

**ATYP's**

# **THE RESISTANCE**

**BY KIP CHAPMAN**

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1.

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*A stage. A seating block. The stage is a collection of mismatching oversized objects. Perhaps a giant head, a tram upside down, a shop entrance, a tree? All the objects seem to be from different eras and different aesthetics but the way they have been arranged seem to indicate they all belong to the same world. Home-made banners hang around the entire space with phrases like 'Have fun!' 'Put your hand up!' 'Download The Resistance app!' There are also a number of 'screens' throughout the space and these have projections that look like the banners.*

*AUDIENCE MEMBERS enter the space and take their seats. 4 ACTORS move around the space and engage with the AUDIENCE. Their main purpose is to help them download the app. They encourage younger people to reach out to older audience members to ensure that everyone can use their device during the show. Everything is visible.*

*Note: AUDIENCE interaction is noted in RED and AUDIENCE dialogue is a guide only.*

*Over the course of the pre-show the ACTORS begin setting up the stage. They occasionally get an AUDIENCE MEMBER to help them with a task on stage. At the beginning of the show there are 3 AUDIENCE members on stage. They have been briefed on what to do. One is taken to stage right and given a folder. One is taken stage left and put in front of a video camera on a stand. One is taken in front of a desk. One is taken stage right and handed a boom mic. They are each told what to do.*

*The lighting highlights each of the AUDIENCE MEMBERS in their locations on the stage. It allows us to focus on their actions. Each has an ACTOR next to them, out of the light, instructing them what to do.*

*There has been music playing throughout the preshow. The lights transform the room.*

*A male actor (playing MIRO) moves to the middle of the stage and addresses the audience.*

**MIRO:** Put your hand up if you want to help. *(If no response)* Anyone? If you want to help, put up your hand.

*An AUDIENCE MEMBER (ZAC) puts up their hand. MIRO brings ZAC on stage. The Projection screens come alive and we see the view from the camera. It's of the top of the desk with nothing on it. He hands a box to ZAC who opens the box and takes out a SNOWGLOBE. HE shakes the SNOWGLOBE and puts it on a mark on the desk which makes it line up perfectly for the camera.*

*The lights transform. Music changes. The screens above show us focusing in on the SNOWGLOBE with the snow fluttering down. A voice from ONE of the AUDIENCE MEMBERS comes over the loudspeaker system. As SHE/HE speaks the SNOWGLOBE gets bigger and bigger. We can see an image inside. It's of a crowd at a protest all holding banners. Standing on the shoulders of the crowd is a woman in green holding a megaphone. It's a raw, alive, passionate image.*

**READER:** Once upon a time a group of strangers came together.

Each had different skills and experiences, but they all had a common purpose.

And each of them put their hand up and asked what they could do to help.

And together they achieved something...

Extraordinary

*The lighting changes dramatically. The AUDIENCE MEMBERS on stage are no longer lit. All the screens around the stage come alive. Multiple TV reports vie for our attention. Multiple images of winter storms. Flooding, rain, ice intercut with a presenter speaking of a crisis.*

PRESENTER: This week in Egypt, global leaders from one hundred and ninety-one countries are meeting to conclude their talks on the new COP 26 Climate Agreement, seven years after the ratification of the Paris climate accord. This new agreement will fundamentally change how every country creates and uses energy, in turn, transforming how every person on the planet will live their lives. Prime Minister Timothy Hyde has yet to indicate whether Australia will agree to the terms of the treaty. Rallies are expected across Australia in support of the agreement and Eva Lawson, the global icon of the youth climate movement, is expected to be arriving in Sydney....

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*The screens flash out. The music changes to something much more domestic – some pop song coming from just one speaker on the stage. During the broadcast the ACTORS have instructed the AUDIENCE MEMBERS on stage to each complete a small task. ONE is writing on a white board next to HAYDEN. ONE is at a bench drawing and TWO have pamphlets and are following DREW.*

*The lights rise on DREW Baykara (62, Female, Turkish Australian, art teacher, arms that can hug nine people at a time) and her TWO AUDIENCE MEMBERS moving into the audience seating block and handing out flyers. MIRO Cormo (16, Male, Italian Australian, the scheduler, eyes the colour of a computer screen) is working on his laptop. PEPPER Maprang (15, Non-binary, Thai Australian, the inventor, hair like a lit fuse) is doing nothing at all.*

PEPPER: So, you're saying a whale isn't a mammal?

MIRO: I'm not saying that!

PEPPER: Imagine how hurtful that would be to hear if you were a whale?

MIRO: Whales don't speak English!

PEPPER: English isn't the only language spoken on this planet, Miro.

MIRO: Well, I don't speak whale.

PEPPER: That's exactly my point.

MIRO: No, your point is that whales are beaching themselves on purpose in some weird attempt to evolve into land creatures.

PEPPER: It's only weird when you view evolution through the western civilisation time frame.

MIRO: How else am I meant to view it?

PEPPER: Not everything happens as quickly as you'd like it to happen.

MIRO: What's that supposed to mean?

PEPPER: I'm just asking you to be slightly open minded, Miro!

MIRO: Are you saying I'm impatient?

PEPPER: **Tammy** gets it. Don't you?

*Tammy – one of our AUDIENCE MEMBERS nods.*

PEPPER: (*cont'd...*) See!

MIRO: **Tammy** is just being nice. And I'm not impatient. I just schedule efficiently. There's a difference.

PEPPER: If you say so.

MIRO: I mean I'm a calm person. I'm relaxed, easy going. If you had to describe me in a word, like the first word that comes to mind, like someone who doesn't know me but they saw a picture of me in, I don't know, National Geographic or something.

PEPPER: Why are you in National Geographic?

MIRO: I don't know. I'm not in National Geographic. It's just if I was, like, they were doing a profile on me for some reason, like a short, ten page, in-depth, getting to know you, cos I just won the Gruber prize for cosmology at like twenty two. And you're round at your Aunt and Uncle's house and they've had a subscription to the magazine for years so it's just lying on the coffee table and you open it up and there's my face just looking at you and you think 'I don't know who this guy is but I can just tell he's....'

PEPPER: Impatient?

MIRO: Easy going. Easy going! Look at me. I'm holding the laptop in one hand so my other hand can you know...

*MIRO moves his free hand around in a very strange manner.*

PEPPER: Wow, that's such an easy going way to move your hand around, Miro.

MIRO: Shut up, Pepper.

*HAYDEN Banjory (17, Female, First Nations, the speechwriter, dressed like a protest poster) has been at a desk on an upper level of the stage. She stands up with a paper in her hand. Kind of like Evita. Her AUDIENCE MEMBER helper will be drawing images on the whiteboard that mirror the speech.*

HAYDEN: Because it's crucial to recognise that this is not just an issue about the environment. Climate change effects everyone but the impacts are not evenly distributed and systemically not all people in this country are valued equally. At the core of this crisis is the loss of indigenous land, cultures and livelihoods. And you can do something about it.

We are living in a time when the decisions you make will determine the fate of humanity. The way we address climate change will determine how we live, where we live and if we live. So, we are urging you to join our movement. We are asking you to put your hand up. And say, 'what can I do to help?' And if no one listens to us, then our raised hand will become a closed fist. And then this fist will be joined by this fist. And then both fists will start going like boom, boom. (*starts punching*) And then I'll do one of those. And then I'll just start swinging from here. And there'll be blood just raining down. And I'll be like 'RARAHHHHH!'

PEPPER: What bit is this for?

HAYDEN: Just the welcome speech for when Eva Lawson arrives.

*Pause*

PEPPER: Sure. Miro? Are we...?

HAYDEN: Do you think it needs to be more aggressive?

MIRO: I like it. I, personally, I think it's great. I'm wondering, I'm just thinking tonally...

HAYDEN: More casual then?

PEPPER: Well, if you want casual then Miro's your man.

MIRO: Shut up, Pepper!

HAYDEN: You don't think I should do it?

PEPPER: We absolutely think you should do it. I suppose it's a / vibe thing.

MIRO: / Tone thing.

PEPPER: Vibe and tone thing. I do like the 'put up your hand' reference and I'm thinking / possibly, if it's reframed...

HAYDEN: / Okay, so I won't do it.

MIRO: What about some whale references, Pepper?

PEPPER: Shut up, Miro!

HAYDEN: What do you mean?

PEPPER: Miro's being a little squirt cos he doesn't think that whales want to evolve like every single other animal on the planet.

*DREW and her two AUDIENCE MEMBERS are now back on stage.*

HAYDEN: I have no idea what you are talking about.

PEPPER: Drew?! Drew? Explain to the children here about what I'm saying.

DREW: What are we saying?

PEPPER: That whales are just mammals trying to evolve.

DREW: What does that mean?

PEPPER: Oh my god.

HAYDEN: I honestly have no idea what we are talking about.

PEPPER: Can we all agree that dogs used to be dolphins?

HAYDEN: Dogs were dolphins?!  
 MIRO: Dogs were dolphins?!  
 DREW: Dogs were dolphins?!

PEPPER: OF COURSE, THEY WERE!

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*THE GANG move to different parts of the stage. HAYDEN turns to the audience.*

HAYDEN: Hi everyone. Can you all hear me, okay? Yeah? Put up your hand if you can hear me?

*HAYDEN begins a direct address to the AUDIENCE. She will respond to how the AUDIENCE react each night. At the same time the AUDIENCE MEMBERS on stage and the GANG are continuing their conversation behind HAYDEN. The GANG then instruct them on their next task and they get ready.*

HAYDEN: (cont'd...) Everyone comfy? Everyone been to the bathroom? Yeah? If you do need to go at any time just head up those stairs and turn to the right. And how's the temperature? Is everyone happy as a group? Yeah? We're comfortable with this? Good. In the scene we are doing at the moment, on stage behind me, I want you to imagine it's really hot. Like 38 degrees or something. You know that temperature where your face goes like this. (HAYDEN pulls a face.) You know? Yeah? Like everyone on stage is really uncomfortable.

PEPPER: My tongue feels like it is too big for my mouth.

MIRO: It feels like I've wet myself.

HAYDEN: And our guys **Tammy, Zac, Miv** and **Ishmael**, give us a wave?

*The AUDIENCE MEMBERS on stage wave at the audience.*

HAYDEN: (cont'd...) They're hot too.

*HAYDEN encourages them to 'show' how hot they are. Perhaps they fan themselves? This moment will be different each night.*

HAYDEN: (cont'd...) There you go! So, it's super-hot up here and everyone is getting ready to welcome Eva Lawson!

*The projection screens all light up with images of EVA Lawson (16, Female German, the lion's heart of the climate justice movement). The images should be almost religious in their portrayal of EVA. A short heavenly sound sweeps through the room. The images disappear.*

HAYDEN: (cont'd...) I know! Eva Lawson! Coming to Australia! Exciting huh?

*DREW has come alongside HAYDEN. Next to her is GEORGIA holding a melodica.*

DREW: (Softly to HAYDEN) Hello.

HAYDEN: Got a few Eva fans out there, do I? You all follow her on Insta? Well, for the signing of the new Cairo Climate Agreement Eva wants to be in Sydney! Incredible, hey?

DREW:                    *(Softly to HAYDEN)* Excuse me.

HAYDEN:                 But it is kind of a backhanded compliment cos she's only coming to Australia cos our government doesn't care about climate justice. But hey, we'll take what we can get.

DREW:                    *(To HAYDEN)* Ding-a-ling!

HAYDEN:                 Morning, Drew.

DREW:                    And what a lovely morning it is.

HAYDEN:                 Yes.

DREW:                    You're looking well.

HAYDEN:                 How can I help? The auditions?

DREW:                    No, no, no, no, no, no, no. Nothing like that.

HAYDEN:                 But it is the choir?

DREW:                    Exactly.

HAYDEN:                 We spoke about this.

DREW:                    It's just a little /... infinitesimal...

HAYDEN:                 / I don't think that / anyone. I mean we've

DREW:                    / Family. We all have talent! Every single one of you. A gift Mother Earth gave us to share.

HAYDEN:                 Drew.

DREW:                    Even you, Hayden. And who are you to hold it back? To hide it. It's not a piece of pirate's gold to be stored in a chest at the bottom of the ocean. Let it out!

HAYDEN:                 I just don't think anybody wants to sing.

DREW:                    **Georgia!** Could I have a D? Next one along.

*Georgia plays a 'D' on the melodica. Then goes up one note.*

DREW:                    La, la, la, la. And everybody..... Ahhhhhhhh.

*Not many people will sing along with DREW.*

HAYDEN:                 No one has to sing.

DREW:                    You too, Hayden. Ahhhh.

HAYDEN:                 Ahhhh.

DREW:                    Good. Good. Get your chest in. That's it. Head up. Everybody.

*DREW is moving around the space. She is getting them louder. People will grudgingly join in (they don't need to enjoy it.)*

DREW: (cont'd...) And follow me. La, la, la, la, la, la, la.

*The AUDIENCE follow DREW. It is a very simple five note sequence. She repeats it*

HAYDEN: Drew!

DREW: And..... done. We came. We saw. We conquered. Thank you, my sweet.

*DREW begins to leave.*

HAYDEN: Thank you, Drew.

DREW: (to AUDIENCE) At the end of the show, we're all going to sing a song alright?

HAYDEN: I don't think anyone wants to sing in this show.

DREW: It's going to be fabulous!

*The next sequence has PEPPER, MIRO, DREW and the AUDIENCE MEMBERS on stage all gathered in one area of the stage erecting a large sign. HAYDEN will drop in and out of the scene.*

HAYDEN: (To AUDIENCE) What else do you need to know?

PEPPER: Okay everyone, listen up gang!

HAYDEN: What?

PEPPER: I'm only going to run through this once.

HAYDEN: (To AUDIENCE) That's Pepper Maprang. Pepper's in charge of logistics, so tonight, if you need anything like paint or tape or / cardboard

PEPPER: / (to the GANG) This is a small explosive canister, so you've got to hold it away from your face and it explodes out about, I don't know, like a metre?

HAYDEN: Just go and ask Pepper. Miro Cormo. He's the guy in blue who's waving his arm / just over there

MIRO: / Aghh! Is there something in my hair?! There's something in my hair?

PEPPER: What?!

MIRO: It feels like a bug or something.

HAYDEN: He's in charge of schedules, management, you know, the umm, you know, the stuff that makes it all happen.

MIRO: Pepper! If I get a spider bite I die! Do you understand?

HAYDEN: He's going to be a pain in my ass in about 50 seconds. You've met Drew, obviously.



DREW: *(Waving to the AUDIENCE)* Hello!

HAYDEN: She joined our group nine months ago and she's head of the art department and trying to set up a choir.

DREW: *(pointing at the sign)* Up a bit higher.

HAYDEN: No one has to sing in this show, don't worry. And I am Hayden Banjory, I'm from *(insert Actor's country)*, I'm a Leo, I like equal justice, ready salted chips, ceiling fans and early Sylvia Plath. I like recycling, obviously. Like this jacket. This jacket is a hand me down from the one and only Julia Gillard. Yeah? Yip? I can see a few Gillard voters out there. I know who you are. Well, this jacket – she wore it at the passing of the carbon pricing scheme in 2011. Yeah?! I say carbon you say pricing. Carbon?

AUDIENCE: Pricing!

HAYDEN: Carbon?

AUDIENCE: Pricing!

HAYDEN: It fits like a glove.

MIRO: / *(to the AUDIENCE)* Have you confirmed that everyone knows how the app works?

HAYDEN: Told you he'd be a pain in my ass in 50 seconds.

MIRO: *(to the AUDIENCE)* Did everyone download the app?

HAYDEN: Miro, we're not up to that part of the show yet!

MIRO: Yeah, but if they haven't downloaded it, they can do that now, so that when I do my bit in a few minutes, they'll already have it. Right?

*HAYDEN points to MIRO's shoulder.*

HAYDEN: Is that a spider?!

MIRO: WHERE?! WHERE?!

*HAYDEN moves away from MIRO.*

HAYDEN: So, Eva Lawson arrives tomorrow, we're organising the big welcome thingy, then at the end of the week Eva's going to lead our climate march which is going to be the biggest climate rally in Australia's history / and because

PEPPER: So take your places everyone!

HAYDEN: I'm getting way ahead of myself. My name is Hayden Banjory, I'm from *(insert Actor's country)*, I'm a Leo and if you cross me you will pay with your life.

*A young woman bursts on stage. She is dressed in a yellow summer jumpsuit and carries a large overstuffed backpack. She has a number of full ring binders in her arms. She looks overheated and has she been crying? This is MARLEE Angelos (17, Female, Greek Australian, dressed like she's running late)*

MARLEE: I'm sorry, I'm sorry, I'm sorry....

*MARLEE doesn't know where to place herself. She moves around the stage. She places her folders down on the rung of the ladder in the middle of the stage but as soon as she turns the folders all fall off on the floor.*

MARLEE: (cont'd...) Noooo!

*MARLEE bends down to pick up the folders but this causes her backpack to slip over her head and empty the contents onto the floor as well. MARLEE loses her balance and ends up on the floor surrounded by her belongings.*

HAYDEN: This is Marlee Angelos. She founded our group. She's who we turn to when we don't know what to do.

*MARLEE holds up a lid of a cup almost in tears.*

MARLEE: (to no one in particular) I broke my coffee cup on the way here.

HAYDEN: She's my best friend.

MARLEE: I'm sorry I'm late. / Sorry I'm late.

HAYDEN: / Oh, and in about seventy minutes you're all going to be standing up and we're going to be at the climate march. Okay?

MARLEE: I missed the bus then I had to run.

HAYDEN: Put your hand up if you heard we're going to make a climate march on stage? Good.

*Most of the AUDIENCE will raise their hands.*

MARLEE: And I'd just had a haircut and I don't want to be vain and I know there are huge problems in the world and I passed like five people asking for money and I mean this isn't even in the centre of the city. I'm talking Petersham! And I only had four dollars but I really needed a coffee so when this guy asked me for money I pretended I didn't hear him. I didn't pretend that I was deaf but I kind of was pretending that I was deaf if you know what I mean? Then I get the coffee and it's too hot, so it burns my tongue and it's so hot today anyway. Why is it so hot?! And I spill the coffee and break my takeaway cup – so I just wasted the four dollars which I could have given to the nice man – who had a dog! Then I get here and I'm trying to collect myself before I come in and I'm looking in the window of the shop opposite and I see my hair and it's all gone puffy cos it's what forty, fifty degrees out there?!

MIRO: It's thirty-eight point two.

MARLEE: Thirty-eight. I mean. Come on. How are we meant to march in thirty-eight degrees?

HAYDEN: Do you want to just take a moment?

MARLEE: I just need... to take a moment. Is that alright?

PEPPER: Sure.

HAYDEN: Sure.

MIRO: Sure.

*Pause. MARLEE gets up and takes a few breaths and gets straight into organising.*

MARLEE: I'm good.

HAYDEN: You're good?

MARLEE: I'm so good.

MIRO: We're just practising Eva's welcome.

MARLEE: I am 100% focussed.

HAYDEN: We're going big on the look, lots of banners and flags cos we know the visuals are just as important as what we are going to say.

MARLEE: Totally. Do you know what you're wearing?

HAYDEN: Well, I'm wearing my Julia Gillard.

MARLEE: Of course.

HAYDEN: But I can't decide whether to do my black skirt or pants?

MARLEE: The vintage leather ones?

HAYDEN: Which is, obviously, a terrible decision for this heatwave but the world needs to see me in my power.

MARLEE: Do the pants.

MIRO: After the Welcome, Eva goes straight into the TV interview.

MARLEE: Yip, and Dad's going to take us there.

MIRO: Right.

PEPPER: And I couldn't find fireworks, so I was thinking we just let off a couple of small, timed explosives?

HAYDEN: Pepper!

MARLEE: When's this for?

PEPPER: For Eva's welcome.

MARLEE: I don't think the welcome needs to include explosives.

PEPPER: It's literally just a smidge of dynamite.

MARLEE: Does anyone want my chips?

HAYDEN: Yes!

PEPPER: Yes!

MIRO: Yes!

*MARLEE pulls some chips out of her bag and hands them to the GANG. DREW has been with the AUDIENCE GANG in the corner getting ready.*

MIRO: Drew. Do you want to show Marlee the signs?

DREW: I most certainly do!

HAYDEN: *(To MARLEE)* And Drew wants to lead with the choir.

DREW: Yes! I'm thinking three songs minimum.

MARLEE: People don't like singing in public, Drew.

DREW: Marlee, singing is like breathing! It's necessary. It keeps us alive.

HAYDEN: Where are we up to with the welcome signs?

DREW: Nearly ready! Nearly ready!

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*DREW is organising the GANG to hold up the signs for the Welcome. MIRO comes downstage and addresses the AUDIENCE. He has a smartphone in his hand.*

MIRO: Has everyone downloaded the app? Okay. Good. You're going to need the app for some bits in the show coming up. There's five different pages you can open. But we'll tell you when to open each one.

HAYDEN: So, let's do a practise run of this welcome, people! Where are you going? *(To MIRO)* Miro, come on.

MIRO: I'm just in the middle of my thing, Hayden!

HAYDEN: Oh, I'm sorry, Miro, I interrupted your thing. What else do you need to tell them?

*Pause*

MIRO: Ummm. I mean that's kind of it.

HAYDEN: Nothing else?

MIRO: Just have your phone on your lap. Because we'll use it for the first time in like four and half minutes.

HAYDEN: Anything else?

MIRO: No.

*MIRO slinks off to join the GANG who are getting the banners out.*

PEPPER: Miro! Grab this banner!

DREW: *(to the GANG on stage) And after me. LA LA LA LA LA LA LA LA.*

*The GANG are moving into position. It starts to look quite dramatic. A couple of flags. A large yellow, black and red banner that says 'WORRIMI EVA!'*

MARLEE: It's going to look amazing!

HAYDEN: *(Laughing)* That looks sick!

MARLEE: I know! How good does it look?!

HAYDEN: People, it looks incredible!

MARLEE: Okay, and let's do it... Hey Hey, Ho Ho / Climate Change

GANG: / Climate Change has got to go! Hey Hey, Ho Ho. Climate Change has got to go! / Hey Hey...

DREW: / *(Singing)* Love lifts us up where we belong!

*The GANG – MARLEE, HAYDEN, PEPPER, MIRO, DREW and the FOUR AUDIENCE MEMBERS are dancing around and singing. It is chaotic and joyful. MARLEE comes to the front of the tableau. The 'background' sound – whether it's chanting or music fades in and out so we can hear the next sequence. But the feeling is the party continues.*

MARLEE: So, I'm coming on like this...

*MARLEE is sashaying on the stage. HAYDEN and MARLEE almost dance this next section.*

GANG: *(Chanting)* Go Marlee! Go Marlee!

HAYDEN: And you're looking amazing.

MARLEE: I'm looking amazing! I'm wearing my green jumpsuit and my hair is perfect.

HAYDEN: And you are serving this Salt and this Vinegar...

MARLEE: I don't know what that means but I'm definitely serving it. And I'm making my introductions and I'm clear and I'm passionate and I'm smart and I'm brave. Then my best girl Hayden's coming on / and she is

HAYDEN: / she is serving truth to power! She is serving climate justice! She is serving vintage leather pants with a cheeky Miss Gillard on top!

*The GANG whoop HAYDEN on. HAYDEN has made her way to the front of the tableau. At this moment a message has been sent to the APP. It says, 'EVA'S NOT COMING!' MIRO is the only one on stage who sees it. The lights change dramatically to focus solely on MIRO. The soundscape also focusses our attention on him. MIRO looks at his phone, at the GANG, then the AUDIENCE. There is a slight blue light on the AUDIENCE.*

MIRO: Did anyone else just see that? On your phone. Open up the box that says 'messages'. Do that now would you?

*MIRO waits for someone in the AUDIENCE to acknowledge it.*

MIRO: You?! Let's see.

*MIRO moves immediately to that AUDIENCE MEMBER (PRISCILLA). The lights and sounds change back to the party on stage.*

HAYDEN: I'm acknowledging the country we are standing on. I'm serving some justice and I'm paying my respects. And I'm giving an Always was, Always will be aboriginal land. *(to the GANG)* And you repeat it back.

GANG: Always was, Always will be Aboriginal land!

*HAYDEN has turned to the GANG and instructs them what to do next. MIRO is standing in the AUDIENCE seating block and is now the focus.*

MIRO: Who else got a message on your phone? Put your hand up.

*Many AUDIENCE MEMBERS raise their hands.*

MIRO: Double tap it and find out what's going on would ya?

*The AUDIENCE double tap the message and it opens another box which reads... 'The Government have denied Eva Lawson's travel Visa request on Character grounds. The decision is effective immediately.' Not every AUDIENCE will do this but the information that EVA is not coming is the most important fact to know.*

HAYDEN: And then we do the banner drop!

*PEPPER and DREW, who are holding the tallest banner at the back, pull a cord which unfurls another banner with the words 'Climate Justice is Social Justice' on it. MIRO is at the front of the AUDIENCE with PRISCILLA.*

MIRO: You've got to tell them. You've got to tell them Eva's not coming. Just stand up and shout out Stop. Can you do that? /

HAYDEN: And it's right now that Eva arrives. And you guys are cheering!

*THE GANG are cheering.*

MIRO: Stand up. Just put your arms up in the air and say STOP. /

HAYDEN: And Eva comes through the middle of the crowd! And there's like a million people around the country cheering!

*MARLEE comes through the middle of the GANG. MIRO has bought PRISCILLA on stage.*

MARLEE: And she's like a rock star. And she's dripping in sweat cos it's like a thousand degrees right now. And she's like *(MARLEE does a pose)* and *(MARLEE does another pose.)*

MIRO: / We'll do it with you. *(to AUDIENCE)* I'll count down from three. Then I want everyone to shout out STOP.

MARLEE: And she looks down the barrel of the camera and she shouts "Australia, can you hear me?!"

DREW: Three, two, one...

EVERYONE: STOP!

*EVERYONE freezes and looks across to MIRO and PRISCILLA whose hands are in the air.*

MIRO: *(To PRISCILLA)* You say it.

PRISCILLA: Eva's not coming.

MARLEE: Excuse me?

PRISCILLA : She's not coming

HAYDEN: What do you mean?

*PRISCILLA probably won't know what to say to that.*

MIRO: It's in the group thread. *(reading)* 'The Government have denied Eva Lawson's travel Visa request on Character grounds. The decision is effective immediately.'

*A rumble of thunder rolls through the room. It should feel ominous.*

HAYDEN: Show me.

*HAYDEN takes PRISCILLA's phone.*

PEPPER: Eva's not coming to Australia?

MARLEE: Guys, I don't think this is the optimal thing that could happen right now. And I don't mind a challenge. But the one thing we need right now is Eva Lawson because without her no one is going to show up to our march on Friday.

MIRO: Eva's not coming.

PEPPER: That's like sabotage!

DREW: It's disgusting.

HAYDEN: That's illegal isn't it?!

DREW: They're the government.

HAYDEN: Yeah, but that's not fair!

MARLEE: Okay, does this really change anything?

HAYDEN: We're talking Eva Lawson, Marlee! She's like Rosa Parks if Rosa Parks had 12 million Instagram followers.

MIRO: No one's going to come to the March on Friday.

PEPPER: I should never have pre-ordered the dynamite.

HAYDEN: We've got to get a message out. We've got to petition the government. Make them change their minds.

DREW: We could chain ourselves to Parliament?

MARLEE: It's too late!

HAYDEN: Well, what else are we meant to do?!

MARLEE: I'm not having a go at you, Hayden. I'm just saying it's too late.

*Another thunder cloud rumbles through the room.*

MARLEE: *(cont'd...)* What is going on with this weather today?!

MIRO: This isn't just about us. We've got marches planned across the country.

HAYDEN: This is going to be a disaster.

MARLEE: Without Eva it's just another stupid school strike; no one cares.

DREW: I care.

MARLEE: That's not what I mean. But Eva could be the difference between us signing this agreement or not.

DREW: We had the same thing happen in 1970. We thought Jane Fonda was / booked and

MARLEE: / But it's not 1970, Drew! It's 2022 and we're releasing five hundred and thirty million tonnes of carbon dioxide every year!

MIRO: So then we do it but just smaller?

HAYDEN: Our whole message was that this was going to be the biggest march in Australia ever!

MIRO: It'll still be pretty big.

MARLEE: Does nobody get it?! This is our last chance to save the world! We can't do it without Eva Lawson!

HAYDEN: MARLEE! STOP!

*MARLEE stops and we have calm on stage. HAYDEN holds MARLEE's hands to her chest.*

HAYDEN: *(cont'd...)* Put your hands here. Can you feel that? I've got you. And just follow me okay? Eva is not coming to our march.

MARLEE: But /



HAYDEN: / Marlee! Eva is not coming. And we need to take a moment and we're going to get through this.

6.

*Whilst MARLEE digests this information, PEPPER walks to the front of the stage. They are carrying a boom mic with them.*

PEPPER: *(To the AUDIENCE)* Hi. *(pause)* Hi. *(to an AUDIENCE MEMBER)* Going good? Yeah? *(really loudly)* Can everyone hear me?! Yeah? Thumbs up? Yeah?

MIRO: Do you think the Government did it deliberately?

HAYDEN: What do you think, Miro?! Of course they did it deliberately!

MARLEE: Maybe it's a sign? Maybe it's a sign that we shouldn't be doing this?

*A HUGE Thunderclap shocks the room. Everyone on stage flinches.*

HAYDEN: I wouldn't read too much into that.

PEPPER: *(To the AUDIENCE)* So in sixty seven minutes, at the end of the show, we're all getting up on stage and making a climate march yeah?! Yeah? You didn't forget about that? And it's going to be noisy and colourful and look incredible. And we want to have the feeling like we're all animals who have broken out of the zoo. *(pointing to AUDIENCE members)* Like, you're like Raaaaa – cos you're a tiger and you're like ooohhhh cos you're a camel and like a little mouse sort of memememememe. Cos that's kind of the feeling we are going for.

*Lightning startles the room.*

PEPPER: *(cont'd...)* Yeah! Like that! So on your phones can you open the app again and this time tap on 'Animals.' Now once you've opened it you've got a choice of like ten animals. Decide which one's your favourite one but don't open it yet.

MARLEE: I don't think we can cancel.

HAYDEN: It's like we're living in an authoritarian state.

MARLEE: I think people are expecting us to do this? I mean we kind of have a responsibility to follow through on what we promised.

HAYDEN: But we don't have a message or a messenger.

MARLEE: I bought new shoes. I don't buy anything new but I bought new shoes. Why did I do that?

DREW: It's like we've lost before we've even begun.

MARLEE: I think we have to make a plan.

*A HUGE Thunderclap and lightening shocks the room. Everyone on stage flinches.*

HAYDEN: *(cont'd... to the thunderclap)* Thank you! Thank you very much!

MARLEE: I need my phone.

*MARLEE goes for her phone and the others follow her.*

PEPPER: Does anyone have a favourite animal that isn't on that list? Put your hand up. Anyone? Yip! You! What's your favourite animal?

**AUDIENCE:** A leopard.

PEPPER: A leopard! I like it. Good choice. Miro! Miro!

*At the exact time PEPPER shouts 'MIRO' lighting lights up the stage. It's like PEPPER is a wizard/witch. MIRO joins PEPPER.*

PEPPER: Oh, I liked that.

*MIRO has his laptop open with PEPPER at the front of the stage. He has already prepped this effect on youtube.*

PEPPER: Go to youtube and get me like a leopard roaring. Like four minutes of a leopard just going bananas. Got it? Okay, just play that.

*MIRO plays it out of his laptop and PEPPER holds the microphone to the screen. The sounds of a leopard roaring fill the room.*

PEPPER: (cont'd...) Yesss! You like that?! Okay, everyone else. Press [your](#) animal and turn up the volume on your phone.

*Lightning startles the room. The sounds of animals and birds fill the room.*

PEPPER: (cont'd...) That sounds so good. Now make sure all your phones are turned up loud. Sal, grab the boom. Okay – I need about twenty seconds of this. Just hold it up!

*The lights change. We can only hear the sounds of the animals and birds from the AUDIENCE's phones. A thunderclap or two. Sal has her boom over the AUDIENCE. Perhaps a bed of sound joins the strange, loud, magical effect. The lights change into a magical jungle world. PEPPER dances to it.*

PEPPER: (cont'd...) Okay. That's it! Thank you. You can turn off your phones. Just quit out of the app. (To MIRO) Did we get it?

MIRO: I think so.

PEPPER: Oh, can anyone do a wolf howl? If you can do a wolf howl, we're going to use it at the end of the show.

*PEPPER and MIRO move to the side. MARLEE and HAYDEN are standing on chairs addressing the group.*

7.

HAYDEN: Everyone, listen up!

MARLEE: Okay, so Eva's not coming, but we're still doing the march but everything is based around Eva coming which means we have to change everything and do it in, like, the next ten minutes.

HAYDEN: And we'll need a new message cos the old message was about Eva and we don't have Eva.

MIRO: This is an inspiring speech, guys.

MARLEE: So, Miro, can you contact Melbourne, Perth, Brisbane, Hobart, Darwin and Canberra tell them it's still on?

DREW: And Adelaide?

MARLEE: What?

DREW: Everyone always forgets Adelaide.

MARLEE: Oh, sorry.

DREW: It's a lovely city!

MIRO: Yeah, I'll do the smaller towns as well but we need a message.

HAYDEN: We're working on that now.

MIRO: Well, what am I meant to say to them?

HAYDEN: I don't know, Miro, use that famous charm of yours!

MARLEE: Drew. How many of the banners have Eva's face on them?

DREW: Pretty much every one. We did decide to really lean into her star power.

MARLEE: So we have to remake everything?

DREW: Not everything but we're going to need more volunteers and I would like to talk to you about the choir as well...

MARLEE: Drew.

HAYDEN: Drew.

DREW: The power of protest captured in song! Picture it, girls! Hundreds of thousands of people, millions all singing in unison. *(Singing) We stand as one! We fight together!*

MIRO: There's not going to be millions of people there.

HAYDEN: Thank you, Miro.

MARLEE: Well, what was our count last time you checked?

MIRO: For everywhere?

MARLEE: For Sydney.

MIRO: Like for Sydney we had around 96,000 people signed up. But that was because Eva's coming. And we hoped to get at least double that.

MARLEE: So 200,000.

MIRO: That's when Eva was coming! Now I don't even know if we can get to 100,000. And that will be the same across the country. We won't reach a million people, sorry.

MARLEE: Look, we know this will make getting people to march harder.

HAYDEN: I can't believe the government did this!

PEPPER: Do you want something bad to happen to someone?

MIRO: Yes!

HAYDEN: Yes!

MARLEE: No!!

PEPPER: I know some people.

MARLEE: Pepper, that's not helpful.

MIRO: Finally, someone's talking sense in this room!

MARLEE: Everyone! Listen up! We get it. We get it. It's not ideal. We want Eva here just as much as everyone else. But we can't change that. So there's no point in even talking about it anymore. We were aiming to try to get one million people across the country to march and we probably can't do that now but at the end of this week, in Cairo, there is a document that could potentially save the world and we have to do everything we can to make sure Timothy Hyde signs it! It's as simple as that.

MIRO: And you're now leader of the group?

HAYDEN: There's no leader here. We're just trying to help.

MARLEE: Look. If you don't think it's worth it you can go. No questions asked. All of you right now. Drew, Pepper, Miro, **Tammy, Zac, Miv and Ishmael**, if you want to go, you can go now.

*MARLEE holds out her hand towards the seating block. Some nights the AUDIENCE GANG will sit down, some nights they will stay. Both choices suit our story.*

DREW: Everyone in favour of carrying on say 'Aye.'

MARLEE: Aye.

HAYDEN: Aye.

DREW: Aye.

PEPPER: Aye.

*The GANG raise their hands and then coax the AUDIENCE on stage to say Aye and raise their hands too. MIRO raises his hand but doesn't say anything.*

MARLEE: Good.

MIRO: I've actually got a question.

MARLEE: Yeah?

MIRO: Are we still doing Pizza's the night before the rally?

MARLEE: Probably.

MIRO: Good enough for me.

8.

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*The GANG move into action. MARLEE and HAYDEN jump off the chairs.*

MARLEE: Good. Drew, what do you need?

DREW: I'm going to need six people straight away to help with the banners.

MARLEE: Pepper?

PEPPER: I need four people for health and safety.

MARLEE: Health and Safety?

PEPPER: There'll be elements of that, yes.

MARLEE: Miro?

MIRO: I've got to message everyone.

MARLEE: Hayden?

HAYDEN: We've got to somehow convince a million people to come to a rally with no one leading it.

MARLEE: Yip.

HAYDEN: How hard can it be?

*The lights change. The GANG get to work. HAYDEN turns to the front and addresses the AUDIENCE.*

HAYDEN: (cont'd...) Hands up if anyone actually know what this new COP 26 Climate Agreement does?

*The AUDIENCE will probably stay silent cos the agreement doesn't exist. The text of the accords are projected on the screens.*

HAYDEN: (cont'd...) No? No one. Cool. No shame in that. Well, on the left is the copy from the Paris Climate Accord and on the right is the copy for the new COP 26 Climate Agreement – which we're trying to get our Prime Minister to sign this week. You can clearly see the differences. So let's start with the 2016 Paris Climate Accord. Yeah? We know that one? Yeah? Wasn't it incredible? 197 countries signed. And every country followed the rules, climate change was reversed, there were no more deaths in custody, we got our land back and us mob got a personal apology from

the Queen! That's the end of our show. Thank you for coming. My name's Hayden. My insta handle is 'hayden\_in\_retrograde.' Exits are behind you. Just kidding. Climate change has not been solved, our mob don't have our land back but that is my actual insta handle.

*DREW and PEPPER make their way to the AUDIENCE.*

DREW: We need some help.

HAYDEN: What's going on, Drew?

PEPPER: We're going to need some volunteers.

HAYDEN: To help with the march?

DREW: Yes. I need six people to help make some banners.

HAYDEN: So craft type of people? Got it.

PEPPER: And I need four people for health and safety training.

HAYDEN: So like medics?

PEPPER: But it's actually civil disobedience training. I just didn't want to tell Marlee.

HAYDEN: So like...?

PEPPER: People with weapon's experience, bomb making, guerrilla warfare...

HAYDEN: *(looking at AUDIENCE)* I'm not getting a massive insurgency vibe from this crowd.

PEPPER: I can teach them.

HAYDEN: Okay, go for it. *(to AUDIENCE)* So, the thing about any climate policy, like these climate agreements, is that it's hard.

DREW: Could we get ten volunteers please?

PEPPER: You'll be on stage for a minimum of fifteen to twenty minutes.

DREW: Singing experience is preferred.

*Hopefully no one will volunteer at this point.*

HAYDEN: Climate policy is hard. It's asking you to do something, that you know you should probably do, but you don't want to.

PEPPER: Anyone?

DREW: Who can sing a high C?

HAYDEN: For any number of reasons. Your contribution won't make a difference. No one else is doing it. You feel like you don't have the skills to do it. You're always the one who does things – why can't anyone else step up?

DREW: Could we get one person?

HAYDEN: So we get to this stalemate where no country wants to do anything.

PEPPER: *(pointing to specific people)* What about you? You?

*Eventually an AUDIENCE MEMBER will put their hand up. This could take a while. The longer the better.*

PEPPER: *(cont'd...)* Yeah, you? Come on down. Give them a round of applause.

*The AUDIENCE makes their way on stage as everyone else applauds.*

HAYDEN: It takes one country to say yes, to start the ball rolling. But that doesn't mean other countries will follow. In a weird way, sometimes it makes other countries less likely to do anything. And this new COP 26 Climate Agreement is asking every country to do something really hard. Something they do not want to do.

DREW: You'll be singing in front of thousands of people.

PEPPER: You could get quite badly hurt.

HAYDEN: And you know every country wants to sign. Wants to be brave, wants to put their hand up and help. But every country is different. Every country has its own culture, its own history.

PEPPER: This is your chance to stick it to the man!

DREW: To sing like a butcher bird!

PEPPER: We'll provide the weapons.

*A few more AUDIENCE MEMBERS will come on stage. The rhythm of this section will vary each night.*

HAYDEN: The new COP 26 Climate Agreement says it will be illegal to trade with any other country unless you stick to your climate goals. That's pretty huge.

PEPPER: I'm looking for someone who's quite huge.

HAYDEN: It's the toughest thing we've ever tried to do. And that's why it's hard.

DREW: That's it. We've got enough!

HAYDEN: This is what real change looks like!

PEPPER: Give them a round of applause everyone!

*The AUDIENCE clap. DREW takes her volunteers and sets them up on some. PEPPER briefs their group for setting up the TV set.*

9.

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HAYDEN: Miro. We've got some new volunteers to be put in the system.

MIRO: Oh, come this way.

MARLEE: *(to HAYDEN)* Who's doing the TV interview?!

HAYDEN: What?

MARLEE: Eva was meant to do Question Time. I just got an alert on my calendar!

HAYDEN: Well, you do it.

MARLEE: I'm not doing the interview with the Energy Minister!

HAYDEN: You have to!

MARLEE: You saw what happened last time!

HAYDEN: That was a year ago.

MARLEE: I froze on screen.

HAYDEN: You were nervous.

MARLEE: I forgot my own name!

HAYDEN: You know all the talking points, you drafted the policy, you know the science, the march was your idea / you know

MARLEE: I'm terrified of cameras. You do it!

HAYDEN: You do not want me in the interview.

MARLEE: You're like the smartest one here.

HAYDEN: Miro, Pepper. Do you think I should go on TV to debate the Energy Minister?

MIRO: No!

PEPPER: No! Do not let that woman anywhere near a camera.

MARLEE: What?

HAYDEN: I have a tone that can sometimes seem a little...

MIRO: Abrasive?

PEPPER: Violent?

HAYDEN: Direct.

*A HUGE Thunderclap shocks the room. Everyone on stage flinches.*

HAYDEN: *(To the thunder)* WHY CAN'T YOU CLOUDS JUST GET ALONG?!!

*Lightning startles the room.*



MIRO: See what we mean?

HAYDEN: This weather is so weird.

MARLEE: Miro.

MIRO: Hard pass. Very hard.

MARLEE: Pepper?

PEPPER: Absolutely not.

MARLEE: I can't do an interview, I don't want to do an interview.

HAYDEN: You're going to be great.

*As MARLEE relents the GANG begin to move into action.*

MARLEE: I don't have anything to wear.

HAYDEN: You can wear my Julia Gillard.

*HAYDEN begins taking off her jacket and putting it on MARLEE.*

MARLEE: I don't think I want to do that.

HAYDEN: Come on put this on.

*MARLEE is now in her yellow romper with a black jacket over it.*

MARLEE: I look like a bumblebee.

HAYDEN: You look great.

MARLEE: I need a friend.

*PEPPER comes to address the AUDIENCE. HAYDEN and MARLEE move to the side and continue their discussions.*

PEPPER: For this bit of the story we're going to make the Question Time TV show live on this stage.

DREW: How long have we got?

PEPPER: Like three minutes.

DREW: For heaven's sake!

PEPPER: Drew's going to play the host. And we need one other person to be Marlee's sidekick.

*MIRO has been directing PEPPER's gang to bring on chairs, a green screen and camera equipment. It comes on in waves and PEPPER is talking to the AUDIENCE and directing the people at the same time. PEPPER has pre-selected this person pre show below (the description will change each show)*

PEPPER: (cont'd...) The screen goes along there. (to AUDIENCE MEMBER) So I need one person to join Marlee for this interview, someone I don't know... like under twenty, black curly hair, gold top, tote bag by their feet, with their hands in their lap, looking at me intensely, hoping it's not them I'm looking at, but it is... and they're standing up... (signalling) they're standing up. And the crowd is going crazy for them. Like cheering and clapping and someone's whistling up the back, yeah like that, and two people down the front are doing this (shaking arms) and it keeps going and I find out their name, what's your name?

AUDIENCE: Chloë.

PEPPER: And it's Chloë. And the crowd start chanting Chloë, Chloë!

AUDIENCE: Chloë! Chloë!

PEPPER: And the crowd stop! (To MARLEE) Marlee, Chloë's here.

MARLEE: Oh Chloë! Come here! Where have you been?!

*CHLOË moves to MARLEE and HAYDEN and is briefed on the next task.*

PEPPER: Two minutes! (To her GANG) So I want two chairs here for Marlee and Chloë, a chair here for the Energy Minister and a chair here for the host.

DREW: Who's doing makeup?

*This person is selected from PEPPER's GANG. PEPPER will aim to pick a male over fifty.*

PEPPER: That's Marcus here.

*MARCUS will be hesitant.*

PEPPER: (cont'd...) He's giving me a big No on the outside but I can sense there is a big Yes on the inside.

DREW: Marcus, we've got two minutes!

*DREW takes MARCUS to her seat in the middle of the TV set. She turns it around so we can't see what MARCUS is doing.*

HAYDEN: You have to hit back Marlee, please.

MARLEE: That's not my style. / I don't think

HAYDEN: / You have to attack. If he even mentions money you ask him where he gets his money from.

MARLEE: We're not going there.

HAYDEN: He's being paid off by the fossil fuel lobby!

MARLEE: We haven't confirmed that!

HAYDEN: You mention it in the interview then we release the report straight after.

MARLEE: We're not leaking reports that haven't been verified!

HAYDEN: Come on! **Chloë**, back me up.

*CHLOË will probably be a bit quiet.*

MARLEE: Chloë and I are going to go out there and just stick to the talking points.

HAYDEN: You've got to fight hard if you want to win!

MARLEE: Not everything's a fight, Hayden.

*The lights change dramatically. It's dark, with spot lights swooshing the stage. Music. PEPPER is at centre stage in a spotlight. They put on a pro-wrestling host voice. The screens show pro-wrestling type graphics.*

PEPPER: Good Evening, Everybody! The most anticipated match in the history of Question Time. In the white corner, all the way from Canberra, weighing in at 176 pounds, a white middle aged man, the Australian Energy Minister, Jordan 'The King' King!

*Sound effects of people cheering, JORDAN King (42, Male, European Australian, wears very grey suits and is scared of soy milk) enters from the back and makes his way down the stairs. He is lit by a spotlight.*

PEPPER: (*cont'd...*) And in the green corner, all the way from just over there, two heavy weight fighters of the school climate strike movement, Marlee 'Sunshine' Angelos and the fighter formerly known as **Chloë!!!**

*Sound effects of people cheering. The lights pick up MARLEE and CHLOE making their way to their seats. CHLOË is miked up.*

MIRO: Thirty seconds!!!!

HAYDEN: Don't let him get on top of you, Marlee.

MARLEE: I've got this, Hayden.

HAYDEN: If he goes dirty you go dirty.

MARLEE: Just leave us!

HAYDEN: You got this **Chloë??**

*CHLOË will make some indication that she is alive.*

MIRO: Hurry up, Drew!

DREW: **Marcus**, come on!

*MARCUS is finishing the makeup.*

JORDAN: (*to MIRO*) Hey, champ. Can I get a coffee?

MIRO: Excuse me?

JORDAN: Just a short black thanks.

MIRO: Ten seconds!

DREW: Hurry up!!!

*The screens start the TV show intro. The lights change. The music theme tune begins. DREW holds MARCUS as late as possible then sends him off the side of the stage.*

MIRO: (cont'd...) Everyone standing by! Clapping in from the five. And five, four, three....

*The AUDIENCE clap. PEPPER signals the show in. The lights change and we are now looking at a TV show. The screens show what Question Time looks like on TV – with graphics superimposed on the greenscreen. DREW swivels her chair to the front. Her face makeup is quite amazing – very bold. We zoom in on her face.*

DREW: Tonight, ahead of the planned school climate strike march on Friday we're joined by the Minister for Energy Jordan King, Climate activist and protest organiser Marlee Angelos and Chloë... a supporter of the movement.

*Pause. MARLEE looks like a deer in the headlights.*

DREW: So, Marlee, if I can begin with you. What is it that scares you most about climate change.

MARLEE: Aghhh.

*MARLEE doesn't know what to say. She stares into the screen. She has complete stage fright.*

DREW: Marlee?

MARLEE: Yeah, that's my name.

DREW: What scares you most about climate change?

*MARLEE stares into the camera.*

SILENCE

DREW: Chloë, perhaps you'd like to jump in. What about you? What scares you?

CHLOË: Ummm, well, I think for me I'm most worried about Pollution and what it does to us and to the planet. Like, I'm worried about the air we breathe and everything like that....

*Our AUDIENCE MEMBER will answer the question differently each night. DREW will get them to be as specific and personal as possible. It might be increased extreme weather events, loss of food, animal extinction. This moment will differ in length each performance. Our audience member will speak from the heart. JORDAN will use the AUDIENCE MEMBER's example in his rebuttal.*

JORDAN: / Chloë, if I can interrupt, because I agree with you. We're all in agreement here. That sounds terrifying. I'd be horrified to live in a world like you're describing. But I want to make sure we're not doing a disservice to our wonderful young Australians who are sitting in these chairs. And thank you so much for coming and sharing your views. (To DREW) But I feel like you

may be being asked some hypothetical questions designed to create a little bit of fear. With all due respect. I mean we've had a great relationship over twenty years, I think it's been, Jan? But / I would

DREW: Excuse me.

JORDAN: But I would urge you and your fellow commentators, to choose your words very carefully. / Especially

DREW: / Mr King, these / aren't hypothetical questions.

JORDAN: / Especially when there are young people becoming increasingly radicalised by your actions.

MARLEE: What?

JORDAN: You're asking these wonderful young Australians to describe their nightmares.

MARLEE: That's not what we're saying.

JORDAN: Well, I'll tell you, I have nightmares too. I have nightmares that the youth of today are being used. They are being used by a small selection of extremely wealthy individuals / who are

DREW: / Mr King.

JORDAN: / Who are bankrolling them behind the scenes.

MARLEE: We are a grassroots / movement.

*MARLEE looks over to the side and we see HAYDEN furiously making hand gestures that probably say 'Stab him' 'Go for the kill!' MARLEE is finding her voice.*

JORDAN: Marlee Angelos. You're the leader of this group.

MARLEE: We don't have leaders.

JORDAN: Your organisation received \$146,000 from The Green Energy fund in July last year, is that correct?

MARLEE: That's not. I don't really deal with that.

JORDAN: Well, you are head of this organisation.

MARLEE: There's no head. / You're not listening to me.

JORDAN: / I'm just asking if that's correct? \$146,000 is quite a lot of money.

DREW: I'm not sure we're getting into a 'who's funding who' this evening.

JORDAN: Okay then. If you can't remember \$146,000 what about \$230,000 from an unknown source in October. That's not bad. You're a student at school. How much money do your friends make?

MARLEE: I don't get any of that money myself.

JORDAN: Are you aware of this secretive funding, **Chlòe**?

MARLEE: *(to CHLOË)* You don't have to answer that.

JORDAN: So this is a small organisation / that's pulling in big money.

MARLEE: We're not small!

JORDAN: Well, you're not large. And I say that with all due respect.

MARLEE: We're huge. We're massive.

JORDAN: About 30,000 people came to your last march. So I want to keep our conversations / grounded in fact.

MARLEE: Well, we've got about five, ten times that coming to Friday's march.

JORDAN: That's hardly a tipping point is it?

MARLEE: Well, what's a tipping point?

JORDAN: What's a tipping point? Well, a tipping, what's a tipping point, Jan? What are we talking? Twenty, twenty five percent of a population? So how, okay, let's just do a bit of a maths lesson. We're all in school today, aren't we?

*JORDAN turns to face the AUDIENCE.*

JORDAN: *(cont'd...)* So what are we looking **at**? The population of Australia. Twenty **six** million. What are we... I'll throw it out to you audience. *(To DREW)* I don't mean to be the host but with all due respect. *(To AUDIENCE)* But twenty five percent of a population of twenty **six** million. What is it?

*AUDIENCE MEMBERS will call it out.*

AUDIENCE: **Six** and half million.

JORDAN: **Six** and half million. Are we comfortable with that? Going once, going. I'm doing an auction. Going twice. **Six** and a half million. Now that's a tipping point.

MARLEE: Yeah, and we've got **Six** and a half million Australians marching on Friday!

*Pause.*

*We can see some of our characters 'off screen' dealing with this new information.*

DREW: **Six** and a half million?

MARLEE: Yeah, **six** and a half million people marching on Friday. Because that's how many people we need to change your mind. Isn't that right, **Chloë**?

**CHLOË:** Yes.

MARLEE: See?

Pause

JORDAN: I look forward to seeing the numbers.

DREW: Well, after the break, let's get into what this protest is seeking to achieve and how the absence of Eva Lawson will impact the campaign. See you in a bit.

*PEPPER gets the AUDIENCE to clap. The screens show an outro to the show. The lights go down.*

PEPPER: And we're out!

10.

*Everything in the room starts to move. The set begins to get taken down. HAYDEN takes over the room. JORDAN exits. A rig raises into the roof. There is the background sound of heavy rain. The only stillness is MARLEE and CHLOË still at their seats. The lights focus on MARLEE and CHLOË.*

HAYDEN: What the hell just happened?!

*MARLEE reaches out and grabs CHLOË'S hand. MARLEE has a wild smile.*

MARLEE: Just hold my hand, Chloë.... How are you?

CHLOË: Good.

MARLEE: I think that went really well. What did you think?

CHLOË: Yip.

HAYDEN: That was a complete disaster!

MARLEE: I'm obviously wrong but I didn't at any point say that [six](#) and a half million Australians would be turning up to the march on Friday did I?

CHLOË: Yip.

MARLEE: Cos that would be impossible so no one would say that. Imagine someone saying that? What kind of person would do that?

CHLOË: Uh huh.

HAYDEN: Where is that bastard? Where did he go? I'm going to kill him.

MARLEE: Chloë, what's about to happen is I'm about to have one of my panic attacks. Okay?

CHLOË: Okay.

MARLEE: Which is fine. So I'm going to need you to go over to my bag and get me the lavender spray. Okay?

CHLOË: Okay.

MARLEE: On the count of three. You go and get it. Okay? Three, two, one. Go!

*CHLOË gets up to some lavender spray. MARLEE rises and is mid panic attack. HAYDEN is there to support her.*

HAYDEN: You're okay, you're okay.

MARLEE: I'm not okay, Hayden! I think this jacket is on fire! *(taking the jacket off)* I can feel it burning!

HAYDEN: Marlee! Find a peaceful spot. / Go there in your mind.

MARLEE: / Can we do the interview again? I want to go again. Let's do a retraction. Do you think people watched it?

*CHLOË has returned with the lavender spray. She offers it to MARLEE. HAYDEN takes it and starts spraying MARLEE's face.*

HAYDEN: Here you go. Hold up your face. Feel the lavender wash over you. You're in a lavender shower.

*MARLEE seems to calm down. She is sitting on the floor.*

MARLEE: I'm sorry. I'm so sorry. / I'm sorry. I'm sorry.

HAYDEN: / Marlee. Marlee! MARLEE! We have leverage now. This is good! We know what we're doing!

MARLEE: What?!

HAYDEN: We just have to get to reach a tipping point. Then he'll sign the Agreement!

MARLEE: But it's impossible.

HAYDEN: Miro.

MIRO: Who said my name?!

HAYDEN: Miro. I want Marlee's interview everywhere! Get it out. Double down. Say we absolutely stand by her.

MARLEE: I don't stand by me. I'm not even standing now.

HAYDEN: *(to the stage AUDIENCE MEMBERS)* You guys, everything you are doing now is about the tipping point. Six and half million Australians from around the country are going to show up to this march on Friday.

MARLEE: Sorry again, guys.

HAYDEN: Don't apologise!

MARLEE: Sorry.

HAYDEN: Drew. We need to start everything again. I want 'Tipping point', Marlee's face / stuff like that!



MARLEE: Not my face.

HAYDEN: We need new posters, banners, flags – whatever you can do.

DREW: My team is on it.

*DREW gets her four AUDIENCE MEMBERS. She takes them up the back of the stage and begins making banners with them. Water is dripping down from one part of the roof – right onto the desk MIRO is working it.*

MIRO: Aghh! My computer! Help me! Help me!

*MIRO has leapt up and is trying to cover his computer from the dripping.*

MIRO: *(cont'd...)* There's a leak, there's a leak! / Move the desk!

HAYDEN: / Calm down!

MIRO: If we lose the computer we lose everything, okay?

*MIRO co-opts some AUDIENCE MEMBERS to help him move the desk out of the dripping.*

MIRO: *(cont'd...)* What is happening with this weather at the moment?! *(to the AUDIENCE)* Just there.

HAYDEN: *(to an AUDIENCE helper)* Put a bucket and towel under it would you?

*The AUDIENCE follow this instruction.*

MARLEE: I think I should resign.

HAYDEN: What?

MARLEE: I've been thinking about. It's for the best. I'll just get out of everyone's hair. I think I might, maybe work with horses or something like that? Just in a stables, cleaning out the hay / helping where I can.

HAYDEN: / I need you doing every interview we can / get you

MARLEE: / I don't think that's a good idea.

HAYDEN: You're our messenger. Whether you like it or not.

MARLEE: Nope. Not the messenger, not me.

*Some water has started dripping on MIRO's new spot.*

MIRO: Aghh! Why is it raining on me?! There's a leak, there's a leak! / Move the desk!

HAYDEN: Well, move!

MIRO: I did move but the rain followed me.

HAYDEN: Well, move again.

MIRO: I'm being bullied by rain!

*MIRO moves location again.*

HAYDEN: Marlee, this is our chance. With our message and the leak about where the Energy Minister gets his money from / we'll be ....

MARLEE: / We're not leaking that!

HAYDEN: We could get there. We could do this!

MARLEE: It's not verified.

HAYDEN: Doesn't matter.

MARLEE: That's not who we are.

HAYDEN: You wanna win?

MARLEE: Okay, Okay. Let's make a deal. I do the interviews and you don't leak?

HAYDEN: That's not how it / works. We need...

MARLEE: / That's the deal. I become the messenger and we play by the rules.

*Pause*

HAYDEN: Every interview I organise?

MARLEE: I'm not doing Alan Jones.

HAYDEN: I'd let every forest burn before making you do that.

*11.*

*MIRO moves to the front. There should be lots of movement behind him. MIRO addresses the AUDIENCE.*

MIRO: So, I'm just sending you the video now. Let me know when you get it. It should be coming up on your app now. I mean open the app. Open it and it should ping to you. And when you get it, there is a share button. Now push the share button and that gets you into the contacts portal. And start following those instructions.

*The App has a game to 'share the video' of MARLEE's interview. It's pretty simple and has about 4 minutes of gameplay. Maybe it's a bit like 'Simon Says' or 'whack a mole.' Basically anything easy that has the feeling that you are sharing the video with as many people as possible. The GANG working and MIRO's scene intercut with one another. MARLEE is on the phone pacing the room.*

MARLEE: I absolutely stand by my claim. Friday's march will be the biggest gathering of protestors Australia has ever seen.

*The screens hold on an image of MARLEE. We see MARLEE's interview being shared, multiplied, comments added etc. HAYDEN is speaking as if at a TED talk ....*

HAYDEN: (to audience) For any video to go viral there are three factors that are crucial. First you need a human connection to the story. Someone or something that makes you feel something. It doesn't have to be human. Cats. Cats are great. Fridges – not so much. Our video went viral because we had someone to like.

MARLEE: (crying on phone) Do you ever feel like too many people are listening to you and you do want them to listen but you also don't?

HAYDEN: You need a claim. A fact. Something that shocks people. We had that.

*The Screens have graphics like 'Crazy girl makes outrageous claim.' '6.5 million or bust' etc...*

MARLEE: (on phone) I don't think six and a half million people is an unreal goal at all.

*The screens come alive with graphics for curves, bar charts, pie graphs.*

HAYDEN: And aside from all the other things like CTRs, watch rates, fold on effects and boosting that generally makes viral videos go viral we had something else. Something intangible. Mercurial. We had something people wanted to believe in. We had a dream.

MARLEE: (on phone) On Friday we can change the world.

*DREW and an AUDIENCE MEMBER from higher up in the set get everyone's attention. They are unfurling a banner. It is a painted banner of MARLEE similar to the Obama 'Hope' posters.*

DREW: Hayden! What do you think of this?

MARLEE: No! Don't like that!

HAYDEN: Good. But we need bigger ones.

MIRO: I'm going to need a bigger server! (To the AUDIENCE) Is there anyone who works in IT? Anyone who can help me with this?

*MIRO gets an AUDIENCE MEMBER to help him. PEPPER is moving across the room in a motorcycle helmet. They have their four AUDIENCE MEMBERS with them. They are moving through the space strangely – almost as if they are underwater.*

PEPPER: Clear a space! Coming through!!

*MIRO begins addressing the AUDIENCE.*

MIRO: If you're not sending the video out can you open the sign-up sheet? It's on the main menu.

*The 'Sign Up sheet' has numbers scrolling up. ADELAIDE: 420,725+, MELBOURNE 758,301+, SYDNEY 893,213+ etc...*

MIRO: (cont'd...) These are the people coming to the march. How many do we have in Melbourne?

*AUDIENCE MEMBERS will call out numbers. As the numbers are scrolling up they'll be calling out different figures. We want this to be chaotic.*

MIRO: (cont'd...) How many? No. What? That can't be right. Let me see?

*MIRO goes into the AUDIENCE to check someone's phone.*

MIRO: (cont'd...) No.... (To MARLEE and HAYDEN) We've got three quarters of a million people saying they're coming in Melbourne!

MARLEE: What?

HAYDEN: No?!

MIRO: Yeah. That's how many have signed up. What's Adelaide looking like?

*AUDIENCE MEMBERS will call out numbers.*

MIRO: (cont'd...) Huh? How many? (To MARLEE and HAYDEN) Four thirty in Adelaide.

MARLEE: Only four hundred and thirty people?

MIRO: Four hundred and thirty thousand!

MARLEE: What?

DREW: I love Adelaide!

MARLEE: Do you think this could work?

HAYDEN: It'll only work if we keep doubling down. Now's the time to leak the story.

MARLEE: But the claims aren't verified.

HAYDEN: Doesn't matter. The march is on Friday. No one will be able to debunk it by then.

MARLEE: What would Michelle / Obama do?

HAYDEN: / Don't you Michelle Obama / me!

MARLEE: / What does she say 'When they go / low we go high!'

HAYDEN: / low we go high!' crap. This is a war, Marlee, and you either want to win it or you don't.

MARLEE: Well, I'm the face of this movement now, whether I like it or not, so that means I get to occasionally make a decision and so I'm making a decision and that decision is we're not going play dirty.

12.

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*PEPPER has been getting [their](#) GANG to link arms and slowly walk across the stage. Another AUDIENCE MEMBER (Jedda) is operating the remote for a smoke machine in the stage.*

PEPPER: Okay, Jedda! Give them the smoke!

*JEDDA pushes the button and smoke comes out of the machine and floats towards the group.*

PEPPER: (cont'd...) Everyone put your masks on!

*PEPPER'S GANG all put masks on.*

HAYDEN: Pepper! TURN THAT OFF!

PEPPER: Keep it coming, **Jedda**. It's tear gas training.

HAYDEN: Not inside!

PEPPER: Well, how are we going to fight a riot squad without getting used to it?

MARLEE: We're not fighting! **Jedda**, stop pressing the button!

PEPPER: You're my girl, **Jedda**. Fill er up.

*JEDDA doesn't quite know what to do. The room is filling with smoke. MARLEE goes over to Jedda and gets her to pause the smoke. The stage is still pretty smokey.*

MIRO: What about Perth? What are we looking at?

*AUDIENCE MEMBERS will call out numbers.*

MIRO: (cont'd...) Huh? How many? (To MARLEE and HAYDEN) Two hundred and eighty thousand are signed up in Perth.

MARLEE: Oh, it's in my throat.

PEPPER: Okay, first thing to do if you are hit by tear gas – don't panic!

MARLEE: That's awful, Pepper!

PEPPER: Yeah. Yeah it is.

MARLEE: It's going to go into my clothes.

PEPPER: Take your clothes off. Honestly, don't be a hero. That goes for everyone.

MIRO: Guys! Two hundred and eighty thousand people are going to march in Perth!

HAYDEN: We hear you, we're just currently being smoked to death.

MIRO: (to the AUDIENCE) I'm sorry guys. You're doing a great job.

*A loud siren! Some red and blue flashing lights. OFFICER McQuade (40, Irish, bald, terrible sleeve tattoo) played by the same actor as the Energy Minister, comes through the audience aisle and makes his way on stage.*

PEPPER: (To their GANG) This is it! Battle positions!

MARLEE: Pepper!

*OFFICER McQuade makes his way on stage. People don't quite know what to do with themselves. The GANG are fanning the smoke away with their hands.*

OFFICER: Everyone just stay where you are, please.

PEPPER: *(To their GANG)* Stand down! Stay ready!

OFFICER: What's happening with this smoke?

MARLEE: The smoke is, aghhh, it's just a diffuser.

OFFICER: Well, you might want to clear it up.

MARLEE: Aghh, yip. Ummm.

*The GANG start waving the smoke away with their hands and folders – whatever they can use.*

OFFICER: Is Marlee Angelos here?

HAYDEN: You're speaking with her.

OFFICER: You're Marlee Angelos?

HAYDEN: No, you were speaking with her. Now you're speaking with me. I'm Hayden Banjory. I'm the communications director for the Youth Climate Justice Movement and I'm on the board. Who are you and what's your number?

OFFICER: I'm Senior Sergeant Patrick McQuade and we don't give our numbers to civilians.

MARLEE: I'm Marlee.

OFFICER: You're Marlee Angelos?

MARLEE: What have I done?

OFFICER: Is there somewhere we can talk?

MARLEE: Ummm, we / could

HAYDEN: / Whatever you need to say can be said right here.

MARLEE: Hayden.

OFFICER: Okay. Do you have an adult around?

MARLEE: Aghh...

*OFFICER McQuade points at DREW who is close by.*

OFFICER: What's your name, Maam?

DREW: Drew Baykara. I'd love to help but, I'm probably the least mature person in the group.

OFFICER: Well, as long as you stay here we can have this out. *(To MARLEE)* We've got ourselves a problem.

HAYDEN: We do?

OFFICER: Yes. We do. It looks like your march on Friday is becoming bigger than you expected.

HAYDEN: You hacked our system?!

OFFICER: You've got a rolling tally of the number of people at the top of your website.

MARLEE: How is that a problem?

OFFICER: You applied for a permit to have up to a hundred and fifty thousand people but our estimates have you at three hundred thousand.

MIRO: That's crap! Oh my god! I'm so sorry.

OFFICER: *(To MIRO)* Excuse me?

MIRO: You're not crap. You're fantastic! You look great. You're really well-proportioned and your skin just gives off a glow that somehow / radiates

MARLEE: / Miro.

MIRO: Fine. You look fine. Pretty average actually. I'm sorry. It's the numbers. Your numbers aren't accurate.

OFFICER: Sorry?

MIRO: It's not going to be three hundred thousand people. *(To the AUDIENCE)* What are we up to now for Sydney?

*Some AUDIENCE MEMBERS will call out the number.*

MIRO: *(cont'd...)* Nine hundred thousand! At least nine hundred thousand people are coming. And there's going to be more.

OFFICER: Then we definitely have a problem.

HAYDEN: Yeah, a problem for the government!

OFFICER: There's never been a protest that big in Sydney. You can't get that many people into the city. It'll grind to a halt.

MARLEE: Isn't that the point?

OFFICER: Aye, I get it but you'll be breaking the law. And it's not a little law you'll be breaking like shoplifting or graffiti. This is a big one. You're not a registered organisation and you personally signed the permit. You. Marlee Gladys Angelos.

MARLEE: It was my Grandmother's name.

OFFICER: On the hook. All on your own. Have you ever been sued?

MARLEE: It's one day. It's not like we haven't shut down the city before.

OFFICER: The New South Wales Government take a lot of pride in how their transport system works.

HAYDEN: This is ridiculous! I want to speak to Clover Moore!

MARLEE: Hayden!

DREW: There must be some way round this?

OFFICER: My suggestion would be to delay the march and get your permits in order.

MIRO: The march is on Friday!

OFFICER: Look, I'm only speaking for Sydney here. From what I understand you're got marches in Melbourne, Perth, Adelaide, Darwin / Hobart.

MARLEE: / Everywhere. We've got marches across the whole country.

OFFICER: Then I would suggest you get yourself a very good lawyer.

HAYDEN: Fine. We will.

OFFICER: I'm trying to help you here. This is not a game. Do you understand?

*PAUSE*

OFFICER: (*cont'd...*) I asked you a question. Do you understand?

MARLEE: Yeah.

HAYDEN: Yeah.

MIRO: Yip.

OFFICER: And you lot with the helmets? Think very hard about whether wearing those to the march is a good idea.

*OFFICER McQuade is pointing to PEPPER's GANG.*

PEPPER: They're bike helmets.

OFFICER: You choose to escalate this situation and you will be met by the full force of the law. You understand? I don't care whether you're children or not.

MARLEE: We're not children.

OFFICER: Well, start acting like adults then. And that goes for all of you. Get your permits sorted. Keep your group in line and make sure you don't mess up your entire life because you want to be famous for a day. And clear this smoke up. It's [an](#) offence under the Protection of Environment Operations Act 1997, section 135. And I know how much you all love the environment.

*OFFICER McQuade exits through the Audience aisle. EVERYONE just watches him go.*



SILENCE

13.

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MARLEE: They can't do this can they?

HAYDEN: Oh, you're so not Aboriginal are you.

MARLEE: Maybe we should postpone it?

HAYDEN: What?!

MARLEE: He's right, we can't deal with all these people in Sydney.

HAYDEN: Marlee! We have a real shot at reaching our target.

MARLEE: There's no way we're going to get [six](#) and a half million / people

MIRO: / We're looking at nearly four right now.

MARLEE: Four million? That can't be right.

HAYDEN: This is happening, Marlee. But you just saw how hard the government will play. We have to play hard too!

MARLEE: We are NOT leaking anything! You are so annoying!

HAYDEN: Oh, I'm sorry, is my anger making you uncomfortable?

MARLEE: No, the idea of being sued is making me feel uncomfortable!

HAYDEN: Well, welcome to the mudpit, Marlee. Us Mob have been feeling uncomfortable for about 230 years!

MARLEE: We're on the same side!

HAYDEN: We may be but that doesn't mean we get treated the same.

MARLEE: It just doesn't feel right to leak the story.

HAYDEN: Oh, well, sorry for you.

MARLEE: Hayden, that's not fair.

HAYDEN: Nothings fair! Nothing in this whole world is fair!

MARLEE: Can you just let me think?!

MIRO: We're all trying our best, Hayden.

HAYDEN: You've got to choose whether you want to be a leader.

MARLEE: (To HAYDEN) I'm not a leader!

HAYDEN: Well, everyone here is trying to fulfill the promises that YOU made.

MARLEE: By mistake! I made that promise by mistake.

HAYDEN: You're too soft, Marlee. That's your problem.

MARLEE: And *you* don't compromise!

MIRO: Guys!

DREW: Okay, my darlings, turn around!

*THE AUDIENCE on stage turn around and reveal their motif. It's a culmination of all the work that has been done so far. Some have been getting into costumes (some colourful t-shirts, a globe hat, large 'Thumbs up' hands etc.), some have a couple of bird puppets on sticks, some have posters. It's a colourful image (but about 20% of what it will become.)*

DREW: What do we think?! Now this is just an initial pass but I'm trying to capture our energy, our differences, your gorgeous young faces. And I've got birds! **Andrea** and **Lani** swish your birds!

*ANDREA and LANI swish their bird puppets which are attached by string to long poles across the stage.*

DREW: (*cont'd...*) Aren't they brilliant! They were going to be Rosellas but we ran out of red paint so they're just large budgies.

MIRO: How many of them have you got?

DREW: Heaps! We'll fill up the park with them! Then we've got this banner. **Toby** and **Dimitri**, you pull that out!

*TOBY and DIMITRI pull out the banner. It says 'We Still Have Hope! Climate Action Now!'*

HAYDEN: Is this what we are leading with?

DREW: This will be at the front.

HAYDEN: That's not what we agreed on?

DREW: I took a teensy bit of liberty. Is everyone ready?! Pepper!

*PEPPER has a guitar and starts playing. MIRO has a large lyrics card and is facing the GANG. The AUDIENCE GANG, along with MIRO and PEPPER, are all kind of singing. It doesn't need to be great. They have rehearsed this moment at the back – very very quietly. DREW is definitely leading this moment. The lights are slowly changing over this period to a darker state.*

DREW: (*singing*) *What the World needs now. Is love, sweet love.  
It's the only thing that there's just too little of.  
What the World needs now. Is love, sweet love.  
It's the only thing that there's just too little of.*

And with a million people singing it, we'll be able to harmonise and introduce descants and they'll be lots of lovely cannoning.

*The stage is getting darker and fog is starting to roll on across the floor. MIRO and PEPPER are the first to see it.*

MARLEE: I'm just not sure.

DREW: It's a pitch, an offer and invitation. A million hearts connected through song!

HAYDEN: But that's not the banner we agreed on.

PEPPER: Gang.

DREW: The banner?

HAYDEN: It's meant to be 'Climate Change is Environmental Racism'.

DREW: We decided this was better. *(To MARLEE)* What do you think?

HAYDEN: Why are you asking Marlee?

MIRO: People.

DREW: Well, because I / thought that

HAYDEN: / I'm the communications director. This is my call

DREW: I'm sorry.

MARLEE: Hayden.

MIRO: People!

HAYDEN: We're past using words like, 'Hope' and 'Believe'.

MARLEE: Hayden.

HAYDEN: What about 'Rage' and 'Fight'?

PEPPER: Gang!

MARLEE: Everyone's doing their best.

MIRO: People!

HAYDEN: That's your response to everything!

PEPPER: Hayden.

HAYDEN: No! The reason why they treat us like children is cos we act like children. It's always like 'Do your best. Good job, guys. I think everyone's trying their hardest'...

MIRO: We are!

PEPPER: Gang!

HAYDEN: It's a privilege to get to be nice, Marlee.

MARLEE: That's not true.

MIRO: People!

HAYDEN: You can say that cos you've never had to fight for anything in your life.

MARLEE: That's not true!

HAYDEN: None of you have had to. That's why nothing gets done.

*PHROOOOOOOOOOO!*

*PEPPER has activated their foghorn. It is a shocking sound and brings everyone to a halt.*

PEPPER: Hi, sorry to interrupt your really important argument but you might not have noticed that there's some sort of mist flowing all across the floor.

MIRO: It's fog.

MARLEE: Where's it coming from?

PEPPER: I'm pretty sure it's mist.

MIRO: Look at the thickness of the surface layer, Pepper. It's clearly fog.

HAYDEN: I've never seen this before.

PEPPER: It feels like mist. It's got a misty vibe.

MIRO: Well, I'm sure the scientists will take into account your feelings about its vibe when they're updating their definitions of atmospheric anomalies.

MARLEE: What's happening? Why is there fog?

MIRO: Well, it's pretty simple really; following the heatwave four days ago a low pressure movement passed across the country which created the thunder and lightning then the rains. Then there was a cold snap which condensed the rain which then gathered on the ground, turning it into fog.

PEPPER: Mist.

MIRO: Fog! Fog is heavier than air which is why it's lying on the ground and not misting in the air like mist would.

MARLEE: How long's it going to last?

*MIRO starts looking through his computer.*

MIRO: Depends on how long the low pressure system sticks around for.

MARLEE: How cold is it going to be for the march?

PEPPER: If it gets super cold we could light bonfires all up George Street. That'd look super good.

MIRO: Aghhh, so Melbourne's flooding.

HAYDEN: What?

MIRO: Check your phones! Everyone get your phones out. Melbourne's flooding!

*MARLEE, PEPPER, DREW and the AUDIENCE on stage get their phones out.*

MARLEE: How is Melbourne flooding?

MIRO: Why do I have to keep explaining how weather works? Flooding occurs most commonly after a heavy rainfall / and when the

MARLEE: / I know why it's flooding!

HAYDEN: Where is it flooding?

MIRO: The Yarra's broken it's banks. It's already flooded the South Wharf.

MARLEE: How can it change so quickly?

MIRO: The weather's been weird all week.

PEPPER: *(off phone)* Yeah, it's flooding.

MIRO: Oh, thanks for confirming that, Pepper!

PEPPER: You told me to check!

DREW: *(To her AUDIENCE gang)* How do I work my phone? It's not opening.

MARLEE: This is going to be terrible for numbers.

HAYDEN: It doesn't matter.

MARLEE: What does that mean?

HAYDEN: I means it doesn't matter. It's just a stupid march. It's not going to change anything.

MARLEE: Of course it matters.

HAYDEN: Yeah, well, it doesn't matter to me.

MARLEE: Hayden.

HAYDEN: I'm just tired, okay?

*HAYDEN starts to leave.*

MARLEE: Where are you going, Hayden?

HAYDEN: It doesn't matter where I'm going! I'm just going.

MARLEE: But we need you!

HAYDEN: No you don't you're perfectly fine bossing people around on your own.

MARLEE: Hayden!

HAYDEN: Stop saying my name, Marlee!

MARLEE: Hayden!

HAYDEN: Marlee!

MARLEE: Hayden!

14.

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*HAYDEN has walked through the audience and exited. MARLEE goes to follow. (HAYDEN returns quietly and gets the back row to follow her out to the foyer. She sets them up for the next section)*

PEPPER: Marlee! Stop!

*MARLEE is on the stairs.*

MARLEE: I've got to go get her.

PEPPER: You know Hayden. Just leave her.

MARLEE: But the March is tomorrow!

MIRO: Okay, maybe we can reroute Melbourne, avoid the Yarra?

DREW: Miro. Just take a pause.

MARLEE: We may as well cancel everything. We're not going to reach our goal. I'll put out a statement. Who's got a phone – someone needs to record me.

PEPPER: We can't cancel.

MIRO: Where else do people meet in Melbourne – what's the name of their only beach?

MARLEE: There's no way we can get to [six](#) and a half million people. It's just not going to happen.

PEPPER: How deep is the flooding?

MARLEE: It's not happening, Pepper. We're not going to meet our goal.

MIRO: Maybe we just risk it?

MARLEE: We're not going to put people in danger, Miro. It's not happening. If Melbourne is cancelled then there is no way we can reach our goal. We've failed.

MIRO: You can't say that!

MARLEE: I just did.

PEPPER: That's not fair.

MIRO: Yeah, and you're not the boss so you don't get to make those calls.

MARLEE: It's about safety!

PEPPER: You've got to let people make their own decisions!

MARLEE: Just STOP! Everyone just STOP! I think we should all go home.

*Pause*

MIRO: What?

MARLEE: I think we should all go home.

PEPPER: Huh?

MARLEE: I just think everyone's tired.

MIRO: But that's crazy.

DREW: You heard, Marlee. That's it. Home. Now!

MIRO: But / we can't...

DREW: Miro Cormo! Not another word! Home. All of you. *(to AUDIENCE on stage)*  
So that's you too. Off you go.

PEPPER: We can't leave now. There's too much to do.

*PEPPER and MIRO help the AUDIENCE exit. We want them to keep their costumes on.*

DREW: Pack your stuff up. Call your parents and get picked up. Quickly come on.

PEPPER: But what about tomorrow?

DREW: Tomorrow's tomorrow's problem.

PEPPER: Are we marching?

DREW: Marlee is going to text everyone at six am tomorrow morning. Isn't that right, Marlee?

MARLEE: Aghh... sure.

DREW: Six am. *(To AUDIENCE)* So I want everyone to have their phones on them. Put them where you can see them. Till then... get to bed and get some sleep.

MIRO: I still / think...

DREW: Get out of this room!!!!

PEPPER: We're going, we're going.

15.

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*EVERYONE is exiting the stage. PEPPER and MIRO follow. EVERYONE has gone except MARLEE and DREW. MARLEE has a backpack on and looks young.*

MARLEE: This is all my fault.

DREW: You can't control the weather.

MARLEE: Why did I say six and a half million people would be coming to the march?

DREW: Because the Minister of Energy was being a pestiferous butthead to you on live television.

MARLEE: Hayden wouldn't have let him bait her like that.

DREW: But Hayden would have leaked the story.

MARLEE: Should I have leaked it?

DREW: What do you think?

*Pause*

MARLEE: I don't think that's how we should win.

DREW: Then good.

MARLEE: If Eva was here we would have reached the target.

DREW: You don't know that.

MARLEE: She's one year older than me but she's like twice as good.

DREW: Why are you comparing yourself to Eva?

MARLEE: Cos she's Eighteen and she meets the most important people in the world.

DREW: Do you want to be like her?

MARLEE: It's not that. I'm not talking about being famous. I don't want to be famous. I just want to be effective. I just want to be useful.

DREW: You are useful.

MARLEE: But on, like, a big scale. Cos I don't think we have time to do anything small anymore.

DREW: It's not about being big or small. It's about everyone putting their hand up. And you're putting your hand up tomorrow.



MARLEE: If we do it.

DREW: If you do it.

MARLEE: Hayden's never going to speak to me again.

DREW: She just needs some sleep. Like you.

MARLEE: That's why I told everyone to go home.

DREW: That was smart.

MARLEE: I've never seen her so angry.

DREW: She's tired.

MARLEE: But we're all tired.

DREW: Her mob have been fighting for justice a lot longer than us. Don't forget that.

MARLEE: Yeah, she doesn't need my help.

DREW: Hayden needs you. She needs all of us to come together now to protect this country.

MARLEE: I suppose.

DREW: And I hope you understand that what you lot are doing is remarkable.

MARLEE: No, it's not.

DREW: What do you mean, no, it's not?! Do you think I hang out with non-remarkable people?

MARLEE: Well...

DREW: I don't have time for that! I've got a clock that is ticking and it's not ticking backwards. So I don't waste my time with unremarkable people anymore.

MARLEE: Okay.

DREW: Okay? Okay? Do you know the effect you have on ordinary people like me?

MARLEE: No.

DREW: Well, did you know I didn't sing one single note for forty four years, did you know that?

MARLEE: What?

DREW: Not one note.

MARLEE: Why not?

DREW:                    Because I'm an ordinary person. Because there was a boy. What was his name? Hamish Ryan something. And he was tall and handsome and he always had the best sandwiches for lunch. And we were eleven years old and we were on the same school bus and one day he caught me singing to myself. Can't remember what I was singing? Probably some Donna Summer or Carly Simon or Cher.

MARLEE:                You listened to Cher?

DREW:                    Oh, I was cool! And I was just singing to myself and then I look over and see Hamish staring at me and he had this look on his face. Like this. *(pulls a small face)* And at that moment I stopped singing. And I never sang another note.

MARLEE:                I'm sorry that happened to you.

DREW:                    And then last year. On a Wednesday night. I was sitting at home, with my dinner on a tray in front of the television, just like every night. I was watching the news. And there were all you young people, marching down the street, with your colour and your passion and your conviction and not one of you looked like me when I was growing up or Hamish Ryan whatever. And I thought... well, that's different. I haven't seen that before. And the next day, I was hanging out the washing, just like normal, and I caught myself humming. Humming a little tune. And I thought... well, that's different. I haven't done that in a while. And that little hum became a song, and the song became my voice and my voice became my heart and now I am the luckiest woman in the world because every day I get to work with all you young people and stick it to the man and sing out with all my heart. And the secret is I don't give a crap what others think of me anymore.

MARLEE:                You've got a really nice voice.

DREW:                    And all of you taught me that.

MARLEE:                You're welcome?

DREW:                    So tomorrow - you set your alarm for 6am. You wake up and you ask yourself 'Do I want to march today?' And you text everyone your answer. Okay?

MARLEE:                Okay.

*MARLEE goes to hug DREW*

DREW:                    No! No! We're not doing that. I'm far too cool for that. I listen to Cher! But do you want to see something cool, though? I had these lights installed in here last week. Want to see them? Ready?

*DREW claps her hands quickly twice and we cut to a blackout.*

16.

*Darkness. The sounds of a wild wind swirling around the room.*

*In the darkness the app starts to make the audience's phones ping – the sound quickens and builds while the screens start to light up with 'I'm marching'.*

*The screens come alive. PEPPER, MIRO, DREW and MARLEE get ready for the next moment in the audience seating area. Multiple TV reports vie for our attention. Multiple images of winter storms. Flooding, rain, ice intercut with a presenter speaking of a crisis.*

PRESENTER: Today in Egypt, global leaders from one hundred and ninety-one countries are meeting to conclude their talks on the new COP 26 Climate Agreement, [seven](#) years after the ratification of the Paris climate accord. Prime Minister Timothy Hyde has yet to indicate whether Australia will agree to the terms of the treaty. This morning, across the country, protestors are gathering to march in support of the agreement. But flooding has forced the cancellation of the Melbourne march and the unseasonable cold snap has dampened expectations of a large turnout in Sydney.

DREW: *(To the AUDIENCE)* Stand up, stand up!

*The AUDIENCE stand up. The screens change to a live feed of MARLEE (somehow now in a green romper and big jacket) with the AUDIENCE. PEPPER is filming the interview from the stage. MIRO is holding the boom. DREW is directing the AUDIENCE around MARLEE. AUDIENCE MEMBERS are holding small posters and are moving behind MARLEE. The interviewer, GARTH Hobbs (40ish, in puffa jacket and clearly a wig) played by the actor who played the Energy Minister, has a microphone and is standing next to MARLEE.*

PRESENTER: We're now crossing live to Sydney to Garth Hobbs, who's with the protestors. It looks cold there, Garth?

*The screens switch to showing GARTH with the protestors. MARLEE looks nervous to be on TV again.*

GARTH: Thanks Cath, and yes, it is very cold [here](#). I've got a jacket on. *(to MARLEE)* You've got a jacket on. The young ones behind us seem a bit braver but it is brisk I can assure you. I bet you didn't expect this when you were planning today's march?

MARLEE: Ummm.... No.

GARTH: Tell us about today. What are you hoping to achieve?

MARLEE: Well... this is... ummm.... We're here because we want the Prime Minister to sign the new COP 26 Agreement and the march is putting pressure on him to do it.

GARTH: Well, it seemed like you were the ones putting pressure on yourselves? Earlier this week you said there'd be [six](#) and a half million Australians showing up. And I can see a lot of youngsters here but I don't think you're going to reach that mark. What do you say to that?

MARLEE: Well, it's early still, we haven't started yet.

GARTH: And Melbourne's flooded so you can't march there. [Six](#) and a half million. It's not a realistic goal anymore, is it?

MARLEE: We don't know what's going to happen.

GARTH: Well, it looks fantastic. You've done a great job, all of you, kids. I love the posters, so much colour. What does this one say? *(reading a poster)* "We are missing our lessons to teach you one!"

*GARTH picks an audience member behind MARLEE. Our priority will be to pick a teenager.*

GARTH: And what's your name?

AUDIENCE: [Becky](#).

GARTH: And where are you from, Becky?

AUDIENCE: Wollongong.

GARTH: And how long have you been at the march this morning?

AUDIENCE: About 4 minutes.

GARTH: You've come with anyone else?

AUDIENCE: I came with my friend.

GARTH: And what does your sign say?

AUDIENCE: *(reading from sign)* Frack you too.

GARTH: Okay! Goodo. Well, it's looking great. *(to MARLEE)* It looks like you won't reach your goal. It wasn't what you kids were hoping for but there is real energy here. You can feel it. It's almost a carnival type atmosphere. And there's no taking away from / these kids a real sense...

MARLEE: / Sorry. Sorry. Garth is it?

GARTH: What was that?

MARLEE: I'm here.

GARTH: Pardon me?

MARLEE: I'm here. I'm standing here in the cold. When I should be getting ready for school. So don't tell me I'm not making a difference.

GARTH: I said you're not reaching your goal.

*MARLEE takes the microphone off Garth.*

MARLEE: I am doing my best. And that's all we have ever asked of anyone.

*MARLEE faces the camera speaks directly to the viewers. Her face is projected on the large screens above her.*

MARLEE: *(cont'd...)* And to all of you at home. Who are getting ready for work or school or looking after a kid or coming home from a late night shift and are watching this on TV. I get that this crisis is too big to even think about. I get that you don't think you can a difference. But We're not asking you to save the world. We're just asking you to do your best. Like everyone behind me here.

*MARLEE turns and looks at the crowd behind her. It's the first time she has SEEN the AUDIENCE. MARLEE gets PEPPER to focus on the crowd. She stands on a seat to get a better view.*

MARLEE: *(cont'd...)* Like, look at them! We're not the best people in the whole wide world. We're not saints. But it's not about that. We're just people who are putting our hands up. In the cold. On a Friday morning. Putting our hands up and saying 'what can I do to help?'

MARLEE is off camera and she raises her hand. DREW, MIRO and PEPPER silently encourage the AUDIENCE to raise their hands.

MARLEE: This is what making a difference looks like. This is what change looks like.

*The camera holds on this image of AUDIENCE members with their hands raised. MARLEE hands the microphone back to GARTH, who eventually signals the camera to himself. MARLEE is no longer part of the interview and she gets on with the march.*

GARTH: (to camera) Marlee Angelos, one of the leaders of the youth / climate movement.

17.

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MARLEE: (to AUDIENCE) / Clap your hands together if you are ready to march?!

*The AUDIENCE will begin clapping their hands together. A pulsing music begins. MARLEE leads a call and response with clapping.*

MARLEE: Miro, keep the tally going. And give me the numbers every five minutes!

MIRO: Got it.

MARLEE: Drew, I need you to set up the banners.

DREW: With pleasure, my sweet. I need my team from before. Up you come!

MARLEE: Pepper, I need a megaphone.

PEPPER: On it. Where's my riot squad?

*PEPPER, MIRO and DREW quickly move into action. MARLEE commands the room from standing on a chair or a box. The AUDIENCE are already standing and we aim to keep them standing for the rest of the show.*

MARLEE: Everyone else, listen up! I want everyone to put away your phones. Your job is to be right here with us. Got it? Yeah?

MARLEE signals to the AUDIENCE to answer back.

MARLEE: (cont'd...) I can't hear you! Yeah?!

*The AUDIENCE will respond with a louder 'yeah'!*

MARLEE: (cont'd...) Good! Are there any teachers or educators in the room? I need, like, five.

*A few AUDIENCE MEMBERS will signal themselves.*

MARLEE: (cont'd...) Good! You and you. Go up and join Drew. Drew! The teachers are coming to you now!

DREW: Come here!

*The four or five teachers will go up on stage and will be guided by Drew to unfurl a banner saying 'Teachers gonna teach you a lesson!'*

MARLEE: I need some nurses. Anyone who works in medical stuff?! You and you?! Good! Up there with Pepper!

PEPPER: Yip, up here!

*Three medical people will go up on stage and be given a banner that reads "We've got to save the planet too?"*

MARLEE: Is there anyone over 70 in the room?! Anyone? We'd love for you to join us. Please. Someone over 60.

*MARLEE will select someone to join her on stage. We'll find someone with heart – say a grandfather or grandmother, a mum with three kids – something that gives us a different generation on stage.*

MARLEE: (cont'd...) Who can do a wolf howl? I need someone who can do a wolf howl!

*MARLEE will coax someone in the AUDIENCE to do a wolf howl. It should be loud and wild. MARLEE will invite them on stage.*

MARLEE: (cont'd...) Any dancers? I need three dancers!

*MARLEE will get three dancers up on stage. We are ideally looking for teenagers for this. Basically – confident people! They are handed twirling ribbons.*

HAYDEN: And what about any First Nations or Torres Strait Islanders?! Cos I've got a gang you can join who want to make some noise!

*HAYDEN has arrived from the back and is joined by 10 AUDIENCE members with signs and loud instruments. These were the people selected when HAYDEN exited.*

MARLEE: HAYDEN! You came!

*MARLEE sees HAYDEN and jumps off her seat and rushes to her. They hug!*

HAYDEN: I'm so sorry!

MARLEE: No, I'm sorry!

HAYDEN: It was all my fault! I was just tired!

MARLEE: No, it was my fault! I was tired!

HAYDEN: I wasn't eating enough. I haven't been exercising and I think Mercury's in retrograde!

MARLEE: It is! I totally felt that!

HAYDEN: And I just needed a sleep!

MARLEE: I needed a sleep!

HAYDEN: And I woke up in the morning and I had an overwhelming sense of clarity with my life.

MARLEE: Same!

HAYDEN: And I realised I've just got to march.

MARLEE: Same!

HAYDEN: Cos you've just got to put your hand up!

MARLEE: That's what I thought!

MIRO: *(shouting)* We've got over half a million people confirmed for Sydney so far!

HAYDEN: Half a million and one, dorkhead!

MARLEE: The best one!

HAYDEN: *(To MARLEE)* Where do you need us, boss?!

MARLEE: Help Drew with the front pack.

*HAYDEN goes up on stage to join and help DREW. MARLEE now moves towards the stage.*

HAYDEN: On it.

*The Music is increasing in volume and intensity. MARLEE is addressing the AUDIENCE on stage.*

MARLEE: Does everyone know where they are standing? Who's doing the sharks? *(to AUDIENCE off stage)* I need someone to be a shark? Who can be a shark?

*TWO AUDIENCE MEMBERS come on stage. We stop hearing specific lines – more we are caught up in the chaos of the scene. AUDIENCE MEMBERS on stage getting into costumes. DREW placing AUDIENCE MEMBERS in specific locations. We are creating a dynamic energetic shape on stage. There are banners and posters being passed out on stage. A first nations banner like "Always Was, Always Will be." Ushers will hand out posters amongst the AUDIENCE in the seating block. A loud YIP of a siren. OFFICER McQuade is travelling through the audience.*

OFFICER: This gathering does not have the correct permits!

PEPPER: Cops! Battle positions!

MARLEE: Pepper! *(to OFFICER McQuade)* We are protesting. We are allowed to be protesting!

OFFICER: Marlee Angelos, you are responsible for this group!

HAYDEN: Marlee's not responsible for me. I'm responsible for myself!

OFFICER: Miss Angelos, I am warning you. Turn this group away!

HAYDEN: What are you going to do? Arrest us?

OFFICER: If I have to!

HAYDEN: (To AUDIENCE) Put your hand up if you are prepared to be arrested today?  
Put your hand up!

*Most AUDIENCE will put their hand up.*

HAYDEN: So that's one, two, three, four, all of us and there's one of you. Who would you like to arrest first?

*Pause*

OFFICER: You got a banner I could hold?

HAYDEN: (To the AUDIENCE on stage) Anyone got a banner for the Irish dude?

OFFICER: I'm still an officer.

HAYDEN: Officer dude. You're over there.

*OFFICER McQuade joins everyone else on stage and grabs a placard.*

DREW: I want everyone holding up those signs high! And sing with me!

*(singing) What the World needs now. Is love, sweet love.  
It's the only thing that there's just too little of.  
What the World needs now. Is love, sweet love.  
It's the only thing that there's just too little of.*

*AUDIENCE MEMBERS are lifting up handmade signs high in the air and singing along with DREW.*

MARLEE: Pepper?! You've got those animal sounds?!

PEPPER: Yip!

MARLEE: Start playing them!

*PEPPER plays the sounds we recorded earlier with the AUDIENCE. It adds more chaos to the whole scene. The sound is building and building. There are looped sounds of people protesting, there are cop sirens, and truck horns, there are shouts from crowds and crazily there are the sounds of animals in a jungle. Music is joining the world – different genres mashing with one another – a music festival all happening at once. The visual picture is getting bigger and bigger as well. More and more people are filling the stage. They are being herded into the different levels creating an enormous picture. Banners are being dropped from the roof, people are holding posters and the giant inflatable GLOBE is being sent into the crowd.*

*MARLEE is handed a megaphone and she can communicate with everyone. There are AUDIENCE MEMBERS on stage and AUDIENCE MEMBERS in the seating block. Our GANG treat them all the same. There is no 'front' to the march – it is the whole room.*

MARLEE: (through megaphone?) Can everyone hear me?! Yeah?

*AUDIENCE respond.*

MARLEE: I said can you hear me?!



AUDIENCE: Yes!

MARLEE: This is what democracy looks like! *(Into megaphone)* THIS IS WHAT DEMOCRACY LOOKS LIKE!

*MARLEE signals to the crowd to repeat the phrase.*

AUDIENCE: This is what democracy looks like!

MARLEE: This is what democracy looks like!

AUDIENCE: This is what democracy looks like!

MARLEE: They say get back; we say fight back! Get back...

AUDIENCE: Fight back.

MARLEE: They say go away; we say no way! Go away...

AUDIENCE: No way!

MARLEE: When they say shut up, we say rise up! Shut up...

AUDIENCE: Rise up!

MARLEE: Rise up!

AUDIENCE: Rise up!

MARLEE: Rise up!

AUDIENCE: Rise up!

*HAYDEN has got the AUDIENCE MEMBER who does the wolf howl. SHE has her/him by her microphone. When the 'Rise up' call is at its peak she instructs her/him to cry out.*

WOLF: Oooooohhhhhhhhh!

*MARLEE and the GANG all call back in response and encourage the entire AUDIENCE to howl as loudly as they can!*

AUDIENCE: Oooooooohhhhhhhh!!!!!!

HAYDEN: Marlee! It's time to march!

MARLEE: Where do I go?! Where do I go?!

HAYDEN: Over here.

*MARLEE takes off her coat and we see her in her bright green outfit. MARLEE joins the group on stage and they all move into positions for the final motif. It begins to snow. We can't really see it yet – but it has started. HAYDEN moves to the front of the stage. She is directing the crowd. The surrounding sounds are now epic. The lights are also constantly changing, moving – like a body itself.*

HAYDEN: When I say climate, you say justice! Climate...

AUDIENCE: Justice!

HAYDEN: Climate...

AUDIENCE: Justice!

HAYDEN: When I say social, you say justice! Social...

AUDIENCE: Justice!

HAYDEN: Social...

AUDIENCE: Justice.

HAYDEN: What do we want - Climate justice. When do we want it?

AUDIENCE: Now!

*HAYDEN begins to move to the side of the stage. She stops speaking on the microphone but the chant still continues. It has been picked up by the AUDIENCE on Stage. They chant HAYDEN's part and the AUDIENCE in the seating block respond. They are now speaking with one another. The music swells. The lights focus on the tableau on stage. Banners, Posters, thirty people, dress ups, puppets, all pumping their fists and shouting.*

AUDIENCE: What do we want?

AUDIENCE: Climate Justice!

AUDIENCE: When do we want it?

AUDIENCE: Now!

AUDIENCE: What do we want?

AUDIENCE: Climate Justice!

AUDIENCE: When do we want it?

AUDIENCE: Now!

AUDIENCE: What do we want?

AUDIENCE: Climate Justice!

AUDIENCE: When do we want it?

AUDIENCE: Now!

*And MARLEE is being held up on someone's shoulders. She is lit incredibly in her green outfit and she almost glows. Snow is falling down over the whole scene. It's the image from the SNOWGLOBE at the start of our show – but this time huge and alive. MARLEE is shouting along with everyone. She's no longer the leader. She's just like everyone else in the room. Together. The lights flare on the startling image. Snow continues to fall.*

*Black out.*

*The End.*