

# LOGGIE LAKE

**By Geordie Crawley**

Draft 8.17 - Final Draft

*Hugh.*

# **CHARACTERS**

**MICHAEL SOMERSET (M, 26)** After a messy, secret relationship in high school with Alex, Michael never truly came out of the closet. Either to himself, or to anyone else. Instead, he started dating Carrie. Deep down, he knows he doesn't truly love Carrie. Michael yearns to be able to come out, but feels as if doing so would be a betrayal.

**ALEX CARPENTER (M, 26)** After a messy, secret relationship in high school with Michael, Alex has spent the past few years partying on-and-off, and seeing a series of guys, none of whom have stuck. Subconsciously, Alex yearns for that relationship he shared with Michael, but has yet to admit to himself that he's still in love with his best friend. Wants to be in an authentic relationship with Michael.

**REAGAN SOMERSET (F, 34)** Reagan is Michael's sister. Cares deeply for Michael. Got out of a pretty awful relationship a few years ago and hasn't dated since then, but has found herself reading a number of local conspiracy theory publications. Was deeply scarred by her father's coming out.

**CARRIE PALMER (F, 28)** Carrie cares deeply for Michael. Carrie doesn't have many friends outside of her relationship, and so fears being alone. Yearns to be made to feel whole by the person with whom she's in a relationship.

**HUGH (M)** Hugh is a hiker.

**ANDRE & JOANNA** Radio show hosts.

**RADIO DJ** Another radio DJ

**BEACON** The voice from the radio distress beacon.

# **PRE-SHOW ANNOUNCEMENTS**

## **PRE-SHOW FM RADIO TRANSITIONS**

- MICHAEL: You're listening to Logue Lake FM; Tune into the frequency of your subconscious. Don't forget, if you ever want to change channel, just use the M+ and M- buttons on your radio. And now, here's another little song I just know you're going to enjoy...
- MICHAEL: You're tuned into Logue Lake FM; The Sound of Authenticity. Don't forget to switch those phones off, and if you're having trouble with your radio just find a front of house staff member to help you out. And now, another little tune from the collection...
- MICHAEL: This is Logue Lake FM; The Truth in the Transmissions. Just remember, there's going to be a complete lock out, so don't forget to check your bag and go to the toilet before the show begins. Now, let's put on another audience favourite track.
- ALEX: You're tuned into Logue Lake FM; Your Inner-World On Air. Community Service Announcement: If you're facing technical problems with your headphones or radio, just find a front of house staff member, and they'll be happy to help you out. And now, this is one of my favourites...
- ALEX: You're listening in to Logue Lake FM; Broadcasting the Unspoken. A little info for you, if you ever need to change channels just use the M+and M- Buttons on your radio. With that, let's listen to another...
- ALEX: This is Logue Lake FM; The Frequency of the Self. A bit of advice, don't forget to check your bag and go to the bathroom before the show begins as there will be a total lock out. And now, let's put on a song everyone will enjoy...
- REAGAN: Logue Lake FM; Dive Deep, Listen Close. A word of warning, the show has a complete lock out. So don't forget to head to the bathroom before the show begins. With that out of the way, let's listen to another fan favourite.
- REAGAN: Logue Lake FM; Tune into your true self. If you're wondering how to switch stations, just use the M+ and M- buttons in the centre of your radio. And now, let's hear another classic track.
- REAGAN: Logue Lake FM; Authentic Airwaves. If you're having any troubles with your radio, just let a front of house staff member know and they'll give you a hand. Beyond that, let's tune in and listen to another great song...
- CARRIE: Broadcasting from the surface to the depths, you're listening to Logue Lake FM. You can always change the channel you're listening to by using the M+ and M- buttons in the middle of your radio. Stayed tuned to hear more like this next one coming up...

CARRIE: The Noise Between Your Ears; This is Logue Lake FM. Take note: before the show starts, switch your phones off, and head to the bathroom as there will be a complete lock out. Coming up next, a listener favourite tune.

CARRIE: The Radio Route to Realisation, the is Logue Lake FM. Quick PSA: If you're having trouble with your radio, just find a front of house staff member and they'll be happy to help you out. Beyond that, let's enjoy another of these classic tunes.

## **PRE-SHOW INDUCTION SPEECH**

*Acknowledgement of Country plays.*

PRESHOW: Hello everyone, and welcome to Logue Lake, presented by Geordie Crawley and Elise Wilson, as part of Perth Festival. I'm *Elise*, the *director*, and we're so excited you're here, and that you get to play with us for the show.

First, please turn off your mobile phones. Off. Not silent or on airplane mode, but completely off. They mess with the FM signals we use in the show. So, phones off. No escape.

Now, I want you to look at the small FM radio receiver in your hands. Think of this radio as the remote control for this performance. The long slender button on the right controls the volume. And on the left the middle two buttons – the M+ and M- Buttons – change the channel. Each of the five channels connects to a character. You won't need to click any other buttons throughout the performance, so please, only the volume and channel changing buttons.

Any issues with your radio or headphones? Go to the help desk at the bottom of the stairs as you walk in.

For viewing, the ground floor is where the magic happens, but you can also watch from the balcony, and you're free to move between them as you see fit. You can walk around the perimeter of the house but, you cannot enter.

The performers won't be interacting with you, so please don't interact with them. The rules are simple, for both the performers and your fellow audience members: no touching, no talking.

We encourage you to follow your nose and change channels as you please. In this show, embrace the excitement of choice. Each channel offers a unique experience, and while you're tuned into one, remember the thrill lies in what you're discovering, not what you're missing.

Alright, let's do one last thing together before we begin our journey. I invite you to close your eyes. Take a moment, and imagine a small, timber cabin that sits beside a vast lake, surrounded by a dense forest. You can hear the lake, the insects, the calling birds. You can smell the woods, the earth, and the air is brisk and biting. And all together, we're going to breathe in... and out... in... and out... in...

HUGH: ...and out. When you're ready, open your eyes, doors are now open, and make your way towards the cabin.

Take a moment to consider the voice inside your head. Not mine, although I am here now too. But the other one. Your own conscious voice. Make it say hello. Whose voice did you just hear? Whose voice did you just make say hello? Is that you? Maybe.

How do we envision the self that exists within us? Are we an ecosystem with its own landscapes and weather patterns? Or maybe we're best described as a piece of metaphysical architecture, where a genetic blueprint lays the foundation for the construction of our personalities? Others say our brains are like a computer. Imagine it. The thing in your head being the same as one of those rooms filled with silicone and wires and flashing lights. Of course the brain is not a computer. Not even close. Not even close.

And what about when you dream? Your conscious self is the one experiencing this altered state. So who is producing the content of the dream? A different you. A silent you. One that remains largely unseen. This version of you is pure consciousness, sitting just below the surface of the lake.

I am clay and dirt and spirit and breath and dream and denial and desire and rage and hope all rolled into one unknowable mass, lying in wait to bestow up on you a gift. A realisation. An anxiety. A truth undeniable. All rendered without language in pure, intangible thought.

What would you do, dear listener, if the truth came knocking at your door? Would you accept the truth with open, loving arms; or would you die fighting for for a lie?

# **ACT ONE - SURFACE**

*We're at a beautiful old wooden cabin that sits by Logue Lake. It should feel like the play is set in a memory of the late 1970's // early 1980's. The cabin has been renovated a number of times over the years. But the foundations are historic. It's late-afternoon.*

## **Scene 1.09**

*ALEX is left alone inside the house. He walks over to the hi-fi player and flicks through some tracks before putting on some nice music.*

*For a minute ALEX is allowed to just sit there and vibe.*

ALEX:           *(internally) Should I go join him? No. Just leave it alone Alex. Maybe you can do shrooms tonight alone. Not tell anyone and just vibe out. Shake off this funk and let the good vibes flow..*

*From outside we see HUGH approach. HUGH is a hiker, in full gear set up, except with no shoes or socks. He arrives at the front door, and knocks. HUGH is drenched. HUGH is shivering, and scared.*

HUGH *knocks at the door.*

ALEX *switches off the music, walks over, unsure.*

HUGH *knocks again, spooking ALEX.*

*ALEX opens the door, and is immediately taken aback by HUGH. HUGH looks like a scared, wet, orphaned puppy. Or maybe like a baby that's just been birthed.*

ALEX:           Hello?

HUGH:           Hello.

ALEX:           Are you okay?

HUGH:           Yes.

ALEX:           Do you need help?

HUGH:           Yes.

ALEX:           Okay. Okay. Let's get you inside. What is going on? How can I help?

HUGH:           Are you alone?

ALEX:           No, I'm here with friends.

HUGH: Great.

ALEX: Do you need a map? Actually, let me get you a towel. Let's start there. Come and sit down. I don't know if I would have answered the door if it was much darker. Here.

ALEX *hands him the towel.*

HUGH: Thanks.

ALEX: So... Where are you coming from?

HUGH *gives him nothing.*

Mount Baxter? Klondike Creek? St Augustine?

HUGH: Mount Baxter. Heading to St Augustine.

ALEX: Right. And the rains got you. You must be freezing.

HUGH *gives him nothing.*

You're lucky you found us. It's been really cold these past few nights. Be prepared. That's what they say in beaver scouts. Were you a beaver scout?

HUGH: No.

ALEX: Ah see, that explains why you weren't prepared. Can I get you a drink? I'm Alex, by the way. Alex Carpenter. Sorry, I didn't grab your name.

HUGH: Hugh. My name is Hugh.

ALEX: Let's get you out of that wet jacket, and get a blanket around you.

HUGH: Wait, Alex— Eyelash.

HUGH *delicately picks it from ALEX's cheek.*

Wish.

ALEX: I wish that—

HUGH: Not out loud. Inside. Really mean it.

ALEX: *(internally) I wish... I wish Michael could just be himself.*

ALEX *blows the eyelash from HUGH's fingers.*

## **Scene 1.11**

CARRIE and REAGAN come back through the backdoor and interrupt ALEX and HUGH.

ALEX: Hey guys.

REAGAN: Who's this?

ALEX: Hugh.

REAGAN: The guy right there.

ALEX: No, his *name* is Hugh.

HUGH: Hugh.

*Nothing.*

ALEX: Hugh is a hiker. Got lost in the big rains. This is Reagan.

REAGAN: Hey.

CARRIE: Hey Hugh, Carrie. Sorry, let me – Alex, who is this?

REAGAN: Hugh.

ALEX: It's Hugh.

HUGH: I'm Hugh.

CARRIE: Right. Hugh. Got that.

ALEX: He got soaked through in the storm. He was shivering, hypothermia. He needs somewhere to stay tonight, and probably just a feed and a drink. What was I meant to do? Leave him out there to freeze to death.

CARRIE: Alex.

ALEX: He needs out help, Carrie. We shouldn't turn him away. Look at him.

CARRIE: Alex, can we talk about this? A stranger in the house–

HUGH: I'll stay out on the deck.

CARRIE says *nothing*.

Search my stuff.

CARRIE: Right. No, I hear you. Can you maybe step out for a second so we can talk about this?

HUGH: No definitely. I'll just be— yeah.

HUGH *heads out the front door, but leaves his stuff inside.*

### **Scene 1.13**

MICHAEL *comes back via the front door, HUGH is sitting on the porch.*

MICHAEL: Hey.

HUGH: Hey.

MICHAEL: I'm Michael.

HUGH: Hugh.

MICHAEL: Sorry, who are you? What are... you doing here?

HUGH: I got lost and Alex said it was fine.

MICHAEL: Right. And you're just waiting... sorry...?

HUGH: Hugh. Hiker. Lost hiker. Need somewhere to dry off.

MICHAEL: Okay. So you're just going to dry yourself off and head out?

HUGH: Yeah.

MICHAEL: Sounds fine by me.

HUGH: Thanks.

HUGH *leans in and gives MICHAEL a hug. And it goes on for too long. We should feel a transfer of energy in this moment. From MICHAEL, and into HUGH.*

Thanks Michael. Michael Somerset. Smoker?

### **Scene 1.14**

MICHAEL *and HUGH enter through the front door.*

MICHAEL: I just met Hugh outside.

CARRIE: Hugh, it's fine for you to stay the night I think I was just a bit thrown. You know. Stranger in the house.

HUGH: Sounds fine by me.

MICHAEL: By the way, I just heard on the radio that the roads are definitely all flooded out. We won't be able to drive home until tomorrow afternoon at the earliest.

CARRIE: But I have my meeting tomorrow morning.

MICHAEL: Too bad, kiddo. We're trapped.

REAGAN: So... anyone want another drink?

ALEX: I'm good thanks.

MICHAEL: Ahhh, yeah. Yeah okay. I'll have one.

REAGAN: Hugh?

HUGH: Ahhh, yeah. Yeah okay. I'll have one.

MICHAEL: Just a tequila thanks.

HUGH: Tequila?

MICHAEL: Love it.

HUGH: Love it.

REAGAN: Hugh, sit down and have a drink. You must be tired.

ALEX: Do we know where the rope for the line is?

MICHAEL: In the trunk, I think.

HUGH: Oh, I'll help.

MICHAEL: Take a load off, dude.

REAGAN: I used to play cowboys with it. Try and turn it into a lasso to tie up the cattle rustlers.

MICHAEL: I didn't like being tied up.

*ALEX opens up the trunk that, until now, has been posing as a coffee table.*

ALEX: Oh man, look at all of this stuff!

CARRIE: Hugh do you smoke? I swear I can smell cigarettes.

HUGH: Uhhh, yeah, that's me.

REAGAN: There should be a rope at the bottom somewhere.

*ALEX pulls out a wig, along with the rope.*

ALEX Look at this!

*ALEX tries it on.*

ALEX: What do we think?

MICHAEL: Where did that thing even come from?

*ALEX shows off the wig.*

ALEX: I love a wig.

REAGAN: Alex, take that off.

CARRIE: No! It's fun!

*ALEX runs his hands through the follicles of the wig.*

ALEX: Oohhhh, feels good between my fingers. Soothing.

CARRIE: I want to see what it looks like on Michael.

MICHAEL: Fuck off.

ALEX: Come on. Try it on. Then you can your fingers through it. Relax yourself a bit.

MICHAEL: No, I'd rather not.

ALEX: You want a go?

HUGH: Thanks, but no. Not for me.

*ALEX grabs the bag and the rope.*

Let me help.

ALEX: Nah, you relax. I'll be back before you know it.

*ALEX takes the rope and the bag of wet clothes and heads outside.*

## **Scene 1.15**

MICHAEL, CARRIE, REAGAN, and HUGH *inside*.

HUGH: So what do you do for a living, Michael?

MICHAEL: I'm an architect.

HUGH: Residential? Commercial? Which firm?

MICHAEL: McCann Douglas. You in building design to?

HUGH: Yeah. How'd you get into it?

MICHAEL: I was an artist for a while, and I thought this would be a fun mixture of design and engineering, but once you're actually in the studio—

HUGH: It's 90% engineering, 10% design?

BOTH: 0% pay.

MICHAEL: And I mean look, it pays the bills. I'm more into the design stuff.

HUGH: Everyone's like that. Why'd you pick architecture?

MICHAEL: Long story.

HUGH: I'm in no rush.

MICHAEL: Okay. Okay, so...I can pinpoint the exact moment I knew I was going to be an architect. I was away on camp as Beaver Scout—

HUGH: I was a Beaver Scout too!

MICHAEL: Dad always said to me *Idle Hands are The Devil's Playthings, Michael!* Anyway, we were way out in the country – Alex was away on holiday, so I was kinda all alone on this thing – out on this regional community outreach thing, all about tree planting for salinity. And I was walking through the town and came across this beautiful abandoned opera house.

CARRIE: Which town is this?

MICHAEL: McAllister. I snuck in and remember standing where the audience would have been and being in absolute awe. You could smell the peeling paint, and the mould. It was grand and dying and beautiful and...

HUGH: Sublime.

MICHAEL: Right. Sublime. Took the words right out of my mouth. And when a kid got hurt planting trees – the machine went through his toes, blood everywhere– the whole

thing was called off. And so while they were all off sorting ambulance I got to sneak back into the opera house. And just lay there. Staring up at the faded mural. I think that's the moment I knew I was going to be an architect.

CARRIE: Why haven't I heard that story before?

MICHAEL: I dunno. It's kinda dumb.

HUGH: I guess it spoke to you. The opera house.

MICHAEL: I don't know. Maybe?

HUGH: And this is your family's cabin?

REAGAN: Dad's originally.

MICHAEL: Reagan was always the favourite

REAGAN: Dad didn't have favourites.

MICHAEL: He didn't send me a letter.

REAGAN: He didn't have favourites.

HUGH: Only the favourite would say that.

REAGAN: Do you have siblings, Hugh?

HUGH: Sister.

REAGAN: Older? Younger?

HUGH: Older.

REAGAN: You get along?

HUGH: Michael, those glasses look great on you.

MICHAEL: Oh, thanks. Alex picked them out.

HUGH: Can I try them on?

MICHAEL: Umm...

HUGH: Whoa!

REAGAN: Good luck, he's blind.

MICHAEL: Yeah, without his glasses he becomes like Velma from Scooby Doo.

HUGH: *My glasses, My glasses!*

BOTH: *I can't I see a thing without my glasses!*

HUGH: Interesting.

REAGAN: Those glasses really suit you, Hugh.

HUGH: Well, I'm keeping them.

MICHAEL *takes back his glasses.*

MICHAEL: Fuck off. Alex is taking his time.

CARRIE: Should someone go check on him? Hugh?

MICHAEL: No, I'll go.

MICHAEL *exits to go find ALEX.*

## **Scene 1.18**

REAGAN, HUGH, and CARRIE are inside the cabin. REAGAN is going through a bookshelf and picks out an old photo-album.

HUGH: Is he going to be okay?

CARRIE: I should check on them.

REAGAN: Maybe give the boys a minute.

HUGH: So what do you do, Carrie?

CARRIE: I write these detective books set in Victorian England. Ghosts and murders and all that sort of thing. Mostly meant for younger readers.

HUGH: Young adult stuff?

CARRIE: Yeah.

HUGH: Must be so much fun to write about; ghosts, magic.

CARRIE: The kids love it. All that make believe stuff.

REAGAN: Carrie. I'll be back in a minute, I have to go take care of something.

CARRIE: Wait, Reagan—

REAGAN *exits.*

## **Scene 1.19**

HUGH *and* CARRIE *are left alone in the living room.*

CARRIE: Make yourself at home.

CARRIE *moves over to the window and looks out at* MICHAEL *and* ALEX, *their backs to her.*

HUGH *watches* CARRIE *watching them, before silently coming over and standing behind her.*

HUGH: What—

CARRIE *is startled.*

Sorry, did I scare you?

CARRIE *stifles and smiles through it.*

CARRIE: A bit yeah!

HUGH: What do you think they're talking about?

CARRIE: No clue.

*Both* HUGH *and* CARRIE *watch* MICHAEL *and* ALEX *through the window for a bit.*

HUGH: It's good that Alex has someone he can rely on.

CARRIE: Totally.

HUGH: How long?

CARRIE: We've been dating for six years.

HUGH: I meant them. Michael and Alex.

CARRIE: Oh. Right. Since high school.

HUGH: Wow. So long to stay friends.

CARRIE: I guess it is. Yeah.

HUGH: You ever had a relationship like that? One where you felt like you could be totally vulnerable?

CARRIE *thinks*.

Not with Michael?

CARRIE: Of course with Michael. I was just thinking beyond that.

*As MICHAEL and ALEX get up and come back in HUGH and CARRIE busy themselves.*

### **Scene 1.21**

*ALEX and MICHAEL join CARRIE and HUGH inside.*

HUGH: All good?

ALEX: I just needed a second.

CARRIE: Hey Michael, can I—

HUGH: So what's everyone's plans for the night?

ALEX: I'm still keen to have a good night if you all are. Michael?

MICHAEL: I mean... I could party.

HUGH: I could party.

CARRIE: Michael. Can we have a quick chat outside?

MICHAEL: Yeah... sure.

*MICHAEL and CARRIE exit out the back.*

### **Scene 1.22**

*ALEX and HUGH are left alone in the living room together.*

HUGH: Hey.

ALEX: Hey.

HUGH: You okay?

ALEX: Yeah, I'm fine. I doubt your clothes will be dry by tomorrow. What did you say you did again?

HUGH: I'm an architect.

ALEX: Oh, with which firm?

HUGH: McCann Douglas. I was talking with Michael before, he works in the St Augustine office, I'm out in Mount Baxter. He seems like a nice guy. Michael.

ALEX: Yeah, he is.

HUGH: You know, if I didn't know better... I would have assumed Michael was gay.

ALEX: I don't think you're the only one to have had that thought.

HUGH: And there was never anything there?

ALEX: Maybe once upon a time.

*Neither of them move. HUGH puts his hand on ALEX.*

HUGH: It really is a beautiful cabin. I love old buildings like this.

ALEX: This one is pretty damn old. Almost as old as the lake.

HUGH: I remember, I was away on Beaver Scout camp –

ALEX: I thought you said you weren't a beaver scout.

HUGH: No, I said I *was*. My dad signed me up. Always said *Hugh, idle hands are the devil's playthings*. Anyway, I was out in this little country town, McAllister, a few hours outside of Mount Baxter and I remember seeing this amazing abandoned opera house. I walked in, and I smelled the peeling paint, and rotting wood. It was sublime. That's the word. Sublime. And one day this kid got injured. And so–

ALEX: How was he hurt?

HUGH: He cut two of his little piggies off with the tree-planting tool. Blood everywhere. Really awful. And so the kid is rushed to hospital, and of course the tree planting is called off. But I remember getting to sneak off while the parents all dealt with the ambulance and the hospitals and stuff, and I got to explore and spend time inside that beautiful old opera house. Staring up at that faded mural I knew subconsciously, in that moment, that I wanted to become an architect.

You know, I think Michael really cares about you.

ALEX: Okay?

HUGH: Some guys... struggle to work out how to express it.

ALEX: I reckon there are far more of us out there than we realise. Even now. So many people in hiding because something inside of them, some voice in their head is telling them not to.

HUGH: That's assuming they know how to put what they're feeling into words. For a lot of men it's just a feeling, and even that they deny.

ALEX: Why is that?

HUGH: The risk of being outcast. I mean, I had a friend in high school who came out and he was really bullied for it.

ALEX: Same thing happened to me.

HUGH: And I did nothing. Never stepped in. Never said a word. Because... Because I don't know.

ALEX: Did he forgive you?

HUGH: We stayed close. But we never spoke about it.

ALEX: You're welcome to stay indoors tonight.

HUGH: Where would I sleep?

ALEX: On the couch. With me.

HUGH *and* ALEX *snuggle up on the couch. HUGH holds ALEX.*

HUGH: There's something special between you and Michael.

I think we all just want to love. And be loved in return.

And we have to be willing to do whatever it takes to get it.

Whatever it takes.

ALEX *leans into HUGH's arms.*

## **Scene 1.27**

CARRIE *enters through the hallway knocking on REAGAN's door as she goes. She gathers everyone in the living room.*

REAGAN: What happened? Is everything okay?

CARRIE: I have an announcement. Outside, as the sun was setting, I asked Michael if he would marry me.

REAGAN: And?

*Big pause.*

CARRIE: He said yes!

REAGAN: Congratulations!

*ALEX doesn't speak to MICHAEL yet, instead ALEX busies himself.*

How do you –

CARRIE: I feel amazing! Don't you feel amazing?

MICHAEL: Happiest day of my life.

CARRIE: I'm going to get a drink. Anyone want a drink?

MICHAEL: Yeah, drinks all round. Tequila?

REAGAN: I have bubbly left over from the other night.

CARRIE: I'll pour!

*CARRIE exits to the kitchen.*

## **Scene 1.28**

*CARRIE is in the kitchen getting champagne, humming to herself.*

HUGH: Congratulations.

CARRIE: Thanks. Big day.

HUGH: Sorry, I know it must be a bit weird me being here.

CARRIE: Don't apologise. Not exactly how I planned it, but that's okay. You have to roll with the punches.

HUGH: And so good Alex could be here for it.

CARRIE: Uh-hu.

HUGH: Alex and Michael...

CARRIE: What?

HUGH: I wouldn't let it worry you.

HUGH *exits with the drinks to the living room.*

### **Scene 1.30**

HUGH *and* CARRIE *enter from the kitchen.*

CARRIE: Michael you are going to look so dashing in what I brought down for you.

HUGH: Michael, your girlfriend–

ALEX: Fiancé.

MICHAEL: My fiancé?

CARRIE: Fiancé!

MICHAEL: Fiancé.

HUGH: Your fiancé couldn't have picked a more beautiful place to propose. Great name. Logue Lake.

CARRIE: Named after a woman who came here on a sort of pilgrimage.

MICHAEL: Story goes, around three hundred and fifty years ago the lake was formed when a star fell to Earth.

CARRIE: And the impact crater from the collision became this lake.

MICHAEL: The night sky was lit up as if it was daytime.

CARRIE: And when the dust had settled only one woman was brave enough to visit the crater. Her name was Florence Logue. And Florence was a deeply unhappy woman.

MICHAEL: She hated her body. It's folds, it's wrinkles, it's lines.

CARRIE: When she saw the star fall to Earth, she felt a calling deep inside of her, and so she hiked the three days and three nights from St Augustine, and when she arrived she saw that the crater was now filled with water. Logue Lake. And when she arrived at the lake, she camped by its shores and – as people always do in these stories – she met–

ALEX: Michael, you want a drink?

MICHAEL: The Devil

MICHAEL *and* ALEX *exit.*

## **Scene 1.31**

HUGH: The Devil?

CARRIE: The devil. At first, the devil appeared to her in the form of a stranger from the water. A lost child, with white hair, and blue eyes. But soon it was as if she were talking to her reflection made flesh.

But, Florence didn't run away. Because she realised the devil knew things about her that nobody else could know. And through the devil Florence slowly learned more about herself. And Florence didn't like what she learned, and only became more and more unhappy.

And so the devil made her an offer. She could form a pact with the devil that she would change for the better. Or, the devil could take her place. And she had until dawn to decide. And if she couldn't decide, then the decision would be made for her.

HUGH: Made for her?

CARRIE: The devil would replace her. She would die, and they would ... become her. Become her except... without the previous burdens. And so, Florence and the Devil spent the night together.

*Pause.*

And then dawn came. And that's where the story ends. No one knows which she chose. But they say that whatever fell from the sky that night, still sits at the bottom of the lake and that late at night the lake glows with starlight.

HUGH: Huh.

REAGAN: What?

HUGH: I've actually heard the story before. Florence Logue coming to the lake. But in the version I heard it wasn't The Devil she met but an angel. A being of divine knowledge.

CARRIE: Michael, Alex, are we all ready to toast?

*She calls out to ALEX and MICHAEL.*

Can you two come over here?

## **Scene 1.33**

MICHAEL and ALEX join the group, they pick up their champagne glasses.

ALEX: Sorry! Sorry! Just congratulating Michael.

CARRIE: Everyone, I'm so thankful that I get to spend this time with you all. Reagan, I'm so glad I'm getting to know you better this weekend. Alex, I think we're going to be in each other's lives for a long time. Michael. You're the love of my life. And Hugh... I don't know you at all. Cheers!

ALL: Cheers!

*Everybody goes to relax.*

ALEX: Actually, can I? Michael. You're my best friend. And... and I'm glad I was here for this. If not for anyone else then for myself. I'm glad you found Carrie and... I'll always love you... bro. And thank you Reagan for hosting us down here.

HUGH: To Logue Lake!

ALL: To Logue Lake!

*They all take a drink. REAGAN pulls MICHAEL aside into her bedroom.*

### **Scene 1.35**

*ALEX, CARRIE, and HUGH are left in the living room.*

ALEX: Congratulations, Carrie. You locked him down.

CARRIE: He's mine now.

ALEX: Have you thought much about the wedding?

CARRIE: You have no idea.

ALEX: What do you think you'll wear?

CARRIE: I was thinking white.

ALEX: Yeah, white's a good choice.

HUGH: Have you thought much about names? Whether you'll take his?

CARRIE: Carrie Somerset.

ALEX: He could always take your last name. Become Michael Palmer.

CARRIE: Don't be stupid, Alex.

HUGH: Yeah, don't be stupid.

ALEX: Okay, Hugh. Let's get you into some dry clothes.

CARRIE: Whose?

ALEX: All mine are dirty.

HUGH: I could wear Michael's. We're about the same size.

ALEX: Perfect.

*ALEX exits.*

### **Scene 1.36**

*There's an awkward silence between CARRIE and HUGH.*

HUGH: Carrie. Carrie Somerset. Nice ring to it.

CARRIE: Nah. I need to keep my name. The publishers won't let me change it.

HUGH: True. But there's something so romantic about taking someone's name. You'd become Mrs. Michael Somerset.

CARRIE: Not for me. I'm Carrie Palmer. I've always been Carrie Palmer. Would you change your name for your partner? Become Hugh—

HUGH: Maybe. For the right guy.

CARRIE: Maybe it's different for you. I guess it just depends on the guy you're with right? Are you normally the man or the woman in the relationship?

HUGH: Right. That's... that's not quite—

*ALEX re-joins them.*

### **Scene 1.38**

*ALEX enters the main room.*

ALEX: You are going to be so busy, Carrie. Planning a wedding sounds so stressful.

HUGH: Don't be silly Alex. It'll be fun! Who are you going to invite? Picked out a flavour for the wedding cake? I've heard you've got moves, what's the song for the first dance?

CARRIE: You boys don't get it. It's not the wedding. I'm excited for Michael and I to commit.

ALEX: Hugh, let's get you changed.

*ALEX and HUGH enter into the bathroom. CARRIE goes to find MICHAEL and REAGAN.*

### **Scene 1.40**

*Inside the bathroom, ALEX and HUGH are getting HUGH changed into a new set of clothes.*

HUGH: And you're sure Michael won't mind?

ALEX: He'll be fine.

*ALEX turns away while HUGH gets changed.*

HUGH: You can look if you want.

ALEX: Oh... okay.

HUGH: That friend from high school, who I had kind of a thing with, and whenever we were in the dorm alone he would look at himself in the mirror and just point out all the parts of himself that he thought were flaws. His legs, his arms—

ALEX: My torso—

HUGH: Looking back, I wish I said something. Are you gonna help me with these buttons? What are you going to wear?

ALEX: I didn't bring anything.

HUGH: So? Someone must have something fun you can wear.

ALEX: At home sometimes, for a party, I'll sometimes wear a dress.

HUGH: That's fun.

ALEX: But I'd have to get one from one of the girls, and it would be a whole thing.

HUGH: So then make it a whole thing.

ALEX: It's Carrie's night.

HUGH: Who cares? Let's have fun while we're down here together.

ALEX: I dunno.

HUGH: Come on. You only live once.

ALEX: Fine. Fine! I'll go ask Carrie if I can borrow one of her dresses.

HUGH: No! Don't ask. Make it a surprise. They'll die.

ALEX: Okay. Fine. We'll make it a surprise.

HUGH: You're gonna look great. Trust me.

### **Scene 1.41**

REAGAN, CARRIE, and MICHAEL *enter the living room.*

MICHAEL: Sorry, Hugh. Are you wearing my shirt... and my jeans?

*Everybody looks at HUGH. HUGH goes to answer.*

ALEX: His are soaked. You're the same size.

HUGH: Alex said you wouldn't mind.

ALEX: It was actually Carrie's idea.

MICHAEL: Right.

ALEX: Michael, it's fine.

HUGH: All good?

MICHAEL: No problem. It's fine.

ALEX: I just thought, you know, Carrie's special night.

CARRIE: And Michael's.

MICHAEL: As I said, it's fine.

REAGAN: You sound fine.

MICHAEL: I'm fine!

*A lull.*

HUGH: It's a beautiful house, Reagan.

REAGAN: Everyone says that.

HUGH: Michael, did you do any work on this place?

MICHAEL: No, I haven't been down here since I was a kid.

HUGH: What a shame. This place is beautiful. Not just the views and the house, but there's something else going on.

## **Scene 1.42**

HUGH: This house is one of a kind. Unique. You couldn't pay me enough money to knock a place like this down. I was looking around earlier, and this place is old. Like, as old as the crater itself. But despite that, it all fits together. The lake, the forest, and the crater. It's as if they're all in perfect harmony, which is impressive considering the cabin's age and the numerous renos it's clearly undergone. It really captures what - in architectural terms - we'd call the 'genius loci' - the spirit of the place.

I has an eclectic style, don't get me wrong, but despite that... everything just fits. The lake, the forest, the house, the land are intertwined, together forever. Back in town everything feel fake somehow, like you're just going through the motions. But out here by the lake? You can breathe easy, be your true self. What do you think, Michael?

## **Scene 1.47**

MICHAEL: Sorry, what?

HUGH: About the house? Architecturally.

*Pause.*

MICHAEL: Couldn't have said it better myself.

CARRIE: So Hugh, do you have a partner?

HUGH: Nah, flying solo at the mo.

CARRIE: And you're sure you two hadn't met before tonight?

HUGH: I don't think so. I think I'd remember someone like Alex. Why?

CARRIE: Weird. Mount Baxter and St Augustine are already so small. I just kind of assumed all the gay people in the area would know each other at this point.

HUGH: Yeah, I guess I do know most of them.

ALEX: Maybe we've been like ships in the night.

CARRIE: So then... if you don't know each other, how do you know? That the other is gay.

HUGH *and* ALEX *look at each other.*

ALEX: There's... a vibe.

MICHAEL: A vibe?

CARRIE: Like a secret handshake?

HUGH: Yes.

CARRIE: Really?

HUGH: No. And even if there was—

ALEX: We wouldn't tell you.

REAGAN: So then what is it?

ALEX: I think there's just... a vibe.

HUGH: Right. I get that. Big vibe.

REAGAN: What are you all talking about?

CARRIE: I'm sorry... a vibe? Is that like gaydar?

HUGH: Kinda. I don't know how else to describe it. It's...Like... a vibe.

REAGAN: You keep saying *the vibe* but it doesn't actually help me understand exactly what it is.

HUGH: Maybe you gotta be in the club to know the signal.

MICHAEL: Right. So you just knew? That you were both gay. Without saying anything.

HUGH: I guess so. It's subconscious.

MICHAEL: Bullshit.

ALEX: Somewhere between a mindreader and a metal-detector.

HUGH: Have you ever felt it before, Michael?

MICHAEL: Of course I've felt sexual attraction.

HUGH: But a vibe between you and another guy?

MICHAEL: No, I just meant—

REAGAN: What even is this vibe?

HUGH: You must have had a gay vibe at some point.

MICHAEL: Nope.

HUGH: C'monn... you went to boarding school didn't you?

REAGAN: What does that have to do with anything?

HUGH: Do I really have to say it?

ALEX: Or even a footballer on TV. Michael, it's fine if you have. No shame in it.

MICHAEL: I haven't–

HUGH: You and Alex were pretty close in high school right?

MICHAEL: Not *that* close.

HUGH: What about the picture you drew of the two of you? Didn't feel anything then?

MICHAEL *pulls out the portrait from before, scrunches it up, and carelessly throws it back at*  
ALEX.

MICHAEL: This? This means nothing to me. Jesus, Alex can keep it for all I care. I don't even fucking remember drawing it. And all this gay shit? No. The answer is no.

ALEX: But–

MICHAEL *exits. CARRIE follows.*

## **Scene 1.48**

ALEX, REAGAN, and HUGH are left inside.

REAGAN: What the fuck was that all about?

HUGH: Was I rude? I thought I was just asking questions.

REAGAN: What are you doing Hugh? Carrie's with Michael.

HUGH: So?

REAGAN: What's with these questions?

ALEX: He can be sensitive sometimes.

HUGH: I'll apologise when he comes back in.

ALEX: It was just a bit of fun that accidentally went sour.

REAGAN: No, something else just happened.

ALEX: He'll apologise. It's fine.

REAGAN: Hugh, I've been meaning to ask. Where are your shoes? You rocked up barefoot.

HUGH: Oh. In the rains, they got wet and I noticed some mould on them. And I didn't want to get a fungus and so I left them behind.

REAGAN: Right. You didn't think you'd need them later?

HUGH: Thought I'd be in town by now.

REAGAN: Right.

*There's a lull.*

ALEX: So Hugh. Truth or dare?

HUGH: This is dumb.

ALEX: Come on.

HUGH: Fine. Truth. I pick truth.

REAGAN: Make it a good one.

ALEX: Okay... What's a secret skill you have?

HUGH: A secret skill?

ALEX: C'mon. Everyone has one. When fast forwarding through a cassette I'm always able to guess when to stop it to get to the right track.

HUGH: I don't know if I have a secret skill.

REAGAN: What do you have to hide?

HUGH: Nothing.

REAGAN: Then answer the question.

HUGH: A secret skill? Okay, how about this? I'm really good at reading people. Like... scary good. I pick up on things they don't even know they're putting down.

ALEX: Oh really?

REAGAN: What do you think they're talking about?

HUGH: I bet you a million dollars they're not talking about anything.

ALEX: I remember once Michael got rinsed on a night out, and said some really hurtful things to Carrie in front of everyone. Felt... cruel. And when I spoke to Michael about it a few weeks later they said that they hadn't talked about it.

REAGAN: Not even in private?

ALEX: According to Michael she never brought it up. And even if she did he was just going to pretend he didn't remember.

HUGH: What about you, Alex? Truth or dare.

ALEX: Truth.

HUGH: You ever fallen in love with someone that didn't love you back?

ALEX: Of course. Of course I have. It happens to everyone eventually, right? Some straight guy comes into your life and they are perfect, absolutely perfect for you in every which way bar one.

HUGH: And deep down. Right at the core of who you are. You wish that it could be different. That you could change things.

ALEX: Right. But even worse is the guy that you know is queer. You know it you know it you know it. And yet... they can't bring themselves to ever say it out loud.

HUGH: Is there a name for that? When you can't bring yourself to say something?

ALEX: There must be.

HUGH: What about you Reagan? Is there anything you can't bring yourself to say?

REAGAN: Well... if there was I wouldn't be able to say it. You?

HUGH: I was home alone one night. My sister would have been at boarding school, and Mum was at choir practice. I had the place to myself. I was in my room, and I heard Dad come home, and voices from the kitchen, and wondering who he was talking to, so I sat myself at the top of the stairs - like a little spy - and he was chatting with this guy he worked with at the university. I remember he was wearing this shirt. A button up. And it had this Japanese print on it. Little cranes.

I probably should have gone back to my room. But I kept watching. And then they kissed. This man and my dad. They kissed. So quick. Casual. Familiar. And then I

remember, the guy, looks up the stairs. And he spots me. And I feel this bolt of something through me. Terror, and recognition, and—

I ran straight to my room. And in that moment. Running away from this stranger and into my room... I knew it. We were the same. Subconsciously. Even if I didn't know I knew it. I knew it. I knew it.

I never told him. My Dad. That I saw.

ALEX: Parapraxis.

REAGAN: What?

ALEX: I think that's what it's called. When you can't bring yourself to say something.

CARRIE *and* MICHAEL *re-enter*.

## **Scene 1.50**

CARRIE *and* MICHAEL *reenter the living room*.

MICHAEL: Sorry everyone.

HUGH: Michael, I just wanted to apologise for my behaviour before. I think I pushed it a bit far.

REAGAN: Yeah, you do that.

HUGH: Do I?

REAGAN: Frankly, I don't see how your Dad kissing a guy - some guy with cranes on his shirt - is something anyone needs to hear.

CARRIE: Sorry. What was that?

REAGAN: Hugh just told this story about his dad. I don't know.

HUGH: The same night I realised my dad was gay, was also - whether I registered it at the time - the night I realised that I was gay. It's not that I've never felt anything for a woman. I reckon I have. Once. Or thought I had.

We met at university while my friend was in Europe. This was before I came out.

This girl and I went to the Aquarium. The air was ocean and chlorine. We explored that place from gill to tail. Squid. Fishies. Seals. And as I was walking I thought "I *could* build a life like this. I'm not... unhappy. You know?"

HUGH *is now standing behind* MICHAEL. *They could almost be twins. Similar clothes. Similar hair. Everything.*

But in that moment I made a choice. I could've gone on a second date, but in the end I broke it off. Because deep down, I knew. That this wasn't me. Not really. That if I was to go down this path I would be simply lying to the person I'm dating. To my friends. And to myself.

HUGH *claps his hands and suddenly everyone's channels go to static except for* MICHAEL *and* HUGH. *Everyone else just seems confused for a second, like a shockwave went through them, but the static quickly fades.*

HUGH: (V/O) *Michael, there's something inside you. Writhing and jerking to get out.*

MICHAEL: What?

HUGH: (V/O) *And it will come out. It will win, or you will die.*

CARRIE *begins aggressively shepherding* HUGH *out of the house. The lines overlap.*

HUGH: Alex, are you okay?

CARRIE: Hugh! Out! Now!

HUGH: Out? Why? What did I do? Carrie, is this about Michael being on mushrooms?

ALEX: Where is this all coming from?

CARRIE: Just go!

HUGH: Carrie, what are you talking about?

CARRIE: Go! Leave! Fuck off!

MICHAEL: Alex, everything I say and do... he's... He knows stuff about me. He's talking to me inside my fucking head!

ALEX: Are you hallucinating or something?

CARRIE *and* MICHAEL *exit into the living room.*

## **Scene 1.52**

HUGH *and* ALEX *out the back. They just look at each other. Sadly vibin'.*

ALEX: What was that?

HUGH: I think things just got a bit out of control.

ALEX: Clearly. So what are you going to do now?

HUGH: I guess I'll hike in the direction of St Augustine and try and find a way station I can stop in at.

ALEX: When will I see you again?

HUGH: It's a small world.

ALEX: When?

HUGH *shrugs*.

HUGH: We'll see each other again soon.

ALEX: I don't know what it is... but it really feels like I've known you all my life.

*A lull.*

HUGH: I guess that's me.

ALEX *and* HUGH *hug*.

HUGH: Bye.

ALEX: Bye.

HUGH *exits into the woods*. ALEX *is left alone out the back of the cabin*.

# **INTERLUDE**

*A kind of montage set to music. Different for each channel.*

*What happens during the scene exactly should be devised by the team.  
But we must see the following, not necessarily in this order:*

*We see ALEX, MICHAEL, REAGAN, and CARRIE begin to party, dance, drink. We also see them all get changed into their respective semi-formal outfits.*

*CARRIE goes into her room, and looks at trying on two different dresses. She ultimately picks one over the other, and then gets changed into it. She finds MICHAEL and lures him into their room, where she tries to get him to make out with her. He's not into it, and goes along with it for a bit before pulling away for whatever reason.*

*HUGH returns. HUGH should look as identical as possible to MICHAEL at this point.*

*The sequence should end with the following characters together:*

*MICHAEL and REAGAN.*

*HUGH and CARRIE.*

*ALEX alone, in the dress, applying makeup in the bathroom.*

# **ACT TWO - DEPTHS**

## **Scene 2.01**

*The living room. Some time has passed.*

HUGH: Hey kiddo.

CARRIE: Hey babe, you look cute.

HUGH: Thanks. I think we need to have a chat.

CARRIE: Okay. What about?

HUGH: About us.

CARRIE: Okay.

HUGH: So, I've been thinking, and... I've wanted to talk with you about this for a long time. And I don't feel like I've been able to yet.

CARRIE: Right.

HUGH: I feel like I'm living a lie. That something is wrong between us.

CARRIE *says nothing.*

I'm gay. I'm attracted to men. And we need to break up.

*Nothing.*

CARRIE: Whatthefuck? You're not... Michael you're not gay.

HUGH: Yes, I—

CARRIE: Michael, you can't be gay. You just agreed to marry me. Now, I don't know if you're just confused, or this is a joke Alex put you up-to, but, babe, you're not gay. Okay?

HUGH: Kiddo, I'm trying to tell you—

CARRIE: I just got down on one knee and you said yes. So...

HUGH: I can't marry you Carrie. I've been feeling this for... for forever, and I think I was just scared—

CARRIE: Oh... Oh! Oh my god, you're scared. That's what it is. You're getting cold feet. Babe, it's all going to be fine. Just have a drink and let the shrooms wear off.

HUGH: Carrie, I'm gay.

CARRIE: You're not gay, Michael. You're just scared of getting married.

CARRIE *exits*.

## **Scene 2.05**

HUGH *finds the portrait of MICHAEL & ALEX that MICHAEL threw away earlier, and picks it up. At the same moment, CARRIE is looking through the door at HUGH.*

HUGH *slowly turns around and just as he's about to face the door CARRIE shuts it. HUGH slowly moves in on the door before ALEX interrupts.*

## **Scene 2.06**

ALEX *finds HUGH in the living room.*

ALEX: Michael.

HUGH: You look great.

ALEX: Thanks.

HUGH: Can we...?

HUGH *starts walking around the house. ALEX is reluctant to join, but HUGH cajoles him to come.*

Come on. Just for a minute. Come on.

I realise I've been giving you muddled signals for the past little while.

ALEX: I think it's been more than a little while.

HUGH: Right. I get that.

ALEX: Actually, some of the signals have't been muddled at all. I'd say some have been clear as day.

HUGH: I don't think I have an answer to that... and I also realise that this is in-and-of-itself a mixed signal. But... yeah. There's a lot going on, and this weekend has forced me to confront some things.

ALEX: Maybe it's the shrooms.

HUGH: That probably has something to do with it.

ALEX: Or the tequila.

HUGH: That night in high school, Alex. The one where we snuck into the teacher's lounge and stole that bottle of tequila. And I remember being nervous, and my body being tight and my hands shaking. I was just afraid.

ALEX: That's not what I remember from that night.

HUGH: What do you remember?

ALEX: What came after.

HUGH: We went down to the tennis courts.

ALEX: After that. Why did you invite me here this weekend?

HUGH: I thought it would be just us.

ALEX: You know, I came here to prove to myself that I'm over it. You.

HUGH: And?

ALEX: I think I've been living in denial for some time.

HUGH: I get that. I really get that. Before we go inside, I'm sorry, I should never have...

HUGH *pulls out the portrait of MICHAEL and ALEX.*

ALEX: You went back for it...

HUGH: Of course.

ALEX *pulls HUGH in for a hug.*

ALEX: Michael. What's going on tonight? Is everything okay?

HUGH: I don't know Alex. The stuff with Hugh before really threw me. For a second there it felt like the earth beneath me could have opened up and swallowed me whole. Like a whole new world could dawn. But— I'm okay. I think I'm okay. Are you okay?

ALEX: I'm fine.

HUGH: So what's left of the outfit.

ALEX: Finishing touches.

HUGH: Can't wait.

ALEX and HUGH *enter through the front door to a waiting CARRIE, REAGAN and MICHAEL.*

## **Scene 2.13**

HUGH and ALEX enter through the front door. REAGAN and CARRIE go into action. CARRIE holds HUGH up at knife point while REAGAN ties him up with the rope.

CARRIE: Hugh! Back up! Back up!

ALEX: Whoa whoa whoa. What's going on?

HUGH: What are you doing?

CARRIE: I know who you are.

ALEX: Is that a knife?

MICHAEL: Alex, that's not who you think it is. I'm Michael.

ALEX: Michael? Michael. Michael!

CARRIE: Alex, that's not Michael. That's Hugh. They're identical.

HUGH: You've got it all backwards.

CARRIE: Alex, he's been lying to us.

ALEX: Oh no. No no no.

HUGH: I'm not him. I'm Michael. *I'm* the real one.

REAGAN: Fuck!

MICHAEL/

HUGH: That's not me, Alex.

HUGH: I'm the real Michael.

ALEX: Put the knife down, Carrie.

CARRIE: Not until we tie him up.

ALEX: Tie him up?

CARRIE: And then call the authorities, yeah.

ALEX: You're not tying anyone up.

CARRIE: Reagan, the rope.

HUGH: Just put the knife down, kiddo.

CARRIE: Reagan!

*They sit HUGH down and tie him up.*

ALEX: How do we know that guy over there isn't the fake?

CARRIE: Because— Because I know.

HUGH: I'm not—

CARRIE: Everyone shut up!

*Everyone shuts up.*

HUGH: What do you want from me?

CARRIE: Answers. We want answers.

HUGH: Carrie, babe. Please just let me go.

CARRIE: No! There's weird shit going on tonight and I'm going to get to the bottom of it. Who are you? Why do you look just like my boyfriend?

HUGH: Fiancé. I'm telling you, you've got us the wrong way round, kiddo. He's the fake. Not me.

MICHAEL: No.

HUGH: I drove us down together. You napped while I listened to the radio.

MICHAEL: No. No.

HUGH: During the storm, when we were in bed, you leant over and said how much you love the sound of rain on the roof.

MICHAEL: NO! Stop! That isn't — That's me!

CARRIE: How do you know this?

MICHAEL: I did those things! Not you!

HUGH: Listen. I don't know who you are, or what you're doing here, or how you convinced everyone that you're the real one/ but you need to stop.

MICHAEL: /I am the real one!

HUGH: Just go back to where-ever you hiked from.

MICHAEL: This is unbelievable.

CARRIE: This is fucked,

HUGH: Kiddo, you have no idea how fucked this is for me.

MICHAEL: Stop talking to her.

HUGH: She's my fiancé. Of course you're saying all this. It's exactly what I'd say if I was standing where he is, and this was happening to me.

MICHAEL: Except this is happening to me.

*There's a pause as the conversation runs out.*

ALEX: Which one do we think is the doppelgänger?

REAGAN: The echo?

CARRIE: The reflection.

HUGH: I'm not— I don't know how many times I have to say it. I'm Michael. Michael Somerset.

REAGAN: Did you know my dad?

HUGH: Of course I knew our Dad.

ALEX: Do we have a plan here

REAGAN: That's not what I mean. I mean, Richard, Richard Somerset when he came down here before... What happened when he came to the cabin?

ALEX: Maybe he's not pretending. Maybe he actually believes he's you. Or you're him. Maybe we genuinely have the wrong one.

HUGH: Reagan, I have no idea what you're talking about.

MICHAEL: Alex.

ALEX: How do we know the one in the chair isn't the real Michael? Look at them. It's uncanny. Wasn't there talk of calling the cops?

MICHAEL: With what?

HUGH: Dad kept an old distress beacon in case of an emergency.

MICHAEL: No no, you don't get a say.

ALEX: Interesting. He says to call for help, and you respond telling him to be quiet. Why don't you want us to call the cops?

REAGAN: Alex.

ALEX: I'm just saying.

REAGAN: Well don't.

ALEX: So you're sure then, Reagan? You're one hundred percent sure the one in the chair is double?

MICHAEL: For the record, I'm fine with trying the distress beacon. But I know I'm me, and I know we can't trust him, and so my question is then why he thinks we should be calling them.

HUGH: It's kept out front near the porch.

MICHAEL: It's old! It's broken! It's not gonna work!

HUGH: How do I prove I'm me?

CARRIE: Michael, what did you get me for our anniversary this year? Quickly. Three... two... one...

HUGH: A treadmill.

MICHAEL: And roses. I got you a treadmill, and roses. It's what you said you wanted.

REAGAN: Oh Michael. A treadmill?

ALEX: Wait wait wait, we should be testing both of them. It's no good just asking this one.

REAGAN: I'll go next. Michael, you once told me you can't cry.

MICHAEL: It's true.

REAGAN: At the same time. Is that true? Both of you... Three, two, one...

MICHAEL: I haven't cried—/

HUGH: I cry. I cried when mum first confused me with dad. I cried realising she might never remember me again.

ALEX: Right. So... different answers. Tells us something.

MICHAEL: That didn't happen.

CARRIE: Actually, I want to go again. Michael, do you still smoke? Really. Tell me. Three, two, one...

MICHAEL: I don't—

HUGH: Sometimes when I'm stressed. When there's a lot going on I'll have one.

MICHAEL: That's... That's not true. I don't know what to say. It's not... Carrie.

CARRIE: Right. So... you lied earlier?

MICHAEL: I'm not... that's not me. I don't smoke.

CARRIE: Sure.

ALEX: My turn. Back in high school.

MICHAEL: Alex.

ALEX: Back in high school. After class, and before heading back to the boarding rooms, we'd go around behind the manual arts offices.

MICHAEL: Alex, no.

ALEX: Behind the woodworking shed. What did we do there?

HUGH: Are you sure you want me to answer?

ALEX: I'm sure.

CARRIE: Just answer!

ALEX: Three, two, one.

HUGH: We'd make out. After school. Behind the manual arts building.

REAGAN: Is that true?

CARRIE: Michael?

MICHAEL: That's not what happened. Don't... that's now how the game is meant to be played. It's about truth.

HUGH: Hugh, you don't get to change the rules just because—

MICHAEL: No, no, no. I'm Michael.

HUGH: Reagan, you need to—

CARRIE: Is this something we should talk about privately?

MICHAEL: No. Because it never happened. Right, Alex?

*ALEX says nothing.*

CARRIE: Michael. Did you?

HUGH: It was—

CARRIE: Not you. Him. Did you kiss Alex? Even in high school.

*It feels like the walls are closing in on MICHAEL.*

MICHAEL: No.

*MICHAEL exits out the front door.*

*A beat. Nobody's quite sure what to do.*

*ALEX follows.*

## **Scene 2.14**

REAGAN, CARRIE, and HUGH are left inside.

CARRIE: What just happened?

REAGAN: What are you doing here?

HUGH: I told you. I'm here to have fun with my friends.

CARRIE: You and Alex. Behind the woodworking shed. You said you...

HUGH: Yeah?

CARRIE: Is that true? Is that true what you said happened?

REAGAN: Carrie.

HUGH: Yeah. It's true.

REAGAN: Carrie, you don't want to do this. Go rooting around in someone else's history like this.

CARRIE: I'm testing it. Seeing what it knows.

REAGAN: And also, this isn't Michael. This is some *thing*. A lake monster. A thing.

CARRIE: How long have you and Alex known each other?

HUGH: A long time. Fourteen years.

CARRIE: And so what is it? Between you two?

HUGH: We've known each other so long, and been through so much together. Didn't I ever tell you how awful boarding school was for Alex and I? I was so alone, and he was getting bullied, and... and we got through it together. We know things about each other we've never told anyone. And so there is a bond there. Something real. Undeniable.

CARRIE: And so what about us?

HUGH: What about us?

CARRIE: What do we have?

HUGH: Safety. Security. Affinity.

CARRIE: See? This is how I know you're not the real Michael. The real Michael would be willing to admit everything we have together.

HUGH: And what do we have?

CARRIE: We stand together shoulder to shoulder as a team. We're able to compliment each other's strengths in a way that I think is—

HUGH: Not love?

CARRIE: I was getting to that.

REAGAN: Carrie, you need to stop this.

CARRIE: Whatever.

CARRIE *wanders over to the window, and looks at MICHAEL and ALEX.*

## **Scene 2.16**

REAGAN *follows CARRIE over to the window.*

REAGAN: Carrie, we don't even know what this thing—

REAGAN *looks through the window and sees what CARRIE sees. MICHAEL and ALEX kissing.*

Carrie. Carrie, look at me. Look at me. Okay? It's not real. There's something else going on tonight, and we're going to get to the bottom of it. I found a picture earlier of my dad, and he had a double, and when he came back— Carrie? Are you listening?

REAGAN *turns to HUGH.*

You. Are you my brother? Which one are you? Tell me. Tell me.

HUGH: Reagan. It's me. It's always been me.

## **Scene 2.18**

CARRIE *rejoins the conversation in the living-room between REAGAN and HUGH, she interrupts them.*

CARRIE: Did you take mushrooms tonight?

HUGH: Yes.

CARRIE: And do you still smoke?

HUGH: Sometimes.

CARRIE: Do you love Alex?

HUGH: I think that's a very complicated question.

CARRIE: Do you love me?

CARRIE *exits out the back.*

## **Scene 2.20**

HUGH *and* REAGAN *are alone indoors.*

HUGH: You need to dispose of the ashes. It's what Dad would have wanted.

REAGAN: I know. I will.

HUGH: Reagan. Lewis' ashes are right over there. On the bookshelf. You could do it right now if you really wanted to. Finish it. Once and for all.

## **Scene 2.21**

MICHAEL *enters into the living room, joining* REAGAN *and* HUGH.

REAGAN: What were you doing outside with Alex?

MICHAEL: I would like some alone time with the... Umm... What are we calling him? The reflection?

REAGAN: What were you doing with Alex just now?

MICHAEL: The reflection.

REAGAN: Michael. Look at me.

REAGAN *looks between the two* MICHAELs *trying to deduce which is which.*

MICHAEL: Can we have some space please?

REAGAN: Whichever one of you is the real Michael... Just please be careful.

REAGAN *exits.*

## **Scene 2.23**

MICHAEL *and* HUGH *alone in the living room.*

MICHAEL: Hugh.

HUGH: I don't want to play this game anymore.

MICHAEL: You made a mistake coming here, and the sooner you leave the better.

HUGH: I can see exactly what you're doing. You're convincing them all that you're the real one. But I know, I know it's me.

MICHAEL: I'm not!

MICHAEL/

HUGH: *(simultaneously)* I'm the real Michael. Stop. What? Stop that. Okay. I get the point. Stop doing that. I get it. Okay? I get it. You're me. You're some kind of me that's... Stop it. Stop it! Jesus, Michael! Stop it! The games and the lies and the copying, and— Whatever you're doing here, I need you to leave. Michael! I need you to get out because it's not okay! Fuck off! FUCK! OFF!

HUGH: Then untie me.

MICHAEL *unties* HUGH.

HUGH: Michael.

MICHAEL: *(internally)* *What the fuck have I gotten myself into.*

HUGH: This is scary. I know this is scary.

MICHAEL: *(internally)* *I'm not scared. I'm not.*

HUGH: I'm scared. A lot. Scared that my friends won't like me the same. Scared that I'll be making an irreversible choice that I'll regret forever. Deep down I'm scared that I am not enough. Never have been. Never will be.

MICHAEL: *(internally)* *Don't let him see. Don't let him see the real you.*

HUGH: Michael. You are enough. More than enough. You want to be loved. For you are. Right now.

MICHAEL: *(internally)* *I just want things to be easy.*

HUGH: And what you're about to do is a strong thing. Brave, even.

MICHAEL: *(internally)* *This is going to hurt. Hurt Carrie. Hurt Mum. Hurt Reagan. Hurt me.*

HUGH: I may be the only one who knows exactly how you're feeling right now.

MICHAEL: *(internally)* *I can't do it. I can't do this.*

HUGH: You can do it. You can do this.

*The two MICHAEL's - HUGH MICHAEL, and MICHAEL MICHAEL - sit and stare at each other. MICHAEL places his hand on HUGH's thigh. They keep looking. After a while...they lean in. The two MICHAELS kiss.*

*MICHAEL wakes from the reverie.*

MICHAEL: Sorry.

HUGH: Like Florence before you. You know what to do.

MICHAEL: I don't want to though.

HUGH: Then'll I do it for you.

MICHAEL: No. No.

HUGH: Well then. Buck up and do it. Carrie first. That's the way.

*ALEX enters.*

## **Scene 2.29**

*ALEX enters, interrupting MICHAEL and HUGH.*

ALEX: What are you two up to?

MICHAEL: Nothing.

ALEX: Wait—

*MICHAEL exits.*

## **Scene 2.31**

*ALEX and HUGH are left alone.*

ALEX: I was meant to make sure you two stayed together.

HUGH: Mission failed. Alex, I realise that it's been a big night, but soon it's all going to be over.

ALEX: What do you mean?

HUGH: You'll see. I spoke with the other one. Hugh. Michael. And he's going to sit down with Carrie, and once he says what he need to say, I think this is whole awful night is going to come to a close.

ALEX: Right.

HUGH: And then we all get to go home.

ALEX: Tells Carrie what? Sorry, I'm confused.

HUGH: Hugh told me - he looked me at with his eyes identical to mine - and he told me that if I could just surface the truth deep within me –

ALEX: What does that mean?

HUGH: It means once Carrie knows it's done.

CARRIE *enters from outside.*

### **Scene 2.33**

CARRIE *walks in.*

HUGH: What? Where's... where's the other one?

CARRIE: Oh, he and I were gonna talk but, I dunno, Reagan cut him off. Made a big deal of it.

HUGH: Oh no. No no no. Alex, you need to let me out. I need to get out of this room so I can go... I just need to go help. Right now.

CARRIE: We can't let you go.

HUGH: Then go and interrupt them. Stop them. there is a very volatile situation going on outside. Please, Alex.

ALEX: Two seconds ago you were saying this was all going to be okay.

HUGH: Things have changed. Alex, look at me. Really look at me.

ALEX *looks.*

It's me. It's Michael. I want to protect you.

ALEX: Protect me?

CARRIE: Him?

HUGH: Protect you. Like I should have done in high school. Look at me. Really look. It's me. You know it is.

CARRIE: Alex!

ALEX: Carrie, I know. This is Michael. I know it. I know it.

HUGH: We need to stick together. If we can lure him in, and then once we're sure we're all safe we... We need to... kill him. The double. The reflection. Hugh. We can't let him live.

CARRIE: Michael.

ALEX: No. He's right. We need to finish this once and for all.

HUGH: But whatever we do we do as a group.

CARRIE *looks at ALEX and HUGH, and realises.*

CARRIE: No. No no no.

CARRIE *exits.*

## **Scene 2.35**

*ALEX and HUGH are together. ALEX pauses.*

ALEX: So we're gonna... kill him... This is crazy.

*They release the tension.*

Nothing tonight has felt real.

HUGH: I know. The proposal, Hugh...

ALEX: It's unreal.

HUGH: I know this. I know I'm real. And I know how I feel about you. It may have been muddy. But, right now? Right now. Crystal clear.

ALEX: Crystal clear.

HUGH: For now, we need to get Reagan and Carrie in here so we can finish this.

ALEX: What should I do?

HUGH: Just stay here. Don't move. You're safe here.

HUGH *hands ALEX the knife.*

Trust your instincts. I'll take the rope, and when we come back... We finish him once and for all.

HUGH *is at the door.*

Be safe, Alex. I love you.

HUGH *exits*.

### **Scene 2.37**

REAGAN *is alone with her thoughts*. HUGH *approaches from behind, brandishing the rope*.

HUGH: Hey Reag.

REAGAN: What Michael?

HUGH: I love you.

REAGAN: I love you too, Michael.

HUGH: Reagan. I'm sorry.

HUGH *takes the rope and pulls it around REAGAN's neck*. REAGAN *struggles but HUGH's grip holds tight*.

### **Scene 2.39**

HUGH *is strangling REAGAN*. On REAGAN's channel we hear HUGH's voice.

HUGH: *(internal, on REAGAN's channel) I have looked inside you, Reagan Annette Somerset. I looked below the surface of your conscious self, and saw the cowardly, piteous creature that you are. The truth will out, and you feeble creatures of a single state will come to see its value. I am here. I'm neither the first nor the last. I am clay and dirt and spirit and breath and dream and denial and desire and rage. We know what loneliness is. We hurtled through the infinite vacuum on that rock. You were given the chance to accept the truth – my truth, Michael's truth – but look at you now. Dying for a lie. And one-by-one/ from/ the/ take- we- shall/ emerge/ And soon we shall be/ such a part of your world that you cannot tell us apart. And so you will be forced to accept us as your own/ Love us/ We did not come at/ this/ was just/ to be rejected by/ such pathetic beings as you on the final frontier*

HUGH's voice in REAGAN's head becomes pure, monstrous, otherworldly sound.

REAGAN *dies*.

### **Scene 2.40**

On HUGH's channel we get the outward monologue.

HUGH: *(Internal) Don't be sorry. Don't be sorry. You need to do this. You can't go on living like this, and right now this is what you need to do. You will not be trapped anymore. You cannot force yourself to be something you are not. All you asked of her is that she you as you are. But no. She is being swallowed alive by guilt and by shame. By humiliation. Like you're wrong, in some fundamental way. Dad was not. You are not. And she don't get to be in your life if she can't love you for who you really are. I'm sorry. Don't be sorry. You deserve love, Michael. And she couldn't give it you.*

REAGAN *dies.*

## **Scene 2.41**

HUGH *lets go of REAGAN's body. HUGH look at REAGAN. Maybe a moment of mourning? He then moves inside and grabs the ashes of LEWIS and RICHARD. He then exits the house and finds a quiet spot, and scatters them together. He has a moment of solitude? Reflection? He overhear's MICHAEL mourning REAGAN's body and goes over to the fuse box and switches off the lights before encountering CARRIE.*

## **Scene 2.47**

HUGH *comes across CARRIE. Her bag is packed, and she's ready to leave. HUGH is brandishing the rope.*

HUGH: Hey kiddo.

CARRIE: Michael.

HUGH: Where do you think you're going?

CARRIE: Away. I'm done being at this stupid fucking lake.

HUGH: It's dangerous out there.

CARRIE: It's dangerous here!

HUGH: Come over here. I've got something I need to tell you.

CARRIE: And how do I know you're not him.

HUGH: Trust me.

CARRIE: Bullshit, Michael. Bull. Shit.

HUGH: Kiddo.

CARRIE: Never mind. It's all been a fucking lie anyway. I'm leaving.

CARRIE *goes to leave.*

HUGH: A lie?

CARRIE: Jesus! I'm not doing it anymore. I don't know whether it was Hugh, or the proposal, or Alex being here, but something happened tonight, and everything was brought to the surface. I loved you Michael. I loved you with every fibre of my being. And in return you hurt me. In a myriad of ways you hurt me.

CARRIE *switches the lights back on.*

I put everything I had into our relationship, and it always felt like you were holding something back. You gave me plenty of attention, but I've spent the last however-many years dying for love. Starving for it. Gasping. It can look like love, sound like love, and taste like love. But attention isn't love. Not even close. I thought the pain that I was feeling - this emotional toothache that's been sitting so deep within me - was my fault. But I see now the whole time we were together it was you. From our first kiss to our last, you never let me see the real you. That you were performing for me this version of yourself that you thought I wanted to see. Or you wanted to see.

CARRIE *gives HUGH the wedding ring.*

HUGH: I tried to tell you. I was convinced I loved you. Whats your plan?

CARRIE: I guess I'm on my own.

HUGH: Where will you go?

CARRIE: Anywhere but here. Anywhere but here.

CARRIE *exits into the woods.*

## **Scene 2.48**

HUGH *enters into the living room, as he does so he picks up the glasses that MICHAEL lost before. HUGH hugs ALEX. They breathe together. ALEX is still in shock.*

ALEX: I did it. I... I killed him. The double. I killed him.

HUGH: Alex—

ALEX: I called them. The emergency services. They'll be here soon.

HUGH: You did the right thing, Alex. We're safe.

ALEX: You mean it's over?

HUGH: I get to go home. At last. With you. We're free, Alex. We're finally free.

*They kiss.*

**THE END.**