

Fog

by

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Cast of Characters

One.....Male, 30s to 40s

Two.....Male, 30s to 40s

Three.....Female, 20s to 30s

Fog

Act I

(The set has various geometric cubes positioned around the stage. As the play opens lugubrious music is heard from Gambuh 1 by Ingram Marshall as a fog suffuses the stage. Momentarily, two characters, one named One and the other named Two, emerge from the fog at opposite ends of the stage.)

ONE

Whew, where are we? This place doesn't look familiar at all.

TWO

I have no idea...Do we ever know?

ONE

That was some trip.

TWO

Uneventful, if you ask me.

(Music fades down and out.)

ONE

That's what I like, no bumps, no bruises. No turbulence to speak of. Clear and smooth all the way. Who could ask for anything more?

TWO

It's getting quite stale.

ONE

But that's normal.

TWO

Precisely my point.

ONE

What's wrong with normal? Normal is good, dependable.

TWO

It eventually becomes tedious.

ONE
It's what I've come to expect.

TWO
You have low expectations.

ONE
Maybe yours are too high.

TWO
That may be my problem.

ONE
What can I tell you? I love the Fog.

TWO
What is it you love about it?

ONE
It hides so much.

TWO
True, but I often long for daylight and the sun.

ONE
Like the numbers we are, we're pure, absolutely pure.

TWO
Shouldn't we expand our boundaries?

ONE
Why?

TWO
That's what infinity is for.

ONE
Are you going to give me the "exploration is noble" speech.

TWO
I'm just saying numbers are endless, time boundless, space infinite, and we need to become less complacent, more expansionary.

Why? ONE

Variety is the spice of life, One. TWO

Who said that? ONE

Someone with a joy for living. TWO

But I'm happy within the Fog. No disturbances. None of any kind. ONE

That we know of at this point. TWO

How long have we been doing this? ONE

I can't even remember a starting point. TWO

That's a long time. ONE

Is it? TWO

But it's all we know. ONE

Exactly. TWO

It's too difficult to make a change now, don't you think? ONE

Difficulty is a matter of degree. TWO

At our point in time. ONE

TWO
You're One and I'm Two.

ONE
And that's the way it is.

(Pause)

TWO
We should go. Let's take a step forward.

ONE
I'm not moving anywhere.

TWO
C'mon, take a chance. Give it a go.

ONE
Not me.

TWO
What's stopping you?

ONE
Me.

TWO
You can't stay here by yourself.

ONE
Why not?

TWO
You'll be lonely.

ONE
You're not going anywhere. You're bluffing. C'mon, stop the nonsense.

(Two takes a few steps out of the fog. One tries to hold him back.)

Woa, hold on!

TWO
I'm determined this time. The last couple of opportunities we had I acquiesced to your demands.

And I thanked you for it. ONE

This time you can't hold me back. TWO

Where are you going? ONE

I told you I'm moving into the sunlight. TWO

Look, don't you love me? ONE (Holding him back)

Hey, we're brothers. TWO

That says it all. ONE

We have to move forward before the Fog takes us back out again. TWO

And that's what I long for. ONE

Look, let's face it, One. To be pointed, you're scared. TWO

No question about it, Two. ONE

Are you trembling? TWO

Possibly. ONE

You are trembling. TWO

(One trembles as he walks
around in circles.)

ONE
No, I'm not trembling, I'm jangling.

TWO
What's the difference?

ONE
Jangling is trembling to the fourth power.

TWO
Well, you can't get any more frightful than that.

ONE
Oh, yes, I can. And I'm heading like a careening trajectory into a black hole.

TWO
I'll help you. C'mon, give me your hand.

(One remains unmoved. Number
Two grabs his arm and moves him forward.)

ONE
Stop! Let me go.

(Two yanks him forward.)

TWO
There, you made it.

(One puts his hands over his eyes.)

Was that so bad?

ONE
That was very unkind of you.

(Pause. One uncovers his eyes.)

Well, wait....It doesn't feel too bad being out in the open like this.

TWO
Exactly right.

ONE
Yes, maybe I can get use to this.

See. TWO

Yes, for about five seconds! ONE

(One quickly turns .)

Now, let's get out of here! The Fog will be moving back out again.

(Two restrains him.)

It'll return. TWO

Oh, no, I don't want to be stranded here. ONE

You're with me, brother. TWO

So we'll both be stranded. ONE

It'll be fine. TWO

(One stubs his toe on a large geometric cube and notices something behind it. He lifts the cube to find a figure lying on the ground covered by a silk sheet.)

What the...Look, what is that, Number Two? Did you bring that with you? ONE

Now, how could I do that? TWO

Where did it come from? ONE

Not from my hand. TWO

Then where? ONE

TWO
I don't know.

ONE
You don't know, I don't know. Let's head back, brother.

TWO
It's too late.

(The Fog disappears beyond them. One tries to get back to the Fog, but can't make it.)

ONE
Will you look at that? It's heading back to sea without us.

TWO
Calm down.

ONE (Pointing to the lump on the ground)
What is this about? Tell me now.

TWO
I don't know.

ONE
Well, there's got to be an explanation.

TWO
Sometimes there are no discernible explanations.

ONE
I'm starting to feel rigid.

TWO
Just close your eyes and think misty-like thoughts.

ONE
I can't!

TWO
You'll be fine. Go ahead, close your eyes and think of the mist.

(One closes his eyes and breathes deeply a number of times.)

Better now?

ONE

Not so fast. I'm still thinking of the mist.

TWO

Consider this an interlude.

ONE

I have no interest in an interlude unless it's accompanied by Fog.

TWO (Pointing to the sheet)

Doesn't this arouse your curiosity?

ONE

No.

TWO

Let's look at it.

ONE

Let's not.

TWO

Why?

ONE

It may be evil.

TWO

You don't know what evil is and neither do I.

ONE

Evil is the unfamiliar, and that's unfamiliar to me or to you.

TWO

We just have to be gentle, grow accustomed to it, that's all. No need to panic.

ONE

How do you know so much?

TWO

I don't.

ONE

Then, why tempt the unknown, brother?

I'm testing the borders. TWO

But why? We're not pioneers. ONE

We have no choice. It's here, and we're here. TWO

I'm telling you, this is trouble. ONE

Let's investigate. TWO

No, please. No investigations. ONE

(Two approaches the sheet and walks around it, stops, and then walks the other way around it. Cautiously, he pokes at the canvas.)

Curious, isn't it? TWO

What is? ONE

Nothing moves. TWO

Well, that's a good thing, yes? ONE

I'm not sure. Maybe. TWO

All I know is that it comes from outside the fog, and this cannot be good. ONE

Well, right at this moment, we come from outside the Fog. TWO

And that's not good either. ONE

(Two grasps the sheet.)

ONE

What are you doing?

TWO

I want to see what's beneath it.

ONE

Stop! Just stop. Don't go any further, please.

TWO

We've come this far.

ONE

No, c'mon, let's find the Fog.

TWO

You know we can't find the Fog. It has to find us. And when it is good and ready, it will come to us and not before.

ONE

Okay, then let's just wait and not touch anything. Just be patient, mind over matter, and keep still until the Fog reclaims us.

TWO

That's sound advice for you.

(Two picks up the sheet.)

ONE

Don't do that!

(Beneath the blanket is a young person curled tightly in a fetal position. It's hard to tell if the person is male or female.)

There, you've gone and done it, haven't you? For Fog sake! Why?

TWO

Now does this look frightening to you?

ONE

I can't ever look at it.

Why not? TWO

Because it will lead to our perdition. ONE

You don't know that and neither do I. TWO

What I do know is uncertainty, and this is uncertainty beyond the shadow of a doubt. ONE

How can you be so sure? TWO

Do you know what this means? ONE

No. I don't. TWO

Well, neither do I. And therein lies the problem. The lack of complete certainty. ONE

Maybe it will tell us. TWO

Tell us what? ONE

What it is, what it's doing here. TWO

Why? Why should it? ONE

Because we want to know. TWO

You want to know. ONE

It's new, brother, it's new. TWO

ONE

So new is good? The familiar is better.

TWO

It's different.

ONE

So is death, and I have no interest in that kind of novelty.

TWO

You're going to extremes.

ONE

You're so naive.

TWO

I'm open, I'm honest, I'm ready to venture out, but I don't believe I'm naive.

(The figure begins to stir.)

ONE

Look, over there, it moved.

TWO

When?

ONE

Just now, didn't you see it?

TWO

No.

ONE

Well, turn around and watch.

(Two turns and observes.)

TWO

Nothing.

ONE

It'll stir again, I'm sure.

TWO

You're beginning to spook me.

ONE

I think you've already done that to me, thank you very much.

(Pause)

When is the Fog coming back?

TWO

It's never on time.

ONE

So unpredictable, so unreliable. It's a wonder we know anything about the Fog.

TWO

What are you talking about? We don't know anything about the Fog...nothing, zero, a pure enigma.

ONE

It protects.

TWO

But why?

ONE

I never ask that question. All I know is that it does, and that's good enough for me.

TWO

And how long will it protect us?

ONE

If history is any indication, yes, for a long time

TWO

Again, why?

ONE

It's unknowable.

TWO

Exactly my point. We can't depend upon it. It's too elusive. What you see here is real and substantial, something we can put a finger on.

ONE

I don't want to put a finger, a toe, or my butt on it.

(The figure stirs.)

There, did you see that?

TWO

See what?

ONE

Why is it every time you take your eyes off of it, you see nothing.

TWO

Maybe because you have more interest in it than I have.

ONE

Oh, please, not so, not ever so.

TWO

Well, why doesn't it stir when I look at it?

ONE

You're not looking long enough, brother.

TWO

A watched pot never boils?

ONE

If the flame isn't lit, the pot will never boil, so why bother watching it?

TWO

Let's assume the flame is lit.

ONE

Then, logically, it will boil.

TWO

It's in the watching that makes all the difference.

ONE

Now, that really makes no sense, brother, so just watch, please, for my sake.

TWO

Sometimes you make no sense.

(The figure releases a low, rumbling snore.)

I heard that, did you?

ONE

No, what did you hear?

TWO

What is going on? You only see, and I only hear?

ONE

That's why we need each other, Two.

TWO

This kind of symmetry is just too damn convenient.

ONE

Or, is it point counterpoint?

(The figure stretches out on the floor.
They both notice.)

TWO

Did we?

ONE

I think we did.

TWO

We both noticed it at the same time.

ONE

We're good!

TWO

We're parallel men walking in unison for the very first time.

ONE

Finally, we hit our stride.

(They high five each other. Lengthy pause.)

TWO

This...this...whatever it is...is beginning to wake.

ONE

Brother, it's just a matter of time.

For what? TWO

Before we get devoured. ONE

We get devoured by time and space, but not this. TWO

Why not? ONE

Frankly, its jaws aren't wide enough. TWO

That's not comforting. ONE

It seems as if it's coming alive before our eyes. TWO

I take no solace in this. ONE

(The figure rises on all four and like a dog yawns a big one, but makes no sound. One and Two warily circle it.)

Let's bail, brother. ONE

There's no place to go. TWO

Wait a minute, before this was inert. Now, it's alive, stirring, and who knows what's next! ONE

We need to give it a name. TWO

We need to put it in chains. ONE

That's harsh, brother. TWO

ONE

How can you think about giving it a name? What in Fog sake for? Who cares?

TWO

We need to call it something. We can't just say flipperfit or famigit.

ONE

Why say anything at all?!

TWO

We've got to give it some identity

ONE

Let it identify itself. Why should we do all the work?

TWO

The creature barely looks conscious.

ONE

I don't care.

TWO

C'mon, give it a try.

(One sighs heavily.)

ONE

Well, I'm One and you're Two. Add that up and you get –

TOGETHER

Three!

TWO

Then, we agree?

ONE

Apparently, this is Three.

TWO

We're on a roll here, One.

(The figure begins to stand, however haltingly)

ONE

Woa, woa, what's going on here?! Three rises. Let's get out of here now!

TWO

Wait, this is getting interesting. We've never met a creature like this before.

ONE

We've never met a creature period, and I don't want to now.

TWO

Well, it's too late, because you're meeting it now, so just take it for what it is.

ONE

And that is?

TWO

A discovery we've made. C'mon, let's help Three

ONE

Now, you are being too bold, brother. You want to take that chance? Oh, for Fog sake, what are you doing to me?

TWO

Let's do it.

ONE

If you weren't my brother –

(They approach to assist Three to stand.)

Easy there, Three.

(Both hold him up as if parents to a child. Three is still unstable.)

ONE

C'mon, you homunculus, you can do it.

TWO

Steady now.

ONE

Alright, let's step away and see what it does.

(They steady Three one more time and step away. Three falls, crashing

to the floor like a bag of bones and whimpers.)

ONE

Well, Two, we tried.

TWO

Maybe not hard enough.

ONE

It's time to move on.

TWO

What do you say? Once more into the breach?

ONE

Who said that?

TWO

I don't know. Some failed poet?

ONE

I'm not sure I want to fail again.

TWO

You know what they say? You learn more from your failures than you do from your successes.

ONE

Who said that?

TWO

Hmmm, sorry, I can't remember.

ONE

It certainly sounds appealing.

TWO

And compelling.

ONE

Okay, one more time and that's it.

TWO

Okay, let's help it up.

(They approach Three and try to

get it to stand. Three appears resistant.)

ONE (To THREE)

Hey, we're here to help you. How about a little cooperation?

TWO

And I thought we were making such progress.

(To Three)

I have high hopes for you.

(Three begins to squirm
and to resist their attempts.)

TWO

C'mon, let's stand up now. You can do it.

ONE

Hey, what's with the pushing and shoving?

(They begin to scuffle with Three.)

TWO

Calm down.

ONE

It's much stronger than I thought.

(Three rears its head and
bites One on the hand.)

OW!

(They let go of Three, who promptly falls to the
ground, whimpering.)

Did you see that? It sunk its teeth into me.

TWO

I never saw that coming.

(Two touches the wound.)

ONE

For Fog sake, that hurts.

Let me see....Yes, that looks nasty. TWO

An insightful observation. ONE

So? TWO

What do you mean so? ONE

So what did you learn from this particular failure? TWO

ONE (Nursing his wound)

I learned that Three is one mighty asshole, a damnable piece of shit, a nightmare, an ungrateful creature, a horrible, horrible ninny who can't even stand up for itself. We try to help, we extend a hand, and I get bitten. Who does that? It calls all of existence into question when a minor entity, barely intelligent, and totally dysfunctional can have the audacity to strike at One when in the scheme of things it is only Three. It tips the whole balance of natural law. What can I say? This is beyond redeemable!

Anything else? TWO

Isn't that enough? ONE

That sounds like a very bitter reflection on the whole experience. TWO

It bit me! ONE

It didn't bite me. TWO

You were lucky. ONE

I was cautious. TWO

ONE

Cautious?!?! I said don't do this, don't get involved, but no-o-o-o-o-o-o, you forge ahead, you...you...

TWO

Easy, now, you're getting all worked up.

ONE

Who wouldn't be? I was wounded, cut down in my prime...

TWO

Let's not exaggerate.

ONE

What?!?! I'm One, you're Two, and we were charitable enough to make this ninny Three. We should have called it Ninety Three or a Minus one hundred thousand and three.

TWO

Now, that's cruel, brother.

ONE

I'm outraged! We gave it a name when it had no appellation. We gave it an identity when it had none. We went out of way by braving uncertainty to assist this creature.

TWO

That's quite a sting, brother, I know that.

ONE

Are you baiting me?

TWO

No, I've always been on your side, shoulder to shoulder. Who helped you during the storm at sea?

ONE

It was a treacherous day.

TWO

And night.

ONE

I guided us.

TWO

But it wasn't enough. I boosted your confidence.

It was a heroic effort. ONE

Thank you. TWO

You're welcome. ONE

(Pause)

My, my, sometimes we can be excessively polite to each other. TWO

Yes, a little cloying, don't you think? ONE

Hmmm, possibly. But, more important, do you feel stable now? TWO

Yes, I'm getting my wind back. ONE

Good. TWO

And my equilibrium. ONE

Then it's time to sail on. TWO

I think I'm now hale and hardy. ONE

(One walks about the stage, feeling
hale and hardy.)

Yes, definitely so. I can actually smell the salt air, feel the spray on my face and the dampness in my lungs.

(Three begins to stir and slowly,
but gradually, stands on its feet.)

ONE

Oh, look who's up. Ready to be vicious once again.

TWO

It's making an effort at bipedalism.

ONE

I'm not helping this time.

TWO

Why not?

ONE

I've learned from my significant failure.

TWO

And that is?

ONE

Not to try again.

TWO

If at first you don't succeed, try, try again.

ONE

Okay, who said that? Someone who hasn't been bitten by this malevolent creature?

TWO

No, I'm assuming someone who has undergone a series of adversities.

ONE

I'm trying to avoid adversity as much as possible.

TWO

You think that's avoidable?

ONE

Coming out of the Fog leads to adversity.

TWO

Sounds negative.

ONE

It is meant to be.

(Three stands on its feet.)

I think you're better than that. TWO

I would like to be positive. ONE

But you never try. TWO

You've had certain benefits I never had. ONE

(Three begins to walk in circles around One and Two.)

You mean my education? TWO

No, not your education. ONE

Then, what? TWO

You were born on the right side of the axis, I on the left side. ONE

You can't continue to use that as an excuse. TWO

That's easy for you to say when I've had to struggle in negative territory for as long as I can remember. ONE

Alright, then you move on. TWO

It's like climbing a ladder one rung at a time, and sometimes the rungs are missing. ONE

So, you redouble your efforts. TWO

ONE

What do you think I have been doing?!

TWO

Spending too much time dwelling inside the Fog. Get out from under it.

ONE

Let's not go there.

TWO

Sooner or later, we will have to.

(Pause)

ONE (Pointing to THREE)

Look at floppy feet here.

TWO

It's walking on its own.

ONE

What took it so long?

TWO

Everything has its own pace.

ONE

Behold Creature Erectus!

(Opening bars of Richard Strauss's
Thus Spake Zarathustra, also in the
opening of the film 2001. They stand in awe.)

TWO

Progress?

ONE

Some would say.

TWO

I would say this is definite progress.

ONE

Let us bask in our achievement, brother.

Yes, yes, let's bask together. TWO

(They sit down and watch in wonder. Music continues)

Hooray for Number Three!

Yes, hip-hip hooray for Number Three. One

(Music fades out.)

Good grief, did I say that?

You did. What a surprising turnaround. TWO

I must be losing some of my gray matter. ONE

It still needs work. TWO

What next? ONE

Excellent question. TWO

I await your answer. ONE

(Lengthy pause)

I think we should be guided by its natural inclinations. TWO

It is aggressive. ONE

We'll deal with it. TWO

I don't want to be harmed again. ONE

Understood.

TWO

(They watch Three clomp around like a horse.)

ONE

Three is going to need much training.

TWO

It can't go around like that. It's very ungainly and lacks complete poise and grace.

ONE

You think there's hope?

TWO

I think this will be a formidable challenge.

ONE (Exhaling a deep breath)

No doubt about it.

TWO

Are you up to it?

(Three continues to clomp around.)

ONE

A loaded question, brother.

TWO

Ultimately, it will be up to Three to make the decision.

ONE

In its puny brain, what decision can it make?

TWO

It can't even speak. Its capabilities are nebulous.

ONE

For sure.

TWO

It's a throw of the dice.

I don't like to gamble. ONE

Risk it, brother. TWO

What do we get out of it? ONE

Sometimes nothing. TWO

Nothing, then why bother? ONE

Nothing ventured, nothing gained. TWO

Who said that? ONE

I just did. TWO

Are you its author? ONE

No, I just channeled the author. TWO

That doesn't sound like a spirited justification for investing our efforts in this venture. ONE

We need to entertain ourselves, don't we? TWO

We do, indeed. ONE

Then, let's get to it. TWO

(One and Two get up off the ground and approach Three.)

Easy, there, easy.

(Three stops and looks at them as Two puts one hand on its shoulder and the other hand on its back.)

ONE

It appears calmer.

(Three begins to resist, jumping up and down with its legs like a horse.)

TWO

Calmer than what?

ONE

Uh-oh, I think this may be a mistake.

TWO

Just grab him and try to hold it down.

ONE

Sounds like an ambitious plan.

(Each one grabs Three's shoulders to hold it in place. Three swings its arms wildly. Two is knocked to the ground. One goes to the aid of Two.)

TWO

Don't worry about me. Get a hold of it.

(One wraps his arms around Three's shoulders.)

ONE

I got 'em. It's not going anywhere.

(Three breaks loose and runs off stage.)

TWO

Go after it.

(One pursues Three.)

Get back here you ninny!

ONE

(One runs off stage in pursuit. Two sits alone on the ground with the wind knocked out of him. He begins to pull himself together. Standing up, he walks to the end of the stage and looks out to find them.)

TWO

It's over there One, by the water's edge. That's it, you're gaining on it. Go, go, don't stop now. ...Watch out One, you're getting too close to the –

(Sound effect of One falling into the water with much splashing and yelling.)

Oooh, not good. Remember, you know how to swim. Or, do you? I'm sure you do. Just flap your arms and feet! That's it, keep flapping. Keep flapping. You may look like a ninny, but at least you're buoyant.

(Two paces back and forth. Momentarily, One enters, huffing and puffing, exhausted and wet.)

TWO

Come over here, One. Sit down, let me help you. Are you alright?

ONE

Please, don't touch me.

TWO

Just trying to be solicitous.

(They both sit. One is still trying to catch his breath.)

ONE

Three...is...one...fast...son-of-a-bitch.

TWO

Where did it go?

ONE

To oblivion for all I care.

TWO
You didn't see in which direction it went?

ONE
No and I don't care.

TWO
We were doing so well.

ONE
I want to take back his name.

TWO
Now, that's anger talking.

ONE
And that's all I am about – One seething, angry, totally consumed and filled with rage, me, I, One. I've been bitten, stomped on, and nearly drowned.

TWO
You've been through a rough patch.

ONE
Patch?!?! This qualifies as a square mile of roughness.

TWO
Remember, what doesn't kill you makes you stronger.

(Seething, One gives him
a wild-eyed look.)

ONE
Alright, who said that?

TWO
A very wise individual.

ONE
What's his number?

TWO
I think it was a negative number.

ONE
And that is who?

Minus Two. TWO

He said that? ONE

Yes, Minus Two. TWO

Are you sure? ONE

Absolutely. TWO

ONE
Huh, Minus Two? Wow, I am impressed. I had no idea that Minus Two was that profound. I mean he was a giant among giants, a real visionary thinker, but to come up with that thought?!

(As One and Two converse, Three pokes his head in, smiles, and pulls its head back out.)

A veritable genius. TWO

Why can't we be like him? ONE

It's just not in the numbers, brother. TWO

It's unfair. ONE

TWO
It's the way the world of integers work. It's cyclical and unending.

ONE
Yes, of course, I understand, but I don't accept the finality of it all.

(Unknown to One and Two, Three scampers playfully back and forth across the stage while they face the audience.)

Look for the scapegoat, I say. TWO

You've always said that?!?! ONE

Yes, and I've been saying that for a very long time. TWO

Ever since you were zero? ONE

Oh, way before that. TWO

(Three stands directly behind them,
listening to their conversation.)

You remember back that far? ONE

Like it was yesterday. TWO

I have no such memory. ONE

(Pause)

Are you ready, brother? TWO

I am. ONE

Grip fast and firmly. TWO

As fast and firmly as I can get. ONE

(Each grabs Three's ankles and
flip him to the ground. They both pounce
on Three and hold him firmly. Three tries
to squirm free, but gets nowhere.)

TWO

There will be no getting away this time, Three.

ONE

You're done.

TWO

Our gibberish was a good distraction.

ONE

We were talking gibberish?!

TWO

Yes, of course. To get Three to think we were talking about legitimate, philosophical concerns.

ONE

They weren't legitimate concerns?

TWO

They were philosophical.

ONE

But not legitimate?

TWO

No.

ONE

You're good, really, really good, because I had no idea as to their legitimacy.

TWO

Let me assure you. They were perfectly and completely illegitimate.

ONE

Now, what's next with Three?

TWO

That's up to Three.

ONE

Will it behave?

TWO

I'd ask, but I don't think it would comprehend the question.

ONE
Maybe we could put it to it in binary terms.

TWO
Zero or one?

ONE
Yes.

TWO
Interesting thought.

ONE
I'll try.

TWO
Go for it.

(One looks into Three's eyes.)

ONE
Okay, Three, which is it? Zero or one?

(No response.)

TWO
Try again.

ONE
Which is it? Zero or One?

TWO
No answer.

ONE
Should we water board?

TWO
We have plenty of water, but we have no board.

ONE
We lack significant resources.

TWO
Maybe we could teach it something.

You think it's teachable? ONE

We'd have to find out. TWO

What would we teach him? ONE

Differential equations? TWO

Too difficult. ONE

Polynomials? TWO

Goodness, no. ONE

Transubstantiation? TWO

When you find out what that is, please let me know. ONE

(Two points to Three,
who is fast asleep.)

Oh, would you look at that? TWO

It's sleeping. ONE

I can't believe how adorable it looks when it's asleep. TWO

Really?! ONE

Well, look at it. Eyes closed with firm lips and a serene, cherubic face. TWO

ONE
I take issue with cherubic.

TWO
You don't think so? C'mon, look at the face from a distance and tell me it doesn't look cherubic.

(One looks intently at Three.)

Well, huh? Cherubic?

ONE
Okay, a slight cherubicness around the corners of its mouth, but that's it.

TWO
Don't you just want to hug it?

ONE
No, not at all. Why should I?

TWO
Watch me.

(Two bends down and hugs it.)

Now, you try it.

ONE
Seriously? Really?!

TWO
Yes.

ONE
I'll try anything once.

(One bends down to hug Three.)

TWO
Well?

ONE
Nothing profound there for me.

TWO
How did it feel hugging Three?

ONE
Ahh, it wasn't the worst thing, but then again not the best either.

TWO
Would you do it again?

ONE
Not by my own volition.

TWO
Why?

ONE
I'm wedded to the Fog.

TWO
I understand and appreciate your loyalty.

ONE
Do you?

TWO
Yes, yes, of course.

ONE
Then why aren't we making preparations?

TWO
For?

ONE
Getting back to the Fog, of course.

TWO
What preparations?

ONE
We need to compose ourselves.

TWO
I'm composed.

ONE
Have you looked at what you've been doing?

TWO
I'm engaging.

ONE
You're digressing! Completely and utterly digressing. You mean you don't see that?!

TWO
How so, brother?

ONE
Look, you want me to delineate?

TWO
Yes, yes, please delineate.

ONE
I have to say only one word – Number Three!!!

TWO
That's two words.

ONE
Three!

TWO
That's a number, not a word.

ONE
Okay, okay then. I will be more precise. You are digressing with Three.

TWO
What do you want me to do, brother? Sit on my ass and do nothing but pine away like you for the ghost-like appearance of the Fog.

ONE
You need to conflate.

TWO
Conflate?

ONE
Yes, yes, conflate. Be prepared to merge with the oncoming fog.

(Two looks out toward the sea.)

TWO

But it's not oncoming! It's nowhere near to becoming oncoming. For all you know, it may never come back again. Then what?!?!

ONE

Bite your tongue, brother. Just bite your tongue.

TWO

I'm just being realistic.

ONE

You're being macabre.

TWO

What? How so?

ONE

You're depressing me into a ghoulish state of no return.

(Two goes over to console him.)

TWO

I don't mean to be, but there is the distinct possibility that this is it.

ONE

This is what?

TWO

No going back.

ONE

No way.

TWO

Yes.

ONE

No...no...no. Don't even suggest that.

(Two shoots him a quizzical look.)

Has the fog ever abandoned us before?

TWO

Not that I can remember.

ONE
That's perfectly correct.

TWO
But we have no guarantees it will ever return. None.

ONE
And how do you know that?

TWO
Turn around, brother. Do you see any hint of mist?

(One walks forward and looks out. Sound effect of a flock of seagulls flying overhead.)

ONE
I hear and see a sign, don't you?

TWO
Those are seagulls, brother.

ONE
An omen.

TWO
Of what?

ONE
Of more to come.

TWO
Sure, more seagulls with droppings hitting us in the face.

ONE
Work with me here, brother.

(Faint sound of a foghorn in the distance.)

Did you hear that?

TWO
Something faint in the distance.

ONE
That sound usually precedes mist and ultimately Fog. We're going to be saved!

TWO
You ascribe far too much to the Fog!

ONE
That's blasphemous.

TWO
I can't speak about what I think?

ONE
Not when the device is becoming stronger and the Fog may be rolling back in.

TWO
Maybe is the operative word.

ONE
It's vital we get back to ground zero.

TWO
Now, you're talking numbers.

ONE
That's the essence of our being.

TWO
The tip of the pyramid.

ONE
A triangular motif.

TWO
The perfect geometric figure.

ONE
Capital F, capital O, capital G, one letter for each angle of the triangle.

TWO
Or, capital G, capital O, capital F.

ONE
No, capital F, capital O, capital G.

TWO
What difference does it make?

You can't go backwards. ONE
 Forwards only? F-O-G. TWO
 Correct. ONE
 You're too damn orthodox, brother. TWO
 I'm a fundamentalist. ONE
 And that scares me. TWO
 Why? ONE
 Because then you have no room for Three. TWO
 I don't want to leave any room for Three. ONE
 Why not open your mind once in a while? TWO
 Three! Always Three! Why? ONE
 Because it comes after Two, me. TWO
 But I'm One!!! I'm One!!! ONE
 (Three rolls over.)
 Sushh! You'll wake it up. Good old Three is sound asleep. Let's keep it that way for as long as we can. TWO

ONE (Circling THREE)

You're taking entirely too much interest in Three.

TWO

I'm trying to make sure Three doesn't disturb or irritate you.

ONE

Well, I appreciate that.

TWO

But I sense some hesitation.

ONE

No hesitation.

TWO

C'mon, give.

ONE

Hesitation, no! Hostility, yes!

TWO

Anger doesn't suit you.

ONE

I can't change what I feel deep down.

TWO

But you can neutralize what's toxic and acidic.

ONE (Pointing to THREE)

You mean my bubbling interest in terminating the sleeping runt?

TWO

Restraint, my brother, please. There's no point in deadly hostility.

ONE

I'm not like you.

TWO

I've always known that.

ONE

Then, why do you accompany me?

TWO
 You mean with all of your faults?

ONE
 Yes, why?

TWO
 Must I remind you? I love you and I want you to succeed, to develop, to evolve.

ONE
 You make me blush, brother.

TWO
 Do I detect vulnerability?

ONE
 No, only partial.

TWO
 You can't have partial vulnerability. Either you are or you aren't.

ONE
 Now, who's the fundamentalist here?

TWO
 You're either One or Two, but never Three. I detest that brand of logic.

ONE
 Then, you detest yourself.

TWO
 I love myself.

ONE
 Then, you love your fundamentalist self.

TWO
 Don't go any further, because this is a warning. You're treading on very dangerous ground.

ONE
 Ah, I pricked you.

TWO (Raising his voice)
 Yes, because right now you are a massive prick!

(Three awakes in a frantic manner.)

ONE

Look, what you've done! You've aroused the beast.

(Three rises. Two tries to calm him.)

TWO

My apologies Three. We're having an altercation, that's all.

(Three begins to cry.)

ONE

I'm so sick of Three's antics, who is an absolute irritant.

(Three's cries are louder.)

TWO (to ONE)

Can you cry?

ONE

No.

TWO

Neither can I. It's a rarity.

ONE

But it hurts my ears. Get it to stop or I will.

TWO

Leave it be. It'll work himself out of it.

(One approaches Three.)

ONE

Enough!

(Three continues to cry.)

I said stop it!

(The Fog begins to roll inland. Leitmotif music from Gambuh 1. One puts his hands around Three's throat and begins to strangle it.)

One, what are you doing?!?! TWO

I'm going to put an end to this. ONE

No, no, stop! It won't be able to breathe. TWO

(Three begins to struggle and fight back. Two attempts to restrain One.)

Or cry. ONE

Ending its crying will terminate this creature at the same time. TWO

I just want it to cease and desist. ONE

Look, the Fog is returning. We can leave. TWO

Not before I finish this ONE

(Three struggles free and extends its arm into One's face.)

Stop! Now! THREE

(Pause)

It speaks! TWO

(One and Two stand in awe.)

It speaks!

(They are frozen for a moment. Music fades out as the Fog dissipates. Three lies on the ground; One approaches the fog longingly, but it is

too late. Fog has drifted away. One stands silently as he stretches his arms toward the Fog before he speaks.)

ONE

Why can't I run on water?

TWO

A skill that would take many eons to master.

ONE

I could run like the wind and catch up with the Fog, and I would be one with it by now.

TWO

Theoretically, yes. Practically, no.

ONE

Maybe I should begin training now, because that's how long it may take for the Fog to return.

TWO

Does the Fog ever return to the same place three times?

ONE

I...I really don't know.

TWO

We would have to figure out the probability, providing I had some historical data, which I don't.

ONE

I'm so lonely now, so bereft, so hollow.

(Faint sound of fog horn in the distance.)

You hear that? It's the sound of the departed.

(One stands silently, his head hanging low over his chest.)

TWO

So it is, my dear brother, so it is.

ONE

We'll get out of here; we have to.

TWO (Sarcastically)

I'm open to your ideas as to how.

ONE

You were always the one with ideas.

TWO

If you hadn't been diverted by your anger with Three, we could have gone with the Fog.

ONE

That's my fault?!?!

TWO

Yes, squarely your fault!

ONE

It's Three's fault, not One, brother.

TWO

Guess again.

ONE

I'm not to blame here.

TWO

You most certainly are. You don't think.

ONE

I think.

TWO

Really? You let your emotions get the better for you, and for no good purpose, because of your inordinate fear and of what I don't know.

(One approaches Three in anger.)

ONE

You, you wretch! You, and you alone, are responsible for our tardiness. Now, we don't know how long we're stranded until the Fog returns, if ever.

THREE

You have no faith in the Fog?

ONE

I believe.

THREE
Do you?

ONE
Yes...I have to. Otherwise, I would go mad.

THREE
Then, you have no worry.

ONE
But I do worry. Everything is so capricious, including the Fog.

THREE
But I'm capricious.

ONE
That's an understatement.

THREE
I change all the time, but I'm still always the same.

ONE
You have to change to remain the same?

THREE
Yes.

TWO
Didn't somebody say that?

ONE
Three just said it, and it makes no sense. You can't change and still be the same. That's impossible, illogical, and a pure cerebral somersault.

THREE
Logic is in the mind of the beholder.

ONE
Logic is logic. There's no room for relativity there.

THREE
But there are gaps and spaces that weaken logic's grip.

ONE
Not in my mind's eye.

THREE

If I poke your mind's eye out, you will see nothing.

ONE (To TWO)

You hear that? It's threatening me.

TWO

Metaphorically, brother.

ONE

I don't work in metaphors.

TWO

I forgot. You haven't been schooled.

ONE

Not in metaphors, no.

TWO

It would have been helpful.

ONE

For what?

TWO

For dealing with our present situation.

ONE

Really? I fail to see how understanding and using metaphors can be of any assistance whatsoever. They just cloud, not clarify anything. I'd rather get right to the point. Metaphors only obfuscate.

TWO

They provide mental pictures to better grasp the –

ONE

Not if this creature poked my mind's eye out. I would become a blind man. Then what? How will we find our way back to the Fog?

TWO

You're mixing metaphors, brother.

ONE

I can't mix what I know nothing about.

TWO

Then, it's time you learn, and learn quickly.

ONE

Oh, is that so?

TWO

That is so.

ONE (To THREE)

You talk to this...this...whatever, because I can't. He's become insufferable.

TWO

Insufferable?! I'm insufferable?

(One begins to exit.)

TWO

Now, where are you going? One?!

(Pause)

ONE

I'm going to count numbers. From one to a million and three, and then I'm going to sum them, determine their square root, and post it on my ass for everyone to see --

TWO

That sounds like an ideal plan. Enjoy yourself.

(One exits. Pause)

You've created a conundrum for my brother, Number Three.

THREE

I am Green.

THREE

What?!

TWO

I am Green.

TWO

You are Three.

THREE
What is Three?

TWO
It's who you are.

THREE
No, I am Green. That's who I am.

(Pause)

TWO
You are a color?

THREE
Yes, a wavelength to be more precise.

TWO
That's who you are? A color?

THREE
A woman of color.

TWO
A woman? You're a woman?!

THREE
Correct.

TWO
All this time my brother and I assumed you were an it, than a he, now you're a she?

THREE
She, that's me.

TWO
How did you get here?

THREE
I never got here. I've always been here.

TWO
What is "always"?

THREE
Forever, no beginning, no end.

Did the Fog bring you here? TWO

No. To me, fog is just fog. It's not a means of transportation. THREE

That's how we got here. TWO

What exactly is the fog? THREE

It's all we know. TWO

And what do you know? THREE

Not much. TWO

Well, this is all I know. THREE

What is? TWO

Where I am. THREE

Where are you? TWO

Here. THREE

So, we're here with you. TWO

I believe that's a given. THREE

Sorry for the verbal circumlocution, but I'm lost here. TWO

THREE

Understandable. Anyone in your circumstances would be lost.

TWO

Meaning?

THREE

You're here, not there, and you travel with the fog.

TWO

Seems perfectly natural.

THREE

Natural is a matter of debate.

(Long pause)

TWO

Well, I have to say, you're complicated.

THREE

No. I'm not complicated. I'm a woman, and I'm Green.

TWO

You're different, I mean, really, really different.

THREE

So are you.

TWO

I don't know what to make of you.

THREE

I feel the same about you.

(Pause)

TWO

Tell me, what took you so long to speak?

THREE

I had no desire.

TWO

No "desire"? What is desire?

Longing. THREE

Longing? TWO

Wanting, craving, got to have it.... THREE

As the Fog is for us? TWO

Yes, your oxygen. THREE

So, you had no, as you say, a need to speak? TWO

I had nothing important to say....until I was about to be strangled to death. THREE

Yes, that was unfortunate. Being close to the precipice of death is a great motivator. I apologize for my brother's behavior. TWO

Apology accepted. THREE

That's it? TWO

What is? THREE

You forgive so quickly. I'm amazed. TWO

Why not? THREE

Very generous of you. TWO

It's who I am. It's effortless. Similar to remaining silent. THREE

But you speak now. Why? TWO

Because I'm inclined. THREE

You only speak when you're inclined? TWO

That's correct. THREE

That's very convenient for you. I speak because I speak. TWO

How inconvenient for you? THREE

I never noticed. TWO

Then, it's time to bear witness to your shortcomings. THREE

Meaning? TWO

You need to control your natural proclivities. THREE

Why? TWO

It gives you greater control over everything you do. THREE

Is that necessary? TWO

In this environment, yes. THREE

What does that mean? TWO

THREE
There are threats to be weary of.

TWO
Threats?! And you're one of them?

THREE
No, I'm entirely benign.

TWO
How can I be sure?

THREE
Because I just told you.

TWO
And that's enough?

THREE
That's enough for me.

(Three begins to yawn.)

TWO
Then, what should we be really concerned about here?

THREE
Grief.

TWO
Oh, I'm not concerned about grief. When it comes, we deal with it.

THREE
You've experienced Grief before?

TWO
Oh, many, many times.

THREE
Are you sure?

TWO
Yes.

THREE
And you survived?

Of course. TWO
(Three yawns again.)

I need to sleep. THREE

Right now? TWO

Yes. Don't you sleep? THREE

Sleep? We never sleep. TWO

Then, how do you dream? THREE

We don't. TWO

That's sad. THREE

Can't you control your inclination to sleep? TWO

This is one area I'm attempting to tame. THREE
(She begins to exit.)

Why not sleep here? TWO

I sleep in the meadow. THREE

There's a meadow? TWO

Yes, a very beautiful one. THREE

TWO

Why weren't you sleeping there when we first found you?

THREE

I wasn't ready for the meadow. I was too immature, and I needed time to compose myself.

TWO

You'll have to show me where the meadow is.

THREE

After I get some rest.

TWO

Why not now?

THREE

Rest, first.

TWO

Alright, I'll be here.

THREE

Yes, fine.

(Three exits. Momentarily, One enters.)

ONE

Did I just see Three leave?

TWO

You mean Green?

ONE

Green? What are you talking about?

TWO

Its name is Green.

ONE

That's Three

TWO

It doesn't think in numbers.

Wavelengths? ONE

Yes. TWO

Oh, that one is very strange and foreign. ONE

Green thinks the same of us. TWO

The difference is we're right and it's wrong. ONE (Pointing in THREE'S direction)

That's rather inflexible. TWO

And now it speaks. ONE

Obviously. TWO

This all could have been averted if it had spoken sooner. ONE

Perhaps. TWO

And did you two have a sterling conversation? ONE

Brief, but hardly sterling. TWO

Where did Three, I mean Green, go? ONE

To sleep in the meadow. TWO

I didn't see any meadow. In fact, it's rather swampy out there, but we could use a meadow or two or three. ONE

TWO

It would brighten up things a bit. Especially if it's a wild-flowered meadow.

(Pause)

ONE

I know this is premature, but any sign of the Fog?

(Exasperated, Two hangs his head down.)

TWO

Do you really want me to answer that question without going into an unbridled rage?

(Pause)

ONE (Sighing)

It was purely rhetorical.

TWO

Then keep it to yourself, because I'm sick and tired of you asking the same question over and over again.

ONE

Alright, alright, I'll keep it to myself.

TWO

Thank you, I would appreciate that.

ONE

Three or Green was to entertain us while we waited for the Fog to return.

TWO

And you weren't entertained?

ONE

Hardly. When is Green expected to return?

TWO

Oh, I forgot to mention, Green is a she.

ONE

What?

TWO

She.

ONE
 Three is Green and a she?

TWO
 A woman of color.

ONE
 That's bad.

TWO
 Why?

ONE
 It's the eternal struggle, brother -- you, me, and she.

TWO
 Triangle, the perfect geometric form.

ONE
 Sure, when each angle represents an equal balance of forces.

TWO
 A triangle is a triangle. No different than pi. It doesn't change.

ONE
 But each angle represents One, Two, and Three. And now Three is Green and a she. The balance is offset, totally lopsided. This triangle cannot stand. We've got a crisis on our hands and no Fog to intervene.

TWO
 We will intervene.

ONE
 No, she's the intervener. The intruder of our space.

TWO
 I believe we intruded on her space, brother. Remember, we came into her territory.

ONE
 The Fog brought us here. We didn't direct it to do so. There must have been a reason for coming here.

TWO
 And that is?

ONE

I don't know; I can't penetrate the Fog's intentions.

TWO

That's what happens when we have no control over where we go.

ONE

Look, all I know is she's devouring our space, and soon she will devour our time.

(One begins to hyperventilate.)

TWO

Oh, don't start going crazy on me.

ONE

What will we do?

(More hyperventilation.)

TWO

You're working yourself up into a dither.

ONE

A hither-dither.

TWO

Cup your hands over your face and breathe deeply.

(One takes deep breaths with his hands cupped over his mouth.)

That's it. Depth and breadth...Depth and breadth...Depth and breadth.

(One slowly calms down.)

Relax...relax...easy does it.

ONE

How are we going to handle this delicate situation?

TWO

With candor and gentility.

ONE

No, no, we need to be duplicitous.

Why? TWO

ONE
That's the only way to rebalance the triangle. Green has guile and cunning.

TWO
Guile and cunning? How did you arrive at that conclusion?

ONE
She could speak, and she did not.

TWO
A choice.

ONE
No, deception.

TWO
More like suppression.

ONE
She was Three, and now she's Green.

TWO
An error of perception on our part.

ONE
No, an effort to deceive.

TWO
For what purpose?

ONE
That's what we need to find out. What are her ulterior motives?

TWO
She's not nefarious.

ONE
How do you know that?

TWO
It's just something I sense.

ONE

Forget what you sense. She must become a number like us.

TWO

She isn't like us and will never become so.

ONE

Why not?

TWO

She doesn't want to.

ONE

Why wouldn't you want to be like us? C'mon, look at us. Aren't we what everyone should be?

TWO

It may have something to do with you putting your hands around her throat. I think that was off putting.

ONE

I lost control.

TWO

Manage it next time.

ONE

I'll be more conscious.

TWO

You may need an upgrade.

ONE

Cerebrally?

TWO

And emotionally.

ONE

Perhaps, but in the long run I see a disaster looming.

TWO

Your emotions are outstripping your thinking.

ONE (Despairing)

We will become undone.

TWO

No matter what happens you're still One and I'm Two, brothers to the core, bonded by the dark matter of glue.

ONE

Then, why don't I feel that's true?

TWO

I suspect insecurity.

ONE

Insecurity?!

TWO

You lack the solidity of a rock.

ONE

I have to become a rock?!

TWO

Not literally a rock.

ONE

Wait, wait, do I hear a metaphor coming at me?

TWO

You haven't been schooled in metaphors, remember?

ONE

That's right.

TWO

And Green has poked your mind's eye out, hasn't she?

ONE

Well, yes, I guess so.

TWO

So, no metaphors.

ONE

Promise me. Never again.

Alright, I promise. TWO
 Oh-oh, quiet, she's coming. ONE
 Where? TWO
 Over there. ONE
 I don't see anything or anyone. TWO
 I thought I saw Three, I mean Green... This is so Fogging confusing!!! ONE
 (They look out into the distance as Three enters from the opposite direction. She stands behind them, looking into the distance with them.)
 I know I saw her.
 You must have imagined it. TWO
 I can't imagine anything. Remember, my mind's eye is not functioning. ONE
 (She yawns, spooking them.)
 What the – ONE and TWO
 (They bolt backwards.)
 Sorry if I frightened you. THREE
 An overture of some kind would have been appropriate. ONE
 Shall I start over? Retrace my steps? THREE

ONE

A little late for that since you've already startled us by your wraith-like appearance.

TWO

Where are your manners, brother?

ONE

My manners?

TWO (To THREE.)

Here, sit down. You look fatigued.

(Two escorts Three to a geometric figure to sit.)

THREE

I just returned from a sleep.

(One frowns.)

And it was quite delightful.

TWO

Well, I'm glad it went well.

(One frowns again and rolls his eyes.)

THREE

Very agreeable.

ONE

Excuse me, but I'm going to look for the highest point and –

TWO

Please don't jump off –

ONE

As a lookout spot for the Fog –

TWO

Oh –

ONE

So I will be totally prepared for our exit this time.

TWO

Good idea, brother, I'll be waiting for you at this exact spot.

ONE
I'll keep you abreast of my progress

TWO
Please do.

(One exits.)

ONE (Offstage)
Inane! Completely inane!

(Pause)

THREE
Your brother doesn't much care for my presence, does he?

TWO
He's confused and it may be because you're no longer Three to him but Green.

THREE
I am now Red.

TWO
Excuse me?

THREE
I am now Red.

TWO
You're no longer Green?

THREE
That's correct.

TWO (Sighing in frustration)
And how did that happen?

THREE
I went to sleep as Green but when I awoke I became Red.

TWO
So, we should no longer call you Three?

THREE
Absolutely not.

And not Green? TWO

Not when I'm Red. THREE

Try explaining that to my brother. TWO (As an aside)

What's that? THREE

Are you still a she? Or, has that changed, too? TWO

Still a she. THREE

Can that change? TWO

I don't believe so. THREE

But you're not sure. TWO

I have always been a she. THREE

Well, that's somewhat reassuring. TWO

It's the best I have. THREE

If the truth be told, I liked you better when you were Green. TWO

I will be Green again. THREE

When? TWO

I'm never sure. THREE

And doesn't that bother you? TWO

No. Why should it? THREE

You change with great rapidity and fluidity. TWO

Don't you? THREE

I am Two, my brother is One. TWO

Always? THREE

We've never known "always", but by your definition – yes. TWO

It's good to change but always remain the same. THREE

I'm not going to question you as my brother has. It only gets us tangled into cognitive knots, which ultimately leads to embarrassing melees. TWO

That thought sounds vaguely familiar. THREE

Something you've heard before? TWO

Chartreuse! THREE

Wait, are you changing into another wavelength? TWO

No. THREE

Well, that's a welcome relief. TWO

Chartreuse exists. THREE

Of course it does. TWO

Chartreuse is a she. THREE

Oh? When did that happen? TWO

Chartreuse has always been Chartreuse. THREE

Okay, I'll learn to handle it. I'll be flexible. TWO

You know her? THREE

Only as a color, not as an entity. TWO

She's a philosopher. THREE

Ah, much like Minus Two. TWO

She had a gift for psychological insight and penetrating analysis. THREE

Did you say had? TWO

She died. THREE

My condolences. So sorry for her passing. TWO

THREE

No, no, she is very much alive. It's her gift for philosophical and psychological analysis that has died.

TWO

Her body outlasted her mental faculties?

THREE

Not so much outlasted, more like shelved or deposited in a vault for a time to be retrieved later. She will be able to resurrect it once again.

TWO

But I don't understand.

THREE

Chartreuse is an autodidact who constantly learns new things, consequently exhausting her cerebral capacity. It's her only way to keep up.

TWO

My, my, what a wonder this is all to me.

THREE

You should have come out of the fog a long time ago.

TWO

I'm a late bloomer. And then, of course, there was fear.

THREE

Fear is a net that holds everything back.

TWO

Don't tell that to my brother. He wouldn't appreciate the metaphor.

(Pause)

THREE

Shall we go to the meadow?

TWO

Where you slept?

THREE

Yes.

TWO

Why?

I want to show you the sun. THREE

You can do that? TWO

Yes. THREE

But my brother said he didn't see the meadow. TWO

He wasn't looking hard enough. THREE

Ah, perceptual myopia. TWO

Will you come with me? THREE

Yes, but how will I be able to see it? TWO

I will make a meadow for us, Two. You'll see it. THREE

A virtual meadow? TWO

No, a real one. THREE

You have such gifts, Red. TWO

After we return from the meadow, I will be Blue. THREE

I was just getting use to Red. TWO

Familiarity breeds contempt. THREE

Who said that?
TWO

Chartreuse.
THREE

(They walk into the sunset. He gently
grabs hold of her hand and sits close to her.)

I must warn you.

Yes?
TWO

I have no genitalia.
THREE

(Pause)

Neither do I.
TWO

Perfect!
THREE

(They close their eyes and face the sunlight
together. One stands high above them
waiting for the Fog to return.)

ONE
Oh Fog, oh Fog, deliver us from this land. Bring us back to the clarity we seek. My brother and I are waiting for your return. Without you, we are nothing but particles in a vacuum of scattered beams. Carry us back again on your misty trails to safe havens and magic harbors. We await your triumphant return with open arms as we embrace your primeval understanding of all that is benign and neglectful... Wait a minute, enough of this lofty rhetorical shit! Get back here you son-of-a-bitch! And get back here now! Get us out of here! We've been loyal to you and we've gone with no one but you. In a word, please... please come back, come back to save us, please... You hear me?... Who am I talking to, anyway?

(Pause. He turns his head.)

What in Fog's name is going on here?

(He notices Two and Three.)

Why that's Two and Green...Sitting at the edge of a ...a ...swamp! That's ridiculous!
No good can come of that.

(He yells at them.)

C'mon, the both of you, get out of there before you sink into the mud. Hey! Hey! Don't
you hear me? What's wrong with them? They don't move...I mean they're just
transfixed, completely oblivious to me and their surroundings.

(Lights begin to dim.)

I've got to get him out of there.

(One begins to climb down off his perch.
Lights fade to black. As lights come
up, Two and One are sitting across from
each other, face to face.)

TWO

I want you to go with her into the meadow.

ONE

What meadow, brother? I saw a swamp.

TWO

She can create a meadow.

ONE

What? How does she do that?

TWO

She has gifts.

ONE

I don't care what she has. I'm staying away from that one.

TWO

Give it a try, I promise you'll like it. It's transformative.

ONE

She and I don't have any mathematical compatibility.

TWO

You don't need mathematical compatibility. You only need a willingness to open
yourself up to new possibilities.

ONE

We don't connect.

TWO

Of course not, she exists on another plain. But there, on her level, parallel lines can meet.

ONE

Parallel lines never meet. They may curve, but they never meet.

TWO

In her universe they do. They curve, they bend, and they connect.

ONE

You've been deluded by her insane logic, brother. She's spiked your thoughts, invaded your mind. You've got to let this go or we'll both be in trouble, stranded forever.

TWO

Why don't you at least try to communicate with Red?

ONE

Red? You mean Green.

TWO

No.

ONE

What? She's now Red?

TWO

She was at one time, but, actually if the truth be told, she's really Blue now.

ONE

What?!?! How did I miss that?

TWO

She's changeable.

ONE

First Green, then Red, and now Blue? What's next? Chartreuse?

TWO

No, that will never happen.

ONE

And why is that?

Chartreuse already exists. TWO

Sure, I know, as a color. ONE

No, as a philosophical entity. TWO

What are you talking about? ONE

Chartreuse is like Three, aka Green, aka Red, and now Blue. TWO

This is pure chaos, brother. This is not good. You're playing with a dangerous entity. Where will this end? ONE

I don't know. TWO

That's not the certainty I was looking for. ONE

It's all I can offer. TWO

The only certainty is the Fog. ONE

Which has abandoned us. TWO

For now. ONE

Sadly, yes. TWO

(Pause)

What do we know about her, this...this Blue, Green, Red or whatever. ONE

TWO

I know one thing. Three or Blue has no genitalia.

(Long pause)

ONE

Well, at least that's positive and life affirming.

TWO

See, we can connect.

ONE

There are still too many differences.

TWO

I haven't asked much of you.

ONE

You asked me to emerge from my comfort zone and step out of the Fog.

TWO

Well, other than that.

ONE

That was hu-u-u-u-u-u-u-ge, brother.

TWO

And you have performed valiantly.

ONE

What are you asking now?

TWO

To sit with her in the meadow.

ONE

Why?

TWO

To dream.

ONE

We don't dream.

TWO

I know.

ONE

We have nightmares, and we're living one now.

TWO

But Blue dreams and she can help us do the same.

ONE

That's nice, very nice, but it's not a plan to get us out of here.

TWO

The dreams she imparts are soothing and soften our stay here while we wait for the Fog to return.

ONE

Is that what you and she –

TWO

Yes.

ONE

Oh, for Fog's sake, brother. You've gone over to the other side, and now you're trying to drag me along with you.

TWO

For our betterment.

ONE

You're placing more value in her than the Fog.

TWO

I'm searching for an alternative.

ONE

Why?

TWO

Why not?

ONE

We have a base that supports us in every way. Why look for other paths?

TWO

Because this path may be more valid, more reliable –

ONE
 Now, you're drifting.

TWO
 Won't you at least try to make a connection?

ONE
 With Blue?

TWO
 Yes.

ONE
 You're asking way too much, brother, way, way too much.

TWO
 Are you envious? Is that it?

ONE
 Of what?

TWO
 Blue and I.

ONE
 No...No...Not at all.

TWO
 I sense hesitation, brother.

ONE
 What's there to be envious about? She has no kinship with the Fog or with us for that matter.

TWO
 That's what makes Blue so unusual.

ONE
 I'll say she's unusual. She creates trouble by her wavelength transformations. She doesn't know how to retain an identity. As we do, as we have. You are One; I am Two. She flits; we exist, brother. That's what makes us whole and dependable.

(Frantic and barely able to catch her breath,
 Three enters.)

Grief is coming! Grief is coming!

THREE

What are you talking about? Grief is an emotion.

TWO

We've got to protect ourselves.

THREE

Who is Grief?

ONE

She's a devourer of space and time.

THREE

She's not a color?

TWO

No.

THREE

I hear something, brother. And it doesn't sound good.

ONE

What does it want with us?

TWO

(Sound effect of a gathering wind storm.)

To destroy us.

THREE

Why?

TWO

It's what she is designed to do.

THREE

Can't you make her go away?

TWO

I don't have that power.

THREE

(Sound of a wind storm becomes louder.)

ONE

Brother, I hear the gathering storm. What do we do now?

THREE

We need to withstand Grief.

TWO

How?

THREE

We need to create a circle and visualize the color yellow.

ONE

A circle we can do –

TWO

But we have no affinity for yellow or any color for that matter.

(Wind storm becomes even louder.)

THREE

Then, I will have to triple my visualization. Quickly, gather around me.

(They stand in a circle and hold on to each other as the wind swirls around them. They are whipped back and forth, but they maintain a hold on each other. Both One and Two cry out in pain. Three remains silent and steadfast as the wind storm dies out. One and Two fall to the ground, unconscious. Three still stands tall. She gradually wakes out of her spell.)

I am now Yellow, more intensely Yellow than I thought was possible. Poor One and Two. They are down. And I need to hibernate for a spell to become accustomed to this new radiance. I have never been Yellow, ever. It burns inside of me like a solar flare, fusing all my colors into one prism.

(She falters.)

I need to lie down in the meadow.

(She slowly exits.)

Or, I will die.

(Momentarily, Two groans in pain.
He slowly lifts himself on his elbows.
Groggy, he tries to focus on objects in
the distance. Unable to sustain himself,
he falls back to the ground. He calls out.)

TWO

Brother? Blue?

ONE

I'm here...somewhere...I think...I'm here...

(Two rises on his elbows again
and fights to sit upright.)

My head. It feels like I've had a hundred boulders fall on top of my skull.

TWO

I'm glad you were schooled in similes.

ONE

Your turn, brother.

TWO

I feel like someone plucked my heart out of my body. And I don't know why I'm still
alive.

ONE

Are we?

TWO

Are we what?

ONE

Still alive?

TWO

That has always been problematic even before we were struck by Grief.

(Two helps One off his back.)

ONE

No, let me expire.

C'mon, try to sit up.

TWO

(He pulls him up as One groans in pain.)

What was that all about?

ONE

(One sits upright.)

TWO

A mighty powerful force that rocked us off our hinges, sending shock waves through every nerve in our bodies.

ONE

Oh, was that all –

TWO

Where's Blue?

ONE

Probably taken away by Grief.

TWO

She knew what she was doing when she got us to form a circle.

ONE

A circle of grief.

TWO

And pain.

ONE

How does agony sound?

TWO

Grief, pain, and agony. A perfect triangle.

ONE

I need to sit by the water's edge and to breathe the salt air.

TWO

Are you sure you can make it?

(One starts to crawl on all fours as

he begins to make his exit.)

ONE

I'll feel better if I'm by the sea, knowing that the Fog could come in at any time.

TWO

Optimist, huh? That's different.

(One crawls out of sight. Two gets up on his feet and tries to shake out the stiffness in his limbs and then begins to walk about. He stops and begins to call out.)

Blue...Blue, do you hear me? Are you out there?

(She walks up behind him as he searches the horizon in the distance. He backs up into her.)

What the? Blue, you're still alive!

(Without thinking, he hugs her.)

THREE

Yes, very much so. But –

TWO

I know...I know. Don't tell me. Let me guess. You're no longer Blue, you're Yellow.

THREE

Yes!

TWO (Proud of himself)

See, I'm catching on to you.

THREE

Very good, Two.

TWO

Why, thank you.

THREE

How are you feeling?

Better since you're here. TWO

It must be the radiance. THREE

The radiance? TWO

Yes, I had to absorb Grief's force with a yellow wavelength that creates a powerful radiance. THREE

And you have that radiance? TWO

Not by choice. It was to save us from being devoured. THREE

Yes, I know, by space and time. TWO

You learn quickly. THREE

What happened to you? Where did you go after my brother and I were in what I can only describe as a coma. TWO

I had to lay low in the meadow. THREE

Of course, of course, the meadow. TWO

But I, too, am better now. THREE

I'm so happy to see that, and you are, in fact, radiant. TWO

I have no choice but to be radiant. THREE

Does Grief come through here often? TWO

THREE

There's no accounting for when she comes.

TWO

Shouldn't we make preparations in case she comes by again?

THREE

Preparations are all mental.

TWO

I don't and I'm sure my brother doesn't want to go through that horror again.

THREE

You have to be trained.

TWO

I'm willing.

THREE

It won't happen quickly.

TWO

I understand.

THREE

All training takes place in the meadow. That's where we are most protected.

TWO

Is it a shield from Grief's passing?

THREE

Yes, and I would have been within that protective shield when she passed through, but I came here to protect the both of you, and I had to improvise. Otherwise, the both of you wouldn't have experienced such massive pain.

TWO

You came back to help us?

THREE

Isn't that clear?

TWO

Yes, of course. You put yourself in total jeopardy, so that we may be spared. Admirable, very admirable.

(He hugs Three again.)

Thank you so much.

THREE

Remember, I have no genitalia.

TWO

Neither do I.

THREE

Perfect.

(Pause)

TWO

Well, shall we go to the meadow?

THREE

What about your brother?

TWO

He will be a hard sell.

THREE

He's distrustful?

TWO

Afraid so.

THREE

Then, he will die.

(Pause)

TWO

Sadly, I know.

THREE

You can't convince him to follow your lead?

TWO

Believe me, I've tried.

THREE

Why are the both of you so different?

TWO

He was raised by vectors on the x axis, and those vectors move in a negative direction. He never recovered from that. I, on the other hand, was raised on the y axis, always moving in a positive direction. Now, you may ask, how can we be brothers, and that is because we inhabit the same graphical space. Please don't repeat this to him, but his name is actually Minus One, but he had it changed to just One.

(Pause)

THREE

I don't understand what you are talking about.

TWO

Few do. So don't feel so badly.

THREE

I try to follow your logic, but it is always so elusive and convoluted.

TWO

Sometimes I find it difficult myself. It is often better to just nod and pretend you understand.

THREE

But that's deceptive.

TWO

It's either feign understanding or admit ignorance.

THREE

I'd prefer to admit ignorance.

TWO

And you already have.

(Pause)

THREE

To the meadow?

TWO

Yes, I will follow.

(They exit. Momentarily, One returns.)

ONE

Brother?

(He looks and walks in all directions.)

Now, where is he? He couldn't have gone with the Fog. I would have certainly seen that coming.

(He sits on the rock and assumes the position of Rodin's "The Thinker.")

Now, that doesn't feel comfortable at all.

(He kneels and puts his head between his knees and remains in this position for five seconds.)

Not that either.

(He gets up and lies flat on his back with one leg completely raised to the sky. He remains in this position for ten seconds.)

That came close to being comfortable, but just not right.

(He gets up, thinks about his next move, and sits on the ground as anyone would normally do.)

Now, that's perfect!

(He looks into the distance.)

Is that Two heading this way? Just when I get completely comfortable. Wait a minute... Why is he...

(Two enters walking backwards.)

....walking backwards?

TWO

Hello, brother, how are you feeling?

ONE

I'm getting there.

TWO

Glad to hear it?

ONE

Are you still suffering from the aftermath of Grief's power?

TWO

No, I think I'm healed.

ONE

Then why are you having such trouble walking?

TWO

I'm walking fine.

ONE

You're walking backwards.

TWO

Oh, that's just part of the training I'm undergoing.

ONE

What training?

TWO

To withstand another possible assault by Grief.

ONE

Your brain has been affected, hasn't it? And you don't know it, do you? My poor brother, please sit down. Is there anything I can do for you? Maybe demonstrating some geometric proofs?

TWO

No, that won't be necessary.

ONE

I could run through some very complicated algebraic formulas to –

TWO

One! I'm fine.

ONE

Well, you don't have to be snippy about it?

TWO

I apologize. It's the training. Very intense.

ONE

I didn't know walking backwards could be so taxing.

TWO

That's just to wind down from the intense concentration that Yellow has been providing for me.

ONE

Who?

TWO

Well, you know her as Blue –

ONE

Not again. Please not again.

(Three enters by walking backwards.)

I should have known.

TWO

Don't be surprised. If you recall, before Grief made her appearance she asked us to visualize the color yellow.

ONE

I know, I know, so naturally, or should I say unnaturally, she became Yellow, and blah, blah, blah, blah...

THREE

Why, hello, One.

(One looks up at her with a scowl.)

ONE

Hello, Yellow or whatever you are at this hour.

TWO

Brother, she saved our lives.

ONE

So you say.

TWO

You doubt?

ONE
I'm skeptical.

TWO
You always were.

ONE
And still am.

TWO
How can you be? We would be dead or dismembered if it weren't for Yellow.

ONE
You're gullible.

TWO
If you had grown up on the right side of the axis, maybe you would see things differently...Oh, never mind. All water under the bridge.

ONE and THREE (Together)
Who said that?

TWO
Some bridge builder trying to ford a river...Does it matter?

ONE
It's always good to know the source.

THREE
Apparently, Number One and I have something in common?

ONE
And little else.

TWO
Well, it's time you two get to know each other. We may be here longer than you think, because Grief can make another appearance. She's unpredictable and deadly.

ONE
The Fog may be unpredictable, but it's not deadly.

TWO
No, but do you see it arriving over the horizon? Any hint of mist?

ONE
No.

THREE

It wasn't the mystery of mist or the magic of its disappearance which intrigued them. It was the protection it offered, the security it promised.

ONE and TWO (Together)

Who said that?

THREE

I just did.

ONE and TWO (Together)

Oh.

ONE

Are you saying that we're unromantic? That we have no sense of adventure?

THREE

I think that's pretty clear.

ONE

Well, you're right.

TWO

Speak for yourself, brother.

ONE

And I'm proud of it.

TWO

I'm not.

THREE

And therein lies the gulf.

TWO

Then, we need a bridge. If we are to survive.

ONE

How do we know she didn't create this diversion, this Grief that we had experienced?

THREE

It's not in my nature.

ONE

You created the meadow. Why couldn't you create Grief?

THREE

I wouldn't know how.

ONE

Who is the creator of Grief?

THREE

Who is the creator of Fog?

ONE

No one knows, and I sure don't.

THREE

The same is true for Grief

ONE

Why aren't you the Creator?

THREE

I can't only create idyllic scenes.

(She waves her hand and we hear the sound of
Beethoven's Pastoral Symphony.)

With sounds of joy and bucolic significance. Can't you hear it?

ONE

No. Nothing.

THREE

Listen.

(Pastoral Symphony becomes louder.)

TWO

There is something out there, rather faint though.

ONE

Don't tell me you're falling for this audible delusion?

THREE

Listen with intensity and focus.

I hear nothing. ONE

Wait, wait, I hear pastoral tones. TWO

Stop! ONE

(The sound of the symphony comes to an abrupt halt.)

Oh, look what you've done. You just took the joy out of it. THREE

Nonsense. ONE

I was just beginning to hear a motif, yes a motif. TWO

You're losing your moorings, brother. ONE

Maybe I'm just finding some new moorings. TWO

You've been away from the Fog too long. You've lost your sense of balance. Once we get back you'll be fine again. ONE

I don't think so. TWO

Sure, you will. ONE

(Faint sound of Gambuh 1 music.)

No...no. TWO

I thought you were the optimist. ONE

I still am. TWO

(Music is more audible.)

ONE
Wait, hold on, my brother, I just think I heard the call. I'm sure of it.

TWO
An audible delusion.

ONE
It sounded very real.

THREE
Two is right. I heard it, too.

ONE
C'mon, let's get ready for our triumphant exit!

THREE
I'm sorry to see you go, Two.

ONE
Look, out there, just ahead of the horizon, hints of mist. Oh joy, oh joy! To be caressed once again by the sinews of that vaporous milky white.

TWO
I'm staying here.

ONE
To face Grief! Are you mad?

TWO
I'm being schooled by Yellow in the meadow to overcome Grief.

(The Fog begins to move toward them.)

ONE
C'mon, you've got to step into it with me.

(Two hugs Number One.)

TWO
You'll be fine without me. You love the Fog too much to stay away from it.

ONE

I don't know if I'll ever come back this way again. This is the third time the Fog has come here. I doubt there will be a fourth.

(Sound of fog horn is very near.)

TWO

Have a good journey.

ONE (Pleading)

Two!

(One is enveloped by the Fog and disappears.)

TWO

One....Wait...

(Long pause as Two lowers his head in loss.)

THREE

I'm sorry for you.

TWO

Don't be. It was my decision to stay here...with you.

THREE

I hope you never regret that choice.

TWO

Yellow, it's time to go to the meadow.

THREE

Yes, let's sit and face the sun, together.

(They take a few steps and sit into the bright sunshine. They raise their faces toward the sun.)

TWO

It's so warm and inviting.

(He puts his arm around her shoulders and hugs her tightly. He looks into her eyes and pauses before he speaks.)

I have no genitalia.

THREE

I know. Neither do I.

TWO

Perfect!

(Lights slowly fade to black.)

