

Sheltered
A Play by Jacob Schmidt
Dramaturgy by Melissa Trepá
Fontbonne University
St. Louis, MO Fall 2020

Dramaturgy Packet

Curated by Melissa Trepá (As of September 2020)

First Day: September 4th, 2020

Performances: November 2020



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NOVEMBER 20TH, 21ST, & 22ND

WRITTEN BY: JACOB SCHMIDT
DIRECTED BY: KAYLA MAGRAW

STREAMING ON FONTBONNE
UNIVERSITY'S YOUTUBE

sheltered

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About the Playwright (*Written by Jacob Schmidt for the cast*)

Jacob Schmidt has been a storyteller since he could talk. He was always babbling to family members about the adventures his imaginary friends went on, or the secret double lives of random people in public places. He got lost in the writings of Road Dahl and Dr. Seuss and dreamed of creating the colorful worlds in real life. Somehow.

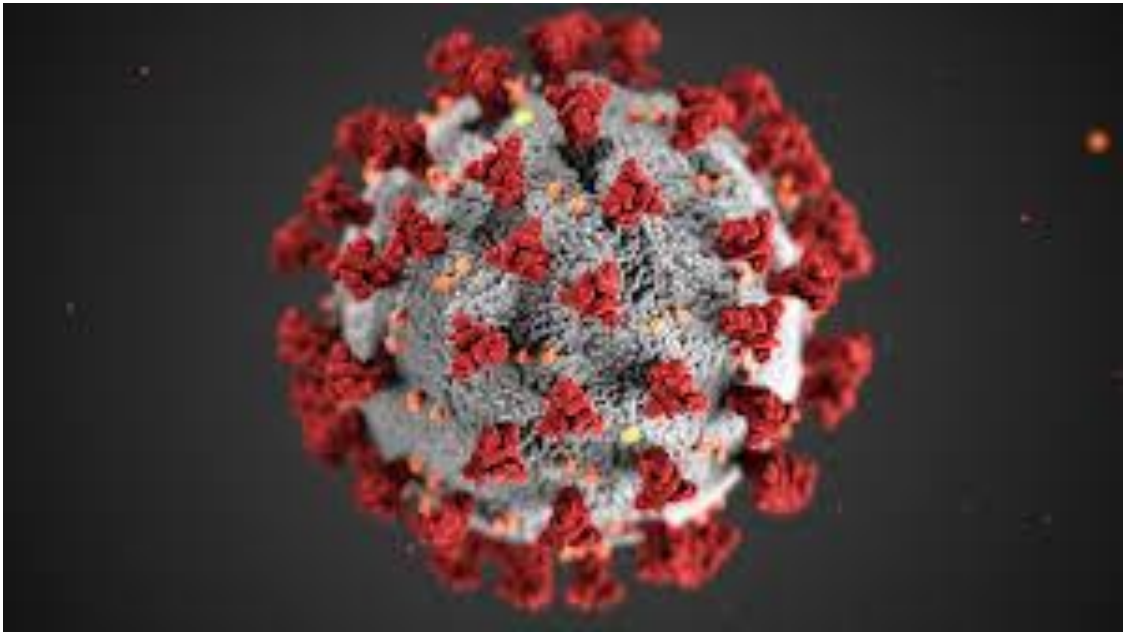
As he got older, he fell in love with performing and decided that performing would be the way he told stories. Interpreting them and telling them. And he did so throughout high school, his Associates in Speech and Theatre, and his now Bachelor of Art in Theatre and Performing Arts. His favorites roles involved fighting a giant and witch (Jack, from "Into the Woods"), battling a man-eating plant (Seymore Krelborn, "Little Shops of Horrors"), and rising through the corporate ladder (J. Pierrepont Finch, "How To Succeed In Business Without Really Trying").

Then, he found a new way to tell stories. By directing them. Shaping them and showing them. His favorite shows he directed included a boy using art for healing ("The Yellow Boat") and honoring the lives of the Sandy Hook Shooting ("26 Pebbles"). All while independently coaching and directing high school Speech and Debate for multiple high schools.

AND THEN, after hard work and lots of encouragement from others, Jacob fell back into his original love; storytelling through imagination. Writing them and creating them.

While still actively practicing all three outlets of storytelling, writing has given him the outlet to feel young again. To approach the world with wonder and open-mindedness, to give voices to characters and people needing them, and to start at the source of creation for stories. He's talking with imaginary friends again (in a not crazy way) and making up stories for people on the street. He's re-reading authors that inspire him, and authors that intrigue him, and authors he doesn't like. And he is INCREDIBLY thankful and appreciative of the performers and like-minded creatives (Psst...that's you!) that join him in the wild ride, and the timeless craft of telling stories. Now, let's get down to work.

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Cast

Playwright: Jacob Schmidt

Director: Kayla MaGraw

Dramaturg/Assistant: Melissa Trep

(Other Creative Team members will be added in as rehearsals progress)

Cast List for 'sheltered' is as follows:

Micheal Dakota Hagar
Seth Antonio Barnum
Robert Adam Jurotich Sr.
Vanessa Madison Landry
Carly Vicky Chen
Jesse Kiera Lynn
Tom Nick Johnson
Rachel Madison Dennis
Suzie Kate Dawson
Kyle Kane Carpenter
Chad Josh Marotti
Dr. Moore Dianna Pallas
Bill Nathan Maul
Kathy Melody Quinn

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***Sheltered* “About the Play”**

As a new Covid cannon begins to grow in our current pandemic climate, a new play has emerged for the discussion. *Sheltered* is unique from other stories on the Pandemic as it not only touches on several topics and themes of this 2020 movement, but it also explores how to produce theatre without the reliance on Zoom in our uncertain times as theatre artists. The play is unique as it explores several different demographics, backgrounds, and relationships impacted by the Pandemic on several levels. The



play is a duel genre of Drama and Comedy as it tackles truth through intricate lenses of relationship and intelligent humor to balance harsh realities with soft hopes and goals. It is funny and thought provoking, which is hard to do. The style is very intricate, historically accurate, and feels like nonfiction as it tackles true historically accurate occurrences with fictional storylines based on real life stories. Central themes of the production include self-love, mental health, women’s rights, gender equality, LGBTQ relationships, friendship conflict dynamics, domestic violence, unemployment, wage and hazard pay crisis, pandemic health crisis, American politics, and the human experiences of connection as a whole.

The Playwright, Jacob Schmidt, is a recent college graduate and new playwright in the St. Louis region of theatre. Director, Kayla MaGraw, is a masters’ student and director, new to the online world of theatre collaboration. Melissa Trep, her collaborator and dramaturg, is also a masters’ student. Actors in the roles of the characters are a mixture of experienced artists and new young professionals in the St. Louis area, excited to continue their passion for storytelling in our uncertain world in its present state. As a new play in production, *sheltered* is a unique opportunity to join a larger much more necessary conversation about the impact of the arts and common human connection.

Sheltered is approximately 60-120 minutes long. Each story is a vignette of a larger story arch as the production was curated with pandemic safety protocol in mind. The rehearsals were done online via zoom video chats and only one or two rehearsals were done in person and recorded for filming, which included social distancing and mask wearing amongst fever checks. Once filmed, the creative team collaborated to create the final filming, which was live streamed online using YouTube, similar to live theatre presentations. More productions of *sheltered* are expected to come as all new plays in their development grow, and the world of theatre and its constructs continue to change.

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The World of the Play

(Ages and Ethnicities of the characters are flexible, Gender Identities/Presentations are cast as written. The stories of each character(s) are told through three phases in time throughout the play; at the beginning of a shelter in place order, two weeks in, and now more than a month in.

PLACE:

The metropolitan city of Seattle, in the state of Washington, an apartment complex.

TIME PERIOD:

2020. Phase One is March 25 (2 days after the “Shelter-In-Place” order). Phase Two is April 17th (2 weeks after the “Shelter-In-Place” order). Phase Three is May 20th (3 days before the “Shelter-In-Place” order is lifted.)

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CHARACTERS:

MICHAEL: A hard worker. Spirals into a depression throughout the play. Needs a way out.

SETH: A corporate, brown noser. Finding the balance of work and play.

ROBERT: A hopeless romantic. The perfect boyfriend. Eventually, struggling with the breakup.

VANESSA: A modern girl. Conflicted about what she wants, and how she affects others.

JESSE: An essential worker that's getting mistreated by her work. She's the brains.

CARLY: An essential worker that's been pushed too far. She's the brawns.

TOM: A caring husband and father-to-be. Optimistic. Waits on his wife hand and foot.

RACHEL: A worried mother-to-be. Anxious. Concerned about the safety of her child.

SUSIE: A busy bee, proud cat mom. Trying to find the perfect hobby to pass the time indoors.

KYLE: An oblivious frat-ish guy. His friendship might be moving in a more romantic direction.

CHAD: A confused frat-ish guy. Beginning to realize his romantic feelings for his roommate.

DR. MOORE: A busy therapist. Concerned about the behaviors of a new client.

KATHY: A woman stuck. Through the quarantine, caught in a dangerous manipulative situation.

BILL: A man in control. A manipulative person who is treating the life of another as a game.

*DON, CHESTER, OLIVIA, AVERY, MICHAEL'S MOM, THIMBLE-LINA, DANIKA, KITTY KRISTIE, REPORTER. These can be played/doubled by casted actors and recorded, or new actors can be cast for these roles as well and recorded. For example, the actor playing Susie could play and pre-record the video voice-overs she's listening to.

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Play Timeline

The whole play is set in the same apartment complex, in Seattle in present day Covid 2020. The only difference in setting is the apartment's props, to indicate it is the same complex but different apartments. The time of day is also varied by the scene. The Setting? The metropolitan city of Seattle, in the state of Washington. Note the show develops by phases.

Phase One is March 25 (2 days after the "Shelter-In-Place" order). Phase Two is April 17th (2 weeks after the "Shelter-In-Place" order). Phase Three is May 20th (3 days before the "Shelter-In-Place" order is lifted). The Phases help indicate narrative development and story arcs amongst individual storylines as well.

Phase One-Shelter-in-Place (March 25, 2020)

Scene 1: p.4-5, MICHAEL leaves for work in a hurry, the answering machine picks up for DON, his coworker, who warns Michael of their work situation due to the pandemic, which does not look good.

Scene 2: P. 6-7: SETH has his first day of work at his remote job as a marketing team member, he struggles to work with the technology and make a good first impression.



Scene 3: P. 8-12: VANESSA and ROBERT seem to have the perfect relationship, VANESSA stresses about her fashion job, while ROBERT comforts her. VANESSA seems to be cheating online on ROBERT texting and sending naughty pics to an unknown number after ROBERT leaves.

Scene 4: P.13-15: CARLY and JESSE are roommates and colleges who both work at the same company as essential workers, just different shifts. The beginning of the Pandemic has the girls concerned with changes to work life and society as "normal" begins to have a new meaning.

Scene 5: P.16-20 TOM and RACHEL are the cutest couple. However, they are stressed by the woes of pregnancy as RACHEL approaches her due date in the middle of a global pandemic, TOM tries to sooth her stresses, however both

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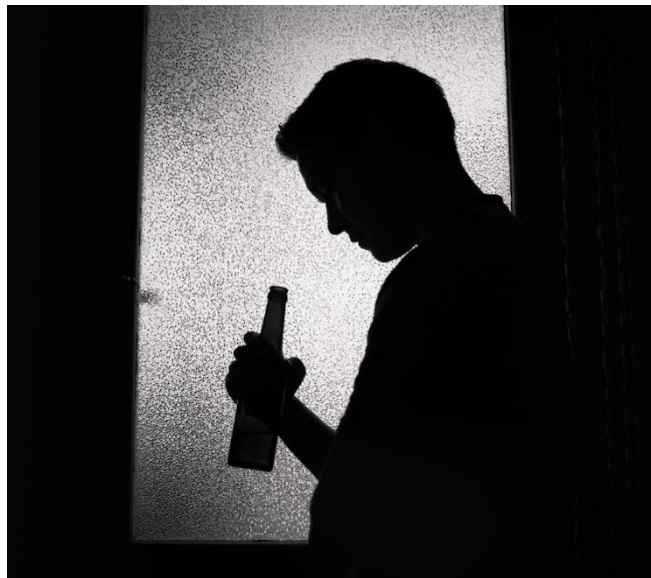
can't remain calm forever. Love making seems a good distraction as any.

Scene 6: P.21-22: SUSIE is a cat mom and hobby enthusiast. Thanks to the early shelter-in-place order, Susie has plenty of time to learn new hobbies. She starts with Thumbelina's sewing shows' instructions but struggles to keep up. Her cats keep her company.

Scene 7: P.23-27: CHAD and KYLE are college roommates who just found out they're stuck together for the remainder of the shelter-in place order, thanks to a global pandemic. They see it as a chance to play videogames and slack off, however, it is a lot of time isolated with one other person. Logistics of job plans is exchanged but CHAD feels more is at stake, than just work. He calls a mysterious friend for advice, without KYLE knowing.

Scene 8: P.28-29: DR. MOORE is a professional therapist and has just begun the transition to online therapy with her clients as the news of a shelter in place order has been conducted in Seattle. DR. MOORE seems to be handling the transition well, and introduces a new client to her work load.

Scene 9: P. 30-33: KATHY and BILL are a couple in the midst of the early stages of the pandemic. KATHY just lost her office job and tries to keep the household needs at bay as her husband BILL tackles the stresses of his job as the pandemic hits his workload. The stress adds tension to their relationship, and we see an uneven dynamic between the unhealthy relationship begin to brew between them.



Phase Two- (April 17th, 2020)

Scene 1: P. 35-36: MICHAEL is not doing well his mental health is declining. Several voicemails are heard from concerned loved ones including AVERY, DON, OLIVIA, and CHESTER, MICHAEL is withdrawing and fast as the impact of isolation and job loss from the Pandemic takes its toll.

Scene 2: P.37-38: SETH is back at work but taking a more casual approach to remote work, attempting to gain praise and respect at his position despite this millennial style to work, it backfires and SETH struggles to keep impressions positive on his progress in the company.

Scene 3: P. 39-42: VANESSA and ROBERT are home together celebrating their anniversary inside, thanks to quarantine, ROBERT completely oblivious to VANESSA'S cheating, continues

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his romantic endeavors with her. Their anniversary is altered due to restricted access in quarantine, so they stay at home for in-door festivities. However, plans are interrupted when VANESSA is almost caught on the phone with her side piece, before finding the ring ROBERT intended to propose to her with. On to spot, ROBERT asks to marry VANESSA, unaware of the phone call.

Scene 4: P.43-46: CARLY and JESSE are at each other's' throats as work conditions stresses continue to rise and unfair treatment at the front lines of the pandemic. The job has the two over worked and underappreciated or compensated. The two roommates feel fed up with their job and their unfulfilled promises of safe work conditions, fair pay, and fair treatment and seem to lash out on one another between shifts to cope.

Scene 5: P.47-51: TOM and RACHEL begin the morning, RACHEL is struggling as she continues to grow and reach closer to her due date, TOM tries to keep up with her needs. RACHEL feels the stress of becoming a new mother and the expectations associated, as TOM takes on traditional and untraditional roles at home to prepare for the baby. RACHEL's insecurities get to her, but TOM reassures her the two of them will work together to be equal contributing parents for their incoming child.

Scene 6: P.52-53: SUSIE is onto her next project for self-improvement, this time following along with Danika's workout video. As before, SUSIE struggles to keep up, and eventually takes a breather on the couch with her cats, her intentions are better than her executions, but she continues to try every time.

Scene 7: P.54-58: CHAD and KYLE have been isolated for a few weeks now and are still chilling in the apartment. The constant time together has caused irritability between the two,



KYLE has a breakup and struggles to keep his pain at bay, CHAD tries to be a supportive friend. CHAD calls a mysterious friend at the end of the scene.

Scene 8: P.59-60: DR. MOORE begins to have an increasing workload as the toll of the pandemic hits the community and DR. MOORE gains more and more clients. She struggles to keep up and to also assist her most in-need patient who begins to feel distant in her sessions.

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Scene 9: P.61-65: KATHY and BILL'S relationship has escalated to full violence and abuse and KATHY attempts to call a help line to escape to a shelter while BILL is not home. However, with the pandemic takeover there is no rooms or shelters available to save her. As she tries to plan her escape, BILL catches her wrist with the phone number on it and tries to catch her bluff, KATHY challenges it, without any alternative plan, and he does not test her whereabouts further. She is safe for another day, for now.



Phase Three- (May 20, 2020)

(Note the gunshot heard in Scene 1 is heard but all actors in their respective scenes at some point in their interactions- it is not clear until KATHY's scene where the gunshot is coming from)

Scene 1: P. 67-69: MICHAEL is severely depressed and lets all his concerned loved ones to voicemail once again. This time he deletes the messages entirely before they can finish. His mother is the last to leave a voicemail, MICHAEL listens to it, and rewinds the end several times. Michael holds a gun in his hands. The audience hears a gunshot.

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Scene 2: P.69-70: SETH seems to have a handle on the remote technology and his role in the marketing team he is working in. His idea for casual wear and laid-back demeanor with at home work seems to be a success with his coworkers and boss, and SETH is striving as he gains confidence and understanding at the job. His team respects his growth and his leadership in such hard times. SETH thinks he hears a gunshot but moves on with his earbuds as he works.

Scene 3: P.71-74: ROBERT and VANESSA are at the end of their relationship when VANESSA confesses to her adultery. ROBERT is angry, of course, and asks for an explanation. The two hash out their pain to one another, ROBERT is forced to stay at their place until the quarantine is lifted since he was tested for Covid at work. The two hear a gunshot, ROBERT calls the police.

Scene 4: P. 75-79: JESSE and CARLY are past the point of anger and look to each other for comradery as they alternate shifts at work from one another as essential workers, the two hash out their complaints before deciding they've had enough and decide to go on strike. CARLY hears the gunshot.

Scene 5: P. 80-83: TOM and RACHEL are coming close to delivery time, and RACHEL continues to worry about the hospital dynamic given the pandemic's chaos around the world. ROBERT reassures her that RACHEL will be the best mother, that he is frustrated he can't be there under normal circumstances to support her through it all, and they put on brave face for their baby to come. The gunshot goes off but isn't quite heard as tea is on the kettle, blocking the noise.

Scene 6: P. 84-85: SUSIE is back at another hobby, determined as ever to learn something new. This time, she works on a cooking show, and finds success following along. She is impressed with herself and her growth, unable to hear the gunshot with her mixer loud and proud, continues to cook. SUSIE tends to her cats, happy at her improvements and proud of herself.

Scene 7: P. 86-91: CHAD and KYLE's friendship takes a turn when CHAD comes out to KYLE while bonding with one another through a kiss. At first, KYLE does not reciprocate, before he does. The two talk about their sexuality, and CHAD admits a gay friend gave him advice on how to cope with being closeted and his feelings for KYLE. The two to see it through together as more than friends. They continue gaming, unable to hear the gunshot over the noise of their video game.

Scene 8: P. 92-93: DR. MOORE is struggling to focus on a new client when her distant patient is nowhere to be found. While speaking with a client online



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on video chat, DR. MOORE gets a text with news on the whereabouts of her withdrawn patient. The answers are inconclusive and like a professional despite her emotions, DR. MOORE continues her session with the client in front of her online. Too engrossed in her meeting, she misses the sound of the gunshot go off in the other apartment.

Scene 9: P.94-99: KATHY and BILL'S abusive relationship has hit its climax, as KATHY decides despite the danger, she has had enough and attempts to leave BILL. BILL catches her, noticing their joint accounts had money missing, and he returns home to confront her. The argument escalates, and to protect herself, KATHY shoots her gun at BILL'S ear and runs. MICHAEL from down the hall hears it and provides her with an escape route. The apartment complex is buzzing from the noise.

Epilogue: P.99-101

A news REPORTER narrates the unfolding of KATHY'S gunshots as residents of the complex were interviewed for their perspectives on the situation for a local Seattle story with King Five News. Lights fade out. End of Show.



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Dramatic Analysis (As of the current Script)

Consider the research points later presented in this packet as well as references to text in the play and expand on each character's circumstances and what characters think about their own revolutions and their roles as individuals in their specific society and setting.

Please take a moment to determine who you are closest to, who your enemies or opposition is, and why. What is the objective your character is portraying, as well as the play as a whole? What are the larger universal messages and what is specific to your scene? How do these varying storylines relate to one another? To the current issues? To the human condition? Please assess and review the rest of this packet accordingly.



Sheltered is a unique story as it articulates the complexities of living in a pandemic from a multitude of perspectives. In addition, it also tackles the interworking's of complicated relationships, both positive and negative, to shed a light to the larger theme of the vital human experience of connection. As the show progresses, the use of short scenes which connect later in the plot's narrative arch, help to articulate this message of the need of connection. How individuals may feel alone, but that we are all connected even amongst the most diverse experiences and backgrounds as human beings.

In the play, we see serious mental health and relationship dynamics come into play and then some more light hearted in contrast with emphasis on the love of others and oneself. These paradox scenes help to highlight the truth of the struggles the pandemic hold while also highlighting the complexity of the situation at hand. Time also plays an important role in this work. With the timeline showing a two-week shelter in place order, to the longer months of Quarantine. The show highlights the value of time in ones lives as American's are forced to slow down and assess their circumstances amongst the faster pace individualistic lifestyles we had before. The production also forces one to reflect the less than particuarly organized government response in America, as well as what we as people value with our own time. The individual scenes have their own values however, it is in looking at both the universal and the individual that the audience can best interpret this production.

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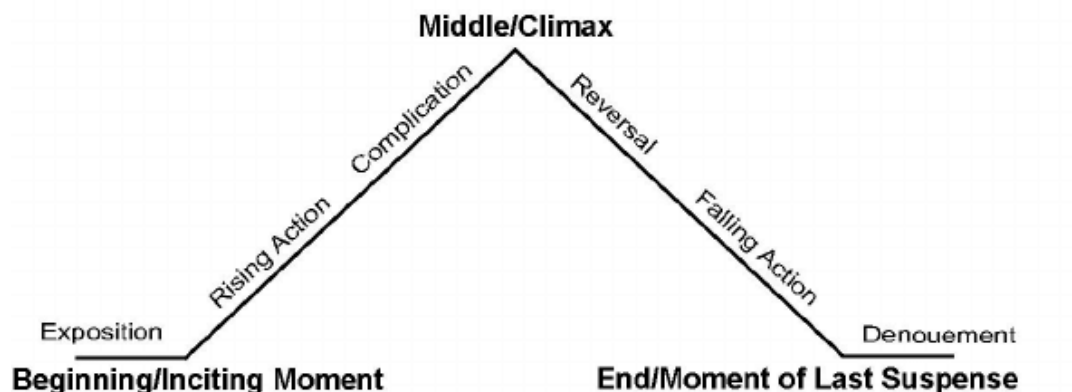
Themes of this play include but are not limited to the experiences of human connection, responsibility, time, love, and expectations. It highlights the flaws of the American response to the pandemic more subtly through the actions of the cast in their individual storylines. It also highlights the oppressions of LGBTQ communities, gender inequalities, domestic abuse survivors, and mental health issues including loneliness, depression, anxiety, and suicide as multiple storylines are in conversation with these issues. In addition, American response is questioned by the essential workers discrepancies and the young employers' remote troubles and use of technology where companies are not prepared for the response of this crisis. Medically speaking the pregnant couple and the essential workers scenes highlight the lack of preparedness and the severity of this unknown disease and its impact on human beings. All the scenes have a larger purpose and message and must be analyzed as such.

Graph of the Narrative Arcs of the Play:

Despite the 9 separate storylines performed in each phase of the shelter in place order narrative, all stories (in their vignette format) develop through the traditional narrative arc of storytelling by Aristotle. Starting with exposition to introduce the setting, which turns into rising action with conflicts developing between all 9 apartments until Phase 3 when the climax of the performance occurs.

The through line that connects all the stories together is the location of the same apartment complex, the news stories at the introduction of each phase, and the safety of Kathy in Bill and Kathy's escalating relationship and its final conclusion at the end of the play. Some stories are less linear than others, however, all grow exponentially in time as Phases 1-3 develop, and as characters interactions become more desperate, personal, and vulnerable.

Aristotle's Narrative Arc



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Michael

Michael's development draws from audience assumptions of his character as he tackles mental instability during a difficult time amongst the global pandemic. It appears he has an exponential narrative arch, but he quickly finds himself in falling action when the gun shot turns out not to be from Michael shooting himself. He follows Aristotle's traditional narrative methodologies.

Seth



Seth struggles with his development as a new employee, however he is a constant thread in the production as his coworkers continue to struggle with the new technology, even as he develops his space in the office as an important member of the marketing team. There is small conflicts but nothing detrimental compared to comparative storylines.

Robert and Vanessa

Robert and Vanessa follow a traditional triangle shape, as their seemingly perfect relationship begins to unfold. Amongst the conflict is the climax of Robert finding out about Vanessa's cheating and their relationship seems to fall apart in the end.

Carly and Jesse

Carly and Jesse, like the rising action of climax in Kathy and Bill's arc continues to rise until the climax of their narrative when they get fed up with their essential workers jobs and decide to go on strike. The rising action is when the two friends fight, as they realize their issues are larger than their quarrels.

Tom and Rachel

Tom and Rachel are the positive juxtaposition to the couples of the show from Vanessa and Robert to Kathy and Bill. Unlike their counterparts they uphold a perfect type relationship of mutual love and respect. Their fears of delivering their child in quarantine remain their most notable conflict, however, their rising action and climax are minuscule compared to the disruption of the other relationships.

Suzie

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Suzie is what storytellers like to call the comedic relief. Against the deep topics of mental health, abuse, relationship conflict, health, politics, and equality; Suzie represents the self-improvement of individuals amongst the pandemic. Suzie works to improve herself and although, she struggles, she comes to develop new skills at the end of her journey. Her arc is therefore minimal at best, with new skills learned toward the end of her story.

Kyle and Chad

Kyle and Chad have a seemingly normal friendship as college dudes who are stuck in shelter due to Covid. However, the arc in their narrative like Kathy and Bill, as well as Carly and Jess, leaves its climax towards the end of their narrative's end when true romantic feelings come to the surface in a surprise twist, leaving their narrative shape more linear in design.

Dr. Moore

Dr. Moore is more than your average therapist as she tackles more and more stressed and struggling clients at her practice. In true Aristotle fashion she too struggles more and more as time goes on amongst the phases, and a surprise reveal of a struggling client leaves her story at a seemingly climatic end, creating the traditional arc shape of the narrative development in her particular story.

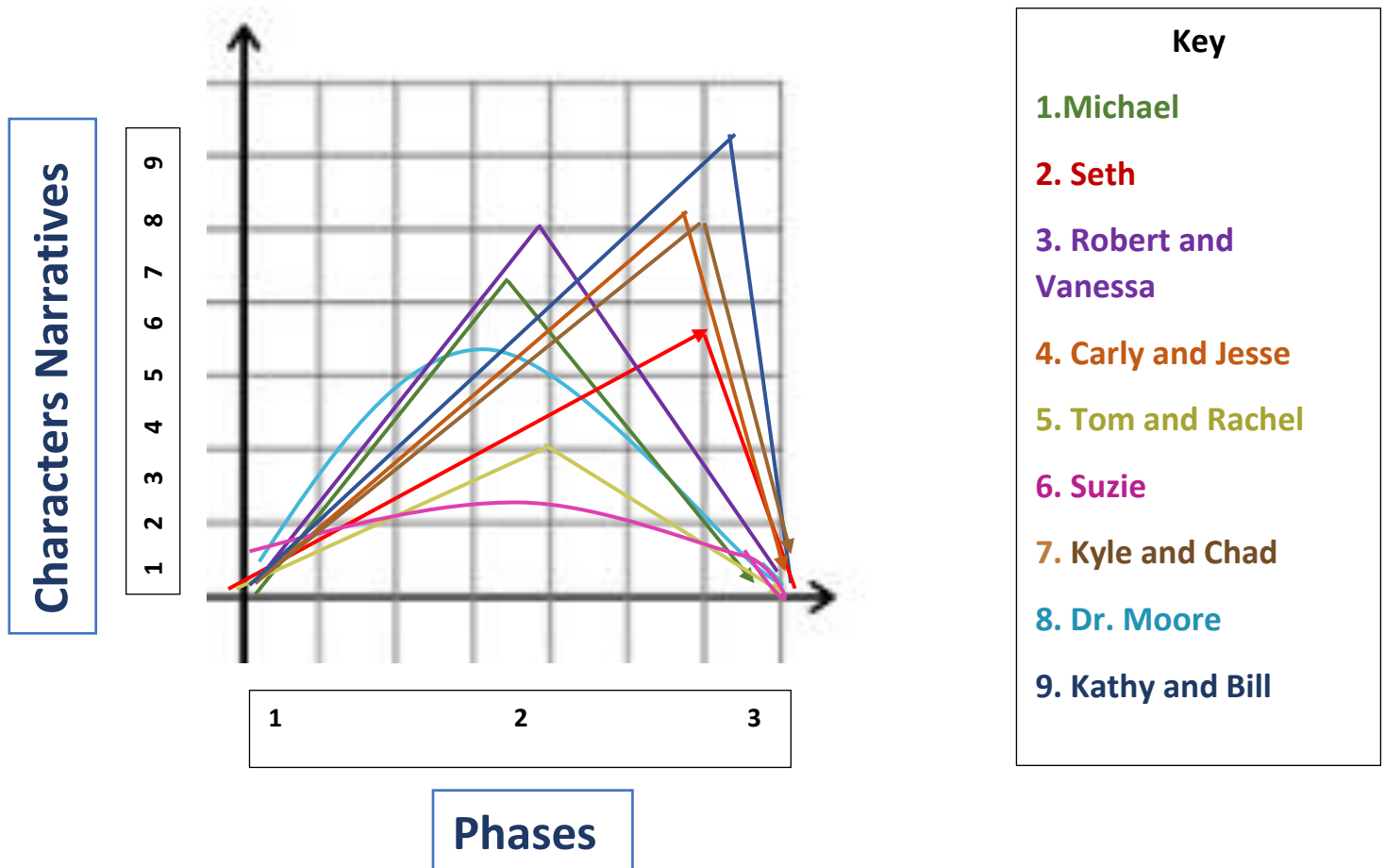
Kathy and Bill

Kathy and Bill are among the main thread lines that connect the other characters in the apartment when Kathy's character relies on Michael to escape an abusive relationship. This relationship between Bill and Kathy is abusive in its own right and develops over time to be more dangerous as the phases of quarantine continue. The climax of their narrative brings all the characters to their resolution as a news story reveals their connecting neighbors to one another as they are interviewed on the incident and the gun shot, leaving their narrative linear in nature.



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shelter's Narrative Arcs: Graph



Additional Research:

Covid Symptoms (known to date)/American Covid Response

<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>

<https://www.webmd.com/lung/coronavirus>

<https://www.cdc.gov/coronavirus/2019-ncov/index.html>

<https://www.usatoday.com/story/news/nation/2020/08/20/us-covid-19-response-how-miscommunication-selfishness-played-role/5610047002/>

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<https://www.telegraph.co.uk/news/2020/08/09/europe-stunned-american-coronavirus-response-us-approaches-five/>

<https://www.forbes.com/sites/jacquelyncorley/2020/04/10/us-government-response-to-covid-19-was-slow-but-how-does-it-compare-to-other-countries/#450b826dc2e0>

<https://nypost.com/2020/09/13/trump-advisers-defend-covid-19-response-in-fiery-cnn-debate/>

Domestic Violence

<http://www.bu.edu/articles/2020/covid19-impact-on-domestic-violence/>

<https://www.webmd.com/lung/news/20200818/radiology-study-suggests-horrifying-rise-in-domestic-violence-during-pandemic#1>

<https://www.thehotline.org/>

<https://medicalxpress.com/news/2020-09-domestic-violence-spikes-victims-children.html>

<https://hopeandsafety.org/learn-more/the-cycle-of-domestic-violence/>

Suicide, Depression, and Anxiety- Mental Health in Covid

<https://finance.yahoo.com/news/were-all-impacted-by-this-cdc-report-highlights-troubling-mental-health-survey-data-121126386.html>

<https://suicidepreventionlifeline.org/>

<https://www.cdc.gov/coronavirus/2019-ncov/daily-life-coping/managing-stress-anxiety.html>

Essential Workers and Remote Work Challenges and Response

<https://www.cdc.gov/coronavirus/2019-ncov/community/critical-workers/implementing-safety-practices.html>

<https://www.ncsl.org/research/labor-and-employment/covid-19-essential-workers-in-the-states.aspx>

<https://www.newsweek.com/list-essential-workers-that-we-should-thank-support-during-coronavirus-pandemic-1495750>

<https://www.cdc.gov/coronavirus/2019-ncov/community/guidance-business-response.html>

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GLOSSARY

Definitions¹ and key Terms for Reference from dialogue to stage directions within the script. Page numbers provided (referencing final script PDF sent to cast on Sept. 21st)

Terms to Know²

Phase One-Shelter-in-Place (March 25, 2020)

- Scene 1: p.4-5
- Scene 2: P. 6-7
- Scene 3: P. 8-12
- Scene 4: P.13-15
- Scene 5: P.16-20
- Scene 6: P.21-22
- Scene 7: P.23-27
- Scene 8: P.28-29:
- Scene 9: P. 30-33

PHASE ONE

P. 3

Phase One/ Shelter in Place- an official order, issued during an emergency, that directs people to stay in the indoor place or building that they already occupy and not to leave unless absolutely necessary.

P. 4

Oregon- state in the northwestern part of the U.S. bordering the Pacific; capital Salem *area* 97,073 square miles (251,419 square kilometers), *population* 3,831,074



¹ All definitions found on the OED (Oxford English Dictionary) or other dictionary/urban resources, see sources [here](#) and [here](#).

² Definitions were found predominately at these websites. <https://www.merriam-webster.com/dictionary/Oregon>, and <https://www.hopkinsmedicine.org/health/conditions-and-diseases/coronavirus/covid-19-terms>

Learn more by selecting the footnote or links provided.

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Seattle- city and port in western Washington between Puget Sound and Lake Washington *population* 608,660

COVID 19- Coronavirus disease 2019. This disease is caused by SARS-CoV-2, a new coronavirus that emerged in China in December 2019. Severe COVID-19 can cause pneumonia, lung failure, kidney failure or death.

Site- the spatial location of an actual or planned structure or set of structures (such as a building, town, or monuments)

Supervisors- an administrative officer in charge of a business, government, or school unit or operation

White Collars- higher class workers, of, relating to, or constituting the class of salaried employees whose duties do not call for the wearing of work clothes or protective clothing

Complex- a building or group of buildings housing related units



Contractor- one that contracts to perform work or provide supplies, often a builder

P. 6

“the nines”- To the nines. "To the nine" is an English idiom meaning "to perfection" or "to the highest degree" or to dress "buoyantly and high class". In modern English usage, the phrase most commonly appears as "dressed to the nine" or "dressed up to the nine". Origin. The phrase

is said to be Scots in origin.

Mouse pad- a thin flat pad (as of rubber) on which a computer mouse is used

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University of Pennsylvania³- The University of Pennsylvania is an American private Ivy League research university located in Philadelphia, Pennsylvania, United States. It is one of the Colonial Colleges. Incorporated as The Trustees of the University of Pennsylvania, Penn is one of 14 founding members of the Association of American Universities.

Wharton School⁴- The Wharton School of the University of Pennsylvania, also known as Wharton Business School, The Wharton School or simply Wharton) is the business school of the University of Pennsylvania a private Ivy League university in Philadelphia.



Bachelors-of-Science (B.S.)- the recipient of a bachelor's degree which usually signifies that the recipient has done the greater part of his or her course work in the sciences with some specialization in a particular science

Marketing- the process or technique of promoting, selling, and distributing a product or service

Communications- Communication studies or communication sciences is an academic discipline that deals with processes of human communication and behavior, patterns of communication in interpersonal relationships, social interactions and communication in different cultures

Conduct- to cause (oneself) to act or behave in a particular and especially in a controlled manner

³<https://www.definitions.net/definition/University%20of%20Pennsylvania#:~:text=The%20University%20of%20Pennsylvania%20is%20an%20American%20private,founding%20members%20of%20the%20Association%20of%20American%20Universities.>

⁴ https://en.wikipedia.org/wiki/Wharton_School_of_the_University_of_Pennsylvania

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Professionalism- behavior in one's job or position in a company, the conduct, aims, or qualities that characterize or mark a profession or a professional person

Casualness- marked by the absence of formality or ceremony

P.7

Fraternity- a student organization for scholastic, professional, or extracurricular activities, often male dominated, a group of people associated or formally organized for a common purpose, interest, or pleasure

Lackluster- lacking in sheen, brilliance, or vitality : DULL, MEDIOCRE The actor gave a *lackluster* performance.

High dollar- a person who spends freely in luxurious living

Tactic- a device for accomplishing an end

Influencers- A prominent figure on a social media platform whom generally exchanges financial instruments or special benefits for endorsements



The Kendall Jenner Pepsi incident⁵- Kendall Jenner is a famous influencer and American celebrity attached to the Kardashian empire⁶ of influencers. Kendall a current model, was selected to be in a Pepsi ad during the Superbowl season in 2017, but the Pepsi has pulled after the ad triggered an immediate online backlash for using protest imagery

to market the soft drink. Read more in the footnotes below.

Gusto- enthusiastic and vigorous enjoyment or appreciation

⁵ <https://money.cnn.com/2017/04/05/media/pepsi-pulls-kendall-jenner-ad/index.html>

⁶ <https://www.the-sun.com/entertainment/66281/kardashian-jenner-family-tree/>

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Dejected- low in spirits: DEPRESSED

P.8

Crisis management- Crisis management is the process by which an organization deals with a disruptive and unexpected event that threatens to harm the organization or its stakeholders.

Agency- A modeling agency is a company that represents fashion models, to work for the fashion industry. These agencies earn their income via commission, usually from the deal they make with the model and/or the head agency.

TCM Models and Talent-an example of modeling agencies

Coverage- inclusion within the scope of an insurance policy or protective plan

Networking- the exchange of information or services among individuals, groups, or institutions

Contracted- a binding agreement between two or more persons or parties *especially:* one legally enforceable

P.9

Non-disclosure agreement- an agreement in which a person (such as an employee) agrees to keep information (such as a trade secret) confidential

Terminated- to come to an end in time

Flattery- insincere or excessive praise

Intently- in an intent or concentrated manner: with great effort, attention, or concentration

Unphased- not disconcerted or perturbed, aka unfazed, not phased or concerned.

DUI- driving under the influence (of drugs or alcohol).

Launch Party- A party held to celebrate the launch of a new product or publication.



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Blowjob- an act of oral sex performed on an individual with a penis.

P.11

Sci-fi movies- a genre of film, of, relating to, or being science fiction

Thai- food with origins in Thailand

Italian- food with origins in Italy

P.12

Selfie- an image that includes oneself (often with another person or as part of a group) and is taken by oneself using a digital camera especially for posting on social networks



P. 13

Uniform- presenting an unvaried appearance of surface, pattern, or color

Guidelines- an indication or outline of policy or conduct, often referencing laws and policies enacted by state and federal governments during the pandemic of 2020 to ensure safety.

Utmost- situated at the farthest or most distant point

Corporate- of, relating to, or being the large corporations of a country or region considered as a unit

P. 14

Benefits- a service (such as health insurance) or right (as to take vacation time) provided by an employer in addition to wages or salary

Barriers- physical blockades to keep out illness, spread of infection, human contact, etc.

P.15

Moping- to give oneself up to brooding: become listless or dejected

Love is Blind Show- A Netflix reality T.V. show *Love Is Blind* is a dating reality television series, produced by Kinetic Content and created by Chris Coelen, which premiered on Netflix on February 13, 2020 as part of a three-week event.^[3] The series has been compared to *Married at First Sight*, which was also produced by Kinetic Content,^[1] and *The Bachelor*.^[4] A

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total of ten episodes were released, in addition to a reunion special that was released on Netflix and YouTube on March 5. Netflix renewed *Love Is Blind* for a second and third season on March 24, 2020.

P.16

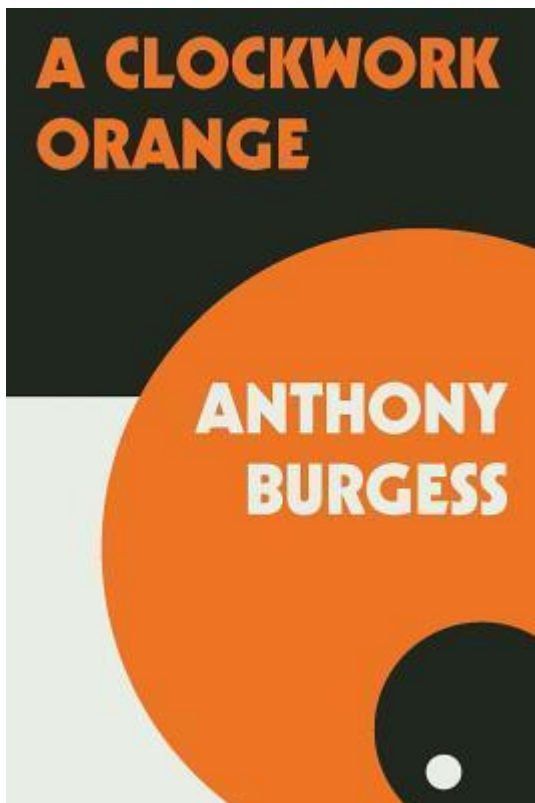
Doula- a person trained to provide advice, information, emotional support, and physical comfort to a mother before, during, and just after childbirth

P.17

Snippy- crabby, angry, irritated, emotional.

P.18

Hormones- a product of living cells that circulates in body fluids (such as blood) or sap and produces a specific often stimulatory effect on the activity of cells usually remote from its point of origin



Novel, *The Clockwork Orange*⁷- a novel by Anthony Burgess, a satire, black comedy novel,

In Anthony Burgess's influential nightmare vision of the future, where the criminals take over after dark, the story is told by the central character, Alex, a teen who talks in a fantastically inventive slang that evocatively renders his and his friends' intense reaction against their society. Dazzling and transgressive, *A Clockwork Orange* is a frightening fable about good and evil and the meaning of human freedom. This edition includes the controversial last chapter not published in the first edition, and Burgess's introduction, "A Clockwork Orange Resucked."

P. 21

Sewing- to unite or fasten by stitches

Elastic straps- *of a solid:* capable of recovering size and shape after deformation, used to strap on to sewing machines or materials.

Pandemic- (of a disease) prevalent over a whole country or the world;(ex: Covid 19, in the year 2019/2020).

⁷ Buy the book on Amazon here: https://www.amazon.com/Clockwork-Orange-Anthony-Burgess/dp/0393341763/ref=sr_1_1?dchild=1&hvadid=77996660487112&hvbmmt=bp&hvdev=c&hvqmt=p&keywords=clockwork+orange+book&qid=1600754169&sr=8-1&tag=mh0b-20

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Etsy Shop⁸ the brand name of a retail website, launched in 2005, that specializes in consumer-to-consumer sales of handmade and vintage goods

Homeschool- to teach school subjects to one's children at home

Mask-sewing-to sew a mask for the pandemic to either save money, sell as a product, or help the community during the global pandemic. Often masks are required, so mask sewing gained great popularity during the pandemic of 2020.

P. 22

Crimped- to cause to become wavy, bent, or pinched

Diabetes- any of various abnormal conditions characterized by the secretion and excretion of excessive amounts of urine, often indicating insufficient or overproduction of insulin which effects blood sugar levels for livelihood and functionality.



Podcast- a program (as of music or talk) made available in digital format for automatic download over the Internet

Slip Stitch- a concealed stitch for sewing folded edges (such as hems) made by alternately running the needle inside the fold and picking up a thread or two from the body of the article

Trader Joe's-a commonplace grocery store, often overpriced and full of organic options

Ordinances- a law set forth by a governmental authority

Lizard people-term used by antiestablishment individuals who believe society are sheep to the constructs of larger more powerful systems unable to think for themselves.

Subscribe- to sign (something, such as a document) with one's own hand in token of consent or obligation, on social media it means to follow an individual's content or account

P.23

Animal House Lite-urban phrase or slang to reference college frat type behavior and individuals from a common film

⁸ <https://www.etsy.com/>

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Gaming headset- an attachment for holding an earphone and transmitter at one's head, often connected to consoles or gaming systems to hear videogames individually rather than at full volume in an open space.

P.24

Overtime- working time in excess of a standard day or week

Dark Souls- A video game: The plot of the Dark Souls series revolves around a world that is stuck in a cycle of light and dark. Across the three games, you are placed in three distinct lands and time periods. Lodran, Drangleic and Lothric. It all started with the first flame, a big bang like event that brought balance to a stale, static universe.

P.25

Door Dash-a food delivery service where individuals can choose select restaurants or fast food establishments, order their food online and pay, and have the company deliver their food to the individuals indicated address.

Wi-Fi-the way in which one connects to the internet, used to certify the interoperability of wireless computer networking devices

P. 26

Catcalling- the act of shouting harassing and often sexually suggestive, threatening, or derisive comments at someone publicly

P.28

Diplomas- a document bearing record of graduation from or of a degree conferred by an educational institution

Licensed/ Practicing Therapist- a permission granted by competent authority to engage in a business or occupation or in an activity otherwise unlawful, a practitioner of psychotherapy: a psychotherapist, someone who assists someone with their mental health, providing treatment and support.



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Online Video Sessions- a method of therapy or remote work, often established during quarantine of the pandemic, which allows regular work to continue with the assistance of technology, video chat, and online conversations.

Social Distance Ordinances- Laws and policies during the Pandemic which require individuals to separate themselves or distances themselves for preventative measures against the pandemic virus, often 6 feet or more apart in public spaces or essential places of business from others.

Zoom platform-An online conference call service, both free and premium options, that became mainstream during the coronavirus due to its accessibility, affordability, and easy operations. Allowing traditional office jobs and nonessential work to continue remotely from home, using the services to video chat and call coworkers during work time. Often used by schools, businesses, theatre, and family calls by individuals to cope with the isolation of the pandemic's isolation orders and policies.



Sorority- a society for female students in a university or college, typically for social purposes.

Questionnaire- a set of printed or written questions with a choice of answers, devised for the purposes of a survey or statistical study.

Abuse of drugs or substances-Substance abuse is when you take drugs that are not legal. It's also when you use alcohol, prescription medicine, and other legal substances too much or in the wrong way. Substance abuse differs from addiction. Many people with substance abuse problems are able to quit or can change their unhealthy behavior.

Self-harm- Self injury, also called self-harm, self-mutilation, or simply cutting, is defined as any intentional injury to one's own body. Usually, self-injury leaves marks or causes tissue damage.

Client portal- an electronic gateway to a collection of digital files, services, and information, accessible over the Internet through a web browser. The term is most often applied to a sharing mechanism between an organization and its clients

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Real Housewives show reference- The Real Housewives is an American media franchise that consists of several reality television series broadcast on Bravo. The shows document the lives of several affluent housewives residing in varying regions throughout the United States.

Displeased-not pleased, not happy, upset, disapproval or dislike, especially by being annoying

P. 31

Senior-a title for a person who is 65 years or older or considered an elderly individual in their old age.

Mexican place-referencing a restaurant which serves Mexican-style food or food with Latin origins.

Margaritas- a cocktail consisting of tequila, lime or lemon juice, and an orange-flavored liqueur

P.33

Agitated-someone who is frustrated, annoyed, or upset. An emotion to mean, irritable or angry.

Conflicted- a feeling to mean unsure, undecided, confused, marked by ambivalence or conflict in their emotions or decision making

Phase Two- (April 17th, 2020)

- **Scene 1: P. 35-36**
- **Scene 2: P.37-38**
- **Scene 3: P. 39-42**
- **Scene 4: P.43-46**
- **Scene 5: P.47-51**
- **Scene 6: P.52-53**
- **Scene 7: P.54-58**
- **Scene 8: P.59-60**
- **Scene 9: P.61-65**

PHASE TWO

P.35

Flare-to burn with an unsteady, swaying flame, as a torch or candle in the wind.



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P.36

Landlord-a person or organization that owns and leases apartments to others.

P.37

Tony the Tiger-Tony the Tiger is the advertising cartoon mascot for Kellogg's Frosted Flakes (also known as Frosties) breakfast cereal, appearing on its packaging and advertising. Tony has also been the mascot for related cereals such as Tony's Cinnamon Krunchers and Tiger Power. Since Tony's debut in 1952, the character has spanned several generations and become a breakfast cereal icon

Tapping in-to tag someone in figuratively, to include into the conversation or activity. Refencing sports team behaviors.

Attentively-while thoughtfully attending to others; politely; courteously:



Leisurely- acting, proceeding, or done without haste; unhurried; deliberate

Prezi⁹-Prezi is a presentation tool that can be used as an alternative to traditional slide making programs such as PowerPoint.

Mariner-The baseball team of Seattle, Oregon.

Lagging- slow to respond, pending, paused, not loading

P.39

Quarantine rations- a phrase used by those forced to quarantine due to laws and policies set in place by the state to conduct order during the pandemic, often people would stock up on supplies to limit exposure outdoors to remain isolated as required by law, instigating rations as a way to lengthen time before necessary grocery runs and trips of similar nature.

Masks- cloth covers which hide the mouth and nose to limit exposure and the spread of the virus, often required and mandated by businesses and places of employment, when said establishments are allowed to stay

⁹ <https://prezi.com/>

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open when deemed essential to the community. Otherwise places are shut down until several months into the pandemic when partial openings occurred later on.

Medical- style of mask which is blue and easily disposable. Used in medical settings most.

Tribal-Style of mask often with print in reference to African fashion inspirations or indigenous groups from around the globe.

Apocalyptic-Style of mask which is futuristic in design.

Avant-garde-Style of mask, which is abstract, out of the ordinary, unique, pushes traditions.

P.40

Health Inspector- someone who works for the government whose job is to visit restaurants and make sure that they are clean and obeying laws about preparing food

Aliens box set- referring to the movie franchise from the late 80's, a sci-fi thriller called *Alien's*, starring Sigourney Weaver/



Caller ID-refers to the name of the caller on a home land line or cell phone. The name that pops up to an attached phone number when someone calls the phone.

P.41

Fast Fashion-low-priced clothing that is brought to market quickly and copies fashion trends created by luxury brands or small, independent designers.

P.43

Untidier- term used to mean, “not tidy”, or messier than previously.

Gloves- used as protective gear in essential work environments to prevent the spread of the coronavirus and other diseases. A material to cover ones hands and protect from outside environments

P.44

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Double- refers to back to back shifts of an individual, one after the other at a job, often retail or labor-intensive positions to create long hours or overtime for additional money.

Inconvenience- something that is not easy, convenient

Tested- referring to the coronavirus testing. When showing signs or symptoms of Covid 19 virus, citizens are required to get tested at medical centers and hospitals to determine if they are positive. For stats nationally and to determine plan for treatment, often isolation and rest is required. If symptoms escalate, hospitalization to prevent death may occur. Signs and symptoms are dependent from person to person although information is unknown or miniscule at this stage of the pandemic.



P.46

Mask enforcement- refers to the laws of individual states to require mask wearing to prevent the spread of the Corona Virus while allowing businesses to remain partly or fully open for operation. In Phase one only essential operations such as hospitals could remain open, by Phase two, some nonessential businesses operated partially, depending on state guidelines. Masks allowed for partial operation since preventative measures were instated.

Essential worker- term coined during the global pandemic and written into laws and policies during preventative stages and phases of the pandemic in America. Used to describe people or operations which could not shut down fully for their needs were required for society to function. This included places where food was sold such as grocery stores, to hospitals to help the sick, to mail services to send medication or other necessary materials, to pharmacies to provide medications. Often times, essential workers were not paid extra for their service during this time, they were overworked as other operations shut down entirely, and many people were unemployed receiving unemployment by the government to get by. Sometimes receiving more than the workers who made minimum wages. Which highlighted larger discrepancies in American economics and capitalism systems.

P. 48

Screw-gun-similar to a power drill but designed specifically for driving screws. It automatically feeds screws from a clip, similarly to how nail guns feed nails. A screw gun looks like a drill but has a "nose" instead of a chuck.

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P.50

Inadequate- not adequate or sufficient; inept or unsuitable.

P.52

Protein Powder- made into a shake or consumed however you like -- are getting more and more popular as a nutritional supplement.

Adderall- a common drug used and prescribed most commonly for ADHD, but sometimes abused as a prescription drug for focus or to get high.

Synergy- the interaction of elements that when combined produce a total effect that is greater than the sum of the individual elements, contributions, etc.; synergism.

Cult- a system of religious veneration and devotion directed toward a particular figure or object.

Burpees- a conditioning exercise in which a person squats, places the palms of the hands on the floor in front of the feet, jumps back into a push-up



Bicycle Crunches- a conditioning exercise performed from a supine position by raising and lowering the upper torso without reaching a sitting position, while peddling legs as if on a bike

P.53

Glass Ceiling- an intangible barrier within a hierarchy that prevents women or minorities from obtaining upper-level positions

P.54

Post-Mates- The process of ordering food on an app, then having it delivered to your doorstep.

P. 56

Uber- a car service like a taxi but with more accommodations and safety features. Uber offers vehicles for hire, food delivery (Uber Eats), package delivery, couriers, freight transportation, and, through a partnership with Lime, electric bicycle and motorized scooter rental. The company is based in San Francisco and has operations in over 900 metropolitan areas worldwide.

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The Last of Us- is a 2013 action-adventure game developed by Naughty Dog and published by Sony Computer Entertainment. Players control Joel, a smuggler tasked with escorting a teenage girl, Ellie, across a post-apocalyptic United States. *The Last of Us* is played from a third-person perspective. Players use firearms and improvised weapons, and can use stealth to defend against hostile humans and cannibalistic creatures infected by a mutated fungus in the genus *Cordyceps*. In the online multiplayer mode, up to eight players engage in cooperative and competitive gameplay.



P.59

Discredit- to refuse to accept as true or accurate

Insinuating- tending gradually to cause doubt, distrust, or change of outlook often in a slyly subtle manner

P. 65

Tiger King- is a 2020 American true crime documentary miniseries about the life of zookeeper Joe Exotic. It was released on Netflix on March 20, 2020. The series focuses on the small but deeply interconnected society of big cat conservationists such as Carole Baskin, owner of Big Cat Rescue, and collectors such as Exotic, whom Baskin accuses of abusing and exploiting wild animals.

Phase Three- (May 20, 2020)

- **Scene 1: P. 67-69**
- **Scene 2: P.69-70**
- **Scene 4: P. 75-79**
- **Scene 5: P. 80-83**
- **Scene 6: P. 84-85**
- **Scene 7: P. 86-91**
- **Scene 8: P. 92-93**
- **Scene 9: P.94-99**
- **Epilogue: P.99-101**

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PHASE THREE

P.69

Fandom- the fans of a particular person, team, fictional series, etc. regarded collectively as a community or subculture

P.72

Radiohead- Radiohead are an English rock band from Abingdon, Oxfordshire, formed in 1985. The band consists of Thom Yorke, Jonny Greenwood, Colin Greenwood, Phil Selway, and Ed O'Brien. Radiohead released their debut single "Creep" in 1992.

Nirvana- Nirvana was an American rock band formed in Aberdeen, Washington, in 1987. It was founded by lead singer and guitarist Kurt Cobain and bassist Krist Novoselic. Nirvana went through a succession of drummers, the longest-lasting and best-known being Dave Grohl, who joined in 1990.



P.77

Unifier- to make into a unit or coherent whole.

Poli-Sci Major- Short for Political science major, a common major of study at the college level which studies politics and societies constructs for larger change and analysis.

P.78

Shields- In reference to barriers often put in place in public spaces and businesses during the pandemic to create distance and protection from customers and individuals in close contact during the pandemic.

Ventilator- a mechanized device that enables the delivery or movement of air and oxygen into the lungs of a patient whose breathing has ceased, is failing, or is inadequate, commonly used during the corona virus at hospitals to attempt to treat positive patients with severe lung failure or poor response to the virus to the system. Often hospitals were at capacity with little to know equipment supplied to them, leaving many helpless without the ventilators. Federal support was nonexistent in the Trump era, so local and state governments often found sponsors to accommodate hospital supplier needs.

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p.79

Strike- to stop work in order to force an employer to comply with demands

P.80

Memory foam- a dense polyurethane foam that becomes more pliable when in contact with heat, a common cushion on beds for comfort and support.



P.81

Trimester- any of three periods of approximately three months each into which a human pregnancy is divided

Evict- to force out

P.84

Tenacious- persistent in maintaining, adhering to, or seeking something valued or desired

Stand mixer- a type of machine for cooking which mixes ingredients together, often using electricity and an electric cord to generate power.

Canned Mackerel- a scombroid fish (*Scomber scombrus* of the family Scombridae) of the North Atlantic that is green above with dark blue bars and silvery below and is a commercially important food fish

Brewer's Yeast- a yeast used or suitable for use in brewing

Fatty acids- a carboxylic acid consisting of a hydrocarbon chain and a terminal carboxyl group, especially any of those occurring as esters in fats and oils.

B-Complex Vitamins- is a water-soluble vitamin involved in the metabolism of every cell of the human body. It is one of eight B vitamins. It is a cofactor in DNA synthesis, and in both fatty acid and amino acid metabolism. It is particularly important in the normal functioning of the nervous system via its role in the synthesis of myelin, and in the maturation of developing red blood cells in the bone marrow.

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Smash Bros- is a series of crossover fighting video games published by Nintendo, and primarily features characters from various franchises of theirs. The series was created by Masahiro Sakurai, who has directed every game in the series.

Kirby- a character in the Smash bros game.

ADDITIONAL POINTS OF INTEREST; Read, Watch, Listen

Read

- <https://www.businessinsider.com/covid19-coronavirus-overwhelm-us-hospitals-kill-81000-by-july-report-2020-3>

Watch/Listen

YouTube

Covid Content

- <https://www.youtube.com/watch?v=i0ZabxXmH4Y>
- <https://www.youtube.com/watch?v=GoXmzKdick>

Covid info for kids

- <https://www.youtube.com/watch?v=WwQMtSI3i5I>
- https://www.youtube.com/watch?v=BvDxxC_rF14

Covid Updates: March, April, May 2020

- https://www.youtube.com/watch?v=V9k_yezVNNY
- <https://www.youtube.com/watch?v=FOUZdWml2Vg>
- https://www.youtube.com/watch?v=AYeD_jo66_s

Netflix

- <https://www.netflix.com/title/81273378>
- <https://www.netflix.com/title/81026143>

Podcasts-Listen

- <https://www.cidrap.umn.edu/covid-19/podcasts-webinars>
- <https://podcasts.apple.com/us/podcast/podcast-19-fivethirtyeight-on-the-novel-coronavirus/id1510635988>
- <https://podcasts.apple.com/us/podcast/the-osterholm-update-covid-19/id1504360345>

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WORDS FROM THE DRAMATURG

Working on new play productions is always an exciting time for theatre artists such as myself. Especially as a dramaturg, because I get to take my understood knowledge and gather information in order to expand it. Not only for the benefit for the artists collaborating with one another, but for the future development of the production long after the performance debut has come and gone. For me, this is what theatre is all about. Uncovering every corner, every room in the space, digging to see what there is to explore about society, life, and the inner self.

Shows like *sheltered* are essential (pun intended) in our world right now for a multitude of reasons such as this. It is the type of show that expands your mind, is thought provoking, while simultaneously being simply entertaining, as theatre does best. As human beings we thrive and are drawn towards making meaning of chaos, of the unknown, of our surroundings. So, what better example of this can we make than to continue to create theatre, even if the world tries to stop us? To try to make meaning of a pandemic, to assess and reflect on it, even as it continues on in America to this current day?

With traditional methods of performance halted or paused completely, it is hard to cope in our time of isolation and so much uncertainty. However, theatre lives on, and if theatre lives on, so does the experiences of the human condition which connect us all. That is why theatre continues to exist and inspire. It is what inspired this piece, and it is what we are craving in our own experiences at this very moment; the need for connection. In this new cannon, theatre is exploring not only the ways “normal life” no longer can be normal, but also how theatre as a system operates in its entirety for the ultimate experience of connection. We are in a revolution, a new age for change, on many levels, and I am excited to be a part of it with all of you.

While working on the script with Jacob, and the directors perspective with Kayla, I realized just how beautiful this show has the potential to be, which inspired this extensive research packet you see before you. Probably longer than you ever expected. (Might I argue, I added the script to the end for convenience which is 100 pages alone? -please don't be overwhelmed!). In it I hope it drives your character choices, your scenic, editorial, and marketing decisions, and helps you rectify the space of the in-between which we are currently living in. In a place where we examine our circumstance, where we've been, and where we are going, while still in the thick of it all.

What does a time of a global pandemic mean to our individual impact, our experiences of connection, and our value of how we operate in our lives? What will we prioritize when this is all over, what have we already changed? This is our time to assess and unlearn, to learn new, and to develop the world we seek to live in. This is our time, and this is the time for this story. *sheltered* awaits us all. What will become of you, when it is all said and done?

-Melissa Tropa

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Dramaturgy by Melissa Trepka
Fontbonne University
St. Louis, MO Fall 2020

Final Draft of Script-

sheltered

By
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CHARACTERS & SETTING

MAIN CHARACTERS*

(Ages and Ethnicities of the characters are flexible, Gender Identities/Presentations are cast as written.)

MICHAEL: A hard worker. Spirals into a depression throughout the play. Needs a way out.

SETH: A corporate, brown noser. Finding the balance of work and play.

ROBERT: A hopeless romantic. The perfect boyfriend. Eventually, struggling with the breakup.

VANESSA: A modern girl. Conflicted about what she wants, and how she affects others.

JESSE: An essential worker that's getting mistreated by her work. She's the brains.

CARLY: An essential worker that's been pushed too far. She's the brawns.

TOM: A caring husband and father-to-be. Optimistic. Waits on his wife hand and foot.

RACHEL: A worried mother-to-be. Anxious. Concerned about the safety of her child.

SUSIE: A busy bee, proud cat mom. Trying to find the perfect hobby to pass the time indoors.

KYLE: An oblivious frat-ish guy. His friendship might be moving in a more romantic direction.

CHAD: A confused frat-ish guy. Beginning to realize his romantic feelings for his roommate.

DR. MOORE: A busy therapist. Concerned about the behaviors of a new client.

KATHY: A woman stuck. Through the quarantine, caught in a dangerous manipulative situation.

BILL: A man in control. A manipulative person who is treating the life of another as a game.

*DON, CHESTER, OLIVIA, AVERY, MICHAEL'S MOM, THIMBLE-LINA, DANIKA, KITTY KRISTIE, REPORTER. These can be played/doubled by casted actors and recorded, or

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new actors can be cast for these roles as well and recorded. For example, the actor playing Susie could play and pre-record the video voice-overs she's listening to.

The metropolitan city of Seattle, in the state of Washington. An apartment complex. 2020. Phase One is March 25 (2 days after the "Shelter-In-Place" order). Phase Two is April 17th (2 weeks after the "Shelter-In-Place" order). Phase Three is May 20th (3 days before the "Shelter-In-Place" order is lifted.)

NOTES ON SCRIPT STRUCTURE

There are a few different writing structures in place that mean different connotations for the performer.

- *“....” Dictates a pause in conversation OR Listening and responding to another person speaking.*
 - *If the character is talking to someone present with them on stage, then “....” means that they are pausing/reacting to/observing the other person on stage*
 - *If the character is talking to someone who is not present in the scene, then “...” means that they are listening to the person talk over the phone/computer. The audience will not hear the offstage characters at all. Just the reactions and dialogue of the onstage characters.*
- *“/” Dictates an abrupt cut off between characters present on stage together*
 - *Ex. “Well what if we/” shows that the character is abrupt cut off after “we”*
 - *Ex. “/That’s not going to work!” shows that the character is interrupting the previous character’s dialogue starting with the word “That’s”*
- *“-” or “-...” Dictates that a character onstage is being cut off and interrupted by a character offstage, then they are listening or paying attention to the character offstage (over the phone/over the computer).*
 - *Ex. “The phone is breaking up, can you-...” shows that the person was interrupted by the offstage character abruptly after “you” and is reacting/listening/acting along to what the offstage character is “saying”*

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Phase One

March 25, 2020

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SCENE I

(We hear overlapping news stories, both Oregon/Seattle and National levels, talking about COVID-19 updates. Audiences should hear multiple times about Seattle going into a “shelter-in-place” order and various pieces of information about how the United States is doing economically/socially/etc. Towards the end of this segment, we should hear the date May 25, 2020 spoken over and said multiple times. This segment ends with one final news piece that addresses the date clearly and continues by itself, before fading. Lights up in Apt. 201, where we hear that final news piece continuing on a TV.)

(We see a man, MICHAEL, hurriedly getting ready for work. As he pours himself some coffee, he keeps glancing at the TV and paying attention to what updates the news station is giving. He looks concerned, maybe even slowing down his getting ready to listen. Eventually, he shakes it off and turns off the TV. As he’s grabbing his keys, the phone in the apartment rings. He thinks about answering it but checks his watch/phone before leaving the apartment and locking up. We hear the answering machine pick up with a prerecorded message from MICHAEL, and then his boss afterwards.)

MICHAEL

(PRE-RECORDED)

Hello...I can’t hear you. Hellooo? Gotcha! Can’t come to the phone right now, but you know what to do. Leave your number and I’ll call you back later!

(Beep.)

DON

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Dammit Mike, come on. Look, it's Don. I'm trying to catch you before you start driving over to the site. Me and the other supervisors just got word back from the white collars. We're uh...well, the company told us to shut down all sites for a few days.... They're arguing that building this new complex downtown isn't really an important enough job to be risking all the guys. AND, the contractor's trying to delay the whole project altogether! It's...uh...yeah, it's a fucking shitshow right now...we're gonna try to get some updates after that. But, be prepared for some big changes. So....I guess just...hang out and wait for a call these next few days, alright? Take it easy, man.

(Machine cuts off. Lights fade)

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SCENE II

(Lights up in Apt. 100. It's decorated differently than Apt. 201. Very neat and professional.)

(Enter SETH, carrying a laptop. He sets it up on the table in front of the couch. He does one final check of himself in the mirror, making sure he looks perfect. He's dressed to the nines, in a full suit. Hair done. He still looks young and modern, but VERY professional. He sits on the couch and begins typing and clicking. Finally, he puts his hand on the mouse pad and checks his watch/a clock on the wall. He waits....and waits...before logging in. He smiles and begins.)

SETH

Hello everyone! Mmhmm. I agree, introductions sound great. *(realizes his mic isn't working. Confused.)* I agree, introduc-...yes, I think int-... *(he finds the button)*. Yes, introductions sound great! Hello everyone...again. My name is actually Seth, sir. Not Sean. I'm not trying to correct...yeah, it's alright! Don't worry about it! *(clearly rehearsed)* Well, I just graduated from the University of Pennsylvania, specifically the Wharton School, with a Bachelor's-of-Science in Marketing and Communications. I was hired a few weeks ago as the new member of the marketing team/

(We hear a phone chime and SETH jumps. He quickly quiets it and returns to the meeting.)

I apologize sir that was mine. I turned it off, no more interruptions! mmhmm...yes...but, well sir we're not IN the office right now. We're all at home. So, keeping the office conduct up just feels...no, no I'm not arguing! I agree...mmhmm...mmhmm. I agree that professionalism is important. Yes...well, I apologize again...anyways, I'm excited to get to work and don't hold back just because I'm the new guy!

(The attempt at casualness doesn't quite land. He shakes it off and keeps listening.)

I agree. Let's get started!

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(SETH follows along to someone speaking and takes some notes. After a second of following along, he gets a little bored. He tries to pay attention, eventually noticing something.)

The drop in that projection is pretty steep. I haven't seen a fall that hard since my fraternity days!

(The joke falls.)

...yes sir? Oh, of course. I apologize I thought it...no I understand. Business as usual.

(SETH is now completely bored and trying to follow along. SETH gives small, improved acknowledgments here and there. Until he gets snapped out of it.)

Me? Well, from what I saw, the coverage that was being given last year was a little lackluster. While we were using a high dollar social influencer, which I agree is a great tactic for attracting younger audiences, the set up and execution just fell flat. And that could lead to a bad relationship with influencers in the future if the reception were to turn out poor. We don't want a Kylie Jenner Pepsi catastrophe on our hands, and I think we can do better.

(Small smile.)

Of course, sir. I'll take a look at it personally and get some new, fresh ideas for the product. Let me work some Don Draper magic! He was in *Mad Men*, he did advertisement wor-....never mind. It's not important!

(SETH follows along with less gusto, writing occasionally. He checks his watch after a moment and sighs, looking dejected. Lights fade out.)

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SCENE III

(Lights up on Apt. 301. It looks very modern, fashionable even. We see a woman, VANESSA, working on a couch, dressed very comfortably. But still fashionable. As she's working, her phone occasionally goes off, and she's checking the messages. Smiling.)

(Enter ROBERT, on his way to the kitchen. He's dressed relatively well, a step above an office worker. As he walks past VANESSA, she clears her throat and points at her cheek. ROBERT smiles and goes back to kiss her on the cheek. OR. As he walks past VANESSA, she looks over and whistles at ROBERT as he walks past. He chuckles. VANESSA'S phone keeps going off.)

ROBERT

It sounds like someone is very popular, over there.

VANESSA

Not even close. More like crisis management. The agency is trying to find some more male models for the summer shoots. We lost a lot of them to TCM Models and Talent last winter.

ROBERT

What happened?

VANESSA

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Better contracts, fairer coverage, more networking opportunities...who knows. None of the men were contracted for long term. Since we mainly cover female models, we never keep men around longer than a season.

ROBERT

Huh. I would have guessed male models were...I don't know, important to keep around. There's a lot less guys than girls modeling. Well, good ones at least.

VANESSA

You're right. And a GOOD male model should be kept around. These ones were far from good.

ROBERT

(interested) Ooohhh, that sounds like you have a story.

VANESSA

Plenty. But we've all signed Non-Disclosure Agreements. Until their contracts are OFFICIALLY terminated with us, my lips are sealed.

ROBERT

(teasing) Oh come on, not even for me?

VANESSA

Not even for you. Because you're the WORST at keeping secrets.

ROBERT

What if...I said you're the most beautiful girl I ever saw?

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VANESSA

Nope. Flattery won't get you anywhere.

ROBERT

It worked on our first date.

VANESSA

And that was a mistake on my part, wasn't it?

ROBERT

What I...I said I loved you.

VANESSA

Still no.

ROBERT

Playing hard to get. What if...I did laundry? For a whole week?

(VANESSA thinks it over. Intently. Then goes back to work.)

VANESSA

(unphased)

One of them got pulled over for a DUI after a launch party downtown. AND tried to get out of it with blowjob.

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ROBERT

No!

VANESSA

Oh yeah. And the *married* cop with *three* kids was not having it.

(ROBERT walks back and notices VANESSA'S laptop screen.)

ROBERT

Are these the guys?

VANESSA

Yes. Well, the potential hires. Just a sea of jawlines. Now, out of him and....him, who do you think?

(ROBERT thinks for a while, then answers.)

ROBERT

This guy looks more like he'd be in family stuff. Like...Macy's catalogues, you know. He's got a good smile. But that guy is a lot more intense. Like his eyes are CRAZY. Major wow factor. I think he'd pose with cars or like...cologne. So... I guess it's what less about the guys and what you're trying to represent?

(VANESSA is quiet for a while, and then answers.)

VANESSA

Interesting. Well, you would've been right either way, I've been talking with both of them to set up an interview.

(ROBERT goes to kiss VANESSA on the cheek, but she's turned back to the laptop right before. She didn't notice.)

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ROBERT takes a small second to react, but then goes to leave. He turns around.)

ROBERT

Hey, so in a few weeks/

VANESSA

/ Bobbie, no.

ROBERT

...you don't even know what I was going to say!

VANESSA

(sweetly)

Yes, I do. And no, I don't think we should go out somewhere. And no, money is gonna be tight for the foreseeable future with this "shelter-in-place" order, so let's not worry about gifts. How about we just take the day? We can cuddle and watch whatever bad sci-fi movies we can find, and I'll make us dinner later that night.

(ROBERT loves VANESSA. It shows on his face.)

ROBERT

Alright, that sounds like a great idea.

VANESSA

Good! I think that'll be very nice just spending time together.

(ROBERT starts to walk out the door.)

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ROBERT

Dinner requests?

VANESSA

Surprise me.

ROBERT

Thai it is!

(VANESSA makes a face. ROBERT chuckles and tries again.)

Italian it is?

(VANESSA makes another face. ROBERT laughs a little bit more.)

How about you think about it and text me later, okay?

VANESSA

Alright. Be safe.

ROBERT

Always.

(ROBERT leaves and VANESSA begins working on her laptop again. Her phone goes off and she checks it, giggling and typing. Then after a while, a new notification sound comes up. She checks it, reacts surprised to the picture, and then poses herself for a sexy selfie back. Maybe she tussles her hair, or pushes her breasts up a little

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more in her shirt, or bites her lip...maybe a combination of the three? But she sends the picture and keeps working. Her phone goes off again, and she closes her laptop to switch over to focusing on the conversation. She gives the door a look, where ROBERT last was, and then goes back to the phone. Lights fade out.)

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SCENE IV

(Lights up on Apt. 300. It's slightly messy, but with some cute nerdy elements. One girl, CARLY, sitting on the couch trying her shoes. She's wearing a work uniform (vest, apron, hat, actual work uniform, etc.)

(Enter JESSE. She's wearing the exact same uniform as CARLY. She looks a little tired and takes her shoes off at the door.)

CARLY

Hey.

JESSE

Hey girl.

(JESSE goes over to the fridge and opens a can of soda and starts checking her phone.)

CARLY

So, what's up with work?

JESSE

Well, the good news is we still have a job. Which means we can still make rent.

CARLY

....and?

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JESSE

And what? They sat us all down and told us how they're going to be putting in new guidelines and rules for the store in the next few days. They said that "our health is of their utmost concern" blah blah blah. You're gonna get the same meeting for the evening shift. Just wait.

CARLY

Sounds like typical corporate bullshit. But pop off.

(JESSE takes a seat on the couch.)

JESSE

I know, I know but, it sounds like they're really going to try. They're ordering masks and gloves for us they're re-arranging the store to keep customers and us a safe distance from each other. We even asked about a pay increase today and they're willing to negotiate with the heads of our branch to figure it out.

CARLY

Well, Jesse, sorry if I don't seem impressed. Remember how Christmas turned out?

JESSE

Christmas was...rough.

CARLY

It was a mess! We were working ourselves to death to keep customers happy and shelves stocked, and we STILL got yelled at.

JESSE

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Well, If I remember correctly, YOU got yelled at. And almost fired if I hadn't stepped in and talked Kate off a ledge.

CARLY

Well Kate's a bitch.

JESSE

(chuckling)

Not arguing there.

(Beat.)

CARLY

It's gonna get crazy. For all of us.

JESSE

Yeah, that's what we were all talking about during the morning shift. A couple of them are just taking the cut and leaving. Candice, Heather, Connor...they don't need this as much as we do. Or they've got other jobs that're offering better benefits for right now.

CARLY

Well, I haven't heard from the bar yet. But I know they're trying to figure out how to make it work for the bartenders. Putting up some barriers to keep/

JESSE

/If you're worried about your safety in the store, do you really think that a bar is going to be *any* safer?

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(Pause. They're both thinking.)

CARLY

I feel stuck.

JESSE

I get it. But, we're gonna have more hours if we want them. Which means more money.

CARLY

I guess.

(Another pause.)

JESSE

You need to get going. You're gonna be late if you sit here moping anymore.

CARLY

Alright, alright. Thanks Mom.

(CARLY starts to move to the door and grabs keys/purse/etc. JESSE calls after her.)

JESSE

Be sure to smile. The customer is always right.

CARLY

Fuck off.

JESSE

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Rude.

(CARLY leaves laughing. JESSE takes her uniform off and sits back on the couch, before taking the remote and hitting a few buttons. We hear the intro to a “Love is Blind” episode start up as JESSE gets another drink from the fridge and sits down. Lights fade out.)

SCENE V

(Lights up on Apt. 302. This apartment is decorated very sweetly. Maybe some baby stuff around. We can tell that new parents are living here.)

(RACHEL is very much pregnant and trying to do some stretches on the floor. TOM is sitting on the couch, reading a book of baby names. He’s occasionally glancing at her and smiling. She’s adorable. RACHEL begins to struggle getting up from the floor when done, and TOM rushes to help her.)

TOM

Woah woah, slow down. Let me help you.

RACHEL

I’m fine, honey. I can do this myself. It’s just to the couch.

TOM

Your ankles have been giving you trouble lately. Come on, I helped you get into this mess.

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RACHEL

Yeah, you certainly did.

(They share a cute moment. RACHEL gets lowered onto the couch with the help of TOM. She sighs and starts feeling her belly.)

Thank God you're cute and have a job.

TOM.

(teasing)

Are those the only reasons you stuck around?

RACHEL

Pretty much.

(They laugh. And then, RACHEL feels a kick and grabs TOM'S hand. She places in on her stomach. They stare and have a moment together.)

(to the baby)

And YOU better be as cute as your Dad to put up with all this fuss you're giving me.

TOM

Or as pretty as your Mama.

(Another moment. So cute. TOM continues.)

I got a message back from the doula.

RACHEL

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And?!

TOM

She's not gonna be able to be with us. Especially this far into the pregnancy. And, she gave me some advice that trying to find ANOTHER doula around this time would be a waste of time. And money.

RACHEL

Oh...okay...

TOM

Yeah...BUT, if we decide to have ANOTHER child, she said to give her a call.

RACHEL

Great advice. Perfect. Goddammit....

TOM

Hey, careful Mama. Peanut's listening.

RACHEL

I mean gosh darn it...good catch. *(to the baby)* Sorry Peanut.

(TOM takes one of RACHEL'S hands.)

TOM

Babe, it's alright to have the birth at the hospital. The doctors assured us/

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RACHEL. *(tense)* /I know. I was there, Tom.

(TOM reacts, but small. RACHEL takes a moment, realizes that it was snippy.)

RACHEL

I'm sorry, that was mean. I know you're being realistic. And helpful. And I appreciate that. And I love you so much.

TOM.

(sweetly)

It's alright. I'm not hurt or upset. See? I'm okay.

RACHEL

Okay.

TOM

Okay. We're all good, I'm not crying or anything!

(TOM and RACHEL laugh for a second. And then, RACHEL gets the sniffles, and then teary.)

TOM

(quickly)

Oh my God, unless *you* need to cry! I'm sorry, Rach! I didn't mean to...it's okay. Let it out! I got you!

(RACHEL laughs and cries into TOM, who holds her for a second. OR. They hold hands as RACHEL has a moment and TOM supports her from a distance. After a moment.)

RACHEL

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These hormones are the worst. I'm all over the place.

TOM

Nothing we can't handle. And I'd rather take "I'm beautifully pregnant and emotional" Rachel over "I've got a meeting today" Rachel any day.

(TOM goes over to the bookshelf and is looking for a book. RACHEL is watching as he bends over. She gets...distracted.)

RACHEL

So....what book are you going over with your class today?

TOM

A Clockwork Orange. We're discussing examples of violent literature today.

(RACHEL plays with TOM'S collar or hair, being VERY flirty, as he goes on.)

Their assignment was to read the section where Alex undergoes the conversion therapy and we're going to discuss the uses of overtly violent situations in literature. They need to see if their assigned book has a correlation between the acts of violence and what was going on in the world around the time it was published. What violence meant for ancient Greeks is different to 1940s London, you know? So, after that....

(TOM realizes what RACHEL is doing. She's...got a different thought in mind.)

(blushing)

Really? Right now?

RACHEL

Yes. One of the many positives of hormones. I mean, if you don't want, we/

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TOM

/no no no, I didn't say that. I just...Rachel I have class in 10 minutes.

RACHEL

And?

TOM

That's not enough ti-/

RACHEL

/Yes. It is.

(After a moment, he gives in. Smiling and laughing. She does too.)

TOM

Alright, but 10 minutes. I mean it!

RACHEL

I know! You go on, I need to pee first.

TOM

(fondly, but still teasing)

I love when you talk sexy. Always the romantic.

RACHEL

(smacking him)

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Help me up, let's go. You can joke all you want later. Peanut's been laying on my bladder for 10 minutes now.

(TOM helps RACHEL up and gives her a kiss OR she winks at him while walking away. They both walk off giggling, with Tom taking his shirt off. Lights fade out.)

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SCENE VI

(Lights up on Apt. 202. It's...a cute mess. We see bundles of fabrics and scraps everywhere. There's a sewing machine and various elastic straps on the table in front of the couch. On the wall, we see a poster of a cat hanging from a branch saying "Just Hang in There")

(SUSIE is sitting on her couch, surrounded by... projects. Sewing has not been going well for her. She is flipping through her TV trying to find something, before settling in and hitting play. If applicable, there's a cat or two running around. Maybe even just heard occasionally. SUSIE should follow along with the video and act/react accordingly. Free range.)

TUTORIAL VOICE-OVER

Hello all you sewist and seamstresses out there! It's your fab and fresh fashion-y friend here, Thimblelina! Welcome back to another one of my videos! I know that everything is...a little cuckoo right now. The pandemic has been stressful for all of us for sure, and we're feeling it over here in the Thimblelina household! Mr. Thimblelina has been busier than ever trying to keep up and run our online orders through my Etsy shop. And REALLY quick if you're interested, be sure to use my discount code Thimbles10 to get 10% off at the checkout! We've also been preoccupied with the kiddos. Trying to homeschool Okalie, Breklynn, Dekklyn, Bryler, and Amberlee Celisa-Marie has been a little bit of a pit stop for the struggle bus. But, for today's video, it was HIGHLY requested by some of my long-time viewers to make a mask sewing tutorial. This is a great way to pass the time, and maybe make some extra money!

(SUSIE starts to messily search for her supplies and drags the heavy sewing machine across the table.)

With no sewing machine required!

(SUSIE takes a look back at the sewing machine and sighs. Then moves it back.)

So, first thing's first, take some measurements and multiply them by one and three fourths to get the rectangular shape of the mask. Be sure to have your husband check you work! And, if you don't have a husband or boyfriend....

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(SUSIE looks up. She's been called out.)

So, moving on! Take the rectangle and fold the sides down all around three fourths of an inch to seal off the edges. Then, you're going to lightly mark every five eighths of an inch and fold over, to make a crimped, fanning effect. Sew down all the crimps so they stay closed until you put the mask on, and they'll open up. See? Perfect for some selfies! Just be careful not to take too many pictures, because modern technology is not of this Earth and radio waves are leading to a rise in diabetes in kids. I'll link a GREAT podcast down below that explains all about it! Then, just cut the elastic bands so that they're about 2 inches less than the original measurement of the distance between your ear and middle of your nose. Now, if you make a mistake, no problem! Just throw out a quick "son of a STITCH" and move on. Because Jesus is always listening.....always...LOOK HOW CUTE! Finally, attach them to the top and bottom of the mask! I find that a slip stitch will work just fine! And then you're done!

(SUSIE is not done. Not even close. Maybe she JUST got the thread looped through the needle. Maybe there's a preset disaster mask already pre-set that she tries to put on. A bit of a fail.)

So that concludes the tutorial! Now, they'll let you into Trader Joe's no problem since you're TECHNICALLY abiding by the ordinances and laws set in place by the lizard people in disguise running our political system! That concludes our tutorial today, be sure to subscribe-

(SUSIE turns off the TV and tosses the remote. She puts her face in her hands and sighs, before looking around at all the fabric and tools. She gets up and puts some cat food in a dish.)

SUSIE

Duchess! Rufus! Dinner!

(Lights fade out.)

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SCENE VII

(Lights up on Apt. 102. It's your typical college bro house. Messy, junk food, empty liquor bottles on the shelf as decoration. Animal House Lite.)

(We see CHAD on the couch with a gaming headset, playing a loud shooter video game. He. Is. Into It. The actor can adlib some build up lines.)

CHAD

GODDAMMIT! *(tosses control)* Oh ha, fuck off.

(Enter KYLE, carrying a backpack and wearing a mask. He starts to throw his stuff down and find a can of beer and the fridge. CHAD notices.)

Yeah, good game guys. I've got to go, so I'll talk to you guys later. Let's shoot for next Monday night? Sweet. I'm out.

(CHAD turns off the headset and looks over at KYLE, they give a nod to each other. CHAD raises his hand and KYLE throws him a beer. They crack open the beers and chug for a second. KYLE keeps moving towards a bedroom out of sight to change.)

So, what's up?

KYLE

(offstage)

Just what we thought. Classes are heading online.

CHAD

YES!

KYLE

(offstage)

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Right?! All we gotta do is log in and listen to some bullshit about twice a week. It's all just gonna be graded on showing up and shutting up.

CHAD

Sweet. Well looks like we're stuck inside for about a month. We still able to make rent?

(KYLE reenters, dressed more comfortably.)

KYLE

Fuck yeah dude! So, my mom was telling me that her and my dad were gonna help out and send some money, since the gym got shut down and I can't work. But I've got so much money saved up busting ass and doing overtime that we were gonna be fine anyways. So, it looks like we're about to get free beer for the next month or two for sure!

(They bro cheer and high five. Very specific high five sequence. They're clearly friends.)

So, what do you wanna play?

CHAD

I think we should pick up where we left off in Dark Souls.

KYLE

Cool.

(KYLE gets up and starts to boot up the game. His phone goes off. CHAD looks over at it.)

CHAD

Hey, it's Lexi.

KYLE

Let it go. I'll call her later.

CHAD

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Okay.

(Game loads. KYLE grabs a controller and they start playing. After a second of playing, they talk again.)

KYLE

What about you, man? Are you gonna be able to make rent and bills and all that?

CHAD

(nervous. He knows the answer)

Uhh...I don't know. I haven't heard back from the dock on whether they still need me to haul shit around. But...it's not looking good.

(They play for a minute. KYLE is focused, but CHAD is stressed.)

But like, I'll try and figure something out! If I've got to Door Dash or whatever, I'll make sure/

KYLE

/Nah dude, don't worry about it! I can cover us for a month or two since I got extra money coming in.

CHAD

Are you sure?

KYLE

Yeah! You helped me out for Christmas while the gym was getting remodeled. I got you. As long as you can cover like, Wi-Fi and shit. Maybe get the food. Call it even.

CHAD

(touched)

Thanks man. I mean it.

KYLE

I'm not gonna let my bro bust his ass to cover stuff if we're gonna be fine anyways, you know?

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(He claps him on the shoulder, and they have a nice, friendly moment.)

CHAD

Yeah, that sounds great.

KYLE

Tight.

(They both go back to playing. Something feels...different. And CHAD knows it. After a minute of playing, KYLE gets up.)

I'm gonna take a leak. I'll be right back.

CHAD

Okay. Hey, wash your hands. I don't need your dick hands touching everything.

KYLE

(laughing)

We're gonna be stuck together dude, get used to it. *(teasing)* And I'm not putting clothes on before noon. We're dicks out this quarantine.

CHAD

Man fuck off! That's crossing a line!

KYLE

It's not gonna bite you or anything! You'll get used to it. Lexi sure did

CHAD

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We'll I'm not your girlfriend, dude.

KYLE

You're right. You're just my bitch.

(CHAD chuckles and throws a can at KYLE, who leaves catcalling. After a minute of hard thinking, CHAD pulls out his phone and dials someone. He waits.)

CHAD

(to the person on the phone)

Hey. Yeah, I'm sorry to bug you...yeah. I just, I tried to work on what we talked about. Yes. No. No. I just...I..I can't. I know I know I'm just...yeah, I'm nervous. So, what's the plan? What can I...okay. Okay that's good. And...yeah, I could do that. I'll ask that. Right...better to work up to-...true true. Alright. Yeah that's it. Listen, I know I say it a lot, but thank you for-...well, still. Thank you. Okay. Bye.

(CHAD hangs up the phone. KYLE comes back in and puts a hand on CHAD'S shoulder and smiles, which CHAD lets happen, until the dots connect. KYLE didn't wash his hands. They react, with KYLE laughing and sitting down and CHAD being grossed out and whining. OR. KYLE walks back in and puts his hand out in front of him and walks towards CHAD. CHAD jumps up and moves away before they both settle back on the couch. Either way, they both settle into the game, with CHAD trying to figure out something to say.)

So...how was the rest of your day?

KYLE

Same old. School's dumb, work's dumb. I'm looking forward to a break, man! I think we're gonna have a good time.

CHAD

Me too. Cheers dude.

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KYLE

Cheers!

(CHAD and KYLE cheers with their beers and begin chugging. CHAD gets done first and throws the can behind him, KYLE does too when he's done. They go back to playing the game, ad-libbing as the lights fade out.)

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SCENE VIII

(Lights up on Apt. 101. It's very neat and organized, with framed diplomas and art work on the walls. There's some calming piano music playing.)

(Enter DR. MOORE. She's dressed casually, but professional looking. She carries a cup of tea over to a table and sets it down next to a laptop. She takes a look at the clock, smiles, and does a few gentle standing stretches. Then touches her toe and does one walking/stomping lap around. She turns off the music and goes back to the couch and picks up a notebook and pen. She logs on to the laptop and smiles.)

DR. MOORE

Hi! How're you today? Good, that's good. Well, let's go ahead and get some introductions out of the way. My name is Dr. Moore, I've been a licensed and practicing therapist in the Seattle area for about six years now. I'm looking forward to getting to know each other and working on helping you feel better! Now, this format of online video sessions is pretty new to me as well, with most offices using them to keep social distance ordinances in place. Does this Zoom platform work for you? Alright, perfect! So, can you tell me a little about yourself? And they've moved out?...Well, that's a great school! You must be very proud of them...Uh huh...Oh how fun! I was in a sorority myself, she's gonna have a great time...Mmhmm...And was the divorce recently? I see...Okay. Now, I was reading through the questionnaire that I emailed you and just wanted to go through some of the questions a little more in depth. So, if you're ready? Of, course! We're going to move as slowly or quickly as you need.

One of the questions I always ask is are you currently using or feel like you're abusing any substances? That's alright! Let's start with alcohol...socially? Okay, that's great. What about cigarettes or marijuana?...since the kids left, I get it...Another standard question I ask is if you have a history of thoughts/practices/attempts at self-harm...mmhmm....alright...can you tell me a little bit more about that?...uh huh....alright. So just letting you know, if you're ever starting to feel those thoughts or are worried that you're going to hurt yourself, I encourage you to get to a hospital immediately if for any reason that you can't get a hold of me. I do have an emergency number, but I'm not always able to answer. Is there someone that you trust, or feel safe with, that you could have as an emergency contact? Yes, that would be great. If you could do me a favor

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and include her name, number, email, and relationship to you in your profile in the client portal, I would appreciate that...great!

So, this seems a little fast, but we are actually done for today! The first meeting is always the quickest. The introductory one, you know? Right! So, are there any questions you have more me? Okay! So, would you like to schedule our next session now? Or wait? yeah, let me pull up my calendar! So next week I look pretty clear on Monday the 30th through...yes...yes! That works for me! I've got you down for 3:00 PM...(laughs) no problem! Alright, I will see you next week...alright, goodbye!

(DR. MOORE logs off and closes the laptop. She takes some more notes in her notebook and sets it down. She turns the music back on and stands, stretching, doing the walk around again, and then picks a book off the shelf. As she sits down to read, we see her think for a moment, and then opens the notebook again to write a new thing down. She goes back to reading, and the lights fade out.)

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SCENE IX

(Lights up on Apt. 200. It's a typical, domestic apartment. It's a little untidy, but nothing too bad.)

(KATHY is sitting on the couch, watching TV. We hear some "Real Housewives-type" arguing going on. Enter BILL, who looks tired. He starts to take his shoes off and loosen his tie.)

KATHY

Hey honey, how was your day?

BILL

Long. Tired.

KATHY

Hmm, I'm sorry.

(She goes to take his briefcase and takes it into another room. BILL takes a look around, a little displeased.)

BILL

Did you clean the living room today? We talked about it yesterday, remember?

KATHY

Oh shoot...I'm sorry, I totally forgot! Give me one second. I *did* get the laundry done today, and I ironed those shirts for you.

BILL

Alright, are they hanging up?

KATHY

Yep! Next to your pants in the closet.

(KATHY starts to tidy up and talk as BILL gets a bottle of beer from the fridge and sits down. He looks annoyed.)

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Your Mom called today she's been dying to hear from you. You should try and call her back. She must be lonely on the other side of town. You know, she was telling me that they're not letting anybody into the home right now. That must be so sad for the other seniors there. And so lonely! I wonder what they're doing with the workers and keeping them/

BILL

/Honey?

KATHY

Yeah?

BILL

It's been...it's been a really long day. Is it okay if I could just sit here? For a minute, just a little quiet.

KATHY

...yeah. Yeah, no problem. Sorry.

(KATHY goes back to straightening up while BILL just sits on the couch, finishing his beer. A little awkward. He takes a breath.)

BILL

Alright, I'm good. What else did you do with your day?

KATHY

Nothing much. After the laundry, I went out and got some more groceries. Got back and got the trash out, and then just watched some TV.

BILL

So, what're you making for dinner tonight? I'm starving.

(KATHY gets up and starts to move towards the kitchen.)

KATHY

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Oh! Well, I passed this really good-looking Mexican place on the way back with the groceries, and I was thinking we could order in tonight! Remember our first date, when you were running late to the restaurant because we had the name mix-up? And you were on one side of town and I was on the other, so we met up in the middle of town at that Mexican place and ordered the margaritas/

BILL

/FUCK!

(BILL, looking more and more agitated during KATHY'S run on thought, slams his beer bottle onto the ground. He's upset. This shocks and quiets KATHY.)

KATHY

What the hell is wrong with you?

BILL

(upset)

Kathy, I work all fucking day. All. Day! I just want a clean apartment and dinner to come home to, alright? Is that too much to ask of you?? Instead, the house is trashed and you're telling me you went out and spent money on groceries and want to spend more on fucking fast food??

KATHY

The apartment was fine, Bill! Some trash and papers here and there, not a big deal.

BILL

Did you dust, or even run the vacuum?

KATHY

I didn't think I needed to. It looks fine!

BILL

It looks like a mess! I would've hoped you done some cleaning instead of sitting on your ass and watching your fucking shows. And we need to be tight with money now, Kathy. Since your office got shut down, I'm the only one making money around here! Alright??

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(Pause. KATHY and BILL are silent. BILL finally shakes his head and moves closer to KATHY.)

BILL

(calmer)

Hey...I'm sorry, Kathy. I didn't mean to...I just...work was rough today. We had to let some people go and my workload just doubled. I'm stressed and...you said you would clean today, so I was expecting it to be done. And I'm frustrated it wasn't. I just wanted to come home and be able to relax. Okay?

(A pause.)

KATHY

Okay. And I'm sorry about dinner. You're right. Takeout isn't something we need right now. And since I'm not working, I can work a little more on keeping the house cleaner. You're working a lot trying to support us, and I appreciate it. I can do my part around the apartment.

BILL

(smiling)

That sounds like a great plan. Let's cook together tonight?

KATHY

I'd like that.

(BILL starts to move to the bedroom as KATHY starts to move towards the kitchen. He stops her.)

BILL

Hey, Kathy?

KATHY

Uh huh?

BILL

Can you grab a broom and sweep up this glass? I'm gonna go get changed. Grab a shower.

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(KATHY'S conflicted. She knows that she shouldn't. It wasn't her fault, it's not her job. But...)

KATHY

Of course. I'll get it right now.

(BILL smiles and leaves as KATHY grabs a broom and starts sweeping. She sweeps for a little bit and we hear a shower start up. She looks...guilty. Lights fade out.)

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Phase Two

April 17th, 2020

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SCENE I

(We hear overlapping news stories, both Oregon/Seattle and National levels, talking about COVID-19 updates. Things aren't getting better. Towards the end of this segment, we should hear the date April 17th, 2020 spoken over and said multiple times. This segment ends with one final news piece that addresses the date clearly and continues by itself, before fading. Lights up in Apt. 201, where we hear that final news piece continuing on a TV.)

(The apartment looks messier and unkempt than the first time we see it. MICHAEL has let himself go a little bit; stubble, loose clothes, messy hair. He's making himself/eating cheap food and watching the news. After a moment, he grabs a bottle of sleeping pills and shakes one out, before thinking for a moment and grabbing two more. He takes them and shuts his TV off. He goes over to the phone and listens to the voicemails left over. He listens and reacts to the voicemail accordingly. Overall, he's disinterested.)

VOICEMAIL

You have...four new messages. Message one.

DON

Mike, I swear that machine...I've been trying to get a hold of you, man. You need to start checking your email. I can't keep calling you to pass on news. Look...your shift this Thursday has been taken off the schedule. I know, I know, and I'm sorry...but you're not the only one, man! We've got a lot of people with families and they really need hours. Now you still got two eight hour shifts this week, man. Alright? I know it's not a lot but...look...some of us are worried about you. Just...give me a call back.

VOICEMAIL

Next message. Message two.

AVERY

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Michael, we survived the 90s, okay? The fake out answering machine message is stupid. Look, I know something's up with you. I don't want to have to pull the big sister card and force you to talk, but I'm getting desperate here. Look, just...just send up a flare. And trust me, you're gonna want to talk to me first before Mom gets to you. She's already asked about you twice. Call me. Seriously.

VOICEMAIL

Next message. Message three.

OLIVIA.

Mikey, you've REALLY got to change that answering machine. It gets me every time! I've been trying to call your cell phone...I haven't heard from you in a couple of days. It was crazy to drive up and wait in a line of other cars to get tested. The doctors were all bundled up, dressed in head to toe and...gosh they looked so tired, Mikey. I can't imagine how much they've been working. But I'm *trying* to get home! Please call me! I love you.

VOICEMAIL

Next message. Message four.

CHESTER

Morning Michael. It's Chester...your landlord. Just thought I'd reintroduce myself. because I haven't heard from you...or seen you for so long that I bet you forgot. And you ALSO forgot that rent was due a week ago. I know money is tight right now, but you signed a lease. A CONTRACT. And everybody else here in the building is making it work. They're all paying on time. So, unless you can give me a real good reason why you're late, I'm not letting this slide. Get back to me ASAP, I really don't want to have to go knocking on your door.

VOICEMAIL

End of messages.

(MICHAEL goes and presses a button four times, pausing after each one so the machine can confirm.)

VOICEMAIL

Messages erased. Message erased. Message erased. Message erased. You have no new messages.

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*(MICHAEL turns off the TV and moves to the bedroom,
leaving whatever dishes or trash out. Lights fade out.)*

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SCENE II

(Lights up on Apt. 100.)

(SETH enters from the bedroom dressed in a full suit...but embarrassing boxers on the bottom. He goes over and sets up the laptop and logs into the meeting.)

SETH

Okay, hello everyone! So...Kara, did you get a haircut?... Really? At home? Yeah, no I think the color is great! I don't think the highlights are too much....and they'll fade if you don't...Tony the Tiger? Well, kids are assholes at this age Kara. And he's out of school right now and bored...him too? No Kara, I think they're great.

Let's get the presentation started...mmmm, so ladies first! Kara? Sounds great...Kara, can you share the screen so we can-...yeah, it's at the top of the screen, it's a green button that says-...no....no, we don't see anything...Judy? We could use some tech help-...No no no Kara! You're doing fine, I don't think you can't handle it...I just want to make sure we're on time...yeah...yeah oka-...okay, Judy I'm tapping you in.

(As the meeting continues, SETH is attentively listening, responding occasionally. Then, he gets extremely bored and fights to stay awake. Finally, he fakes a phone call.)

Keep going guys, I gotta take this. Hold on...let me just turn off my camera really quick.

(He gets up, stretches, and gets some coffee. He takes his time, leisurely walking the space or even playing a loud game on his phone for a little bit. Free roam for the actor. Finally, he logs back into the meeting.)

Sorry about that everyone, I had OH MR. GODDARD! Sir, I didn't realize that you had logged in! I'm so sorry that-...yes, well-...it was my mother and I-yes. Yes, I do have some ideas for the new ads. I put them in a Prezi! I think you'll be very pleased with it. Let me just...share the screen...okay, can you all see what I'm seeing? Yes, yes those are Mariner colors. *(faking shock)* Well Mr. Goddard no, I had no idea you were such a baseball fan! Then you are certainly going to like this. Can I get a drumroll? I said a drumroll! DRUMROLL. Shit, I mean shoot, I'm lagging...okay...well the Wi-Fi here is a little slow, it'll be just a moment.

(Awkward pause.)

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.....did you notice Kara's new haircut?...Kara...in the-...in the green...yeah, she did it herself....yep, all by herself....well she couldn't find a salon, they're all closed right now....yes, it just needs time to grow in. Okay here we go, I'm all loaded up! Drumroll plea-...yes, I'll just start it.

(Video plays. SETH is into it.)

What? You can't hear-...well what do you mean you can't! .I don't remember if I shared my computer's volume or-....okay hold on, let me just....what about now? Okay perfect. Let's try this again.

(As he moves, SETH spills his coffee on himself and jumps up. Revealing the boxers.)

GODDAMMIT!! OH, YOU MOTHERFUCKER!! SHIT that burns!.....Um...Mr. Goddard I apologize about the...yes, I know we said work formal, but the pants are. Yes.... yes, it's the original Star Wars yes...okay. Yes, I'll just change them really quick and we can continue....I'm sorry?...well, yes we-...we all feel that it would be better if...(smiles) Casual Fridays, yes exactly!...yeah, they're great for-...well, from here on out we can try that, sir.....really, Mariners pajama pants? I would have never guessed Sure, let's keep going.

(SETH resumes the meeting with his headphones on. Lights fade out.)

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SCENE III

(Lights up on Apt. 301.)

(VANESSA is cooking breakfast, while ROBERT walks in from the bedroom. She hands him a cup of coffee. Easy silence, domestic bliss.)

VANESSA

Chocolate chip this time. I had to break into our quarantine rations, though. But, today's special.

ROBERT

God, I love you.

VANESSA

Happy anniversary.

(VANESSA gives him a plate of pancakes, and ROBERT starts eating. They're in comfortable silence.)

ROBERT

So, what are you going to do today?

VANESSA

Well, laundry for sure. And then do some research for work. Masks are gonna be in every fashion show from here on out, so the design team wants to get with the trends. We're looking for any other angle to include masks that aren't medical, tribal, apocalyptic, or avant-garde. Subtlety is the direction they want. Which is good, it'll set us apart. The masks can be such a distraction.

ROBERT

I get that. And uncomfortable. They're making us change them every couple of hours. The back of my ears are starting to get rubbed raw.

VANESSA

(plays with ROBERT'S ears and hair) I'm sorry, Bobbie.

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ROBERT

It's fine. Then what are you gonna do?

VANESSA

Figure out a dinner. I'm sorry we can't head downtown tonight.

ROBERT

Hey, it's okay. It's just safer to be inside right now. And WE'RE safe, so that's all that matters.

VANESSA

I know, you're right. But still.

ROBERT

Perks of working for the Health Inspector, babe. I can get us back in at any time.

VANESSA

Well, I won't be able to roll sushi tonight...so either take out, or boxed oven pizza it is. And I've already got the Aliens box set out and waiting.

ROBERT

That all sounds great. And I'm sure there'll be some *dessert* to make up for it.

(They cuddle up and ROBERT smacks VANESSA'S rear end. She's...not impressed.)

VANESSA

Go. You're gonna be late.

ROBERT

Okay. Good luck with the research. I love you so much. And happy anniversary.

VANESSA

Love you too.

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(ROBERT leaves and Vanessa takes a breath and starts to fold laundry. Her phone rings. She looks at the caller ID and answers in a rush. She still folds laundry during this section.)

VANESSA

I told you not to call me-...no, Derrick...no. We're stuck inside right now, how the fuck am I supposed to do that? I'm not gonna leave...I don't know...it was a one-time thing, alright! It's still cheating. Pictures and texts are still chea-...I know what I did...I'm not leaving him...I'm not!.it was a mistake...it was-...I KNOW WHAT I DID WAS WRONG! I'm gonna have to live with that...and you're just another stuck up, fast fashion model, Derrick. And I'll-....no I'll-....it was just sex, Derrick! I don't love you....no I-...I don't know what I'm gonna do with him. I need to-...oh fuck you!

(VANESSA hangs up and takes a minute to breathe. She's fuming and goes back to folding laundry. She folds a pair of pants but feels something in the pocket. She pulls out a small box and freezes. She opens it and pulls out a ring. She's shocked. ROBERT enters.)

ROBERT

Hey babe, I left my mask in the....

(He freezes, realizing what VANESSA found. Beat.)

VANESSA

...the reservation?

ROBERT

I was gonna put it in a glass of champagne. I know you hate romantic stuff like that but...well, *this 'll* make a pretty funny story, I guess.

VANESSA

Robert...we can't. We need to talk about/

ROBERT

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/I know you're scared! I am too, but...please. Listen. I practiced.

(He goes over, kisses VANESSA, and gets down on one knee OR just takes the ring and gets down on one knee. A little clumsy, but SO SWEET.)

ROBERT

Vanessa, from the two of us being too scared to tell each other how we felt in high school, even when *literally* everyone else could see it. To college, when we...when we...God I'm blanking. I'm so sorry...ummm...okay, you know what? I love you; I want to be the perfect man for you because *you're* perfect. In every way. So, Vanessa, will you marry me?

(VANESSA is stunned. Beat. Finally, she pulls ROBERT up and sits with him on the couch. He's confused. She begins to talk with him as the lights fade out.)

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SCENE IV

(Lights up on Apt. 300. It's a little untidier than the last time. Really, there are a lot emptier coffee cups, energy drink cans, and take out containers.)

(CARLY walks in from the bedroom, looking very tired. She's slamming an energy drink. JESSE enters, looking equally as tired. She's carrying a bag of fast food. She leans against the door and gives a deep sigh, then walks over to the couch. She sits and starts to eat.)

JESSE

(to CARLY)

I'd grab a few extra gloves from the bathroom, if I were you. We ran out this morning.

CARLY

Are you serious? Aren't they supposed to be providing them to us?

JESSE

Corporate miscalculated how many gloves we'd go through in a couple of weeks. They're ordering more, and they should be here in a couple of days.

CARLY

How responsible of them.

JESSE

(snippy)

Carly, can you stop bitching? For like, ONE second. There have been some issues, sure, but it's all getting worked out. Alright?

CARLY

Oh, I'm not bitching, Jesse. You haven't SEEN me bitching yet. I'm pissed that they haven't kept up their promises that they made to us.

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JESSE

They're trying their best, and I bet that every other store or retailer is dealing with the same shit right now.

CARLY

I'm not buying it.

(JESSE starts to eat again, while CARLY moves to the kitchen. It's tense. CARLY calls from the kitchen, after looking in the fridge.)

Jesse, did you grab more food.

JESSE

(tired)

No. Could you grab it tonight after your shift?

CARLY

(frustrated)

Dude, seriously!?! I told you that I was working a double tonight, and I needed food to pack for dinner and something to eat before I leave. I asked you to do one fucking thing and/

JESSE

(explosive.)

/CAN YOU JUST SHUT UP! I'm *tired*, Carly! I got yelled at by people all day today for running out of stock, long lines, you name it! I just wanted to grab something to eat and come home and sleep. So, I forgot, Carly! And I'm SO fucking sorry that you were *inconvenienced* because of it! Now you're gonna have to go out and do some *real* work.

CARLY

What the fuck is that supposed to mean?!?

JESSE

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I've been working doubles all week! And you work your first double tonight and it's the end of the fucking world.

CARLY

(confused)

Wait wait slow down...I thought tonight was your first double too.

JESSE

Well it's not. Mark called in sick a few days ago. And I volunteered to work some extra shifts to cover for him. They've been late night shifts, while you were asleep.

CARLY

Oh...

JESSE

Yeah. Oh.

(Pause. CARLY is processing.)

CARLY

(quietly)

Does Mark have/

JESSE

/We don't know. We said he came down with a fever and a cough. It could be a cold, he doesn't know. He's gonna get tested but...we don't know.

(Pause. Moment to breathe.)

CARLY

What about the plastic sheets at the checkout lines? We both worked checkout shifts, Jesse. Multiple shifts. In just masks. And so, did Mark...

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JESSE

They said the pieces were late coming in. What were they supposed to do?

CARLY

(strongly)

Not work face to face with customers refusing to wear masks! That's what!

JESSE

Carly, I don't/

CARLY

(on a roll)

/And what about that?! Have they finally gotten around to enforcing customers to wear masks? They said at the meeting that we'd be refusing service to customers not wearing masks. Did they start suddenly doing that today?? Because I was serving just as many customers yesterday *not* wearing masks than people actually wearing them.

(JESSE is silent. She doesn't know what to say.)

That's what I thought. *(exhausted)* They don't care about us, Jesse. All the people higher up, making decisions for *our* safety, they don't get it. And they'll do whatever it takes to save them money. They aren't there with us in the store, on the literal front lines. Getting yelled at. Getting overworked. Risking our lives so we can make rent. They haven't struggled like us in a long time. So, they don't care. And I don't know about you, but I don't feel like I'm being treated like I'm essential. I feel like I'm disposable.

(JESSE is still silent. After a moment, CARLY starts to move towards the door to leave, and then stops.)

And they *did* have those sheets of plastic, Jesse. They came on time and sat in a fucking maintenance closet until we bitched at the managers enough that they got off their asses and did something. I was near the loading dock when they got delivered. Mark and I both.

(Beat.)

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I'll bring some food home tonight you should go get some sleep.

(CARLY leaves. JESSE sits for a moment, before trying to eat again. After a while, she pushes her food away. She can't eat. She gets up and gently takes her work uniform off, walking in the direction of the bedroom. Lights fade out.)

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SCENE V

(Lights up on Apt. 302.)

(TOM is sitting on the couch, trying to knit a hat. It's...almost there. RACHEL waddles in from the bedroom. She looks like she just woke up. She makes her way over to the couch and has a seat.)

TOM

(sweetly)

Well good afternoon, sleepy head.

RACHEL

I know. It's just....it was hard to get up this morning.

TOM

I figured, that's why I let you sleep. You were tossing and turning really bad last night.

RACHEL

Yeah. Peanut was giving me the business.

(Comfortable silence. RACHEL keeps looking at the knitting, TOM keeps trying.)

TOM

I can feel you staring.

RACHEL

I'm just...admiring.

TOM

I know, it needs...a lot of work. But this is like my third attempt!

RACHEL

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I think it's really nice, Tommy. And a man who knits is *so* sexy.

TOM

Well, good to know.

RACHEL

But you've always been the homemaker, though. You cook, you clean.

TOM

Well, you know Mom and Dad, they both did the domesticating AND providing. And me and Annie just helped whoever needed help. I was just better at housework and stuff, but Annie is a beast with a screw gun.

RACHEL

So, your Dad taught you to knit?

TOM

No, not at all. Neither did Mom.

RACHEL

(confused)

Then who taught you?

TOM

One of my students in Early American Lit. I'm offering her some extra credit if she teaches me over Zoom. We're calling it an independent project in French culture, since her French grandmother taught her to knit.

RACHEL

(smirking)

So, it's not cheating.

TOM

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Not as far as the school needs to know.

RACHEL

Smart man. You're gonna make the perfect Dad

TOM

And you're gonna be the perfect Mom.

RACHEL.

I don't know about that, let's not go too far.

(RACHEL goes to move her hair behind her ears and drags her hands down her neck and shoulders. A simple move, not noticeable by the audience. TOM notices softly.)

TOM

So *that's* what's bothering you.

RACHEL

What?

TOM

Being a Mom, or just a good one.

RACHEL

That's silly Tom. I told you I'm/

TOM.

(firmly)

/Rachel.

(Pause. TOM stops knitting and puts it down. He takes one of RACHEL'S hands.)

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It's okay if you're not ready, or feeling scared/

RACHEL

/I feel useless.

TOM

(pause. Moment to process.)

Why?

RACHEL

(slowly falls into a panic attack)

Because...because you can knit. And you can cook, and clean, and fold laundry. And you do it all like REALLY good! I feel...*inadequate* to you. Because parent stuff comes so easily to you, and you do all the Mom AND Dad things, and I think our kid is going to hate me. Because I can't do Mom stuff, and I can't do Dad stuff, and I don't feel like I'm good enough! All I do is work; all I know how to do is work! I'm never gonna be around and our kid is going to resent me and not know who I am, and I just want them to love me so bad! And we're stuck in a pandemic and I need to keep our baby safe! This baby won't be able to go outside right now or see my parents or *your* parents! They are gonna be so vulnerable and if I can't protect them!? We're not safe right now and our baby isn't safe and I...I NEED to protect them! That's all I can fucking *do* for our child/

TOM

/Hey hey hey! Honey, you need to breathe. I need you to breathe and calm down.

RACHEL

(panicking)

I can't! I can't, I can't breathe. I can't/

TOM.

(gentle)

/Yes, you can. Come on. Follow me and listen.

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(TOM goes and sits behind RACHEL, pulling her to lean back against his chest and wrapping his arms around her. OR he takes one of her hands and holds it tight. He runs her through breathing exercises, counting and helping her steady herself. Eventually, she calms down.)

RACHEL

I'm sorry.

TOM

Don't be believe it or not, there are things I can't do. I can't give birth and be the first one to hold our child. And touch them. And smell them. And talk to them. And tell them they're loved. I can't nurse our child. I can't braid our child's hair. Because no one taught me. And I can't teach them about great work ethic and how to fight for what they want. Not like you can. And if we're being honest here, I'm jealous of you that *you* get to do that and I can't. So, instead of keeping tallies against each other, how about we work to drop this idea of who does what and who's gonna be a great Mom and Dad. Let's work on being good *together*. Because we both have all the know-hows and qualities our child will need. So, let's focus on all the fun things we're gonna do. Like reading bedtime stories in funny voices. And making costumes and trick or treating. And losing the first tooth. And the first A+, or F. Because I know we'll be great and loved by our kid. Because we're gonna love *them*. And that's what really matters.

(Lovely beat. They both smile and RACHEL nods her head. TOM kisses her hand, and then she lays on his lap as he keeps knitting. OR she goes back to her side of the couch. After a moment, she speaks.)

RACHEL

I think I need another nap. Want to come?

TOM

Yeah, I'm pretty beat too. Let me finish this row, okay?

(TOM keeps knitting, while RACHEL stares at him. Rubbing her belly. Lights fade out.)

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SCENE VI

(Lights up on Apt. 202. There are multiple pieces of workout pieces (weights, matts, towels, maybe an elliptical.) scattered around.)

(SUSIE is doing some intense yoga on a mat in front of the TV. She's...doing her best. But she's dressed in the style. Fully committed. But then...she falls We hear a meow in response, somewhere within the apartment.)

SUSIE

Duchess! I get credit for trying, okay?

(SUSIE begins flicking through her options on the TV before finding a video and settling in.)

WORKOUT VOICEOVER

AND WHAT ARE YOU DOING STILL ON THE COUCH!?! My name's Danika "The Dynamite" Du-Pree and I'm gonna get you TONED! SLIM! STRONG! And PHYSICALLY DEPENDENT ON PROTEIN POWDERS!

Ladies, I know what you're thinking. Danika, how'd you ever get to dominating a male led and developed industry like physical fitness? Well, if you haven't read my books "Girls Just Wanna Have Guns" and "Gym and Tonics; The Guide to Unhealthy Coping Mechanisms and You", which the New York Times said "Came in a really nice box!", then let me spill the fit tea. Dedication. Focus. Precision. Adderall. Empowerment. Synergy. Adderall. Passionate. Manipulative. Cult. Money. Adderall. BUZZ WORDS! So, let's get things straight, you came here because you're desperate! You're done for! You're a LOSER! But stick with me and we're gonna get you so WHIPPED, you're now legally separated husband will REGRET THE DAY he left you for that masseuse NOW LET'S GET STARTED!

(SUSIE follows along the best she can...it's still a mess. Whenever the actor feels like it, she sho)

We're jumping straight in so KEEP UP LADIES! Starting off with some burpees, go DOWN! UP! DOWN! UP! DOWN! AND UP! Where's that sweat, ladies!?! You better be dripping at home! Move into running in place.! And go! Go, go! Go! Go, go! Go go go goooooo!! YOU CAN BE FASTER THAN THAT! Your self-esteem and abandonment issues can't catch up if

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you are RUNNING LADIES! SWITCH IT TO HIGH KNEES! UP! KEEP it UP! Push push puuuush!.and stop. If you're not feeling the burn at home, you're not doing it right. DAMN it hurts so GOOOOOD! Let's DESTROY 4 sets of bicycle crunches! Get on the ground...NOW! And here we go! 1! 2! 3! 4! 5! 6! 7! 8! NO WAY! Now take a quick break to catch your breath and grab some water. Staying hydrated is one of AND OKAY WE'RE BACK! Roll on over and get onto your stomach! We're doing pushups, and you better be off your knees at home! Knees are only good for begging your wife to take you back but FUCK YOU CRAIG! Start with 5! 1! 2! 3!

(SUSIE stumbles out of sight, breathing heavily. The workout continues without her.)

4! 5! Feel that in your arms ladies? Keep it up and soon we're gonna smash that glass ceiling WITH OUR FISTS! Now grab a jump rope, ladies!

(SUSIE wanders back on the stage, eating out of a pint of ice cream. She watches the video for a moment.)

And get going, following me...faster.... faster...FASTER! AND START SHOUT! *(on beat)* WOMEN'S RIGHTS ARE HUMAN RIGHTS, HUMAN RIGHTS ARE WOMEN'S-

(SUSIE turns off the TV. She sits for a minute and eats, before looking around. A cat should be heard meowing.)

SUSIE

Alright Rufus, I hear you. Come on.

(SUSIE once again goes over and pour cat food into two dishes. She walks back to the couch and looks behind her at the cat poster. Dejected. Then, she thinks for a moment. She begins typing on her phone as the lights fade out.)

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SCENE VII

(Lights up on Apt. 102. It's still a messy, "dude" apartment...shocking.)

(We see KYLE sitting on the couch, focused on the game he's playing. There's beer cans/bottles on the table around him. CHAD walks in from the bedroom area. He's just waking up, stretching, etc. He's surprised to see KYLE sitting on the couch.)

CHAD

Oh. Hey man.

KYLE

Hey.

CHAD

...I was gonna Post Mates breakfast, do you want anything?

KYLE

Sure.

(CHAD waits for KYLE to tell him his order. Pause.)

CHAD

So, am I supposed to guess what you want? Or are you gonna tell me?

KYLE

I just just take whatever, dude. I don't care.

CHAD

Okay.

(CHAD sits on the couch and thinks for a second, before typing something on his phone and then putting it down. KYLE just keeps playing. CHAD keeps looking back and

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forth between KYLE and the game. He knows something is up.)

I didn't think you'd be back today. I thought you were going to see/

KYLE

/Plans changed. I'm here.

CHAD

Okay?

(Pause. Same awkward energy.)

Are you okay, dude? You're acting weird.

KYLE

I'm fine. Just trying to play.

(KYLE dies in the game. We hear the sound effects.)

GODDAMMIT! THIS ISSA STUPID FUCKING GAME!

(KYLE tosses the controller down and puts his face in his hands. CHAD takes a second, before getting up and turning the gaming system off. KYLE reacts.)

Dude, what the fuck!?!

CHAD

What's *up* with you?? I'm not letting you just sit here and throw a bitch fit if there's something going on.

KYLE

I'm. Fine. Just couldn't focus. You're sitting here asking me a whole lot of stupid questions.

CHAD

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Dude, you could beat that game with your eyes closed. I've watched you do it blackout drunk! Remember, the night we split a bottle of tequila? The night you got the grade back on your midterm?

(KYLE is caught, and he knows it. He just leans back on the couch and stares at the ceiling. CHAD continues.)

There's no point in lying about it, man. You look like you haven't slept all night, and it's too early for even *you* to start drinking. So, if you don't want to talk about it, that's cool. I get it. But at least let me know that there's something/

(KYLE reaches into his pocket and pulls out his phone. He scrolls for a second before tossing it onto the table in front of CHAD. KYLE rests forward with his face hidden in his hands. After a moment, CHAD picks up the phone and starts to read. He keeps looking back and forth between the phone and KYLE. CHAD looks confused, then sympathetic. He eventually puts the phone down and goes and grabs two cans/bottles of beer. He sets on down in front of KYLE. KYLE looks up, he looks like he's been crying.)

KYLE

(sniffling, but trying to joke)

I thought it was too early for drinking?

CHAD

Fuck that. I was wrong.

(They each open their cans/bottles and take a long drink. There's a pause before CHAD speaks.)

So that's why you didn't stay over last night?

KYLE

Nope. I was in the Uber when she sent that. I had him pull over, paid, and went and bought a couple packs of beer. And then I walked back.

CHAD

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I could've gotten you, dude! Trying to walk home that late at night/

KYLE

/It was fine. I needed to think. And I didn't want to wake you up. I was...worse than now.

CHAD

I don't care, man. You know I don't. You're my friend. And if there's something going on with you, or if you need help, then I want to help you. If I can help your dumbass write a midterm paper last minute, or carry you home after you get drunk or high/

KYLE

(chuckling)

/Or both.

CHAD

Fuck. That was a rough New Years.

(They laugh. A pause.)

Hey. I'm really sorry about Lexi.

KYLE

(genuine)

Thanks, dude. I...I really liked her. And I thought that it was going really good. So....so it fucking hurts.

CHAD

It's okay to feel bad about it, you know. You guys were together a long time. It's sad.

KYLE. Yeah, I know. It just sucks.

(KYLE takes a moment before wiping his eyes.)

(deflecting, chuckling)

Sorry you had to see me acting like a little bitch.

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CHAD

It's all good, man. Let's call it even. Remember when you found me after I got through the first couple minutes *The Last of Us*?

KYLE

(laughing)

Oh God, you were fucking blubbering!

CHAD

They killed his kid, Kyle! What the fuck else was I supposed to do?

KYLE

You don't have to explain yourself to me, man. I get it! That shit was crazy.

CHAD

But so good! Do you wanna load it up after breakfast? I've got a smothered burrito on the way with your name on it. Fully loaded.

KYLE

Fuck...marry me.

CHAD

I don't know man I'll think about it. You should go get a shower, dude. You look AND smell like ass.

(KYLE laughs and leaves, leaving CHAD on the couch. We hear a shower start, and CHAD pulls out his phone and starts calling someone.)

CHAD

Hey...I'm freaking out...

(CHAD continues the phone call as lights fade out)

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SCENE VIII

(Lights up on Apt. 101.)

(DR. MOORE is already seated on the couch, laptop open with earplugs in. She looks a little tired, a little more unkempt than the first time we saw her. She's finishing up a meeting with a patient but keeps checking the clock.)

DR. MOORE

Alright...well, what do you think? mmhmm...Well, I...I think that that's something we can work on for next time, right? Okay, well unfortunately...hmm? Yes, yes I do...Now, unfortunately, we are out of time this week...I know, the hour seems to fly by! Now, would you like to try-...yes, let me look at next week...okay, so it looks like I'm booked fully on Monday, Tuesday, and Thursday...Wednesday afternoon, I have a few open spots, what time? No, I don't have anything for that late at night...Yes! I can put you down for 4:00 that evening. Okay, well I'm very glad, with the work you've been able to do-...don't discredit yourself! You put in a lot of work. I'll talk with you next Friday, alright? Alright, goodbye.

(DR. MOORE quickly types and switches over to a new session. The calmness and routine of the first scene is gone.)

Hello! How are you doing? Alright. No no! I hadn't forgotten! My first session of the day went a few minutes over time, so I've been behind all day! It's been busy busy busy since this morning...yes...not at all! Well, let's talk about you! How have you been since the last session?...mmhmm...alright...And what we were talking about last time?...well, I'm glad that you've been finding an alternative to acting on those thoughts...yes...yes it may not-...I understand that it might not feel like it's working, but having a redirect from those thoughts IS proof that it's helping...But-...yes but the first step-...the first step is recognizing that those thoughts and actions are destructive to you. They're harmful....and you know that you have resources that you can reach out to at any time if you need...I understand what you're feeling. Right now, a lot of people are feeling very similar to you right now. But there are small things that you can do in your routine that will put you back in a feeling of control and power.....yes...it is hard work, but it's going to get easier...alright? Okay. You're not alone in this, I promise....no, I don't think that at all. I think you're very brave for wanting to do this.

Sure, we still have about 35 minutes, but-...okay, I can check really quick...how does next week on Wednesday sound? Yes...well....well, based on what you've been describing, I want to try and

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schedule our next session for *next* week instead of waiting two weeks....yes...well, some of the thoughts you've been having are of concern and-....and I think that it would be beneficial to meet earlier than that....no..no I'm not saying that....alright, let's take a breath. I was not insinuating those things at all. I'm looking out for your health and well-...of course. It's alright, I understand...yes...okay, let's talk about that. How have you been feeling about working from home?...

(As DR. MOORE is listening and responding, she makes a note we cannot see and circles it largely. Lights fade out.)

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SCENE IX

(Lights up on Apt. 200. It's spotless.)

(We see KATHY on the phone, walking around cleaning the apartment. She looks like she's in a rush. She's got a swollen, busted lip. Maybe even a black eye. She looks...defeated.)

KATHY

But is there *any* way you have a spot open? I know...no, I understand that with everything going on-...and I agree, everyone working there should be kept safe....well, I'm just worried about m-...my friend now. I want to make sure she has a way out if things get really bad...no! No, everything's okay right now! Just...lots of yelling...and threats, yeah...yeah, I'm just worried if it happens, what I do...I already called them...and them too. They said they're just trying to keep all the women they had before the order safe, and there are a lot of kids in that shelter....yeah, it's a rock and hard place...her parents are out of state, she's got nowhere else to go...mhhh...yeah, yeah I-...I'll try to get her to do that. And if anything changes, can I call back? Okay, I'd love to get that number.

(KATHY takes a marker and writes a number on her palm.)

...yea...okay. Okay, that's perfect! Thank you so much. Bye-bye.

(KATHY hangs up and has a small breakdown moment.)

Fuck! Fuck fuck....

(A pause. An alarm on her phone goes off, and she quickly turns off the phone and does one last sweep of the apartment. Then, she goes and stands near the door of the apartment, waiting, with a bottle of beer. She pulls her phone out and checks her reflection, wiping away her tears and testing a smile. Then, she waits. After a moment, BILL walks in.)

Hi, honey. How was work?

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(KATHY takes BILL'S bag and hands him the beer. He smiles and takes a drink, before loosening his tie and sits down. It feels...rehearsed.)

BILL

Fine. It'll be a great paycheck coming in.

KATHY

That's good!

(BILL takes a good look around the apartment, and smiles.)

BILL

It looks pretty good in here.

KATHY

Good! I put on some music while I did it, and the time just flew by. It was actually nice.

BILL

Good. Well, if you liked it so much honey, maybe we could do it every other day. You know? It'll make the upkeep easier.

(A test. KATHY just smiles and nods.)

KATHY

Yeah, that sounds good! It'll keep me moving.

BILL

Yeah, it'll be good. Speaking of good, what're you cooking?

(Another test. KATHY'S got this.)

KATHY

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Homemade chicken and dumplings. And there's a cake cooling too for dessert. It just needs to be iced.

BILL

Wow. That must have taken forever.

KATHY

Not really. The cake was the toughest part, but I was on a roll, you know!

(A pause. Uneasy. Like BILL'S waiting for something.)

(realizing)

You want to try a little bit of the icing I made? It's chocolate, I thought you'd like it!

BILL

I'm sure I'll love it.

(KATHY quickly leaves to go to the kitchen. BILL sits there waiting, before realizing something. He gets up and checks the nooks and crannies of a shelf. KATHY reenters and freezes. He's inspecting her work and drags a finger along the edge of the shelf. It's tense. He pulls his finger back and waits, looking at KATHY...before smiling.)

You really got into the hard to reach places, too. Great job, Kath.

KATHY

(uneasy relief)

Thank you! I'm glad you're happy.

(BILL goes over to taste the icing that KATHY has on a wooden spoon. It's a sweet moment, with both of them smiling. He takes some of the icing and boops it onto her nose. She giggles and goes to swipe it off. Then, BILL notices something and grabs KATHY'S wrist, grabbing it. She jumps and yelps, dropping the wooden spoon. He turns her hand over to reveal the number written in marker,

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slightly smudged from the condensation of the beer can she held earlier. KATHY realizes this. She squirms under BILL as he talks.)

BILL

(non-threatening)

What's this, Kathy?

KATHY

Bill, can you let go? You're hurting my han-

(BILL grips harder, slightly twisting.)

BILL.

(stern)

Kathy. Whose number is this?

KATHY

(quickly)

Bill! It's...it's my Mom's! She changed her number, she wanted me to get her new one and I was in the middle of cooking. I forgot!

(After a tense moment, BILL lets go of her hand. As she's holding her hand, he pulls out his phone.)

BILL

How's she doing? Your Mom.

KATHY

...fine. Bill, what are you/

BILL

/Well, I want to hear it from her. Let's give her a call. Together. It's been forever since we talked!

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(BILL starts to dial the number, as KATHY watches. She's calm and collected, but we can tell she's scared. Before BILL hits the call button, he looks at KATHY. She looks right back. Smiling.)

KATHY

(fake)

What are you waiting on, Bill? She'd love to hear from you. It *has* been forever.

(A risky move...after a moment.)

BILL

You know what, we can call her later. Want to watch a quick episode of *Tiger King* before dinner?

(KATHY did it. She won this round. She takes a moment to collect herself and goes on.)

KATHY

I'd love that.

(BILL and KATHY settle on the couch, with BILL using the remote until we hear an episode start up. They sit with some distance between them, until BILL reaches over and pulls KATHY next to him. He kisses her head, not taking his eyes off the screen. She melts from a smile to a look of anxiousness, before looking down at her phone. Lights out.)

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Phase Three

May 20th, 2020

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SCENE I

(We hear overlapping news stories, both Oregon/Seattle and National levels, talking about COVID-19 updates. Things are worse. Towards the end of this segment, we should hear the date May 20th, 2020 spoken over and said multiple times. This segment ends with one final news piece that addresses the date clearly and continues by itself, before fading. In Act. 201, the only light provided is from the T.V.)

(MICHAEL enters. He looks in awful shape. With baggy clothes, messy hair, and slight bags under his eyes. He walks over to the answering machine and listens to the messages. He'll abruptly erase each message as they're being played.)

VOICEMAIL

You have...three new messages. Message one.

DON

Mike, what the fuck is going with you? You missed the last two shifts, man! You're not usually like that. What's going/

VOICEMAIL

Message erased. Next message.

OLIVIA

What the fuck, Mikey!? I've been trying to call you! Can you answer/

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VOICEMAIL

Message erased. Next message.

CHESTER

You owe rent and an overdue fee that needs/

VOICEMAIL

Message erased. You have....no new messages.

(MICHAEL moves over to the TV, and he takes his time assembling a small pistol. Perhaps humming to himself. At one point, he receives a call on his cellphone that he lets go to voicemail. After assembling the gun, he puts it in his mouth and is waiting to fire. He pauses, and then picks up his cell phone. He chuckles, and puts the voicemail on speaker, and then sets it down on the table. The actor should react as the actor feels accordingly.)

VOICEMAIL

Hello Michael, it's Mom calling. Just doing a Mama Bear check in with all her cubs, and I haven't heard from a certain Baby Bear in a while. You must be sleeping right now, poor thing. I bet with your schedule all messed up it's been hard for you to get some decent sleep. Now I don't understand why they didn't keep you working. I, for one, think that the work site was very essential. A lot more of you should have been kept on! But that's just my opinion, I guess. Things would certainly be different if I was governor. I can tell you that much!

We heard from your sister she's doing fine in Austin. They've got her cooking like crazy at the restaurant. Doing pick up meals and delivery meals. But she sounded healthy. And she's washing her hands so much they're raw. I don't think she'll catch anything. So, everyone in the pack is doing well. Except I haven't heard from a certain Baby Bear as much as I would like.

Well, I'll talk to you soon honey. And, if you need help with ANYTHING at all, let me know! I'll see what I can scrape together to help you, honey. I love you so much and your Dad sends his

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love too! Please be careful, and safe, and I hope to hear from you when you wake up! Sending lots of bear hugs and sugar kisses! Bye-bye.

(The voicemail has left Michael in fresh tears. He rewinds the message, and it plays from “Well, I’ll talk to you soon honey.” to the end. And then he rewinds and plays it again. Then, he rewinds and puts the gun in his mouth. He turns the TV (with the lights) off after “Please be careful, and safe, and I hope to hear from you when you wake up!” We’re left in a blackout as the rest of voicemail plays. After “Bye-bye.” there’s a slight pause, then a gunshot.)

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SCENE II

(Lights up on Apt. 100.)

(SETH walks in from the kitchen carrying a mug of coffee. He's dressed, a lot more comfortably. A nice pair of slacks, slippers, maybe even a funny, fandom-y t-shirt. He looks a lot happier. He sits down to log into his laptop and puts his earbuds in. After a moment, he looks at the coffee bug, and moves it SIGNIFICANTLY farther away than normal. The meeting starts.)

SETH

Good morning everyone! I'm really looking forward to seeing the new designs and ideas we have for this upcoming fall release...mmhmm. BUT, if it's okay with everyone, let's all take one second to talk about our shirts we wore for Casual Wednesday! So, Martin, do you want to go first? yeah...that's cool! All matching? That's fun, Martin, I loved that movie growing up...yeah! Okay...how about-...go right ahead Judy...yeah. I know! I was bummed after it got cancelled too...I agree with Kara, three seasons was just not enough! Speaking of which, Kara, how about you take us away? Yeah, we can-...okay you might be lagging, hold on...okay we can see it! That's fun!...how long ago?...And it still fits, Kara! You're looking good! Oh yeah, sure! Well...

(SETH fills a small chunk talking about the shirt he's wearing. Up to the actor. Ad-lib.)

So, yeah, if it's alright with everyone, I think we can go ahead and get started...what's up? Yeah Mr. Goddard should be joining us later. So, let's...yeah, Kara if you...Kara, who's that? She's a cutie! How old is-...just about to start school...yes. No, it's fine Kara! I don't mind if she's in the background...it's hard-...exactly. It's hard to find childcare right now, so it's fine that she's here...are we all okay? Great! Go ahead and share-...yeah, you got it! Okay, so talk us through this, Kara, what are we looking at?

(SETH follows along, making small affirmatives here and there, he's writing some stuff down as well.)

Kara, that all looks great! Now, I believe that Martin has been working on some of the designs for the spokesperson...no, I'm actually-...I'm not sure, let me make a note to reach out to them to send us the headshots of the potential actors. So, Martin, go ahead and show us the designs!

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(SETH once again follows along until something really catches his eye.)

Yeah...yeah, that third option, Martin...*(laughs)* and I think that tells you all you need to know from Judy and Kara as well! That one is REALLY well done...yeah...well, I'd certainly buy a drink from here! She looks-...took the words right out of my mouth, Judy!

(A notification sound catches SETH'S attention.)

Alright guys, Mr. Goddard is trying to join. Everything looks good so far, so thank you guys for the hard work! Well, I'm not getting sappy now, Judy hasn't presented her stuff yet. We still have the option to crash and burn! Okay, hold on. Here he comes.

(Mr. Goddard joins, and we see SETH react.)

Welcome sir! We were-...okay, Jerry it is. Well, Jerry we were just going over some of the parts of the ad before you logged in...Yeah, I love the shirt! The Mariners are a great team! So, let's get going!

(SETH pulls up a presentation that we can't hear and bops along to it. We hear the gunshot, and SETH takes an earbud out to listen for a second, before putting it back in and bumping along. Lights fade out.)

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SCENE III

(Lights Apt. 301.)

(The apartment has different sizes of boxes all around. They're all marked as "Robert". Everything is packed, ready to move. VANESSA is sitting on the couch, having a moment, while ROBERT is carrying boxes to and from the bedroom area.)

ROBERT

Alright, I think that's everything.

VANESSA

Okay.

(ROBERT sits down on the couch, as far away from VANESSA as possible. It feels...awkward.)

When do you/

ROBERT

/I don't know. I'm waiting on my test results...so's Craig. I've got about a week and a half before I know...and then I'll...

(ROBERT motions to the door. A beat.)

VANESSA

So... what are we gonna do?

ROBERT

I don't know, Vanessa. But to be honest, I'm really tired of trying to be the one to come up with the answers and make things work out.

VANESSA

That's not fair.

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ROBERT

I don't have to be fair anymore. We're just...we're gonna have to stay together here until I can go. I'll...I'll take the couch, I guess. You can have the bed. I'll be gone most of the day for work, so...

(VANESSA is thinking. Hard.)

VANESSA

...I'm...I'm just sorry.

ROBERT

You've said that already.

VANESSA

Bobbie/

ROBERT

(heated)

/In fact, that's all I've heard from you. And if I'm gonna be here with you until I can move out, *if* I can move out, I'd rather you just save it.

(Beat. VANESSA thinks, and stumbles through the explanation.)

VANESSA

I...I think we've been together for so long. It was so good...everything was good...but there wasn't any... I knew what time you'd wake up, how long it takes you to shower. I know that you always start by singing something by Radiohead, and end with Nirvana. Or if it's a really bad day, you'll sing/

ROBERT

/Vanessa, I don't get it/

VANESSA

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/Or whenever we go out, I know that you're always gonna pull out my chair for me. And you always order whatever the medium bodied red is, no matter how much I try to get you to get something else.

ROBERT

What are you trying to tell me? Was I *not* supposed to do those things?

VANESSA

No, no! It's...I felt like the problem. I was wanting something different, like a change in the routine we made. Everything got so...predictable. There wasn't any...risk anymore. Our life, the ups and downs were...smoothing out. I mean, we've been together since college, Bobbie, and/

ROBERT

/Please don't. I've never liked when you called me that.

VANESSA

See? Why didn't you tell me that? That would've changed it up for us! Why couldn't we ever...be honest with each other and ask for different things.

ROBERT

(frustrated)

I don't know why you're making it seem like *I* needed to be the one to change things! I was just...being myself. There was plenty you did too that I thought was boring. But I let them go, because they made you *you*! And didn't feel the need to ask you to change because I WAS HAPPY! I thought you were happy too! And, to get real honest for a second, me keeping quiet about pet names and you CHEATING AREN'T EVEN CLOSE TO THE SAME THING! I'm NOT the bad guy here!

(VANESSA sits there, having taken the tirade. ROBERT takes a breath.)

(quietly) I'm...I didn't mean for that to get as out of control as it did.

VANESSA

It's alright. And yeah, I am the bad guy here. I betrayed your trust and I'm gonna have to live with that. I felt dirty and slimy and gross and selfish for doing that to you...and keeping it from

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you. And I never wanted to ever. EVER. Hurt the person in this world that has given me everything...and *still* found new things to give me and show me. So...I guess we're just going to...get through this week or so until you can leave. It's gonna be awkward...and difficult. But what else can we do? But I don't want you to go.

(Beat.)

ROBERT

Vanessa/

VANESSA

/I really do care about you, Robert. I love you. You're...you're the perfect guy. But, how could I have asked the perfect guy to change? To have flaws. To have hard edges. To be not *himself* anymore.

ROBERT

...you talk.

(BEAT. This is uncomfortable. They don't know how to move on, yet everything's been said. The gunshot is heard. VANESSA and ROBERT instinctually reach for each other.)

Lock the door, I'll call the police.

(VANESSA goes and locks the door while ROBERT dials on his phone. They settle back on the couch and wait. One presents their hand in support, the other takes it. It's not romantic, not loving. But a new normal.)

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SCENE IV

(Lights up on Apt. 300. Lights are dim, with CARLY passed out on the couch.)

(JESSE enters, looking exhausted. She takes her shoes off and shuffles to the couch. She collapses on it and falls asleep. Both CARLY and JESSE have a moment of sleep...then, a phone alarm goes off.)

CARLY

Fuck....

(CARLY gets up and starts to get ready. JESSE calls from the couch.)

JESSE

Good luck today.

CARLY

Bad?

JESSE

Worse.

CARLY

Did we get more masks?

JESSE

Nope.

CARLY

Clorox?

JESSE

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Nope. But a free lunch. I'll see you in a couple of hours. I took the overnight shift, so I'll trade you off tonight. I just need to sleep...

(CARLY makes her way to the door, putting a hat on, as JESSE falls back asleep. CARLY thinks. And then shouts, throwing her hat.)

CARLY

FUCK THIS. I'M NOT GOING.

JESSE

(waking up)

What? Carly, come on you're gonna miss/

CARLY

They promised us, Jesse! They said it was gonna get better!

JESSE

I know. I'm frustrated too but/

CARLY

/No! They can't keep doing this to us! Look at us! You're usually so...you, you know? Preppy and cute and stuff! And no offense, but you look like shit!

JESSE

Hey! Rude! *(takes a moment to look at herself, realizes)* God, I feel so gross...

CARLY

You couldn't even make it to bed...neither could I. We've been passing out on this couch for three days now. Have you even changed clothes since yesterday?

(CARLY takes her shoes off and sits on the couch.)

My feet are KILLING me! My back, my neck. And they aren't even paying us properly for overtime! We could lose the apartment, Jesse!

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JESSE

Well we aren't! It's gonna be tight, but we'll make it through.

CARLY

Well I'm not. I'm sorry. I'm staying right here.

*(CARLY takes the work polo off and throws it on the floor.
Beat. JESSE is confused.)*

JESSE

What the-...Carly. Get up.

CARLY

I'm on strike. I'm not going.

JESSE

Strike? You're really funny.

CARLY

Well, I'm about to be hilarious. We need help. We need to call everybody else and get a unifier going.

JESSE

...you mean a union?

CARLY

Yeah, same thing. Come on, Ms. Poli-Sci Major! I need your help!

JESSE

Carly, for this to even work, a LOT of things need to happen. AND we need to be prepared that this DOESN'T work, and we lose our jobs! Could you handle that? Could *we* handle that?

CARLY

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What else do we have? We've got enough money to keep us for another two months on rent. I'm sure if we get enough people, we could all help each other out too.

(JESSE considers for a second.)

JESSE

IF we could pull this off/

CARLY

/I knew you'd love a challenge. You know this is the right th-/

JESSE

/Shut up! *(thinking)* We'd need to get everyone on board to go this. Like, *everyone* everyone...we have the terms they originally promised us, hopefully in writing somewhere. Accounts from employees. Even evidence, you've been taking pictures, right? Of the bullshit shields they/

CARLY

/Done and done. And I know some other people have been taking pictures too. AND writing down conversations they've had with supervisors. Even texts.

JESSE

...But I don't know if we got it in us, Carly. Everyone is too tired and too worried about money to do anything.

(We hear a phone go off, JESSE groans and reaches into her pocket. She reads a text and is shocked.)

JESSE

...oh no.

CARLY

What?

JESSE

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Mark...

CARLY

What about him? He haven't heard since/

JESSE

/It's...someone just found out he just got put on a ventilator. His mom made a post about it. He got...bad. Really quick...he hasn't woken up yet.

(JESSE thinks. Then she takes off her work polo and throws it on the ground too. She sits next to CARLY.)

JESSE

Call everyone you have. I'll start writing something up. We're going on fucking strike.

(They smile and shake hands. Then they both start talking on the phones to other employees. We hear the gunshot CARLY looks around confused.)

CARLY

Did you hear that?

(Lights out.)

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SCENE V

(Lights up on Apt. 302.)

(RACHEL is sitting on the couch in pajamas, rubbing her belly. TOM enters from the bedroom area.)

TOM

Hey, what're you doing up?

RACHEL

I couldn't sleep. My neck and shoulders are killing me from the pillow.

TOM

Want to try something softer? I know the Doc said memory foam would help, I thought/

RACHEL

/It does help, honey. Just not tonight. And I'm up anyways.

TOM

Okay. Well, good morning.

(to the pregnant belly)

Morning Peanut.

(TOM walks over and kisses RACHEL on the head. She takes one of his hands and kisses it. TOM heads to the kitchen.)

I'm making tea, do you want some?

RACHEL

Don't know. Let me see what we have.

(RACHEL tries to get up, struggling. TOM rushes over with the food and gently sets her back down.)

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TOM

No, I got it. Stay down, Mama. Cover up.

RACHEL

You don't need to keep waiting on me hand and foot. I got it.

TOM

I kinda do. You're at the point now where any move will pop that kid out. Trust me, if this were the first trimester, you wouldn't see me making breakfast.

(They smile. TOM and RACHEL kiss. TOM sits, maybe checking his phone. RACHEL can't get comfortable. She's fidgety.)

RACHEL

...could you/

TOM

/Yeah honey, I got it.

(RACHEL sits against TOM as he rubs her shoulders and neck.)

RACHEL

Peanut's has been a problem lately. I might need to evict them.

TOM

Here, let me try something.

(TOM helps RACHEL turn around, and he lays on his stomach, so he's face to face with the belly. He alternates talking to the belly and putting his ear against it. RACHEL smiles and watches.)

TOM

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Now listen here, Peanut. As much as Mama and I are excited to meet you and get back to having normal breakfasts, you need to slow your roll. There's only so much we can do here on the outside, so you gotta get with the program. Or I swear we'll name you something so ugly that it'll follow you for the rest of your life. Like Sheila.

RACHEL

Or Floyd

TOM

Or Corona!

(RACHEL smacks TOM playfully and they both laugh. TOM places his hand on the stomach, and RACHEL puts her hand on his. They smile, then shift. TOM quickly gets up and hugs her. This section is the first time we see TOM let down his front and be weak as well.)

RACHEL

I'm scared.

TOM

...I know. I really am too.

RACHEL

I don't want to go to the hospital. I want you to be there with me. I want/

TOM

/I want all those things too. And it's...it's really hard for me to not be there, and hold your hand, and tell you how good you're doing, and see our child...*our* child, be born. So, I need to ask you to be strong for both of us, okay? Well, all three of us, actually. You know how I am in actual crisis situations *you've* always been the leader. The calm, level headed, problem solver. You've solved harder problems before, so this should be a no brainer, right? You're gonna go in, kick some as-...butt, make sure it all goes to plan, *which it will*...and tell Peanut that Daddy wanted to be there, but times are different right now, and that he can't wait to meet them.

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(TOM looks at RACHEL and smiles, then she smiles. He places a long, desperate kiss on her forehead.)

TOM

And spoiled, because OF COURSE they picked this time to be born.

RACHEL

Well...we could have planned better.

TOM

Did YOU know there was gonna be this big of a shitstorm going around?

(RACHEL glares at TOM. He chuckles and gets back down on his stomach, close to the baby.)

...sorry Peanut.

(RACHEL smiles and begins playing with TOM'S hair. TOM is talking nonsense to the baby. We hear a tea kettle kiss from the kitchen, that covers up the gunshot slightly. TOM gets up to get some tea, RACHEL puts her hands on her stomach and smiles. Lights out.)

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SCENE VI

(Lights up on Apt. 202.)

(SUSIE is in a slightly cleaner apartment. She's got ingredients and cooking tools all around her. This is the first time that we see SUSIE following a tutorial along really well. And, she looks happy doing it. She's found her hobby!)

VOICEOVER

Hey y'all. Welcome back to another cooking video today. I'm Kitty Kristie, and I'm so glad you decided to join me today on another pur-fect pussycat day. So, if y'all saw my "Kitty Delights" video, then y'all *know* how much my kitties just ate those right up! For our furry little feline friends, they deserve the best, right? So, let's take a tip from our tough, tenacious tabbies and take some TLC and make them some yummy snacks!

Today, we're making my "Holy Mackerel!" cat treats. Your bobcat babies are gonna go bananas for these snacks! Bananas are also a great treat but be sure to give it only in moderation. The sugar content (*pronounced shuh-ger*) is a little high for an everyday snack. So, we're gonna combine all these ingredients into our stand mixer. Add a half cup of canned mackerel to your bowl. Make sure it's drained and crumbled. These treats, just like your feline friend, don't like to be too wet. One cup of whole grain bread crumbs will help with the moisture. One egg will bind it all together! And y'all ready for my secret ingredient? This a Kitty Kristie secret so don't y'all go telling all your friends now! One tablespoon of bacon grease. NOW, I know what y'all at home are thinking, "Kristie you crazy cat you've done it again! That's too much! It's so unhealthy!" But y'all, trust and believe that this is the secret to getting your cats, from kitten to senior, to go "hog-wild" for these treats. Did y'all see what I did there? Now, the final optional ingredient is half a teaspoon of brewer's yeast. I know, y'all! You'd usually use this for beer or bread, but those kittens in the barn have been working overtime making biscuits on their Mama! But see, brewer's yeast is a *fantastic* source of essential fatty acids and B-Complex vitamins your kitty craves! It'll leave a glossy coat and stable nervous system too! It's *also* known to prevent flea infestation. Why get scritch scratching when your kitties could get snick snacking!? Turn that stand mixer on and beat on medium!

(As SUSIE turns on the loud stand mixer, the gunshot goes off. She doesn't hear it. But the audience does. After a minute, she turns it off.)

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Alright y'all, drop teaspoon size dollops on a greased baking tray about an inch apart, and bake! Double check and make sure the oven is at 350 degrees Fahrenheit and bake for eight minutes. And in Celsius that's...

(SUSIE pauses.)

Not my problem! Alright y'all, I think we're about done here today! I enjoyed our time together and hope to see you back in my kitchen real soon! Door's always open, so long meow!

(SUSIE starts to take her bowl to the kitchen. We hear a cat.)

SUSIE

It's only eight minutes, Duchess! You'll survive! I thought you'd be more grateful.

(Another cat sound.)

You're welcome, Rufus. At least *you* support me.

(Lights fade out.)

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SCENE VII

(Lights up on Apt. 102. Same as before. Dudes being dudes.)

(KYLE walks in from the bedroom area, brushing his teeth. CHAD is trying to find a game for them to play. CHAD gets distracted by KYLE being shirtless. KYLE notices and smirks.)

KYLE

(teasing) See something you like?

CHAD

No dude go put a fucking shirt on.

KYLE

No way man! I pay half the rent I can wear half the clothes.

CHAD

...That doesn't make any sense.

KYLE

Like, half the clothes because the top half and the bottom...fuck it. You wouldn't understand it.

CHAD

Lame. Smash Bros?

KYLE.

Cool.

(CHAD loads up the game while KYLE goes and finishes up brushing his teeth and puts a shirt on. They both sit with controllers. We can hear the sound effects.)

CHAD

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I call Kirby!

KYLE.

Fuck, he's got the better moves.

CHAD

...you know what? It's cool, you can have him.

KYLE.

For real? Thanks man, that's cool of you.

(KYLE pushes CHAD with his shoulders, and CHAD smiles. Actors improv playing the match as we hear sound effects. Game ends, KYLE wins.)

KYLE.

BOOM BITCH!

CHAD.

FUUUCCCKKK.

KYLE.

How does it feel? Being a fucking loser.

CHAD.

Fuck you. Just wait.

(CHAD gets up and goes to the fridge, KYLE whistles after him. CHAD rolls his eyes and grabs a beer.)

CHAD.

Do you want another beer?

KYLE.

Yeah, thanks dude...you're acting funny.

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(CHAD moves back to the couch.)

CHAD.

What do you mean?

KYLE.

You've been like, really nice to me lately. What's up?

CHAD.

I don't know, man. I just offered to get you a beer.

KYLE.

...is this still because of Lexi?

CHAD.

(badly lying) ...no.

KYLE.

Dude, I said it's fine. I'm better now, everything's all good. I'm just gonna play it stag for a little while. Maybe wingman for my bro!

CHAD.

Cool. Thanks dude.

(They play the game again. Kyle wins again.)

CHAD.

DAMMIT.

KYLE.

FUCK YEAH. Oh no, someone a little upset!

CHAD

. Fuck off, Kyle.

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KYLE

. Uh oh! Don't be a little pussy!

(CHAD and KYLE begin to wrestle. Actors improving lines. Then suddenly, CHAD has had enough. He's uncomfortable.)

CHAD

GET OFF OF ME! STOP!!!

(They both stop and are panting. KYLE is shocked and concerned, CHAD is embarrassed.)

KYLE.

Dude...are you okay?

CHAD

. . . .yeah. . . .

KYLE.

Did I hurt you?

CHAD

No.

KYLE.

I'm sorry, I thought we were just messing around. I didn't/

(CHAD lunges over and kisses KYLE. KYLE is shocked. Awkward beat. OR. CHAD aggressively holds hands with KYLE. KYLE is confused...until it clicks.)

KYLE.

...oh. . . .

CHAD

Yeah. . . .

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KYLE.

(connecting the dots) So...like....

CHAD.

(nodding) Yeah, I am. I *think* I am.

KYLE.

Oh...cool.

(Awkward beat again. KYLE is thinking hard, CHAD is waiting for a response. Then, CHAD caves.)

CHAD.

Fuck man...I'm really sorry I didn't mean to/

(KYLE reaches over and tenderly kisses CHAD. CHAD is surprised, then goes with it. They kiss for a second, it's clumsy and cute. Then they break away. OR. KYLE reaches over and grabs CHAD'S hand back. Intimately. They're sitting close, looking at each other.)

CHAD.

Um...I didn't think/

KYLE.

I didn't think...well, I DON'T think...I don't know.

(KYLE moves away and puts his face in his hands, confused. CHAD isn't sure what to do. Then CHAD puts a hand on KYLE'S shoulder.)

CHAD

. I like you...you know, Brian was telling/

KYLE

./Brian? Who the fuck is Brian?

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CHAD.

Come on, dude. He's in Art Appreciation with us?

(KYLE'S clearly drawing a blank. CHAD sighs.)

The gay one.

KYLE.

Oohhhhh!

CHAD.

He's been...well, I talked to him when I started feeling stuff and he's been helping me out. Trying to...talk to you and like...I don't know. Get you to notice.

KYLE.

That's...cool of him...are you guys banging?

CHAD

(embarrassed) No! No, he didn't try anything with me. He just...wanted to help. He said he remembers what it was like coming out and ...figuring out stuff. He said we could always talk to him if we had any questions! Maybe...maybe we should try talking to him? Figure it out?

KYLE.

Yeah, nice plan dipshit.

CHAD.

I mean. WE can figure it out. Together...if you want.

(Beat. Smiling, sweet, all the feels.)

KYLE.

...yeah. I'd like that. *(smirks)* But don't think that changes anything. You're still getting wrecked, dude. Link ain't worth shit against Kirby.

CHAD.

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(laughing) Game on, bitch.

(They play a game again, reacting to CHAD winning this time. They don't hear the gunshot over the game being played. After the match, they move closer to one another, slightly touching, and keep playing. An innocent moment. Lights out.)

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SCENE VIII

(Lights up on Apt. 101.)

(DR. MOORE is pacing in her apartment while on her phone.)

DR. MOORE

So, what that means is...yes, as the emergency point of contact...yes...well, that means you're an individual that she trusts very-...were you not aware of her seeking therapy? ...there's only so much I can say, actually. With doctor patient confiden-.... That's an incredibly HUGE part of the trust with all of my patients. And, until I know for sure I can't-...yes, she's missed the appointment we were supposed to have last week and hasn't...yes hasn't been responding to any of the messages I've-...yes both the email and phone number. It's...it's not dramatics...neither of us can be sure that she's doing this intentionally...she's been home alone and I-...*(heated)* You're my only source of contact I have with her and I'm concerned for her well-being and safety. Yes! Please...Alright. Please be sure to contact me after you get there...well...well let's hope it doesn't come to that. If so, call the police and me as well. I need to be able to talk with them. I don't-...I don't know. That's why I need you to go check. Alright. Please...please keep in contact...alright. Bye-bye.

(DR. MOORE sits on the couch and takes a breath. She allows herself a moment of weakness to be upset/nervous/tearful/etc. After a moment, she pulls herself together and checks her watch. She logs in to her laptop and waits. Checking her reflection. With earbuds in, she smiles. She's in another meeting. Another patient. She's trapped too.)

Hi! How're you today? Alright! That's good. I'm excited to be meeting and working with you! Yes...I understand, stressful times! Well, let's go ahead and get some introductions out of the way. My name is Dr. Moore, I've been a licensed and practicing therapist in the Seattle area for about six years now. This first meeting is going to be just us getting to know each other, alright? Perfect! Can you tell me a little about yourself?

(As DR. MOORE is listening, her phone goes off. She apologizes and checks it, and her face changes. The audience shouldn't know whether the patient has been found alive or dead, but they should know that there is an

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update. DR. MOORE can't show her feelings and emotions in the meeting, in front of a new patient. So, after processing the text, she smiles and shakes it off.)

I am *so* sorry about that I must have forgotten to turn it off. Let me just-...right? Glued to our devices! So, how has that been affecting your life?

(The meeting continues, with DR. MOORE ad-libbing and occasionally quickly looking down at her phone for more updates. The gunshot goes off, but DR. MOORE is too engrossed in the meeting to hear it. Lights fade out.)

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SCENE IX

(Lights up on Apt. 200.)

(KATHY is frantically packing a suitcase. She keeps checking the time, and the door. Unexpectedly, BILL walks in from work.)

BILL

(angrily)

Kathy, where's the money from/

(BILL takes in what's happening. KATHY is frozen. BILL'S calm and calculating)

What do you think you're doing?

KATHY

(finding her courage)

...Leaving. And I'm not coming back. Just...stay out of my way. You can't change my mind.

(BILL steps closer to KATHY.)

BILL

Kathy, we can talk about this.

KATHY

I don't want to have to fight you, Bill...let me go. I'm gonna go quietly, okay?

BILL

If this is about our fights, Kathy I said I was sorry- /

KATHY

Our fights? That's a funny way of saying hitting me, Bill/

BILL

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/And I felt awful every time. Come here, let's just talk.

KATHY

NO! This isn't something to *talk* about. You *can't* make this right. There's no way you could even come CLOSE to making this right! My Mother called.... wanting to see me. And how could I. How could I go see her when I look like *this*? When *you've* done this to me. She left my Father the first time he swung at her. The first time. It would DEVASTATE her to see me like this! After she left and fought so hard *alone* for me to be safe.... So I'm not taking it anymore from you. Just...just stay/

(BILL suddenly charges and gets a grip on KATHY. They wrestle, and she pushes him away. He stumbles and KATHY reaches into her suitcase, pulling out a gun. BILL freezes and puts his hands up.)

BILL

...Kathy. Where did you/

KATHY

Your safe in the closet. You use the same pin for everything, Bill. The bank, the safe...your Mom's birthday? Original.

BILL

Kathy. Put...the gun...down.

KATHY

Stay away from me, and I won't have to use it. Bill.

(Pause. An impasse.)

BILL

Kathy, just give me my money back. It's mine. You know it's mine. Transfer it back, and you can go.

KATHY

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It's *my* money too, Bill. It all just got put into *your* account. Not even a joint account! And I knew I should've said no when you brought it up, but I trusted you...fuck, why did I trust you?

BILL

(takes a small step)

Honey/

KATHY

(pointing the gun)

/Don't. Trust me, money is going to be the least of your concerns! When I get...well when I go...

(KATHY revealed a flaw in her plan. No place to go. BILL uses this against her.)

BILL

Where are you going to go? I didn't hear you.

(KATHY stays silent.)

You're pathetic, Kathy. We're locked in, where else are you going to go?!

KATHY

I DON'T KNOW! I just...I need to get out.

BILL

Way to pick a time to run. No one is going to take you in, not with everyone getting sick.

(BILL takes a small step towards KATHY. She waves the gun at him.)

KATHY

I'll find somewhere, there's gonna be someplace. The police/

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BILL

/Are not gonna have time for you.

KATHY

Yes, they will. It's their job, Bill. To protect people like me.

BILL

(nasty)

A bitch?

KATHY

Fuck you, Bill.

(BILL makes another move towards KATHY, and she backs up slightly.)

BILL

Kathy, I'm not gonna say it again.

KATHY

Good.

BILL

(reveals true colors, angry.)

I'm *providing* for you right now, Kathy. You've got a place to live and food to eat because of me. The least I can ask for is some fucking gratitude!

KATHY

That doesn't make what you do to me right okay!

BILL

(chuckles)

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You're not thinking clearly, Kathy. And you NEED me to help you. So put the gun down.

KATHY

(fierce determination.)

No.

BILL

Kathy.

(BILL takes a larger step.)

KATHY

No! Stay back.

BILL

Kathy, I swear to God.

KATHY

Stay away I mean/

(He lunges for the gun and KATHY fires it. The bullet misses BILL, but the loud shot has hurt his ears and he stumbles back. Disoriented.)

BILL

FUCK! MY EARS! YOU FUCKING BITCH!

(KATHY runs from the apartment. Quick change to outside the apartment, where MICHAEL opens the door to his apartment and comes out. He's not dead. The gunshot we've been hearing the whole time has been from KATHY'S gun!)

MICHAEL

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Hey, are you okay?! What's/

KATHY

(pleading)

/Please, I need your help! I need to get out of here!

MICHAEL

(nods. They want the same thing. Escape.)

...let's go. Come on.

(MICHAEL leads KATHY "outside", where the lights change to the brightest, they've been the whole show. We hear birds and the occasional honking horn. KATHY and MICHAEL smile, and then she takes his hand, and they rush offstage.)

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EPILOGUE

(News flashing sound effects. Through the interview, we hear the voice over of the REPORTER, but never see them. Only their microphone. When everyone but MICHEAL is being interviewed, they can be shown briefly in different locations, or be done as voice overs as well. MICHEAL gives the last interview and is seen.)

REPORTER

You're watching King Five News with breaking news! Gunshots were fired in downtown Seattle at a residential apartment complex. Police and officials were called on the scene from multiple residents of the apartment complex the minute shots broke out.

SETH

I had a meeting going on, and my headphones were in. But I *thought* I heard something. But...I brushed it off. I went back to work. I didn't even think to call.

ROBERT

We called immediately after we heard the shots. They sounded really close.

VANESSA

Bobbie-...Robert told me to lock the door and wait. Until the police showed up.

ROBERT

I'm...I'm glad I was there to protect her. If anything would've happened to her...I couldn't have handled it.

CARLY

I asked Jesse if she heard anything, but we were pretty busy trying to call some coworkers of ours. If you want another story, you guys are gonna wanna hear about this.

JESSE

After Carly said something, I waited. After I heard running and shouting, then I knew it was okay to call the police. Everyone is okay, right?

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REPORTER

According to police, tenants Kathy Miller and Bill Davis had gotten into an altercation that escalated. Miller pulled a weapon and fired the gun at Davis. Miller proceeded to escape the apartment and was escorted safely away by another tenant until police could arrive. Davis sustained no injuries, tenants had this to say about him.

TOM

I was making tea, so I'm guessing the kettle covered the gunshot. And I had no idea! I ran into him once or twice to get mail, but he seemed...nice? Kept to himself. I stopped seeing her after a while, but I just...I didn't think anything of it.

RACHEL

I'm just glad the neighborhood is safer now. For our baby. You think you know someone, I guess...but I hope he gets what's coming to him. And, I hope that she's doing okay...

SUSIE

She's always been a sweet girl! I was a little worried when I stopped seeing her around the building. But I assume she left him a while ago. I've had bad feelings about him from the start.

CHAD

My roommate/

KYLE

/Boyfriend. /

CHAD

/Yeah, sorry, my boyfriend and I didn't hear anything until they started running...that guy's an asshole. Who does that to someone!

KYLE

Everyone else has been safe, though. We've all been stuck inside, so getting to see everyone come together to help this girl was...it was kinda cool.

DR. MOORE

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How funny is that? You spend all this time with people around you and you just...we've all been worried about ourselves and trying to keep ourselves sane that...I'm glad people here were able to help. But, maybe we could all learn from this.

REPORTER

Davis was taken into police custody for charges of domestic abuse and battery. Miller provided police with enough evidence to determine that the shots fired were in self-defense, with no intent to kill. Miller had this to say before being escorted by police to a temporary housing site for domestic abuse survivors.

KATHY

He...he saved me. I didn't have time to explain, I just had to run and he...he just said yes. And he helped me. He stayed with me through it all. Thank you doesn't even *begin* to cover it. His name's Michael. Michael Thompson. And *everyone* should know he's a...he's a hero.

REPORTER

Michael Thompson gave a brief interview with King Five after the events of today. Here's what the man of the hour had to say!

MICHAEL

Yeah, to say it's been tough lately is...well...that's putting it mildly. I was working for a construction site uptown and got, well, put on hold for upcoming shifts. Which is...I mean I got bills to pay, you know? A few hour shifts a week wasn't enough. And then with the order extension...I was starting to lose it. So, after hearing that gunshot I thought I'd...you know it's weird. And funny. I mean, it's weird because I was.....well, I was about to.....look, I'm glad that woman is safe, and I'm glad that guy is out of here and facing charges. But, I'm kinda...kinda glad that I WAS sheltering-in-place, now. If I wasn't stuck inside, I wouldn't have heard anything and she...well, you know...How weird is that? To be *happy* I was stuck. And to be happy all these other people, neighbors I've barely heard from even *before* the order, were stuck too. I want...I want things to get back to normal. Everyone does. But...this is our new normal right now. *This* is what we can do. I saw a lot of people come together today and help someone in need and...we were still a community. Even though we've all had to be apart. We're all just people...people trying to make rent and survive. But, today was a nice reminder to...to still stay in contact. Reach out. We needed each other today, and isn't that something...especially now? I just keep thinking about that....

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King Five will be giving more details about this incident as they're released. And now, back to your scheduled news stories.

(News stories both national and local overlap each other again, just like in the previous sequences. But then, parts of the tenant's interviews begin to overtake. Elements from each interview overlap each other. Talking about good things. Then, the news stories have shifted from doom and gloom to happy. Safety. Community. Caring. Nice uplifting things around the world centered around Coronavirus. It all climaxes and cuts out before we hear MICHAEL's line "We're still a community. Even though we've all had to be apart." by itself. Lights fade out. End of show.)