

The Crossing



by
Jose Eduardo Alcazar

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THE CROSSING

A modern fable in three acts

by

Jose Eduardo Alcazar

Characters:

EMANUEL - FATHER

BETA - MOTHER

NEURON - SON

BEL - NEURON'S BEST FRIEND

SPEAKER

ATTORNEY

GUARD

Characters SPEAKER, ATTORNEY and GUARD can be played by same two actors.

The settings: there is a main space throughout the play. It is a living room. This same living room belongs to a number of different houses all of them occupied by EMANUEL and BETA. A first house has to be abandoned because it has to give room to a new street. The family has to move once. The family will have to move again and again as progress demands new space for its roads and highways. The living room survives the many resettlements with very few changes. Besides this living room space where main action occurs, there are five moments in the play that should be staged differently,

1 – At left of stage, an outdoor elevated place meant to observe the other side of the thousand lanes highway.

2 – At center right of stage, a place where the COUNCIL meets

3 – At center left of stage, small quarters where the boys recover from punishment

4 – At center left of stage, small quarters where the boys meet and talk.

ACT I

SCENE I

(EMANUEL opens street door and walks into living room. BETA is tending the kitchen, which is integrated to the living room space. EMANUEL speaks in a merry voice.)

EMANUEL

(very casual) Have you heard the news, darling?

BETA

(unaware of any news and in a merry voice) What news, darling?

EMANUEL

The big news: The traffic department sent us a letter. *(dramatic but in a humorous way)* Old Silent Way is to become Silent Street, or Silent Road.

BETA

*(looking at EMANUEL and not understanding)*How's that?

EMANUEL

(an open arms explanation) Well, it is simple, we are to be affected by the brand new traffic regulation scheme. It has been decided.

BETA

So?

EMANUEL

(*trying to sound funny*) Our drive, our once peaceful drive, *Silent Way* is to be upgraded.

BETA

Upgraded? What do you mean upgraded?

EMANUEL

It'll be upgraded, fledged into becoming a full grown up street or road: *Peaceful Street*, it'll become, although I sincerely doubt the name will remain.

BETA

They'll change the name?

EMANUEL

But not just the name. Our once peaceful walking drive will be a full circulation street, to help sweep away some of the downtown inbound and outbound traffic.

BETA

It is a bumpy, narrow cobblestone way.

EMANUEL

Well, darling, we will be having some heavy traffic in the very near future.

BETA

Heavy traffic, you say?

EMANUEL

Heavy traffic, cars and buses and trucks.

BETA

That's heavy traffic.

EMANUEL

Told you.

BETA

You mean trucks and cars and buses will be streaming by, just in front of our front yard?

EMANUEL

Not exactly in front of our yard.

BETA

You say they'll be streaming in front of our eyes, won't they?

EMANUEL

They sure will

BETA

So?

EMANUEL

It won't be in front of our yard because we are to move.

BETA

(with utter surprise) We what?

EMANUEL

We will have to move. You see, our beautiful cobblestone way is too narrow, they need a much wider piece of land for the new street, or road, or whatever you like to name it.

BETA

They want a wider piece of land?

EMANUEL

They need a wider piece of land. A street or a road or a highway is much wider than a drive.

BETA

And that wider piece of land threads upon our front garden.

EMANUEL

It'll stump over our front garden, it'll stump over the house and the backyard too.

BETA

The house?

EMANUEL

Darling, listen: for the moment it will be a street, with driving lanes, with side walks. And then, they have to think

up front, in some years from now they sure might need more land for a broader street.

BETA

A wider street?

EMANUEL

Who knows, it might become a highway, a turnpike, I don't know.

BETA

But, what about our house?

EMANUEL

What about our house?

BETA

Yes, what about it?

EMANUEL

It is in the way.

BETA

Our house?

EMANUEL

Our house, Parke's house, Dorothy's house, Kent's house, Gilmore's, Pike's, Turnail's and the others. We will all have to go to make way.

BETA

You can't be serious, I mean, you just can't be serious.

EMANUEL

I am serious.

BETA

(in dismay) Darling, this is our place, it has been our place for years, it is our neighborhood, they are our friends, our neighbors

EMANUEL

I know, darling

BETA

They can't do this, what will become of us?

EMANUEL

Don't worry, darling, this house will be gone and we'll have a brand new house. The authorities are giving us a brand new house, they are giving new houses to the whole neighborhood affected by the new street, or road or whatever it'll become. They are resettling us all.

BETA

It is not fair, I mean, this has been our home for years.

EMANUEL

I won't be for another month.

BETA

That soon?

EMANUEL

They have to finish the new way in two months.

BETA

What about the oak tree?

EMANUEL

What about it?

BETA

Well, it stands in the very middle of the drive.

EMANUEL

It'll have to go.

BETA

Don't be silly, darling, you just can't resettle an oak tree.

EMANUEL

You are right darling, they'll have to cut it down.

BETA

You mean, kill it?

EMANUEL

Well, I don't think it'll survive once it is taken down in pieces.

BETA

It's an old oak tree.

EMANUEL

It has been around for quite a while, yes.

BETA

Can't they just find another place for this street?

EMANUEL

They say they have chosen the best solution, the best design, the cheapest one, which is always the best solution.

BETA

But, as you put it, they'll have to move many families.

EMANUEL

Thirty four, to be precise.

BETA

Move thirty four families, that's a lot o money, it's a mountain of money.

EMANUEL

They have the money and they can afford expending it, progress can afford it. You see, we are on their way, and we have to make way for progress.

BETA

They'll have to cut a lot of trees, they'll destroy gardens.

EMANUEL

They'll have to put down houses, they are moving people away. It has all been decided, darling.

BETA

It has been decided? Who has decided?

EMANUEL

The traffic department, the mayor, the City Council, the architects, the engineers, the authorities.

BETA

Can they decide?

EMANUEL

They sure can, it's the job they were elected to perform.

BETA

I did not elect them to cut trees, to move me away from my house.

EMANUEL

Darling, authorities take action on issues they think appropriate, that's what they do, that's how it works. We voted and we gave them power to decide and take actions.

BETA

Why, why would they tear my place apart, my house, my piece of land?

EMANUEL

Because they need our piece of land to make way for progress. Our town is growing, our country is growing, we have to move, progress is rushing in.

BETA

What about Neuron?

EMANUEL

What about him?

BETA

Well, he is just two years old, he was born here, he started to walk here, he plays in front of our house, under the oak tree, he crawls and walks to our front yard and then out to

the drive and then to Dorothy's just in front of us. Can you imagine how it will be?

EMANUEL

He won't be doing that no more.

BETA

Why?

EMANUEL

Because I told you, we are moving, because I told you our drive is to become a street, a road, with heavy traffic. Neuron won't be crossing to the other side, that is, not when he's alone.

BETA

(moving closer to EMANUEL) Darling, I'm frightened.

EMANUEL

(smiling and teasing BETA) Don't be, these are new times, *(making fun)* live with them or perish!

BETA

It was a peaceful neighborhood!

EMANUEL

Not anymore, darling.

BETA

What about our friends, our neighbors?

EMANUEL

What about them?

BETA

Will we be seeing them?

EMANUEL

Of course, darling, why wouldn't we be seeing them?

BETA

Dorothy and the Parkers, they lived across the drive, we see each other, we speak to each other, we chat, window to window.

EMANUEL

So we do.

BETA

Won't we be seeing each other window to window anymore?

EMANUEL

I don't think so, but I don't really know, darling, can't tell you where we'll be relocated, they are also being relocated. It will be near us, I can assure you.

BETA

Walking distance?

EMANUEL

Oh, yes, I'm sure.

BETA

No window to window chatting, uh?

EMANUEL

I doubt it.

BETA

What about the Parkers?

EMANUEL

What about them?

BETA

They'll be near us?

EMANUEL

I don't know, I mean, some of our friends are going to stay near us, others will move to places not so near us, that's how it works. But we will all stay in touch.

BETA

What makes you so sure?

EMANUEL

Future is a good thing, Beta, it will be good for us, it'll be good for the boy, it'll be good for us all, you'll see. And if it is good, it'll be good for our friends too, it will be good to everyone.

lights go down.

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SCENE II

(The same living room in the new house. Three years have passed. Beta is on stage as Emanuel walks in)

BETA

Hello darling, how was your day?

EMANUEL

Oh, the usual, glad it's Friday though, I'll go fishing with the boy.

BETA

He'll be excited, have you told him?

EMANUEL

Not yet, where's he, by the way?

BETA

He's at Dorothy's, Dorothy is walking him back in a while.

EMANUEL

Good, can't wait to tell him.

BETA

You can't imagine the time it took me to cross over to Dorothy's.

EMANUEL

Heavy traffic, huh?

BETA

More than usual.

EMANUEL

It's Friday, darling, people take to the road.

BETA

It took me more than fifteen minutes to cross safely with the boy, heavy traffic alright and the cars, they just rush past, can't they limit speed?

EMANUEL

But there is a speed limit.

BETA

Too high, we are not used to cars flying by our neighborhood.

EMANUEL

Oh, come on, they don't fly by, Beta.

BETA

They sure do and I wish they would go slower. We just can't cross safely. Tell you something, we will have an accident in no time and then it'll be too late to take action.

EMANUEL

You're being over dramatic, you never liked the new times and the new street and the new traffic that comes with it.

BETA

That was no a secret, I don't like it, besides it is not a street it is a wide road, but the issue here is different, slow the cars or we'll have something to regret and it'll be very soon.

EMANUEL

Cars drive at a safe speed, I mean they can't go slower, traffic would be jeopardized, people would never be in time, think about it, Beta.

BETA

They are driving through our community, we deserve some respect.

EMANUEL

So you do, so do I, so does our son, but nobody is disrespecting any of us. You don't get the point.

BETA

The point is that this was a peaceful place, we had a beautiful drive with an oak tree right in the middle of it, we would walk out of our house, cross to Dorothy's, to Parker's whenever we wanted and there was no traffic to stop us.

EMANUEL

That was before.

BETA

That was three years ago, Emanuel.

EMANUEL

A long time for today's standards.

BETA

Three years ago we had people we loved across the drive and we could walk and see them. Now, we have to cross, and be very, very careful with those monsters that fly by us, not bothering to slow down when they see that we want to cross.

EMANUEL

I don't think it is that big a deal: you wait for the right moment then you cross, don't even have to run. You are over dramatic darling. Tell you what, I'll go over to Dorothy's to pick up the boy. Can't wait to tell him about our fishing expedition tomorrow.

(EMANUEL kisses Beta and exits)

BETA

Darling, take care, those cars are frightening.

EMANUEL

(off) Don't worry, darling, I'll be careful.

lights go down

SCENE III

(Same living room, new house. Time has passed, perhaps another three years. Lights up on Emanuel and Beta)

BETA

I sure miss the old days.

EMANUEL

(making fun of BETA) What exactly is that you miss of the old days.

BETA

I don't know, many things, my daily chatting with my friend, window to window chat, we didn't have to go outdoors to chat, I miss that. Her house, her window was at arms reach.

EMANUEL

You are exaggerating, some ten feet away it was.

BETA

Ten feet? That's arm reach, or voice reach. Now, when I want to talk to my friend, I have to leave the house, I have to close doors, I have to walk to that road, wait, and wait, and wait, until I can cross it safely, and then walk some blocks to her house.

EMANUEL

Those are the new times, darling, you'd better get used to them.

BETA

But I don't get used, it is nonsense, it is abusive. We had a calm, quite neighborhood, we were happy, we could raise our children in a safe and free surrounding. I mean, the kid could open the front door and run to his friend's, nothing would happen to him, you know what I mean.

EMANUEL

I know, darling

BETA

Now there's that heavy traffic going on, he must be careful, we must be careful, he can't see his friends as he used to, we can't see our friends like we used to visit. I honestly feel that we have been divided, and you know what?

EMANUEL

What?

BETA

I feel we are in a prison, an open air prison, can't just go our way, as we please. That's a prison.

EMANUEL

You're being dramatic again, darling. That is the way things work. New times, new ways and we have to live by them.

BETA

I have nothing to do with those new times, I am here, I was here, and then, cars and trucks, and buses started to plow through my land, through my backyard, with no

permission, with no "excuse me mam" sort of thing. They just came and destroyed all.

EMANUEL

We are together, you me the boy and that is what matters.

BETA

We are together, yes but what will become of us? A street, a road has separated our community, we have friends and relatives that we can see only if we expose ourselves to the perils of crossing to the other side. (*BETA stops talking. She seems very disturbed*) I had a dream, some nights ago, a terrible dream.

EMANUEL

Would you share it with me?

BETA

(*Disturbed*) In my dream, the road, or the street, whatever way you want to name it, got bigger and bigger. Suddenly it became so huge, so monstrous that the other side simply became invisible, we were forever separated from the other side, we had to abandon relatives and friends, never to see them again.

EMANUEL

Darling, it won't happen.

BETA

How do you know?

EMANUEL

Nightmares never happen.

lights go down

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SCENE IV

(Same living room, different house. Time has passed. Lights up on Emanuel and Beta)

(BETA is crying. EMANUEL consoles her)

BETA

My friend, my friend, she was my friend.

EMANUEL

I know, darling, I know darling, I'm so sorry.

BETA

Why did it have to happen, why?

EMANUEL

There's never answers to those questions, it happens - it just happens.

BETA

She was my friend.

EMANUEL

And she was a loving person.

BETA

That damn traffic, couldn't they stop, couldn't they slow down?

EMANUEL

I'm sure they did, I'm sure the cars didn't see her, it was an accident.

BETA

She was coming to our place.

EMANUEL

Yes, you told me.

BETA

She wanted to see us. She told me over the phone that it had been three days since we last met. Three days, we used to see each other every minute of the day, in window to window chats.

EMANUEL

That was long ago.

BETA

That was some years ago, no - more than that.

EMANUEL

Quite a lot of time.

BETA

Four cars in a row hit her, can you imagine, four cars?

EMANUEL

It happens, they drive almost bumper to bumper. There is no way of seeing ahead.

BETA

It is monstrous.

EMANUEL

It is monstrous, alright.

(EMANUEL and BETA embrace)

Lights go down

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SCENE V

(Same living room, different house. Time has passed. BETA is seated upon stool. Emanuel walks, seems disoriented. Sounds of heavy machinery moving around, trucks moving near house)

BETA

(after a short time) Once again, once again. Will it ever stop?

EMANUEL

I don't know, I don't know.

BETA

It used to be our world, remember?

EMANUEL

Yes, I remember.

BETA

We got married and then we moved to our house and I was happy, and it was a beautiful house, and it was our home, and then I was pregnant and the boy came and I thought the world would never change and that we would live forever happy in our home.

EMANUEL

I remember, the oak tree, the cobble way, Silent Way.

BETA

And then, we had to move.

EMANUEL

We moved.

BETA

And they had to take the oak tree down.

EMANUEL

And they had to pave Silent Way.

BETA

They had to widen it.

EMANUEL

And we had to move.

BETA

And it never stopped ever since. Wider and wider and wider. D'you know where the Parkers live?

EMANUEL

Long time since I last received news from them.

BETA

That beautiful girl must be a teenager by now.

EMANUEL

A grown up teenager.

BETA

You think they remember us?

EMANUEL

Sure thing.

BETA

D'you think they remember us the way we remember them?

EMANUEL

Sure, why wouldn't they?

BETA

They remember the boy?

EMANUEL

I am sure they remember the boy. Darling it was not that long ago.

BETA

How many years?

EMANUEL

Never think about it with precision, some years.

BETA

How many times we had to move?

EMANUEL

I don't know, many times.

BETA

Would you say more than five times?

EMANUEL

Yes, I would say more than five times.

BETA

More than ten times?

EMANUEL

Let me see....I would say around ten times.

BETA

And the Parkers, would you say they are our neighbors?

EMANUEL

They were, that is for sure.

BETA

What about now? Are they our neighbors?

EMANUEL

We don't see them very often.

BETA

We never see them.

EMANUEL

We never see them.

BETA

How far away d'you say they live from our house?

EMANUEL

I don't know.

BETA

They used to leave next door to us.

EMANUEL

Not anymore, darling.

BETA

How far apart?

EMANUEL

I don't know, I lost track, say some ten, twenty or more miles.

BETA

Miles away and that's over the road.

EMANUEL

That makes it far away.

BETA

Very far away. (*after a moment*) D'you think we'll ever see them again?

EMANUEL

I don't know.

BETA

Give it a thought, do you think?

EMANUEL

No.

BETA

Never again?

EMANUEL

Never again.

BETA

They were our close friends.

EMANUEL

Almost our family.

(strong knocks from door)

We must go.

BETA

(taking a last look at interior of house) We leave the things the way they are?

EMANUEL

We already took the things we cared about.

BETA

We just leave things as they are?

EMANUEL

Would you say they belong to you?

BETA

No, I have no belongings anymore. I just have the kid and you, darling.

EMANUEL

So let's go.

BETA

D'you think we'll have to move again?

EMANUEL

You never know, darling. These are times of changes and roads get wider and wider to allow the changes to rush by. Let's go.

BETA

Let's go. Bye bye, home, once again, bye bye!

lights go down

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ACT II

SCENE I

(Time has passed. Action takes place outdoors, an elevated place meant to observe the other side of the thousand lanes highway.)

Sound: open air sounds. There is a continuous humming coming from the immense highway.

(The boys NEURON and BELL are trying to get at the top of the hill. They carry a heavy case containing the telescope and the tripod they are to set at top of hill. The effort is heard to be enormous.)

NEURON

Almost done now

BEL

To the top, to the top, where we can have the best view.

NEURON

A few more steps... there....wow! now we can see the whole highway, we can see the other side.

BEL

Wow... we've done it....but it's foggy.. can't really see the other side.

NEURON

It's always foggy, you can never see it as in a clear day.

BEL

I know, but I thought it would be clearer.

NEURON

Never been here, huh?

BEL

'course not.

NEURON

....never tried to look to the other side, huh?

BEL

...never, you know that, told you...

NEURON

(brief silence) Yes, you told me...now let's put this thing together. You open the tripod, I'll set the telescope.

(The two boys handle tripod and telescope. The menacing humming heard comes from the vehicles speeding on the highway and it is constant.)

(A brief moment and as NEURON looks through telescope.)

BEL

See anything?

NEURON

Cars, thousand of them, cars streaming past.

BEL

What about the other side?

NEURON

Can't reach the other side, it's too damn hazy, can't see nothing.

BEL

I can see it with my own eyes, there it is, over the cars, that somber looking line over there.

NEURON

I can see it with my eyes but can't seem to make sense with the telescope. A somber line it is for sure, it looks like the front part of houses, buildings, but I'm not sure. Abandoned houses they would be. Can make nothing of it. Here, look for yourself.

BEL

Neuron, are you sure this is right?

NEURON

It is not right, it is forbidden; nobody is supposed to look over the highway to the other side.

BEL

I know.

NEURON

Then, why are you asking?

BEL

I meant to say, is anyone watching us?

NEURON

Nobody is watching us.

BEL

Are you sure?

NEURON

Of course I'm sure.

BEL

Because, I wouldn't like to be punished.

NEURON

Nobody is going to punish you.

BEL

If they find out we are looking at the other side, they'll punish us.

NEURON

Nobody is going to punish you 'cause nobody knows you are looking at the other side.

BEL

You sure?

NEURON

I'm sure. Now, take a look and see if you distinguish anything.

(BEL looks through telescope. After a short moment...)

BEL

I see nothing.

NEURON

Nothing?

BEL

Nothing.

NEURON

But we should be seeing something. To day is the day. Last year, the year before last year, the other years, to the day, on the 13' March something appears, something moves. It is a tradition.

BEL

Father says, hundred were killed trying to cross, nobody managed.

NEURON

They got killed, run over.

BEL

And then they forbade the crossing.

NEURON

They had to in order to protect the people.

BEL

They should be allowed to cross if it suits them.

NEURON

They'd get killed.

BEL

But they want to cross.

NEURON

They want to find out what it is that waves from the other side, a man, a woman, the wind hitting a piece of glass?
What is it?

BEL

Only one way to discover it, cross the highway.

NEURON

But you can't cross it, nobody has achieved the crossing.

BEL

Why are we here?

NEURON

To see if we discover who waves at us.

BEL

Are you sure nobody knows I'm here with you?

NEURON

Told at home I'd be studying with you.

BEL

They must think we are inside the room, going over Kipling.

NEURON

Like him.

BEL

What?

NEURON

Kipling.

BEL

Oh! Yes, I like him too. What if they come and they see us looking at the other side?

NEURON

Better not think of it or you'll wet your pants.

(after a short time)

.....see anything?

BEL

Nothing

(after a short time)

BEL

(gasping, full of excitement and looking through telescope)
There it is, something, something moves, definitely.

NEURON

You sure?

BEL

Something waves, moves, something is alive and tries to communicate with us. If you stare at it, you'll see it, coming over the fog. See, watch it for yourself.

NEURON

(looking through telescope) Can't see a thing.

BEL

You must stare, you just keep your eyes from moving, and you'll see it. It's very faint, very pale coming over the fog.....see it?

NEURON

No, I see nothing, just the front walls of those somber buildings, I see nothing besides... wait..wait...I can see it...I can see it... something moves, something waves..I can see it now...wow...can see it...What is it?

BEL

That is the big question, what is it, or who is it?

NEURON

Looks like a piece o cloth, looks like the remains of a flag, it sure moves.

BEL

Might be the wind.

NEURON

You mean, chance?

BEL

The wind blowing on some piece of tissue and making us believe it is someone actually waving at us.

NEURON

Hard to believe, whatever it is that we see on the other side of the highway, through the fog, means us to see it.

BEL

You believe it is something trying to communicate with us?

NEURON

Not something, someone.

BEL

That's disturbing, you know.

NEURON

Why?

BEL

Because...it is forbidden to even think about the other side, we are not supposed to even grant the existence of the other side.

NEURON

Think about it. We are not supposed to think about the other side because it poses a real threat to us. The other side is dangerous. If we try to communicate we will want to cross to the other side, and if we cross, we get hit by those damn cars. So, in order to protect us, we are made to believe there is no other side.

BEL

But there is, I know that.

NEURON

You might know it but if you are not supposed to look at it, think about it, dream with it, it might as well not exist. The other side does not exist as far as we are concerned.

BEL

And you think someone is trying to contact us?

NEURON

I suppose the other side has taken the same measures that we have taken. No one is allowed to look at the other side, our side. It is a survival strategy. If we look or if they look, we will want more, they will want more. And more is crossing the highway, more means death.

BEL

What shall we do?

NEURON

I don't know, can't think about what to do. I'd like to know more, I would like to find out who is waving at us.

BEL

Is he actually waving at us?

NEURON

Not waving at us, not us. Someone, that he or they take for granted, exists. Not us, could be anyone.

BEL

You sure?

NEURON

I'm not sure but that is the only explanation I can think of.

Lights down

Perusal
Only FOR
NOT FOR
PRODUCTION

SCENE II

(Sound of someone approaching. EMANUEL ENTERS)

EMANUEL *(in distress)*

What are you doing, son? What on earth are you doing?
You are no supposed to look at the other side, you well
know that, what are you doing?

NEURON

Trying to make some sense, Pa.

EMANUEL

You are not supposed to look at the other side, you well
know that, what are you doing, son? There is nothing in the
other side, nothing, do you hear me, nothing.

BEL

But there it is...look at it yourself, waving or moving or
trying to contact us, there, over the cars, over the thousand
lanes, right there, on the other side of the avenue.

EMANUEL

You are not supposed to look at the other side of the
avenue, it is forbidden.

NEURON

But it is there, Pa, as Bel tells you. Something is moving.

EMANUEL

Nothing moves.

BEL

Look at it for yourself.

EMANUEL

Nothing lives on the other side.

NEURON

...just a glance...

EMANUEL

No, I won't look...it is forbidden, it has been forbidden for years. Something coming from the other side used to lure us, something kept calling us, and many brothers and sisters tried the impossible crossing, they all died, they were slaughtered while attempting to cross, their bodies torn to pieces by the brutal traffic. Our kin, our friends died because of their curiosity, they died because they gave credit to some fancy that appears on certain occasions, tempting us from the other side. That is why we, the elders in our community, forbade all, men, women, children alike to even look at the other side, lest someone might be summoned to the sacrifice. You know what you have done, my son?

NEURON

You must believe me, it is there....

EMANUEL

No

NEURON

...but...

EMANUEL

No

NEURON

But you believe me, don't you, Pa.

EMANUEL

No

NEURON

But, Pa

EMANUEL

I shall hear no more, I shall hear no more. I'll have to
summon the Council

NEURON

Why, Pa?

EMANUEL

It is my duty to summon it. It is my duty to preserve us from the evil that comes from the other side. It is my duty to denounce you, my own son, to the Council. They'll punish you, they'll have to do it.

BEL

And you will let them punish us?

NEURON

I will be punished?

BEL

They'll hurt us

EMANUEL

Punishment is meant to hurt.

(BEL and NEURON leave stage. Emanuel stays, crosses stage, meets BETA in the living room of house.)

Lights down

The Crossing

A society divided. Hardly anyone remembers what life is like on the other side of the road. Those who have tried to cross have most certainly perished. But some continue to dream - and vow to make the crossing in spite of the laws forbidding even having the desire.

5M, 2F

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