

“Lustful Youth” by Mike Eserkaln pg. 1

The setting needs to work as both a small plain looking private office, and a living room set of the soap opera “Lustful Youth”. It needs to be both and needs to switch quickly, so a generic office with a loveseat seems to work best. Lighting can be used to indicate a change in location. Also needed are a desk, chair, love seat and television on a rolling television stand. There is one door which leads outside, and another door that leads to a closet when it’s an office and the kitchen when it’s the “Lustful Youth” set. There should also be 1 - 3 secret entrance for DILL who should always enter by “magically appearing”.

Lights up on WALT an average looking guy who works with statistics all day. TONY, a high-octane business professional. CARL, a yes-man sycophant to TONY, and DEB a mousy intern.

No. WALT

I’m sorry? What? TONY

I said-- WALT

Did he just say “no” to me? TONY

I believe he did sir. CARL

That’s so strange... so weird... try it again. TONY

No. WALT

There. (to DEB) See. Sounds weird doesn’t it? (DEB nods.) TONY

Not really. WALT

Let me lay this down for you clearly Walter-- TONY

WALT

Walt.

TONY

For the entirety of my adult life, no one has said “no” to me.

WALT

I find that difficult to--

TONY

No one. I just hasn’t happened. Oh, perhaps someone wanted to say it...(to CARL) or maybe even did say it, but they didn’t mean it. Nope. People pretty much always agree with me. Always. So, you can see that it’s a little distressing for me to hear the word.

WALT

I can’t --

TONY

It’s not like I don’t understand the concept. (He takes out a small bottle of pills and chews some down.) I’ve seen people use it, just not in relation to something that I want done. It goes against my whole personality to accept this.

WALT

Mr. DiAngelo,.... no.

TONY

It’s like you’re speaking a foreign language.

WALT

I’m sorry, sir, if this isn’t what you wanted to happen, but ... I can’t do this, I don’t know how, and even if I did, I have no interest in doing it. So, no.

TONY

Gobbledy gobbledy mumbo-jumbo. Shall we pin down the details of your first assignment?

WALT

Sir! No! I don’t want to do this!

TONY

Aaaah. I see. I understand completely. Like a wave of golden light I see what he’s saying.

WALT

Thank you.

TONY

You don’t “want” to do this.

WALT

No sir, I don’t.

TONY

Don’t “want” to. Right right. Well, Walter--

WALT

Walt.

TONY

I understand your wants.

WALT

Thank you sir.

TONY

I just don’t care.

CARL

You are contractually obliged to produce whatever programming we develop.

TONY

And we want you to develop this program.

WALT

Contractually--

TONY

Yes, Walter, contractually. A contract. A paper document that you signed, outlining - among other things - your rights within the corporation, and the corporation’s rights to your ideas. And, in exchange for your ideas you get a big fat paycheck. And if you don’t work on the projects that the corporation presents to you... then we sue you back to the stone age. We will sue you, your parents, your estate and any offspring should you happen to produce. We will financially crush you.

WALT

But I’m not a writer!

TONY

So much the better. We want this to feel natural. Causal. Conversational. It needs to feel like normal people talk.

WALT

I don’t talk like normal people... I’m a statistician.

TONY

Think of it as a social experiment.

WALT

An experiment with no control group, or stated statistically relevant goal.

TONY

It’s like talking to plaster. Am I the only one in the room here? Are you listening Walter?

WALT

Yes. You want me, a statistician, with zero knowledge of how real people talk to write a complete and original soap opera.

TONY

Yes.

DEB

With product placement as well.

WALT

You want a man who’s never written anything in his life other than a statistical analysis report, to write scenes and dialogue that people will believe is actually a believable soap opera plot? AND you want me to include product placement too?

TONY

I believe you’ve just summed it up quite nicely.

DEB

Here’s a list of our sponsors.

WALT

I can’t believe this.

TONY

Think of it. You know better than anyone. What are the highest rated daytime shows?

WALT

Serial dramas... commonly referred to as Soap operas.

TONY

And who knows, with statistical certainty, what every healthy red-blooded American likes and dislikes on a daily basis because he's been working in television statistical analysis for 13 years?

WALT

Me.

TONY

It's like the perfect storm of entertainment. You are going to redefine what “entertainment” is. You'll be creating a whole new genre! (pause) You are doing this.

WALT

(resigned) Fine. I'm doing this.

TONY

Bang! Time is of the essence. We need this done yesterday. There's five other media outlets out there all combing through my e-mail and bugging my phone to steal my ideas before I get them out there. So, there's no time for rewrites. What you write, you send off to me, and we start production immediately.

WALT

That's insane.

TONY

It'll give a better feel to the show. Trust me.

DEB hands WALT some paperwork.

WALT

I already signed the contract.

DEB

This is a release form.

TONY

Always have two escape routes, Walt. The contract means you're bound to us. The release form means that we're not bound to you. You understand. A man in my position, always needs two exits out of a room. Two exits. Speaking of that... there's only one way out of this room. That door. And that door leads to one place. Failure and litigation.

WALT

So it leads to two places?

TONY

What?

WALT

That door... you said it leads to one place, then you said two places, “Failure” and “Litigation”. That's two places.

TONY

He just corrected me.

WALT

Yeah. (pause) Sorry?

TONY

Like white doves of knowledge bursting forth from my mind! I've just had another revelation. I just realized why people don't correct me. Did you hear how much time was wasted by him correcting me? Almost a full minute.

WALT

Actually, only a couple of sec--

TONY

Ahpt! You were about to do it again. As we speak, Viacom is producing the very show you're not writing yet. As I live and breathe, I swear to God in heaven above it's true. As we speak!

(WALT is about to say something, then decides better and gestures for TONY to continue speaking.)

TONY (cont.)

Now. Where was I? Rule #1, get this done yesterday. Rule #2, use your knowledge. You've been picked for your statistical knowledge. Use it. I want this show to be everything that everyone likes. Rule #3, include these products. Clear?

WALT

Clear as crystal.

TONY

Very poetic. And you said you weren't a writer. “Clear as Crystal”. Nice. You can use that as your opening line. Listen, I've got to roll. These two will finish up the paper worky-work, then you get to work.

WALT

Yes sir.

TONY

I don't have to tell you this, but good luck. (exits)

CARL

Yeah. Good luck. Oh, and remember, get it right the first time, we'll start production as you write it, so if you make a mistake it can't be undone, we'll just have to adjust retroactively.

WALT

Perfect. Why make it any easier than it has to be.

WALT is signing papers without reading them.

WALT (cont.)

You work for Mr. DiAngelo long?...uh.

DEB

Deb.

WALT

Deb. Work for him long?

DEB

I've been interning for him for two months.

CARL

You going to ask her on a date?!

WALT

No. I don't believe I am.

DEB

Oh, here. I thought this would help. It's a Word-of-the-day calendar. Everyday there's a new word. It's to expand your--

CARL

He knows what a Word-of-the-Day calendar is.

DEB

These are some therapeutic oils. Sandelwood and lavender. I thought it would help with the creative juices. Just rub a little on your temples when your feeling stuck. And a poster.

(She unrolls a “Hang in there Kitty” poster.)

WALT

Greeeeeat.

CARL

Look, we're here to keep you on task. She doesn't care, she's an intern. But if you don't do your job, then I get blamed, and I'm fired. So I'm going to say this now, and I'm not going to repeat myself. Do your job! (Pause) How was that? Too stern? Did I inspire you, or just scare you?

WALT

It was fine.

CARL

Really? Cause I was thinking a softer approach might be good, but that takes too long and we've got Miss Goody-Goody here being the good cop, so I figured I should, you know, amp it up.

WALT

It was fine.

CARL

Good. (Points his finger directly in WALT's face.) Do your job! (To DEB) You like that? Kind of a physical intimidation, without, you know, getting in his airspace.

DEB

And this lotion is eucaliptus. And I know when I write with a pen there's nothing worse than lotion on the hands, but I've found if you use your left hand and just rub it on your wrists it gives the same revitalizing feel.



WALT

Do you suppose I could get some work done?

DEB

Well that should be everything. If you need any of my assistance you can reach me here.

DEB hands WALT her card, then exits.

CARL stands and waits an awkward moment.

CARL

You working yet?

WALT

No. You?

CARL

Yes sir, I am. My job is to make sure you start your job.

WALT

Great.

WALT makes a big deal about sitting down and writing.

CARL

You want some advice?

WALT

No.

CARL

Write about sex. Everyone loves sex.

WALT

Wow. That was insightful. You know, as a television statistician, I did not know that. Hmm, sex sells you say?

CARL

I see. I know what you think of me. You look at my suit, my hair cut you think - “Middle Mangagement”. “Yes Man”. Some corporate drone without an original idea in his head. Sorry for wasting your time. Wouldn’t want to waste your time with a regular guy like me. I know you’ve probably got lots of important, you know, scientific things to do, and can’t waste even a

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CARL (cont.)

couple of minutes of friendly conversation.

WALT

It's not that. It's.... I just don't know what I'm doing, and-- It's probably a great idea. Sex.

CARL

You know, it really doesn't matter. Whatever.

WALT

You're right, you're right, sorry. Would you like to sit down and discuss some of your ideas?

CARL

Not likely. Really, there's no need to try to make me feel better.

WALT

I'm not trying...

CARL

I know. You've made it obvious that you don't like me. A guy you've never even met. Snap judgment. Bam! Brainless corporate lackey. Vanilla ice cream. I can immediately discount him as a human being. A living breathing person with friends and feelings. No need to make contact on a human level. God forbid, you might make a new friend or casual acquaintance. You didn't even bother to learn my name, did you Walt?

Pause. They both stare at each other.

CARL (cont.)

Right then. (CARL starts to exit) It's Carl, by the way. Good day to you.

WALT

Carl--

CARL

I said, Good Day! (exits)

WALT puts his head on the desk.

DILL enters and looks around the room curiously.

WALT

What are you doing back?

DILL

Looks like you need me.

WALT

I haven’t needed you in years.

DILL smiles and shrugs.

DILL

You’re trying to do something creative, right? You need me. What do you have so far?

WALT

I have to write a soap --

DILL

I know all that. What have you done so far.

WALT

I have an opening line. “Clear as crystal”.

DILL

Okay. We can dump that.

WALT

I should have a title.

DILL

Yes. Yes you should.

WALT

Something that everyone will like. Statistically. We’re going for the youth market... so ...  
“Young” and sex sells... but you can’t sell sex to the young. So....

DILL

Lust?

WALT

Okay. Lusting Youngsters.

DILL

How about Lustful Youth.

WALT

Better.

DILL

Good.

WALT

Now a location. Okay. What do the majority of people like?

DILL

I don't know. Don't care. What do you like?

WALT

Doesn't matter what I like. This is for everyone else. Oceanside community. Low crime rate. Upper middle class house... Plush carpets... oak trim.. What do you think?

DILL

I like the title.

WALT

Now we just need to include some of this. (consults the sponsor list.)

DILL

Maybe you don't need me.

WALT

No, no, .. Don't go... I need your help with the action. I can do the generalities of what people like, but the specifics on what people do... I need your help.

DILL

Deal. A woman enters.

WALT

April.

DILL

Okay. April enters.

(APRIL enters she is dressed like a lusty pirate queen from the cover of a romance novel.)

DILL

(Looking at APRIL) Interesting choice of outfit.

WALT

Trust me, people will like it.

DILL

She walks towards the camera, then to the bar, and pours herself a drink. She looks at her watch, and then out the window.

(APRIL does this then freezes, as WALT scribbles in his journal)

WALT

What’s she doing?

DILL

She’s waiting. Then suddenly, the phone rings! (Phone does a half ring) No- wait. Before that, she does something to establish her character. She drinks a glass of scotch in one gulp.

WALT

(consults the product placement list) James Byron Scotch.

(APRIL pours a glass of scotch and drinks it rapidly.)

WALT (cont.)

Heavy drinker is she?

DILL

Not really, because she instantly regrets it with a grimace of pain.

(APRIL grimaces in intense pain)

DILL

She’s an impulsive woman.

WALT

Then let’s have her not use a glass.

DILL

Out of the bottle, I like it.

(APRIL chugs scotch from the bottle.)

WALT

Maybe just from the glass.

(APRIL pours and drinks another shot)

DILL

Don't second guess yourself.

WALT

You're right. Out of the bottle.

(APRIL drinks from the bottle and grimaces in pain again.)

DILL

She puts the bottle down and looks at it, as if to say, “I can't believe what I've just done”

(APRIL puts down the bottle down, and clutching her chest, stares at the bottle in horror and freezes)

WALT

Won't that make her look like an alcoholic? (WALT moves forward to APRIL and looks at her face.) I mean, that look could be confused with a look of; “How can I keep doing this to myself?”

DILL

(Looking at APRIL) That look?

WALT

That look.

DILL

You don't think she's expressing herself non-verbally.

WALT

Nope.

DILL

Well, then have her say something to the effect of what I said earlier.

APRIL

I can't believe I just did something that impulsive, drinking straight from a bottle of James Byron scotch. (looks out the window, then back at her watch.)

DILL

Now the phone rings. (phone rings once) She looks at it, as if to say, “I wonder who that is? I hope it’s who I think it is.”

WALT

Non-verbally again?

DILL

Unless you think the actor can’t pull it off.

WALT

Better safe than sorry.

APRIL

I wonder who that it? I hope it’s who I think it is.

WALT

Who is it anyway?

DILL

Maybe it’s her lover.

WALT

Is that who she hopes it is?

DILL

Yes.

APRIL

I wonder who that is... I hope it’s who I think it is. I hope it’s my lover!

DILL

That’s who she hopes it is, but it’s not. Actually it’s her husband. Yeah, she’s cheating on her husband, and she’s expecting her lover to contact her at any moment. So, she answers the phone, and says, breathlessly, “Hello”?

WALT

Why?

DILL

What do you say when you answer the phone?

WALT

Why does she answer breathlessly?

DILL

It’s a soap opera staple. She’s a sultry woman. That’s how they talk on the phone. You know that.

WALT

But why?

DILL

She just does.

WALT

I’d better put in a reason. Things don’t happen for no reason.

(APRIL runs in place for a moment, then across the room to the phone, only to realize that the bottle is still in her hand. She runs back to the bar, runs in place for a moment, then to the phone and answers, breathlessly.)

APRIL

Hello?

DILL

So, April says, “Hello? Oh hello...” Quick, what’s her husband’s name?

WALT AND APRIL

Jake.

DILL

“Hello... Oh hello, Jake.... I’m fine, how are you?... No, no the plumber hasn’t arrived yet... when did you say you’d be home?... six o’clock?... okay... no, that’s not too late... Yes, I’ll see you then... Love you, bye...” Are you getting all this?

WALT

(staring at April and not writing.) Yeah, yeah,.. did you want all those pauses in there?

DILL

The person on the other end of the phone gets to talk too.



WALT

Right, right... Pauses, pauses... Right. Good. (Writes)

APRIL

Hello... oh... hello... Jake... I'm fine, how are... you? .... When did you.... say you'd .... be home?... Six.... o'clock?. Okay.... no, that's not too.... late... yes, I'll..... see you then... love.... you . Bye (Hangs up.)

DILL

Good. Maybe pay a little closer attention next time we have a phone call, okay.

WALT

Yeah. Sorry. She just looks great doesn't she?

DILL

Yeah, great. Now come on, we've got April - her husband Jake, and her lover, who we haven't met yet. So, there's a knock on the door.

WALT

What kind of knock?

DILL

Whatever, it doesn't matter.

WALT

It matters.

(There is a single loud thud of a knock on the door, followed by a rapid tiny hammering.)

DILL

She runs to the door and answers it...

WALT

Breathlessly.

(APRIL runs to the door with the phone in hand, realizes this, and runs back, puts the phone down, runs to the bar, picks up the bottle, drinks, grimaces, runs to the door, realizes she has the bottle in her hand, runs back to the bar, puts the bottle down, runs to the door, opens it and says breathlessly...)

APRIL

Hello.

DILL

Wait, she doesn't say hello. (APRIL slams the door shut in her lover's face) She says his name which is... (APRIL opens the door.)

APRIL AND WALT

Jake!

JAKE II, played by the same actor as CARL, enters looking very much like the pirate king to APRIL's pirate queen look.

They pose together completing the picture of a romance novel cover. Wind blows their hair and clothing in a lusty way.

DILL

That's her husband's name. What's April's lover's name?

WALT

Don't second guess yourself. It's Jake. There can be two guys with the same name. Maybe that's what attracted her to him in the first place. Besides, she just talked to her husband Jake on the phone, and he said he won't be home until six.

DILL

Fine. Make it clear.

APRIL

Jake, the man who is not my husband, but is also named Jake.

WALT

Then they kiss?

DILL

Hold it. We need some quick character notes. Jake is--

WALT begins flipping through the “Word of the Day” calendar.

WALT

Suave.

DILL

Debonaire.

WALT

Jack of all trades.

DILL

Jake of all trades.

WALT

Now they kiss.

DILL

A passionate kiss.

(APRIL and JAKE II kiss passionately, but do not embrace.)

DILL (cont.)

Maybe they should embrace too.

WALT

Okay. (They embrace) This is fun.

WALT and DILL move off. The theme music to “Lustful Youth” swells like passionate elevator music.

JAKE II

I’ve missed you.

APRIL

And I’ve missed you, Jake, my lover, with whom I’m cheating on my husband Jake... Come in. Did you drive your Lexus over?

JAKE II

With the milage I get, I could drive here every day.

APRIL

Oh Jake.

JAKE II

Oh April.

APRIL

Oh Jake. If only I could have five minutes alone with you, I could show you how much of a man you really are, and how much of a woman I want to be for you.

JAKE II

April I...

APRIL

(Puts her hand over his mouth) Please, no lies. I want this moment to be perfect.

(Phone rings)

APRIL AND JAKE II

Damn.

APRIL

Excuse me.

(APRIL runs to the phone, runs back to JAKE II, kisses him, runs back to the phone, runs to the front door, shuts it, runs halfway back to the phone, runs back to JAKE II for another kiss, runs back to the phone, answers breathlessly.)

APRIL

Hello?

JAKE I (on phone)

Hello honey, it's me.

APRIL

Oh Jake... (Puts hand over receiver) Jake, it's Jake.

JAKE II

Your husband.

APRIL

Yes.

JAKE II

Hang up.

APRIL

Hang up?

JAKE II

Hang...

APRIL

Up? On my husband?

JAKE II

Yes.

APRIL

On my...

JAKE II

Husband.

APRIL

Oh, Jake...

JAKE II

April.

(He kisses her roughly. She drops the phone, and they fall to the couch kissing.)

JAKE I (on phone)

(without ever getting annoyed or worried.) April?... Hello?... Hello... April... hello...hello...  
April... Hello... April... hello? ... April..... hello... hello?

(APRIL and JAKE II continue to make-out as they fall to the floor and the “Lustful Youth” theme plays. Lights up on WALT and DILL. WALT is pounding his head on his desk. DILL is watching calmly.)

DILL

So. What’s the problem?

WALT

Uh. There’s a distinct--- very specific problem with this assignment.

DILL

Yes?

WALT

I don’t actually watch soap operas.

DILL

You don't have to know too much, just watch a couple--

WALT

I don't think I've ever seen one. Ever!

DILL

Never?

WALT

It's like someone suggest eating a ham on rye and you're like, "That'd be great". Then you realize you've NEVER had rye bread before and you have no idea if you'd like it. No idea!

DILL

Rye's pretty good.

WALT

That's not the point!

DILL

Hey. Aren't you an expert on television?

WALT

Yeah. But I don't watch it! I know what people like on a pure numbers level. But not exactly what it is, or how it's presented. I know numbers, facts, figures, variables, and statistics! But I have no idea what's REALLY going on!

DILL

Why don't you watch some?

WALT

Because I've seen the numbers, and it's not for me.

DILL

Then why don't you just quit?

WALT

I can't.

DILL

Sure you can.

WALT

He'll sue me.

DILL

For what? Breach of contract?

WALT

Ye-- YES!

DILL

And? And then what? Take away all your money?

WALT

Yes. For starters, yes. Then there might be jail time.

DILL

There's not going to be jail time.

WALT

Okay, well, either way.... then he'll take all my money which is bad enough.

DILL

I don't think I've ever had strawberry ice cream.

WALT

What!?

DILL

You haven't had rye bread, I've never had strawberry ice cream. It seems like a good idea. Sounds tasty. I should go get some.

WALT

How's this possibly helping?

DILL

Sorry. Look, just follow my lead. You'll catch on. Let's have Jake come home. That should stir things up.

(Lights fade. Lustful Youth music swells. Lights up.)

(APRIL and JAKE II are on the floor. JAKE I played by the same actor as TONY, enters with a briefcase and a Wall Street Journal in front of his face.)

JAKE I

Honey, I’m home.

APRIL

(Struggling to her feet.) Darling! I didn’t expect you home so soon.

JAKE II

Damn.

JAKE I

Well, Honey, I tried to call. There must be something wrong with the phone.

APRIL

Nonsense. (as she hangs the phone up.) What could go wrong with a Motorola phone?

JAKE I

I could have sworn that I heard you answer, then I heard a man’s voice, then the heated sounds of passion. I wonder if my wife, who has been faithful to me all these years, is cheating on me with someone.

APRIL

Jake, my darling husband, your cousin is here.

JAKE I

Could it be that this is the man she’s cheating on me with? My very own cousin Jake? Jake, I didn’t see you there. It’s been a long time.

JAKE II

Could have been five minutes longer.

JAKE I

What do you mean?

APRIL

Jake, darling, Jake is going to be staying with us for a little while.

JAKE I

Really? Well, that’s exciting.

APRIL

You don’t know the half of it.



JAKE II

Well, I’m in town for a little while for the big Windex convention and I, uh...

APRIL

He’s helping with the plumbing in the kitchen. He’s a plumber you know.

JAKE II

I am?

JAKE I

He is?

APRIL

Yes. He’ll be staying in the guest house for oh... how long Jake?

JAKE II

I don’t know, it could take some time. I’ve got to completely retro-fix your kitchen. It could take days.

APRIL

Weeks

JAKE II

As many as six to eight. I have to order the parts.

APRIL

Oh, yes. I’m having him redo the entire kitchen. So, it could take all summer. A whole summer of heat and passion and love.

JAKE I

And kitchen remodeling.

JAKE II

(pulling APRIL aside) Can I talk to you for a moment? I’m not a plumber, and I don’t know how to remodel a kitchen.

JAKE I

Is there a problem Jake?

APRIL

He’s just worried that I’ve ruined the surprise. Don’t worry, Jake. There are other surprises in store for Jake, my ever-loving and nieve husband.

(Lustful Youth Theme plays. Lights up on WALT and DILL days later. DILL is watching TV and laughing. WALT has his head down.)

DILL

Have you seen the show yet?

WALT

No.

DILL

It’s pretty good.

WALT

I don’t care.

DILL

I think people think it’s a comedy.

WALT

That was not my intention.

DILL

I know. That’s why I told you.

WALT

Wait. You’re watching... what are you watching?

DILL

Your show.

WALT

My show?

DILL

(with mouth full of popcorn) The one we’re supposed to be writing right now. (laughs at something funny on the TV)

WALT

What the hell? You’re watching “Lustful Youth”?

DILL

Yeah. (laughs)

WALT

That’s impossible. I’m not done writing it yet.

DILL

Impossible things happen all the time.... they just go unreported. (laughs again at t.v.)

WALT

Okay, highly improbable... What are you laughing at?

DILL

Jake. He’s trying to plan a murder by himself, but he’s got no idea how to start. It’s really funny. You should take a look.

WALT

There must be someone else writing this. He must have suckered a bunch of us into this.

DILL

I did a couple of pages while you were sleeping.

WALT

How many did you do?

DILL

A couple. I don’t know-- How many have you done?

WALT

48.

DILL

Double spaced?

WALT

Double spaced.

DILL

I did like twice that.

WALT

You wrote 96 pages while I was sleeping.

DILL

No. 48, but I don't double space.

WALT

You're the imaginary voice inside my head. Now that's impossible.

DILL

Improbable.

WALT

(looking at the t.v.) Jake has a gun?

DILL

Yeah, he's going to shoot someone with it.

WALT

Creative.

DILL

He has to do something with the gun.

WALT

Where'd he get the gun?

DILL

His friend mailed it to him.

WALT

You can't mail firearms, it's illegal.

DILL

Yeah, I know, but wouldn't it be cool if you could.

WALT

I don't think so.

DILL

Look, it's physically possible, right?

WALT

I suppose.

DILL

So what’s the problem?

WALT

I just doesn’t work.

DILL

Impossible things happen all the--

WALT

No. They don’t. By definition they don’t happen. The definition of impossible means it can’t happ--

DILL

Can’t or might not?

WALT

Then it’s improbable, not impossible.

DILL

You can suck the interesting out of any situation, can’t you?

WALT

I can be interesting.

DILL

Like a jelly donut. (mimes sucking the jelly out of a donut.) Which reminds me, I still haven’t tried strawberry ice cream.

(DILL opens the door to exit. CARL enters followed closely by TONY and DEB.)

CARL

You working yet?!

TONY

Ease up a bit there Carlton. Who’s May?

WALT

Mr. DiAngelo? Mr. DiAngelo! Oh! Who’s May? (turns to DILL) Who’s May?

DILL

Jake’s sister.

WALT

Jake’s sister.

TONY

There appears to be more than one Jake.

WALT

April’s lover, is May’s brother, Jake.

TONY

Describe May to me.

WALT

She brings....

DILL

Sex Appeal.

WALT

Sex Appeal.

TONY

Love it.

DILL

Yeah, you don’t think we would have thought of a sexy character as being statistically obvious.  
(WALT glares at DILL) Hey. I’m already gone. (DILL exits)

WALT

May hasn’t done anything yet, has she?

TONY

That’s why I was asking. You just mention her on page 10, and she doesn’t make an appearance. I’d like to get to the sex pot soon.

WALT

I...

TONY

It says here that Jake’s a plumber.

WALT

Yeah, well that’s what he said, but he’s not actually....

TONY

Is plumber what the people want?

WALT

No. I just thought it up myself. I...

TONY

Change it.

WALT

What?!

TONY

Change it. Now.

WALT

I-- daaaa--- I----

TONY

Problem?

WALT

Sorry. My creative half just left for strawberry ice cream.

TONY

What?

WALT

The disembodied voice in my head. It first manifested itself as a voice from a spice bottle... I call her Dill. A long time ago she went away, and just recently came back and has been messing things up for me pretty consistently. Except now, of course. Now she’s gone and can’t help me.

TONY

Cute.

WALT

What?

TONY

I’m not going to fire you, if that’s what this is about. The show’s already in production and doing well. Look. I just don’t want Jake to be a plumber, okay?

WALT

Nevermind. How about an electrician?

DEB

Great. GE’s a sponsor.

TONY

Told you this guy was a natural.

WALT

An electrician.

TONY

Seems more marketable to me.

DEB

But he’s still pretending to be a plumber?

WALT

Yes. I guess. I mean, we can’t change what we’ve already done.

DEB

But, he’s actually an electrician?

WALT

Yes.

TONY

Alright. What happens next?

WALT

Well... May is going to enter and do some sexy...things. Sex sells, you know.



CARL

That was my idea, sir.

WALT

Yeah. You don't think that I could figure out that a sexy character is statistically obvious.

CARL

Just giving credit where credit is due!

TONY

Hold up there Carlton. The boy's a pitbull. Sounds like Walter has things under control here. Let's make ourselves gone. (sniffs) What is that? (grabs WALT's hand and sniffs it.) Eucalyptus? Whatever works.

TONY, CARL and DEB exit. DILL enters with a small carton of ice cream.

DILL

This is good. We're on our own again.

WALT

I can't do this on my own.

DILL

Sure you can. You helped create May.

WALT

Up until three minutes ago I didn't know we had a character named May.

DILL

You came up with her name, remember?

WALT

No.

DILL

Well, you did. So what do the powers that be want now.

WALT

He wants more of May. Which, by the way, might be difficult because I have no idea who May is.

DILL

She’s the sexiest person in the world. Let’s have her be the CEO of some cosmetics company so she doesn’t have to do any work, she can just be rich and beautiful, and any second now, she’s going to enter the scene.

WALT

Okay, who’s there, we’ve got Jake, Jake, and May.

(JAKE I, JAKE II, and MAY enter in that order and wait casually. MAY is played by the same actor that plays DEB.)

DILL

You can’t have May just walk in. She has to make a grand, sexy entrance. She has to establish her.... (DILL turns and sees MAY) Who’s that?

WALT

May.

DILL

You can’t base May off of her. May’s supposed to be the sexiest woman in the show. Everyone’s slept with May. No one has slept with Deb. We need a character that just oozes sex.

WALT

Sexiness is an attitude, not a look.

DILL

Lucky for us she doesn’t have either, so we don’t need to split hairs. (sigh) Alright, she’ll have to enter (MAY exits) , I... (turns to see JAKE I, who is TONY wearing horn-rimmed glasses.) Whoa! (looks closer) Is there anyone you don’t know in this thing?

WALT

They’re all original, new characters, I just model how they look after people I already know.

DILL

So, May’s based of Deb, (gesturing to JAKE I and JAKE II) these two are old friends of ours, I like this one, middle management turned pirate, turned plumber, turned electrician, what’s left... wait. Get April in here.

APRIL enters.

WALT

She just looks great doesn't she?

DILL

Yes. Very believable.

WALT

You think everyone else will find her as attractive as I do?

DILL

I'm sure she'll be fine. I thought she looked familiar.

WALT

She's just --

DILL

This is Nora.

WALT

If I find her attractive, statistically, other people should too.

DILL

Right. Statistically, the world should love your ex-girlfriend.

WALT

She's an attractive woman.

DILL

There's no denying that. Nora never dressed like this.

WALT

Nora dressed in all sorts of ways. How someone dresses doesn't define who they are.

DILL

She's dressed like a pirate Walt.

WALT

Oh. That. Alright. Here's the thing. I bought a book. A romance novel. That's how she's dressed.

DILL

So for some inexplicable reason, there’s a pirate queen living in an upper middle class neighborhood.

WALT

It’s just a way to attract viewers.

DILL

Avast ye’ matey’s time to mow me lawn!

WALT

She’s not a pirate, she’s a normal upper class sexy housewife.

DILL

Ahoy! Me thinks’ I’ll have me another Tupperware party!

WALT

You know what? Stop it. Stop it right now.

DILL

Arrrrr!

WALT

This is why --

DILL

What?

WALT

It’s precisely that sort of not knowing when to stop goofing off that made her leave me in the first place.

DILL

That and yer talk of mutany ye’ scurvy dog.

WALT

You don’t know, you weren’t there.

DILL

Wasn’t I?

WALT

No. You had left years ago.

DILL

I-- huh. You're blaming me for Nora leaving you?

WALT

Yes.

DILL

Because I'm too fun. Too entertaining to be around.

WALT

Don't you have any balance?!

DILL

Nope. Of course, neither do you.

WALT

Well, I was happier without you around.

DILL

Huh. Well, I could just go.

WALT

I wish you would.

DILL

Of course... then you'd never finish “Lustful Youth”.

WALT

I don't want to.

DILL

Alright then. April, come with me.

WALT

What?! Where are you taking her.

DILL

She goes with me. (pause) You know you said earlier that I went away... you don't remember, do you? You asked me to go away. And you just asked me again. And everytime I leave things

DILL (cont.)

don't get better for you.

WALT

Yes they do.

DILL

Oh, sure, at first, but then you're miserable and unbalanced.

DILL and APRIL start to leave again.

WALT

Wait! Don't leave.

DILL

Why? You don't really need me for creativity anyway.

WALT

We need a nemesis.

DILL

I'm listening.

WALT

Everyone loves a bad guy... and girl. I've got it all figured out. I'll do the part of Jake's (points to JAKE I) more successful business partner,... and you'll be his sister!

DILL

His sister!?

WALT

And my wife.

DILL

Good-bye

DILL begins to exit.

WALT

Wait! We'll be the bad guys. The conflict. The exciting parts! We do things that people don't like.

DILL

Should I call you Walter? or Walt?

WALT

No, no, we’ve got to fit in. I’ll be...um.. Jake.

DILL

Good, good. That’s good.

WALT

And you’ll be... June.

DILL

Brilliant.

WALT

Now, tell me about us.

DILL

(paging through the “Word-of-the-Day” calendar.) Jake number three, is overbearing, self-centered --

WALT

(paging through the “Word-of-the-Day” calendar.) And pretentious.

DILL

Pretentious? You don’t even know what that means, do you?

WALT

Of course I know what it means. I just like the way it sounds. I’m going to use it as often as pretentiously possible.

(DILL and WALT exit as the Lustful Youth Theme begins. JAKE I, JAKE II, and APRIL come to life. JAKE II is still dressed as a pirate king, but he’s also wearing a plumber and electrician utility belt.)

JAKE I

Well, that’s wonderful of you Jake, but really, that’s too much to ask for.

MAY

(makes a sweeping and sexy entrance) Oh, no it’s not, he’d be delighted to rewire the house, wouldn’t you Jake?

JAKE II

Yeah. This house is very outdated. These outlets are all AC. They’ve got to be changed to DC. Four prong compatible.

JAKE I

(as if he understands completely) Really? Four prong? You think we need that much?

JAKE II

It’s the latest technology. The Germans have been using it for years. I believe they call it Von stein der Kringel, uft Frau...

APRIL

Drinks are ready.

MAY

I could use a drink. (to Jake I) A drink of your love. Jake, when you move, it fills me with a heat that cannot be quenched by any alcohol. The way your skin tightens over the steel bands of muscle beneath.

APRIL

(Looking at MAY with spite) May, your drink is ready.

MAY

Jake. Why don’t we go to the kitchen, where we can have some privacy, and you can show me what needs to be done with your sink. If it’s alright with April.

APRIL

Alright with me? Alright if I let my husband go off alone with the most beautiful and promiscuous woman in town? No! Never! On the other hand, that would give me time alone with Jake, my lover. Go ahead. Make love in the kitchen, see what I care!

JAKE I

A simple “yes” would do.

APRIL

Yes, go!

JAKE I

Okay. Hey, Jake, why don’t you come along to see as well, since you’ll be fixing it.



APRIL

No!

JAKE II

I'd like to take a look at the wiring in this room. I always do my jobs in alphabetical order. Electrician before plumber.

JAKE I

Good enough.

(JAKE I and MAY exit to the kitchen. Pause)

JAKE II

Can you control your passion for me?

APRIL

I don't think so. Can you for me?

JAKE II

Never.

(APRIL jumps onto JAKE II, straddling him around the waist. JAKE II remains standing next to the bar as they kiss passionately. JAKE I stumbles in backwards from the kitchen with MAY straddled around his waist, also kissing passionately. Both couples continue on opposite sides of the room, oblivious to each other. There is a rapid loud knocking on the door. Both Jakes drop their respective women at the same time.

APRIL

(Breathlessly) I'll get it.

JAKE I

No, honey, you've had enough exercise for today. I'll get it. Pretentious, pretentious, pretentious, pretentious. Excuse me.

(JAKE I opens the door. JAKE III and JUNE enter. They are WALT and DILL without glasses.)

JAKE I

Jake! My overbearing, self-centered, business partner.

MAY

You forgot pretentious.

JAKE I

Yes, of course, pretentious. And brilliant. Brilliant in business as well as in love. Why I just wish I had half as much ability as this man does, in anything.

MAY

His sexual prowess is unmatched.

JAKE II

I hear he has a great golf game.

JUNE

Laying it on a bit thick, aren't we?

APRIL

I've always felt his pretentiousness was --

JUNE

(stops APRIL talking with a hand over her mouth.) In a moment. First, I'd like to have a word with my husband. (puts on her glasses, becoming DILL.) What the hell is this? (WALT puts on his glasses.)

WALT

Is it my fault they all love me?

DILL

If they all love you, it's a little difficult to be the bad guy, now isn't it?

WALT

No.. I .. well, I...

DILL

They can't all like you.

WALT

They already said they did. What is written cannot be erased! What is done, cannot be undone!

DILL

Fine. June hates you. And April hates you.

WALT

But, April's the best looking of the bunch.

DILL

And that’s why she hates you.

WALT

Fine.

(WALT and DILL take their glasses back off, becoming JUNE and JAKE III)

JAKE III

(to no one in particular) Mind if I smoke? Course you don’t. My good friend, and business partner, Jake.

JAKE III

Why the hell are you living in such squalor.

JAKE I

I’ve decided to invest my money.

JAKE III

Obviously not in real estate.

JAKE II

Those Cuban?

JAKE III

No, but they’re the closest thing to it. Monte Cristo. A fine aromatic blend of Caribbean tobaccos, rolled individually by hand. Only thirty nine- ninety five a box.

JAKE I

April, honey, I’m going to run and get some more ice.

APRIL

Get a couple more bottles of James Byron Scotch, crystal smooth and fairly priced. I have a feeling we’re going to need them

MAY

Can I come with you Jake? I’ll help you shift gears.

APRIL

I hate you .

MAY

(smiles) I know.

(MAY and JAKE I exit)

JUNE

So, April, trying to corner the market on James Byron Scotch?

APRIL

No, I’m just being impulsive.

JAKE III

Impulsive hmm...? Impulsive enough to do what?

APRIL

Don’t ask. Do you want a drink, you ungrateful bastard?

JAKE III

April, I want you, I need you.

APRIL

To pour you a drink? Sure, what do you want?

JAKE III

I want you April.

APRIL

Same as me then? Scotch?

JUNE

(To JAKE II) Jake, are you really sure you want my husband talking so closely to April?

JAKE II

Why would I care. She’s Jake’s wife.

JUNE

But she’s your lover.

JAKE II

How did you ....?

JUNE

I know many things about many people.

JAKE II

You don't scare me June.

JUNE

Oh no? It would be a shame if someone were to find out about your past. You might have to say good-bye to April.

JAKE II

April can take care of herself.

JUNE

April is.... (turns to see APRIL and JAKE III kissing.) Currently making out with Jake?! Oh, this isn't right. (JUNE writes on a small pad of paper.)

APRIL

(slaps JAKE III) You bastard. Keep your hands off me. (slaps him again.)

JAKE III

I just wanted to... (APRIL slaps him.) wanted to pay you... (slap) pay you a compliment...(slap) on your clothing... (slap)

APRIL

And how he'd like to tear it off my body. (slap) I'd never sleep with you Jake (slap) Not even if my husband were dead.

(APRIL goes to slap JAKE III again, but he catches her hand mid-swing. They all freeze momentarily in a dramatic pose as a very dramatic and foreshadowing orchestra hit plays.)

JUNE

On a lighter note. Jake. You haven't talked with Jake, April's special friend.

JAKE III

Jake! Have you been there all along? I didn't even notice you there.

JAKE II

Yes, well, you had other things on your mind.

JAKE III

So, how’s life as a plumber?

JUNE

Electrician.

JAKE III

That too.

JAKE II

It’s been fine. Especially since GE introduced the new energy efficient fluorescent lighting fixtures for home or office. You know, they’re 30 percent more efficient than off brands.

JAKE III

That’s great. If I could have a moment to talk with you privately. Or privately with April.

APRIL

Never

JAKE III

Well, why the hell not?

APRIL

Because, you are repulsive to me, and I happen to love my husband.

JAKE III

That’s the weakest excuse I’ve ever heard. (APRIL slaps him) Then a moment with you Jake.

JUNE

That’s a good idea. I’d like to talk with April for a moment too.

(APRIL and JUNE exit to the kitchen)

JAKE III

Jake, you and I have something in common.

JAKE II

Do we?

JAKE III

Yes.

JAKE II

And what could we possibly have in common?

JAKE III

Jake.

JAKE II

April’s husband?

JAKE III

Yes.

JAKE II

I don’t know what kind of business practices you two have, but I hardly know Jake.

JAKE III

We’d both be better off if Jake were dead.

(dramatic foreshadowing music)

JAKE II

You rash and murderous fool. Just how would I be better off?

JAKE III

You could have April to yourself, without Jake getting in the way.

JAKE II

How did you....?

JAKE III

Everyone knows.

JAKE II

Hmm. Still, I wouldn’t want to depress April anymore than she already is, what with her entire family being killed in a freak plane crash. If she gets any lower, we might as well hook her up to a scotch IV.

JAKE III

You could comfort her.

JAKE II

Hmmm. Yes. What’s your plan?

JAKE III

I'll tell you.

(“Lustful Youth” theme swells. Lights change and come up on WALT and DILL.)

WALT

Now we have to come up with a murder plan?

DILL

I think we need a more interesting job for Jake.

WALT

How about stockbroker?

DILL

I think he's more than any normal occupation.

WALT

What about the murder? Wait! Jake's got a gun!

DILL

I know. I wrote that part, and you didn't like it.

WALT

Okay... compromise. How about (takes off glasses becoming JAKE III) Poison.

DILL takes off glasses to become JUNE.

JUNE

Poison? How's that a compromise? April, try not to listen to this. Jake, really, poison? Not very flashy. How about a knife?

JAKE III

But I've got poison right here in my hand.

JUNE

Are you sure it will work?

JAKE III

Of course. I had a professional make it.



JUNE

Smells a little wrong to me.

JAKE III

What? (sniff it.) Someone’s poisoned my poison! You did this.

JUNE

I didn’t like poison and I can’t unwrite something - so, yes, I poisoned your poison.

JAKE III

This isn’t a competition.

JUNE

Isn’t it?

JAKE III

It’s useless to me now.

JUNE

Useless, or twice as useful.

JAKE III

I don’t know, why don’t you try some and find out.

JUNE

I might.

JAKE III

Go ahead.

JUNE

I will.

JAKE III

Here.

JUNE

Thank you.

JAKE III

Enjoy.

JUNE

I will.

JAKE III

Bottoms up.

JUNE

Thank you.

She drinks it. Nothing happens.

JAKE III

Well. Knife it is. Let me talk to Jake alone.

JUNE

Perfect. April.

APRIL and JUNE exit. JAKE II enters, he is now dressed in a business suit, with a plumber and electrician tool belt.

JAKE III

Jake, old boy, how's the stock market?

JAKE II

Well, as you know, we've taken quite a beating when it comes to the liquid inequities on that inelastic international flux rate, but I don't see any reason why we won't bounce back, or “rebound” as we say, with the proper financing of our annuities and casual stock.

JAKE III

I agree. We haven't had this much reliable uncertainty since the index was below 38 percent, back during the recessionary dip, or should I say a reversible concave financial Bull market of high equity capital gains.

JAKE II

Ha Ha!

JAKE III

Bull Market, Ha Ha!

JAKE II

Bull, Ha HA!

(They both laugh too loudly and too long.)

JAKE II

(still laughing) I’m having an affair with your wife.

JAKE III

(stops laughing) What?

JAKE II

Oh, come on, you can’t tell me you didn’t know.

JAKE III

I… of course, I know.

JAKE II

That’s what I do. (laughs) They pay me for it!

JAKE III

Women pay you to have affairs with them?

JAKE II

That’s right.

JAKE III

So, you’re not a plumber.

JAKE II

Nope.

JAKE III

Or an electrician.

JAKE II

Nope.

JAKE III

And I suppose you’re not a stockbroker either.

JAKE II

I wouldn’t even know how to begin. (laughs)

JAKE III

(laughs) I’ve invested all of my money on your advice. (laugh)

JAKE II

It’s probably wrong. (laughs)

JAKE III

And you’re sleeping with my wife! (laughs)

JAKE II

For months now! (laugh)

(They both laugh and laugh, then stop suddenly.)

JAKE III

Still. We’re agreed on that other thing. Jake, and the thing with him.

JAKE II

Stabbing him tomorrow night while he’s asleep, yes agreed.

JAKE III

Yes, and you’ll be sure to...

JAKE II

Get your, and my, and Jake’s, and April’s finger prints on the knife to establish it as a commonly used household appliance and not a murder weapon? Yes.

JAKE III

Wait. Women pay you to have affairs with them?

JAKE II

Yep. Good work, if you can get it.

JAKE III

So. You’re a gigalo.

JAKE II

If you want to call me that. I prefer entertainer.

JAKE III

Then why the act? The--

JAKE II

Electrician? Plumber?

JAKE III

Yes, and stockbroker, and lawyer --

JAKE II

Jockey.

JAKE III

Jockey?

JAKE II

Yeah.

JAKE III

So, why the act?

JAKE II

Don't tell anyone. But, being a “gigalo” isn't legal. So, I have to have some sort of occupation to declare my taxes on.

JAKE III

Why not just pick one?

JAKE II

I'm very indecisive.

JAKE III

Jockey?

(APRIL screams from the kitchen. JUNE enters quickly.)

JUNE

I didn't touch her, I swear. Jake, get my lawyer on the phone.

JAKE II

(Hands JUNE the knife, then takes it away.) I'm a lawyer. What happened in there?

JUNE

I don't know. I was just talking about how she should stay away from my family, when she suddenly screamed and fell behind the fridge.

JAKE II

Oh my God! (exits to the kitchen.)

(Black out lights up on WALT and DILL. DILL is watching T.V., WALT is glaring at her unnoticed.)

WALT

What the hell did you do in there?

DILL

Sudden kidney attack.

WALT

Sudden kidney attack?!

DILL

I really think you should take a look at the show.

WALT

Fine. Who’s that?

DILL

That’s April.

WALT

That’s not April. That’s Nora.

DILL

Yeah, I know. She’s playing the part of April.

WALT

But-- but---

DILL

You gotta admit, she does a pretty good job. ‘Course the part was written with her in mind.

WALT

Wha-- wha--

DILL

Typecasting, really.

(TONY and CARL enter.)

WALT

How's that possible.

DILL

Mr. DiAngelo must have hired her.

WALT

Why would he do that? Why would she do that?

DILL

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

TONY

She doesn't know you're writing it. We can't release your name to anyone until we're done filming this.

WALT

Why'd you hire her?

TONY

She auditioned. She did a great job.

WALT

You did this on purpose.

CARL

Probably.

DILL

Oh, I just thought of something.

WALT

What?

DILL

Maybe Tony's the guy she cheated on you with..... Cheated with you on... you understand.

WALT

I think that's unlikely. (Turns to TONY) Are you sleeping with her?

TONY

Nora? No.

WALT

Did you just hire me for this so you could hire her and make my life a living hell?

TONY

Probably not.

CARL

Seems too needlessly vindictive.

DILL

That’s just what someone like him would say.

TONY

I didn’t come here to argue. Just seeing how you’re doing. (Reads notes from DEB.) Sudden kidney attack. I like it.

WALT

Nora’s kidney -- I’ve got to save her.

TONY

Who’s going to be the donor?

WALT

Her sister.

DEB

All of April’s extended family was killed in a plane crash on their way to a family reunion in Morocco.

TONY

That’s right. April was saved, because she was home sick with typhoid.

(APRIL enters and sits casually on the love seat. Not in character.)

WALT

June! April and June are sisters!



DILL

But, Jake and June are brother and sister. So that means that (gesturing towards TONY) Jake is married to his own sister.

WALT

They were sisters from a previous marriage.

DILL

So they're half-sisters.

WALT

No wait! Change that idea! Could you put these glasses on for me?

TONY

I don't think so.

WALT

Okay... I'll just pretend... okay. April and June are sisters, but April doesn't know this. Neither did Jake. Listen closely, this gets a little complex.

DILL

Oh boy.

WALT

When April was born, a vengeful nurse, for reasons that are yet unknown, switched her with...WAIT! Better yet! April and Jake are twins! But not identical twins. What's the word for that?

DILL

Non-identical twins.

WALT

I'll look it up later. So they're twins and they've got this psychic link, but they don't know it. Okay, here, Jake and April were born at the same time, from June's mom, but the vengeful nurse...

DILL

For reasons yet unknown....

WALT

Takes April and gives her to a family of...

DILL

Wolves?

WALT

A family of wealthy land owners. The vengeful nurse then manipulates April's life from a distance so that she would meet Jake, her psychically bonded twin brother, fall in love as psychics do, and marry him.

TONY

Why?

WALT

The reasons are yet unknown. Now, shortly after Jake and April are born, June is born to the same family. This makes April and June sisters, and April can have one of June's kidneys. (pokes DILL in the kidneys)

DILL

If June gives her one.

TONY

April is married to her psychic twin brother.

WALT

Not psychic. psychically bonded.

TONY

Still. Her brother. I don't know. Incest doesn't seem very marketable.

WALT

Incest on purpose no, but accidental incest is a great tragic plot mover.

TONY

So who is this vengeful nurse?

WALT

May's mom.

DILL

May's mom?!

WALT

There’s nothing wrong with that. Everyone has a mom. Why can’t May have one who happens to be a vengeful nurse!? The important point now, is that April and June are sisters, and can both be rushed off to the hospital right now.

TONY

Where’s May’s mom? Someone’s going to have to spill all this information so they can trade kidneys.

DILL

Donate a kidney. They’re not trading. April’s kidneys are shot.

TONY

It looks like May’s mom is the only one who knew anything about April and June being sisters.

DILL

No, I’m not bringing another character in at this point.

WALT

Okay (clears throat) Um... (MAY enters) May has the information too. May has spent her life gathering damaging information about her friends and family. May’s mom told her that she secretly abducted her own sister’s newborn baby, and gave it to a family of wealthy land owners for reasons yet unknown. She told her this on her deathbed.

TONY

May’s mom is dead?

WALT

Yes.

TONY

Why?

WALT

She was killed.

TONY

By who?

WALT

June’s mom.

TONY

(pause) I don't like it.

DILL

Good.

TONY

But I believe that *they* will like it. And you and I both know it doesn't matter if we like it...  
*They* need to like it. And you know what they like, so I'm loving it.

DILL

You don't even understand it.

TONY

I don't even understand it, but I love it. Get back on it, you've got deadlines.

TONY, CARL and DEB exit.

DILL

He still hates you.

WALT

Yeah, I know. But at least he's letting me finish this my way.

DILL

Your way is damned confusing.

WALT

I know. But we can't change it now. We already told him all about it.

DILL

Alright then, who's May's mom? She needs a name. I'm not going to keep calling her May's mom, and we've run out of months that are female names.

WALT

How about August?

DILL

No.

WALT

Augusta?

DILL

Augusta?

WALT

Yeah.

DILL

Is that the best you can do?

WALT

(Pause) Yep, that’s my best. (pause) Oh my God. That’s my best?! That sucks!

DILL

Yes. Yes it does.

WALT

What am I going to do?! What am... What, wha.. wha.. when.. what.. Help!

DILL

Calm down. Augusta’s good.

WALT

No! it’s ... No! You said it sucked! It sucks. It all sucks!

DILL

Why would June’s mom kill May’s mom Augusta?

WALT

What?

DILL

Why did June’s mom kill Augusta?

WALT

June’s mom killed Augusta?

DILL

Yes. Why?

WALT

Why? .... Why?... Because... June’s mom had learned what Augusta had done earlier in her life as the vengeful nurse.

DILL

So, June’s mom....

WALT

June’s mom.... July?

DILL

July.

WALT

Julyia.. Julia.

DILL

Good. Julia knew that April was really her daughter.

WALT

Yes.

DILL

Why didn’t she tell April.

WALT

She didn’t have a chance to.

DILL

What, it never came up in conversation?

WALT

No. She was killed too. Before she could tell anyone.

DILL

By who?

WALT

May’s dad!

DILL

Why?

WALT

For killing Augusta.

DILL

So, May’s dad knew all about this too.

WALT

Right.

DILL

Why didn’t he tell anyone?

WALT

He was too grief stricken, and killed himself with a rifle shortly after killing Julia.

DILL

He didn’t leave a note?

WALT

He had no arms, he couldn’t write.

DILL

Why didn’t he have any arms?

WALT

It was a tragic plumbing accident! That’s not the point. The point is, May has this information because you didn’t want to introduce the character of Augusta, so I had to create some reason for May to have the information!

DILL

Why would Augusta marry an armless plumber?

WALT

And how would a plumber with no arms kill himself with a rifle!!? These are all questions that we’ll have to find out later, won’t we! But I believe for the time being we have a kidney swap-meet to look in on!

DILL

(pause) Very good. Come on April, we’ve got to switch kidneys.

“Lustful Youth” by Mike Eserkaln pg. 64

(APRIL and DILL exit as “Lustful Youth” music swells and WALT takes off his glasses becoming JAKE III. JAKE II is moving around getting people to hold the knife handle.)

JAKE III

(to MAY) Well, it was certainly lucky you were here to tell them of their proper lineage, although - June is going to be crushed that her family name is associated with the likes of April.

MAY

Yes, and it's too bad about Jake being married to his own sister. All the more room for me now, I suppose.

JAKE I

(waiting impatiently by the phone.) Come on, how long does it take to switch a couple of kidneys. (phone rings JAKE I answers) Hello? ... yes, this is he.... How's April?... It wasn't her kidney after all?... You've switched them anyway?.... Well what was it?... You're not telling me?... Let me talk to April.... Who is this.... Stop laughing.... Hello?... Hello?.... They hung up.

MAY

Well, that was mysterious.

JAKE III

A regular cliffhanger moment.

(JAKE II rises up behind JAKE I with the knife, poised to kill. Action freezes and Lustful Youth Theme begins)

VOICE OVER

Tune in next week for the continuing story of Lustful Youth.

(Black out)



ACT II

(Lights up on WALT and APRIL on the couch. APRIL is hanging on WALT’s every word.)

WALT

It’s myopia, but it’s not that severe. I can still see most things without them.

APRIL

I just love a man with myopia.

WALT

Well thanks I... You’re very beautiful.

APRIL

I’m married.

WALT

Doesn’t stop you from being very beautiful.

APRIL

You’re so smart. I just want to love you forever. Kiss me.

WALT

Must I?

APRIL

You must.

WALT

You want my kiss?

APRIL

I want your kiss. I want your passion. I want your fire.

DILL

(entering) I want to know what the hell’s going on in here.

WALT

Please. I’m having a moment with April.

DILL

You mean Nora?

WALT

What? No. It's April. They're different.

DILL

Barely.

WALT

They're different.

DILL

Well I'll grant you Nora's real, and April's fictional. April's married -- Nora's not.

WALT

Was married. Jake killed Jake with the knife.

DILL

He missed.

WALT

Missed? How could he miss with a knife?

APRIL

It happens. He missed the vital organs. 75% of the body is non-vital organs.

WALT

Yeah, I know. Well it doesn't matter anyway, this has nothing to do with Jake.

DILL

But, she hates you.

WALT

Jake she hates. Me, not so much. Watch. (WALT takes off his glasses, becoming JAKE III. APRIL recoils and slaps him. WALT holds up a finger to DILL “wait”, puts on his glasses turns to APRIL who instantly kisses him.) She loves me.

DILL

April, do you know who this is?

APRIL

The man of my dreams. Walter Faulk. Who are you?

DILL

Never mind. (to WALT) Is any of this in the script?

WALT

No. These are just notes to myself.

DILL

You understand she’s not real.

WALT

You’re one to talk.

DILL

I’m different. You write what she says. She has no free will.

WALT

I know.

DILL

This is creepy, distracting and wrong.

WALT

Okay, I’ll give you “distracting”, but what’s wrong with it?

DILL

She’s not real!

WALT

My chances of actually falling in real love again with a real woman are about as good winning the lottery.

DILL

You can quantify falling in love?

WALT

And, statistically I know that I’m closer to death than I am to winning the lottery. Which is why I’m happy with my notes on April.

APRIL

You’re so brave.

DILL

When was the last time you wrote anything beyond a note for the show?

WALT

I dunno. Couple of days. You’ve been doing most of the writing anyway.

DILL

Yeah, and I’m-- (pause) I need your help.

WALT

This is a change.

DILL

Well, when I say “I need your help”, I really mean, “You need your help.”

WALT

Right. What?

DILL

You want to be with April?

WALT

Yes.

DILL

Maybe even a more real April?

WALT

Yes.

DILL

One that would be more than just a couple of notes. A full living breathing thinking passionate character?

WALT

Uh.... yes.

DILL

Then, we finish the project. Think about it. If she’s this real to you with only a couple of notes,

DILL (cont.)

think of how real she'd be if you actually finished a whole--

WALT

What do we do?!

DILL

For starters, you have to focus on the project at hand. Which means you have to stop flirting with April.

WALT

To get April, I have to stop flirting with April?

DILL

Just for the time being. She's not going anywhere.

WALT

You seem very against April and I getting together.

DILL

I am, because making out with fictional characters is unhealthy and unproductive.

WALT

What about when I'm Jake.

DILL

When you're Jake you can't have her because, you want her. It's a classic plot device. You can never get what you truly desire.

WALT

But I think I'm in love.

DILL

Then after you're done with this assignment you can make out with a piece of paper again. Look, I don't want to argue with you, but I can't let you continue to be distracted by April.

WALT

She's very distracting.

DILL

She's also French.

WALT

French?!

DILL

Yes. She’s French. Totally and completely French!

WALT

I don’t speak French.

DILL

I know.

WALT

How am I going to write for her when I don’t speak her language?

DILL

I’ll take care of her dialogue.

WALT

And you’re doing this because?....

DILL

Because I care about you, alright?

WALT

You do?

DILL

Just enough.

APRIL

Ce qui?

(Lustful Youth theme begins)

WALT

Well, I must know some French.

DILL

We’d better go.

WALT

Why?

DILL

It's the day after the operation. I should be at home recovering from the Kidney Swap.

(WALT and DILL exit. JAKE II enters.)

APRIL

Le petite mon amie.

JAKE II

April, my lover. How are your kidneys?

APRIL

Je'teme Jake, Je' teme.

(They embrace. JAKE III enters.)

JAKE II

Jake! The handsomest of all my friends. How was France last night?

JAKE III

Stunning as always. Some day I'll take April back to her home, and make passionate love to her in the light of a sunset on the Riviara.

(APRIL throws a drink in JAKE III's face, then slaps him, passionately kisses JAKE II, and exits.)

JUNE

(entering) My, my, I'm back here awfully soon after my surgery, aren't I Jake, darling?

JAKE II

A trip to your sister April's house can't be as difficult as a one night trip back to France.

JUNE

A one night trip to France?

JAKE III

Yes. Wasn't it romantic.

JAKE II

Surely you can't have forgotten that your husband was born and raised in the south of France.

JAKE III

The Riviera.

JAKE II

His family owns huge vineyards and wine distilleries. He's very rich, and very French. Why I don't see how any French girl could resist a man of his magnitude.

JUNE

Jake's not a very French name.

JAKE III

You can call me Jacques.

JUNE

And you seem to have mastered English perfectly. Not even the slightest trace of an accent. I think you should really have an accent.

JACQUES

(in a bad French accent) There is no need to be rude.

(Jacques/Walt realizing that June/Dill has just made him French, dives on her and they struggle together, each trying to strangle the other.)

JAKE II

I don't know how much longer I can keep him apart from April. Soon she's going to go back to her roots and fall for a real Frenchman.... Like Jacques.

JUNE

I'm sure that May and Jake might have something to say about this.

JACQUES

Oh, I wouldn't worry about them. (Evil and menacing music)

JUNE

What have you done? Where are Jake and May?

JAKE II

They went out for some Scotch. There's a party tonight, you know.



JUNE

You can’t stab them from a distance. What have you done?

JUNE pulls the television over and they all watch.

MAY (on television voice over)

I love driving alone with you Jake.

JAKE I (on television voice over)

Yes, and you’re going to love France just as much alone with me too.

MAY (on television voice over)

We’re going to France?!

JAKE I (on television voice over)

Yes my darling. France. To be specific, the France in Europe. I figured if it was good enough for June and Jake, it was good enough for you and me.

MAY (on television voice over)

Oh Jake, that’s so romantic.

JAKE I (on television voice over)

I know. You’d better get some rest, it’s going to be a long drive.

MAY (on television voice over)

It’s easy to rest in you Lexus, there’s so much room.

JAKE I (on television voice over)

Talk about room, you should see the glove compartment, it’s huge.

MAY (on television voice over)

Jake!

JAKE I (on television voice over)

What is it May?

MAY (on television voice over)

A rattle snake!

(Both scream. JACQUES turns off the television.)

JACQUES

I believe my chances with April are increasing by the moment.

JUNE

You bastard. How dare you destroy the things I’ve worked for. I’m trying to help you, and you’re screwing it all up. (to JAKE II) Jake, you’ve got to listen to me. I think that Jake and May are in trouble.

JAKE II

So?

JUNE

Don’t you care what happens to them?

JAKE II

I stabbed him once, I was going to stab him again when I got the chance.

JUNE

But, May, your own sister.

JAKE II

I’m sure it’s all for the best. Jacques wouldn’t lead me astray. He’s my friend. Anyway, his plan was probably better, you can’t leave finger prints on a rattle snake, they’ll never trace it to us. Good thinking Jacques.

JUNE

Oh yeah!? Well, you shouldn’t trust Jacques. He’s been lying to you.

JACQUES

I have?

JUNE

Do you remember Augusta, the vengeful nurse?

JAKE II

May’s mom. Yes, she was killed by your mother in a fit of revenge and madness.

JUNE

Supposedly killed.

JACQUES

What?

JUNE

She cheated death and moved to Argentina. She lived there in seclusion for twenty years, in which time she recovered from her wounds and became a doctor. She then moved to Sweden where she practiced for ten years, changed her name and underwent a sex change operation. This is where she reenters our lives. August, now called Gustav, the vengeful doctor, was on a world wide tour of hospitals, and as luck would have it, he ended up here in this quaint oceanside community in the very hospital that April was admitted to. Gustav, the vengeful doctor, also just so happened to be a specialist in sudden kidney attacks, so he was requested to operate on April. He immediately recognized April, and also recognized that the operation, while painful, was in fact unnecessary. He performed it anyway, out of spite for April and June. Then to add insult to injury, he called Jake, told him that his wife just had a kidney replaced for no reason at all. Who could have done something this cruel, this unusual, this manipulative, this evil? I ask you, Jacques, who? Oh. I’m sorry, perhaps I should call you GUSTAV!

JACQUES

What!?

JAKE II

No! I’ll kill you for what you’ve done to April !!

(JAKE II takes out a knife. Dramatic music. Blackout. Lights up on TONY and DEB are standing next to WALT’s desk. WALT is silently brooding.)

TONY

Numbers, numbers, numbers. Walt. Numbers. We live and die by numbers, and your numbers, Walt, have gone down. Not by much. Debra, how much?

DEB

Point 2.

TONY

Point 2. That’s about 200,000 people. Who knows why? Could be anything. Weather change, a nice day in Nebraska, power outages, maybe a local sports team pre-empted the broadcast. Too many factors to consider. Too many variables to take into account for anyone to be sure. Anyone but you. You surely know why the numbers have dipped. Surely you know. (pause) Is it April being French? Or the fact that April is still alive after her sudden kidney attack? I don’t know. (Pause as WALT offers up no information. TONY speaks to DEB.) What do you think about all this?

DEB

(Looks around, surprised he’s talking to her.) Me? What do I think?

TONY

You’ve earned 5 seconds to give me your opinion. Bang.

DEB

I’m a little concerned with all the sex and violence.

TONY

Totally wrong.

DEB

Sir, you wanted my opinion.

TONY

Your opinion is wrong.

DEB

Yes sir. Thank you.

TONY

You see Walt, she’s concerned, but she’s wrong. Our ratings were up when there was sex.

CARL enters.

TONY (cont.)

Ah, Carlton. Perhaps he has the answers. The newest ratings. Fresh fresh fresh. What’s the word Carlton?

CARL

They’re up, sir.

TONY

Like the Phoenix from the ashes, he has arisen. Now. Why?

CARL

Last week there was a car crash and news of a sex change operation.

TONY

Sex and violence. I love immediate gratification, and I love it when I’m right. Okay okay we’re back cooking with fire and gasoline now let’s keep it moving. Your page volume has been down a bit. We’re going to have Carlton keep a closer eye on you. A piece of advice. If you feel stuck, ask someone their opinion. It’s an executive managing trick that I’ve been trying myself. Works

TONY (cont.)

pretty well, right Debra? ‘Cause even when their opinion is totally wrong, then you know to do the opposite. Right? (WALT says nothing. Just sits and broods.) Right then. You’re working. We’re leaving.

TONY and DEB leave. CARL remains and tries to look menacing.

CARL

I don’t care if your hands are on fire. Get to work.

WALT stares CARL out of the room and shuts the door in his face.

DILL enters.

DILL

You still mad at me?

WALT

You made me a 50 year old transvestite.

DILL

I made you the most interesting character in the bunch.

WALT

Gustav. I can’t be Gustav. He made a call from the hospital while I was in the room.

DILL

The man has cheated and faked his own death multiple times, you don’t think he could fake a phone call.

WALT

Regardless. You put too much in. I have no idea where to go or what to do next. How am I going to top that story?

DILL opens the door. CARL is standing there on his cell phone.

DILL

Ask him what he thinks should happen next.

WALT

No! I don’t care what he thinks. Because he’s just a normal average person. A person who’s always going to enjoy the lowest common denominator. His brilliant equation for art is “Sex

WALT (cont.)

Sells”.

DILL

It does.

WALT

You want his help on this? Fine. Carl. Get in here.

CARL

Yes?

WALT

If you could jazz up “Lustful Youth” what would you do? I mean, besides your tried and true theory of sex and it selling.

CARL

Besides that?

WALT

Yes Carl, dig deep.

CARL

Well, I suppose... it always adds a certain complicated tension when there’s a pregnancy.

WALT

Thank you Carl.

(WALT shuts the door in CARL’s face.)

DILL

The man has his finger on the pulse of the public.

WALT

It’s just a variation on “sex sells”.

DILL

What do you care? You don’t care about any of them.

WALT

I didn’t... but I do now. Now that Nora is one of the actors.

DILL

Well, at least you're not taking it personally.

WALT

We need something that can intrigue everyone.

DILL

I think Jake about to kill you is a good start.

DILL opens the door. JAKE II is standing there with a knife in his hand.

WALT

Whoa! I've got to get Jake to forget his murderous rage.

DILL

Why not let him kill you?

WALT

He can't kill me. I'm the main bad guy, the plot motivator, the manipulator, the puppet master!

DILL

I can do that part.

WALT

Never!

DILL

Then someone's pregnant.

WALT

Fine.

WALT and DILL take off their glasses becoming GUSTAV and JUNE.

APRIL

Je' pregnant.

JAKE II

(Drops knife. GUSTAV takes knife away.) You're pregnant!?

MAY and JAKE I enter. JAKE I has a knife in his back.

MAY

(entering) I’m pregnant.

GUSTAV

You’re alive?!

WALT puts on his glasses.

WALT

They’re alive?!

DILL puts on her glasses.

DILL

You didn’t want to kill anyone, you wanted a pregnancy.

WALT

They’re both alive.

DILL

Yeah, they were in the same car.

WALT

I was going to rescue May so she could be pregnant. Not April. One pregnancy. One would have been enough.

DILL

What do you care?

WALT

I don’t--

DILL

Beyond the fact that April’s pregnant and it’s not yours.

WALT

One’s enough. That’s all Carl wanted. I was going to make May be the pregnant one.

DILL

And she is.



WALT

So's April.

DILL

So?

WALT

You know what, you're right. I don't care. Do it your own way.

DILL

Okay. I was going to have April--

WALT

You know what? You're pregnant too. June's pregnant.

DILL

What? Why?

WALT

What do you mean why? I don't care why or how-- I just know you are.

DILL

I'm going to be done with this so fast your head will spin.

They both quickly take there glasses off.

GUSTAV

As I was saying. May! Jake! you're both alive?

JAKE I

And what's so surprising about that, my happy little French friend?

MAY

We were bitten by a rattle snake, and crashed the car, but we're alright. Although Jake hit his head and seems to think that he's a folk singer.

JAKE I

(singing) I've seen fire and I've seen rain  
I've seen lonely nights that I thought...

(GUSTAV stops the song by putting his hand on the guitar strings.)

GUSTAV

(to JUNE) This is your doing, isn't it?

JUNE

Who's the manipulator?

GUSTAV

April was going to tell us about being pregnant.

MAY

And me.

GUSTAV

One at a time. April first.

JUNE

I'm pregnant too.

GUSTAV

Well, we could be here all night couldn't we.

JAKE II

April, who's the father.

APRIL

Vous.

JAKE II

Me?

APRIL

Oui.

JUNE

It wasn't a faulty kidney after all, but a healthy baby.

JAKE II

It can't be me. My war wound, remember?

MAY

What?

(Single spot on JAKE II, war remembrance music.)

JAKE II

During World War II, my bunker was hit by a German shell in the battle of Krautsnhauf. The blast from the shell knocked my testicles out of whack. The doctors say I can never have children, or lead a normal lifestyle.

JAKE I

World War II? Jake, how old are you?

JAKE II

Thirty.

JAKE I

World War II ended in 1945. Many many years before you were born.

JAKE II

Then how come I remember it all so clearly.

MAY

I think I can explain. You see, Jake, you're not really my brother.

JAKE II

I'm not?

MAY

Mom and Dad found you when you were as small child.

GUSTAV

I can verify that.

JUNE

Oh, yeah. May, this is your long lost mother - Gustav the vengeful doctor.

MAY

You've aged well.

GUSTAV

Thank you. Please continue.

MAY

Yes, of course. You'd been abandoned in the woods. A pack of wolves had adopted you.

MAY (cont.)

Rather than see you raised by wolves, Dad took you in. He was afraid that a life with the wolves would be traumatic for you. Besides, you were costing them too much in dog food and rabies shots.

GUSTAV

So, we had a friend of mine hypnotize you to give you the memory of a happy childhood.

MAY

Unfortunately, the man who hypnotized you was a shell-shocked World War II veteran. He seems to have given you part of his own life story as a memory.

GUSTAV

What surprises me is that you never realized that the war was over 50 years ago.

JAKE II

Sorry. I went to public school.

JAKE I

(Singing) When Johnny comes marching home again, hurrah hurrah!

JAKE II

(Stops guitar with his hand) I was raised by wolves?

MAY

Only until age five. Now sit.

(JAKE II sits, much like a dog.)

MAY (cont.)

(To JAKE I) Jake, I'm pregnant too.

JAKE I

Yes, I heard. Isn't that wonderful. Bringing a new life into this world

(Singing) “A child was born just the other day,  
came into the world in the usual way...”

MAY

Jake, you're the father.

(JAKE I stops the song abruptly.)

APRIL

(You dirty slut whore!) Les grands souliers sont assez.

MAY

What'd she say?

GUSTAV

Well, she's not pleased.

JAKE I

I don't understand. We always used protection.

MAY

I'm sorry Jake. You know I've always wanted a family, and I knew that you would never want to have a child with me.

JAKE I

That's true, because I'm married.

MAY

But I also knew that you were the only one that I wanted as a father to my child. So, for the last five months whenever we would finish our weekly love session....

APRIL

(Weekly?! ) Grenouilles!?

MAY

Yes, every Thursday night from five to midnight.

JAKE I

Your bowling night. It was the only night I was sure you'd be gone.

(JAKE II howls. APRIL turns and slaps GUSTAV.)

MAY

To make a long story short, I stole sperm from you while you were sleeping and stored it in an ice cube tray in the freezer.

(GUSTAV spits out his drink. APRIL slams a scotch straight.)

MAY

Yesterday, I finally got up enough courage to impregnate myself with a cube of your frozen sperm. A little trick that mom taught me, actually.

GUSTAV

I taught you that?!

MAY

Yep.

GUSTAV

Well, at least you listen to your mother.

JAKE I

(singing) “You’ve got to know when to hold them  
know when to fold them  
know when to walk away  
know when to run...”

GUSTAV

(stops the guitar) Now, we know about you, and we know about you. What about you Madame?

JUNE

The father is.... no one in this room.

GUSTAV

Well, that’s a relief. What am I saying?! How do you know it’s not one of us. How do you know it’s not me?!

JUNE

Please. You’re a fifty year old French woman who had a sex change. They didn’t equip you with everything.

GUSTAV

Right. Who was it?

JUNE

Carlos, the gardener.

GUSTAV

I’ll kill the bastard! Where was it?! In the tool shed?! I’m betting now that it was in the tool

GUSTAV (cont.)

shed. On one of your Sunday afternoon walks! She’s always taking these damned walks! While I’m in the house planning and manipulating people’s lives from afar, you’re out rolling in the daisies with Carlos and his Pansies!

JUNE

Posies.

GUSTAV

Wait a moment. We don’t have a gardener. Much less one named Carlos.

JUNE

So?

GUSTAV

You lied to me.

JUNE

I lie to everyone.

GUSTAV

Tell me the truth. And make it good, we’ve got pages to fill.

JUNE

You won’t believe.

GUSTAV

Try me. It can’t be any harder to believe than a fictional gardener named Carlos.

JUNE

I was abducted by aliens.

(JAKE II howls)

MAY

That’s certainly easier to believe.

GUSTAV

I think I liked the imaginary gardener story better.

JUNE

It’s true though. Last week, while I was out walking Jake.

GUSTAV

That’s our dog.

(lights dim to a spot on her. Eerie space music and sounds play.)

JUNE

I had just walked past Applebee’s, try their new sizzling sensations, when I heard this noise behind me. I turned and saw this object floating about three feet in the air. It looked like an abnormally large glowing bratwurst, without a bun. I tried to run away, but I couldn’t. I just stood there, transfixed in it’s hypnotic glow. Then I heard this voice inside my head. It said it was a visitor from another planet, and that it was communicating with me telepathically.

(light up on ALL)

GUSTAV

What planet was it from?

JUNE

It didn’t say.

JAKE I

Well, buttercup, you should have questioned it’s validity right then and there. Visitors from outer space and other dimensions always tell you where they’re from.

GUSTAV

That’s true. It’s like they’re proud of it, or something.

(Spot back on JUNE)

JUNE

The visitor said it had been studying Earth for sometime, and was just about to return home, when it spotted me. It said it loved me, and told me it wanted to perform an experiment on me. Something it had seen on a rented video. In a blinding flash of light I was on the mother ship.

(Lights change, but remain weird and on JUNE. REO Speedwagon music starts playing softly in the background)

JUNE (cont.)

I was seated on a very comfortable water bed, there were lots of lights, mirrors, and metal objects floating around. Also, oddly enough, there was this constant REO Speedwagon music playing. I didn’t understand the whole process, but it felt wonderful. When it was over, they



JUNE (cont.)

put me back, right where I was before the whole thing began. They told me that I was pregnant and if anyone were to ask how, I was supposed to tell them the story about Carlos.

(lights back to normal. Music fades out.)

GUSTAV

Aliens made up that story?

JUNE

Yes.

GUSTAV

Well, that certainly makes it more believable.

JAKE I

How could an alien shaped like a bratwurst get a video rental card?

GUSTAV

Shut up Jake. You should be dead.

JAKE I

Well, I feel a little woozy, but that's all.

JAKE II

What happened to Jake, the dog you were walking when this all happened?

JUNE

Oh, that's right, I forgot. We're going to have puppies. Jake's pregnant.

GUSTAV

But Jake's a male dog.

JUNE

And they're aliens.

MAY

Labor's going to be a bitch.

(JAKE II howls)

JUNE

Wait a minute. Jake. You said you were raised by wolves?! Let me see your paw. I mean, your foot. Your right foot.

(JAKE II removes his shoe and sock. JUNE looks at the bottom of his foot.)

JUNE (cont.)

My God, Jake, you’re my brother.

(Lustful Youth Theme begins. Lights fade. Lights up on WALT and DILL. This time DILL is sitting with her head down and WALT is pacing excitedly around the room.

DILL

I’ve got to leave.

WALT

What? We’re on a roll--- why?

DILL

I just have to leave. You’re not going to need me for awhile. I’ll be back.

WALT

Pick up some strawberry ice cream while you’re gone.

DILL

Right.

(DILL exits. DEB is standing in the doorway.)

DEB

Mr. Faulk? I’m sorry to disturb you... May I come in?

WALT

Sure. You have another advertiser?

DEB

I shouldn’t be doing this. I’ll probably get fired for this, but I don’t care. I’m quitting anyway.

WALT

Sorry to hear that.

DEB

What do you mean? I thought you hated working for Mr. Di Angelo as much as everyone did.

WALT

I did. But I’ve started find reasons to love it.

(NORA enters.)

WALT

April-- Nora.

NORA

Hello Walt.

WALT

Hello..... I, uh... hello.

NORA

You’re writing the show?

WALT

Yes, I -- you seem surprised.

NORA

I am. It’s so unlike you. Are you sure he’s wrting it? The dialogue and -- not just organizing the budget?

DEB

He’s writing it.

NORA

By himself?

DEB

As far as I know.

WALT

I’m still here, you can ask me.

NORA

You don’t speak French.

WALT

Yeah, I know. You don't either, for the record. Do you like it?

DEB

I'll wait in the hall. (exits)

WALT

I wrote it for you. Your character, anyway.

NORA

Walt, I love it. That's why I asked to meet you.... I just didn't know it was you. Of all the people I could imagine... I just didn't think you--

WALT

Neither did I.

NORA

This changes things.

WALT

Does it? Great. I was hoping that I'd get a chance to talk to you again and maybe we could get back together.

NORA

That had occurred to me too, when you weren't you. When you were some anonymous creator, I entertained the idea that whoever you were might be a good match. But now I know it's you and I know that wouldn't work.

WALT

It could.

NORA

I've moved on Walt. And I'd like to keep moving forward. I'm sorry. It's really quite good, and I'm happy to be in it. Good bye.

NORA exits. DILL enters.

DILL

Not quite how you had it planned, is it?

WALT

Not quite.

DILL

Sorry I missed it.

WALT

You didn't miss it. You were gone, but you didn't miss it. You're the other woman in my life. When I'm with someone else, you're gone and when I'm not you're here.

DILL

True.

WALT

So I can either go running after her, or...

DILL

Or you can choose me.

WALT

Let's complete this. What do we need? What do people love? What are we missing? Death? Demonic possession?

DILL

People love that?

WALT

Love it.

DILL

Aren't you heartbroken?

WALT

A little. Here. (writes on paper, JAKE II, MAY, APRIL, and JAKE I enter)

WALT

(to JAKE II and DILL) You two are twins!

JAKE II and DILL

Yes.

WALT

And you know that because...

DILL

Because of the tattoo on the bottom of his foot.

JAKE II

I was abandoned in the woods.

(DILL and WALT take off glasses becoming JUNE and GUSTAV.)

JUNE

By my mom.

MAY

Julia. The one you victimized by splitting up Jake and April as psychically bonded twins.

JUNE

Since the abduction of April, Julia couldn't bear to see another set of twins, so she abandoned Jake in the woods.

MAY

But, she had the foresight to mark Jake, so that she could find him again.

JAKE II

A tattoo of Julio Iglasias.

JUNE

That's right.

GUSTAV

What'd you think, it was a birth mark.

JUNE

He also thought World War II was a couple of years ago.

JAKE II

(Growls)

JUNE

Now, of course he thinks he's a dog, so consider the source.

JAKE I

(singing) “How many roads must a man run down  
Before you can call him a man?”

GUSTAV

I wish he'd stop that.

JUNE

He can't, it's a snake bite side-effect. The poison will probably kill him in awhile.

GUSTAV

Really? Great!

MAY

That's what you wanted, wasn't it Gustav? For us to be out of the way so that you could have April.

GUSTAV

Why isn't she dying?

JUNE

Snake venom takes people in different ways.

(JAKE II starts growling at MAY)

GUSTAV

What's wrong with him?

(JAKE II starts barking at MAY)

JUNE

I think he senses danger.

(JAKE II starts howling at MAY)

GUSTAV

April, would you please take him out of here.

APRIL

(I'll never do anything you say you bastard.) Le pantalon de marque de feu grands ennemis.

JUNE

Come on April, we can discuss important matters. Come on Jake, here boy, here, come on.... good boy. (Exit APRIL, JUNE, and JAKE II)

MAY

Well, you’ve finally got us alone. I suppose you’ll try to kill us again.

(JAKE I starts playing “Dueling Banjos”)

GUSTAV

Why would I want to kill you. You’re my daughter.

JAKE I

She hasn’t been normal since the crash.

MAY

We know that you need to kill. You’re torn by your urge to create and your urge to sabotage and destroy what little success you have. (MAY pulls out a rattle snake and holds it like a gun at GUSTAV.)

MAY

Now what are you going to do Mom?

GUSTAV

You’ve had that snake with you all this time?

JUNE

(Enters looking nine months pregnant) Jake wanted to finish some of the plumbing. (grabs JAKE II’s wrench and starts to leave.)

GUSTAV

June!

JUNE

What?

(GUSTAV points to MAY.)

GUSTAV

Rattlesnake.

JUNE

Yes?

(GUSTAV points to JUNE’s stomach.)



GUSTAV

And you're...

JUNE

Yes, I know. Alien baby.

MAY starts tossing the snake from hand to hand and waving it around menacingly.

GUSTAV

May, please be careful with that snake. You don't want it to go off accidentally.

MAY

Don't worry, you can handle snakes when you're possessed by Satan!

JUNE

Great.

MAY

Blah blah blah! E Pluribus Unium!

JUNE

What's she doing?

GUSTAV

Speaking in tongues-- I believe.

MAY

El Camino! Sprint PCS! Ob-bla-di-ob-bla-da! Coca-cola!

JUNE

You're on your own for this one. I'm going to help Jake in the kitchen.

JUNE exits.

MAY

You'd better leave too Jake, this might get messy.

JAKE I

Sure thing, my dark lord of the underworld.

(sings) “Bye, bye Miss American Pie  
Drove my Chevy to the levy....” (exits)

GUSTAV

Wait. Jake, don't go!

JUNE

(Enters) He was having some trouble with the plumbing, so he's going to work on the electrical instead. (Grabs the rest of JAKE II's tools. Exits)

GUSTAV

Wait.

MAY

Hey Gustav? Got a light?

GUSTAV

What?

(Explosion from outside)

MAY

That takes care of Jake.

GUSTAV

The car exploded!

MAY

I'm just getting started.

GUSTAV

But you loved Jake.

MAY

Nah baby, I'm Satan. I don't love nobody.

(JAKE II enters gripping an extension cord in his teeth. APRIL is holding the other end like a leash and holding her head.)

APRIL

Mon dieu!

MAY

What's the matter April? You look like someone who's psychically bonded twin just died.

GUSTAV

He did.

MAY

I'm surprised the shock of it didn't cause her liver to explode.

(APRIL instantly clutches her liver. )

APRIL

(Ow!) Le singe noie.

JUNE

(off-stage) Did you say plug it in?

GUSTAV

NO!

(JAKE II convulses with electricity and dies on stage. APRIL let's go of the cord and grabs her head like she has a headache. JUNE enters.)

JUNE

Problem?

GUSTAV

Jake's dead.

JUNE

That one's my fault, sorry.

MAY

Surprised the shock of that didn't put you into an early labor.

(JUNE instantly clutches her stomach.)

JUNE

Fine by me.

(APRIL takes GUSTAV's drink and drinks some more.)

JUNE (cont.)

No time for the hospital, there's hot water in the kitchen (JUNE exits to the kitchen.)

MAY grabs APRIL. GUSTAV takes the moment to grab the snake away from MAY.

MAY

Give me my snake back.

GUSTAV

No.

APRIL

(Gustav, my liver hurts.) Mon foie blesse.

MAY

Do it, or I'll keep her from going to the hospital until all of her internal organs explode.

GUSTAV

Fine.

(GUSTAV pours the poison into the snake's mouth then tosses it to MAY.)

MAY

What did you do?

GUSTAV

I made your snake drink cyanide.

MAY

You've poisoned my venom?

GUSTAV

Yes. Making it useless.

MAY

Or twice as dangerous.

GUSTAV

I guess we'll never know.

MAY

Won't we.

MAY lets the snake bite APRIL. APRIL dies.

MAY

You can't tell me you didn't want me to do that. Now it's just you and me, baby, mano a mano.

(they square off)

GUSTAV

You can't kill me. I'm an essential character. I'm the bad guy. The manipulator, the puppet master. Without me, you have no conflict. And no plot.

MAY

Aaah shut up.

(she throws the snake at GUSTAV. He struggles and is bitten. He throws the snake to the ground and stomps on it.)

JUNE

(enters with alien baby) Gustav. What's going on here.

GUSTAV

(Breathing heavy) Satan just threw a rattle snake at my face.

JUNE

Why didn't you just shoot her?

GUSTAV

I don't have a gun.

JUNE

Of course you do. You mailed one to yourself last week..

(GUSTAV pulls out an envelope and opens it. There's a gun. inside.)

MAY

Is that a .44 caliber Smith and Wesson?

GUSTAV

They're not a sponsor. (GUSTAV shoots MAY, she dies sexily.) You've got to help me... the snake bit me...

JUNE

I....

“Lustful Youth” by Mike Eserkaln pg. 102

(Lights flash as the alien mother ship lands outside. “Time For Me to Fly” by REO Speedwagon very loudly. JUNE joyfully dances and exits.)

GUSTAV

(He stumbles and slowly starts to die, as he falls he grabs the list of sponsors.) Is this how it ends for Gustav? Alone and unloved with only a bottle of James Byron Scotch for comfort. And of course this bar of Dove mositerizing soap, bowl of Special K cereal and a box of Tide color... safe.... bleach.

(GUSTAV slumps to the floor and dies. Then fade into Lustful Youth theme. Lights fade out. Lights up on TONY reading the last few pages. WALT is still slumped on the floor where GUSTAV was, MAY is gone.)

TONY

What’s wrong with you?

WALT

I’ve been poisoned by cyanide or rattlesnake venom, or both, not sure.

TONY

Just letting you know that you’re done. We have enough for a season.

WALT

Good, cause I’m all out of ideas.

TONY

Oh, you’re going to keep on rolling. You’ve been picked up for two more seasons, at least.

WALT

But they’re all dead.

TONY

People in soap operas don’t stay dead for long. They probably faked it.

WALT

Gunshot?

TONY

Faked.

WALT

Explosion?

TONY

Faked.

WALT

Livers exploding? Cyanide Rattlesnake bites?

TONY

Faked.

WALT

Alien re-abduction?

TONY

Faaaaaked.

WALT

So what am I supposed to do?

TONY

Same thing you’ve been doing all along. Fake it. Seems to be working.

WALT

I can’t... I can’t ... She left on a Speedwagon with space aliens, and she was the one with all the really good ideas. And I can’t do it myself.

TONY

Can’t stop now, people like it too much. Tell you what, we’ll get a team of writers for you.

WALT

But they’re all dead. Even the people in the back story. I still don’t know how the armless plumber killed himself with a rifle.

TONY

(starts to exit.) He probably used his feet.

“Lustful Youth” theme begins.

DILL

(enters) Uses his feet. That’s a good idea.

“Lustful Youth” by Mike Eserkaln pg. 104

VOICE OVER

Tune in next week, for another exciting episode of Lustful Youth.

(Black out)