

THE BUNKER CYCLE

By Brandy N. Carie

The Bunker Cycle is an in-progress deep dive into Americana, survivalism, and what we mean when we say “the end.” The Cycle is unified by theme and the presence of a “bunker” in each play; there are no overlapping characters, but the end and the end and the end will contain references to all of the other plays. Incomplete plays are marked with an asterisk.

PRE-APOC: *Guns in Trees* (6F, 4M)*

Minnesota beavers Reggie and Ronnie try to build a lodge before the frost sets in—and Ronnie tries to convince Reggie that it’s better to be safe than brave and dead. Meanwhile, human AI goes home from the big city to find that her family are full-fledged doomsday preppers now—just like on TV! A play about whiteness, preparedness, family, and death.

PRE-APOC: *Flip Flip Flip Flip Flip* (4-6)*

Dee and Amber have been best friends for twenty years and run a house-flipping business together. A reality show (might) be on the horizon. Unfortunately, their neighbor is a crazy doomsday prepper and Dee and Amber just realized they flipped the *exact same house* years ago...they just forgot. Embarrassing. This could torpedo their budding fame. But Dee thinks the show can still happen, if they can flip this house before it—and their relationship—falls apart.

PRE-APOC: *Everybody’s Dead* (2F, 1M)

Annika is the multi-millionaire CEO of a doomsday prepper subscription service. She is also trapped inside the massive bunker that she built to house herself...and her sex robot...and no one else! Now, she’s got cabin fever and skyrocketing guilt over the people—especially the cute guy—she left behind to die in a radioactive holocaust! Time to get out of here!

MID-APOC: *Untitled Urban Survivalist / Gated Community Play* (3+)*

A struggling shoemaker moves into a Los Angeles gated community “survival town,” where the rich live in luxurious homes while regular people get subsidized apartments in a good school district in exchange for the promise of their future labor in an infrastructure-less post-apocalyptic world. But when disaster makes the old rules obsolete, our intrepid cordwainer leads the fight for a new way of life inside the gates.

MID-APOC: *the end and the end and the end* (4-30)

It's the end of the world as we know it and it's the end of the world as we know it and it's the end of the world as we know it and America is in ruins and everything is changing and no one is safe. Over. And over. And over. A meditation on epoch, "we," and the meaning of "the end."

POST-APOC: *Tomorrow Game* (2F)

Bell and Roe live in a devastated postapocalyptic wasteland. They each live in isolation, until they happen to meet. Bell shows Roe a game: take off your mask and see if you can breathe. Try this vegetable and see if you wake up. Read a poem. Do more than just not-die. Bell may also have ulterior motives. Roe’s shelter is stocked with years of canned goods and other priceless resources. Is their friendship true—or just another game?

POST-APOC: *Untitled Utopia Play**

Drawing from utopian feminist works like *Herland*, *The Female Man*, and Shulamith Firestone’s *Dialectic of Sex*, as well as Hannah Arendt and Bernard Suits’ philosophical writings on labor, work, and gameplay, the *Untitled Utopia Play* will explore a version of After where things Worked Out and examine desire and fear in a world where social ills are a relic of history.