



A

SNITCH



IN



TIME

A SNITCH IN TIME

a time travelling comedy adventure

by

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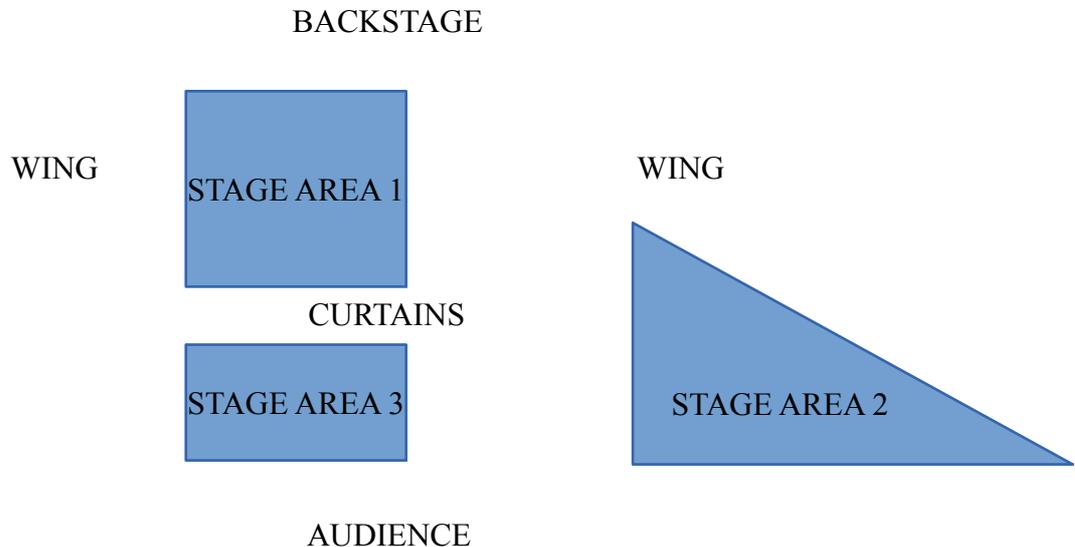
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A SNITCH IN TIME

Set: The stage is divided into three main areas to allow for scene changes. The main activity takes place centre stage which is an empty room with mats on the floor. A raised area can be either stage right or left in which the office is set – it should contain a raised dais with desks on it. The third area is comprised of the area in front of the curtains and raised out into the audience.



Cast:

May Smith – 18- early 20's, female, independent, speaks her mind

Roger Harmsworth – 20's, male, nerdy. May's partner, slightly annoying due to his immense brainpower.

Ralph/Rolf – 20's-30's, male, blonde, blue eyed, authoritative

Ben – 20's – should have dark hair. Easy going.

Micha – 20's. Pretty. Preferably blonde. Competitive cheerleader type.

Chief – 40's plus. Runs the agency. Big cheese. Written as male but could be played by female. Colonial British accent, slightly bizarre stereotypical behaviour

Wilbur – 30's-40's – male, sergeant major type.

Anne Frank – 14, female, shy, and quiet

Guard 1, JFK – middle aged, male, American

Guard 2, JFK – middle aged, male, American

Anne Boleyn, Queen – 30's, female, British.

Soldier 1 – Tower of London, male, British, burly

Soldier 2 – Tower of London, male, British, burly

Mary/Eva Braun – 30's-40's. Female. Aryan complexion. Mirrors the chief in behaviour

Maid to Anne Boleyn, the Queen. Any age. Religiously devout

Julia – a young recruit, female

May double – only seen from behind

Roger double – only seen from behind

Franz – a Nazi. Appears as a young version in the forties and a twenty years older version that came forward from the sixties to visit the present time.

Soldier 3,4,5,6 – Tower of London, male, non-speaking roles, British

Nazi 1: - a Nazi in 1941

Nazi 2 – a Nazi in 1941.

A caveman – one line.

Non-speaking Nazis – two of them.

2 office workers that sit at the back of the office and type furiously. Optional.

Stage hands to help with onstage wardrobe changes etc.

Notes on staging and production.

Although there are scene changes, the majority of the play takes place on the main stage in the practice room area which is simply a white room.

A suggestion is that the side area forms the office with the raised dais with desks on it which will never change. To give the impression of bustle, the people in the office should continually be working and typing like worker bees even when the lights are down as the audience can still see them. There are 4 desks with computers at which people sitting on high stools are typing furiously. There is a large old-fashioned telephone on each desk. There is a large screen with a picture of the world on it with a date and time above it. Green lines run from top to bottom on the map which represents the ideal times to time jump.

4 sturdy (To enable decorations to be hung on them) wooden screens on wheels can be used to make up backdrops for the following scenes and simply painted/ hung with fabric on which is printed the following:

The Alleyway – a plain brick wall with graffiti

The Tower of London – stone wall, a tapestry/carpet hanging and a sword on the wall. One screen is a door.

The Corridor at the Nazi Rally – a plain white wall with the Nazi flag and/or a picture of Hitler

The dressing up scenes – plain white screens are wheeled in and out to enable the actors to change behind them.

The bedroom scene takes place in front of the curtains. The girls can carry pillows and a plate and sit on the edge of the stage.

The JFK scene – cars under tarpaulins can be made with three tables/large boxes covered with tarpaulins.

Costumes:

The trainees all wear T-shirts which should be a bright colour with leggings/trousers/tracksuit bottoms in grey. For jumps, in order for the audience to know that the actors are in a time/invisibility field, the author suggests small LED battery powered lights attached to the costume, which the actors can switch on and off. The colour of the lights should be different from the T-shirts so they are visible. Spotlights can also be used on the actors to indicate a time/invisibility field. Each time traveller carries a time device which resembles an old-fashioned mobile (cell) phone. They wear a belt and the time device is attached to that in a phone pouch.

The office workers all wear yellow and black stripes shirts and black trousers

The chief wears Jodhpurs, a white shirt and knee high rising boots. He can carry a whip.

Ralph wears a long sleeved smart shirt and trousers.

Nazi jackets can easily be worn over the normal clothes for the recruits for act two.

Soldiers, Nazis, and guards should be dressed appropriately for their period.

Anne Frank wears a blouse and simple skirt and a necklace with a pendant.

Anne Boleyn – Elizabethan wear.

Maid – simple long dress.

Black stage:

May: My name is May. I was born not far from here. It wasn't that long ago. Maybe you've seen me around? But then again, you probably haven't. Why? Well, officially, I don't exist. You could call me invisible, in a way. For want of a better word. And ironically, you'd be right.

I must warn you that what I am about to tell you now is a secret. Top secret. So secret, in fact that everything that has happened to me over the past year is so called "confidential" - you know the type of stuff that has been filed in a big folder with the giant letters saying "top secret" on it. In fact, the only reason I am telling you this now is because I believe that my life may be in danger. And if something happens to me...well, I thought that somebody should know about it. And maybe someday I'll be f... there's somebody coming.....it won't be long until they find me! So I've got to tell you this now. The first and most important thing you should know is this. Time travel exists. Honestly. I'm not making this up. Do I look like I'm the type of girl who hides in broom closets for fun? See? Okay, here goes. It all started just before Christmas, last year....

Lights up on an alleyway, behind a shopping mall. Stage area 1. Sound effects Christmas music. Low lights - it is dusk.

Light and sound effect. There is a loud popping sound and the lights begin to flicker. Light back up to what they were before. Standing in the alleyway are a young man, and a girl aged 15, both dressed in clothing from the 1940's. The man is wearing a Nazi uniform and the girl ordinary clothes of the period.)

Ralph: We're through. Are you all right?

Anne: Yes, I think so.

Ralph: Good. We've arrived, Anne.

Anne: What do you mean, arrived? Where are we?

Ralph: I've brought you to a place where you'll be safe forever, Anne. You'll never have to worry about the Nazis again.

Anne: What do you mean? You're a..... Nazi. *(Hesitantly)*

Ralph: I'm not a Nazi, Anne.

Anne: But you look like -

Ralph: I know I do. But there was a good reason. I'm someone who was sent to rescue you. It was a necessary disguise - being a Nazi, that is. It was the only way we could get to you.

Anne: We? Wait. Who are you? What do you mean "we?" Are you a spy?

Ralph: I'll explain everything later. Right now, we need to move.

Anne: Wait! You didn't tell me about my family. What happened to them?

Ralph: I only had passage for one. We had to leave them behind.

Anne: What! But they'll be – the Nazis.....

Ralph: I'm sorry, Anne. There's a small chance now that we have you safe, that things may change. But it's small.

Anne: Take me back, please! Even if it's a small chance, we must help them!

Ralph: I can't Anne. You were my mission. The portal is now closed.

Anne: But ... I didn't even get a chance to say goodbye....

Ralph: I'm going to take you to a place of safety, now Anne. *(Takes time device out of his pocket and presses it clearly, so the audience can see. There should be a popping sound and light effects, if needed on the paid to indicate they are in a time bubble)*

May: *(Enters the alleyway with shopping bags)* Clearly not the exit I was looking for. *(She turns to exit.)*

Anne: No! I need to go back! *(He grabs her hand and she struggles)*

Ralph: It's not up to me.

May: Er, excuse me...

Ralph: Ssh! There's someone there. Keep very quiet until she goes. We are invisible right now to the human eye, inside the time field. She will be able to hear us, but not see us. So keep quiet.

May: Hello! *(Looks right at them)*

Ralph: *(In a whisper)* Just stand still. She can't see us in the time field. Just wait until she goes away.

May: *(Whispers back)* It doesn't matter how still you think you're standing, I can see you. *(Normal voice)* What's a time field anyway?

Ralph: You can see us? *(Looks either side of him as if to check for something that isn't there)*

May: Hello! Of course, I can see you. You're right in front of me.

Ralph: If you can see me, how many fingers am I holding up? *(Hides his hands behind his back)*

May: None.

Ralph: Lucky guess, perhaps. And now? *(Holds up two fingers)*

May: Two. *(He holds up three)* Three. *(He holds up four)* Four. *(He holds up six)* Six.

Ralph: Aha! You can see us.

May: Wow, you're observant.

Ralph: But how? Maybe the field is malfunctioning. *(Takes his time device out of his pocket and checks it.)* No. It's working. You should never have seen this. You'd better come with me. *(He presses his device, the same popping sound occurs and the light effect disappear to indicate they are out of the field. He holds out his hand to her to take it)*

May: No way. *(Stepping back)*

Ralph: No?

May: Listen, er, weird guy, but I'm not in the habit of following strangers, dressed as Nazi's that I meet in deserted alleyways, all right? Besides, it looks like she *(points at Anne)* followed you and frankly, she's not that happy about it.

Ralph: I saved her life.

May: Well, you're not saving mine that way. Thanks, but no thanks. *(Turns to leave)*

Ralph: Wait!

May: Why?

Ralph: You can see inside a time field. That's very rare.

May: I can see you in a what?

Ralph: A time field.

May: A time field.... what exactly does that mean?

Ralph: It's a field - *(Slowly)*

May: I think I got that part.

Ralph: That we use to travel through time.

May: Okay, very funny, Ha! Ha! You got me.

Ralph: Does it interest you?

May: What, you being crazy or the concept of time travel itself? Because if it's, well the latter then it doesn't exist. Now, the former on the other hand...

Ralph: I'm not crazy and if you can see us inside the field, it's of vital national importance that you accompany us. Right now.

May: Look, let's put this into perspective. Me? I'm an innocent girl. You? Well you're a slightly strange looking man on his way to a fancy dress party who frankly I found lurking in an alleyway, who already has a girl with him that he may or may not have abducted. *(To*

Anne) Sorry, I don't know your name...

Anne: I'm Anne.

May: Hi, Anne.

May: I'm May. And he is - ?

Ralph: Ralph. And we're running out of time.

May: Really? I thought you would have plenty of that, considering you have an entire field of it.

Ralph: Very funny. But this is serious. We've got to move.

May: Be my guest. *(Standing to let them pass)*

Anne: He really is telling the truth, May. He did bring me here.

May: Okay I'm starting to think I'm the crazy one. So let me get this straight. You *(Points at Ralph)* travelled through time and she's come back with you, also through time?

Ralph: Yes.

May: In a giant time field....

Ralph: Yes. Now are you coming with us?

May: *(Long pause)* Nah.... okay, well it was very nice to meet you two, but honestly, I have a lot of shopping to do and -

(There is another popping sound followed by the lights flickering)

Ralph: They've found us!

May: Who? Who's found you?

Ralph: The time travelling Nazis.

May: Hang on? There are time travelling Nazis?

Ralph: Yes!

May: That's not good.

Ralph: No! *(Sarcastically)*

Anne: You said I was safe from them!

Ralph: I thought we were!

Anne: No! Don't let them find me!

Ralph: Listen. They've linked the girl to me. *(To May)* You – take her.

May: Me? Take her? Where?

Ralph: Anywhere for now, Away from here. And tomorrow *(Gets a card out of his pocket and hands it to May)* deliver her to this address. 9 a.m. sharp. Now go! *(He pushes Anne towards May. Three men in Nazi uniform run in. One of them is Franz. Ralph turns to confront them. May takes Anne by the hand and runs off stage. Lights flash and go down. There is a sudden final popping sound.)*

Scene 2: May's Bedroom. Stage area 2. A typical if slightly plain teen bedroom with a bed and some posters on the wall. A few fluffy toys sit on the bed. Lights up on May's bedroom. May has put up an additional small bed/blow up mattress.

May: You can sleep here, if you like?

Anne: Thank-you. *(Sits on the main bed)*

May: Um. Hungry?

Anne: Yes. Thank-you. *(Subdued)*

May: *(Gives her a sandwich)* Here you go. Sorry, I made it earlier, hope it isn't stale or anything.

Anne: *(Takes a bite)* It's delicious, thank-you.

May: So, Anne, right -

Anne: I'm sorry – there wasn't time to introduce myself.

May: Don't worry about it. *(With mouth full)* I'm May – May Smith.

Anne: Anne. Anne Frank.

May: Anne...Frank. That's funny - that's the same name as this famous girl I read about.

Anne: My name really is Anne Frank. But I don't know if I'm special enough to have anybody know about me. I'm just Anne.

May: Where are you from again?

Anne: I was from Germany. But we moved to Holland a few years ago.

May: Okay. That's a bit freaky. Let me see if I can remember something else. Okay. How old are you? *(Quizzically)*

Anne: I'm fourteen.

May: Hmm. So far, so good. Fine. This girl in the story, Anne, well, she liked this boy. If it was you, you'd know his name right? So? What's the name of the boy you liked, sorry, er, like?

Anne: Um.....Peter?

May: No way.

Anne: If you're talking about Peter, then – how did you know that? Nobody did. I only wrote it in my -

Anne and May: Diary.

Anne: How do you know about that?

May: I read it....

Anne: Oh, my goodness.

May: Okay – what year is it? Like right now. I mean – what do you think it is – assuming this whole time travel thing really exists.

Anne: It's 1944.

May: Okay, this is too freaky. Okay – here's something for you. The date today is ----- (*Fill in*)

Anne: You mean -

May: Yup.

Anne: Yup? (*No idea what "yup" means*)

May: Sorry, "yes." Maybe you really did travel here through time. One famous person brought through time to here. But why?

Anne: But I can't be famous. I'm just fourteen.

May: Why not?

Anne: Because we don't go out any more. Nowhere. Not for years. Not since....

May: Hitler went crazy and started picking on Jewish people? You're Jewish, right?

Anne: Well, (*Looks at her arm where there is a tattoo*) yes, but how did you know?

May: We learned about it at school. Your, er diary was our set work book.

Anne: My diary? The one I wrote in? You read it at school?

May: Yes. We were learning all about World War 2.

Anne: Oh....

May: Oh, it sounds so ridiculous! But....it's the only explanation. How else is Anne Frank in 20--?

Anne: No wonder he said we couldn't go back.

May: That guy you were with?

Anne: Ralph?

May: He seemed like a bit of a knowitall to me.

Anne: Knowitall?

May: Oh, sorry, someone who thinks he's wonderful because he knows so much stuff but basically annoys everybody he tried to impress.

Anne: Ah, yes! You also thought so?

May: Yes!

Anne: *(Laughs)* A knowitall now is the same as an knowitall in my time, yes?

May: *(Laughs)* Apparently so. But tell me something – how can you understand what I'm saying? If you speak German or Dutch or something?

Anne: Ralph gave me something to wear before we left. Look *(Shows a necklace with a locket to May)* He said it would help. I think it translates what I'm saying and hearing.

May: Wow. That's so cool.

Anne: May, can you tell me what happened to my family? And what was supposed to happen to me? Do you know?

May: I'm sorry, Anne. As far as I remember, someone told them where your family was.

Anne: We were betrayed?

May: Yes.

Anne: And did we -

May: Yes. I'm sorry.

Anne: But why did he bring me here?

May: I think it was to save you, Anne, although I'm not sure why. You must be very important. Somehow. *(Yawn)* Maybe we'll find out tomorrow.

Anne: Tomorrow then. Good night.

May: Good night.

(Lights out)

Act 1: Scene 3

Secret headquarters. Stage area 3. The whole place is bustling. There are 4 desks with computers at which people sitting on high stools are typing furiously. There is a large old-fashioned telephone

on each desk. There is the sound of a multitude of telephones ringing. There is a large screen with a picture of the world on it with a date and time above it. Green lines run from top to bottom on the map which represent the ideal times to time jump.

The chief enters wearing a large hat, jodhpurs, a white shirt, and knee-high boots. He carries a long cane which he will use to point at people and the map when he thinks they are important. The people at the desks are busy answering the phone and having earnest conversations throughout. All the workers wear large round dark glasses and stripy shirts which make them resemble worker bees.

May and Anne enter behind The Chief who strides ahead.

Chief: So, tell me again who you are and what you're doing here?

May: I'm May. This is Anne. Frank. From the diary? And Ralph told us to come here. He gave me his card.

Chief: Ralph? Why couldn't he have come himself?

May: Er, he was waylaid by, er time travelling Nazis. *(Hesitantly)*

Chief: Ah. Nazis. Nasty sort. Always turning up and causing trouble. So Ralph got himself into a spot of bother, eh?

May: Yes.

Chief: And he sent the object with you to deliver?

May: The object?

Chief: Oh, sorry, office jargon. By object I mean relic or personage of historical significance retrieved through time.

May: You mean 'Anne'?

Chief: Oh, er, yes of course. Anne. Pleasure to meet you, er, Anne.

May: Anne. Frank.

Chief: Oh, yes, splendid, splendid!

Anne: Excuse me, sir, but what am I supposed to do here? Do you know?

Chief: You, you.....hang on. *(Goes to phone and picks it up and dials a single number on it with a flourish)* Mary! *(Into the phone)*

Mary: *(Stands to attention with a salute and a stamp at the desk exactly next to the one the chief is calling from)* Sir! *(Into the phone, shouting)*

Chief: *(Jumps slightly)* Oh, there you are, Mary. Jolly good, jolly good.

Mary: Sir! *(Steps forward army style right then left then salutes)*

Chief: Mary, we have a new object.

May: Where, sir?

Chief: Anne. Anne Frank!

Mary: Very exciting news, sir.

Chief: Please take the ob - (*May glares at him*) Anne for processing and integration.

Mary: Very good, sir. (*To Anne*) Please come with me.

Anne: Er...all right. Goodbye, May and thank you for everything. (*They both exit the stage*)

May: Bye Anne. Good luck!! (*To the chief*) Sir, what will happen to Anne now?

Chief: Processing and integration.

May: Which is?

Chief: Top secret stuff, my girl, top secret stuff. I'm afraid I just cannot divulge that to a mere member of the public, you understand.

May: I see.

Chief: (*About turn and takes her elbow*) Speaking of you being a mere member of the public, I must ask you not to divulge anything at all about what you have seen today.

May: Why? What would happen if - ?

Chief: I'm afraid I'm not allowed to divulge that either. Needless to say, it would not be pleasant for anyone involved.

May: I see. What about the time field? Must I also not talk about that as well?

Chief: (*Coughs and splutters*) How did you know about that? What did Ralph tell you? What do you know? (*Peers at her intently*)

May: No he didn't tell me anything and well, I just met him yesterday for the first time. I saw them apparently inside the so-called field. Yesterday. Ralph and Anne arrived inside it.

Chief: You saw inside an actual time field?

May: Yes. Why is everyone so surprised about this?

Chief: You're not supposed to be able to see inside the time field. Or see the travellers within them. If you can, you have a very rare gift, my girl. Very rare.

May: Well, at least I've found my special gift. Until now, I just thought being a talentless dancer was about it.

Chief: This gift cannot go to waste. How old are you, girl? Are you still at school?

May: I'm eighteen and, no, I'm finished.

Chief: Studying then?

May: Gap year.

Chief: Good, good, good. *(Goes to the same phone again and shouts down it after pressing another button once)* Wilbur!

Wilbur: *(Stands to attention at the next desk)* Sir!

Chief: We have a new recruit, Wilbur. Take her for processing and integration.

May: Hang on, what?

Chief: Oh. I'm sorry, my dear, would you like a job working for us?

May: Er, I'm not sure....I suppose, er

Chief: A talent like yours, my dear May... is not to be wasted. *(Lays his hands on her shoulders)*

Lights down

Scene 4: Training

Lights up on the training area, stage area 1. May and a couple of other new recruits are being trained by Wilbur. There are 6 recruits, three males and 3 females including May. Wilbur stands stage right and five recruits stand in a diagonal line on stage left, so that the audience is able to see each actor.

Wilbur: *(Like a sergeant major)* Recruits! Welcome to the first day of training. During this time, you will learn about the four dimensions, time as it pertains to you, the past and the future and also how to make what we refer to as 'time jumps.'

May runs in – this is to facilitate costume changes etc in reality but in the script, she's merely late. If the costume change takes longer these lines can be said at any point in the dialogue.

Wilbur: And before we learn how to travel THROUGH time, we should learn to be ON time. Miss Smith.

May: Sorry.

Wilbur: To continue: You will learn how to source objects, retrieve them, and deliver them safely through time back to us. You will also learn the rules and regulations about time, which are very strict. Any change that happens in the past will affect the future. An action that seems positive in the past may in fact have a negative outcome in the future, possibly even detrimental to life itself. Are we clear?

Ben: If it's so dangerous, why do we do it at all?

Wilbur: We do it because it's necessary. And to make the world a better place. We serve the Government's Greater Good. Or as we like to call it G!G!G!

Ben: Gee. *(Everyone giggles)* Surely, it's a bit risky, for health and safety reasons, right?

Wilbur: Yes.

Ben: Ah...ha.

Wilbur: You are training to be time travellers. As time travellers, you will all be serving the GGG. It isn't considered a risk free profession. After all, your bodies, as you know them are literally dissolved and sent back through time to be reassembled on the other side. Things happen.

Julia: Er. How often do these 'things' happen, sir?

Wilbur: Oh, not all that much. Because we do take precautions. You are not expected to be able to calculate the risks of the mission or jump yourselves. 'You' *(points at them one by one)* don't do any calculations at all.

May: We don't?

Wilbur: No. A team of highly specialised time mathematicians with IQ's far surpassing your own as well as a supercomputer are there to calculate the odds of every mission succeeding with the minimum of negative impact to both yourselves and the future. Missions that are deemed too risky are not undertaken.

May: I see. Well that's slightly more comforting.

Micha: What about jumping to the future?

Wilbur: No, no, no. We never do that.

Ben: Why not?

Wilbur: The risks are too great. The future is changing every second. As people go about their daily business, it morphs continually. If one were to jump into it, well we don't honestly know where they'd end up. So it's forbidden.

May: Makes sense.

Wilbur: There is also another rule. When you time jump, you cannot take anything with you back to the time you're travelling to. Because modern things could potentially have such an impact on the past, it is strictly illegal. For example – imagine the ramifications if you travelled back to Communist Russia and accidentally left your mobile (cell) phone there.

Roger: The technological advances they could make using modern technology could alter the course of history itself.

Wilbur: Exactly. And that is why nothing at all goes with you. This unfortunately also means no modern weapons of any kind.

Ben: Adding to the risk, right?

Wilbur: True. I must stress that this work is top secret. Because of this, each of you will have

to be prepared to sacrifice aspects of your daily lives that could put the agency at risk. These risks include friends, family, pets, the internet, and telephones.

Julia: You're telling us to basically give up our entire lives to work here?

Wilbur: Because it involves the utmost secrecy, yes, we are. If at any point, you do not wish to make these sacrifices, you are free to leave once you have undergone a memory wipe.

Roger: Okay, you've listed a lot of cons. What are the actual pros of this job?

Wilbur: The agency understands the sacrifice you are making and is willing to compensate you financially. We ask a five-year contract, at the end of which you will be paid - enough that you never need to work again for the remainder of your lives.

Micha: Five years and we never work again?

Wilbur: Yes.

Ben: That's quite a lot of danger pay, then?

Wilbur: It is danger pay, yes. But it is for the G -

May: GGG, right?

Wilbur: G!G!G!*(Over May. As if, she hadn't said anything at all)*

May: Okay! *(As if Wilbur is crazy)*

Micha: Five years isn't so long. I think I can do that.

Wilbur: Accommodation and food will also be provided. On site.

May: But we're not prisoners, right? We can leave, like go out?

Wilbur: Of course. But you will not be able to interact with others at all.

Micha: How will you stop that?

Wilbur: The final clause. Invisibility.

May: You're talking about the time field, right?

Wilbur: Yes and no. I'll explain more as I go on. A force field is projected by your device that cloaks the wearer. Invisible to 99.99% of the population.

May: Except me.

Wilbur: Er, yes. Miss Smith is correct. It's rare that we find someone who can see through the bubbles as it were. Of course, we recruited her immediately.

Roger: Well, yes. You couldn't have that risk walking around, could you?

May: Are you calling me a risk?

Roger: No, I'm just saying that they think that you are. Or could be. You can see through their cloak of invisibility.

May: Don't be so dramatic, Harry Potter.

Roger: It's logical. Of course, they'd far rather have you on their side, than running around spotting invisible people.

May: Since they recruited me for my special skills, I assume they also had a shortage of wise arses as well, then Roger?

Wilbur: Ahem. If I may continue?

Recruits: *(Mumbled)* Yes.

Wilbur: Your devices can produce two types of fields. The one is of course the classic time travelling field. You set the date and time, press jump and the force field activates and takes you to a different time and place. The other is the invisibility field. That is the one you will use to disguise yourself when you don't want people to see you. Although the time field to jump activates quickly, the invisibility field takes about thirty seconds to build, as the programs have to emulate the environment round you. So that type of field is to be set prior to embarking on any journey that requires invisibility, as it were. Is that clear?

Recruits: Clear.

Micha: So are we invisible in the time field then?

Wilbur: Not when you embark, but by the time you arrive, you are invisible, yes. It also takes the same thirty seconds to activate the invisibility part but this happens as you travel.

Roger: What happens if you disguise yourself and then have to travel through time? Can you use the invisibility field to travel?

Wilbur: No.

Roger: But then how -

Wilbur: One must first deactivate the invisibility field and then activate the time field.

May: What, with all this technology you can't do the same thing with both fields?

Wilbur: If Miss Smith wishes to transfer to the technical division, she is free to go at any time.

May: No, I'm cool.

Wilbur: Another thing you should know. The time field has a safeguard in case you run into trouble. About forty seconds after it is activated, if it has not received the 'go' command from you, it sucks you through time.

Ben: To where?

Wilbur: To the date you came from. Unless you set a different date, of course

Ben: Well, that's useful.

Wilbur: At this stage, we need to know if everyone is committed to the mission. If not, you are free to exit through the door on the left. Those who wish to stay, follow me through the doors on the right.

Julia: It's not for me. I think at this stage, I'll bid you guys farewell and, probably never see you again. Well, maybe in five years.

May: You won't (*Laughs and hugs her.*) Good luck, Jules. Enjoy your life.

Julia: I will, May. Good luck to you too. When your five years are up, look me up, okay? (*Waves and exits. The other recruits are already leaving through the doors*)

May: I will. Okay – let's get on with this. (*Breathes deeply as if she is nervous and exits. Lights down.*)

Scene 5: Even more training. Lights up on May and Roger on the stage, alone, practising in the same room as before. Stage area 1. Roger and May each have a small device the same size as a mobile/cell phone)

May: Okay, let's try this again.

Roger: Step one: Current date set.

May: Set (*Looks at her device*).

Roger: Step two: Past date set?

May: Set.

Roger: Step three. Prepare the jump. Activate the device (*Lights on them change and there is a popping sound*)

May: Here we go. On my count. One, two, three -

Roger: Wait! Stop! Reset! Predictive texting.

May: (*Stops the device. So does Roger. Lights down*) What? Where were you sending yourself?

Roger: 1915.

May: That's right.

Roger: No. No! No!! It's not. I wrote 19h15 and it autocorrected it to 1915. The year.

May: Oh. Oh. (*Realising*) That's a long way away from the fifteen minutes ago we are supposed to be jumping to.

Roger: Who the hell put predictive texting on these things anyway? Don't they know how annoying it is? Do they even own an iPhone?

May: Okay, let's get back on track. The current time is?

Roger: Nineteen hundred hours and twenty two minutes.

May: Ready?

Roger: Ready.

May: Set devices. *(They set them. Lights up on bubble)* On my count then. One. Two. Three. Jump!

(There is a popping sound followed by lights flashing. Lights come up again and there are four actors on stage. Two Mays and two Rogers. Actors facing the wrong way round so their faces can't be seen can play the other two.)

May 1: Roger?

Roger 1+2: Yes?

May 1: We forgot to set the location.

May 2: What are you doing? You know you're never supposed to jump back in time to where your previous self is. It's just so wrong. On so many levels.

May 1: Do I really sound that er...?

Roger 1+2: Annoying?

May 1: Well, that wasn't what I meant exactly, but er do I?

Roger 1+2: Yup.

May 1: Good to, er know. Okay, er other May?

May 2: Yes.

May 1: Remember to set the location to the alternate jump room, okay?

May 2: Aye, aye, captain.

May 1: Ugh.

Roger 1: May. The real one. *(They look indignant)* The future one. Let's jump back now and let's jump to the other room. Okay?

May 1: Fine. Current date set?

Roger 1: Check.

May 1: Future date set?

Roger 1: Check.

May 1: Location set?

Roger 1: Check.

May 1: Set the devices *(They set the devices)* Now on my count. One. Two. Three. Jump!

(Popping sound followed by lights out)

Scene 6: The office. Stage area 2.

May and Roger enter.

Chief: Right, you two. Er, er??

May: May.

Roger: Roger.

Chief: *(Goes to the phone and shouts down it after pressing a button)* Wilbur!

Wilbur: *(Answers)* Yes, chief.

Chief: Can you report to me immediately! The new trainees are here. And bring their assignment.

Wilbur: Yes, sir! *(Comes out from behind a desk holding a file)*

Chief: Wilbur!

Wilbur: Chief!

Roger: We're going on a mission?

Chief: Well it's been two months to the day and. Wilbur has judged you. He believes that you're ready.

May: Really? Are you sure?

Wilbur: You have mastered the basic, double and reverse triple time jump. Your exits and entrances are excellent. You work well as a team. But all this means nothing until you can prove it in the real world.

Roger: What's the mission?

Wilbur: *(Opens the file)* Your mission is to travel back in time to the year 1963. You will land in a big city. You will locate a black car, with the number plate GG 300. You will deflate the tyres. Once deflated you will return here immediately, understand?

Roger: That doesn't sound so bad.

May: I think it depends on whose tyres we are deflating, Roger.

Chief: Miss Smith has hit the nail on the head.

Roger: Okay? Whose tyres are they? Where are we going?

Wilbur: Dallas, USA.

Roger: Hang on. 1963... Wasn't that the year that JFK got shot?

Wilbur: Yes.

Roger: Of course, the assassination of JFK. You're sending us to try and prevent that?

May: OMG. You want us to let the tyres of the President's car down?

Wilbur: A few minutes delay and tragedy may not strike.

May: Why don't you send us after the shooter? Wouldn't that work better?

Chief: Send a pair of new recruits to confront a crazed madman? No. You'd be dead in seconds.

May: But I thought they couldn't see us in the time, sorry invisibility field?

Chief: People, well, almost all people cannot see you, that is true. But they can still hear you. And if you need to interact with a person or object, such as a tyre, for example, you may need to take the field down to do that.

Roger: Why?

May: Well obviously, they won't be able to see us inside it, Roger.

Roger: No. I mean I know that's obvious. I meant why do we need to take it down to deflate the tyre, for example?

Wilbur: You'll find the view inside a bit misty for fine work, Roger.

Roger: I see. You mean the light deflecting off the field can alter the way we perceive our environment to be? A sort of refraction?

May: Wow, nerd alert.

Roger: Oh, shut up.

Wilbur: Roger is correct.

Roger: See! You never listen to me.

May: I do listen - when you're not being a know it all jerk.

Wilbur: Recruits!

Both: Yes, Wilbur.

Wilbur: It is of the utmost importance that you perform the mission with fluidity – as quickly and as quietly as possible. No one should know that you were ever there.

Chief: Are they quite ready, Wilbur?

Wilbur: I believe they are. There's just one thing. Clothes. It is important they fit within the fashion of the period or else they'll be seen. Where is the fashion department?

(Lights down. Sixties music up. Lights up on stage area 3. May and Roger simply walk from stage area 2 to stage area 1 for this scene. Two rows of people dressed in sixties style clothing enter stage area 2 each carrying neatly folded clothes. In the middle of the row two people wheel in a screen, behind which May and Roger will dress. The music should be fun and at least 4 times (in time with the music) May and Roger can pop out or even peek out from behind the screen wearing various iconic items of clothing – e.g., John Lennon sunglasses, Beatles wig for Roger, black and white trendy sixties fitted dress for May. They eventually emerge. The song should not go on for more than two minutes. They are dressed as hippies, Roger with a Beatles type suit and wig and May in the black and white sunglasses and a beehive wig.

Roger: Wow, look at you, Audrey Hepburn!

May: *(In a British Accent)* Yeah, alright, steady on. Ringo. Let's go.

Wilbur: Now before you two go, I have someone to introduce to you. May, I believe you have already met him once before. Come in, Ralph. *(Enter Ralph)* Ralph will be your supervisor, and your go to man, as it were, when you are out in the field.

Ralph: Hello again, May.

May: Hi.

Ralph: *(Shakes hands with Roger)* Hello. The name's Ralph.

Roger: Roger.

Wilbur: I'll leave you lot alone to get on with it, shall I? *(Exits)*

Ralph: Yes do. So - Wilbur informs me you two are ready for your first mission.

May: Meh.

Ralph: *(Raises eyebrows but says nothing)* Anyway, as your supervisor, it's my job to make sure you know what you're doing. I'm also the go to man should you run into a spot of bother.

Roger: Will you be coming with us, then?

Ralph: Not on your exact mission, no, but I too will be travelling to Dallas on the same date as you are. My mission is linked with yours, but not identical. Needless to say, as I will be in the same city and time, you will be able to reach me by calling me on your time devices. Simply push the button with a picture of a telephone on it and it will connect you right to me.

May: Like a cell (mobile) phone?

Ralph: I'm not sure what you mean by that?

May: Oh, never mind. *(Looks at Roger as if to say, "Who doesn't know what that means?")*

Ralph: Here are the coordinates. *(He hands them a laminated red card and they type in the coordinates on their devices)*

Roger: Okay. So can we go through everything one last time before we all jump?

Ralph: Certainly.

Roger: May and I will time jump to Dallas, 1963 and I assume the 22nd November, right?

Ralph: Right. You two will time jump and aim to land around 9.30 am, giving you plenty of time to locate the motor vehicle and let down the tyres.

May: How will we know where the vehicle will be parked?

Ralph: The cars will be lined up at a place called Love Field. The president will arrive round eleven o'clock by plane from Fort Worth and then the cars will drive from there. If you time jump to Love Field, you should be able to locate the car and let down the tyres easily before he sets off. Remember he dies at 12.30 pm so you should be ready way in advance. Try and plan it so that there isn't enough time to repair the damage before setting out again.

May: What will you be doing?

Ralph: I'll be heading into town.

May: Oh my god, you're going after the shooter, aren't you?

Ralph: I'm not able to divulge my mission to you at present. But yes, I will be playing a role.

Roger: Scary stuff.

Ralph: Now – the jump window will close in about thirty minutes so set your time devices to the correct time and date and then make the jump.

Roger: *(Adjusting his)* Set.

May: *(Adjusting hers)* Set.

Roger: Join fields. *(They hold hands arms crossed, facing each other)* On my count: One! Two! Three!

(Lights down)

Scene 6: Lights up. Roger and May are standing on the stage in Love Field. Stage area 1. The time is 6 am. The decoration of the stage can be left at the director's discretion. The cars are meant to be lined up in a row ready for the president. The cars can be covered with a tarpaulin so

for ease on a stage, a large box covered with a tarpaulin can represent a car. A photo of Love field can possibly be projected onto a backdrop. Roger and May are standing in the middle of the field.

Roger: You okay?

May: I think so.

Roger: Right, let's find the car and get on with it.

May: Do you think it worked? Is this really 1963?

Roger: It worked fine when we were practising. Everything is where it's supposed to be. It's fine. Let's just get on and do the job we were sent here to do, okay?

May: Which car is it?

Roger: The second in the row. *(They both move to the second car.)* Check the number plate.

May: It's - GG er, 300? It's a bit blurry.

Roger: Let's take down the invisibility field, then. There's no one around.

May: Okay. *(They both lift their devices, press the buttons. There's a popping sound and the lights dim slightly and go back up.)* Okay, that's the right car.

Roger: Great. Okay – I'll keep watch and you let down the tyres.

May: Er *(Looking at the tyres)* I hate to state the obvious, but we didn't exactly bring a tool kit with us.

Roger: Just look in the boot (trunk). There's usually something there, under the spare tyre.

May: *(Goes round to the back of the car and rummages under the tarpaulin)* Lucky it's unlocked. Maybe I should improve my lock picking skills before our next mission, hey?

Roger: Did you find it?

May: *(Hauling a spare tyre out and putting it on the ground and then bringing the tool kit out.)* Got it. *(Brings a metal box out to the front of the stage, squats and opens it)* I think I'm going to have to refresh my tyre letting down skills as well.

Roger: Oh, bloody hell. Okay – you watch, I'll do it.

May: Fine. But next time, er, you wait and see.

Roger: *(They swap places. May standing up and Roger takes the toolbox and fiddles under tarpaulin on the right side of the car, front wheel first, then back then the left front and then the back.)* Bugger, this is taking ages!

May: Just shove something sharp into the sides of the tyres!

Roger: What do you think I'm doing? Sucking the air out with my lips?

(Men's voices offstage)

May: Roger! Are you finished yet?

Roger: Hang on. Almost got it!

May: Roger! I can hear voices. Someone's coming. You've got to stop now!

Roger: What? Hide!

May: Set up the invisibility field?

Roger: No, that won't work.

May: Why not?

Roger: There's not enough time. Come on! Behind the car!

(May and Roger dash and hide behind the car. There is a brief struggle to get behind it. This can take place as the guards are entering)

Guard 1: What time are they arriving then?

Guard 2: Round eleven, I think.

Guard 1: How's the wife?

(Guards enter)

Guard 2: Wants a baby. *(Depressed)*

Guard 1: Yeah, mine went down that road too.

(Roger kicks May's foot which is sticking out.)

May: *(Muffled scream)*

Roger: Shh!

Guard 2: Got any smokes?

Guard 1: Yeah, but next time you get 'em. Don't see why I have to pay for your habit all the damn time. *(Hands him a cigarette)*

Guard 2: Yeah, alright. *(Takes it and stick it in his mouth)*

(They stop and lean against the side of the car covered by the tarpaulin. Roger and May have forgotten the tool kit lying in front of the car. The guards are leaning against the car, smoking)

Guard 2: *(Takes the cigarette out of his mouth)* Got a light?

Guard 1: *(Sighs)* Here. *(Gets out a box of matches and hands it to him)*

Guard 2: Thanks. *(Takes a drag and hands back the matchbox).*

Guard 1: Is there anything you need? *(Sarcastic)*

Guard 2: Hungry.

Guard 1: What?

Guard 2: Forgot my lunch.

Guard 1: Jeez. Forgot your lunch, forgot your matches, forgot your cigarettes. You'll be forgetting how to make your wife pregnant soon. Want any help with that?

Guard 2: I think I can handle it.

Guard 1: You sure? Because I'm free later....

Guard 2: No thanks.

Guard 1: Hell, we're a team. I don't mind.

Guard 2: Shut it.

Guard 1: Well, okay. *(They continue smoking)*

(While this conversation is going on, Roger and May who periodically can be seen behind the guards behind the cars, have pointed out to each other that the tool kit is on the grass in front of the cars. Roger activates the invisibility field and May stays behind. He wants to retrieve the tool kit from the grass. He must obviously activate the device for the audience to see. He gestures to May to ask if it is working and she gives him the thumbs up sign. He then walks slowly round the car. The guards should be at the front of the car but leaning on it near the corner of the bonnet. (hood). Roger will glide around the other side of the car. Once he is there, he signals to May to create a diversion. She throws a stone away from the car making a sound. The guards hear it and look towards where the sound was coming from, away from Roger who then slowly squats down and picks up the tool kit. If the actor can get it right, a tool can fall off and he can catch it before it hits the ground. Roger pushes the tool kit under the car, and then squats down next to the final tyre, hidden from the guards, deactivates the field, finishes the job, reactivates the field and then walks back slowly to where May is)

Guard 1: What was that?

Guard 2: I don't know. Go check it out.

Guard 1: You go.

Guard 2: Why must I go?

Guard 1: Cigarettes, matches, lunch, wife, baby. Get it?

Guard 2: Fine. *(Wanders offstage. Shouts)* Can't see nothing.

Guard 1: Okay.

Guard 2: *(Entering. Roger deactivates his invisibility field. They both activate their time fields as well, they count using their fingers showing Three, Two One. There is a popping sound and the lights go fuzzy)* Hey that was weird. Did you hear that?

Guard 1: Hear what?

Guard 2: Hey. *(Points at ground where tool kit was)* I could swear there was something there. Did you see it?

Guard 1: See what?

Guard 2: Nothin'.

Guard 1: You okay, Jerry?

(Lights down and curtains close)

Scene 7:

(Lights up back on stage area 3. May and Roger are standing there frozen, as if they'd just arrived. They should stay frozen for a moment, then, at the same time start moving)

May: Geez, that was close.

Roger: Bloody hell.

May: You want coffee or something?

Roger: I do, but I think we need debriefing first.

May: Is it just me, or did you feel like you weren't quite prepared for that?

Roger: So unprepared. But they did spring it on us.

May: Like next time? If they say we have to let down some tyres, I won't just assume someone else will know how to do it.

Roger: True, but when would we have had the time to get ready anyway? They briefed us on our mission and sent us off within minutes.

May: I mean, it's the sixties, right? They happened years ago. Surely giving us a day to prepare for it wouldn't have been a bad thing – they still would have been there?

(Enter Ralph while she is speaking)

Ralph: Wrong.

May: *(Gets a fright)* Ralph! You startled me.

Roger: What do you mean, 'wrong?'

Ralph: The time windows that allow you to jump through time aren't there all the time. They come and go. Sometimes you only get a few minutes warning and then the ideal window disappears.

May: But when we were practising, we got plenty of time to learn how to jump.

Ralph: Because you only jumped in time a few minutes or hours. The further away the time you need to go to, the narrower the window.

Roger: Because of the more things that would be affected by you changing something back in time! Of course! It all makes sense now.

May: Ralph – does the same thing apply on the other side – like when you're going back to your own time?

Ralph: Yes. Unfortunately. If you're delayed for some time, well, you could be stuck there.

May: How long is some time?

Ralph: Again, it varies. Mostly days, but sometimes the window is so narrow, you only have a few hours to get back.

May: Ralph, has that ever happened to you?

Ralph: *(Pause)* I'm here, aren't I?

Roger: Well, that answers that question.

Ralph: Shall we debrief? How did your mission go?

Roger: There were a few snags but we let the tyres down.

Ralph: Did anyone see you?

May: No. So I think it was a success. Ralph?

Ralph: Yes?

May: Did it work?

Ralph: Work?

May: Did we save him?

Ralph: I'm afraid that's classified.

May: Really?

Ralph: Afraid so.

Roger: Why?

Ralph: Policy. If all travellers knew the final outcome of their missions, it could affect

morale. If they don't know, they remain ambivalent.

May: They remain ambiv- what?

Roger: He means they don't care.

May: But how can that be right? Surely, it would be better for us to know, Ralph, please?

Ralph: Sorry, I really wish I could tell you, but its policy. Now if you'll excuse me, I too have a debriefing with the Chief.

(Exits)

May: *(Mimicking Ralph)* It's policy!

Roger: He's just following orders.

May: Yes, but that still doesn't mean he has to be such a d-

Roger: Calm down.

May: Calm down? Calm down! You do know that telling someone who is not calm to calm down is like the worst thing you can do!

Roger: May. There is a way to find out, by the way.

May: Huh?

Roger: There's lots of ways. Actually.

May: Okay, you're also being a -

Roger: Just go into town and look it up.

May: Look it up?

Roger: Yes. It's history now – it'll be online, in books, at the library, well, anywhere really.

May: Oh, Roger, you're a genius! *(Hugs him and kisses him on the cheek)*

Roger: I know.

May: *(Stops)* What?

Roger: I know. I've been tested.

May: Sometimes, Roger, sometimes well, you really .. never mind!

Roger: Why?

May: Oh for you know, this just isn't worth it. I'm going try get into town, okay and I'll let you know what happened to JFK when I get back.

Roger: See you later, alligator.

May: What are you, sixty?

(Lights down)

Scene 8: Practice area. Stage area 1. Roger is sitting reading a book. Enter May, running; carrying a piece of paper which is a copy of the information she downloaded in town.

May: Roger! I finally managed to make it into town and go to the library and....we did it!

Roger: He survived?

May: He did. Look here – about JFK. I've copied the newspaper article from the next day. Read it.

Roger: Although the President was delayed in transit -

May: That was us.

Roger: He nonetheless made a public appearance in Dallas, riding in the car with his wife, Jackie.

May: Brilliant! We saved a life.

Roger: With nobody the wiser.

May: I wonder what happened to Lee Harvey Oswald?

Roger: Don't know. Doesn't say.

May: Pity.

(Enter Ben and Micha)

Ben: Hey, guys

Roger: Hey.

Micha: Did you get your first mission yet?

May: Well...

Roger: We did, a few days ago, but I'm not sure we're supposed to speak about it.

Ben: Oh. Didn't know that, sorry.

Micha: We got ours.

Ben: Micha. He just said we're not supposed to talk about it.

Micha: Oh, I know that! I just assumed they meant like specific details about the mission.

Roger: I suppose.

Micha: *(To May)* How was it? Were you nervous at all?

May: Honestly, we didn't get the time. The Chief summoned us and got us dressed and we were there in the mission and back again before we knew it. Although I definitely recommend you guys revise basic skills like lock picking.

Roger: And basic self-defence. I mean, they're putting us into potentially dangerous situations.

Ben: I agree. Should we organise a practise session tomorrow?

Roger: Sounds good.

(Enter Ralph)

Ralph: Recruits!

May: *(Hiding the paper in pocket)* Ralph!

Ralph: Ben, Micha, will you excuse us, please?

Micha: Oh! Sure.

Ben: See you guys tomorrow for our session, okay?

(Ben and Micha exit)

Ralph: Wilbur has advised me of another mission for you.

May: So soon?

Ralph: The agency doesn't pay you to sit around all day, you know.

Roger: Fine. What is it? *(Getting up)*

Ralph: You are to go back in time. Quite a long way, in fact. So as you're aware, the time window will be short. You will need to be quick.

May: Yes.

Ralph: You will travel back in time to the 19th May 1536. Here are the coordinates. *(He hands them a printed red piece of laminated paper. They talk whilst they are setting their devices)*

May: That's a long time ago. Where are we going?

Ralph: London, England. The Tower of London to be exact.

Roger: Aha! Which one is it?

May: Which one what?

Ralph: Which wife?

Roger: Yes. There were six wives, right?

Ralph: Yes, but not all of them were executed.

Roger: It's early on in his reign.....let's see - Anne Boleyn?

Ralph: Correct.

May: Hang on? Are you talking about Henry the 8th?

Roger: Yes. Six wives. He executed some of them – two I think. Anne was the second wife, but the first to be executed.

May: Sorry, I always get them all mixed up.

Roger: So what are we doing?

Ralph: Retrieving the object.

May: Let me just put it out there once and for all. This was you guys have of referring to people, dead or not, as objects freaks me out. It just isn't right.

Ralph: Feel free to pop it in the suggestion box, Miss Smith.

Roger: You want us to go back in time and retrieve a queen and bring her back here? To save her from being executed?

Ralph: Yes.

May: What happens to them when they get here anyway?

Ralph: That's classified.

May: Why don't we just rescue these people and leave them in their own time?

Ralph: I believe it alters history less if the person who was going to die merely vanishes, instead of causing changes in the space-time continuum if they continue living in their own time.

Roger: With ramifications of hundreds of years that could be altered. I get it.

May: Okay, when do we leave?

Ralph: The window is narrow. So you will need to move quickly.

May: Costumes?

Ralph: No time, I'm afraid. But if you travel and land in or near her chambers then it should simply be a case of collecting the object and returning here in a matter of minutes.

Roger: Sounds simple enough but... a lot could go wrong. It's the Tower of London which was, for its time, an impenetrable fortress.

May: So?

Roger: So what do you find in a fortress?

May: Er, guards?

Roger: Right. Guards.

May: With big spiky swords?

Roger: Yup. And we've had very little medieval battle training here. Although I did do some fencing at school. How about you, May?

May: I did lesson avoidance, let's be honest.

Roger: Is Wilbur really happy for a new pair of recruits to perform this mission?

Ralph: I believe so, yes.

Roger: Do we get armed at all?

Ralph: You know the rules.

Roger: How about medieval weapons? Could we be armed with those?

Ralph: Sorry, no. Time risks. You do understand?

May: What if we refuse?

Ralph: You can't – it's in your contracts. You have to go where and when the agency tells you, no questions asked.

Roger: May, it is very clearly stipulated in our contracts – did you read your contract at all?

May: It was about 251 pages, Roger. So - um, well, I browsed through it.

Roger: Do you ever read anything properly that you sign for, like online?

May: Um - well, I just figure they'd tell me if there was something important I would need to know.

Roger: And that's how your privacy gets invaded. By signing away your life. And then come the phone calls, asking you if you've been involved in an accident that wasn't your fault. After that, it's the guy from India who wants to fix your computer. And before you know it, you've given all your money to some guy who's funding a cult in Venezuela in honour of the sun god.

May: Wow, that's spooky. Did that happen to you as well?

Roger: *(Coughs and splutters)*

Ralph: Recruits! The window is closing. You need to jump soon.

Roger: Fine. So - are you also travelling with us, this time, Ralph?

Ralph: Not this time. I have my own mission to attend to. Good luck.

Scene 9: Lights down and popping noise heard. Lights back up on stage area 1. Scenery can be wheeled in to represent a corridor in a castle – with a door stage centre. There is a tapestry hanging on the wall and a pair of crossed swords on the wall as well. A large vase/vessel can be placed next to the door. Elizabethan music heard in background to set the scene. Singing can be heard offstage – a melancholy Elizabethan melody sung in a woman's voice.

Roger: Okay, May, we're here. Let's activate our invisibility fields just in case. *(They both press their devices, popping sound heard)*

May: Well, I hope we're in 1536.

Roger: Now to find the queen and get the hell out of here.

(Sound of marching precedes two soldiers entering the corridor)

Roger: Somebody's coming.

May: Quick – against the wall! *(They flatten themselves against the wall. There can be something there like a suit of armour, plant pot, tapestry etc. There should be a sword on the wall. The soldiers enter. They are armed. The march to the door and then turn in front of the door. They knock at the door.)*

Queen: Who goes there? *(From behind the door)*

Soldier One: The hour is upon you, your majesty.

(The door opens – a maid is standing there. She bobs a quick curtsy and moves out of the way. She has been crying. The queen can be seen standing behind her. She is solemn.)

Queen: Doth my husband come to bid me farewell?

Soldier Two: Aye, Madam, he is there. Waiting by the block.

Queen: And my Elizabeth?

Soldier Two: Aye, Madam, she is there also.

Queen: She is but a child!

Soldier One: The king decreed it.

Queen: That he would. *(Ironically and sadly)*

The queen moves out of the chamber, and moves between the two soldiers as if preparing to march between them. Roger indicates that they should deactivate the fields which they both do.

Roger: Now!

They both leap out. The queen should be right in front of May and she literally grabs her and pulls her towards herself and tries to press her time device to reset the bubble to take them both back. However, the soldiers (not unexpectedly) turn out to be trained fighters and they run at the pair, swords drawn. In the chaos May drops her time device and bends down to pick it up, missing the sword thrust meant for her made by soldier 2. She grabs the time device, and stands up again. When she stands up she accidentally knock the large vase over or pulls the tapestry down which hits the soldier/covers his head so he can't see what he's doing. In the meantime, Soldier 1 has attacked Roger and is trying to stab him with the sword. Roger grabs the sword off the wall and then starts a sword fight with soldier 1. He appears to be winning and gets the soldier pinned against the wall when a group of 4 soldiers enter and draw their swords. The conversation below should be done whilst fighting.

Soldier 2: Hi! *(Shouting)*

Roger: May! Take her back. Save the Queen!

May: And you'll do what then?

Roger: I'll be all right. I'll hold them off. Just go!

May: Don't be an idiot. I think we're evenly matched anyway. *(Ducks and kicks the soldier in the knees/groin, who then groans and stumbles backwards)*

Roger: No, really, I'll be fine. *(Backing away fighting furiously)*

May: You are going to get yourself killed.

Soldier 1: Aye! That you are! *(Menacing)*

May: Hang on! *(She runs to the door whilst the soldier is prostrate.)* Over here!! *(The soldiers see her with the queen and begin run towards her)* Roger – into the bedroom! Go!! *(Roger runs into the bedroom and May presses her time device and follows him, slamming the door behind them)*

Soldier 2: Ha! Ha! *(Through the door)* Thou are trapped beyond this door. Prepare to meet the judgement of the King and his.....*(They yank open the door to no one but the servant in the room)*

Soldier 1: What

Soldier 2: This room holds no trapdoors or secrets within in. As far I am aware. Maid!

(Maid emerges, making a sign of the cross and drops to her knees)

Maid: Sire! Truly, the events in this room were a miracle to behold! T'was magic or sorcery! Jesus Christ has indeed answered my prayers,

Soldier 2: And the Queen?

Maid: The lady hath departed with the strangers, sir. She is saved!

Soldier 1: You shall answer to the King for this, maid. (*Grabs her arm*)

Lights down. Curtains closed.

Scene 10: Lights up again on the jump room stage area 3 – this can be in front of the curtains. May, Roger and the Queen stand there.

May: We made it.

Roger: And no holes. (*Pats himself down*) Despite the large swords.

Queen: What hath happened?

Roger: You are one lucky queen.

May: We rescued you.

Queen: Impudent peasants! What thinkest thou in taking thy queen so?

May: But you'll live!

Queens: Tis mine duty as a queen to nobly sacrifice myself at the hour the lord asketh for it.

Roger: Oh boy. She wanted to die.

May: Orders are orders, Roger. You heard Ralph.

Queen: Art thou soldiers from France?

May: In a way, I suppose we're soldiers, but not from France. We're from the future, your majesty.

Queen: I dost not comprehend (*Haughtily*)

May: Tell you what – we'll find the Chief and his entourage and he'll explain it, shall we?

Queen: Entourage? Ha! Thou speaketh French! Truly, thou art French soldiers! Speaketh the truth, peasant!

Roger: You'd better come with us, your majesty. Let's go to the office, shall we?

Queen: Mine husband will not be pleased.

May: I thought he wanted you dead?

Queen: Just so.

(They begin to walk to stage area 2. Lights up on stage area 2 but it is all different. Everyone is in Nazi uniforms; there is a large photo of Adolf Hitler on the wall. The map is the same but has a swastika on the top of it.)

Roger: What happened? Why is everyone Nazis?

May: Oh no! Something must have gone wrong – in time and now the future's changed.

Roger: And the world is run by Nazis. This isn't good.

Queen: The Nazis?

Roger: Bad guys. Very bad.

(Lights down end of act 1)