEY'VE  
BOUGHT EVERY  
GRAVE WHERE THEY'LL  
ROT EVERY THING  
THEY HAVE  
THOUGHT YES WE  
KNOW

KATAMINO  
DAD, I'M SORRY  
QUARTER AFTER  
NINE  
PASS THE BUTTER  
ART IN HEAVEN

WE KNOW  
EVERY  
PLAN EVERY  
PLOT WE  
KNOW YES WE  
KNOW OH WE

AGENT 1

I-S-A

VARIOUS AGENTS

HUCKLEBERRY  
DOORMAN BUILDING

KNOW YES WE  
KNOW YES WE

AGENT 1

I-S-A, I-S-A

WORLD

SECRET SANTA  
THROW THE FOOTBALL!  
MORNING HONEY  
POTTY PARTY  
BOBBLE HEADED

HERE'S MY TWO CENTS  
FUCK YOU ASSHOLE!  
ART IN HEAVEN  
THUNDER SHOWERS

WORLD

AGENT 2

WHERE'S THE MONEY  
SERENGETI  
EGGS AND SAUSAGE  
COLON CANCER  
WHERE'S THE MONEY  
SERENGETI  
EGGS AND SAUSAGE

SEVEN FIGURES  
CHIAROSCURO  
BABY RANCHER  
CARBON COPY  
SEVEN FIGURES  
CHIAROSCURO  
BABY RANCHER

MARGHERITA  
TAKE THE GARBAGE  
HUCKLEBERRY

MARGHERITA  
COLON CANCER  
THROW THE FOOTBALL  
IN BERMUDA

WORLD AND AGENTS  
(more agents join with each line)

AGENT 1

KILOBYTES OF INFORMATION  
MEGABYTES OF INFORMATION  
GIGABYTES OF INFORMATION  
TERABYTES OF INFORMATION  
PETABYTES OF INFORMATION  
EXABYTES OF INFORMATION  
ZETTABYTES OF INFORMATION  
YOTTABYTES OF INFORMATION  
BRONTOBYTES OF INFORMATION  
GEOPBYTES OF INFORMATION

I-S-A

WORLD AND AGENTS  
YES WE KNOW IT ALL AT I-S-A

SCENE 2

Early morning. A gorgeous valley in the middle of the Unified State. It is quiet. In the far distance, a sign: "Welcome to Bluffdale." CLARA MONROE, 23, wholesome, bubbly, patriotic, is alone, looking at the sun rise over a distant mountain range. We hear the quiet sounds of nature. A square is lit up near the center of the WORLD.

CLARA

"MORNING"

GOOD MORNING TO VALLEYS  
AND MOUNTAINS ABOVE

GOOD MORNING TO PRAIRIES

AND COUNTRY I LOVE

GOOD MORNING TO FREEDOM  
TO RED WHITE AND BLUE

GOOD MORNING, GOOD MORNING  
GOOD MORNING TO YOU

GOOD MORNING, GOOD MORNING  
GOOD MORNING TO YOU

GOOD MORNING TO PRAIRIES  
AND COUNTRY I LOVE

GOOD MORNING TO FREEDOM  
TO RED WHITE AND BLUE

GOOD MORNING, GOOD MORNING  
GOOD MORNING TO YOU

GOOD MORNING, GOOD MORNING  
GOOD MORNING TO YOU

Well, here goes.

SCENE 3

CLARA walks past the "Welcome to Bluffdale" sign, to the entrance of ISA headquarters. It is nondescript except for one sign: "WHAT YOU DO HERE, WHAT YOU SEE HERE, WHEN YOU LEAVE HERE, LET IT STAY HERE." CLARA waits in line to speak with a female CLERK. For this and all scenes at ISA, the lit square is in the center of the WORLD.

Hi, my name's Clara Monroe. M-O-

CLERK 1  
Thirty seconds early. Wait here,  
(beat)  
For thirty seconds.

CLARA  
(sheepish)  
Of course.  
(CLARA waits, looks around, looks at her watch. She counts her fingers.)  
This is so exciting!  
(After a couple more seconds, CLERK 2, male, arrives.)

CLERK 1

(to CLARA)

Welcome to Bluffdale, the largest I-S-A facility in the world.

(to CLERK 2, abruptly)

Level 27C, Sector 42. Monroe.

CLERK 2 takes CLARA through the labyrinthine interior, doors, checkpoints, guards, down long hallways, and into an elevator. We see the floor numbers, and with each floor, hear a soft ding. -1, -2, -3, -4, -5, -6, -7, -8, -9, -10, -11, -12, -13, -14, -15...

CLARA

(attempting to make small talk)

It's even bigger than I imagined.

CLERK 2

You'll get used to it.

CLARA

I doubt it.

...-21, -22, -23, -24, -25, -26, -27.  
The elevator opens, male CLERK 3 is at a desk.

CLERK 2

Clara Monroe!

CLERK 3

(quick, formal)

Your number: 1432697043257218.

CLARA

Thank you!

CLERK 3

Memorize it. You are now "Sarah Smith." Sarah, report to Jack in ten minutes. You have Stage A clearance. Your badge, your assistant.

(A female ASSISTANT appears. She is in her 50s, homely, slightly acerbic.)

Her name is, classified. You'll learn it if you get Stage B.

CLARA

(to the ASSISTANT)

Nice to meet you. Clara--Sarah. Sorry.

(They shake hands, the ASSISTANT smiles and escorts CLARA down a hallway.)

"BELIEVE ME"

9.

ASSISTANT  
(nonchalant, but with hidden meaning)  
So, you report to Jack.

CLARA  
I guess so.  
(They arrive at CLARA's office.)

ASSISTANT  
(showing her around)  
Your iWorld: iHear, iSee, iKnow.

CLARA  
(starting to arrange everything, just  
so)  
iFantastic! Thanks--  
(CLARA realizes she doesn't know the  
ASSISTANT's name)

ASSISTANT  
(making clear it is not her real name)  
"Nancy."

CLARA  
Oh.  
(beat. The ASSISTANT removes a flag of  
the Unified State from CLARA's bag.  
CLARA quickly salutes the flag.)  
You have to salute!

ASSISTANT  
Sorry.  
(The ASSISTANT joins the salute.)  
How *did* you end up at I-S-A?

CLARA  
(trying to hide her excitement)  
It's a job.  
(bursting)  
My dream job!

ASSISTANT  
You're my tenth analyst in ten years.

CLARA  
I'll be here at *least* ten years.

ASSISTANT  
That's what the last nine said.

CLARA  
But I'm a *Monroe*.

CLARA (cont'd)  
(During the song, CLARA decorates her  
office with patriotic items, and at  
the end, hangs the flag on her wall.)

"PATRIOT"

MY DAD SERVED IN THE ARMY  
POP IN THE MARINES  
GREAT GRANDPA FOUGHT IN THE WAR

'CAUSE WE'RE MONROES  
IT'S IN OUR CORE

NOW WE'RE IN A BATTLE  
THE COUNTRY NEEDS MY ALL  
IT'S TIME TO SERVE  
AND HEED THE CALL

WHO WILL DEFEND US?  
WHO WILL DEFEND US?  
AT THE I-S-A!

PATRIOT, PATRIOT  
WRAP ME UP IN RED WHITE AND BLUE  
ALWAYS FAITHFUL LOYAL AND TRUE  
PROUD TO BE A

PATRIOT, PATRIOT  
GOD, COUNTRY, I-S-A  
THAT'S MY MOTTO

I'LL FIGHT THEM ANYWHERE  
ANY PLACE  
TO THE END

SIGN ME UP, I'M ONE OF THE FEW  
WRAP ME UP IN RED WHITE AND BLUE  
PROUD TO BE A

PATRIOT, PATRIOT  
I'M TWENTY THREE AND I'M HERE TO STAY  
AT THE I-S-A!

(trying to memorize her number)  
1432697043257218  
1432697043257218  
1432697043257218!

PATRIOT, PATRIOT  
BEAR THE BURDEN, PAY ANY PRICE  
THAT WAS DADDY'S FINAL ADVICE  
THEN I'D BE A

PATRIOT  
I'LL GET STAGE A, B, C, D, E, F AND G

I'LL WORK SO HARD, BE ALL I CAN BE  
AND MAYBE  
ONE DAY  
I'LL RUN THE I-S-A!

SCENE 4

ASSISTANT

You'd better meet Jack.

The ASSISTANT leads CLARA out of her office, punches a long code in a door and opens it. She motions CLARA to go into JACK's large office, and leaves. CLARA enters and stands patiently, while JACK, early 50s, sleeves rolled up, gruff but occasionally charming, works intently at a standing desk. Silence.

CLARA

(taking a deep breath)

Sarah Smith, sir!

(beat)

Sarah Smith reporting to duty. Sir?

JACK

(without looking up)

Ever heard the name "Abu Qazih"? He wanted to blow up a building, a hundred miles from here.

CLARA

That's, terrible.

JACK

The Leader's declared him a state enemy. Clara--

CLARA

(confused)

My name's--

JACK

Please, I know your name, your nickname in third grade, and your brand of dental floss. Monitor Qazih, 24/7. He's on the Island. I want every interrogation, every mutter, every cry for help in his sleep. Got it?

CLARA

(quickly)

It would be an honor.

JACK

Thank God we got him on the List in time.

(CLARA looks confused.)

The List.

(MORE)

JACK (cont'd)

Level 1, monitoring: every search, call, e-mail, text, chat, yak. Whole country's Level 1. Level 2: no-fly, no-train, no-drive. Level 3: they get their own nano-spy drone. Level 4: preventive detention, until the war's over or whenever they die, whichever's later.

CLARA

Who created the List?

JACK

(brightening)

Me!

(beat, pointing at ISA)

All of us.

CLARA

It's a good thing there aren't mistakes.

JACK

Of course there are mistakes! Ever heard of Tim Perry? Never even made it to Level 2.

(beat, suddenly pensive)

One of the masterminds.

(beat, lost in thought)

You can leave.

(CLARA leaves. JACK removes a photo of himself and his wife from his pocket.)

"NEVER AGAIN" (PART I)

WOMEN, CHILDREN  
WHY DID IT HAVE TO BE  
FIVE THOUSAND SIX HUNDRED THREE?  
WHY NOT  
FIVE THOUSAND SIX HUNDRED TWO?  
WHY YOU?  
WHY YOU?  
WHY YOU?

I COULDN'T CONNECT THE DOTS  
I WAS ONE DAY TOO LATE  
I COULDN'T CONNECT THE DOTS  
AND YOU SAT THERE LIKE BAIT

I VOWED  
NEVER AGAIN  
NEVER AGAIN

FRIENDS SAID "WAIT A YEAR OR TWO  
TAKE ONE DAY AT A TIME  
YOU'LL FIND SOMEONE NEW  
WHILE YOU'RE STILL IN YOUR PRIME"

NO WAY  
NEVER AGAIN  
NEVER AGAIN

NEVER AGAIN

(A lighting change indicates a flashback. We see the figure of JACK's wife, who looks similar to CLARA.)

PLEASE STAY HOME 'TIL EIGHT  
HONEY  
WHY RUSH? WORK CAN WAIT

THE COFFEE IS BLACK  
WHEN WILL YOU COME BACK HOME  
SWEETHEART?  
PLEASE COME BACK

(Lighting change: back to the present.)  
WHOEVER I NEED TO JAIL  
LET JUSTICE PREVAIL  
WHOEVER I'D LIKE TO KILL  
WE WILL BEAT YOU UNTIL

YOU BEG  
"NEVER AGAIN  
PLEASE NEVER AGAIN"

NEVER AGAIN!  
NEVER AGAIN!  
NEVER AGAIN!

SCENE 5

The impressive office of BILL FORD, early 60s, managing partner of Ford & Garrison, a large commercial law firm. FORD is tall, clean-cut, old-school, commanding. FORD is at his desk. Across from him is TOM BAILEY, 29, an earnest associate. TOM is holding a big redweld that says "Class Action." On the WORLD upstage, a tiny red square is lit representing the location of the firm.

FORD

How many times--  
(The phone rings. FORD answers, commanding.)

Ford.

(beat)  
Tell him I'm in a meeting.  
(FORD hangs up.)  
--must we have this conversation?

TOM

Someone has to represent these people.

FORD

They're terrorists.

TOM

They're innocent 'til proven guilty.

FORD

We help companies and billionaires, Tom. Not--

(The phone rings. FORD answers,  
commanding.)

Ford. One hundred *fifty* million. Don't call again unless we  
have a deal!

(Hangs up. The phone rings. FORD  
answers, commanding.)

Ford. Jameel who?

TOM

I made an appointment.

FORD

(covering the phone)

What?

TOM

I--

JAMEEL QAZIH (pronounced *Qazih*), 40s,  
dignified, tragic, walks in. FORD,  
incredulous, slowly hangs up the phone,  
then quickly composes himself and  
shakes QAZIH's hand.

JAMEEL

(to FORD)

Thank you for agreeing to meet me.

(FORD flashes TOM a look.)

Jameel Qazih.

FORD

(regaining his composure, showing him a  
seat)

How can we help you?

JAMEEL

(Collecting himself, while TOM takes  
notes.)

Three months ago, I was with Abu--

FORD

Who?

JAMEEL

(increasingly upset)

My brother, in my apartment. They came with guns, uniforms.  
They hit him in the face!

(TOM gives JAMEEL a tissue.)

(MORE)

"BELIEVE ME"

15.

JAMEEL (cont'd)

In a minute he was gone.

(beat)

Can you help?

FORD

(slightly condescending, mispronouncing  
JAMEEL's name)

Mr. Qazih, Ford & Garrison is a commercial law firm--

TOM

That does pro bono work--

FORD

And we don't represent--

TOM

(suddenly)

We'll do it!

JAMEEL

(jumping to his feet, vigorously  
shaking TOM's hand and FORD's hand)

Thank you! Thank you both.

(JAMEEL leaves. FORD is furious.  
Beat.)

FORD

Have you lost your mind?

TOM

I'll do it on my own time.

FORD

Your time is *my* time. I spent *half* my career in the  
military. Do you think I'm going to sue them?

TOM

The military arrested him?

FORD

Of course.

TOM

What if the man didn't do anything?

FORD

Please.

TOM

He still has a right to a lawyer.

FORD

Not from this law firm!

TOM

The Unified State...it's not even a democracy anymore.  
Emergency powers, watchlists, the I-S-A is probably listening  
to this conversation. Someone has to stand up and--

FORD

(exasperated)

Why is this my problem? You're the lead associate defending  
the firm's biggest client in our most valuable case. We're  
on retainer for a hundred thousand a month!

TOM

Please?

(beat)

FORD

If you want to save the world, do it somewhere else.

As FORD gets back to work, TOM starts  
to walk back to his office.

TOM

"TOM BAILEY, E-S-Q"

ALL MY LIFE I TOOK THE EASY PATH  
ALL MY LIFE I PLAYED IT SAFE  
COLLEGE, LAW SCHOOL, FORD & GARRISON

MAKING RICH PEOPLE RICHER  
MAKING STRONG PEOPLE STRONGER  
AND EACH DAY'S GETTING LONGER  
AND EACH DAY'S GETTING LONGER

AT THE FORD FIRM  
MAKING MONEY  
IN THE CITY  
FORD FIRM

BUT NO MORE

(suddenly)

I'M OFF THE CASE

I'M OFF THE CASE

(TOM throws the "Class Action" redweld  
away.)

OUT OF THE RAT RACE

NO MORE RAT RACE

I'LL START MY OWN FIRM

CALL IT "TOM BAILEY E-S-Q"

TOM leaves and is outside. A different  
square lights up on the WORLD. TOM  
meets a landlord, and signs a lease.  
To the landlord:

It's a perfect spot.

Workers start building TOM's office,  
and TOM's name on the facade outside.  
To the workers:

A little higher, little higher, right there!  
(During the song, TOM's firm is built  
piece by piece.)

MY FIRM WITH MY NAME  
NOT GOING TO PLAY THEIR GAME  
AT TOM BAILEY E-S-Q

IT'S MY DESK AND MY CHAIR  
I CAN BE ANYWHERE  
AT TOM BAILEY E-S-Q

(Imagining)  
"WELCOME ABU  
HOW CAN I HELP YOU  
AT TOM BAILEY E-S-Q"

I'M A LAWYER  
A CIVIL RIGHTS LAWYER  
THAT'S TOM BAILEY E-S-Q  
THAT'S ME!

Imagine litigating only civil rights cases, night and day!  
Children's rights, disability rights, prisoners' rights,  
women's rights, *human* rights! The Bill of Liberties!

I FEEL QUEASY  
IT WON'T BE SO EASY  
AT TOM BAILEY E-S-Q

BUT WHAT IS FAILING?  
IT'S WHEN YOU'RE NOT TRYING  
STICKING TO THE TRIED AND TRUE

(Imagining)  
"WELCOME, ABU  
HOW CAN I HELP YOU  
AT TOM BAILEY E-S-Q"

I'M A LAWYER  
A CIVIL RIGHTS LAWYER  
THAT'S TOM BAILEY E-S-Q  
THAT'S...

(The office is built, with the sign  
"Tom Bailey, Esq." on the facade. TOM  
is alone on stage.)

MY FIRM  
IN THE CITY  
I'LL MAKE NOTHING  
BUT DO SOMETHING  
FOR PEOPLE  
WHO NEED SOME HELP FROM

SOMEONE  
WHY NOT ME?  
(JAMEEL appears. They shake hands.)  
I'M ON THE CASE!

SCENE 6

A courtroom. TOM and NEIL BALDWIN, a lawyer for the Unified State, are seated at opposite tables. BALDWIN, mid 30s, is well-dressed, wily, self satisfied, and a bit supercilious. A COURT CLERK enters and bangs on the door twice. A different square is lit up on the WORLD.

COURT CLERK  
All rise. The Honorable James Jones, presiding.  
(The lawyers rise as the JUDGE enters.  
The proceedings move quickly.)

JUDGE  
Be seated. Qazih versus Unified State. Seal the courtroom.

COURT CLERK  
Courtroom sealed!

TOM  
Tom Bailey for Mr. Qazih.

BALDWIN  
Neil Baldwin for the government.

JUDGE  
Mr. Bailey?

TOM  
Your Honor, I represent Abu Qazih, an innocent man beaten, kidnapped and jailed by the government. He hasn't been accused of any crime. Yet he's been in custody for seven months. We request he be released immediately.

JUDGE  
Mr. Baldwin?

BALDWIN  
Counsel is, if nothing else, creative. He doesn't even know that Mr. Qazih, if there is such a person, *is* in custody.

JUDGE  
*Do* you?

TOM  
His brother witnessed the arrest!

BALDWIN

By whom?

TOM

You know the answer to that!

BALDWIN

I submit, Your Honor, that whomever Mr. Qazih may or may not be, counsel does not represent him at all. He hasn't even met him.

JUDGE

*Is he in custody?*

BALDWIN

The government has not formally charged anyone by that name.

JUDGE

There's your answer.

TOM

But was he detained without charge?  
(long beat. The Judge turns toward Baldwin.)

BALDWIN

(after thinking it over, nonchalant)  
*That we couldn't say.*

JUDGE

Couldn't say?

BALDWIN

Imagine, purely for the sake of argument, the government *had* a preventive detention program. We couldn't possibly say if such a program existed. Merely alluding to its hypothetical existence could endanger national security.

JUDGE

Because?

BALDWIN

If he were in custody without charge, he'd be an enemy. But if he were an enemy, we couldn't say he were in custody! It's a terrible conundrum.

TOM

(exasperated)  
Where is Mr. Qazih?!

"A SECRET" (PART I)

BALDWIN

I'M SORRY TO HAVE TO SAY  
I CAN'T SAY IT ANOTHER WAY  
IT'S A...SECRET

JUDGE

A *state secret*?

BALDWIN

YES A SECRET  
BY A SECRET  
WHAT I MEAN  
RESTRICTED  
CONFIDENTIAL  
AND UNSEEN

THE REPUBLIC  
YES, THE REPUBLIC  
THE VERY REPUBLIC  
MIGHT EVEN FALL  
IF WE TELL THIS LAWYER  
ANYTHING AT ALL

(Showing the JUDGE a document.)

SEE THE EXECUTIVE ORDER  
13292  
READ THE EXECUTIVE ORDER  
THE LEADER SIGNED IT THERE  
THE LEADER'S ALWAYS FAIR  
LISTEN JUDGE, I SWEAR

IF WE HAVE HIM  
LET US KEEP HIM  
WITHOUT SAYING  
THAT WE HAVE HIM

I'M NOT SAYING  
THAT WE HAVE HIM  
BUT WE COULD

I DENY THAT WE DO  
BUT WE MIGHT SO WOULD YOU  
END THIS POINTLESS DEBATE HERE AND NOW  
FOR SECURITY, FOR HUMANITY  
FOR GOOD

TOM

YOUR HONOR, IS HE SERIOUS?  
A MAN CAN'T DISAPPEAR  
YOUR HONOR, IT'S SPURIOUS  
A MAN CAN'T DISAPPEAR  
FOR MORE THAN HALF A YEAR  
HOW CAN IT HAPPEN HERE?

BALDWIN

TOM

IF WE HAVE HIM  
LET US KEEP HIM  
WITHOUT SAYING  
THAT WE HAVE HIM  
I'M NOT SAYING  
THAT WE HAVE HIM

IF THEY HAVE HIM  
LET ME SEE HIM  
  
DO THEY HAVE HIM?  
WHAT'S HE SAYING?  
WHAT'S HE SAYING?

BUT WE COULD

I DENY THAT WE DO  
BUT WE MIGHT SO WOULD YOU  
END THIS POINTLESS DEBATE  
HERE AND NOW  
FOR SECURITY  
FOR HUMANITY  
FOR GOOD

PLEASE YOUR HONOR

FOR LIBERTY  
FOR HUMANITY  
FOR GOOD

JUDGE

I CAN SEE BOTH SIDES  
I CAN SEE BOTH SIDES  
RIGHT IN FRONT OF ME  
RIGHT IN FRONT OF ME

IT'S SECURITY  
IT'S SECURITY  
VERSUS LIBERTY  
VERSUS LIBERTY

NOW IT FALLS TO ME  
NOW IT FALLS TO ME

MR. BALDWIN  
WHERE IS QAZIH?

BALDWIN

I WON'T TELL YOU

JUDGE

YOU WILL TELL ME

BALDWIN

HE'S IN CUSTODY

JUDGE

(to TOM)  
HE'S IN CUSTODY  
BUT DON'T TELL A THING TO A SOUL  
OR YOU'LL BE IN SERIOUS TROUBLE

Is that understood, counselor?

BALDWIN

Yes Judge.

JUDGE

Good.

JUDGE

BALDWIN

THEN IT'S OUR

SECRET  
THAT'S MY RULING  
THAT'S AN ORDER  
IT'S THE LAW

IT'S A SECRET  
THAT'S HIS RULING  
THAT'S AN ORDER  
IT'S THE LAW

TELL NO PERSON  
WHAT YOU HEARD OR  
WHAT YOU SAW

TELL NO PERSON  
WHAT YOU HEARD  
OR SAW

JUDGE AND BALDWIN

TOM

IF HIS NAME  
LEAVES YOUR MOUTH  
YOU'LL BE  
TRAVELLING SOUTH  
TO A SECRET LOCALE,  
UNDERSTOOD?

I WILL HELP HIM

JUDGE (cont'd)

FOR SECURITY  
FOR HUMANITY

BALDWIN

FOR ETERNITY  
FOR HUMANITY

JUDGE AND BALDWIN

FOR ETERNITY  
FOR HUMANITY  
FOR GOOD

SCENE 7

CLARA's office. CLARA is sitting at her desk, listening to her headphones. Someone knocks on her door.

CLARA

Come in.

CLARA realizes she needs to unlock the door and presses a button. The ASSISTANT walks in. She salutes the flag.

ASSISTANT

Late night?

CLARA

Yeah.

ASSISTANT

You've been at this desk for weeks.

CLARA

You never know when he might say something important.

ASSISTANT

(handing CLARA a cup of coffee)  
No milk, two cubes.

CLARA

(surprised)  
Oh, thanks.  
(beat)

ASSISTANT

Well, good night.

CLARA

Good night.

(The ASSISTANT walks to the door, gives CLARA a quick look, and leaves. CLARA returns to her headphones, bleary-eyed, but focused. Lights dim on CLARA.)

SCENE 8

The Island. TOM is escorted by male OFFICER 1 into a small room. He is clean-cut, formal, abrupt, rigid. TOM is wearing a suit, and holds a briefcase. A square is lit up in the corner of the world.

OFFICER 1

Briefcase.

TOM

(getting angry)  
It's confidential, I'm here pursuant to court order.

OFFICER 1

Does your court order stop me from looking in your briefcase?

OFFICER 1 grabs the briefcase, opens it, inspects it slowly, closes it, and glaring at TOM, returns it. Male OFFICER 2 arrives. He is less clean-cut, formal, abrupt, and rigid.

OFFICER 2

Follow me.

OFFICER 2 unlocks a big metal door; OFFICER 2 and TOM walk in; the door slams shut. In a small room, OFFICER 2 puts his hand in a slot under a light, and after some seconds another big metal door slides open.

They both walk in, and down a hallway.  
OFFICER 2 unlocks another big metal  
door.

Ten minutes.

TOM walks in; OFFICER 2 slams the door  
behind him. TOM is in a tiny, poorly  
lit cell, empty except for a small box  
in the corner, and enclosed on all  
sides by solid walls. ABU QAZIH, 40s,  
gaunt, bearded, is lying on the floor.

TOM

(gently)

Mr. Qazih.

Lights up on CLARA, in her ISA office,  
who is monitoring ABU. She suddenly  
sits up, listening intently.

My name is Tom Bailey. I am your lawyer.

CLARA

(typing)

"Tom Bailey."

TOM

(silence)

I met your brother, Jameel.

CLARA

(typing)

"Jameel!"

(long silence)

ABU

(Turning towards TOM, speaking slowly.)

How do you know that name?

(beat)

You're a spy.

TOM

No! I represent *you*, in a court of law!

ABU

They put a collar on my neck. They forced me into a box, and  
chained me to a ceiling for days.

(beat)

There's no law here.

CLARA

(to herself)

He's lying.

TOM

Torture is prohibited by the Bill of Liberties.

ABU

(bitter and sarcastic)

Of course.

TOM

(trying another tack, taking notes)

Do you have any family?

ABU

My brother. Wife.

(wistful)

My son.

TOM

I don't have any family. My parents died in a car crash when I was seven.

(beat)

The Bill of Liberties is all I've got. Mr. Qazih, why are you here?

ABU

(carefully)

I did not *do* anything.

TOM

Then I'll get you out.

ABU

(suddenly angry)

You're a liar.

(beat)

Get out of my cell!

(TOM approaches ABU.)

Get out!

(ABU huddles in a corner. TOM is about to leave, then turns to ABU.)

TOM

"BELIEVE" (PART I)

WILL YOU BELIEVE ME  
I MEAN, BELIEVE ME  
I'M NO SPY

WILL YOU BELIEVE ME  
I MEAN, BELIEVE ME  
WHY NOT TRY?

I'LL MAKE THE MOTIONS  
FILE THE PETITIONS  
HAVE NO DOUBT

I'LL KEEP ON FIGHTING

'TIL THE HIGH COURT  
LETS YOU OUT

YOU DON'T BELIEVE ME  
THAT'S ALRIGHT  
NOR DO THEY

WHATEVER YOU THINK  
TOM BAILEY'S HERE  
YOU'LL BE OK

Mr. Qazih? Mr. Qazih?

ABU, I AM YOUR LAWYER  
I WORK FOR NO ONE  
ONLY YOU

TOM

ABU

I'LL DO THE BRIEFING  
I'LL FIND THE CASES  
I'LL MAKE THE MOTIONS  
HAVE NO DOUBT

I'LL ROT IN PRISON  
I'LL DIE ALONE  
PLEASE DON'T  
DECEIVE ME TOM

I'LL FILE PETITIONS  
UNTIL THE HIGH COURT  
LETS YOU OUT

I'LL ROT IN PRISON  
I'LL BE FORGOTTEN  
TOM

TOM

ABU

CLARA

DO YOU BELIEVE ME?  
I MEAN, BELIEVE?  
DO YOU BELIEVE ME?  
AS IN, BELIEVE?

I DON'T BELIEVE YOU  
IT'S ALL A LIE  
I DON'T BELIEVE YOU  
I'M GOING TO DIE

WHAT DOES TOM WEAR?  
WHAT COLOR'S HIS HAIR?

I'LL MAKE THE MOTIONS  
I'LL FIGHT THE FIGHT  
I'LL SEEK AN ORDER  
AND DO WHAT'S RIGHT

I'LL ROT IN PRISON  
I'LL DIE ALONE  
I'LL BE FORGOTTEN

WHY IS HE THERE?  
WHY DOES HE CARE?

TOM

CLARA

BELIEVE  
BELIEVE

TOM BAILEY  
TOM BAILEY

CLARA

TOM, HIS NAME IS TOM

TOM

DO YOU BELIEVE ME?  
YOU DIDN'T SAY  
DO YOU BELIEVE  
YOU'LL BE OK?

(OFFICER 2 enters, impatient.)

ABU  
DON'T DECEIVE ME

TOM  
DO YOU BELIEVE?

ABU  
YES I DO  
(TOM starts to leave.)

CLARA  
I DON'T KNOW WHY TOM  
BUT I BELIEVE IN YOU

SCENE 9

Lights down on the cell. Outside CLARA's office, JACK presses the code, opens the door, and abruptly walks in. CLARA jumps to her feet.

CLARA (cont'd)  
Sir!

JACK  
What have you learned?

CLARA  
Qazih has nightmares.

JACK  
About--

CLARA  
his son.

JACK  
Is that it?

CLARA  
He has a lawyer. Tom Bailey.  
(beat)  
He told his lawyer he was tortured. Of course it isn't true.

JACK  
Good work. I'm giving you Stage B clearance.

CLARA  
(overwhelmed)  
Thank you!

JACK  
You have a new assignment.

CLARA  
I'm ready!

JACK  
Monitor Bailey, 24/7.

CLARA  
The lawyer?

JACK  
The terrorist lawyer. Terrorist lawyers are potentially dangerous, Clara. Bailey's on the List, Level 2.

CLARA  
Is he bugged?

JACK  
Home, office, glasses, computer, his PDA of course.  
(thinking it over)  
We also implanted a small device in his right arm. That's classified, do you understand? Someone "bumped" into him at the gym. Don't worry, he didn't feel a thing.

CLARA  
(hesitating)  
Sir?

JACK  
(suddenly ingratiating)  
Please. Jack.

CLARA  
(nervous)  
It's not my place, but...does the Leader know everything we do here?

JACK  
(after giving her a long, terrifying look, he suddenly laughs out loud)  
Of course!

CLARA  
(breathing a sigh of relief)  
It's all legal then.  
(JACK smiles. CLARA laughs nervously.)

JACK  
You remind me of my wife. She was an idealist, believed everyone deserved a fair shake.  
(beat)  
She was the most beautiful woman I'd ever known.  
(JACK approaches CLARA.)

"DON'T ASK, DON'T TELL"

THERE ARE TWO RULES HERE

(JACK starts stroking CLARA's hair.  
CLARA backs away, startled.)  
(MORE)

JACK (cont'd)

DON'T ASK, THAT'S ONE  
DON'T ASK WHEN YOU'RE TOLD WHAT TO DO  
DON'T WONDER OR EVER TALK BACK  
DON'T QUESTION JACK

DON'T TELL, THAT'S TWO  
DON'T TELL WHAT YOU HEAR OR YOU SEE  
DON'T TELL ANYBODY BUT ME  
DON'T TELL

CLARA, I'M ALL ALONE HERE  
NO ONE TO SHARE MY LIFE HERE  
NO ONE AT HOME BESIDE ME  
NO ONE TO DRINK MY COFFEE

CLARA, I'M TRYING TO  
SAY THAT I'M FALLING FOR YOU

(JACK gently tries to make a pass at  
her. CLARA moves away.)

CLARA

What are you doing?

JACK

DON'T ASK, THAT'S ONE  
DON'T ASK WHAT LURKS IN A MAN'S SOUL  
NOT AFTER THE YEARS TOOK THEIR TOLL  
DON'T ASK, DON'T ASK

DON'T TELL, THAT'S TWO  
DON'T TELL ME TO LIVE IN A CELL  
OF MEMORIES DARKER THAN HELL  
DON'T ASK, DON'T TELL

(JACK clumsily tries to kiss her again.  
CLARA frees herself.)

I'm sorry.

(beat, collecting himself)

Just monitor him damn it!

(On the final chord, JACK runs out and  
slams the door. CLARA buries her head  
on her desk in despair.)

SCENE 10

A small room on the Island. There are  
two doors: one leads outside, the other  
to ABU's cell. OFFICER 1 is reading a  
manual to OFFICER 2.

OFFICER 1

Section six point five point one. "Facial slap. With fingers slightly spread, contact only the area between the tip of the chin and the corresponding earlobe." Got it?

OFFICER 2

Got it.

OFFICER 1

Good. "Ensure your arm swing follows an arc no greater than approximately 12 inches." Got it?

OFFICER 2

Got it.

OFFICER 1

Good. "Use no more than two slaps with any singular application."

OFFICER 2

Question.

OFFICER 1

Yes?

OFFICER 2

What if I slap twice, stop, then slap again?

OFFICER 1

How long's the stop?

OFFICER 2

I don't know.

OFFICER 1

It's your hypothetical.

OFFICER 2

What does that mean?

OFFICER 1

You're the one doing the slap and stop. How long's the stop?

OFFICER 2

Five seconds?

OFFICER 1

Five seconds?!

OFFICER 2

(sheepish)

Is that too long?

OFFICER 1

That's four slaps. Slap slap, slap slap. It says right here: "Use no more than two slaps with any singular application."

OFFICER 2

What does "singular" mean?

OFFICER 1

That's the question!

OFFICER 2

I didn't write this manual.

OFFICER 1

I didn't write it either.  
(beat. They are at an impasse.)

OFFICER 2

Do we have any OJ?

OFFICER 1

(giving OFFICER 2 a severe look)

Six point five point one *point one*: "Typical conditions for application. To instill fear and despair, punish selective behavior, and instill humiliation or cause insult." Fear, humiliation, insult. Can we do that?

OFFICER 2

Yes we can!

OFFICER 1

Let's roll!

ABU's cell, empty except for a small box in the corner. ABU is sitting on the floor. OFFICERS 1 and 2 open the cell door and walk in.

Get up, Qazih.

(ABU stands up slowly.)

Now that Mr. Lawyer's gone, it's time we get back to business.

ABU

What business?

(OFFICER 1 slaps him in the face. ABU screams.)

OFFICER 2

Who sent you to blow up the building?

ABU

I didn't blow up any building.

OFFICER 1

But you wanted to. We saw your messages.

ABU

I have nothing to say to you.

(Dim light up on CLARA, who has been listening on her headphones. CLARA appears upset.)

OFFICER 1

(to OFFICER 2)

"Nothing to say!"

(to ABU)

In the box.

ABU

No.

OFFICER 2

In the box, Qazih.

ABU

No!

(The OFFICERS start to cram ABU into a tiny box. It is a big struggle.)

OFFICER 1

Get in the goddamn box!

ABU

This is torture!

(ABU screams. The OFFICERS cram ABU inside and lock the door.)

OFFICER 2

(beat)

(offended)

We don't torture!

(beat)

(almost to reassure himself)

We follow the manual.

(The OFFICERS leave and slam the cell door shut. CLARA looks confused.)

SCENE 11

A courtroom. TOM and NEIL BALDWIN are seated at opposite tables. CLARA is listening from her ISA office. A square representing the location of the courtroom is lit up on the WORLD.

COURT CLERK

All rise. The Honorable James Jones, presiding.  
(The lawyers rise as the JUDGE enters.)

JUDGE

Seal the courtroom. Mr. Bailey?

TOM

Your Honor, I request my client be released immediately. He's been charged with no crime.

BALDWIN

He's a state enemy. We don't *need* to charge him.

TOM

He's innocent until proven guilty.

BALDWIN

Not if he's an enemy.

TOM

They have to prove guilt beyond a reasonable doubt.

BALDWIN

Not for enemies.

TOM

He has a right to a jury trial!

BALDWIN

Not for enemies!

TOM

(exasperated)

Who says he's an enemy?

BALDWIN

(nonchalant)

*That's* classified.

(CLARA looks more and more agitated.)

TOM

Judge, this violates the entire Bill of Liberties.

BALDWIN

Which does not apply to enemies. It's detention, not punishment. When the war ends, he'll be perfectly free.

JUDGE

(looking at TOM)

Anything else?

TOM

Mr. Qazih's been tortured. Chained to a ceiling and locked in a box for days.

BALDWIN

We unequivocally, categorically deny that we torture *anybody*.

CLARA

(to herself)  
That's not true!  
(CLARA suddenly stands up.)

JUDGE

But was he chained to a ceiling?

CLARA

(to herself)  
What's going on?

BALDWIN

(beat, nonchalant)  
That we couldn't say.  
(Distraught, CLARA takes off her  
earphones, and leaves her office.)

JUDGE

Why not?

"A SECRET" (PART II)

BALDWIN

IT'S SOURCES  
METHODS  
TECHNIQUES  
INFORMATION

THE ACTIVITIES  
CAPABILITIES  
OF THE NATION

WHAT'S A DUNK OR A PAT  
OR A DOG OR A BAT  
BUT A WAY TO PROTECT WHAT IS TRUE  
FOR SECURITY  
FOR HUMANITY  
FOR YOU

TOM

YOUR HONOR, IT'S MEDIEVAL  
THUMBSCREWS AND THE WHEEL  
YOUR HONOR  
IT'S EVIL  
THE COURT MUST INTERFERE  
ON THIS THE LAW IS CLEAR  
DON'T LET IT HAPPEN HERE

BALDWIN

IT'S OUTRAGEOUS  
WE DON'T TORTURE  
NEVER DID AND NEVER WOULD

BUT ENHANCING  
JUST A LITTLE

MAYBE WE SHOULD

IF WE DID WHAT THEY SAID  
HE'D BE INJURED OR DEAD  
NOT COMPLAINING HIS TEA IS TOO COLD  
AND FRANKLY THIS DEBATE  
IS GETTING OLD

DO YOU SEE MY POINT?

JUDGE

YES I SEE YOUR POINT

BALDWIN

(slowly switching places with the  
JUDGE, eventually putting on the  
JUDGE's robe and sitting in the  
JUDGE's chair)

DID I MAKE IT CLEAR?

JUDGE

YES YOU MADE IT CLEAR

BALDWIN

IT'S SECURITY

JUDGE

YES SECURITY

BALDWIN

THEREFORE LIBERTY

JUDGE

THEREFORE LIBERTY

BALDWIN

SO DEFER TO ME  
YES DEFER TO ME

WHEN NATIONS  
ARE IN WARTIME  
WE DON'T HAVE TIME  
LIKE IN PEACETIME

DEFER TO THE PEOPLE WHO KNOW  
HOW TERROR AND EVIL CAN GROW  
OR ATOM BOMBS WILL BLOW

In the middle of a city, killing  
millions!

BALDWIN

JUDGE

SO I WON'T  
TELL YOU  
WHY IT'S SECRET

HE WON'T TELL YOU  
WHY IT'S SECRET



JACK hangs up.

CLARA

(to herself)

The Island!

CLARA runs out, with sudden resolve.

JACK

(to himself)

I don't know who's worse. The terrorists...or the bureaucrats.

SCENE 13

A crowded subway train, hurtling underground. TOM is holding his briefcase. A conductor comes by. A moving square representing the location of the moving train is lit up on the WORLD.

CONDUCTOR

Tickets.

(The CONDUCTOR scans some electronic tickets, then TOM's ticket.)

You can't ride on this subway.

TOM

I have a ticket.

(The CONDUCTOR motions to a GUARD, who approaches.)

CONDUCTOR

You're on the List, Level 2.

TOM

I'm not on any list.

CONDUCTOR

You are.

(The GUARD puts his hand on TOM. Passengers start to notice.)

TOM

Get off of me!

(The subway train stops at a station. The GUARD pushes TOM to the ground on the subway platform.)

GUARD

*Don't* come back.

The GUARD follows TOM off the train. The train leaves. The GUARD glares at TOM until TOM leaves the station.

SCENE 14

Dusk. The street outside TOM's office. "Tom Bailey, Esq." is lit up. CLARA arrives, holding a scrambler, and a special arm cover. The square representing TOM's office is lit up on the WORLD. CLARA darts around, trying to avoid being seen.

"WRONG"

CLARA

I-S-A

I-S-A

I-S-A

HOW CAN I BETRAY  
THE I-S-A?

CLARA starts to run away, then stops.  
The light slowly fades during the song.  
By the end, it is virtually night.

THEY SAID ALL THE STARS  
ORBIT ONE PLANET: OURS  
THEY WERE SURE  
BUT THEY WERE WRONG

THEY SAID IF YOU'RE SICK  
CUT YOURSELF, THAT'S THE TRICK  
TO A CURE  
BUT THEY WERE WRONG

WHAT IF THE STORIES  
WE'RE TAUGHT TO BELIEVE  
ARE WRONG?

WHAT DID TOM DO  
TO DESERVE LEVEL TWO?  
TELL ME GOD  
IS IT RIGHT OR WRONG?

Some people walk by. In a dance  
sequence, CLARA darts around, trying to  
avoid being seen.

THEY SAID THAT A WOMAN  
CAN'T WORK LIKE A MAN  
WELL, WE CAN  
THEY WERE SO WRONG

THEY SAID IF YOU'RE BLACK  
YOU BELONG IN THE BACK  
IN THE BACK  
THAT WAS SO WRONG

WHAT DO YOU DO  
WHEN THE THINGS THAT YOU KNEW  
ARE WRONG?

WHY SHOULD TOM BE  
ON AN ISLAND AT SEA?  
TELL ME GOD  
SHOW ME RIGHT AND WRONG!

THE ISLAND  
THE ISLAND  
THE ISLAND  
THE ISLAND

TOM SHOULDN'T BE  
ON AN ISLAND AT SEA  
IS IT RIGHT?

GOD MAKE ME STRONG  
IT'S WRONG!  
SO WRONG!  
IT'S WRONG!

CLARA suddenly finds herself face to face with a tired TOM, walking to his office. CLARA hesitates for a second, then quickly puts the cover around his arm, removes his PDA, takes off his glasses, and covers them.

TOM

What are you doing?

CLARA

(quickly, whispering)

Shh. You've got to get off the case.

TOM

The Qazih case?

CLARA

(talking quickly, while adjusting the collar on his suit)

Shh! You're on the List! The I-S-A is going to raise your level. Get off the case!

TOM

(stunned by the moment and her beauty)

Who are you?

CLARA

We don't have time.

TOM

I must know.

CLARA writes her name on a piece of paper, shows him briefly, hides the paper and puts her finger to her mouth.

CLARA

(whispering)

Get off the case.

She gives him his glasses and PDA, kisses him on the cheek, and runs away.

TOM

(Starting to run after her.)

Wait!

(CLARA is gone.)

The List.

TOM stops walking. By now, it is dark outside. Suddenly three male ISA KIDNAPPERS wearing masks emerge and grab TOM. They put a hood on his head and handcuff him. Hearing the commotion, CLARA reappears. She can see TOM from around the corner, but no one can see her.

Get off of me! Get off!

"ON THE LIST"

KIDNAPPER 1

YOU'RE ON THE LIST, TOM

KIDNAPPER 2

LEVEL 4

KIDNAPPER 3

YOU'RE ON THE LIST, TOM

KIDNAPPER 2

ON THE FLOOR

KIDNAPPER 1

WHEN A JUDGE TELLS A MAN WHAT TO DO

KIDNAPPER 3

HE BETTER OBEY

KIDNAPPER 2

OR HE'S THROUGH

KIDNAPPERS 1 AND 3

YOU'RE ON THE LIST, TOM

KIDNAPPER 2

CAN'T YOU SEE?

KIDNAPPERS 1 AND 3  
I INSIST, TOM

KIDNAPPER 2  
AFTER ME

KIDNAPPER 1  
NOW WHO'S THE ONE IN CONTROL?

KIDNAPPER 3  
AND WHO'S GOING TO ROT IN A HOLE?

KIDNAPPERS  
ONLY THE WORST OF THE WORST OF THE WORST  
ARE SENT THERE  
EVEN THE WORST OF THE WORST OF THE WORST  
REPEAT THERE

KIDNAPPER 1  
YOU'RE ON THE LIST, TOM

KIDNAPPER 2  
HOW'S IT FEEL?

KIDNAPPER 3  
DON'T RESIST, TOM

KIDNAPPER 2  
THAT'S THE DEAL

KIDNAPPER 1  
WE KNOW WHAT YOU DID, WHAT YOU'LL DO

KIDNAPPER 2  
BUT NOW YOU ARE DONE

KIDNAPPERS  
AND THROUGH!

TOM  
Get off!

KIDNAPPERS  
YOU'RE THROUGH!

TOM  
Get off of me!

KIDNAPPERS  
(They chloroform TOM and take him away.  
CLARA runs away.)  
YOU'RE THROUGH!

SCENE 15

Blackout. The Island, weeks later. At least ten seconds of silence. Then, a very loud sound of a door banging; silence; slow footsteps; a door bangs; footsteps; a door bangs. Lights up on a dim, empty cell on the Island. The door opens. OFFICERS 1 & 2 lead TOM, bearded, blindfolded, hooded, cuffed, and shackled, through the door. They throw him to the floor. In two separate, dimly lit rooms, we see CLARA and JACK in their ISA offices. CLARA is wearing headphones, listening to TOM. JACK is looking at the photo of himself and his wife.

TOM

Where am I?

OFFICER 1

For the millionth time, nowhere.

TOM

What day is it?

OFFICER 2

(beat)

Tuesday!

(They laugh.)

TOM

I'm a citizen of this country!

OFFICER 1

You're nobody.

(sits him down and takes the blindfold, hood, cuffs, and shackles off)

TOM

(panicking)

I can't see, I can't see!

OFFICER 1

What a pity, the view is spectacular!

(The OFFICERS laugh and start to leave.)

TOM

I'm entitled to a lawyer.

(beat)

Bill Ford, managing partner at Ford & Garrison.

(The OFFICERS start laughing.)

OFFICER 1

Bill Ford?

OFFICER 2

He's the new chief of I-S-A!

(They slam the door and leave.)

TOM

That's not possible. That's impossible!

(TOM gets up and starts feeling for the walls.)

(screams)

Is anybody there?

(silence, then screams)

Help!

"CLARA"

NO ONE

NO ONE KNOWS WHERE I AM

NO ONE KNOWS I'M HERE

DAY IS NIGHT AND

NIGHT IS DAY

BLACK IS WHITE

OR IS IT GREY?

MOM'S NOT HERE TO FIND ME

DAD'S NOT HERE TO FIND ME

HELP!

NO ONE KNOWS WHERE I AM

I'M ALONE

WAIT, THERE'S SOMEONE

OR WAS IT A DREAM?

HER HAIR SO GOLDEN IN THE

SUNLIGHT OF THE EVENING

HER EYES AN OCEAN BLUE AND

FILLED WITH HIDDEN MEANING

SHE CAME FROM NOWHERE THEN SHE

VANISHED FROM THE MEETING

I WENT TO FIND HER BUT THE

MOMENT WAS TOO FLEETING

SHE TRIED TO TELL ME OUT THERE

SHE TRIED TO WARN ME OUT THERE

SHE TRIED TO HELP ME OUT THERE

SHE TRIED BUT

I ONLY SAW

TOM

CLARA

HER HAIR SO GOLDEN IN THE

SUNLIGHT OF THE EVENING

HER EYES AN OCEAN BLUE AND

CLARA'S HERE

YOUR CLARA'S HERE

FILLED WITH HIDDEN MEANING

SHE CAME FROM NOWHERE THEN SHE VANISHED FROM THE MEETING  
I WENT TO FIND HER BUT THE MOMENT WAS TOO FLEETING

YOU'RE NOT ALONE  
YOU'RE NOT ALONE

SHE TRIED TO TELL ME OUT THERE  
SHE TRIED TO WARN ME OUT THERE  
SHE TRIED TO HELP ME OUT THERE  
SHE TRIED BUT  
I ONLY SAW

I'LL HELP YOU TOM  
SOMEHOW I'LL  
HELP YOU TOM  
BUT HOW?

TOM

CLARA

JACK

[LYRICS REPEAT]

[LYRICS REPEAT] THESE WERE GOING TO BE  
OUR GOLDEN YEARS  
SEEING THE SUNSET  
WITH THE GONDOLIERS

STROLLING UP AND DOWN  
THE CHAMPS ELYSEES  
WITH A CROISSANT AND  
A CAFE AU LAIT

SHE TRIED TO HELP ME OUT THERE  
SHE TRIED TO SAVE ME OUT THERE

THEN THEY TOOK YOU  
NOW YOU'RE GONE AND

WHO WAS THAT WONDROUS GIRL MY ANGEL  
AND PROTECTOR? I'M ALONE

I'M ALONE

WHAT DID SHE SCRIBBLE ON THAT LITTLE  
PIECE OF PAPER? I'M ALL ALONE I'M ALL ALONE

WHO IS MY GUARDIAN ANGEL?  
WHO IS MY GUARDIAN ANGEL?

REMEMBER  
THE PAPER  
REMEMBER  
THE PAPER

I ONLY SAW  
[LYRICS REPEAT]

[LYRICS REPEAT][LYRICS REPEAT]

MY ANGEL  
AND NOW I  
WONDER WHAT SHE SCRIBBLED  
ON THAT LITTLE PIECE OF PAPER  
(Suddenly it comes to him.)  
HER NAME IS  
CLARA

THEN THEY TOOK YOU  
NOW TOM HELPS THEM

MONROE

(CLARA starts tearing up.)

SCENE 16

Lights down on TOM's cell and on JACK.  
CLARA takes off her headphones,  
collects herself, and presses a button.

CLARA

Can you come in?

Lights up on the ASSISTANT sitting on a  
chair by a small desk outside CLARA's  
office. The ASSISTANT quietly removes  
her headphones, stands up, opens  
CLARA's door, walks in to CLARA's  
office, and briefly salutes the flag.  
Beat.

ASSISTANT

You OK?

CLARA

Sure.

ASSISTANT

You don't look OK.

CLARA

Can I trust you? Woman to woman?

ASSISTANT

Of course.

(Beat)

CLARA

(hesitant)

Jack...

(CLARA bursts into tears.)

ASSISTANT

...made a pass at you.

(The ASSISTANT consoles CLARA.)

After his wife died, he was never the same.

(beat)

Sometimes when we're hurt, we do things we shouldn't do.

CLARA

I don't know what to do.

(The ASSISTANT holds CLARA.)

ASSISTANT

"A MAN'S WORLD"

I WAS YOUNG, HE WAS NOT  
"HAVE A SMOKE HAVE A SHOT"  
"COME ON BY" "NO IT'S LATE  
YOU'RE MY BOSS NOT MY DATE"

"PLAY YOUR CARDS RIGHT, YOU FOOL  
THAT'S THE FIRST GOLDEN RULE"  
I WAS SIMPLE LIKE YOU  
DIDN'T KNOW WHAT TO DO

AT THAT MOMENT I LEARNED  
SOMETHING AWFUL AND NEW

IT'S A MAN'S WORLD  
EVERYTHING'S HIS  
IT'S A MAN'S WORLD  
THAT'S HOW IT IS

WHERE NO WOMAN SURVIVES  
PLAYING THE DAMSEL IN DISTRESS  
SO ACT LIKE A MAN

THE GIRL WHO WAS HERE  
WHAT A SWEET LITTLE DEAR  
SHE WAS KIND, SHE WAS SMART  
FULL OF FEELING AND HEART

SHE DID WHAT HE SAID  
'TIL SHE MADE THE WRONG BED  
IT'S TOO LATE TO GO BACK  
WHEN YOU'RE DEALING WITH JACK

THERE WERE PILLS BY THE DOOR  
WHERE SHE LAY ON THE FLOOR

IT'S A MAN'S WORLD  
THEY PLAY TO WIN  
IT'S A MAN'S WORLD  
WHERE HAVE YOU BEEN?

WHERE NO WOMAN SURVIVES  
PLAYING THE DAMSEL IN DISTRESS  
SO ACT LIKE A MAN

THERE'S A MAN IN A CELL  
IN A FARAWAY HELL  
ON THE LIST, 'CAUSE OF HIM  
AND HIS FUTURE IS GRIM

IT'S TOM, DON'T YOU SEE  
WHAT I'M TRYING TO BE  
DON'T PRETEND TO BE SLOW  
DON'T PRETEND YOU DON'T KNOW

IF IT'S WRONG, MAKE IT RIGHT  
AT LEAST PUT UP A FIGHT

ASSISTANT

IN A MAN'S WORLD  
ACT LIKE A MAN  
IN A MAN'S WORLD  
ACT WHILE YOU CAN

CLARA

IN A MAN'S WORLD  
ACT LIKE A MAN  
IN A MAN'S WORLD  
ACT WHILE YOU CAN

'CAUSE NO WOMAN SURVIVES  
PLAYING THE DAMSEL IN DISTRESS  
SO ACT LIKE A MAN

CLARA

What can I do?

ASSISTANT

THERE'S A KEY IN A DRAWER  
CODE 974

CLARA

CODE 974

ASSISTANT

YES, 974  
IT'S A KEY TO THE ROOM

CLARA

TO THE ROOM?

ASSISTANT

TO THE ROOM  
WHERE THE LIST CAN BE CHANGED

CLARA

WHERE THE LIST CAN BE CHANGED  
BUT WHERE IS THAT DRAWER?

ASSISTANT

BY THE DOOR IN JACK'S OFFICE

CLARA AND ASSISTANT

IN A MAN'S WORLD  
YOU'LL HIT A WALL  
IN A MAN'S WORLD  
WINNER TAKES ALL

ASSISTANT

IF YOU WANT TO SURVIVE

CLARA

IF YOU WANT TO SURVIVE

ASSISTANT

PUT ON PANTS

CLARA  
NOT A DRESS

CLARA AND ASSISTANT  
NO MORE DAMSEL IN DISTRESS

ACT LIKE A MAN  
ACT LIKE A MAN  
ACT LIKE A MAN

SCENE 17

CLARA thinks for a few seconds, then presses a button.

VOICE OF JACK  
Jack here.

CLARA  
I need to see you. I have an update.

VOICE OF JACK  
Come over, then.

The ASSISTANT gives a knowing look and leaves. CLARA gathers courage, leaves her office, and walks down the hall. JACK's door suddenly opens. CLARA walks in. JACK is at his desk, working.

JACK  
(without looking up)  
Well?

CLARA  
Tom Bailey is clean.

JACK  
(looking up)  
Is that so?

CLARA  
He's not a terrorist, sir.

JACK  
Then we can all sleep safely.

CLARA laughs nervously. She starts looking for the drawer. Throughout the scene and JACK's song, she maneuvers herself to punch the code, open the drawer and take the key.

It's funny you should mention Bailey.

CLARA

Why?

JACK

We've had an unusual incident.

CLARA

Unusual incident?

JACK

The judge ordered Bailey not to reveal Qazih's name to anyone. But Bailey did. He *did* tell someone about the Qazih case.

CLARA

(getting a bit nervous)

Really, who?

JACK

A woman, we think, and a pretty sophisticated operator. She knew just how to scramble the bug in his arm. Didn't you hear any of this?

CLARA

Must have been my day off.

JACK

It was.

(beat)

I checked.

(He looks her over carefully.)

This is a terrible security breach.

CLARA

I'll do what I can to help.

JACK

Good. We'll find out the truth.

(smiling)

Together.

(beat, all business)

Until then you're off the case.

(During JACK's song, CLARA opens the drawer and takes the key.)

"NEVER AGAIN" (PART II)

I'M GONNA CONNECT THE DOTS  
AND UNRAVEL THIS CRIME  
I'M GONNA CONNECT THE DOTS  
GONNA SOLVE IT THIS TIME

I SWORE  
NEVER AGAIN  
NEVER AGAIN

IT'S SOMEONE AT I-S-A  
WHO ELSE COULD IT BE?  
A TRAITOR WHO NEEDS TO PAY  
IT'S SO OBVIOUS TO ME

BUT WHO?  
HOW WHERE AND WHEN  
DID IT HAPPEN AGAIN?

NEVER AGAIN!  
NEVER AGAIN!  
NEVER AGAIN!

SCENE 18

The room outside ABU's cell. OFFICERS 1  
and 2 are playing gin rummy.

OFFICER 1  
"HVD."

OFFICER 2  
High value detainee.

OFFICER 1  
"VHVD."

OFFICER 2  
Very high value detainee.

OFFICER 1  
"RHVD."

OFFICER 2  
Really high value detainee.

OFFICER 1  
Good! The three types of interrogation.

OFFICER 2  
Conditioning, corrective, coercive.

OFFICER 1  
Very good! Nudity?

OFFICER 2  
Conditioning.

OFFICER 1  
Insult slap?

OFFICER 2  
Corrective.

OFFICER 1  
Walling?

OFFICER 2  
Coercive.

OFFICER 1  
You're on fire today! Facial hold?

OFFICER 2  
Coercive.

OFFICER 1  
Corrective! Water dousing?

OFFICER 2  
Corrective.

OFFICER 1  
Coercive! You're losing focus.

OFFICER 2  
Why can't we play crazy eights?  
(OFFICER 1 stops playing.)

OFFICER 1  
Let's go over the third interrogation of a prisoner.

OFFICER 2  
(exasperated)  
You always get to pick the game.

OFFICER 1  
(reading the manual)  
"The HVD remains in sleep deprivation, dietary manipulation and is nude. All the Corrective Techniques (insult slap, abdominal slap, facial hold) may be used several times based on the responses of the HVD."

OFFICER 2  
Your move.  
(OFFICER 1 resumes playing. Then reads again.)

OFFICER 1  
"Intense questioning and walling would be repeated multiple times." Got it?

OFFICER 2  
Right, walling, multiple.

OFFICER 1  
And how long can we continue sleep deprivation?

OFFICER 2  
48 hours?

Longer. OFFICER 1

96? OFFICER 2

Longer. OFFICER 1

120? OFFICER 2

You should know this. OFFICER 1

A week? OFFICER 2

Longer! OFFICER 1

I give up! OFFICER 2

(triumphant) OFFICER 1  
One hundred eighty hours straight!

(triumphant) OFFICER 2  
Gin!

Annoyed, OFFICER 1 throws his cards on the table. Suddenly the outside door opens. Male OFFICER 3 brings TOM in. TOM is disheveled and bruised.

(quickly) OFFICER 3  
Prisoner 5178324519!  
(OFFICER 3 leaves.)

SCENE 19

OFFICER 2 takes TOM, opens the cell door, and throws TOM into ABU's dark cell. ABU is sitting on the ground in a corner of the room. OFFICER 2 leaves, slamming the door.

ABU  
(frightened)  
Who's there? Who is it?  
(TOM lies on the ground, disheveled, physically beaten.)  
(MORE)

"BELIEVE ME"

53.

ABU (cont'd)  
ABU walks towards TOM.)  
Get out of my cell.

TOM  
I didn't choose to be here.  
(ABU looks at him closely.)

ABU  
You? You're supposed to be my lawyer!

TOM  
I was kidnapped.

ABU  
Useless bastard!

TOM  
It's a mistake.

ABU  
"Justice," "Bill of Liberties," it's a lie don't you see?

TOM  
Your brother can help you.

ABU  
The one who hired *you*?

TOM  
Or your son.

ABU  
(suddenly)  
"EYE FOR AN EYE"  
MY SON IS DEAD!

TOM  
What?

ABU  
KILLED BY A BOMB FROM THE SKY

TOM  
I'm, sorry.

ABU  
Sorry! What does your Bible say about forgiving?

AN EYE FOR AN EYE  
A TOOTH FOR A TOOTH  
THESE ARE THE WORDS OF HATE  
IN YOUR UNIFIED STATE

AN EYE FOR AN EYE

A SON FOR A SON  
WHAT IF I KILLED EVERYONE  
EVERY SON, EVERYONE

MY SON WOULD BE PROUD  
MY BROTHER WOULD BE PROUD  
MY WHOLE TOWN WOULD BE PROUD  
WOULD BE PROUD  
OF THE MARTYR WHO LIVED IN THE TOWN

TOM  
YOU SAID YOU DIDN'T DO ANYTHING  
ABU, WHAT DID YOU DO?  
WHY ARE YOU HERE?  
WHY ARE YOU HERE?

(Dim lights up on JACK, who is  
listening on headphones in his  
office.)

ABU  
I WALKED NEAR MY HOUSE  
SAW ALL THE BOYS  
BOYS THAT WERE HARDLY EIGHT

KICKING A BALL  
PLAYING ON THE STREET  
ALL I COULD FEEL WAS HATE  
HATE

AN EYE FOR AN EYE  
A SON FOR A SON  
THAT IS THE GOLDEN RULE  
YOU'RE A FOOL  
YES YOU FOOL  
I'D KILL EVERYONE  
(JACK stands up, triumphant. Lights  
down on JACK.)  
FOR MY SON  
(ABU and TOM are face to face.)

TOM  
Would you kill me?  
(beat. TOM grabs ABU.)  
Would you?  
(ABU spits at TOM, and TOM lets go.)

SCENE 20

We begin to hear the never-ending,  
computerized music of a computer  
processing the entire world. That  
night, ISA headquarters, The Room.  
CLARA turns the key and enters the  
Room.

The Room is dimly lit, except for the massive, luminescent screen filling the entire back wall from floor to ceiling, which is now further downstage, and filled with changing numbers and images rapidly scrolling up towards the ceiling. CLARA enters, and tries to get her bearings. Eventually she goes to a console and starts typing.

CLARA

BAILEY

(Thousands of Baileys appear on the screen, scrolling upwards.)

TOM BAILEY.

(Hundreds of Tom Baileys appear on the screen, scrolling, each at different Levels 1, 2, 3, and 4)

TOM BAILEY LEVEL 4.

(A dozen Tom Baileys remain on the screen. She clicks on one. It has comprehensive information: identification number, date of birth, occupation, address, phone numbers, date placed on The List, current location, all locations visited in the last year, all websites visited in the last year, bank account information, DNA information, etc. She highlights a couple of names, then finds TOM: with his ID#, age: 29 years, no spouse or children, occupation: "Lawyer." CLARA speaks to the computer.)

DELETE TOM BAILEY.

(The screen says: "Delete Tom Bailey" with two spaces on the right for a check mark: "from world" and "from List.")

FROM LIST.

COMPUTER

(A female voice, soothing and human-sounding.)

Checking access.

(beat)

Sarah.

(The music gets progressively more intense. CLARA takes a flash drive from inside her shirt and plugs it into the main computer.)

CLARA

I NEVER SHOULD HAVE COME TO THIS ROOM  
I NEVER SHOULD HAVE COME TO I-S-A...

COMPUTER

Tom Bailey removed...from List.

The music slowly gets less intense.  
CLARA turns off the screen, runs for  
the door, suddenly remembers the flash  
drive, runs for it, takes it, and runs  
back to the door. She turns off the  
light. There is silence. She opens  
the door. JACK is there, backlit, and  
terrifying.

JACK

Clara!

CLARA

I--

JACK

You what? Why are you here? Think quickly.  
(JACK slams the door behind him. CLARA  
hides the flash drive.)

CLARA

--was working late.

JACK

(grabbing her)  
Who's paying you? Who do you work for?

CLARA

I work for you.

JACK

(Suddenly smiling, and caressing her  
hair. Slowly.)  
You work...for me.  
(JACK lets go of CLARA.)  
To think I was falling for someone who aids and abets  
terrorists.  
(CLARA suddenly runs to the door to  
leave.)

"ONE WAY OUT"

(terrifying)

GO AHEAD, YOU CAN GO  
TAKE IT EASY AND SLOW  
WHAT YOU DID, I KNOW

YOUR CAREER IS IN MY HANDS  
YOUR LIBERTY'S IN MY HANDS  
YOUR LIFE IS IN MY HANDS

(Still inside the Room, CLARA closes  
the door.)

YOU'RE IN MY HANDS

THERE'S ONE WAY OUT  
ONE WAY TO SAVE YOUR SKIN  
COME TAKE MY CUE  
DO WHAT I DO  
AND LET ME IN

THERE'S ONE WAY OUT  
ONE WAY YOU'LL SEE THE SUN  
JUST SIXTY MINUTES  
IN THIS ROOM  
AND WE'LL BE DONE

WAS THAT TOO CRASS?  
APOLOGIES MY DEAR  
I DO HAVE CLASS  
JUST NOT IN HERE

CLARA

AND WHAT OF TOM?

JACK

PERHAPS I'LL LET HIM GO

CLARA

I DON'T BELIEVE

JACK

BUT IF YOU LEAVE  
YOU'LL NEVER KNOW  
(becoming more vulnerable)  
AM I SO OLD?  
NOT WORTHY OF A GLANCE  
WHY BE SO COLD, CLARA?  
GIVE ME A CHANCE

WE'LL GO TO ROME  
SEE LONDON IN THE SPRING  
I'LL BUY YOU CLOTHES  
WE'LL GO TO SHOWS  
DO EVERYTHING

I HAVEN'T FELT THIS WAY  
IN SO MANY YEARS  
IT'S LIKE I'VE BEEN AWAY  
LOST IN MY TEARS  
(pathetic)  
THERE'S ONE WAY OUT  
TO FREE ME FROM MY CELL  
JUST SPEND ONE NIGHT  
AND BRING SOME LIGHT  
INTO THE DARKNESS OF HELL

DON'T YOU LIKE ME?  
CLARA, MY DEAR?  
DON'T YOU LIKE ME?  
PLEASE DON'T REJECT ME HERE

CLARA  
(hiding the flashdrive)  
AND WHAT OF TOM AND ME?

JACK  
YOU'RE FREE WITHOUT A DOUBT

CLARA  
IS THAT A VOW?

JACK  
IT IS NOW

JACK AND CLARA  
(as CLARA approaches JACK with purpose)  
THERE'S ONE WAY OUT

CLARA  
FOR ME

JACK  
FOR ME

CLARA  
FOR ME

JACK  
FOR ME

CLARA  
FOR ME

JACK  
FOR ME

(As they begin to kiss, the room fades  
to blackout.)

SCENE 21

The next day. Lights up on the same  
Room. Training. The massive screen is  
blank. A male ISA INSTRUCTOR is  
standing in front of the screen,  
holding a tablet. A number of ISA  
TRAINEES, downstage and facing away  
from the audience, are sitting at desks  
with tablets, taking copious notes.  
They are looking at the INSTRUCTOR and  
the screen.

INSTRUCTOR  
What is information?  
(Trainee #31 raises his hand.)



"NOTHING TO HIDE"

WHAT HAVE YOU GOT TO HIDE?  
WHAT HAVE YOU GOT TO HIDE?

I'll show you what I mean. 23, come on up.

Male Trainee #23 stands up, confident.  
The INSTRUCTOR reads information about  
Trainee #23 from the Instructor's  
tablet.

WIFE, TWO KIDS  
GIRL AND BOY  
TEN AND EIGHT

Great!

"MEDIUM WELL"  
"EXTRA FRIES"  
FOUR THOUSAND TWO HUNDRED CALORIES A DAY

THAT'S A LOT  
MUCH TOO MUCH  
FOR YOUR HEART  
YOUR L-D-L IS OFF THE CHART

WHAT WILL MOMMY SAY  
WHEN JOEY ASKS WHY DADDY DIED?  
NO, YOU'VE GOT NOTHING TO HIDE

Trainee #23 sits down. Female Trainee  
#31 comes up. With each verse, a new  
trainee comes to the INSTRUCTOR. Each  
trainee is increasingly reluctant and  
mortified, though they try not to show  
it.

31!

TWO ABORTIONS  
MAKE IT THREE  
DON'T WORRY, YOUR LITTLE SECRET'S SAFE WITH ME  
AND HER AND HIM  
AND US AND THEM

ONLY NINETEEN THOUSAND EMPLOYEES  
WITH A NEED TO KNOW  
YOUR UTERUS IS CLASSIFIED  
SO YOU HAVE NOTHING TO HIDE

1-0-5!

(Female Trainee #105 comes up.)  
WHAT'S THIS?  
DON'T LIKE THE LEADER  
CAN IT BE?  
LET'S TAKE A CLOSER LOOK AND SEE

YOU HAVE THOUGHTS  
YOU HAVE VIEWS  
YOU LIKE MARX  
THESE ARE CLUES  
(Guards start to approach.)

GROUCHO, HARPO  
CALL IT OFF  
SHE'S HARMLESS AND SHE'S CLEAN  
NO NEED TO TORTURE HER OUTSIDE  
SHE'S GOT NOTHING TO HIDE  
(The guards leave.)

52!  
(Male Trainee #52 comes up.)  
YOU LIKE PORN  
LOTS OF PORN  
HAVE NO FEAR  
WE'RE ALL FRIENDS HERE

Oh my God! 52!  
IT'S OK  
BUT NINE HOURS EVERY DAY  
IS THAT ALL YOU DO?  
NO WONDER YOU'RE COMPLETELY FRIED  
STILL, YOU'VE GOT NOTHING TO HIDE

66!  
(Male Trainee #66 comes up.)  
YOU CALLED SOMEONE  
WHO E-MAILED SOMEONE  
WHO TEXTED AN ENEMY

Level 2! 3! 4! Hit it!  
(Guards sock Trainee #66 in the stomach  
and take him away in a sack, while the  
other trainees watch in shock.)  
(beat)

17.  
(Male Trainee #17 is reluctant to stand  
up. Gently.)

Come on.  
WIFE, TWO KIDS

TRAINEE #17

WIFE, TWO KIDS

INSTRUCTOR

BUT YOU'RE GAY

TRAINEE #17

No I'm not!

INSTRUCTOR

YES YOU ARE  
I KNOW WHAT YOU DO WITH THAT CIGAR  
WITH DAN AND JAKE  
FRIDAY NIGHT, AT THE LAKE  
IT'S NOT BINGO

HOW NICE TO HAVE A LOVELY BRIDE  
WITH DAN AND JACOB ON THE SIDE  
BUT WHAT COULD YOU CONCEIVABLY HAVE TO HIDE?

TRAINEES

NO NEED  
TO HIDE  
WE DON'T NEED TO HIDE

SEX DOT COM AND  
LUST DOT COM AND  
SIN DOT COM AND  
SCREW DOT COM AND  
HUMP DOT COM AND  
BANG DOT COM AND  
CONCUPISCENT TEEN  
DOT COM

INSTRUCTOR

No you don't!

TRAINEES

WHY SHOULD WE CARE?

TERRORISTS AND  
ANARCHISTS AND

INSTRUCTOR

You shouldn't care!

TRAINEES

THEY'RE ALWAYS THERE  
IT'S ONLY OUR LIVES ON DISPLAY  
LIFE IS OPEN BOOK

COMMUNISTS AND  
SEPARATISTS AND  
NIHILISTS AND  
ATHEISTS AND  
TRAITORS WHO RESIST  
THE LEADER

INSTRUCTOR

I love books!

TRAINEES

DON'T WORRY IF YOU'RE NOT A CROOK  
'CAUSE ABSOLUTELY NOBODY HAS  
ANYTHING TO HIDE

INSTRUCTOR

(Each line directed at a different  
trainee.)

YOU'RE CHEAP  
YOU SWEAT  
YOU'RE A DRUNK  
YOU'RE IN DEBT

Lotta debt!

YOU SLEEP IN A NEGLIGEE  
YOU COPULATED WITH YOUR BROTHER'S WIFE  
YOU WILL NEVER GET IT UP  
YOU HAVE SUCKY DNA

WHY BE SO DISCREET?  
IT'S NOTHING THAT YOU WOULDN'T TWEET  
'CAUSE NOBODY COULD EVEN HAVE THE  
SLIGHTEST THING TO HIDE

INSTRUCTOR AND TRAINEES  
TO HIDE FROM  
(In triumph, the INSTRUCTOR turns away  
from the audience and faces the  
screen, which turns into a giant  
mirror, exposing the entire audience  
to itself.)

ME  
(After a full round of applause, he  
turns to the audience.)

INSTRUCTOR  
I'm not done!  
(Each line is directed to a different  
member of the audience. Lights up on  
the house.)

YOU'RE BROKE  
YOU SNORE  
YOU DO COKE  
YOU'RE A WHORE

YOU HAVE FUNGUS UP YOUR NOSE  
YOUR RESUME'S A FRAUD  
THAT'S NOT YOUR HAIR!  
YOU BONED YOUR PET GOAT  
YOU LET GRANDMA DECOMPOSE

LET IT OFF YOUR CHEST

We all do it!

WE AT I-S-A KNOW BEST  
WHETHER YOU CONCEIVABLY HAVE ANYTHING  
TO HIDE

INSTRUCTOR AND TRAINEES  
YOU CAN'T HIDE FROM ME!  
(The INSTRUCTOR gets ever bigger on the  
screen, then thousands of pictures of  
the INSTRUCTOR fill every square of  
the screen, then the INSTRUCTOR  
finishes in a faded spotlight on a  
dark stage. Blackout.)

We hear a door slam, then the slow steps of someone walking down a hallway. Lights up on OFFICER 2, reading the manual in a small room on the Island. We hear the cries of some inmates in the background. The WORLD is again upstage and unobtrusive, a square lit up in the corner.

OFFICER 2

(studious)

Section six point five point...

(OFFICER 1 walks in and closes the door.)

OFFICER 1

So much noise.

OFFICER 1 takes off some of his gear, while OFFICER 2 keeps reading. Eventually OFFICER 1 looks at OFFICER 2.

Light reading?

OFFICER 2

(looking up)

Is it torture?

OFFICER 1

What are you talking about?

OFFICER 2

Qazih said it was torture.

OFFICER 1

He's a terrorist!

OFFICER 2

It just--

OFFICER 1

What?

(beat)

OFFICER 2

--feels wrong.

OFFICER 1

You're paid to follow orders, not have feelings.

(beat)

It's OK, *lawyers* wrote the manual!

(beat)

Dammit these people are trying to *kill* us! Come on.

OFFICER 2 stands up, reluctantly. They open a door to a small interrogation room. TOM, filled with resolve, is strapped to a long board.

OFFICER 1 (cont'd)  
Why did Jameel Qazih come to you?

TOM  
I don't know.

OFFICER 1  
How did he find you?

TOM  
I don't know.

OFFICER 1  
With whom does Abu Qazih work?

TOM  
I don't know!

OFFICER 1  
Liar!

TOM  
Let me go!

OFFICER 1  
You know Qazih's guilty.

TOM  
I don't care.

OFFICER 2  
(incredulous)  
What?

TOM  
We all have the same rights.

OFFICER 1  
Not if you're a terrorist.

TOM  
What am I then?

OFFICER 1  
We're about to find out.

The OFFICERS look at each other and at the WORLD. The WORLD goes completely dark.

TOM

Torture is prohibited by the Bill of Liberties.

OFFICER 1

You lawyers are so obsessed with...words.

TOM

I'm a citizen!

OFFICER 1

(to OFFICER 2)

Another word.

(OFFICER 1 takes a cloth from the table  
and approaches TOM.)

TOM

I don't believe it.

OFFICER 1

(looking straight at TOM, deliberate  
and quiet)

No one cares what you believe.

The OFFICERS put a cloth over TOM, and  
prepare to waterboard him. As the  
OFFICERS approach, blackout. TOM  
screams.

TOM

Please!

SCENE 23

Dusk. A bench in a valley, near the  
location of CLARA's first scene. CLARA  
casually sits down next to a male  
newspaper REPORTER in his 40s. He is  
reading a book. The WORLD is still  
dark.

REPORTER

You could go to prison for a very long time.

CLARA

(handing him the flash drive.  
Professional, measured.)

It's all there. The List, Jack, everything. You only need  
the password.

REPORTER

Which is?

CLARA

Not yet.

(getting up, with sudden passion)

I believe in my country!

REPORTER

(Beat. Showing her a piece of paper.)  
This phone number is untraceable. Memorize it.

(CLARA starts to leave, then turns  
around.)

CLARA

You think anyone will care?

REPORTER

It's *your* life on the line. What do you think?

(CLARA leaves. During the song, she  
walks to ISA headquarters, to her  
office, retracing her steps from her  
first day at ISA. As the song  
continues, we see JACK at ISA  
headquarters, ordering various GUARDS  
to arrest CLARA. After CLARA arrives  
at ISA, the GUARDS quietly follow her,  
then wait outside her office. CLARA  
packs up her things in her office.)

CLARA

"ONE DAY"

ONE DAY, ONE DAY  
THE WORLD WILL COME TO KNOW  
WHAT I JUST DID RIGHT HERE

I'M GONNA HOPE THAT ONE DAY  
WE WILL RISE UP AND SAY  
"FREEDOM IS OURS  
DON'T EVER TAKE MINE AWAY"

ONE DAY, WE'LL SEE  
WHO WE REALLY ARE  
WHO WE REALLY WANT TO BE

A STATE IN FEAR  
YEAR AFTER YEAR  
WITH VIOLENCE AND HATE AND AN ENDLESS FIGHT  
FOR "RIGHT"  
IN A NATION WITHOUT RIGHTS

BUT MAYBE THERE WILL BE ANOTHER WAY  
ONE DAY

I PRAY FOR A DAY  
FOR A DAY  
WHEN WE CAN BREATHE THE AIR  
BREATHE THE AIR OF LIBERTY

WITH NO MORE FEAR  
YEAR AFTER YEAR

NO MEN LEFT TO DIE IN AN AWFUL WAY  
NO DETENTION WITHOUT CAUSE  
ON AN ISLAND WITHOUT LAWS  
THAT'S NOT OK

DON'T LOCK PEOPLE UP AND  
FORGET THE KEY  
DON'T SPY ON MY COUNTRY  
FROM SEA TO SEA

ONE DAY WE'LL BE FREE  
ONE DAY IT SHALL BE  
BUT NOT FOR ME  
(CLARA packs the Unified State flag.)

ONE DAY

SCENE 24

A square is lit up in the center of the WORLD. Everything is as it was when she first arrived at her ISA office. It is quiet. Suddenly CLARA grabs her bag and starts to walk out. Someone punches the code outside CLARA's office. JACK enters.

CLARA (cont'd)

Jack!

JACK

I'm sorry.

GUARDS walk in and restrain her.

GUARD 1

Agent Sarah Smith, you're under arrest.

CLARA's ASSISTANT walks in. JACK kisses the complicit ASSISTANT on the forehead.

ASSISTANT

(smiling, to CLARA)

You see, it's not *only* a man's world.

CLARA is led past JACK. She suddenly stops in front of him.

CLARA

(calmly, to the ASSISTANT)

You're right.

CLARA frees her arm and suddenly slaps JACK in the face. She is immediately restrained.

JACK

(sorrowfully)

Goodbye Clara.

(CLARA is taken away.)

SCENE 25

The stage goes black, except for TOM's dimly lit cell. TOM is lying alone on the ground. He is wet, shivering, haggard, having trouble breathing, and going mad. The corner of the WORLD is lit.

TOM

(pitiful)

Please stop.

We hear a door bang, the sound of steps, then see the door open. Light shines in for a brief moment. CLARA is thrown into the room. CLARA goes to TOM, who does not realize she is there.

Stop, please. It's raining!

(TOM laughs.)

So wet! Judge, it's raining! Secret, secret, not from me! I know. I know everything. I'm on the case. You're hurting me! It hurts! Clara, help! Help!

CLARA opens his shirt, and holds him in her lap. TOM still does not acknowledge her.

CLARA

What have they done?

Lights up on JACK, listening to TOM and CLARA with his headphones on. JACK takes them off, pours a stiff drink, and takes a swig. Lights down on JACK.

TOM

The surface is up there. Up there. Are you up there?

CLARA

Tom, it's me, Clara!

TOM

Clara, are you up there? Stop, please!

CLARA

Look at me!

(TOM seems to notice her, only vaguely.)

(MORE)

"BELIEVE ME"

70.

CLARA (cont'd)

It's Clara.

(She kisses him on the cheek.)

TOM

Who? Not Clara. Clara's up there. Way up there.

CLARA

We're going to get out.

"BELIEVE" (PART II)

WILL YOU BELIEVE ME  
YOU MUST BELIEVE ME  
PLEASE BE CALM

WILL YOU BELIEVE ME  
PLEASE BELIEVE ME  
LISTEN TOM

I KNOW THEIR SECRETS  
I HAVE A GAME PLAN  
HAVE NO DOUBT

IT MAY TAKE WEEKS  
EVEN MONTHS  
BUT WE'LL GET OUT

CLARA

WILL YOU BELIEVE ME  
YOU MUST BELIEVE  
PLEASE BELIEVE ME  
LISTEN TOM

I KNOW THEIR SECRETS  
I HAVE A PLAN  
I'M GOING TO SAVE US  
LISTEN TOM  
IT'S ME

TOM

WHO IS SHE THERE?

WHAT COLOR'S HER HAIR?

WHAT DOES SHE WEAR?

WHY DOES SHE CARE?

IT'S YOU

TOM

CLARA!  
IT'S YOU CLARA!  
IT'S YOU  
CAN IT BE YOU?

CLARA

PLEASE BELIEVE ME  
DO WHAT I SAY  
PLEASE BELIEVE  
YOU'LL BE OK

DO YOU BELIEVE ME?

TOM

I BELIEVE YOU  
I LOVE...

Blissful and calm, TOM closes his eyes.  
CLARA gently lays TOM down.

CLARA

Close your eyes, pretend to fall asleep.

After a minute, CLARA suddenly runs to  
the door, and bangs on the door wildly.

Help! Officers! Help!  
(Eventually OFFICER 2 opens the door.)  
I think he's dead.

OFFICER 2

(checking on TOM, nonchalant)  
He passed out again.  
(starting to leave)

CLARA

(grabbing his arm)  
I'm entitled to one phone call.

OFFICER 2

No you aren't.

CLARA

(urgently)  
My father's dying. One last call, please!

OFFICER 2

(slightly unsure of himself)  
The manual says--

CLARA

(vulnerable)  
Sixty seconds?  
(beat)

OFFICER 2

(hesitating)  
Thirty. I'm going to stand right here!  
(He hands her a phone, and stands right  
there.)

CLARA

Thank you!  
(She dials. Upbeat.)  
Dad, it's Clara.  
(all business, with sudden urgency)  
Type "Bluffdale" three times on your phone, *that's* the  
password--

OFFICER 2

(grabbing the phone, screaming)

Who is that?

(He grabs her.)

Who was that?

(Into the phone)

Hello?

CLARA

(defiant and triumphant)

You're an agent of the *Internal Security Agency*. And you don't have a damn clue!

OFFICER 2 stares at her in panic and anger, runs out of the room, and slams the door.

(elated and frantic)

We did it. Tom, we did it! The whole world is going to know about Jack, the List, everything! They'll be forced to release us. Tom, we're going to be free. Tom, Tom, wake up. Wake up Tom! Tom!

TOM

(again lost and confused)

Up there.

CLARA

Tom!

TOM

Way up there.

(Lights down except for a single spotlight on CLARA, who drapes herself over TOM.)

Tom!

(CLARA sobs.)

SCENE 26

ISA headquarters. JACK is on a podium in front of many ISA agents. Lots of people are talking. Seated next to him is BILL FORD.

JACK

And so, it is my great pleasure to welcome our new I-S-A Director, Bill Ford.

(Applause while JACK and FORD shake hands and FORD mounts the podium. JACK leaves the podium.)

FORD

Thank you for those kind words, Jack. I am so blessed to be a citizen of the greatest country on earth.

(Applause.)

(MORE)

FORD (cont'd)

Ours is a noble experiment, for democracy and freedom are not given by God, they are earned, by the hard work of brave women and men like you.

(Applause.)

On this anniversary of the Attack, we remember that we are engaged in an epic struggle. A war against people who would destroy not just our country, but our *values*. I say to you now: they will not prevail!

(Applause. FORD's speech slowly recedes. The ASSISTANT approaches JACK with SARAH SMITH, a young, pretty employee.)

ASSISTANT

Your new agent, Sarah Smith.

SARAH

I look forward to working together, sir.

JACK

(casually looking her over)

I do too.

FORD

(Over music that slowly begins to predominate. Different squares of the WORLD light up, as in the opening.)

We will prevail because of *our values*: liberty, democracy, the rule of law. And because truth and justice will triumph, as they have always triumphed throughout the history of the civilized world. God bless you, God bless I-S-A, and God bless the Unified...

WORLD

COUGHING SNEEZING

FINAL CURTAIN

UPTOWN LOCAL

SPICY EGGPLANT

THIRTY-FORTY

WILL YOU MARRY

GREAT RECESSION

IT'S THE MAYOR

OLE MCDONALD

POTTY PARTY

FATAL STABBING

MILES PER HOUR

FUCK YOU ASSHOLE!

OUT OF BUSINESS

WANT MY MOMMY

SECOND MOVEMENT

PRESSURE SYSTEM

PASS THE BUTTER

DO YOU LOVE ME?

KATAMINO

DAD, I'M SORRY

QUARTER AFTER

PASS THE BUTTER

DO YOU LOVE ME?

SEVEN FIGURES

THERE'S NO PARKING

HE'S A TENOR

IN BERMUDA

WHAT'S THE COSINE?

SALMONELLA

BEST RELIEVER

GEORGE AND SARAH

ART IN HEAVEN	LOVE YOU, BYE-BYE
DOORMAN BUILDING	NINE ONE SEVEN
SECRET SANTA	JUST ARRESTED
THROW THE FOOTBALL	WE LEAVE TUESDAY
MORNING HONEY	WHAT'S YOUR PROBLEM?
SERENGETI	ON VACATION

After the speech, and as the music recedes, FORD and the agents slowly leave the room. At one point, we hear CLARA in the distance. Eventually only JACK remains on stage. The voices of the WORLD slowly die out.

EGGS AND SAUSAGE	WHERE'S THE MONEY?	CLARA
HELLO KITTY	PEPPERONI	
BORA BORA	NINE ELEVEN	ONE
ALL BEEF PATTY	MATHEMATICS	DAY
HAPPY BIRTHDAY	HELLO DOLLY	
COLON CANCER	SOME ENCHANTED	
BOBBLE HEADED	THIRD AND TWENTY	ONE
BREAKING STORY	WEATHER CENTER	DAY
BONUS FOR THE YEAR	RACING FOR THE CURE	
		ONE
MAJOR TRAFFIC		DAY
AUDREY HEPBURN		
BASES LOADED		
HOLD THE MAYO		
CLEARED FOR LANDING		
WHY WERE YOU SO LATE?		
		ONE
FUCK YOU ASSHOLE!		DAY
OUT OF BUSINESS		
WANT MY MOMMY		
SECOND MOVEMENT		
PRESSURE SYSTEM		
PASS THE BUTTER		
DO YOU LOVE ME?		
KATAMINO		
DAD, I'M SORRY		
QUARTER AFTER		
ART IN HEAVEN		
WRETCHED FORTUNE		
DOORMAN BUILDING		
SECRET SANTA		
THROW THE FOOTBALL!		
MORNING HONEY		ONE
SERENGETI		DAY
EGGS AND SAUSAGE		
THROW THE FOOTBALL!		
SEVEN FIGURES		
THERE'S NO PARKING		
HE'S A TENOR		
IN BERMUDA		
WHAT'S THE COSINE?		
SALMONELLA		

BEST RELIEVER  
GEORGE AND SARAH  
WOMEN CHILDREN  
BIT MORE WATER  
NINE ONE SEVEN  
JUST ARRESTED  
WOMEN CHILDREN  
CALL A DOCTOR  
WORST ATTACK IN  
FIRST RESPONDERS  
WOMEN CHILDREN  
THROW THE FOOTBALL  
NINE ONE SEVEN  
FIRST RESPONDERS

(We hear distant sirens, fire trucks.)

BREAKING STORY  
WOMEN CHILDREN  
HUMAN DEATH TOLL  
WOMEN CHILDREN  
CALL A DOCTOR  
WOMEN CHILDREN

JACK suddenly turns off the WORLD. The voices stop. As the music continues to recede, the room slowly darkens. Eventually the sirens recede. JACK looks around the dim, empty room. He removes the photo of himself and his wife from his jacket, and suddenly throws the photo at a wall. The glass shatters. JACK starts sobbing violently. After some time, JACK collects himself, carefully picks up the pieces of the picture, and regains control. JACK exits the room and closes the door. The music stops. The light fades.

SCENE 27

We hear nature. It is dark. CLARA is asleep, holding TOM in her lap. CLARA wakes up, dreamily.

CLARA

(quiet and gentle)

Wake up.

The music of "MORNING" begins, soft but majestic. Light slowly fills the stage. The screen slowly moves downstage. CLARA slowly rises. CLARA supports TOM, and TOM slowly rises.

GOOD MORNING TO FREEDOM  
TO RED WHITE AND BLUE

GOOD MORNING, TOM BAILEY  
GOOD MORNING TO YOU

CLARA and TOM kiss. The walls of the cell reappear. The illusion of TOM fades away. CLARA realizes she is alone. A giant map of the Unified State, shaped like a frayed map of the United States, fills the screen. CLARA turns to face the Unified State. The cell walls fade away. CLARA walks slowly towards the Unified State. Behind her silhouette, as the music grows to maximum intensity, the country shines ever brighter, brilliant and almost blinding, then slowly begins to fade, into a soft glow. CLARA salutes the Unified State, then sits, and curls into a ball. The music fades. Blackout.

THE END