

# **BOXES**

**by Michael Sahl & Eric Salzman**

**book by Michael Sahl  
&  
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**BOXES** takes place in the not-so-distant future in a place where civilized people live in Boxes or Total Convenience Modules where their needs and desires are taken care of and they are protected from the chaos and danger of The Outside.

**John:** wide-ranging baritone (G-G); youngish, curious, an activist or artistic type; questions authority, troubled by doubts and anger

**Nancy:** wide-ranging mezzo (G-G); must have both chest voice and head; youngish, idealistic, wants to believe in the system; slower to rebel but eventually a total convert

**Video Lady:** mezzo (G-Eb); at first only a voice or TV image; later appears as an attractive, idealistic and very sincere older woman who has dedicated her life to what she believes in

**Video Man:** tenor (C-G) (highish character voice; like the first tenor in a barbershop quartet; a functionary; may come form the ensemble

**The Outsider:** baritone or bass-baritone (A-G); rough, bearded, woodsman type; an aging rebel but still strong and dynamic

other residents of Box City, Sector 202

**N.B.:** **BOXES** was commissioned as a radio opera by KCRW, public radio in Santa Monica, California, and was distributed for broadcast by National Public Radio.

## BOXES

### Part I

*[A Total Convenience Module in Box City, Sector 202. The interior looks like computer-designed Early American a day bved, a studio area with easels, abstract canvases, etc., a swivel chair with straps facing a table with food delivery devices, and large video screens and speakers all around. There is a kind of emergency exit or window that can be unlocked and leads to the mysterious Outside. Everything is designed to look old-fashioned and homy but is in fact the opposite: i.e. hard-edged and efficient. All this is revealed but only slowly as the lights come up - not a natural light but the artificial light of a TV screen. JOHN is tossing and turning in bed. He suddenly sits up in half light.]*

JOHN

Where am I? It's still night . . .

I must have been dreaming.

I WAS RUNNING IN THE DARK  
ON THE GREE GRASS,

CHASING,  
RUNNING,  
FIGHTING,  
FALLING DOWN . . .

Where were the others?

I WAS RUNNING IN THE DARK  
ON THE GREE GRASS

CHASING,  
RUNNING,  
FIGHTING,  
FALLING DOWN . . .

WHERE WERE THE OTHERS?

CHORUS

*[a vocal alarm clock from a glowing speak or TV]*

THE FOOD COMES OUT OF THE FOOD TRAY,  
THE FUN COMES OUT OF THE SCREEN.  
THE CLIMATE COMES OUT OF THE CLIMATE CONTROL,  
LIFE IS BUT A DREAM!

*[A beautiful image of sunrise begins to glow on the video screen as the a large image of the VIDEO LADY appears, warm and reassuring.]*

VIDEO LADY

HEY THERE!  
TIME TO GET UP!

WAKE UP, BABY,  
TIME TO START THE DAY!

SEE THE MORNING SUN  
ON THE SCREEN.

YOU'RE GOING TO HAVE FUN  
IN YOUR BEAUTIFUL BOX.

SO WAKE UP AND DREAM!

LET THE WATER SPLASH  
ON YOUR FACE.  
SMELL COFFEE,  
GET CLEAN!

FEEL THE NICE WARM AIR  
DRY YOU OFF.

HERE COMES YOUR BREAKFAST TRAY!

*[During the above, JOHN has a face wash, gets a cup of coffee, gets dried and receives his breakfast tray.]*

CHORUS

*[exactly as before]*

THE FOOD COMES OUT OF THE FOOD TRAY,  
THE FUN COMES OUT OF THE SCREEN.  
THE CLIMATE COMES OUT OF THE CLIMATE CONTROL,  
LIFE IS BUT A DREAM!

JOHN

*(into it)*

SITTING IN MY LITTLE BOX  
SO PEACHY KEEN,  
WATCHING SUNNY MORNING  
ON THE TELLY SCREEN.

SAFE,  
EASY,  
COZY,  
FULL BELLY,  
COMFY,  
CLEAN.

LIFE IS JUST  
ONE LONG PLEASANT DREAM!

CHORUS

*[Printed instructions appear on screen]*

NEVER LEAVE YOUR BOX  
EXCEPT AT DESIGNATED PERIODS.

ALL ACTDIVITYIES OCCUR IN REGULAR TIME SLOTS.

DON'T GO ON THE GROUND.  
NEVER LEAVE THE RUN-PATHS.

REPORT SIGHTINGS OF ISOLATED INDIVIDUALS.

MAKE SURE TO REPORT SUSPICIOUS ACTIVITY!

VIDEO LADY

*[morning exercise; JOHN follows her]*

GOOD MORNING,  
AFTERNOON,  
BOYS AND GIRLS;

HALF PAST THE RISING SUN  
AND A GOOD DAY TO YOU ALL.

SHARPEN UP YOUR WITS,  
MUSCLE UP YOUR TONE.  
WIND FROM THE WEST SOUTHWEST,  
RAIN ON THE TELEPHONE . .

BUT HERE WE'RE ALL DRY AND SAFE,

WE'RE NICE AND DRY AND SAFE  
AND WARM,  
AND GETTING READY TO GET HEATED UP.

BEND FROM THE WAIST DOWN TO THE FLOOR,  
FINGERS AND TOES STRETCH OUT AGAIN ONCE MORE.

FLAT ON YOUR BACK  
AND GETTING UP  
AND OVER AND OVER  
AND OVER  
AND UP AND OVER  
AND OUT  
AND RUN  
AND RUN AND RUN  
AND RUN AND RUN  
AND KEEP RUNNING IN PLACE.

BREATHE IN  
AND THEN BREATHE OUT.  
POSITIVE THOUGHTS

*[Video imagines change from  
exercise class to children's*

BANISH DOUBT.

PLAY INSIDE YOUR BOXES  
BUT DON'T GO OUT.

FUNNY MAN FALLS DOWN  
TO MAKE YOU LAUGHT;  
HE HAS NO CLOTHES ON  
OVER HIS SHOES!

BALL ONE,  
BALL TWO

AND NOW THE NEWS!

*[serious newscast]*

SUSPECTS NABBED ON THE RUNPATH . . .  
NEW HOUSE TO BE BUILT IN SECTOR R . . .  
OUTSIDERS SEEN BY THE SOUTH GATE . . .  
ART EXHIBITION PLANNED!

COMPUTER DATING,  
NEW IMPROVED  
AND BETTER SEX!

HIGHER RATING!

AUDIENCE PREFERENCE POLL REVEALS  
SEVENTY-FIVE PERCENT PREFER WINE WITH MEALS.

NOW EVERYBODY UP AND SING!

CHORUS

*[as before but JOHN jumps up and joins in]*

NEVER LEAVE YOUR BOX  
EXCEPT AT DESIGNATED PERIODS.

ALL ACTIVITIES OCCUR IN REGULAR TIME SLOTS.

*program with clown who  
tumbles, pretends to play ball,  
etc.]*

DON'T GO ON THE GROUND.  
NEVER LEAVE THE RUN-PATHS.

REPORT SIGHTINGS OF ISOLATED INDIVIDUALS.

MAKE SURE TO REPORT ANY SUSPICIOUS ACTIVITY!

*[During above, JOHN begins to fidget and eventually wanders over to a big console where he starts punching the keys. VIDEO LADY suddenly appears on the screen above the console.]*

VIDEO LADY

May I help you?

JOHN

SOMETHING WENT WRONG IN TWO-OH-TWO.\

FOOD SERVICE FAILED FOR TWO WHOLE DAYS;  
THAT'S NOT SUPPOSED TO HAPPEN.

VIDEO LADY

WE DON'T LIKE IT MUCH, YOU KNOW,  
BUT ACCIDENTS ARE BOUND TO HAPPEN.

NOW WE'RE WORKING HARD TO FIX IT UP,  
AND GLAD TO KNOW HOW YOU FEEL.

WE ARE NOT REPRESSIVE;  
WE WELCOME ALL FORMS OF RESPONSIBLE CRITICISM.

IN THE CONTEXT OF PARTICIPATION  
THERE IS ROOM FOR ALL OPINION,  
ALL BEHAVIOR.

CHORUS

*[exactly as before]*



THE FOOD COMES OUT OF THE FOOD TRAY,  
THE FUN COMES OUT OF THE SCREEN.  
THE CLIMATE COMES OUT OF THE CLIMATE CONTROL,  
LIFE IS BUT A DREAM!

JOHN

*[mollified by the VIDEO LADY, he goes back to his chair and settles in]*  
SITTING IN MY LITTLE BOX,  
SO PEACHY KEEN,  
WATCHING SUNNY MORNING  
ON THE TELLY SCREEN.

SAFE,  
EASY,  
COZY,  
CONFY,  
CLEAN,

LIFE IS JUST  
ONE LONG PLEASANT DREAM . . .

. . . DREAM . . .  
. . . DREAM . . .

MY DREAMS ARE RESTLESS DREAMS . . .

WHAT DID I DREAM?  
CAN I REMEMBER?

I WAS RUNNING IN THE DARK  
ON THE GREEN GRASS,

CHASING,  
RUNNING,  
FIGHTING,  
FALLING DOWN . . .

WHERE WERE THE OTHERS?

I have bad dreams.

I wake up at night . . .

VIDEO LADY

*[appearing on another screen and breaking into JOHN's reverie]*

And now it's time for Fantasy Games!

*[JOHN is playing a video game, steering a James Bond style power boat as we see images of the chase on the screen.]*

You're racing across the Caribbean  
at a hundred-and-eighty miles an hour!

The criminal in the mini-sub has captured Nancy!

And when he's through with her  
he'll throw her to the sharks!

All you've got is an M-16 and nerve!

JOHN  
*[into it]*

Look out!  
My God!

I've got to save her!

VIDEO LADY

Are you ready?

JOHN

You bet!

*[A violent sequence à la James Bond with rocket fire, water, effects of speed, explosions, fire, etc.]*

VIDEO LADY

You've won!  
He's dead!  
She's saved!  
She's yours!

*[image of NANCY appears with her clothes in tatters, very disheveled, very sexually available.]*

NANCY

Oh, John!

CHORUS

IN THE HOUR OF DANGER AND DESPAIR,  
THAT'S WHEN I'LL BE THERE  
TO MEET THE FOE  
AND SHOW MY HAND  
AND TO DEFEAT HIM IN THE END!

I AM BOLD,  
I AM STRONG,  
THANKS TO ME  
RIGHT TRIUMPHS  
OVER WRONG.

*[JOHN, infatuated with the image of NANCY, joins in the singing.]*

IN THE MIDST OF TERROR AND FEAR,  
I AM HERE  
TO STAND UP TALL

AND ALL THE GIRLS I SAVE FROM HARM  
WILL FALL  
INTO MY ARMS!

I AM BOLD,  
I AM STRONG.  
THANKS TO ME  
RIGHT TRIUMPHS  
OVER WRONG!

VIDEO LADY

*[as image of NANCY fades]*

And that's it for Fantasy Games today.

There'll be another one tomorrow.

ONCE WE WERE LOST  
AND SCARED AND HUNGRY.  
NO ONE TO TALK TO,  
NO ONE TO HELP.

DIRT AND DANGER CHOKED THE AIR;  
PEOPLE DISAPPEARED;  
FEAR AND DEATH WERE EVERYWHERE.

THEN WE FOUND OUR PATH  
BACK INTO A GOOD PLACE.

THAT WAS A WARM PLACE,  
A GOOD AND SAFE PLACE,  
AND SO WE LEARNED HOW TO KEEP IT THAT WAY  
FOREVER . . .

THAT WAY,  
FOREVER . . .

Tired?

It's getting late.

Tilt back now . . .

Today was a busy day,

tomorrow will be another . . .

time to sleep . . .

*[somehow the day has passed and the TV sun is setting. JOHN tilts back in his chair or snuggles back in his bed as before. Light slowly fades.]*

#### CHORUS

CURLING UP SMALL,  
CURLING UP WARM,  
CURLING UP INSIDE A SOFT SPACE,  
FOREVER SAFE AGAIN,  
FOREVER SAFE AGAIN.

SOFT BLACKNESS,  
WARM BLANKNESS,  
AND CLOSE MY EYES  
AND CLOSE MY EARS.

THERE'S NO DANGER ANYWHERE.  
FOREVER SAFE AGAIN.

*[The above repeats as JOHN falls asleep and begins to toss and turn as before. Strange lights begin to flicker in through the emergency exit/window.]*

SOMEWHERE AT THE EDGE OF NIGHT  
A FIRE SCREAMS  
AND DANGER HOWLS.

MY HEAD ACHES.

WAKE UP!  
WAKE UP!  
WAKE UP!  
WAKE UP!

VIDEO LADY

*(soothingly)*

If you need someone to talk to  
just push the counseling button . . .

Remember,  
counseling does not involve reporting for treatment.

JOHN

*[sitting up as before]*

Hey,  
where am I?

That same dream.

dreaming again . . .

I WAS RUNNING IN THE DARK,  
ON THE GREEN GRASS,

CHASING,  
RUNNING,  
FIGHTING,  
FALLING DOWN . . .

WHERE WERE THE OTHERS?

NO, I'M HERE.  
I'M BACK IN MY BOX  
WITH MY MUSIC.

I WAS DREAMING  
I WAS COLD  
BUT IT ISN'T COLD . . .

ONLY DARK.

I WONDER WHAT TIME IT IS?  
IS IT LIGHT OUTSIDE?

I WOKE UP BEFORE THE RADIO . . .

BUT I'M BACK HERE IN MY BOX  
AND I'M ALL RIGHT.

I'll just push counseling . . .

*[punches something on the console]*

VIDEO LADY

*[voice only; mechanical, like a recording]*

THIS IS LATE NIGHT COUNSELING.

WE'RE SORRY THAT YOU'RE FEELING BAD.

NOBODY CAN TALK TO YOU NOW  
BUT YOU WILL FEEL BETTER  
IF YOU ANSWER THESE QUESTIONS  
WE'VE MADE UP FOR YOU:

*[Questions appear on screen or a printout starts appearing]*

HOW ARE YOU?  
WHAT DO YOU FEEL?  
WHY DO YOU FEEL THAT WAY?  
HOW DO YOU KNOW THAT?  
IS IT YOU?  
IS IT YOU?

DO YOU WANT TO?  
DO YOU WANT ME TO?  
WHY DO YOU FEEL YOU CAN'T?  
IS IT BETTER?  
ISN'T IT BETTER?

WHY DO YOU FEEL THAT WAY?  
WHY DON'T YOU FEEL IT ANYMORE?

JOHN

*[starting to get annoyed, begins to bang receiver, push buttons, etc.]*

Hello?

Isn't there anybody there?

I don't want a tape!

I want a person!

THIS IS JOHN TWO-OH-TWO  
AND I'M STUCK IN MY CHAIN  
AND IT'S THE MIDDLE OF THE NIGHT!

AND I'M ALONE!

I WAS RUNNING IN THE DARK  
ON THE GREEN GRASS.

WHERE WERE THE OTHERS?

NOW I'M ALONE!

I CAN'T STAY HERE IN THE CHAIR.  
I'VE GOT TO MOVE . . .  
AND I'M GOING TO . . .

. . . hands out of the slings . . .

. . . legs out of the straps . . .

. . . I'm going to open the door and look outside . . .

*[He gets up, goes over and open the door/window]*

The light is weird . . .

There must be a moon . . .

. . . if I could just see it . . .



... if I put my leg over here ... lean forward a little ...

... maybe I can see it ...

... if I lean ... a little more ...

Help!

I'm falling!

*[He tumbles right out through the opening and onto the ground. Outside is a strange and wonderful place, flooded with moonlight and filled with strange shapes.]*

Dumb.

But I didn't hurt myself.  
I landed on the grass.

Hey!

I'm outside by myself at night!  
It's all right!  
It's fun!

That must be the moon!  
It's so big (small?) ...

I'm not as scared as I thought I'd be ...

I don't want to go right back in ...

IS THIS THE GRASS?  
THERE OUGHT TO BE A FLOWER THERE.  
THE GROUND IS ROUGH;  
I ALREADY STUBBED MY TOE.

THE LIGHT IS STRANGE AND WHITE

AND THE AIR IS DAMP  
AND THERE ARE POOLS OF WATER FROM THE RAIN.

THE BRANCHES OF THE TREES ARE CROOKED  
JUST LIKE IN MY DREAM.

WAS ALL THIS HERE ALL THE TIME  
WHILE MY LIFE WAS SPENT  
WITHIN WHITE STERILE WALLS?

HAVE I BEEN WASTING MY DREAMS,  
BEEN AWAKE  
WHEN SLEEP WAS THE ONLY THING REAL?

AM I BECOMING SOMEONE ELSE,  
A STRAY DOG FALLEN IN LOVE WITH THE DIRT,  
RUNNING IN THE DARK  
ON THE GREEN GRASS?

THE BUSH HAS THORNS  
AND I CAN CUT MYSELF AND BLEED.  
THE AIR IS FULL OF SMELLS.  
THE DIRT IS MOIST AND BLACK  
AND FULL OF LIVING THINGS!

WAS ALL THIS HERE ALL THE TIME  
WHILE MY LIFE WAS SPENT  
BEHIND WHITE STERILE WALLS?

HAVE I BEEN WASTING A DREAM,  
BEEN AWAKE  
WHEN SLEEP WAS THE ONLY THING REAL?

AM I BECOMING SOMEONE ELSE,  
A STRAY DOG FALLEN IN LOVE WITH THE DIRT,  
RUNNING IN THE DARK  
ON THE GREEN GRASS?

Is this the way you get to be an Outsider?

Maybe Outsiders are only people who fell out of their boxes?

Suppose I get locked out?

Suppose I can't get back in?

Am I becoming an Outsider?

VIDEO LADY  
*[on a loudspeaker]*

Don't worry,  
help is on the way.

*(sternly)* Rescue car, please!

WHEN YOUR LIFE IS OUT OF SYNCH,  
DON'T BE SCARED,  
JUST STOP AND THINK!

IT'S NOT TOO LATE!

WHEN YOU'RE TRAPPED OUTSIDE  
YOU FEEL  
YOU CAN'T TELL  
FALSE FROM REAL.

BUT WAIT:

IT'S NOT TOO LATE!

THERE'S A LITTLE RESCUE CAR  
THAT'S GOING ROUND  
TO BRING YOU IN  
OUT OF THE COLD.

IT TRAVELS NEAR AND FAR  
TO PICK YOU UP

AND BRING YOU  
SAFE AND SOUND  
INSIDE THE FOLD.

AFRAID YOU STEPPED ACROSS THE LINE  
AND NEVER WILL GET BACK?

BUT YOU'RE NOT LOST  
TO FATE.

WHEN EVERYTHING GOES WRONG,  
HOLD ON,  
IT WON'T BE LONG TO WAIT!

IT'S NOT TOO LATE!

THERE'S A LITTLE RESCUE CAR  
THAT'S GOING ROUND  
TO BRING YOU IN  
OUT OF THE COLD.

IT TRAVELS NEAR AND FAR  
TO PICK YOU UP  
AND BRING YOU  
SAFE AND SOUND,  
INSIDE THE FOLD.

*[The Little Rescue Car with VIDEO LADY disguised as the motorman actually  
appears and comes for JOHN.]*

JOHN

Here it comes!

I'm coming back.

Wait for me! Don't send me away!

I'll be good.

I'm going to get in the car.  
Climb up and get in.

Up and in!

I'm going home.  
I'm safe.

*[He gets in the Rescue Car and off it goes]*

CHORUS

*[as before]*

THE FOOD COMES OUT OF THE GOOD TRAY,  
THE FUN COMES OUT OF THE SCREEN.  
THE CLIMATE COMES OUT OF CLIMATE CONTROL,  
LIFE IS BUT A DREAM!

*[Another day has dawned on the TV screens of Box City, Sector 202. NANCY is walking up in her box, the exact mirror image of JOHN's.]*

NANCY

TIME TO GET UP!

I FEEL STRANGE.

IS MY BODY THERE?  
MY HANDS?

HERE THEY ARE  
IN FRONT OF ME.

TIME TO GET UP;  
SMALL THE COFFEE.

WHEN THE LOUNGER TILTS BACK  
AND THE WATER SPLASHES IN MY FACE  
I ALWAYS WANT TO MOVE.

IF I DIDN'T WASH,

I WOULDN'T GET BREAKFAST  
AND I'D PROBABLY GET SICK.

HERE I AM  
WITH MY RADIO  
AND MY BEDTOY.

I DON'T HAVE TO MOVE;  
NOTHING CAN HURT ME.  
ISN'T IT LOVELY?

I LOVE TO LIE IN THE DARK  
AND THINK UP STORIES.

SOMEONE OPENS THE DOOR,  
A STRANGER WITH MATTED HAIR  
AND A TERRIBLE GLEAM IN HIS EYE.

HIS HAND IS ON MY SHOULDER.

HE TAKES ME WITH HIM  
AGAINST MY WILL.

IT'S COLD!  
I'M SCARED!

I'M HOLDING ON  
AS WE FLY THROUGH THE DARK.

HE TAKES ME INTO A FOREST  
WHERE A BURNING FIRE  
LIGHTS UP THE NIGHT.  
AND IT ITS WARMST  
MAKES BRUTAL,  
GENTLE  
LOVE.

HERE I AM

WITH MY RADIO  
AND MY BEDTOY.

I DON'T HAVE TO MOVE;  
NOTHING CAN HURT ME.  
ISN'T IT LOVELY?

VIDEO LADY

*[appearing suddenly on the screen]*

The Story of a Hero!

CHORUS

*[to the accompaniment of a video montage]*

HERITAGE!  
OBLIGATION!  
TRUST!  
COHESION!  
CONSISTENCY!  
STABILITY!  
HISTORY!  
INVOLVEMENT!  
TRADITION!  
HARD WORK!  
RESPONSIBILITY!

FINEMAN WAS A REAL PERSON.  
HE WAS GREAT  
BUT HE WAS ORDINARY.

HE LIVED A REAL LIFE  
WITH REAL PEOPLE  
JUST LIKE YOU AND ME.

HE CHANGED THINGS.  
HE MOVED THINGS.  
HE CREATED PROGRESS.

HE MADE A CONTRIBUTION.

HE ACHIEVED FULFILLMENT.  
HE HELPED EVERYBODY:

A LIVING LEGEND IN HIS TIME  
AND A MONUMENT TODAY.

HE DID HIS WORK!

*[JOHN is back in his box where he is busy making computer-style drawings which  
NANCY, at the console, is punching up a storm.]*

JOHN

I'M DOING MY WORK,  
I LIKE MY WORK;  
I'M DRAWING LINE  
DESIGNS FOR ART MUSEUM SHOWS.

NANCY

I'M DOING MY WORK,  
I LIKE MY WORK;  
I'M MATCHING UP  
PEOPLE'S NUMBERS,  
CONTROLLING FATE,  
MAKING DATES.

JOHN

WHITE PAPER  
AND COLORED PEN;  
LINES ACROSSS THE PAGE  
AND BACK AGAIN.

NANCY

LITTLE NUMBERS  
AND LITTLE PEOPLE;  
MATCH THEM UP  
FOR BINARY LOVE.

JOHN



ANOTHER SHEET  
COMPLETE  
WITH ARTFUL MARKS  
AND LIGHTS AND DARKS.

NANCY

ONCE A WEEK  
OUT ON THE STREET  
COMPUTERS MEET  
FOR BINARY LOVE.

JOHN

THE LINES ARE NEAT EXTENSIONS  
OF MYSELF  
ACROSS THE PAPER!

HERE'S ANOTHER . . .

JOHN  
SOMETIMES I THINK  
I'D LIKE TO DRAW  
RIGHT OFF THE SHEET  
AND COVER THE WALLS  
AND COVER THE DOOR,  
ALL OVER THE BOX.

THE COLORS ON THE BOX  
WOULD MAKE IT LOOK  
LIKE AN AUTUMN TREE  
OR A GRASSY HILL  
WITH FLOWERS . . .

IF I HAD THE NERVE . . .

I'M DOING MY WORK;  
I LIKE MY WORK.

I LOVE MY WORK.

I LOVE MY WORK.  
I LOVE MY WORK

NANCY

LITTLE PEOPLE  
ARE GOING OUT  
FOR JUST ONE NIGHT  
AND THEY'RE GETTING DRESSED  
AND GOING DANCING  
AND GETTING HOT.

LITTLE PEOPLE,  
KISSING, GROPING,  
SQUEEZING, RUBBING  
ON THE NIGHT OF BINARY LOVE.

SAYING 'THANK YOU' JUST FOR A  
MOMENT  
THEN 'GOOD-BYE'  
AND NEVER COMING BACK . . .

I'M DOING MY WORK;  
I LIKE MY WORK

I LOVE MY WORK.  
I LOVE MY WORK.

VIDEO LADY

Everybody up!

Time for parade!

*[Drill Sargeant appears and speaks in rhythm. All the Boxers get up and leave their boxes by the official entrance and line up on the run-paths to march up The Hill.]*

DRILL SARGEANT

Stand by the door,  
feet on the floor,  
ready to kill;  
This is a drill.

We're going outside;  
you'll have a guide,  
leaders who know  
the right way to go!

There are definite dangers  
from horrible strangers;  
murder and rape  
if you're not in good shape.

So let's take the hill  
in an orderly drill;  
climb to the top  
and ev'ryone stop!

Scream and yell  
and give 'em hell.

Line up in a row.  
Here's something to throw:  
a stink bomb to spread

CHORUS

*(ad libs as they assemble)*

Think we'll see any strangers today?  
Are they really as terrible as they  
say?  
I just love Parade . . .  
I'm not afraid . . .

bad smells on their head!

*[As they climb up the hill overlooking The Outside, each Boxer gets a stink bomb or two and, on a signal, they throw them.]*

CHORUS

*[ad lib]*

Yay!

Throw it!

Here goes!

*[etc.]*

DRILL SARGEANT

Now you let loose your load,  
march back to the road,  
proud to have made  
a fine show of Parade!

From this you will find  
great peace of mind;  
get back in your box  
and lock all the locks.

*[They do as instructed. VIDEO LADY appears on a giant screen to introduce Saturday Night Dance Party.]*

VIDEO LADY

It's Saturday night! Time for your date.

If you look in your card dispenser under the food tray, you will find the card with the number that tells you your date, your choice of buzz car and your destination for this weekend.

CHORUS

ALL WEEK LONG YOU SAT AT HOME FEELIN' BLUE;

ALL YOU COULD DO  
WAS CLOSE YOUR EYES  
AND FANTASIZE.

NOW ALL YOUR DREAMS HAVE COME TRUE!

ARE YOU GONNA GET IT  
OR ARE YOU GONNA LET IT GET AWAY?

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA WAIT 'TIL NEXT SATURDAY?

COME ON, MOVE IT, SHAKE IT  
LIKE I TELL YOU TO;  
IT'S GOOD FOR YOU.

COME ON, MOVE IT, SHAKE IT,  
'CAUSE I WANT TO MAKE IT  
WITH YOU.

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA LET IT GET AWAY?

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA WAIT 'TIL NEXT SATURDAY?

*[JOHN and NANCY, all dressed up, are riding around in their little buzz car.]*

You look nice.

JOHN

So do you.

NANCY

Do you have a lot of dates?

JOHN

NANCY

Every Saturday at the regular time.

JOHN

Have you ever seen an Outsider?

NANCY

I saw something moving once after Parade. I heard some noises.

CHORUS

ALL WEEK LONG YOU SAT AT HOME FEELIN' BLUE;  
ALL YOU COULD DO  
WAS CLOSE YOUR EYES  
AND FANTASIZE.

NOW ALL YOUR DREAMS HAVE COME TRUE!

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA LET IT GET AWAY?

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA WAIT 'TIL NEXT SATURDAY?

NANCY

Do you think there really is such a thing as an Outsider?

JOHN

Maybe it's just a story they make up to scare us.

Do you like the buzzcar?

NANCY

Blue's my favorite color.

JOHN

I used to have a red one but it didn't work right.

NANCY

I hate it when things doesn't work.

JOHN

Sometimes I don't like it when  
they do work.

You know what I want to do?  
I want to run around outside.

CHORUS

ALL WEEK LONG YOU SAT AT  
HOME FEELIN' BLUE  
ALL YOU COULD DO WAS CLOSE  
YOUR EYES  
AND FANTASIZE.

NOW ALL YOUR DREAMS HAVE  
COME TRUE  
Maybe I shouldn't have told you.

NANCY

I feel that way sometimes.  
I think everybody feels that way.

VIDEO LADY

YOU ARE SWIMMING  
IN A SEA OF CLOUDS.  
GREAT BIRDS FLY,  
CRYING ALOUD,  
BUZZING,  
QUIVERING HIGH ON THE AIR,  
GLOWING AND STARING  
THROUGH BRIGHT STREAMS  
OF VAPOR,  
HALF TOUCHING,  
SWEPT APART,  
SENT BACK,  
SPREAD AGAINST THE SKY  
AND TURNED OVER  
AND OVER,

EYES CLOSED  
AND WINGS ENTWINED  
IN A BLIND EMBRACE,  
A LONG TUMBLE.

ONE DISTANT CRY  
AND THEN AT LAST  
A DISTANT FALL  
ACROSS THE SKY . . .

Afterwards †

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA LET IT GET  
AWAY?  
ARE YOU GONNA GET IT?  
OR ARE YOU GONNA WAIT 'TIL  
NEXT SATURDAY?

ALL WEEK LONG YOU SAT AT  
HOME FEELIN' BLUE  
ALL YOU COULD DO WAS CLOSE  
YOUR EYES  
AND FANTASIZE.

NOW ALL YOUR DREAMS HAVE  
COME TRUE.

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA LET IT GET  
AWAY  
ARE YOU GONNA GET IT

OR ARE YOU GONNA WAIT 'TIL  
NEXT SATURDAY?

COME ON, MOVE IT, SHAKE IT  
'CAUSE I WANT TO MAKE IT  
WITH YOU.

ARE YOU GONNA GET IT?  
OR ARE YOU GONNA LET IT GET  
AWAY

ARE GONNA GET IT?  
OR ARE YOU GONNA WAIT 'TIL  
NEXT SATURDAY?

*[NANCY and JOHN make love. Afterwards they separate, alone in their thoughts]*

NANCY

I WANT TO TALK (BUT I CAN'T),  
SEE HIM AGAIN (BUT I CAN'T).  
I WANT TO SAY (BUT I CAN'T)  
THAT HE'S DIFFERENT . . .

SAY WHAT I WANT (BUT I CAN'T);  
HAVE HIM CALL MY NAME (BUT HE CAN'T);  
RUN AWAY  
MAKE HIM STAY  
(BUT I MUSTN'T).

KISS HIS MOUTH.  
BE DESIRED.  
BUT I CAN'T.  
BUT I WANT TO.

JOHN

I HAVE TO LEAVE (BUT I CAN'T),  
LEAVE WITHOUT HER (BUT I CAN'T).  
COME BACK AGAIN (BUT I CAN'T)  
'CAUSE SHE'S DIFFERENT . . .

TAKE HER WITH ME (BUT I CAN'T);  
HAVE HER TAKE MY ARM (BUT SHE WON'T);  
FEEL HER BODY AGAIN  
(BUT I MUSTN'T)

KISS HER MOUTH,  
BE DESIRED.

BUT I CAN'T.  
BUT I WANT TO.

NANCY

*[breaking the rules and gradually turning to JOHN]*

I JUST WANTED SOMEONE TO LOVE ME,  
SOMEBODY TO LIE NEXT TO ME,  
TO KEEP ME WARM IN THE COLD.

IT WAS VERY COLD LAST YEAR.

I JUST WANTED SOMEONE WHOSE FLESH WAS SWEET,  
SOMEONE TO TOUCH ME WHEN I TOUCH HIM,  
TO LIE IN THE DARK  
AND KNOW THAT HE WAS THERE . . .

IT ISN'T EASY TO ACCEPT YOU'  
IT ISN'T EASY TO BE LOVED,  
TO LET ANOTHER PERSON GIVE  
AND THEN TO LET THEM IN.

WHEN ALL YOUR DREAMS HAVE COME TO NOTHING,  
PULL IN YOUR HORNS AND CURL UP SMALL  
AND THEN BE READY  
TO WANT NOTHING AT ALL.

YOU CAME AND YOU WARMED ME  
AND TOUCHED MY HEART;  
TOUCHED ME  
AND WOKE UP THE HOPE.

AND NOW I'M DREAMING AGAIN  
OF LIFE THAT BELONGS TO ME.

I JUST WANTED SOMEONE TO LOVE ME,  
SOMEBODY TO LIE NEXT TO ME,  
TO KEEP ME WARM IN THE COLD.

IT WAS VERY COLD NEXT YEAR.



JOHN  
[moved by NANCY]

EVERYONE THINKS  
THAT EVERYONE KNOWS  
THAT EVERYONE'S COOL  
AND EVERYTHING'S WELL AND GOOD  
LIKE IT SHOULD BE.

SO EVERYONE LIES  
AND NOBODY TELLS  
JUST HOW IT FEELS  
TO SIT IN YOUR ROOM  
THINKING EVERYTHING WORKS  
WHEN IT DOESN'T!

NOBODY LOOKS  
AND NOBODY SEES,  
LOCKED IN THEIR BOXES  
JUST LIKE ME AND YOU.

IF EVERYONE TOLD  
WHAT EVERYONE KNOWS,  
THAT NOBODY FITS  
AND EVERYONE LIES,

THEN NO ONE WOULD HAVE  
TO FEEL ALONE  
OR HAVE TO LIE  
OR BE AFRAID  
OF A BULLSHIT WORLD  
WE NEVER MADE

OR BE AFRAID  
OF THE VIDEO  
WHEN YOU SIT IN YOUR ROOM  
AND THE VIDEO SAYS  
THAT EV'RYTHING WORKS

WHEN IT DOESN'T!

*[JOHN and NANCY repeat the preceding together]*

NANCY

You'd better go.

JOHN

I don't want to.

NANCY

You have to.

JOHN

I'm going outside.

NANCY

You can't do that.

JOHN

Oh yes I can. I've already been outside!

It's easy. Let me show you!

NANCY

Please go home.

JOHN

I'm going out!

I'm going to take off my clothes and dance and sing!

NANCY

Look, I'll see you again. I'll fix the program. I know how.

JOHN

Too late! I'm going out and no one can stop me!

NANCY

John! What are you doing?

*[He goes outside as before.]*

Stop!  
Come back!

*[She runs to the window and looks out.]*

JOHN

I'M HERE  
WITH MY FEET ON THE GROUND,  
ALIVE IN THE COLD, DARK AIR  
OUTSIDE.

YOU CAN STAY INSIDE  
WITH YOUR DREAMS OF FAR-AWAY GRASS  
AND A COMFORTABLE VIDEO DEATH!

OUT HERE IT'S DARK AND COLD AND SCARY.

ALL THE DREAMS ARE GONE  
BUT THAT'S WHAT I LIKE!

*[NANCY, clearly intrigued, sings alone with JOHN]*

ALIVE  
AND YOU'RE ON YOUR OWN.

AFRAID  
OF THE DARK  
BUT COLD AND FREE.

YOU HAVE TO FIND YOURSELF  
AND LEARN HOW TO LOVE THE NIGHT  
AND TO FIND THE FIRE  
INSIDE YOURSELF!

*[JOHN helps NANCY climb through the window. Faces appear at other windows.]*

CHORUS

*[ad lib]*

What's that?  
What's going on?  
I heard a noise . .  
Outsiders coming?

No, look!  
What are they doing?  
They're having a good time.

*[One by one, the other BOXERS come climbing out of their boxes.]*  
If they can, so can we.

I'm gonna try it . . .  
I'm going out!  
Let's go! Me too!  
You coming?  
Everybody out! Let's go!

I'm out . . .  
. . . on the ground . . .  
. . . this is fun . . .  
. . . come one! . . .

*[Everyone gradually joins in the song]*

ALIVE  
AND YOU'RE ON YOUR OWN.

AFRAID  
OF THE DARK  
BUT COLD AND FREE.

YOU CAN FIND YOUR WAY YOURSELF  
AND LEARN TO LOVE THE NIGHT  
AND TO FIND THE FIRE.

YOU HAVE TO THINK  
AND CHOOSE HOW TO ACT  
AND FIND THE WARMTH  
AND LIGHT INSIDE YOURSELF!

ALIVE  
AND YOU'RE ON YOUR OWN.

AFRAID  
OF THE DARK  
BUT COLD AND FREE.

YOU HAVE TO FIND YOUR WAY YOURSELF  
AND LEARN HOW TO LOVE THE NIGHT  
AND TO FIND THE FIRE  
INSIDE YOURSELF!

VIDEO LADY

*[a soothing voice on loudspeakers]*

We understand that you wanted to get out and run around a bit. This is something that happens to everybody and a little bit doesn't really do much harm that can't be fixed.

Now we know you're all very nervous about being outside and want to come in but probably worried about our disapproval.

Well, I can guarantee that, if you come right back inside, everything will be forgotten and there will be no recommendations for treatment, no questions asked.

The system is flexible.

It is meant, built, to give a little.

WE ARE NOT REPRESSIVE.  
WE WELCOME ALL FORMS OF RESPONSIBLE CRITICISM.  
IN THE CONTEXT OF PARTICIPATION  
THERE IS ROOM FOR ALL OPINION,  
ALL BEHAVIOR.

CHORUS

EVERYONE THINKS  
THAT EVERYONE KNOWS  
THAT EVERYTHING'S COOL  
AND EVERYTHING'S WELL AND GOOD  
LIKE IT SHOULD BE.

SO EVERYONE LIES

AND NOBODY SEES,  
LOCKED IN THEIR BOXES  
JUST LIKE YOU AND ME.

IF EVERYONE TOLD  
WHAT EVERYONE KNOWS,  
THAT NOBODY FITS  
AND EVERYONE LIES,  
THEN NO ONE WOULD HAVE  
TO FEEL ALONE

OR HAVE TO LIE  
OR BE AFRAID  
OF A BULLSHIT WORLD  
WE NEVER MADE

OR BE AFRAID OF THE VIDEO  
WHEN YOU SIT IN YOUR ROOM  
AND THE RADIO SAYS EV'RYTHING WORKS  
WHEN IT DOESN'T!

#### VIDEO LADY

*[as the revolt continues to grow, th image of the VIDEO LADY begins to appear  
everywhere]*

Groups of outsiders have been observed in the area.  
You must return to your boxes quickly.

You are in danger!

Security and the privileges of box life belong to those who recognize their own  
responsibility.

If you do not return immediately, you may not be able to go back in ever again.

Do you have any idea what it means to fend for yourself?  
Outside is hostile! How can you survive?

The cold . . .

the damp . . .  
the insects . . .  
the wild animals . . .  
the Outsiders! . . .

*[she is alternately pleading and demanding]*

Come back . . .  
come back . . .

We have always been good to you, always cared for you.

If you come back in, we can help you.  
If you stay outside any longer . . .

we cannot accept . . . the responsibility . . . for your well-being.

CHORUS  
*[defiant]*

THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!

WE WERE SCARED  
TO GO OUTSIDE  
BUT NOTHING HAPPENED!  
WE SURVIVED!

VIDEO,  
YOU SCARED US SO  
WE WOULDN'T GO.  
BUT NOW WE KNOW  
TO OUR SURPRISE,  
THE VIDEO  
JUST TELLS US LIES!

THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!

THE VIDEO TELLS US LIES!  
*[repeat]*

JOHN  
*(with chorus repeat)*

I'M HERE  
WITH MY FEET ON THE GROUND.  
ALIVE  
IN THE COLD, DARK AIR  
OUTSIDE.

YOU CAN FIND YOUR WAY BY YOURSELF  
AND LEARN  
HOW TO LOVE THE NIGHT  
AND TO MAKE THE CHOICE  
AND TO FIND THE FIRE  
AND WARMTH  
INSIDE YOURSELF.

YOU'RE ALIVE  
IN THE DARK  
AND YOU'RE COLD  
BUT FREE  
AND YOU CAN FIND  
THE WAY TO GO OUT  
IN THE DARK  
AND YOU NEVER  
HAVE TO GO BACK  
AGAIN.

TO GO BACK THERE.

AND YOU NEVER  
HAVE TO GO BACK THERE.  
AND YOU NEVER  
HAVE TO GO BACK THERE  
AGAIN.

WE'LL NEVER GO BACK

NANCY & CHORUS WOMEN

AGAIN.  
WE'LL NEVER GO

JOHN & NANCY  
WE'LL NEVER GO BACK,  
NEVER GO BACK,  
NEVER GO BACK,  
NEVER GO BACK.

ALIVE  
AND YOU'RE ON YOUR OWN;

AFRAID OF THE DARK  
BUT COLD AND FREE.

WHEN YOU FIND  
THAT YOU CAN GO OUT,  
YOU'LL NEVER GO BACK,  
YOU'LL NEVER GO BACK.



WE'LL NEVER GO BACK AGAIN.

WE'LL NEVER GO BACK AGAIN.

WE'LL NEVER GO BACK THERE.

WE NEVER HAVE TO GO BACK  
THERE

CHORUS  
THE VIDEO IS FULL OF SHIT!  
WE'LL SMASH THE VIDEO TO BITS!

*[repeat]*

ALL

THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!  
THE VIDEO TELLS US LIES!

*[repeat to the end of Part I]*

VIDEO LADY

*[she is now live as well as on every screen and accompanied by riot control police]*  
Security is on the way!

You will see we mean business!

No more nonsense!

You had the chance to make the choice. Now the choice is ours!

**Captain! Get those damn dogs back in their cages!**

*[Riot Police surround the still chanting demonstrators. Abrupt cut-off and  
blackout.]*

**END OF PART I**

**PART II**

*[JOHN is in a prison cell]*

CHORUS

*[through loudspeakers and distorted like a tape that has been played too much]*

YOU ARE IN A TEMPORARY HOLDING AREA.  
DO NOT BE ALARMED.  
THIS IS FOR YOUR OWN GOOD.

JOHN

IF I CAN NEVER DREAM AGAIN  
I MUST REMEMBER HOW IT WAS.

WE THREW OURSELVES UPON THE GROUND  
AND WE BELONGED ONLY TO OURSELVES  
AND TO EACH OTHER.

CHORUS

YOU ARE IN A TEMPORARY HOLDING AREA.  
DO NOT BE ALARMED.  
THIS IS FOR YOUR OWN GOOD.

JOHN

AND AFTERWARDS THE OTHERS CAMEL,  
HAPPY AND SCARED AND FULL OF LIFE.

SO WE WENT OUT WHERE WERE NOT SUPPOSED TO GO,  
ONLY FOR OURSELVES  
AND FOR EACH OTHER.

CHORUS

YOU ARE IN A TEMPORARY HOLDING AREA.  
DO NOT BE ALARMED.  
THIS IS FOR YOUR OWN GOOD.

JOHN

THEY SAY THEY TAKE YOUR DREAMS AWAY  
AND THAT THEY EMPTY OUT YOUR MIND.

BUT IF I NEVER DREAM AGAIN  
I WILL REMEMBER ONLY FOR MYSELF  
AND FOR THE OTHERS.

CHORUS

YOU ARE IN A TEMPORARY HOLDING AREA.

JOHN

Shut up!  
Shut up!

CHORUS

DO NOT BE ALARMED.  
THIS IS FOR YOUR OWN GOOD.

VIDEO LADY

*[appears on screen as JOHN begins to poke around]*

I wouldn't do that.

Without the video, there would be no communication,  
no community,  
no society.

JOHN

The video tells lies!

VIDEO LADY

The video really says only what those who listen believe . . .

therefore it tells the truth.

JOHN

I don't have to believe! I know the video lies!

VIDEO LADY

You don't understand . . . and yet, you - above all others - could understand . . .

JOHN

Where's Nancy? What happened to Nancy?

VIDEO LADY

She's fine. Do you want to talk to her? Here she is

*[NANCY's image, a little fuzzy, comes up on the screen. Her voice, like her image, is a bit distant.]*

NANCY

Hello, John. I'm at Design Control.

*[Lights up behind a scrim reveal a humming Control Center run by white-coated technicians headed by VIDEO LADY's counterpart, VIDEO MAN.]*

You should come down here.

Look, you can find out for yourself what it's like. This is the place and these are the people who make things work.

VIDEO MAN

WE ARE THE PRIESTS  
AND THE ENGINEERS,  
THE SHAMANS  
AND THE SCIENTISTS.

WE TEND THE FIRES,  
OIL THE GEARS;  
SOFT WORDS PERSUADE  
OR IRON FISTS.

WE ARE THE HAPPY FEW,  
THE UPPER ECHELONS  
WHO RUN THE SHOW,

THE SOCIAL ENGINEERS  
WHOSE WAY OF LIFE SUSTAINS  
AND IS SUSTAINED  
BY THOSE LESS FORTUNATE  
BELOW.

BUT ALL WE DO  
WE DO FOR GOOD,  
OUR MODE OF LIFE  
OUR ONLY THANKS.

WE ARE THE MANAGERIAL CLASS.  
WE WELCOME YOU INTO OUR RANKS.

#### CHORUS

WE ARE THE PRIESTS  
AND THE ENGINEERS,  
THE SHAMANS  
AND THE SCIENTISTS.

WE TEND THE FIRES,  
OIL THE GEARS;  
SOFT WORDS PERSUADE  
OR IRON FISTS.

WE ARE THE HAPPY FEW,  
THE UPPER ECHELONS  
WHO RUN THE SHOW,

THE SOCIAL ENGINEERS  
WHOSE WAY OF LIFE SUSTAINS  
AND IS SUSTAINED

#### VIDEO MAN

Reasonable men  
do what they must,  
born again  
for a sacred trust.

We watch the machines  
and we write the reports:  
functional tech  
for life-system supports.

Manager class  
with the brains and tricks  
to know how to manage  
a technical tix.

Systems approach,  
energy high,  
comfortable living

BY THOSE LESS FORTUNATE  
BELOW.

BUT ALL WE DO

WE DO FOR GOOD,  
OUR MODE OF LIFE  
OUR ONLY THANKS.

in endless supply.

We have fantasy shows  
where anything goes:  
gourmet food,  
hot baths in the nude!

We have gadgets and games  
and personal names  
and handsome faces  
and comfortable meeting places.

BUT ALL WE DO  
WE DO FOR GOOD  
OUR MODE OF LIFE  
OUR ONLY THANKS.

And you never have  
to be alone  
in your Class A box  
with a telephone!

WE ARE THE MANAGERIAL CLASS. WE ARE THE MANAGERIAL CLASS.  
WE WELCOME YOU INTO OUR RANKS. WE WELCOME YOU INTO OUR RANKS

*[NANCY is alone with the VIDEO MAN]*

VIDEO MAN

NANCY, SIT DOWN.

WE WANT TO OFFER YOU A CHANCE,  
A CHALLENGE,  
AN OPPORTUNITY.

ONCE THERE WAS HATRED, CHAOS AND VIOLENCE.  
NOW THERE IS PEACE, CONTENTMENT AND ORDER.

BUT THERE ARE THOSE WHO ARE CURIOUS,

IMPATIENT  
AND FRUSTRATED.

WE UNDERSTAND  
AND OFFER YOU A CHANCE,  
A CHALLENGE,  
AN OPPORTUNITY.

WHAT DO YOU WANT MOST?

NANCY

I WANT TO GO OUTSIDE.

VIDEO MAN

WELL, YOU CAN GO OUTSIDE  
ON SPECIAL TRIPS,  
VISITS AND EXPEDITIONS.

WE WANT TO LEARN.  
YOU CAN STUDY,  
MAKE NOTES  
AND WRITE IT UP  
SO WE CAN LEARN,  
GROW,  
RESPOND  
AND KEEP PEACE, ORDER AND CONTENTMENT.

CHORUS

WE WILL GIVE THEM PEACE,  
ORDER AND CONTENTMENT.

WE WILL GIVE THEM PEACE,  
ORDER AND CONTENTMENT.

*[repeat ad lib]*

JOHN

*[He has seen it all on the video and shouts at the video image]*

Nancy, don't go!

Nancy, the video lies!

The video tries  
to make you think  
you can trust their crap . . .

What they say is a trap!

Don't let them make you fall for what they say!

We were outside;  
don't let them take that away.

If you say 'no' on your own,  
you're free.  
But if you go  
because of their lies,  
the memory of what you've done is gone;  
something inside you dies.

The video is a liar!

I'm going to smash the video!

There must be a wire to pull out.  
Where's the place?

I'll put my foot  
right through the speaker face,  
right through the screen.

Damn! It hurts!

*[he is trying to smash the screen]*

Nancy, don't listen!

There's nothing to hear but lies,



nothing to fear  
but prying ears and eyes!

Damn it all,  
there must be a way  
to get inside the wall!

It's just too tight,  
too fucking neat!

CHORUS  
*[as before]*

WE WILL GIVE THEM PEACE,  
ORDER, CONTENTMENT.

WE WILL GIVE THEM PEACE,  
ORDER, CONTENTMENT.

*[CHORUS continues to repeat under following]*

JOHN  
*[bitter, childishly crazy]*

THE WALL IS CLEAN;  
I'LL SCRAPE MY BOOT ON IT.

I'LL CUT MY HAND  
AND WRITE MY NAME IN BLOOD.

I'LL DRIP THE WATER  
FROM THE TAP.

I'LL SPIT (PISS)  
AND SOAK THE CUSHIONS ON THE COUCH.

I'LL SMEAR THE FOOD TRAY FOOD  
ACROSS THE FLOOR  
TO FEED THE RATES.

THE RATS  
WILL COME  
AND ROACHES . . .

I AM A ROACH,  
A CARRION FLY.

FLIES TELL THE TRUTH;  
THE VIDEO LIES.

I AM A ROACH,  
A CARRION FLY.

FLIES TELL THE TRUTH;  
THE VIDEO LIES.

I AM A ROACH,  
A CARRION FLY.

FLIES TELL THE TRUTH;  
THE VIDEO LIES.

*[repeats over and over, trying to create a mess and getting crazier and crazier  
until guards coming running in and silence him. VIDEO LADY appears live.]*

VIDEO LADY  
(to guards)

Let him go. Leave us alone.

JOHN

Leave me alone.

Who are you?

VIDEO LADY  
Sit down, John. Calm down. No one will hurt you.

My name is Fran. I'm a real person and I want to be your friend.

JOHN

Why should you be my friend?

VIDEO LADY

I KNOW WHAT YOU'RE GOING THROUGH.  
I WENT THROUGH IT MYSELF.  
I WAS A REBEL.  
I HAD THE SAME DOUBTS.  
I WENT OUTSIDE.

JOHN

Did Nancy go?

Did you trick Nancy into going? You won't trick me!

VIDEO LADY

I KNOW.  
I COULDN'T TRICK YOU, JOHN

I KNOW YOU, JOHN!  
WE'RE JUST ALIKE.

THE OTHERS FIT IT  
BUT WE DON'T.

WE ARE THE CHALLENGERS.

THEY NEED US.

WITHOUT THE CHALLENGERS  
CIVILIZATION WOULD STAGNATE AND DIE.

JOHN

I'D RATHER DIE!

WE WERE TRAPPED;  
WE'VE ALWAYS BEEN TRAPPED!

I'D RATHER BE A STARVING DOG  
OR SCURRY LIKE A RAT

THAN GO BACK IN THE TRAP!

VIDEO LADY

YOU DON'T HAVE TO GO BACK.  
I WANT YOU HERE.  
I NEED YOU HERE.  
I CAN'T DO IT ALL MYSELF.  
I NEED HELP.  
THE OTHERS ARE NOT LIKE US.  
THEY NEED TO BE TAKEN CARE OF.  
THEY WANT TO BE TAKEN CARE OF.

HELP ME TO HELP THEM.

YOU KNOW THAT I'M VERY FOND OF YOU.

I DON'T WANT TO SEE YOU FAIL.  
I WANT TO SEE YOU USE YOUR TALENTS.  
I WANT YOU TO HELP ME.  
I WANT YOU TO UNDERSTAND.

Do you know what it was like here before?

ONCE THERE WAS A DESERT HERE  
ON THE EDGE OF A TERRIBLE WILDERNESS.

ONLY THOSE WHO COULD TAME IT  
COULD SURVIVWE.  
ONLY THOSE WHO KEPT HOLD  
OF THE OLD KNOWLEDGE  
COULD SUBDUE CHAOS  
AND THE WILDNESS  
INSIDE OURSELVES.

WE ARE THE HAPPY FEW  
WHO KEEP OTHERS ALIVE  
AND CONTENTED.

WE BUILD THE BOXES,  
GROW THE FOOD;  
WE CREATE DIVERSION,  
QUIET THEIR DESPERATION,  
DEFEND SOCIETY,  
KEEP THE PEACE.

VIDEO LADY

YOU,  
YOU ARE THE VOICE WE NEED;  
ONLY YOU ARE THE ONE  
WE'VE BEEN WAITING FOR.

I CAN'T GO ON ALONE  
WITHOUT ANY HELP.  
YOU LEARNED SOMETHING  
BY GOING OUTSIDE.  
NOW YOU HAVE TO HELP OTHERS  
AND TOGETHER  
WE CAN MAKE IT HAPPEN!

JOHN

I WANT TO HELP.

I DON'T WANT TO DIE.

MAYBE I CAN BE OF USE.

WHEN I WENT OUTSIDE  
I WAS LEARNING SOMETHING  
THAT THEY NEED TO KNOW,  
TO CHANGE  
WHAT MUST BE CHANGED . . .

AND I CAN MAKE IT HAPPEN!

*[Outside. NANCY is waiting and reading her notes]*

NANCY

WE MET AT OH-SIX-HUNDRED  
AND WENT OUT THE GATE.  
THE WIND CAME UP  
WITH A SMELL I THOUGHT I KNEW;  
SWEET,  
BUT SHARP  
AND FULL OF THE MEMORY  
OF A WORLD I KNEVER KNEW.

WERE WE HERE BEFORE?

WHO WAS HERE BEFORE US?

WHO WERE WE?

I THOUGHT I HEARD SOMETHING MOVE.  
I HEARD A SOUND.  
I'M SURE I SAW SOMEONE.

THEY'RE WATCHING US.

SOMEONE LIES OUTSIDE,  
IN FEAR,  
IN FREEDOM,  
IN THE NIGHT.

I DROPPED A PIECE OF PAPER;  
IT SAID "WHO ARE YOU?"

WILL I GET AN ANSWER?

NEXT DAY MY LITTLE SCRAP  
STILL LYING WHERE I LEFT IT.

I THOUGHT IT HADN'T BEEN TOUCHED  
BUT WHEN I PICKED IT UP  
IT SAID  
"NEXT TIME BEHIND THE OAK TREE".

MY GOD  
WHAT KIND OF A TREE IS AN OAK TREE?

I PICKED THE BIGGEST TREE  
AND WAITED BENEATH.  
THE PLACE WAS BEAUTIFUL  
BUT THERE WAS NO ONE THERE.

I WATCHED  
AND I WAITED  
UNTIL I COULDN'T WAIT ANY MORE.

I MUST HAVE CHOSEN THE WRONG TREE.

OUTSIDER

*[suddenly materializes]*

I'VE BEEN WATCHING YOU!

NANCY (*frightened*)

Oh, my god!

OUTSIDER

YOU'RE VERY PRETTY.  
I THOUGHT YOU WERE A SPY.

NANCY

I'm not a spy!

OUTSIDER

THEN WHY ARE YOU HERE?  
ARE YOU COMING OUT?

IF YOU'RE COMING OUT  
THERE'S NO REASON  
TO BE AFRAID.

NANCY

I'M NOT AFRAID  
I'VE DONE  
TO LEARN ABOUT YOU.

I WANT TO KNOW YOU.  
I WANT TO KNOW WHO YOU ARE.

OUTSIDER

WE ARE THE FREE PEOPLE.  
YOU ARE ONLY SLAVES  
WHO DON'T KNOW HOW TO LIVE,  
LOCKED UP BEHIND THESE WALLS.

LIKE YOU

WE LIVED IN BOXES  
AND WERE AFRAID.

BUT WE WENT OUTSIDE  
AND FOUND THE RUINS  
OF ANOTHER, BETTER AGE.

THEY KNEW THINGS THEN  
NOW LONG FORGOTTEN,  
ALL WRITTEN DOWN  
IN THE TORN PAGES  
OF ANCIENT BOOKS  
LONG FALLEN FROM THE SHELVES.

NANCY

But what made you turn bad?

OUTSIDER

YOU THINK WE'RE BAD?  
YOU'VE BEEN TOLD WE KILL  
AND STEAL  
AND RAPE.

DON'T BELIEVE IT!

IT SUITS US  
TO LOOK FIERCE.  
IT SUITS THEM TO USE US  
TO SCARE YOU.

THERE IS DANGER HERE  
BUT NO EVIL.  
WE BELIEVE IN LOVE  
AND HARMONY WITH NATURE  
AND WITH THE UNIVERSE.

IF YOU COME  
YOU MUST GIVE UP ANXIETY,



ARTIFICE AND ANGER  
TO LIVE  
IN AN ENLIGHTENED STATE  
OF NATURE.

JOIN US,  
COME WITH US  
AND BE FREE!

NANCY

I'M NOT SURE  
I WANT TO THINK SOME MORE.

CAN I COME AGAIN  
TOMORROW  
WITH A FRIEND?

OUTSIDER

ONLY A FEW CAN BE FREE.  
THERE IS ROOM  
AND FOOD  
FOR JUST A FEW.

COME ALONE!

*[They disappear. JOHN is seen simultaneously live in a studio and as a large screen image]*

JOHN

YOU'RE TALKING TO JOHN.

WE'RE ON THE AIR  
AND TAKING CALLS.  
GIVE US YOUR COMMENTS  
AND COMPLAINTS.

TELL US WHAT'S WRONG  
AND WE'LL MAKE IT RIGHT!

Press the feedback button on your set to talk to me.

There's a call now. *[pushes a button or key]* You're on the air.

CALLER #1

AM I TALKING TO JOHN?

AM I TALKING TO JOHN?

I MET A BOY  
AND FELL IN LOVE  
BUT THEN I NEVER  
COULD SEE HIM AGAIN.

WHY CAN'T WE MEET?  
WHEY CAN'T WE TALK TO FRIENDS  
AND FALL IN LOVE/

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

JOHN

YOU'RE TALKING TO JOHN.

WE'RE ON THE AAIR  
AND TAKING CALLS.

GIVE US YOUR COMMENTS  
AND COMPLAINTS.

TELL US WHAT'S WRONG  
AND WE'LL MAKE IT RIGHT!

This is your chance to let us know how you feel.

Feedback!  
Talkback!

Take advantage!

You're on the air!

CALLER #2

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

WHY CAN'T WE GO ON WALKS  
AND PICK SOME FLOWERS,  
ENJOY SOME HOURS  
OUT OF DOORS  
AND HAVE SOME FUN?

YOU KNOW THERE'S NOTHING  
BUT THE VIDEO.

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

JOHN

YOU'RE TALKING TO JOHN.

WE'RE ON THE AIR  
AND TALKING CALLS.  
GIVE US YOUR COMMENTS  
AND COMPLAINTS.

TELL US WHAT'S WRONG  
AND WE'LL MAKE IT RIGHT!

This is John Two-Oh-Two  
and I'm on the air,  
taking calls.

Push Feedback  
and talk to me.

You're on the air!

CALLER #3

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

I CAN'T STAND SITTING STILL.  
I'M BORED.  
I DON'T KNOW WHAT I'M LIVING FOR.  
I HAVE WEIRD DREAMS.  
I'M RUNNING ON THE GRASS!

I DREAMT I SAW THE MOON.  
I WOKE UP  
AND THERE WAS NOTHING.

AM I TALKING TO JOHN?

JOHN

YOU'RE TALKING TO JOHN.

WE'RE ON THE AIR  
AND TAKING CALLS.

GIVE US YOUR COMMENTS  
AND COMPLAINTS.

TELL US WHAT'S WRONG  
AND WE'LL MAKE IT RIGHT!

I'll try and help you.

I'm here to find out what's wrong.

I'm talking calls and trying to help.

You're on the air!

CALLER #4

THIS IS JUST  
ANOTHER FANTASY GAME,  
THE BIGGEST  
AND STUPIDEST  
OF ALL THE GAMES  
OF PRETENDING  
YOU'RE A PERSON!

THE GAME THAT YOU'RE FREE  
WHEN YOU'RE NOT!

WHY ARE YOU LYING TO US?

WHY DO YOU JERK US OFF?

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

JOHN

YOU'RE TALKING TO JOHN!  
YOU'RE TALKING TO JOHN!

YOU'RE ON THE AIR!

IS THAT TRUE?

IT SHOULDN'T BE!

I'M GOING TO SEE  
WHAT I CAN DO.

GOOD TALKING TO YOU!

YOU'VE BEEN TALKING TO JOHN!  
... BEEN TALKING TO JOHN!

Good night.

*[phone rings - a different sound]*

*What's this?*

*(picks it up or presses another button; NANCY's image comes on the screen)*

Hello?

NANCY

HELLO JOHN.  
THIS IS NANCY

JOHN

NANCY!

NANCY

IT'S BEEN A WHILE.

JOHN

HOW ARE YOU?

NANCY

I'M OKAY.

I WENT OUTSIDE.

YOU KNOW THEY LET ME GO.

JOHN

WHAT FOR?

NANCY

TO SEE AND STUDY,  
MAKE REPORTS.

AND I THOUGHT  
THAT I SHOULD DO IT.  
SO I WENT.

JOHN  
WHAT HAPPENED?

NANCY  
I SAW HIM!

JOHN  
WHO?

NANCY  
I SAW THE OUTSIDER!

JOHN  
THE OUTSIDER?

NANCY  
THE ONE WHO'S BEEN WATCHING US!

I TALKED TO HIM!

AND HE TOLD ME HOW THEY LIVE  
AND WHAT THEY THINK  
AND WHY THEY'RE THERE.

HE WANTS ME TO COME AND LIVE WITH THEM.

I'M GOING BACK TO TALK AGAIN  
AND SEE.

HE SAYS THAT I SHOULD COME ALONE  
BUT I WANT YOU TO MEET HIM TOO.

JOHN  
OF COURSE I WANT TO MEET HIM.  
I'LL COME WITH YOU.

OF COURSE I WANT TO MEET HIM,  
VERY MUCH,

AND I'LL GO WITH YOU.

NANCY  
HE WANTS ME  
TO COME AND LIVE WITH THEM.

I'M GOING BACK  
TO TALK AGAIN.

HE SAYS  
THAT I SHOULD COME  
AND LIVE  
BUT I WANT YOU TO COME . . .

*[during the preceding, JOHN leaves the studio and joins NANCY in her trip to the  
Outside]*

JOHN  
THE GROUND IS ROUGH  
AND THERE ARE ROCKS.  
  
I STUBBED MY TOE.  
  
THE LIGHT IS STRANGE,  
THE AIR IS DAMP  
AND THERE ARE POOLS OF WATER  
FROM THE RAIN.

THE BRANCHES OF THE TREES  
ARE CROOKED  
AND THE PLACE  
IS FULL OF UNSEEN EYES.

THE BRANCHES OF THE TREES  
ARE CROOKED  
AND THE PLACE  
IS FULL OF UNSEEN EYES.

WHO CAME BEFORE US?

WHO WERE WE  
ONCE,  
LONG AGO?

NANCY  
BUT THERE ARE FLOWERS  
AND THERE'S THAT SMELL,  
NOT SWEET  
BUT SHARP,  
THE MEMORY  
OF A WORLD  
I NEVER KNEW.  
  
WE WERE HERE BEFORE  
WHO CAME BEFORE US?  
WHO WERE WE?  
I KNOW THAT WE WERE HERE  
BEFORE!

I HEARD A SOUND.  
I'M SURE THAT I SAW  
SOMETHING MOVE!

THEY LIVE OUTSIDE  
IN FEAR,  
IN FREEDOM,  
IN THE NIGHT.

THERE!  
THAT TREE!  
THE BIGGEST OAK!



*[The Outsider is waiting for them.]*

OUTSIDER

I THOUGHT I SAID TO COME ALONE.

NANCY

THIS IS MY FRIEND JOHN

BECAUSE OF JOHN  
I WENT OUT FOR THE FIRST TIME.

JOHN

I WANTED TO MEET YOU  
FOR A LONG TIME.

OUTSIDER (*to NANCY*)

I THOUGHT I SAID  
TO COME ALONE.

WE'RE BEING WATCHED!

(*to JOHN*) HOW DO I KNOW YOU'RE NOT A SPY?

CAREFUL NANCY,  
CAREFUL!

IF YOU WANT TO COME,  
COME QUICKLY.

NANCY (*to JOHN*)

WE WANTED TO GO OU.

I WAS AFRAID  
BUT NOW  
THIS IS OUR CHANCE  
TO GO TOGETHER  
AND IT'S REAL  
AT LAST!

JOHN

I'VE JUST BEEN ON THE RADIO  
AND TALKED WITH ALL THE STAY-AT-HOMES  
WE LEFT BEHIND.

I HEARD THE STORIES OF THEIR LIVES.

I HEARD THEIR SORROWS AND COMPLAINTS,  
THEIR MISERIES  
AND DREAMS  
AND FIND I CANNOT GO  
AND LEAVE THEM THERE.

IF I GO BACK,  
GET ON THE AIR  
AND MAKE THE CALL  
THEY'LL ALL RESPOND!

WE'LL ALL GO OUT!

WE'LL BRING THEM ALL ALONG!

OUTSIDER

WHAT WOULD WE DO  
WITH ALL THOSE MALCONTENTS?

WE LIVE ON WHAT WE STEAL  
AND GATHER FOR ANOTHER MEAL!  
IF EVERYONE CAME OUT  
THERE WOULDN'T BE ENOUGH!

WE'D STARVE!

WE WOULDN'T HAVE A CHANCE!

WE ARE FREE  
WHO HAVE THE STRENGTH  
TO BE FREE

AND THOSE WHO STAY  
ARE SLAVES  
AND THEY DESERVE  
TO BE SLAVES!

THE WORLD OUT HERE  
BELONGS TO US!@  
WE MADE IT  
AND WE LIVE IN IT.

IT IS OURS!

IF YOU WANT TO BE ONE OF US,  
YOU CAN BE ONE OF US.  
IF NOT,  
STAY THERE WITH THE SLAVES!

STAY HERE  
WITH THE SLAVES.

NANCY (to JOHN)

THERE WAS A TIME  
YOU ONLY THOUGHT OF GETTING OUT,  
BUT NOW YOUR CHANCE TO LEAVE  
IS SLIPPING BY!

YOU'RE GOING BACK  
AND WHY?

I KNOW THE REASON.  
IT'S THAT WOMAN  
FROM THE VIDEO!

SHE'S GOT YOU  
UNDER HER SPELL  
AND YOU NO LONGER  
CARE ABOUT ME!

JOHN

No! Don't talk like that!

NANCY

SO GO BACK TO HER  
AND LEAD A LIFE OF EASE  
AND COMFORT  
AT THE TOP!

YOU MADE YOUR CHOICE.  
I'LL MAKE MINE.

MY LOVE,  
GOODBYE!

JOHN

Nancy!

NANCY

AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?  
AM I TALKING TO JOHN?

*[NANCY leaves with the OUTSIDER. VIDEO LADY appears to console JOHN.]*

VIDEO LADY

LET HER GO.

PEOPLE LIKE THAT  
ARE BETTER OFF  
AND WE SHOULD  
LET THEM GO.

WE MUST STAY  
AND DO OUR JOB.

I HEARD WHAT YOU SAID  
AND YOU ARE RIGHT.

I KNOW THAT YOU'RE RESPONSIBLE.

COME BACK WITH ME.

YOU'LL FIND THAT YOU'LL START AFRISH  
WITH A NEW APPROACH CREATIVELY  
WHEN YOU GO ON THE AIR.

COME,  
REST.

YOU HAVE TO GO ON SOON.

*[JOHN is back in the studio - and on the screen - as before.]*

JOHN

Hello!

You're talking to John!

And John is talking to you  
about your life.

You've told me your troubles,  
you've told me your dreams.

I tried to make a difference.  
How little it seems!

I've looked around.  
I've even gone outside!

I've talked to the few of them  
that survive!

Inside are only dreams . . .

Look at us . . .

... a few fleeting thoughts  
against the lies  
and the mystery  
and the fear.

We live like perpetual children,  
always in school,  
trading good behavior  
for comfort and safety.

I hated being a school child.  
Now I have to be a teacher  
and keep all the little children quiet.

But this is my last class!

IT'S FEAR, OF COURSE,  
THAT RULES THE DAY.  
IT'S FEAR THAT MAKES US  
LIVE THIS WAY,

THAT KEEPS US QUIET,  
MAKES US STAY INSIDE,

THAT MAKES US ALL BEHAVE.

IT'S FEAR THAT MAKES US THINK  
BY BEING GOOD  
THAT WE CAN SAVE OURSELVES.

WE MUST BE CHILDREN,  
PAMPERED PETS,  
OR ELSE WE'LL DIE,  
ABANDONED AND HELPLESS.

Well, that's a lie!

I see the phone is ringing.  
Well, don't call.  
I don't want to hear your troubles today.

Save them up  
until you're full to bursting  
and then maybe you'll conquer your fear  
and break out!

VIDEO LADY (*from somewhere; in real concern*)

John, please be careful!

JOHN

THERE IS A WAY OF LIVING  
LIKE A HUMAN BEING,  
WITHOUT FEAR,  
SEEING OTHERS LIVING HERE,  
SISTERS AND BROTHERS.

WE DON'T WANT TO BE AFRAID;  
WE'LL GIVE EACH OTHER AID;  
OUR LIVES WILL BE FULFILLED.

TEAR DOWN THE BOXES  
AND THEN WE'LL BUILD!

CHORUS (*on different screens*)

IT'S FEAR, OF COURSE,  
THAT RULES THE DAY!  
IT'S FEAR THAT MAKES  
US LIVE THIS WAY,  
THAT KEEPS US QUIET,  
MAKES US STAY INSIDE;  
THAT MAKES US ALL BEHAVE.

THERE IS A WAY OF LIVING  
LIKE A HUMAN BEING  
WITHOUT FEAR.

TEAR DOWN THE BOXES  
AND THEN WE'LL BUILD!

*[blackout; darkness and silence for a moment before the lights blink back on, images back on screens; JOHN is gone; everything is exactly as it was in the beginning of Part I.]*

CHORUS

HERITAGE!  
OBLIGATION!  
TRUST!  
COHESION!  
CONSISTENCY!

STABILITY!  
HISTORY!  
INVOLVEMENT!  
TRADITION!  
HARD WORK!  
RESPONSIBILITY!

JOHN TWO-OH-TWO WAS A REAL PERSON.  
HE WAS GREAT  
BUT HE WAS ORDINARY.

HE LIVED A REAL LIFE  
WITH REAL PEOPLE  
AND HAD IDEAS  
JUST LIKE YOU AND ME!

VIDEO LADY (*everything back to normal*)

Starting from humble beginnings  
and in spite of youthful excesses,  
he rose to the top.

Those who knew him on the video  
will never forget his warmth,  
his honesty,  
his selfless interest.

He was an ear  
and a voice.  
He believed in movement  
and feedback,  
call-in complaints  
and Design Response.

After many early struggles  
he was recognized  
and his work was integrated  
into the system.

CHORUS

ONCE WE WERE LOST  
AND SCARED  
AND HUNGRY.

NO ONE TO TALK TO,  
NO ONE TO HELP.

AND DANGER  
CHOKED THE AIR.

PEOPLE DISAPPEARED.

FEAR AND DEATH  
WERE EVERYWHERE.

THEN WE FOUND OUR PATH  
BACK INTO A GOOD PLACE.



Box Plaza has been built in 4-0-9  
and those who earn it go there  
after meals  
to stroll and visit Fantasy Theatre.

An experimental visiting hour  
has been tried  
on Sunday afternoons

and plans are being made  
for courtesy telephones  
to be installed  
where earned.

These improvements we owe in part  
to the efforts and the vision  
of John Two-Oh-Two  
who, although no longer with us,  
lives on in our hearts and minds . . .

Tired?  
It's getting late.  
Tilt back now.  
Today was a busy day.  
Tomorrow will be another.

Time to sleep . . .

THAT WAS A WARM PLACE,  
A GOOD AND SAFE PLACE,

AND WE LEARNED  
HOW TO KEEP IT  
THAT WAY  
FOREVER . . .

THAT WAY,  
FOREVER . . .

#### CHORUS

CURLING UP SMALL,  
CURLING UP WARM,  
CURLING UP  
INSIDE A SOFT SPACE,  
FOREVER SAFE AGAIN,  
FOREVER SAFE AGAIN . . .

SOFT BLACKNESS;

SOFT BLANKNESS;  
CLOSE MY EYES AND EARS;  
THERE'S NO DANGER ANYWHERE . . .

FOREVER SAFE AGAIN . . .

CURLING UP SMALL,  
CURLING UP WARM,  
CURLING UP FOREVER . . .

*[slow fade to finish]*