

THE ABIGAIL PROJECT

Cast:

The class:

Matt.....15/16
Dominic.....15/16
Brains.....15/16
Paul.....15/16
Jimmy.....15/16
Hendrix.....15/16
Nintendo.....15/16
Sasha.....15/16
Penny.....15/16
Kerry.....15/16
Janie.....15/16
Hayley.....15/16
Lisa.....15/16
Eloise.....15/16
Mel.....15/16

Their teacher:

Miss Gregg.....Early 20s

Bible Brethren group:

Ruth.....16/17
Abigail.....15/16
Libby.....14/15
Sarah.....15/16
Phoebe.....14/15
Susannah.....13-16
Rebecca.....13-16

Note:

(Film excerpts are highlighted blue, intercutting live 'stage scenes')

PRE-SHOW

Empty stage, cast seated in darkness to either side. Large projection screen upstage, or above playing area.

Music - "Beyond the Sea" fades in.

PRE-SHOW FILM EXCERPT:

EXT. FOOTAGE OF PLEASURE BOAT LEAVING HARBOUR. NIGHT.

Music cross-fades with pumping party music.

CUT TO:

INT. PARTY ROOM ON PLEASURE BOAT. NIGHT.

Hand-held cam-corder montage of Prom-night boat-party - drinking, shouting, dancing, figures barging in front of camera.

Sudden SFX of huge approaching wave, grinding noise of boat's hull.

CUT TO:

THE SAME

Cam-corder on its side on floor at angle, feet running past, figure sliding; SFX of May-Day calls, screaming, teachers' voices, ship's horn sounding, noise of rushing water.

CUT TO:

UNDERWATER:

Bodies floating underwater, prom dresses waving slowly in current. Image fades.

CUT TO:

EXT. BEACH. DAY

A rusted, dented cam-corder washes up in tide-line on beach.

Film fades.

STAGE SCENE 1

Hymn underscore. Lights up, empty stage. Abigail, long outdoor coat, plain top, long skirt, head-scarf, carrying bag, enters. Wind and sea SFX.

RUTH (O.S.)
Abigail! Abigail! Stop!

(CONTINUED)

CONTINUED:

Abigail stops, turns. Ruth (dressed similarly to Abigail) enters breathless.

RUTH (CONT'D)
Where are you going?

ABIGAIL
The beach.

RUTH
It's not safe. God's anger might not be finished.

ABIGAIL
Why would you care? He's angry with me, isn't he.

Pause

RUTH
(indicating bag)
What are you doing with that?

ABIGAIL
It's none of your business.

RUTH
It's sinful. You should throw it in the sea.

Abigail turns.

RUTH (CONT'D)
Think about your soul.

Abigail exits.

RUTH (CONT'D)
Abigail! I was right, wasn't I!
Abigail!

Black-out.

FILM EXCERPT (1)

EXT. BEACH. DAY

Blustery weather. SFX of sea, seagulls. Hymn sung under following. Abigail, dressed as above, carrying bag, appears on film at distance walking along sea-shore over following.

REPORTER (V.O.)
*(tinny, with radio static,
fading in and out of
range, wind-buffed)*
(MORE)

(CONTINUED)

CONTINUED:

REPORTER (V.O.) (CONT'D)

It's still too soon to get any accurate picture of the scale of the devastation. The wave struck at night, leaving coastal communities unprepared and unprotected. Geologists are pointing to an unstable, underwater landmass in the Biscay area which they believe broke off from the surrounding land shelf as a result of rising sea temperatures. This is as yet still conjecture, and of little comfort to those currently suffering it's effect.

Over following, Abigail stops, takes i-Pod out of bag, looks around, sits.

REPORTER (CONT'D)

(as above)

It's proving almost impossible to get any idea of the numbers of casualties. There is still no word of the one hundred or so school-children celebrating their end of exam prom-night aboard the Ocean Princess pleasure boat which sailed early last night out of Plymouth Sound. Just one example out of many, of nature's casual cruelty.

Abigail takes out a piece of paper, looks at it, then holds up i-Pod. Checks back to paper. Takes ear-phones out of bag, puts them in ears and plugs lead in to i-Pod. She hesitates, looks around once more, Camera zooms in on her hand. Her finger hovers, then she presses a button. On the i-pod the image of a boy (Matt) appears, looking at the camera. He smiles. Loud, sudden alarm clock SFX; film and sea SFX cut; local FM morning radio show fades up, hymn fades. Snap to-

STAGE SCENE 2

Stage-lights up. Split stage, two kitchen tables, one either side. At one sits Abigail, head bowed, hands clasped, two bowls and spoons in front of her. On the other table is one bowl and spoon, and a box of coco-pops. On to this side enters Matt, school clothes, messy hair, trying to do his tie.

MATT

(loud)

Where's my bag?

MOTHER (O.S.)

(entering)

By the front door where you left it.

MATT

I didn't leave it by the front door.

(CONTINUED)

CONTINUED:

MOTHER (O.S.)
Well it's by the front door now.

MATT
(pouring out cocopops)
Why do you always have to move things-

MOTHER (O.S.)
I haven't moved anything.

He sits and eats messily and quickly. At the other table, Ruth and Libby (similar clothes to Abigail) enter and sit, bow heads.

ABIGAIL, RUTH AND LIBBY
(together)
We thank you for this food that we are about to receive for the nourishment of our bodies. Please cleanse them from impurities, in Jesus' name. Amen.

They eat in silence. Matt stands.

MATT
(a shout)
Have you seen my camera?

MOTHER (O.S.)
What?

MATT
(slow and loud)
Where's. my. video. camera?

MOTHER (O.S.)
(slow and loud back)
I. don't. know. Use. your. eyes.

MATT
I left it on the table.

MOTHER (O.S.)
I think I saw Sammy playing with it.

MATT
(outraged)
What? Why did you let her play with it?
(exiting)
Sammy!

Abigail, Ruth and Libby continue to eat.

MATT (CONT'D)
(off-stage)
SAMMY! SAMMY!

Abigail puts spoon down.

(CONTINUED)

CONTINUED:

ABIGAIL

(quickly)

We thank you, Lord, for this food you have given us.

MATT (O.S.)

(angry)

That's not yours! You never play with this, all right! Never! I'm going to be late now, you stupid little...

Abigail stands and exits. Matt re-enters with school bag and camera. Sound of young child crying from off.

MOTHER (O.S.)

Why is Sammy crying?

MATT

(checking camera)

She shouldn't steal things!

MOTHER (O.S.)

She doesn't steal things, she's four!

(voice fading)

It's all right, Sammy.

Abigail re-enters.

MATT

(hitching on bag)

Bye, then!

MOTHER (O.S.)

What?

MATT

(exiting, shouting, angry)

I said BYE!

RUTH AND LIBBY

We thank you, Lord, for this food you have given us.

Ruth stands. Light fades on Matt's table. Radio SFX fade.

RUTH

So. You're going then.

ABIGAIL

Yes.

RUTH

What time do you have to be there?

ABIGAIL

Half past eight.

(CONTINUED)

CONTINUED:

RUTH

Have you said good-bye to Mother?

ABIGAIL

Just now.

Pause. Ruth clears table, wipes it clean, etc, over:

RUTH

Well there's no point in being late for your first-

ABIGAIL

You still think it's wrong, don't you.

RUTH

It's for Jesus to judge, not me.

ABIGAIL

It's just so I can take the exams-

RUTH

I mean, if you think you're strong enough... if these exams matter so much that you're willing to put your soul in danger, then that's your choice.

ABIGAIL

I won't be putting-

RUTH

Elder Martin says your soul has to be like a fortress. Are you happy with the strength of your gates? How many sinners would it take to smash them down? How many unbelievers will there be at this school?

LIBBY

But Jesus will be looking after her, won't he?

RUTH

As long as she doesn't turn her back on him.

ABIGAIL

Of course I won't. Why would I-

RUTH

Well that's all right then, isn't it.

Pause

LIBBY

I think it's an adventure.

(CONTINUED)

CONTINUED:

RUTH

I don't think I'd use the word
adventure. I think I'd use some other
word.

Pause

ABIGAIL

I'll get my bag.

Abigail exits.

LIBBY

Do you really think she'll become a
sinner?

RUTH

You know what these schools are like.
You've heard them in the street, the
way they talk, how they laugh at us.
Rebecca had her scarf pulled off last
week, near the shops. That's where
Abigail's going. Would you choose to go
somewhere like that?

LIBBY

I close my ears and look at the ground
when I walk past sinners, like Elder
Martin tells us. And then I say a
secret prayer for them.

(sudden)

Why don't we pray for Abigail? She'll
need our prayers, won't she?

Pause

LIBBY (CONT'D)

Ruth?

Pause

RUTH

You pray for her. I have to learn the
reading for the Pentecost feast.

LIBBY

Are you saying the reading? I thought
it was meant to be Abigail.

RUTH

She'll be too busy... with her school
work. Elder Martin agreed.

Blackout. Hymn fades to loud guitar. Cut to-

FILM EXCERPT (2)

INT. SCHOOL CORRIDOR. DAY

School. Tracking shot from hand-held cam-corder moving down corridor to class-room door, hand (Matt's) pushing door open and camera entering rowdy class-room, in which are Hayley, Lisa, Janie, Eloise, Mel, crowded round their phones etc, laughing and shouting, Brains reading Top Gear magazine, Paul with a text book, writing something out, Dominic playing with a lighter, sitting with Sasha who is reading from a copy of the Tempest, Penny looking frantically in her bag, Kerry sitting alone, Nintendo, playing with his DS, Hendrix sitting on practise amp, playing guitar and Jimmy standing on a chair shouting. Camera pans around, all SFX and sound fades.

MATT VOICE-OVER

Everyone has secrets. Some are big. Some are ginormous. Some you take to your grave, and some get found out. This is my class, year eleven, tutor group G, Northwich High. Every single one of them has got a secret, I guarantee it. Sometimes I film people without them knowing it, just for a second, and then, quite quickly, you find out what their secrets are. I've had the camera for about four months. My mum's sister, Auntie Barbara, who's married to Nigel, who owns a garage, and who's therefore richer than my mum and likes to take every opportunity to show it, bought me a second hand cam-corder for my fifteenth birthday, because she knows I'm mad about films, and ever since it's become a sort of habit. It's a bit out of date, but I can't afford a smart phone and it's better than nothing.

Camera pans to Sasha.

MATT VOICE-OVER (CONT'D)

This is Sasha. The first thing to say about Sasha is that every single boy in the class fancies her, particularly Paul-

Camera pans to Paul, who looks up towards Sasha.

MATT VOICE-OVER (CONT'D)

-who's currently averaging about twelve secret looks a minute, and is having a lot of difficulty writing his oral presentation on global warming, due to fact that he's experiencing a little global warming of his own.

Camera pans to Hendrix.

(CONTINUED)

CONTINUED:

MATT VOICE-OVER (CONT'D)
 This is Dennis who we call Hendrix
 because he thinks he *is* Hendrix, as in
 Jimmy, the dead guitar God-

Camera pans to Jimmy.

MATT VOICE-OVER (CONT'D)
 -and this is Jimmy who's attention
 deficit and hyperactive and takes lots
 of medication. But they both spend the
 entire time trying, in their own
 special way, to get Sasha to look at
 them-

Camera pans back to Sasha.

MATT VOICE-OVER (CONT'D)
 -which is pointless, because ironically
 the only boy Sasha wants to look at is
 Dominic-

Sasha looks up furtively and camera pans to Dominic.

MATT VOICE-OVER (CONT'D)
 -who she secretly fancies.
 Unfortunately for Sasha, in a further
 ironic twist, Dominic only appears to
 fancy himself.

Dominic flicks his lighter, disinterestedly.

MATT VOICE-OVER (CONT'D)
 Dominic's the best actor in the year.
 By which I mean he's the only boy who
 ever does any acting, acting being the
 sort of thing only girls do usually.
 Also he smokes brown cigarettes that
 nobody's ever heard of, which he says
 his Godmother imports from France.

Camera pans to Brains.

MATT VOICE-OVER (CONT'D)
 At the other end of the fashion scale,
 is Brains, who hero-worships Dominic.
 His real name is Robson, but we call
 him Brains, because he knows
 everything. Interestingly, knowing that
 he stands no chance at all with Sasha,
 Brains chooses to secretly fancy Penny-

*Brains looks up furtively, Camera pans to Penny, still
 looking in her bag, finds lip salve, applies it.*

(CONTINUED)

CONTINUED:

MATT VOICE-OVER (CONT'D)
 -who, in a bizarre twist of chance,
 secretly fancies him back.

Penny looks furtively towards Brains, camera pans back to him, he looks down.

MATT VOICE-OVER (CONT'D)
 Unfortunately, this attraction is so
 secret that neither of them know about
 it.

Camera pans to Nintendo busy playing his DS.

MATT VOICE-OVER (CONT'D)
 This is Robert who we call Nintendo,
 although actually we should call him
 PSP, seeing as his DS days are well
 past. No one has ever heard him say
 anything. In fact no one really knows
 if he can speak. The only noise he
 makes is a little buzzing sound out of
 his ear-phones. He main-lines his I-Pod
 and his PSP and his 360 and eats tic
 tacs and Monster Munch and that's it.
 He's like a hermit-

Camera pans to Kerry.

MATT VOICE-OVER (CONT'D)
 -a bit like Kerry, who doesn't seem to
 belong anywhere. Her secret's deeper
 than most, to the extent that no one
 knows what it is, although everybody
 spends their time secretly trying to
 guess. She doesn't smile or make eye-
 contact and always keeps to herself,
 like she actually wants to be a mis-fit-

*She turns suddenly, camera pans to Hayley, Lisa, Janie,
 Eloise, Mel in a huddle, all with their phones out.*

MATT VOICE-OVER (CONT'D)
 -unlike this lot, who all live together
 on the planet girl. A big, pink,
 sparkly, noisy planet with an
 overpowering atmosphere of Kate Moss
 and J-Lo. They each share the same
 secret which is, of course, that none
 of them really likes each other.
 Particularly, their ring-leader, Janie,
 who the whole school is scared of.

Janie looks up towards the camera.

(CONTINUED)

CONTINUED:

MATT VOICE-OVER (CONT'D)
Unfortunately for me, due to their
addiction to Big Brother, they can
smell the presence of my camera.

SFX and cam-corder sound fade back up.

JANIE
Oi. Matilda. You have to speak to my
agent before you can take pictures of
me.

MEL
Are you filming?

MATT (O.S.)
Er-

HAYLEY
(holding up her hands)
Check out my nails!

ELOISE
I did the hearts!

MATT (O.S.)
Really nice nails Hayley.

HAYLEY
Thank you!

LISA
Check out my high-lights!

MATT (O.S.)
Really nice high-lights, Lisa.

HAYLEY
Because we're worth it.

MEL
Which is my better side, this side-
(turning head)
-or this side?

MATT (O.S.)
They're kind of both the same.

MEL
In a good way or a bad way?

MATT (O.S.)
A good way, definitely.

MEL
I love you, Matilda.

(CONTINUED)

CONTINUED:

MATT (O.S.)
Thanks, Mel.

MEL
Like a friend, yeah?

MATT (O.S.)
Obviously.

MEL
Don't get any ideas, Matilda-

MATT (O.S.)
I'm not getting any ideas.

HAYLEY
Come on, Girl-group pose. Booty time.
Miley moment!

Janie, Mel, Eloise, Lisa and Hayley assume appropriate pose.

MATT (O.S.)
That's really terrifying.

They start singing R & B number, others join in. Jimmy crosses screen, beat-boxing. Hendrix plays his guitar. They approach camera, still singing. Sound fades.

MATT VOICE-OVER
As for me I didn't think I had a secret. I've got a bit a thing for Miss Gregg, our form teacher, but then so does everybody, particularly the Headmaster, so that doesn't count as a real secret. As it turns out, *my* secret, at this very moment, is on its way from the head's office to my classroom, and in one minute and forty-seven seconds I'm going to meet it.

Sound fades back up, song continues, then ends, girls high-five each other.

LISA
Go girl-friends!-

JANIE
Did you film that?

MATT (O.S.)
Yeah, you're all immortalised.

MEL
We're all what?-

(CONTINUED)

CONTINUED:

JANIE
*(approaching camera,
 reaching out)*
 Let me see, let me see-

Picture wobbles, points to floor, goes black.

STAGE SCENE 3

Stage-lights up, to reveal scene set exactly as in the final moment of the previous film, actors in same position, Janie reaching out and taking the camera off Matt.

JANIE
 How do you re-wind it?

MATT
 Give it here.

He presses button. Gives it back. The girls crowd round. Tinny SFX of the song the girls were just singing, etc.

LISA
 Check. Us. Out.

JANIE
(singing)
 I'm lovin' it.

MEL
 We are such babes.

ELOISE
 We are totally babe-tastic.

HAYLEY
 You are all totally lucky just to totally know us.

DOMINIC
 We are so totally not.

JANIE
 Totally shut up.

Matt takes the camera back.

MATT
 I'm going to film the boat trip.

PENNY
 What boat trip?

MATT
 The prom.

(CONTINUED)

CONTINUED:

PENNY

Are we going on a boat?

ELOISE

It was in the letter.

HAYLEY

What letter?

JANIE

They said it in assembly as well.

ELOISE

And a letter.

HAYLEY

I didn't get a letter.

MEL

It was both, a letter and assembly.

HAYLEY

How come I didn't get a letter?-

JANIE

Mrs. Murchison said it in the first assembly of term-

PENNY

We're having the prom on a boat?

LISA

Wake up, dozy-

JANIE

'Cause of the hall being re-thingied-

BRAINS

Re-furbished-

JANIE

Furbished.

PENNY

What if I get sea-sick. I don't want to go on a boat. I hate boats.

LISA

You won't get sea-sick, it's huge, isn't it. Brains?

BRAINS

(to no one, busy with his magazine)

(MORE)

(CONTINUED)

CONTINUED:

BRAINS (CONT'D)

Hundred and eighty-seven foot long,
thirty foot wide, double keel semi-
displacement hull, twin Perkins marine
diesel engines, maximum speed fourteen
knots. It's called the Ocean Princess.

Pause. He looks up.

BRAINS (CONT'D)

I looked it up on the net.

Pause

LISA

Thank you, Brains.

BRAINS

They're going to bus us all to
Plymouth.

JANIE

Anything you'd like to tell us about
the buses, Brains?

Pause

BRAINS

Just normal buses, I expect.

Pause

PENNY

But what if I fall in?

JANIE

Can you swim?

PENNY

Not very well.

JANIE

Then you'll drown, most likely.

MATT

(fiddling with camera)

I'm going to make it like a proper
film. I could burn it and make you all
copies if you want.

JANIE

So you're going to spend the entire
prom with that stuck to your face.
That's all you're going to do, all
night.

MATT

Yeah?

(CONTINUED)

CONTINUED:

LISA

What about enjoying yourself. Like, at a party.

MATT

I will be enjoying myself.

HAYLEY

What about your date?

MATT

What date?

MEL

It's a prom. You've got to have a date.

MATT

But I'm the camera-man.

JANIE

Yawny-yawny-yawn-yawn.

Miss Gregg enters with Abigail, class sit.

MISS GREGG

(brisk)

Morning everybody. Seats please. Matthew if I see that out once more, I'll confiscate it.

MATT

(stashing camera)

Sorry, Miss.

MISS GREGG

Robert, likewise. Before I do the register I have the pleasure of introducing you to a new member of our class, who'll be with us until after the exams. This is Abigail. Abigail comes from a religious community called the Bible Brethren, which means she has to observe certain practices stipulated by her faith. She'll be in some classes but not in others, she's not allowed to watch television, she'll also be eating separately from the rest of the school, and certain allowances have been made regarding school uniform. Personally, I'm very excited about Abigail being in our tutor group, as it gives us an opportunity to find out about a different faith, or at least a different way of life, first hand, which I'm sure will make our PSE classes even more interesting than normal.

(CONTINUED)

CONTINUED:

DOMINIC

That's just not possible, Miss-

MISS GREGG

Thank you, Dominic, for your corrosive sarcasm.

DOMINIC

It's a pleasure, Miss-

MISS GREGG

If we could find somewhere for Abigail to sit - thank you, Penny - Abigail if you'd like to take a seat there. And I need a volunteer to be a companion for Abigail over the next couple of days while she finds her feet, and who'll bring her to the staff-room at lunch-time, anyone?

Janie puts up her hand.

JANIE

I'm overflowing with the milk of human kindness, Miss.

MISS GREGG

Yes, well, let's hope so, Janie. Abigail you've got your locker key, haven't you-

ABIGAIL

Yes-

MISS GREGG

(taking out a couple of sheets from the back of the register, handing them to Abigail)

Here's a timetable, and a map of the school, I'm sorry this is all a bit rushed, but we're running behind this morning. Jimmy, you've got to go to the office in morning break for your medication, don't forget, please, for all our sakes.

(opening register)

Right.

(calling out)

Matthew.

Pause. Matt is distracted, looking at Abigail. Hymn starts, grows under.

MISS GREGG (CONT'D)

Matthew!

(CONTINUED)

CONTINUED:

MATT
What? Here, Miss.

He secretly takes out his camera, starts filming Abigail.

MISS GREGG
Lisa.

LISA
Here, Miss.

MISS GREGG
Kerry.

KERRY
Here, Miss.

Light dims, actors freeze. Snap to-

FILM EXCERPT (3)

INT. CLASS-ROOM

Class-room arranged as in previous scene. Cam-corder shot of Abigail in class from Matt's perspective. Underscore.

MATT VOICE-OVER
You became my secret. Don't ask me why,
I couldn't tell you. But from the
minute you walked into the class-room
there was only one thing I wanted to
film.

Film continues over-

STAGE SCENE 3 (CONTINUED)

Stage-lights back to normal, Matt still secretly filming Abigail, actors unfreeze, Miss Gregg continues with register.

MISS GREGG
Dominic.

DOMINIC
Yours unto eternity, Miss.

MISS GREGG
Thank you, Dominic. Paul.

PAUL
Here, Miss.

MISS GREGG
Matthew, what are you doing?

Film cuts; hymn underscore stops.

(CONTINUED)

CONTINUED:

MATT
(stashing his camera.)
 Just checking that it's off, Miss.

MISS GREGG
 That's your very last chance, Matthew.

MATT
 Sorry, Miss.

MISS GREGG
(putting register away)
 Now. One last thing before we start the class.
(holding up sheet of paper)
 I think you're all going to find this very exciting.

"Oohs" from class.

MISS GREGG (CONT'D)
 As you know, the prom, this year, is happening on the Ocean Princess pleasure cruiser. Mrs. Murchison, however, has added another twist.

More "Oohs".

MISS GREGG (CONT'D)
 She was disappointed that last year most of the dancing was confined to a group of girls mooching around some hand-bags and that barely any of the boys danced at all. So this year she's introduced a competition.
(reading from the sheet)
 Strictly School Prom.

JANIE
 What?

MISS GREGG
(still reading)
 Each tutor group is to produce as many pairs of dancing partners as possible, who will dance a variety of proper ball-room dances. There'll be a prize for the best pair-
(looking up)
 -but more importantly you will be dancing for the glory of tutor group 11G.

A little, ironic cheer.

(CONTINUED)

CONTINUED:

PENNY

What if you can't dance?

MISS GREGG

There are special ball-room dancing classes being run at lunch-break, in the gym, starting today. All you have to do is work out who's dancing with who.

Mel raises her hand.

MISS GREGG (CONT'D)

Yes, Melanie.

MEL

Miss, none of the boys can dance.

PENNY

I can't dance, either, I hate dancing.

DOMINIC

I can dance. I can dance like a God.

ELOISE

But none of the others can.

LISA

That's what the classes are for, dumb-ass.

JANIE

But boys are smelly. Especially these ones.

JIMMY

Girls have girl germs.

JANIE

(mimicking)

Girls have girl germs.

MISS GREGG

Thank you, that's *enough*. There'll be plenty of time later to sort out who's dancing with who. Melanie would you take the register back, please.

Black-out. Cut to-

FILM EXCERPT (4)

INT. CLASS-ROOM

Tracking shot of Abigail leaving class-room with class-group. Hymn underscore. Film cuts. Snap to-

STAGE SCENE 4

Stage-lights up. Libby, Ruth, Sarah, Phoebe, Susannah, Rebecca, singing hymn. It finishes. Ruth opens bible.

RUTH

The book of Leviticus, chapter four,
verse nine: If a soul touch any unclean
thing, or beast, or any unclean man, or
man that hath touched whatsoever
uncleanness, then is that soul defiled
and shall be guilty before God.

Pause

RUTH (CONT'D)

This is the word of the Lord.

ALL

Thanks be to God.

Black-out. Cut to-

FILM EXCERPT (5)

INT. SCHOOL CORRIDOR. DAY.

*School. Tracking shot of Abigail walking along school
corridor with Miss Gregg, holding canteen tray of food.
School SFX. Lisa, Mel, Hayley, Eloise and Janie approach from
far end of corridor towards them. Other children crowd past.
Abigail and Miss Gregg both turn, go through door off
corridor. Camera approaches door. Film cuts. Snap to-*

STAGE SCENE 5

*Stage-lights up. Split stage: Matt, Paul, Brains and Dominic
stage right, Matt switching camera off. Stage left, in
darkness, is desk, Miss Gregg, Abigail. Door, centre-stage.*

PAUL

Is that where she has lunch then?

DOMINIC

Who?

BRAINS

Abigail.

MATT

Must be.

Lisa, Mel, Hayley, Eloise and Janie enter.

JANIE

Is she in there? The bible one.

(CONTINUED)

CONTINUED:

HAYLEY

It's weird isn't it. Having to eat on her own.

LISA

It's mad.

MEL

Did you see her clothes?

JANIE

Did you smell her?

MEL

For real?

JANIE

I don't reckon she's allowed deodorant.

ELOISE

No way.

HAYLEY

What does she think will happen if she eats with us? Does she think she'll catch something?

MEL

It's 'cos we're evil. She'll catch evil thoughts if she gets too close.

DOMINIC

She'd better not sit next to me, then.

ELOISE

Better not sit next to any of us.

HAYLEY

But what's that got to do with eating? She's going to catch just as many evil thoughts sitting next to us in class, isn't she. If she's going to sit in a class-room with us, she might as well eat with us.

Hendrix and Jimmy enter.

HENDRIX

What are you doing here? The dance class has started.

PAUL

So what? You hate dancing.

Pause

(CONTINUED)

CONTINUED:

HENDRIX
(over-emphasising)
 Sasha.

PAUL
 Is she dancing?

HENDRIX
 Duhh. There'll be choosing partners.

All exit at speed. Lights down stage right.

STAGE SCENE 6

Lights up stage left. School office. Abigail sits at desk, food in front of her. Miss Gregg stands at door, hesitating.

MISS GREGG
(awkward)
 Do you want me to stay with you?

ABIGAIL
(quiet, looking down)
 No thank you.

Pause

MISS GREGG
 I know, I'll put a "do not disturb"
 sign on the door.

Looks in desk.

MISS GREGG (CONT'D)
 Two ticks.

Miss Gregg finds paper and pen, writes on paper.

MISS GREGG (CONT'D)
 There. I'll just... I'll find some blu-
 tack. Sorry. I'll try not to... You're
 food'll be going cold.

Miss Gregg looks in drawer, finds blu-tack.

MISS GREGG (CONT'D)
 So... all set, then?

ABIGAIL
 Yes, thank you.

MISS GREGG
 Right, well, I'll... leave you to it.
 I'll come back in, what, twenty
 minutes? Is that enough time?

(CONTINUED)

CONTINUED:

ABIGAIL

Yes, that's fine.

MISS GREGG

Would you like me to knock, first? In case you're still eating?

ABIGAIL

I'll have finished by then.

MISS GREGG

Right... Well... I'll knock anyway. Just in case. So. I'll... let you get on. Enjoy your lunch.

ABIGAIL

Thank you.

MISS GREGG

Right.

Miss Gregg exits. Abigail waits, listens, then clasps her hands and bows her head down.

ABIGAIL

Heavenly Father, we thank-
(correcting herself)

I thank you for this food that... I am about to receive for the nourishment of our bodies. My body. Please cleanse it from impurities, in Jesus' name. Amen.

She raises her head, hunches over her food, picking at it, occasionally looking around her. SFX of children shouting and laughing in corridor. SFX grow. There's a sudden bang on the door.

VOICE (O.S.)

(loud)

Enjoying your lunch?

Abigail spins round. Laughter. Blackout. Cut to-

FILM EXCERPT (6)

INT. SCHOOL GYM. DAY.

Dancers limbering up. Dance music.

MATT VOICE-OVER

A school's a mad place at the best of times, we're mad, the teachers are mad, they'd have to be to want to teach us, and we're all locked up in these rooms together, all day. But as of this morning we had two other reasons to be mad.

(MORE)

(CONTINUED)

CONTINUED:

MATT VOICE-OVER (CONT'D)

One: a real live visitor from the Old Testament, and two: a dance competition. For the boys, this was it: finally a chance to make legitimate physical contact with Sasha. For the girls, this was also it: a ticket to prom-night stardom.

Music continues. Film cuts. Snap to-

STAGE SCENE 7

Stage-lights up. Paul, in P.E. kit, alone.

PAUL

(practising talking to an imaginary Sasha, pacing, nervous)

Hi Sasha... I was just wondering if you'd found a dance partner yet, for the boat party.

(correcting himself)

No, too creepy.

(trying again)

Hi... Hello, you know the party, the dance, you know the dance, I was wondering if you could be my date - not date, too obvious - my partner, my dance partner, for the prom, the party, for the dance competition.

(to himself)

Get a grip.

(another try)

Hi there, hi... how are you fixed for the boat... dance... party... prom, the pleasure cruise.

(to himself)

Moron.

(another try)

Hello, sorry to bother you-

(to himself)

Sorry to bother you? No one says sorry to bother you.

(another try, now desperate)

Hi, has anyone... *Hi, HI!*-

Pause

PAUL (CONT'D)

(giving up)

Sod it.

Sasha crosses.

PAUL (CONT'D)

Oh, hello... um- Sasha?

(CONTINUED)

CONTINUED:

SASHA
(not stopping)
What?-

PAUL
Nothing.

SASHA
Have you seen Dominic?

PAUL
He's just-

SASHA
Dominic!

DOMINIC
(entering)
What?

SASHA
Hi.

DOMINIC
Hi-

SASHA
Are you going in for this dance thing?

DOMINIC
Um-

JANIE
(entering)
Dominic!

DOMINIC
What?

JANIE
I'm choosing you as my partner.

DOMINIC
What?

SASHA
I asked him first-

DOMINIC
You didn't strictly ask me-

SASHA
I literally just asked him!-

HAYLEY
(entering)
Dominic!

(CONTINUED)

CONTINUED:

DOMINIC

What?

HAYLEY

How good are you at dancing?

JANIE

Hang on-

HAYLEY

Because there's no point in dancing
with just anybody-

SASHA

Excuse me-

JANIE

No girl-friend, you excuse me!-

LISA AND MEL

(entering, together)

Where's Dominic?-

JANIE

He's busy-

LISA

No he's not-

MEL

Dominic!-

ELOISE

(entering)

Dominic?-

DOMINIC

Wait a minute, just... just wait!
There's plenty of boys to go round,
look!*To one side stand Paul, Brains, Hendrix, Nintendo and Jimmy
in vests and shorts/joggers. Music stops. Pause.*

JANIE

(to Dominic)

Are you taking the piss?

*Tango-fight. Dominic gets fought over. Other boys get thrown
about and rejected. Fight reaches a violent climax. Black-
out. Cut to-*

FILM EXCERPT (7)

INT. SCHOOL CORRIDOR. DAY.

Cam-corder POV tracking Abigail from a distance, down corridor. School SFX.

MATT VOICE-OVER

I decided that dancing was too dangerous. In any case, I was more interested in you. My target was now acquired and locked on like a MiG fighter jet in Top Gun. Not that you'd know anything about that.

Film cuts. Snap to-

STAGE SCENE 8

Lights up on class-room, Dominic alone. Brains enters.

BRAINS

Hello.

Pause

BRAINS (CONT'D)

Did you do the maths homework?

Pause

BRAINS (CONT'D)

Pretty easy.

Pause

BRAINS (CONT'D)

Dominic?

DOMINIC

Mm.

BRAINS

I said did you do the maths.

DOMINIC

What maths?

BRAINS

Page seventy-four, questions eleven to twenty-five. For this afternoon.

DOMINIC

Er, no.

BRAINS

You'll get a detention.

(CONTINUED)

CONTINUED:

DOMINIC

Mm-hm.

BRAINS

He said, didn't he. 'Cause you didn't do the last one either. I remember. He said it'd be a detention if it happened again.

DOMINIC

Mm-hm.

BRAINS

How many is that then? This term? How many have you had?

DOMINIC

What?

BRAINS

Detentions.

DOMINIC

A few.

BRAINS

If it's more than four it'll be a letter.

DOMINIC

Right.

BRAINS

Have you had a letter?

DOMINIC

Don't know.

BRAINS

I think this is your fifth.

DOMINIC

Right.

BRAINS

That means a letter.

DOMINIC

Right.

BRAINS

Probably a meeting with your parents.

DOMINIC

Yup.

(CONTINUED)

CONTINUED:

BRAINS

Do they mind about that sort of thing?

DOMINIC

Yeah. No, not really.

BRAINS

Really? My parents would go mad.

DOMINIC

My parents don't really talk to me much. Not since I killed them.

Brains laughs nervously. Pause.

BRAINS

You could do it now. You could copy mine.

DOMINIC

What I did was, I poisoned them first, over breakfast, then I cut them up with my dad's mitre saw and put all the bits in a big metal box in the attic.

BRAINS

You've still got time-

DOMINIC

It's much calmer now-

BRAINS

I don't mind-

DOMINIC

We hardly argue at all.

Pause

BRAINS

Whatever you... I'll just... Right, then.

Brains turns to leave.

DOMINIC

It's funny isn't it. All those girls wanting to dance with me.

BRAINS

Yes. Lucky you.

Pause

DOMINIC

Lucky me.

(CONTINUED)

CONTINUED:

Pause

BRAINS

You didn't really kill your parents,
did you?

School bell. Blackout. Cut to-

FILM EXCERPT (8)

EXT. SCHOOL. DAY.

Cam-corder POV tracks Abigail out of school, from behind.

MATT VOICE-OVER

Whenever I pressed the record button on
the camera I felt the thrill of doing
something dangerous and illegal. The
thing is though, it felt good, not bad.
Other people had hobbies and projects,
Hendrix had his guitar, Dominic had his
acting, Paul had global warming. Now I
had *my* project. My project was called
Abigail.

Film cuts. Snap to-

STAGE SCENE 9

*Stage-lights up. Libby, Ruth, Sarah, Phoebe, Susannah,
Rebecca as before. Ruth reading from bible.*

RUTH

But if ye will not hearken unto me and
if ye will not do all these
commandments, I will do this unto you:
I will even appoint over you terror,
consumption, and the burning fever,
that shall consume the eyes and cause
sorrow of the heart. Ye shall sow your
seed in vain and your enemies shall eat
it, and ye shall eat the flesh of your
sons and flesh of your daughters shall
ye eat, and ye shall perish among the
heathen and the land of your enemies
shall eat you up.

Pause

RUTH (CONT'D)

This is the word of the Lord.

ALL

Thanks be to God.

Blackout. Cut to-

FILM EXCERPT (9)

EXT. SCHOOL. MORNING. TRACKING TO INTERIOR.

Local FM under. Cam-corder POV tracks Abigail into school, down corridor. Underscore fades. Film cuts. Snap to-

STAGE SCENE 10

Stage-lights up. Class-room. Students all waiting in grumpy silence.

MISS GREGG
Good morning class.

ALL
Good morning, Miss.

MISS GREGG
Before we start, I've received a report about an incident in the dance class. As it seems you can't pair up without descending into violence, this tutor group has been withdrawn from the competition. Right, Paul, I believe it's your speech this morning. Are you ready?

PAUL
Yes, Miss.

MISS GREGG
Quiet please the rest of you. Thank you. Robert can you please put your game away. Over to Paul.

HENDRIX
Go Paul-

MISS GREGG
Thank you.

Paul opens folder, takes out sheet and stands.

PAUL
Um... My speech is about the effects of climate change on sea levels.

Some groans. Jimmy snores loudly.

MISS GREGG
Thank you Jimmy, that's a conduct mark. Carry on, Paul.

Paul clears his throat.

(CONTINUED)

CONTINUED:

PAUL

Global warming is the increase in the average temperature of the Earth's near-surface air and oceans. Increasing global temperature will cause sea levels to rise, deserts to expand, the arctic ice mass to disappear, the rain-forest to shrink, methane gases to be released, many animal species to become extinct and the frequency and intensity of extreme weather events such as hurricanes and tsunamis to increase.

MEL

Miss, this is totally depressing.

MISS GREGG

It's well presented information-

MEL

It's totally depressing information-

JANIE

Did anyone ask for your opinion?

MEL

I can say something if I want-

JANIE

Just like you can steal dance partners if you want-

MEL

I did not steal-

HAYLEY

You totally did-

MEL

Oh and you didn't?-

MISS GREGG

That's enough!

LISA

It's like the end of the world. Things get bad, then they get worse, then we all die.

MISS GREGG

Not if necessary measures are taken.

HAYLEY

But what if they're not taken?

(CONTINUED)

CONTINUED:

ELOISE

Or what if things have gone too far already, to change them back.

MISS GREGG

But that's not what Paul's saying. You haven't finished, have you Paul?

ELOISE

My Mum says there's nothing you can do about it, so you might as well ignore it.

LISA

My Dad says it's all a load of rubbish in any case.

MISS GREGG

If we can just let Paul-

JANIE

That's like those animals.

LISA

What?

JANIE

The ones that put their head in the sand. Emus.

BRAINS

Ostriches-

JANIE

Ostriches-

MISS GREGG

Yes I think Paul should finish his-

JANIE

Anyway it's not fair that world's going to end-

MISS GREGG

It's not going to-

JANIE

I mean it's not fair that it's happening to us. Our generation. Why is it us that has to stop driving cars or whatever? Why do we have to stop enjoying ourselves?

Abigail puts up her had.

MISS GREGG

Yes, er, Abigail.

(CONTINUED)

CONTINUED:

Abigail stands slowly. Others look at her and each other.

ABIGAIL
(quiet)
It's a punishment.

Pause. More looks from some to Abigail.

MISS GREGG
Right. Well... That's... that's an
unusual... um-

ABIGAIL
Because people have turned away from
Jesus.

Pause. Someone snorts.

MISS GREGG
Well, obviously that's Abigail's-

JANIE
I think she means like Noah, Miss.
Noah's Ark? That was a punishment,
wasn't it. The flood.

MISS GREGG
I don't think we need to-

ABIGAIL
People spend all their time watching
screens, computer screens, television
screens, that's where all their
pleasure comes from, and they need fuel
to run the power stations to make the
electricity so they can keep watching,
and they're so busy doing that, night
after night, filling their heads with
evil thoughts and false Gods, they've
forgotten about Jesus.

Pause

JANIE
Right... So if we all turn our
televisions off and pray to Jesus, will
the sea level start going down again?

Pause. A snigger.

MISS GREGG
Um... well, thank you Abigail that's
very... interesting- Paul, would you
please finish your speech, thank you.

Blackout. Cut to-

FILM EXCERPT (10)

INT. SCHOOL CORRIDOR

Cam-corder POV tracks Abigail down corridor. Music. Kerry passes camera, heads in same direction as Abigail, following her. Abigail enters class-room. Film cuts. Snap to-

STAGE SCENE 11

Stage-lights up on class-room. Abigail sits on her own. Takes bible out of bag, starts reading. Kerry enters, hovers near door. Pause.

KERRY

What's that you're reading?

ABIGAIL

The bible.

Pause

KERRY

Do you have to read it every day?

ABIGAIL

Yes.

KERRY

Do you get tested on it?

ABIGAIL

We just... we talk about it.

KERRY

Who with?

ABIGAIL

Our family. And with the elders.

KERRY

The elders.

ABIGAIL

Yes.

KERRY

Are they in charge?

ABIGAIL

Yes. They run the Brethren House.

KERRY

Is that your church?

ABIGAIL

Yes. It's were we go on the weekends.

(CONTINUED)

CONTINUED:

KERRY

What, Saturday and Sunday? Both days?

ABIGAIL

Yes.

KERRY

All day? What do you do?

ABIGAIL

We pray and sing hymns. And make food, and bake bread, and have feasts, and give thanks. And the elders give us sermons and we have discussion groups. It's like a big family. Like a... a home. Sometimes we play games.

KERRY

What sort of games?

ABIGAIL

Board games. Or chase. There's a garden at the back.

Pause

KERRY

And what do you talk about, then?

ABIGAIL

We talk about how the bible tells us to live.

KERRY

Right.

ABIGAIL

How we should behave.

KERRY

Is that why you have to wear that head-scarf?

ABIGAIL

Yes.

KERRY

It says that in there, does it.

ABIGAIL

Yes.

KERRY

Do you know it off by heart, then?

ABIGAIL

Some of it.

(CONTINUED)

CONTINUED:

Pause

KERRY

What if you do something wrong.
Something it says you're not allowed to
do in the bible.

ABIGAIL

You have to admit it and repent.

KERRY

To the elders?

ABIGAIL

Yes.

KERRY

Do you get punished?

ABIGAIL

They pray for you. Everybody does.
Everybody prays for each other.

KERRY

What if you do something really bad.

ABIGAIL

I suppose you could be excluded.

KERRY

Is that like thrown out?

ABIGAIL

Yes. I've never known it happen-

Pause

KERRY

Do you think we're going to hell, then?

Pause

KERRY (CONT'D)

I mean everyone. Like you were saying
this morning, about sinning and
watching tv.

ABIGAIL

It depends. Whether you love Jesus, or
not.

KERRY

What if he doesn't love you.

ABIGAIL

He loves everybody.

(CONTINUED)

CONTINUED:

KERRY

Surely he can't love you if you're bad,
if you've done something bad.

ABIGAIL

He does... if you've done something
bad, and then you repent and turn back
to him. He especially loves you then.

Pause

KERRY

Do you believe in hell?

ABIGAIL

Yes.

KERRY

And the Devil.

ABIGAIL

Of course.

KERRY

You think he's real?

ABIGAIL

He's as real as I am. And if you're not
looking out for him, if you forget
Jesus, the Devil can creep into your
life without you even realising it.

Matt enters.

MATT

Hi. All right? Sorry. I was just...
I'm just...

*Matt picks up his bag and exits. School bell rings. Blackout.
Cut to-*

FILM EXCERPT (11)

EXT. SCHOOL. END OF DAY.

*Tracking shot of Abigail leaving school. Hymn underscore.
Film cuts. Snap to-*

STAGE SCENE 12

Brethren House. Brethren Girls as above before.

(CONTINUED)

CONTINUED:

RUTH

But it shall come to pass, if thou wilt not hearken unto the voice of the Lord thy God, to observe and do all his Commandments, then all these curses shall come upon thee and overtake thee:

ALL

Cursed-

RUTH

-shalt thou be in the city.

ALL

Cursed-

RUTH

-shalt thou be in the field.

ALL

Cursed-

RUTH

-shall be the fruit of thy body and the fruit of thy land.

ALL

Cursed-

RUTH

-shalt thou be when thou comest in. And-

ALL

Cursed-

RUTH

-shalt thou be when thou goest out. And thou shalt grope at noon-day, as the blind gropeth in the darkness, and thou shalt be oppressed and spoiled evermore and no man shall save thee.

Black-out. Music. Fade to-

FILM EXCERPT (12)

INT. CLASS-ROOM. DAY.

Class-room. Whole class group entering class-room, camera pans round and finds Abigail. Film cuts. Snap to-

STAGE SCENE 13

Stage-lights up. Class-room. Students waiting.

(CONTINUED)

CONTINUED:

MISS GREGG

(entering)

Right, Tempest, Act One, the storm scene. Have we all got scripts. Good. Dennis find someone to share with. Now, do all the mariners know who they are. Hayley, Janie, Jimmy, Robert, you're mariners aren't you, you stand over here.

They do so, grudgingly.

MISS GREGG (CONT'D)

Robert, for the last time put that thing away, unless you want it confiscated. Paul, are you ready with the bosun, nice and loud, don't forget; Dennis let's have a nice angry Sebastian. The rest of you, can we have as much storm noise as possible, whistling wind and so on, Eloise are you all right with the thunder? Right? Good. Ready storm? Off we go, Paul whenever you're ready.

A few class-members make the noise of a storm, some in a silly, subversive way.

PAUL

(hesitant)

Down with the top-mast- How do I say that?

MISS GREGG

Yare. (Yah)

PAUL

(as above)

Yare. Lower, lower. Bring her to try with main-course. A plague upon this howling. They are louder than the weather or our office.

HAYLEY

What was that about his main-course?-

JANIE

Is he in an office?-

MISS GREGG

They're at sea. Go on Paul.

PAUL

(as above)

Yet again? What do you here? Shall we give o'er, and drown? Have you a mind to sink?

(CONTINUED)

CONTINUED:

MEL

Miss what's he talking about?-

MISS GREGG

Just carry on, you next, Dennis.

HENDRIX

(with difficulty)

A pox o'your throat, you bawling,
blasphemous, incharitable dog...
Shouldn't that be *uncharitable*?-

MISS GREGG

Just carry on. Paul?

PAUL

Work you then. Lay her a-hold, a-hold!
Set her two courses; off to the sea
again, lay her off.

JANIE

Miss, why do they keep talking about
courses?-

MISS GREGG

Keep going please-

JANIE

Seriously, he said about the main
course-

MISS GREGG

Mariners, you're turn now-

JANIE

Are they having dinner?-

MISS GREGG

Thank you mariners. Go on, your boat's
sinking.

HAYLEY

All lost, to prayers, to prayers. All
lost.

MISS GREGG

Can we have more than one mariner
actually speaking. Robert? You're a
mariner.

LISA

Nintendo never speaks, Miss.

MISS GREGG

Just... you know, the boat's sinking,
can we not have a bit of shouting-

(CONTINUED)

CONTINUED:

JANIE

But I don't know what it means-

MISS GREGG

I just told you, the boat's sinking,
that's all you need to worry about, off
you go, nice and loud.

JANIE, HAYLEY, JIMMY

(dead-voiced)

All lost, to prayers, to prayers. All
lost.

LISA

Shall I be a mariner?-

MISS GREGG

Keep going, Paul, you're next.

LISA

It'd make it louder-

MISS GREGG

Paul!

PAUL

Sorry. What must our mouths be cold?

HAYLEY

Is their dinner not hot enough? Is that
it?

MISS GREGG

Sebastian! That's you, Dennis!

HENDRIX

We are merely cheated of our lives by
drunkards. This wide-chapped rascal -
would thou- what is that?-

MISS GREGG

Mightest-

HENDRIX

Mightest lie drowning the washing of
ten tides... I've got absolutely no
idea what-

MISS GREGG

And now the mariners again! More storm
please!

JANIE, HAYLEY, JIMMY

(dead-voiced)

We split, we split. Farewell, my wife
and children. Farewell brother. We
split, we split, we split.

(CONTINUED)

CONTINUED:

Pause. The storm noise peters out. Miss Gregg turns away, rubs her fore-head.

JANIE

What are they splitting?

BRAINS

The boat. It's a wooden boat.

JANIE

Why are they splitting it?

BRAINS

It's the planks. 'Cause it's a storm.
The boat's splitting apart.

MEL

Miss, why can't Shakespeare write in
English?

MISS GREGG

It is English, Melanie.

MEL

But none of us understand it.

BRAINS

I understand it.

MEL

Except Brains.

JANIE

What was all that stuff about dinner?

MISS GREGG

There was nothing about dinner-

BRAINS

It's to do with the sails, it says here
in the notes, the main-course is old
English for sail.

HAYLEY

Why can't he say sails, then?

MISS GREGG

*(fraught, trying to keep
her temper)*

Because then it wouldn't-

Pause. She slumps.

MISS GREGG (CONT'D)

(giving up)

It wouldn't be beautiful.

(CONTINUED)

CONTINUED:

JANIE

But at least we'd understand it.

MISS GREGG

You don't have to understand something for it to be beautiful.

MEL

That's mad, Miss.

Pause

PENNY

I get sea-sick on boats. I always think they're going to sink.

Black-out. Cut to-

FILM EXCERPT (13)

INT. CLASS-ROOM

Close-up of Abigail from Matt's perspective.

MATT VOICE-OVER

It wasn't mad. What Miss Gregg was saying. When I looked at you I understood exactly what she meant. You were beautiful, to me at any rate, and I didn't understand a single thing about you.

School bell, film cuts. Snap to-

STAGE SCENE 13 (CONTINUED)

Stage-lights up. Class-room, as in previous scene. Students rise, pack bags etc. Matt gets out his camera, switches it on. Black-out. Cut to-

FILM EXCERPT (14)

EXT. SUBURBAN STREET. DAY.

SFX school gates/end of day etc. Cam-corder POV of Abigail walking down street from behind. Underscore.

MATT VOICE-OVER

I thought I was good at undercover surveillance. I kept the camera tucked in the inside of my jacket, so that just the lens was showing. Unfortunately, it turned out you were better at sniffing out spies than Tom Cruise in Mission Impossible Three.

(CONTINUED)

CONTINUED:

Abigail turns a corner. Camera follows, finds Abigail standing waiting for Matt. Underscore cuts. Film cuts. Snap to-

STAGE SCENE 14

Stage-lights up, Matt facing Abigail, trying to turn off/hide camera. Outdoor SFX.

ABIGAIL
What are you doing?

MATT
What? Nothing.

ABIGAIL
Are you following me?

MATT
No... No.

ABIGAIL
What's that?

MATT
Nothing. My camera.

ABIGAIL
You always have it.

MATT
It's just- it's like a hobby, it's just, it's nothing. It's not even on.

Pause

MATT (CONT'D)
So... Do you... live near here?

ABIGAIL
Arkland road.

MATT
Right.

Pause

MATT (CONT'D)
I'm Matt.

ABIGAIL
I know.

Pause

(CONTINUED)

CONTINUED:

MATT
(indicating head-scarf)
 Do you ever take that off?

ABIGAIL
 What?

MATT
 Your... your scarf.

ABIGAIL
 At night. Not that it's your business.

MATT
 Sorry.

MATT VOICE-OVER
 I knew that this was the kind of
 intelligent talk that girls,
 particularly religious ones, would find
 impossible to resist.

ABIGAIL
 I've got to go now.

MATT
 Right. See you on Monday, then.

Black-out. Cut to-

FILM EXCERPT (15)

EXT. SUBURBAN STREET

Cam-corder POV of Abigail disappearing down road.

MATT VOICE-OVER
 I thought I'd blown it. There I was,
 suddenly talking to you. And you'd seen
 the camera. I must have seemed like
 such an idiot. Not just idiot. Freak.
 And worse than that, tomorrow was the
 weekend. It was going to be two days
 before I'd see you again. I was afraid
 you might not come back.

*Abigail turns back, cam-corder POV flicks to one side. Film
 cuts. Snap to-*

STAGE SCENE 15

*Stage-lights up, bed (bed-side lamp). Matt on edge of bed,
 wearing dressing gown, tv in front of him facing upstage. He
 turns it on. TV lights up, causing glow on his face. Dramatic
 underscore.*

(CONTINUED)

CONTINUED:

REPORTER (V.O.)

-as nothing compared to the hidden dangers lying beneath our ocean floors. As the seas become ever warmer, marine geologists are becoming increasingly worried by the weakening of under-sea structures. A series of marine landslides could occur at multiple points around the globe. Any one of these will cause a tsunami of unimaginable power, a wave that will travel across the sea faster than a car, a wave that coastal dwellers will only be aware of, the very second it strikes the shore with its terrifying, destructive force.

He flicks to another channel, music, etc. He takes camera out of bag and attaches it to tv. Underscore. He presses buttons on camera, watches, as simultaneously we see-

MONTAGE OF PREVIOUS CLIPS OF ABIGAIL

Film runs above, scrolling, repeating and pausing on footage of Abigail over following, as Matt presses buttons on his camcorder.

MATT VOICE-OVER

I can't explain why I wanted to film you. Perhaps it was the fact you had to keep her hair covered, and that you wore strange clothes and wouldn't look at me. Like you were hidden away. Perhaps it was the fact you talked weird stuff about God and Jesus. Like a robot. I wanted to find out everything about you. And at the same time I kind of wanted never to find anything out. Except one thing: I wanted to know what you looked like without your head-scarf.

A repeating film image of Abigail suddenly changes, she looks straight to camera, music changes, she smiles, reaches up to remove head-scarf. Just as she begins to remove it-

MOTHER (O.S.)

(loud)

Matt! Is your telly on?

MATT

(loud)

No!

Underscore cuts, Matt quickly presses button on camera.

Film freezes, goes black.

(CONTINUED)

CONTINUED:

TV goes dark.

MOTHER (O.S.)

I'm off to do my shift now. You all right?

MATT

Yeah. Night.

Black-out. Hymn.

STAGE SCENE 16

Brethren House. Hymn underscore. Stage-lights up on Abigail, Libby, Ruth, Sarah, Phoebe, Susannah and Rebecca at table peeling vegetables.

SARAH

How have you been, Abigail?

ABIGAIL

Fine.

SARAH

I mean at the school.

ABIGAIL

Fine.

Pause

RUTH

Is that all you've got to say to Sarah?

ABIGAIL

What else do want me to say?

LIBBY

Apparently they have televisions and computers. And they show films of men and women fornicating. They actually show you how to sin. Ruth says.

Phoebe giggles.

RUTH

It isn't funny. Libby's right. That's what they teach. Elder Martin says. They watch television and wear make-up and listen to music and they're taught how to sin. How to use their bodies for sin. The teachers show them actual pictures of men and women sinning, so they can learn how to do it themselves, isn't that true, Abigail?

(CONTINUED)

CONTINUED:

ABIGAIL

I haven't actually seen any-

RUTH

Elder Martin says.

LIBBY

Aren't you scared, being with so many Godless people?

SARAH

Jesus will be looking after her.

SUSANNAH

Were they happy in their Godlessness?

ABIGAIL

I don't know. They were noisy. The whole place was noisy, like a zoo.

RUTH

So they were like animals.

ABIGAIL

There's just so many of them.

RUTH

Elder Martin says that humans aren't designed to be crammed together like that. He says it breeds sinful thoughts just as easily as passing on a cold. That's why they're all lost. That's why we hear them saying sinful things and drinking the Devil's liquor and smoking, when we walk past them at bus stops. Doesn't matter that we look down or try to close our ears. Elder Martin says a true sinner can never know how lost he is.

LIBBY

What *are* they learning, then?

ABIGAIL

The Tempest. By Shakespeare.

REBECCA

What's it about?

SUSANNAH

Is it ungodly?

ABIGAIL

It's about a storm, and a magic island and a girl and a boy who fall in love.

(CONTINUED)

CONTINUED:

PHOEBE
Is it exciting?

RUTH
It sounds ungodly.

REBECCA
Do they act it out?

ABIGAIL
Yes.

LIBBY
Do a boy and a girl have to pretend to
love each other?-

PHOEBE
Do they have to kiss?

SARAH
Phoebe!-

RUTH
You see? What did I say? They take
sinful books and teach you how to sin.

LIBBY
Where do you eat?

ABIGAIL
In an office.

SUSANNAH
Did any boys talk to you?

Beat

ABIGAIL
Not really.

PHOEBE
Were any of them handsome?

SARAH
Phoebe, what's the matter with you?

ABIGAIL
There was one who seemed more... more
friendly than the others.

SARAH
Perhaps he wants to find Jesus.

RUTH
They all need to find Jesus. Abigail
should help them. They need to be saved
from sin.

(CONTINUED)

CONTINUED:

LIBBY

How can she help them?

SARAH

She could bring them here.

RUTH

I know how she can help them - She can take them bibles.

REBECCA

She can't give out bibles to the whole school.

RUTH

(to Abigail)

How many are in your class?

ABIGAIL

I don't know, about... fifteen.

RUTH

We've easily got fifteen spare bibles in the store cupboard. And that'll be like planting the seed. I'll check with Elder Martin.

ABIGAIL

But what if they don't want them?

RUTH

Of course they won't want them. Not to start with. But it's only by reading them that they'll find out they do want them. And anyway, it's a gift. From us to them. A loving gift.

ABIGAIL

But they won't think it's that.

RUTH

It doesn't matter what they think. What would Jesus want you to do? Would he want you to turn your back on them and let them live their lives in sin? Or would he want you to bring them back to him, so he can save them? You'll be like a missionary amongst the heathen. It's what I would do. Or are you scared to do your Christian duty, Abigail?

She exits. Black-out.