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ELSEWHERE

A Tragicomedy in 2 Acts
by

Kevin Daly

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ELSEWHERE

by Kevin Daly

CHARACTERS

TAVERN SMITH (m); *a writer*

CHARLES BALTHORN (m); *a pathologist*

TENDERLOIN PENDERMELLON (m); *Balthorn's assistant*

LYNETTE THOMPSON (f); *a factory owner*

JOHN DIXWELL (m); *Lynette's assistant*

COLONEL WILLIAM GOFFE (m); *a silver merchant*

MARY DIXWELL (f); *Dixwell's sister*

ELEANOR THOMPSON (f); *Lynette's daughter*

CORNELIUS MILFORD (m); *a locksmith*

SETTING

A fictional town torn apart by a virus.

Note: This story is told in "scenes" to benefit the reader. However, in production these scenes need not be clearly defined. Overlapping, cross fading, and all other appropriate techniques conducive to fluid transitions are encouraged whenever possible.

PRODUCTION/ DEVELOPMENT HISTORY

Produced at Southwestern Oklahoma State University.
Steve Strickler, Director. October 2007.

Transfer of the same production to the Oklahoma State College Theatre Festival.
October 2007.

Staged reading Crossroads Repertory Theater.
Danielle Howard, Director. July 6, 2009

2011 National Playwrights Conference at the O'Neill Theater center (Semi-Finalist).

ELSEWHERE

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ACT 1

AT RISE: *Intro; an empty theatre. Enter
TAVERN SMITH.*

TAVERN

Good evening ladies and gentleman. Welcome to the [NAME OF THEATRE]. My name is Tavern Smith and I'll be writing tonight's play. Before we get started I do have to ask that you please turn off all cell phones, pagers, and otherwise noisy things. *(A moment.)* Thank you. As of right now I'm planning a two-act play so you can expect at least one intermission and a runtime of somewhere around two hours give or take half an hour. But, that's all subject to change. So without further ado, and a little help from our friends in the lighting booth, I'd like to welcome each and every one of you to the [NAME OF THEATRE]'s World Premiere Production of Elsewhere.

A lighting cue suggests the start of the play. Enter ELEANOR. She carries a large sign, which she stakes into the ground. It reads from the audience view:

“WELCOME TO ELSEWHERE
THOMPSONVILLE —>
<— HAZARDVILLE”

Assuming she plans to leave when finished, TAVERN continues.

TAVERN (CONT.)

We begin in a town that no longer exists.

ELEANOR, who has finished with her sign, steps toward TAVERN.

TAVERN (CONT.)

Of course Elsewhere never *actually* existed. It's just a fictional town I made up. But, if it did exist it would look nothing like the town you're from. And the people who live there would be nothing like the people you know.

ELEANOR attempts to subtly gain TAVERN'S attention but he ignores her and continues.

TAVERN (CONT.)

You'd find that on big city standards Elsewhere's probably a small town. Though by small town standards it's most likely a big city...

ELEANOR taps TAVERN on the shoulder. He shoos her away but still she persists.

TAVERN (CONT.)

...Either way the most important thing you need to know...

ELEANOR

Excuse me?

TAVERN

... The most important thing you need to know...

ELEANOR

Mr. Smith?

TAVERN

(Finally addressing ELEANOR)

What? What could you possibly want right now?

ELEANOR

Just wondering how much longer you'll be?

TAVERN

As long as I'd like to be. How about that for an answer?

ELEANOR

I was hoping we could move this part along.

TAVERN looks to the audience. Then back to ELEANOR.

ELEANOR (CONT.)

It's just— I was supposed to meet somebody.

TAVERN

You're the only character I've created...

ELEANOR

(On top of his line)
And I don't recognize this place.

TAVERN

Because the setting's not done.

ELEANOR

Will you finish it soon?

TAVERN

(Aside)
My next play will have no women.

CORNELIUS calls from offstage.

CORNELIUS' VOICE

Eleanor?

ELEANOR

Cornelius? Are you there?

CORNELIUS' VOICE

I am. Where are you?

TAVERN

(To the audience)
This isn't how we start.

ELEANOR

Over here, Cornelius. Come to my voice.

TAVERN

No, Cornelius. Don't come to the voice. Do not come—

Enter CORNELIUS.

ELEANOR

Cornelius!

*ELEANOR and CORNELIUS
embrace.*

ELEANOR (CONT.)

(To CORNELIUS)
I've missed you.

They kiss.

TAVERN

Don't kiss him.

DIXWELL'S voice is heard off stage.

DIXWELL'S VOICE

Eleanor? Is that you?

TAVERN

(Calling back)

No, it's Tavern and I'm trying to write a play!

ELEANOR

(Panicked)

It's Mr. Dixwell. Cornelius, you should go.

TAVERN

You should both go.

CORNELIUS

(To ELEANOR)

When will I see you again?

TAVERN

Never. Go!

ELEANOR

(A whisper)

I'll come for you tonight.

TAVERN

Oh really? Where will you go? This is an empty stage you know.

Enter DIXWELL.

DIXWELL

Eleanor.

TAVERN throws his arms into the air.

ELEANOR

Hello, Mr. Dixwell.

TAVERN

(To DIXWELL)
And what are *you* doing here?

DIXWELL

I heard Eleanor's voice.

TAVERN

Can't you see I'm in the middle...?

DIXWELL

(Moving past TAVERN)
Eleanor, are you OK?

ELEANOR

I'm fine.

DIXWELL

You shouldn't be this far from home.

TAVERN

She should be at home. Please take her there now.

ELEANOR

I'm not going.

TAVERN

(Aside)
Seriously, never again.

ELEANOR

(To DIXWELL)
I went for a walk and got lost but I know where I am now. I can find my way back on my own.

DIXWELL

(Speaking to ELEANOR as he notices CORNELIUS)
I can't imagine your mother would appreciate you wandering around down here.

TAVERN

I sure as hell don't.

DIXWELL

(Acknowledging him)
Cornelius?

CORNELIUS
Hi Mr. Dixwell.

DIXWELL
Do you two know each other?

ELEANOR
(Adamant)
No.

*ELEANOR'S response confuses
CORNELIUS.*

TAVERN
Just take her back, John...

ELEANOR
I was just asking him directions.

*DIXWELL takes a long pause to
consider her alibi. Then,*

DIXWELL
(To CORNELIUS)
How is your family?

CORNELIUS
Not well.

TAVERN
Oh good. Now they're writing their own back-story. I'll be over here.

DIXWELL
(To CORNELIUS)
I'm sorry to hear that.

*CORNELIUS looks to ELEANOR.
She looks away. DIXWELL notices.*

DIXWELL (CONT.)
Eleanor, I'm sure your mother would like you home.

*DIXWELL makes to exit but stops to
wait for ELEANOR. She exchanges a
fleeting glance with CORNELIUS
that DIXWELL duly notes.*

*ELEANOR exits into Thompsonville.
DIXWELL follows off.*

TAVERN

(To CORNELIUS)

You weren't supposed to be in this play.

CORNELIUS

She asked me to meet her.

TAVERN

That's part of *her* back-story it wasn't supposed to happen on stage.

CORNELIUS

She said she didn't know me.

TAVERN

Because you're from Hazardville.

CORNELIUS

Hazardville?

TAVERN

(Aside)

This is what happens when characters begin plays before they're written.

*TAVERN begins ushering
CORNELIUS off the stage.*

CORNELIUS

Will I see her again?

TAVERN

Probably not.

CORNELIUS

How will I find her?

TAVERN

You're not in this play.

*With a final push CORNELIUS is
gone. TAVERN takes a moment to
collect himself and to make sure no
others have joined him. Scene 1
begins.*

1.1

TAVERN (CONT.)

I'm sorry. Where was I? (*Noticing the Elsewhere sign*) Right. The most important thing you need to know about Elsewhere is that it's divided into two districts. In Thompsonville the sun never sets.

The theatre provides the sun.

And in Hazardville the sun never rises.

The theatre provides the moon.

Now, for quite some time the people of Hazardville and the people of Thompsonville got on just fine.

Enter GOFFE from stage left. He is dressed in fine clothing and pulls behind him his silver shop. A large sign above the door reads: GOFFE'S SILVER SHOP. Simultaneous with his entrance MARY enters stage right. She is dressed in rags and pulls behind her a far more modest shop. A hand painted sign above her door reads: TEA SHOP.

Good morning, Mary!	GOFFE
Morning, William!	MARY
How are we doing today?	GOFFE
Just fine. Thank you!	MARY
Good. Good.	GOFFE

GOFFE and MARY set their shops a few feet from each other on their respective sides of the line.

MARY

Can I interest you in a cup of tea, William?

GOFFE

That would be lovely. Thank you, Mary.

MARY enters her shop.

TAVERN

And for their efforts Elsewhere blossomed into a thriving community. Enormous elm trees decorated the landscape...

The theater provides the elm trees.

TAVERN (CONT.)

...and helped to land this town on one of those lists of most desirable places to live.

MARY returns with a hot cup of tea, which she delivers to GOFFE.

MARY

Be careful now, William. It's hot.

GOFFE

You're too kind there, Mary.

MARY

Just bring the cup back when you're done.

GOFFE

Thanks so much.

MARY

No, no.

GOFFE and MARY exit into their respective shops.

TAVERN

But lately there's been some tension across this line. You see years back Hazardville had the terrible misfortune of a great rain that lasted twelve straight months. This proved costly for the Hazardvillians and, consequently, their relations with the good people of Thompsonville.

GOFFE returns and smashes the teacup against Mary's shop.

MARY returns and responds in kind by brushing her fingertips under her chin. Both exit back into their shops by slamming their doors.

TAVERN

You see that rain flooded the forests and fields of Hazardville turning it all to swampland. Aside from devastating their main source of food those swamps became breeding grounds for mosquitoes. Those mosquitoes carried disease. That disease brought violence and crime.

GOFFE exits his shop wearing a coat and hat. He locks the door then turns to TAVERN.

GOFFE

What are you doing over there?

TAVERN

I was just setting up the...

GOFFE

I don't care what you're doing! There's no loitering here. Go on. Get out!

TAVERN

No, I'm not in the scene...

GOFFE

Would you like me to call the constable?

TAVERN

You don't understand...

GOFFE

(Waving his hat and calling down the road)

Someone send for the constable!

TAVERN

(Aside)

That's Colonel Goffe. He doesn't trust anyone.

GOFFE

Send for the constable and tell him to come quick!

TAVERN

Alright! Alright, I'm leaving. *(To the audience)* Ladies and gentlemen, enjoy the show.

TAVERN exits. GOFFE stares him off.

GOFFE

Hmph.

He takes one more look around then exits into Thompsonville.

A moment later BALTHORN enters from Thompsonville, his head is buried in a large hand drawn map. He is followed shortly after by his assistant PENDERMELLON who carries all of their belongings and a half-eaten loaf of bread.

BALTHORN

(Continuing)

Would you quit your complaining, Pendermellon! We've been over this before. I would gladly help you carry that load if my hands were not completely occupied by this blasted map. Now, if my calculations are correct we should be arriving upon our destination any moment now.

PENDERMELLON enters and exhaustedly drops the bags.

BALTHORN (CONT.)

Careful! You might break our equipment!

PENDERMELLON

Would you look at this?

PENDERMELLON approaches the line between Hazardville and Thompsonville.

BALTHORN

What on earth?

PENDERMELLON

It's as if right here where we stand the day has not ended. Yet, just over here the day has not begun.

BALTHORN

Well, that's simply scientifically impossible.

PENDERMELLON

Right.

PENDERMELLON attempts to stretch out his back.

BALTHORN

Are you complaining again?

PENDERMELLON

Just a little tired that's all.

BALTHORN

Well of course, look how much weight you're carrying and the bags on top of it.

PENDERMELLON

The bags are heavy.

BALTHORN

Now if only I could deter my fat assistant from stealing stale bread.

PENDERMELLON looks at the loaf.

We are scientists, Pendermellon. Not thieves.

PENDERMELLON turns his attention to GOFFE'S SHOP.

PENDERMELLON

Scientists who haven't eaten in days.

BALTHORN

(Under his breath as he returns to the map)

Wouldn't know it to look at you.

PENDERMELLON

(Looking into GOFFE's shop)

What?

BALTHORN

Never mind that. Grab your things.

PENDERMELLON

(Peering through the window)

Looks like someone's left a sandwich on the table there. Looks awfully tasty.

BALTHORN

Forget the sandwich. We're almost there.

PENDERMELLON

Surely that sandwich will spoil before anyone comes to eat it.

*Without BALTHORN noticing
PENDERMELLON opens the
window and attempts to climb in.*

BALTHORN

If it's true what they say about Hazardville that place must be crawling with disease. Think of it, Pendermellon. Think of what that means for us. It's an opportunity. But more importantly it will— Pendermellon! What in heavens do you think you're doing?

PENDERMELLON

Would you mind terribly giving me a push, Balthorn?

*BALTHORN assists him into the
window.*

BALTHORN

Have you lost your mind? What if they come back? What will you do then? You certainly won't outrun them.

*PENDERMELLON falls into the
window and BALTHORN falls to the
ground.*

PENDERMELLON

Thank you.

BALTHORN

(Dusting himself off)

Hurry up in there. I don't want to—

*PENDERMELLON exits the shop
through the door. His mouth is full
and he licks his fingers clean of the
last remains of the sandwich.*

BALTHORN (CONT.)

Nice of you to save me a bite.

PENDERMELLON

(Through stuffed cheeks)

I didn't know you wanted any.

BALTHORN

Yes, well... Pendermellon?

PENDERMELLON

(Still chewing)

Hmm?

BALTHORN

Is that a tray of silver on the counter there? Go back in and take a look.

PENDERMELLON

Balthorn?

BALTHORN

We don't have time, Pendermellon. Just go back in there and take a look.

PENDERMELLON re-enters the shop as MARY enters from her shop. She sweeps up the broken teacup.

BALTHORN

Alarm! Alarm, Pendermellon! Grab it quick!

MARY looks up.

MARY

Hey! What are you doing over there?

BALTHORN

Hurry, Pendermellon! Someone's come!

PENDERMELLON runs out of the shop with the tray of silver.

MARY

Stop! Stop right there!

BALTHORN

Our things, Pendermellon! Grab our things!

MARY swings her broom at PENDERMELLON as he attempts to pick up their belongings while still holding the tray of silver. In doing so she knocks him over.

BALTHORN attempts to pick up as much silver as he can as MARY continues to whack at both of them.

MARY

You no good... thieving... rotten... scoundrels!

BALTHORN

This way, Pendermellon!

BALTHORN exits into Hazardville. PENDERMELLON tries to follow behind but MARY sweeps his feet out from under and whacks him a few more times before he can get up and run away.

MARY

(Chasing them off)

And the next time I catch you stealing I'll get the constable myself!

MARY exits behind them. A moment later GOFFE re-enters from Thompsonville. Enters his shop. Then sticks his head out the window.

GOFFE

I've been robbed! *(Exits the shop)* Thieves! Someone come quick! Someone help! They've broken into my shop!

MARY returns from Hazardville.

MARY

Quit your squawking you old fool!

GOFFE

Woman, I've been robbed.

MARY

Because you didn't lock your window.

GOFFE

I stepped out for a *moment*.

MARY

(Picking up the fallen silver)

They dropped most of it anyway.

GOFFE

You leave that there! Don't touch it.

MARY

(Stopping)

I'm just trying to help.

GOFFE

I don't need your help. For all I know you're a part of it.

MARY

You're a sad old man, William. *(Exiting into her shop)* A sad old man who needs new locks.

GOFFE

Maybe I am a sad old man, Mary. But I'm a sad old man on *this* side of the line.

At this MARY stops. The slightest bit of shame appears on GOFFE'S face. End scene.

1.2

Rather than exit into her shop MARY pushes it off stage right. GOFFE does the same with his shop by exiting stage left. In their place the theater provides a backdrop for the interior of LYNETTE'S MANSION.

While this is happening, TAVERN enters with a stand-up mirror that he sets down on the stage.

TAVERN

Later that night, on the farthest end of Thompsonville, this town's elite have gathered at the home of Lynette Thompson. Those lucky enough to be on the guest list have come from miles around just to bask in the presence of the richest woman in Elsewhere.

Enter LYNETTE, who poses for the mirror. Before exiting TAVERN points up at the sun with his index finger and drags it all the way stage right, filling the stage with light, and pushing the moon out of view.

LYNETTE

(To the mirror)

Ah, Mayor, wonderful of you to join us this evening. Did you and your wife find the place alright?

(Answering)

The large mansion on the hill, Lynette? Did you think anyone could miss it?

(Sighs)

Now come on, old girl, pull yourself together.

DIXWELL bursts into the room.

DIXWELL

There you are.

LYNETTE

Here I am.

DIXWELL puts a coat on LYNETTE.

DIXWELL

The guests are growing impatient.

LYNETTE

I spoke with the constable this afternoon. It seems there was another robbery at the line.

DIXWELL

How does it fit?

LYNETTE

Tight. You have family in that area don't you?

DIXWELL

I do. My sister Mary.

LYNETTE

Apparently he intends to hang someone by the end of the week.

DIXWELL

You need shoes.

DIXWELL hurries off stage.

LYNETTE

He's not even trying to find the actual thieves. He'll just arrest some poor boy from Hazardville.

DIXWELL

Which shoes...? Mrs. Thompson?

LYNETTE

Sorry?

DIXWELL

(Returning with shoes and a stool)

These will do. Sit.

LYNETTE

I can put them on.

DIXWELL

Make sure to spend time with the Mayor and his wife. You'll need his support to get your new factory underway in Hazardville.

LYNETTE

He'll support me. I'm bringing in hundreds of new jobs.

DIXWELL

Yes, but if I am to be made manager there will be a question of my citizenship.

LYNETTE

And when the time comes you'll leave that to me.

DIXWELL

(Satisfied)

Let's have a look at you then.

LYNETTE

Has my daughter returned?

DIXWELL

She has.

LYNETTE

Did you find out where she's been wandering off to?

DIXWELL

(Hesitates, then recovers)

I have. Long walks. Not far. Nothing you should worry about. Are you ready for your introduction?

LYNETTE

She's at that age, Dixwell. That age when young girls take long walks and run off with young boys. And I tell you it's times like these I wish her father were still here.

LYNETTE looks around a moment then beckons DIXWELL closer.

LYNETTE (CONT.)

(A whisper)

I have a bad feeling about this.

DIXWELL

About what?

LYNETTE

John, listen to me carefully. I've already lost my husband, and that was before this story even began...

Enter TAVERN, dressed in rags. He looks on at the scene suspiciously.

LYNETTE (CONT.)

(Seeing TAVERN, still a whisper)

...Keep a close eye on my daughter.

DIXWELL

Of course.

LYNETTE

(Attempting to cover)

Then we shouldn't keep our guests waiting.

End scene.

1.3

DIXWELL carries the mirror off stage left. LYNETTE follows attempting to avoid TAVERN'S curious glare. The theater removes the backdrop of the mansion.

TAVERN

Even later still that same evening. On the opposite side of town. At the furthest reaches of Hazardville...

With his index finger TAVERN pulls the moon into view and all the way stage left, filling the stage with moonlight, and pushing the sun out of view.

TAVERN (CONT.)

Our two scientists come upon a dying man in the street...

TAVERN lays himself down on the ground. Enter BALTHORN and PENDERMELLON, so immersed in their conversation that they nearly walk right into TAVERN.

BALTHORN

(Continuing)

Which of course brings us back to my original point—the extract from the cypress melon has no effect on the disease whatsoever!

PENDERMELLON

Fascinating.

BALTHORN

(Noticing TAVERN)

What's this?

TAVERN begins to moan.

BALTHORN (CONT.)

Ah, success, Pendermellon! I told you people were dying here. *(Kneeling down to TAVERN)* Good sir, my name is Charles Balthorn. The world's greatest pathologist. What seems to be the problem?

TAVERN

(Labored)

My stomach. It's wrenching itself dry.

BALTHORN

When did you first notice your discomfort?

TAVERN

One month ago, exactly.

*There is considerable let down in
BALTHORN he steps away)*

PENDERMELLON

(To TAVERN)

Would you say this wrenching arrives on thirty to sixty second intervals?

TAVERN

Yes. And they're getting worse.

BALTHORN

(Moving away and subtly beckoning for PENDERMELLON to follow)

Pendermellon.

PENDERMELLON

Any fever? Cold sweats?

TAVERN

Every night.

BALTHORN

(Not so subtle)

Pendermellon, come here now.

*PENDERMELLON quickly returns
to BALTHORN. TAVERN continues
to moan.*

PENDERMELLON

He's got the Ramona Disease, Balthorn.

BALTHORN

And it appears we've come all this way on a fool's errand.

PENDERMELLON

I don't understand?

BALTHORN

You know full well a cure for the Ramona disease has already been discovered. We're not needed here. *(A sigh of deep disappointment)* Gather your things, Pendermellon. We should begin our long journey home.

PENDERMELLON

I have some vaccines in my bag that I'd like to leave with him.

BALTHORN

If you must.

PENDERMELLON approaches the dying man with the vaccines.

PENDERMELLON

(In apology)

We may have come too late but these vaccines will dull the pain at the very least. I'm so sorry.

TAVERN

What did he mean, Ramona?

PENDERMELLON

(Preparing the vaccines into a needle)

Ramona is what's causing your pain. It comes from where we come from. It's a disease that dissolves your stomach. Mr. Balthorn worked forty-five years to discover this cure. *(A whisper as to not agitate BALTHORN)* But it was stolen from him. And so he received no fame, no fortune, no credit. When he tried to plead his case he was laughed at and ridiculed. *(BALTHORN clears his throat)* The truth is we were hoping it was something else that was killing you. *(Injecting TAVERN with the vaccines.)* This will only sting for a moment.

TAVERN

There are others. My whole family. My neighbors.

BALTHORN

(With renewed interest)

And not one of them is aware of the vaccine?

TAVERN

We had no clue.

PENDERMELLON

You can be sure they'll all receive the vaccines.

TAVERN

Thank you. That makes me feel better already.

PENDERMELLON

Rest your eyes. Your pain will be gone soon enough.

TAVERN closes his eyes and dies. A moment. Then,

BALTHORN

Pendermellon, I have an idea. How much vaccine do you have in your bag?

PENDERMELLON

At least three doses.

BALTHORN

That's not enough to help anyone.

PENDERMELLON

We'll send for more.

BALTHORN

Could take weeks. We might as well make it ourselves.

PENDERMELLON

That would take just as long.

BALTHORN

There is an opportunity here to take what should have been ours to begin with.

PENDERMELLON

(Suspicious of BALTHORN's tone)

How so?

BALTHORN

We send for supplies. Enough to cure all not just one. And in the meanwhile we journey to the other side of town.

PENDERMELLON

Thompsonville?

BALTHORN

We take an audience with the more privileged of society. To whom we explain our discovery of a *new* disease.

PENDERMELLON

A new disease?

BALTHORN

One for which there is at this time no cure.

PENDERMELLON

(Getting it)

No cure.

BALTHORN

We offer our services, for a small fee to cover our costs, and the promise of a cure within a month.

PENDERMELLON

Which is about the time it will take for the supplies to arrive.

BALTHORN

Precisely. The people get their vaccines, we receive our just compensation, and I receive the recognition that's been overdue.

Beat, PENDERMELLON continues to stare at the corpse.

PENDERMELLON

What about his family? What about the people who need the vaccines now?

BALTHORN

Look, even if we tried to help them it would still take weeks before the vaccines were ready. Why shouldn't we take back what was ours to begin with? This is exciting! They'll have parades in my name. This is what we've come for. Pendermellon, fate has screwed me once. Not this time. Come! Today is our day!

BALTHORN exits towards Thompsonville. PENDERMELLON crosses Tavern's arms.

PENDERMELLON

I hope you've gone to a better place.

BALTHORN'S VOICE

Pendermellon!

PENDERMELLON gathers their things and hurries off. End scene.)

1.4

TAVERN rises to a sitting position and brings the sun and moon back to their original locations. MARY and GOFFE enter and return their respective shops back into place. As TAVERN speaks MARY exits into her shop, and GOFFE attempts to fix the lock on his window.

TAVERN

A few days later we find Colonel Goffe taking some security measures at the Hazardville and Thompsonville line...

TAVERN exits.

GOFFE

(To himself)

How am I supposed to fix these things if I didn't even know they were broke?

CORNELIUS enters cautiously to make sure Tavern has gone. He carries a small sack of tools.

CORNELIUS

Would you like some help with that?

GOFFE

Who are you?

CORNELIUS

My name's Cornelius. I can fix that window for you.

GOFFE

How much will it cost me?

CORNELIUS

Five coins.

GOFFE

For that price I could hire someone from Thompsonville.

CORNELIUS

(Desperate)

OK, four coins.

GOFFE

(Pause, to evaluate CORNELIUS)

You better be quick. I'm in a hurry.

CORNELIUS

If you've got somewhere you need to be I can lock up for you when I'm done.

GOFFE

Nice try. Just fix the locks. *(CORNELIUS begins to work)* And don't think I'm not watching you.

MARY enters from her shop carrying a sack of tealeaves she intends to bring into Hazardville.

MARY

(Noticing)

Cornelius? What are you doing over there?

GOFFE

He's working.

MARY

(To CORNELIUS)

Have you eaten anything today?

CORNELIUS

It's ok, Mary. I'm not hungry.

MARY

(Offering a portion of the tea leaves)

Boil this in water tonight. It'll keep you strong.

GOFFE

(Interrupting)

Should I inform the constable of your drug trade?

MARY

(Legitimate concern)

You look thin, William. Are you feeling alright?

GOFFE

It's Colonel William Goffe to you. And I'm fine. Just fine.

GOFFE withdraws a cloth and wipes his face.

MARY

I can make you a tea for that fever.

GOFFE

I believe your break's been long enough now, boy.

CORNELIUS goes back to work.

MARY

How is your family, Cornelius? Your mother and father were friends of mine.
(*CORNELIUS lowers his head.*) Oh no. Not them too. Was it the disease? (*CORNELIUS nods.*)

GOFFE

I'm sorry to hear that young man. I still expect you to finish the job you started.

MARY touches CORNELIUS' face.

MARY

Drink the tea.

CORNELIUS

I will, Mary.

GOFFE

(Escorting her away)

Back on your way now.

MARY

William, if you'd like me to make...?

GOFFE

Colonel William Goffe will do just fine.

MARY

(Beat, hurt)

Take care Cornelius.

MARY exits into Hazardville with the remaining leaves. CORNELIUS has stopped working.

GOFFE

(To CORNELIUS)

What are you looking at? That woman steals from me. She arranges for it. And she...

TAVERN enters wearing the constable's uniform.

TAVERN

William Goffe. There you are. I've spoken with the mayor. He'll compensate you for what you lost in the robbery last week.

GOFFE

That's great news, constable...

TAVERN

...But, you have to go now. Tell him what you lost. He'll give you the coins in return.

GOFFE

Yes, but...

TAVERN

(Ushering him off into Thompsonville)

...Right now. Or you get nothing at all.

GOFFE

(Stopping)

Yes. But I've got someone at my shop.

TAVERN

I'll watch it for you. Unless you don't want the coins? If you don't want the coins you can stay. You don't have to go.

GOFFE

No. That's fine. Just make sure you watch him. He's from *Hazardville*, you know. The Mayor's at the town hall is he?

TAVERN

He is.

GOFFE

Very good. Thank you very much, constable. Thank you very much!

*GOFFE exits into Thompsonville.
TAVERN removes the hat and approaches CORNELIUS.*

TAVERN

What are you doing here?

CORNELIUS

I couldn't leave.

TAVERN

I see that. But you're not supposed to be in this scene. Or this story.

CORNELIUS

What are you doing with Mary?

TAVERN

Who?

CORNELIUS

Mary, from the teashop. What's your plan for her?

TAVERN

(Pause, a lie)

Nothing. She's an auxiliary character. She just moves the plot along.

CORNELIUS

She's always been good to me. I don't want anything to happen to her.

TAVERN

Uh huh. Anything else while I'm taking requests?

CORNELIUS

I want to be with Eleanor.

TAVERN

That I can't do.

CORNELIUS

Why not?

TAVERN

Because she's from Thompsonville and you're from Hazardville.

CORNELIUS

Then I'll take her away from here.

*TAVERN picks up a tool from
CORNELIUS' sack.*

TAVERN

That's going to be a lot harder than you think.

CORNELIUS

Why?

TAVERN

Because the constable's been looking to hang somebody.

TAVERN smashes GOFFE'S window.

CORNELIUS

What'd you do that for?

TAVERN

If you're going to be in this play I can't have you messing up my plot.

CORNELIUS

So what do I do now?

TAVERN

(Making to exit)

I wouldn't be here when the Colonel gets back.

ELEANOR calls CORNELIUS from off stage.

ELEANOR'S VOICE

Cornelius?

CORNELIUS

What's she doing here?

TAVERN

You didn't think I'd make it easy did you?

As TAVERN exits ELEANOR enters from Thompsonville.

ELEANOR

Cornelius?

CORNELIUS

Eleanor.

They embrace.

ELEANOR

(*Noticing*)
What's wrong?

CORNELIUS

I can't stay.

ELEANOR

I know. If anyone saw us together...

She kisses him again.

CORNELIUS

Eleanor, we have to go away.

ELEANOR

What do you mean?

CORNELIUS

I can't explain now. Meet me tonight at the teashop. No one will look for us there.

ELEANOR

Cornelius.

CORNELIUS

It's important.

ELEANOR

I want to see you. I really do. But I can't just leave in the middle of the night. What will I tell my mother?

CORNELIUS

Make something up.

ELEANOR

Even if I did... I can't go in there.

CORNELIUS

Why not?

ELEANOR

It's too dangerous.

CORNELIUS

It's no different than here. It's just... darker that's all.

ELEANOR

(Moving away)

I don't know, Cornelius. I'll try. But there's no guarantee...

CORNELIUS

(Grabbing her)

No. It's not enough to try. You have to meet me tonight.

ELEANOR

Let go of me.

He does.

CORNELIUS

I may not be able to stay in Elsewhere much longer...

ELEANOR

You're scaring me.

TAVERN pushes GOFFE onto the stage from Thompsonville.

GOFFE

Alright! Alright! I'm going. There's no need to push!

After a provocative glance to CORNELIUS, TAVERN exits.

GOFFE

What's going on here? Is this what I'm paying you for?

CORNELIUS

(To ELEANOR)

Meet me tonight. Make sure of it.

GOFFE

Young lady, what is your name?

CORNELIUS

(Insisting)

At the teashop.

GOFFE

(To ELEANOR)

Are you the Thompson girl?

ELEANOR

(Exiting with her head down)

No, I'm sorry.

She exits into Thompsonville.

GOFFE

(Observing the window)

What have you done?

CORNELIUS

I didn't do that.

GOFFE

(Exiting into his shop)

You can be sure the constable will hear about this. If you've taken anything from me...

CORNELIUS

(Following close behind)

There's no need to get the constable involved. I can explain—

*CORNELIUS stops in the doorway.
He slowly retreats. GOFFE returns
from his shop with a rifle pointing at
CORNELIUS.*

GOFFE

I want you to explain why you people think you can steal from me. Have I done anything to you? Have I made any problems for you?

CORNELIUS

Just put the gun down.

GOFFE

Get on your side of the line.

CORNELIUS

OK.

GOFFE

Now!

CORNELIUS

Why?

GOFFE

Because I'm going to make an example of you.

CORNELIUS

Please don't do this.

GOFFE

That side of the line!

CORNELIUS

I didn't break your window!

GOFFE

I'm not asking again!

MARY returns from Hazardville.

MARY

(Getting in front of CORNELIUS)

Put that thing down, William.

GOFFE

Get out of the way!

MARY

Not until you put it down!

*GOFFE tries to adjust his angle.
MARY stays in front of him. He
lowers the gun.*

MARY

Get out of here Cornelius. Go now.

CORNELIUS exits into Hazardville.

GOFFE

Don't you ever come back around here! You hear me? Don't you ever come back!

MARY

Were you going to shoot him?

GOFFE

Yes. In the foot.

MARY
What's the matter with you?

GOFFE
Look what he did to my shop.

*GOFFE picks up the broken glass
around his window.*

MARY
Don't use your hands you'll cut yourself... William, let me help you with that.

*GOFFE puts out a hand to shoo her
away but is forced to confront a pain
in his stomach.*

MARY
Are you all right?

*He exits into his shop. MARY looks
around a moment then pushes her
shop off stage right. End scene.*

1.5

*TAVERN enters and removes
GOFFE'S shop while the backdrop
for LYNETTE'S MANSION returns.*

*TAVERN returns pulling a raised
platform from the stage left wing. On
the platform, ELEANOR sits,
brushing her hair. While he speaks,
TAVERN pushes the moon out of
sight and brings the sun to its stage
right position.*

TAVERN
Later that evening in the quiet of the Thompson mansion Eleanor sits in her room,
brushing her hair, when an unexpected knock is heard at the front door.

*TAVERN knocks on the stage floor.
Pause.*

TAVERN (CONT.)

(Clearing his throat)

An unexpected knock at the front door.

DIXWELL enters stage left.

DIXWELL

Should I get that?

TAVERN

I think so.

*DIXWELL exits stage right as
LYNETTE enters stage left. She
continues up the steps of
ELEANOR's platform.*

TAVERN (CONT.)

(With a sly look to the audience)

Sometimes these things write themselves.

TAVERN stands off to the side.

LYNETTE

(To ELEANOR)

Are you coming down for dinner?

ELEANOR

(Startled)

I didn't hear you come in?

LYNETTE

(Moving to the window.)

I'd forgotten what a great view you have.

ELEANOR

You can see the whole town from here. Everything except Hazardville.

*ELEANOR attempts to clasp her
necklace.*

LYNETTE

Your father loved this view. He could sit here for hours.

*LYNETTE helps ELEANOR clasp
her necklace.*

ELEANOR

Thank you.

LYNETTE

Are you going out this evening?

ELEANOR

I'm just going over Francine's house to study for our mathematics exam.

LYNETTE

Why don't you have Francine come here?

ELEANOR

I already told her I was coming over.

LYNETTE

You can use the library downstairs.

ELEANOR

Until you start spying on us.

LYNETTE

I won't do that.

ELEANOR

All our materials are already over there.

DIXWELL re-enters and makes for the platform but stops when he hears his name.

LYNETTE

OK. I'll have Dixwell walk with you.

ELEANOR

No! Mom, please it's just down the road. Don't make me walk with him. It's embarrassing.

LYNETTE

You're just going to Francine's?

ELEANOR

That's it.

LYNETTE

There's been a lot of crime in Elsewhere lately.

ELEANOR

I'm just going down the street.

DIXWELL ascends the platform.

DIXWELL

I'm sorry to interrupt. Good evening, Eleanor.

*ELEANOR turns back to her window
and continues with her hair.*

LYNETTE

What is it, Dixwell?

DIXWELL

Two men have come to see you. One of them claims to be a doctor. He says it's urgent.

LYNETTE

Have them wait in the lounge. I'll be down in a minute.

DIXWELL exits stage right.

LYNETTE (CONT.)

(To ELEANOR)

Make sure to let me know when you've returned.

ELEANOR

I will.

LYNETTE

(Leaving)

There and straight back. Nowhere else.

ELEANOR

I know. I know.

LYNETTE

(Returning)

And be safe.

ELEANOR

Go! You have people waiting.

LYNETTE

(Leaves, returns again)

And Eleanor?

ELEANOR
What?

LYNETTE
You look very nice tonight.

ELEANOR
(Pleasantly surprised)
I'm locking my door!

LYNETTE
Have a nice time.

TAVERN
I think that will be the last conversation those two ever have with each other.

*As LYNETTE descends the platform
TAVERN pulls it off stage.
DIXWELL returns with BALTHORN
and PENDERMELLON.*

BALTHORN
(Catching her at the bottom of the stairs)
Mrs. Lynette Thompson. Allow me to introduce myself. I am Sir Charles Balthorn of Evermore. The world's greatest pathologist. And this here is my assistant, Tenderloin Pendermellon.

PENDERMELLON
How do you do?

LYNETTE
And what can I do for you both?

BALTHORN
I've been told you're building a factory in Hazardville.

DIXWELL
(With great personal interest in the factory)
Why should that concern you?

BALTHORN
Well, sir, Hazardville is suffering from an epidemic.

LYNETTE
I'm aware of the conditions in Hazardville. However, I merely run a business.

BALTHORN

A business that in less than a month will have few living employees.

ELEANOR returns with her schoolbooks and crosses the stage.

DIXWELL

Where exactly did you say you were from?

BALTHORN

That's not important. What's important is getting these people the help they need.

LYNETTE

Excuse me a moment. Eleanor...

ELEANOR

(Leaving)

...I'll let you know when I've returned.

To leave she must pass DIXWELL and his suspicious glare.

BALTHORN

Mrs. Thompson, we have a common interest in this *new* disease.

PENDERMELLON rolls his eyes.

LYNETTE

You should contact the mayor.

BALTHORN

I've studied disease my whole life. This one moves fast enough to enter Thompsonville within the year.

DIXWELL

Honestly, madam. We've no proof of any of this.

PENDERMELLON

It's true. We've seen it. We saw a man die in Hazardville right before our eyes.

LYNETTE

So why do you come to me? What is it that I can offer?

BALTHORN

Funding. We'll need funding for our research.

LYNETTE

Ah, that's why you're here.

DIXWELL

Sounds like a scam to me.

BALTHORN

I'm offended.

LYNETTE

Mr. Balthorn, I'm not a moneylender. Nor do I respond kindly to beggars.

BALTHORN

(Growing frustrated)

You think I'm a beggar?

PENDERMELLON

Perhaps we should go, Charles.

BALTHORN

I'm a highly trained doctor.

LYNETTE

I'd like you to leave my home.

PENDERMELLON

We thank you for your time.

BALTHORN

I am the greatest pathologist in the history of the world.

DIXWELL

Then prove it.

BALTHORN

(At a peak)

Oh I'll prove it! I'll prove it so proven they might hoist me upon their cheering shoulders as women rain exotic flowers down upon my exposed chest for celebration of that proven point to which I will most certainly prove proven to you sir!

DIXWELL

What?

PENDERMELLON

A lovely home you have here. Thank you again.

*PENDERMELLON pushes
BALTHORN off stage.*

BALTHORN

(Exiting)

And let the record show the great Sir Charles Balthorn of Evermore came to this home and was turned away!

*BALTHORN and PENDERMELLON
exit.*

LYNETTE

(Pause)

You're from Hazardville. Your sister. No concern?

DIXWELL

None whatsoever. What troubles Hazardville is more than disease.

End Scene.

1.6

*DIXWELL and LYNETTE exit.
TAVERN enters pushing GOFFE'S
shop back into place.*

*The theater removes LYNETTE's
backdrop. CORNELIUS enters but
takes little notice.*

TAVERN

Later that night we find Cornelius waiting impatiently for Eleanor.

*TAVERN looks back at CORNELIUS
a moment, then exits. MARY enters,
returning her shop to its stage right
position.*

MARY

Cornelius, what are you doing here?

CORNELIUS

I'm waiting for someone.

MARY

Are you alright?

CORNELIUS nods. MARY slaps him on the back of the head.

CORNELIUS

Hey!

MARY

That was a stupid thing you did this afternoon.

CORNELIUS

I didn't do it.

MARY

Doesn't matter. The constable thinks you did. And he's looking for you now.

CORNELIUS

I'll fix the window.

MARY

There's been seven robberies this week and he's pinned all seven on you.

CORNELIUS

I'm not a thief.

MARY

He doesn't care. He wants to hang you on the line as an example. *(Pause)* There's a search party looking for you. You can't be standing out here like this.

CORNELIUS

I have to wait for Eleanor. She promised she'd meet me.

MARY

Eleanor Thompson? Don't you have any idea who her family is? She's not coming out here. She's not coming to Hazardville. By now she probably thinks you're a criminal.

CORNELIUS

She knows I wouldn't steal from anyone.

MARY

Then why isn't she here?

CORNELIUS

(Broken)

Because I scared her this morning.

MARY

You're not safe here. You're not safe anywhere in Elsewhere right now.

CORNELIUS

What should I do?

MARY

You have to leave town. When the search party gives up on you, I'll tie a red string to the "welcome" sign. Until then stay hidden.

CORNELIUS

(Conceding)

I'm coming back for her.

MARY

Go now before someone comes.

CORNELIUS exits. End scene.

1.7

TAVERN returns, dressed as the constable. MARY makes to exit into her shop.

TAVERN

Mary. *(She stops.)* May I have a word?

TAVERN uses a hammer and nail to hang a "Wanted" picture of CORNELIUS on GOFFE

TAVERN

William says you addressed him by name. (*MARY is silent.*) The people of Thompsonville are getting restless. They need to feel safe. If you were to help me find him I'd make sure you got that citizenship you've always wanted. (*Pause*) Any information you have you bring directly to me.

MARY

Of course.

GOFFE enters from his shop with a rifle.

GOFFE

It's just you, constable. I thought that thief had come back for more. Don't you worry Constable I won't let my guard down for a—

GOFFE grabs his stomach in great pain.

TAVERN

Are you OK?

GOFFE

(Barely repressing the pain)

It's nothing. I've just had some bad luck with meat lately. Excuse me.

GOFFE exits into his shop. TAVERN looks over at MARY who seems moved by the old man's pain. When she realizes she's being stared at she exits into her own shop. TAVERN peeks into GOFFE's window before continuing.

TAVERN

(To the audience)

A few hours later at the Hazardville and Thompsonville line our two scientists return from their search.

TAVERN exits as BALTHORN and PENDERMELLON enter from Thompsonville. PENDERMELLON carries a jug of wine.

BALTHORN

Never in my life, Pendermellon. Never have I witnessed such blatant disregard, such detachment, such...

PENDERMELLON

Callousness?

BALTHORN

Indeed! *(Swipes the port; takes a mighty swig)* Twenty homes and not one honorable soul in this god-forsaken town!

PENDERMELLON

Shameful.

BALTHORN

There are people dying over there! Hundreds!

PENDERMELLON

And to spare them would be so simple.

BALTHORN

And the mayor!

PENDERMELLON

A wretched man he was.

BALTHORN

To stand there in his velvet robes pointing his finger at me as if to suggest that I was some confidence man, some cheater, some crook who had only devised a scheme for the sole purpose of extracting money!

PENDERMELLON

Clearly you were misjudged.

BALTHORN

(Distanced by something he sees in Thompsonville)

I tell you after today's undoing I have lost all faith in humanity. *(Pointing at what he sees)* Pendermellon, who is that girl?

PENDERMELLON

I can't see that far. You sold my glasses in Bellshire.

BALTHORN retreats to the opposite side of GOFFE's shop.

BALTHORN

Shh! Come quickly. (*PENDERMELLON follows.*) The factory owner in the mansion.
What was her name?

PENDERMELLON

Lynette Thompson.

BALTHORN

Yes! And that's her daughter I'm sure of it. Pendermellon, I think I may have solved our problems... Do you still have some anesthesia left?

PENDERMELLON

I believe so.

BALTHORN

Good. Pull it out.

PENDERMELLON

Balthorn?

BALTHORN

Do as I ask! Hurry.

PENDERMELLON withdraws the anesthesia. ELEANOR enters from Thompsonville. She looks around to make sure she's alone. BALTHORN withdraws a handkerchief and snatches the anesthesia.

BALTHORN

Distract her.

PENDERMELLON

What for?

BALTHORN moves behind GOFFE's shop and comes out behind ELEANOR.

PENDERMELLON

(Stepping in front of ELEANOR)

Hello.

ELEANOR

(Startled)

Hello.

PENDERMELLON

Do I know you from somewhere?

ELEANOR

(Looking down and backing away)

No, I don't think so. I must be lost.

ELEANOR turns to retreat and ends up right in BALTHORN'S arms. He smothers her face with the doused handkerchief. She falls limp and he lowers her to the ground.

PENDERMELLON

Balthorn! What are you doing?

BALTHORN

The needle, Pendermellon. The needle from yesterday. Where is it?

PENDERMELLON

It has the disease on it.

BALTHORN

Precisely. Get it now. *(PENDERMELLON hesitates.)* Don't doubt me, Pendermellon!

PENDERMELLON hurriedly withdraws the needle.

BALTHORN

Right in the thigh. Hurry, before someone comes.

PENDERMELLON

Charles, this doesn't make any sense.

BALTHORN

Tenderloin, look at me. I have cured that disease.

PENDERMELLON

So why are we giving it to her?

BALTHORN

Because the people of Thompsonville have no respect for what it can do. There are people dying right across that line while these people go on without a care in the world. This will make them care. (*PENDERMELLON still hesitates.*) If someone comes now we'll be hung for sure.

PENDERMELLON

We'll send for the vaccines right away?

BALTHORN

Yes. Yes. Go ahead now.

PENDERMELLON

Then we'll disguise the vaccines...?

BALTHORN

Just give her the damn shot.

BALTHORN turns his back.

PENDERMELLON

What are you doing?

BALTHORN

Making sure no one's coming.

PENDERMELLON

Balthorn, you're sure about this?

BALTHORN

We'll be famous, Pendermellon.

PENDERMELLON

(Kneels down)

Alright. We'll give her the vaccines as soon as they arrive?

BALTHORN

Go on, Pendermellon. Get on with it.

PENDERMELLON injects the shot.

PENDERMELLON

It's done.

BALTHORN

Very well. Move along.

PENDERMELLON

Should we just leave her like this?

BALTHORN

(Exiting)

The anesthesia will wear off long before anyone comes. I'm sure she'll be just fine.

(Beat) Come along, Pendermellon!

*BALTHORN exits stage left.
PENDERMELLON knocks on
GOFFE'S door then exits. TAVERN
enters.*

TAVERN

Don't worry too much about her. She'll wake up soon and make her way home. In the meantime why don't you go ahead and use the bathroom, stretch your legs. We'll meet back here shortly.

*TAVERN exits. GOFFE enters from
his shop and looks around. He
notices ELEANOR and tends to her
as the lights fade out. End of Act I.*

ACT II

AT RISE: *The sun and moon are back to their original positions as well as the TWO SHOPS. A red ribbon is tied around the "Welcome" sign. Enter TAVERN, dressed as the constable, pushing a cart of supplies.*

2.1

TAVERN

Welcome back. I hope the facilities here at the [NAME OF THEATER] were up to expectations. A whole month's gone by since we last spoke. And things have only gotten worse for the people of Elsewhere.

MARY steps out of her shop with a broom.

MARY

Oh, it's just you, constable.

TAVERN

Morning, Mary.

MARY begins sweeping her front steps. From his cart TAVERN withdraws a black banner and tacks it to GOFFE's door.

TAVERN (CONT.)

The mayor wants these black banners on homes that keep the disease inside. Hung one on old Lynette Thompson's mansion this morning. You should have seen the look on her face.

MARY

I can imagine.

TAVERN

Any word from Cornelius?

MARY

(Taken slightly off guard)

No. I'm sure he's gone far away from here.

TAVERN

The offer still stands, Mary. There's nothing I'd like more than to hang that kid from the side of this shop. *(Looks up at the sky)* Better get moving. Looks like we're due for some bad weather.

TAVERN pushes his cart off stage. Enter BALTHORN and PENDERMELLON. Both are in new clothes. PENDERMELLON carries a large sack over his shoulder.

BALTHORN

(Continuing)

And so it was that I found the dried skin of an elephant to be yet not a legitimate cure for the Ramona but in fact a highly flammable material for which one must exercise extreme caution. Thus, bringing me now back to my original point of how it came to be that I was simultaneously expelled from the school of scientific studies and permanently banned from the family zoo. *(Noticing the banner on GOFFE's door)* Ah, Pendermellon, look! Our first black banner.

PENDERMELLON

They'll be delighted to see you I'm sure.

BALTHORN

You do understand, my floppy fellow, when you knock upon that door our lives will forever be changed.

PENDERMELLON

Do you think?

BALTHORN

When these simpletons find I've cured their disease they will no doubt elevate my name to the rafters of the gods they worship. *(Beat)* You remember now what we discussed?

PENDERMELLON

I believe so.

BALTHORN

Good. How do I look?

BALTHORN poses.

PENDERMELLON

You look... unbelievable.

BALTHORN

(Flattered)

Pendermellon.

PENDERMELLON

Shall I knock?

BALTHORN

(A deep breath)

Yes.

PENDERMELLON knocks. No answer. He knocks again.

MARY

He won't answer. Just go in. His door's unlocked.

*BALTHORN waves
PENDERMELLON into the shop.*

BALTHORN

(To MARY)

Rest easy good woman. Charles Balthorn has arrived!

PENDERMELLON

(Entering)

It is he the Great Sir Balthorn of Evermore!

BALTHORN claps for himself as he enters closing the door behind him. Enter CORNELIUS from MARY's shop.

MARY

What are you doing? Get back inside.

CORNELIUS

Do you think they've really cured it?

MARY

The constable's still looking for you.

CORNELIUS

(Making to exit into Thompsonville)

This is my chance to see Eleanor.

MARY

(In desperation to keep him)

Your face is posted everywhere in Thompsonville. You won't make it half way before someone spots you.

CORNELIUS

It's worth the risk and it might be my only chance.

MARY

She'll probably turn you in herself!

CORNELIUS

(Pause)

Why don't you want me to go?

MARY

Because it's dangerous.

CORNELIUS

It's just as dangerous for me to stay here.

MARY

(Pointing at the "wanted" sign)

Cornelius, he's set on hanging you.

CORNELIUS

What would you get for turning me in?

MARY

If I wanted to turn you in I would've done it already.

CORNELIUS

What's the offer? Money? Land?

MARY

(Without apology)

Citizenship. The kind my brother's been working at for thirty years. And now he may not get because of you.

CORNELIUS

(Humbled)

I didn't know.

MARY

What do you want me to tell the girl? I'll go instead of you.

CORNELIUS

I need to see her myself.

MARY

You can't go there. Stay here and I'll tell her you're waiting. But if she doesn't come you leave Elsewhere for good.

CORNELIUS

(Pause)

Alright.

MARY

Go inside before the constable comes back.

CORNELIUS

I'm not staying at your shop.

MARY

Why not?

CORNELIUS

Because you've already risked enough. Just bring her back with you. I'll take it from there.

*BALTHORN and PENDERMELLON
return. CORNELIUS exits into
Hazardville.*

BALTHORN

The great sir Balthorn of Evermore has just made history!

*PENDERMELLON approaches
MARY with some medical supplies.*

PENDERMELLON

The Colonel will need a shot every day until the pain is completely gone.

MARY

Oh no, I'm not responsible for... *the Colonel.*

PENDERMELLON

Are you Mary Dixwell?

MARY

Yes.

PENDERMELLON

He named you as his closest friend or relative.

MARY takes the supplies.

BALTHORN

Do remember it was I, the great Sir Charles Balthorn of Evermore, who saved this man.
Come along Pendermellon!

*PENERMELLON and BALTHORN
exit. End Scene.*

2.2

*MARY exits with her shop. TAVERN
enters dressed as a servant and
removes GOFFE's shop as he
speaks.*

TAVERN

As you can imagine the people of Elsewhere were overwhelmed with joy as news of the vaccine spread through town. However, there was none more spirited in their celebration than old Lynette Thompson herself.

Enter LYNETTE from stage left.

LYNETTE

Have you heard the news my man? They've done it! They've cured the disease!

LYNETTE embraces TAVERN and kisses him hard on the lips.

LYNETTE (CONT.)

Tonight we will celebrate!

LYNETTE exits. As he speaks TAVERN pulls the raised platform on stage. ELEANOR sits atop with her back to the audience.

TAVERN

That evening she threw a party that shook the ground. The whole town was invited. Well, everyone except the people of Hazardville. But, they had their own celebration to attend. Massive bonfires lit up the swampland. Fiddles roared. Women danced. And whether you were in Thompsonville or Hazardville it didn't matter. Because on that night, for that brief moment, from wherever you stood you felt safe.

The backdrop of LYNETTE's mansion is lowered into place.

TAVERN (CONT.)

The celebration lasted three whole days. Yet, when the party was over. It didn't take long to see very little had changed.

TAVERN pushes the moon away and brings the sun to its stage right position.

TAVERN (CONT.)

(Calling up the platform)

Eleanor? Eleanor, are you hungry?

When she makes no response TAVERN retreats down the steps and exits. MARY enters and quietly climbs the steps.

MARY

Eleanor? *(ELEANOR is startled.)* No, please don't be afraid. I'm not here to hurt you.

ELEANOR

What are you doing in my room?

MARY

I'm supposed to give you a message from Cornelius.

ELEANOR

I'm not going back out there if that's what he wants. I'm not going near Hazardville ever again. You can tell him that. You tell him I did what he asked and I was attacked.

MARY

I can't tell him that, Eleanor. Cornelius is gone.

ELEANOR

Where did he go?

MARY

(Taking her time, careful with her words)

The constable hung him on the Hazardville line three days ago. I'm so sorry dear. I thought you might have known already.

ELEANOR

Why would they do that?

MARY

They thought he was the one who attacked you.

ELEANOR *gasps.*

MARY

(Making to leave)

I shouldn't be here. I didn't want to be the one to tell you.

ELEANOR

No, don't go. Please. What did he say?

MARY

He said tell Eleanor that I waited for her. It was very important to him that you knew.

MARY makes her way down the stairs as DIXWELL enters. She tries to leave unnoticed. He grabs her before she can.

DIXWELL

What are you doing here?

MARY

(Making sure not to be overheard)

Cornelius won't leave town without her.

DIXWELL

Are you crazy? If she leaves with him I'll never get my citizenship.

MARY

I know! That's why I'm here.

ELEANOR starts making her way down the steps. She has very little strength. DIXWELL notices and pulls MARY as far away as possible.

DIXWELL

Where is he now?

MARY

Hazardville.

DIXWELL

You convince him to leave town!

DIXWELL pushes MARY offstage and turns to see ELEANOR slowly making her way down the steps. She's very weak.

DIXWELL (CONT.)

Eleanor? You'll hurt yourself. Please don't do this. You should be in bed recovering.

ELEANOR puts herself in his arms and weeps. TAVERN returns. DIXWELL looks to TAVERN for direction. He gestures that DIXWELL should take ELEANOR off stage.

The backdrop is removed. TAVERN returns the sun and moon back to their original positions.

TAVERN

(To the audience)

It wasn't too long ago that Mary herself was mourning the loss of her first love. It was around the time she opened her teashop.

TAVERN pushes the raised platform off stage as ELEANOR, AS A YOUNG MARY, returns pulling the Teashop into place. The hand-painted sign is blank and ELEANOR begins painting the word "Teashop" above the door.

TAVERN returns.

TAVERN

In those first days she had a visit from a young officer hoping to find a gift for his mother.

Enter CORNELIUS in an officer's uniform. He and ELEANOR exchange flirtatious gestures as ELEANOR leads him into the teashop.

TAVERN (CONT.)

(Looking into the shop window)

He told a joke. She didn't get it. They fell in love.

CORNELIUS, AS THE YOUNG OFFICER, returns with a gift for his mother and exits but not without looking back a handful of times. ELEANOR watches him off.

TAVERN (CONT.)

The young officer was very taken with Mary and he returned the next day. And the next. And the next.

CORNELIUS returns and knocks on the door. When ELEANOR returns, he presents her with flowers. They exit into the teashop.

TAVERN (CONT.)

In fact, they spent every day together while the young man was home on leave.

CORNELIUS returns from the shop with his uniform untucked and undone.

ELEANOR watches him off.

TAVERN (CONT.)

But one day the officer didn't return. And when he didn't show up the next day or the next Mary began to worry.

*TAVERN knocks on the door.
ELEANOR returns only to be disappointed. He hands her a letter.*

TAVERN (CONT.)

Then the letter came. The officer had been sent to war.

ELEANOR puts a hand on her stomach and looks down at it with great sadness.

TAVERN (CONT.)

And he left her back home with more than a broken heart.

Enter DIXWELL. He looks at ELEANOR disapprovingly. They both enter the teashop.

TAVERN (CONT.)

You have to understand that in Elsewhere babies born out of wedlock are considered socially unacceptable. Let alone children born across the Hazardville line. (*Looking into the Teashop*) Fortunately, or unfortunately depending on how you look at it, the young woman had a brother who knew these things. And he was rightfully worried that such a scandal would cost him his job in Thompsonville.

ELEANOR and DIXWELL return from the teashop and exit into Hazardville with a baby concealed in blankets.

TAVERN (CONT.)

So when the child was born the young woman and her brother brought the baby to a family that lived deep within the Hazardville borders. They left the child there with only his name. She called him Cornelius.

GOFFE enters in his uniform with flowers.

TAVERN (CONT.)

Years later when the officer returned from his war he fully expected to rekindle the love he remembered as a young man.

GOFFE knocks on the door of the teashop. MARY answers the door. He presents the flowers. She closes the door. GOFFE exits.

TAVERN (CONT.)

But Mary was far too ashamed and she wouldn't even look at him. Still, the officer didn't give up so easily.

GOFFE returns pulling his silver shop behind him. He sets it into place and begins playing the violin outside her window.

TAVERN (CONT.)

He started a business of his own. Right next to the woman he loved. But no matter how hard he tried she refused to let him in.

MARY slams the window of her shop shut.

TAVERN (CONT.)

And one day the officer finally gave up.

GOFFE exits into his silver shop.

TAVERN (CONT.)

And that's the story of Mary's first love.

MARY returns from her shop with a warm cloth on a tray, some tea, and the needle for GOFFE'S injections. She exits into his silver shop.

DIXWELL returns.

DIXWELL

(Returning)

Why isn't Eleanor feeling better? She's still sick.

TAVERN

Nobody's feeling better.

DIXWELL

What do you mean?

TAVERN

(Looking into GOFFE'S shop)

Have a look for yourself.

*DIXWELL peers into the window.
End scene.*

2.3

GOFFE bursts out his front door followed closely by MARY. GOFFE looks nothing short of death and can barely hold himself up in between static breaths and long painful stomach wrenches.

GOFFE

I said stay away from me with that miserable—

Unable to speak through the pain, GOFFE grabs his stomach and falls back against the shop. He lets out a terrifying roar of pain. MARY approaches with a long intimidating needle.

MARY

William.

GOFFE

(Slow, deliberate)

I said stay away.

TAVERN exits unnoticed.

MARY

Trust me, there's nothing I'd love more than to leave you be. But, I can't sleep with your screams at night. You have to take the vaccine.

I told you! It doesn't work!

GOFFE

(Approaching)
You have to give it time.

MARY

I gave it time.

GOFFE

It's for your own good.

MARY

Stick it in your eye!

GOFFE

MARY looks to DIXWELL.

(To DIXWELL)
I need your help.

MARY

MARY brings the needle to DIXWELL.

(To DIXWELL, aside)
I'll hold him. You give the shot.

MARY

He doesn't want it.

DIXWELL

We can't just let him lay there.

MARY

*MARY attempts to return to GOFFE.
DIXWELL grabs her by the arm.*

How many shots has he had?

DIXWELL

Three.

MARY

Isn't he getting better?

DIXWELL

He's not. MARY

DIXWELL
(Noticing TAVERN is gone)
Where did he go?

MARY
Where did who go?

DIXWELL
Never mind. I'll take care of this.

MARY
(Holding him back)
What happened with Eleanor?

DIXWELL
She hasn't gotten up since she lay down and you should be very thankful for that.

GOFFE
(Calling to them)
I know your plan. Wait for the old man to die. Then rob me for all I've got.

DIXWELL
(To GOFFE)
If you had something I wanted I'd have taken it by now.

GOFFE
Too bad you can't take a man's citizenship.

DIXWELL takes the needle and approaches GOFFE.

GOFFE (CONT.)
What are you doing?

DIXWELL
(Grabbing GOFFE)
You've taken this vaccine?

GOFFE
Yes!

DIXWELL
And you've had no recovery?

GOFFE

That stuff doesn't work!

Without concern for GOFFE, DIXWELL injects the needle directly into GOFFE's stomach. GOFFE screams in pain then keels forward as DIXWELL withdraws the needle.

MARY

(To DIXWELL)

What's gotten into you? That's not where it goes.

DIXWELL

(To MARY)

Take him inside.

MARY

I haven't been able to find Cornelius.

The sound of BALTHORN and PENDERMELLON singing offstage is heard.

DIXWELL

Do as I say.

MARY

I've made a big mistake haven't I?

DIXWELL

Do it now!

MARY exits with GOFFE. DIXWELL hides the needle behind his back as the two scientists enter arm in arm, barely able to hold themselves up, singing and passing back and forth a large bottle of wine.

BALTHORN

No, no, no, Pendermellon. You sing like a pregnant goose!

PENDERMELLON now has his tongue in the bottle.

BALTHORN

What are you doing?

PENDERMELLON

We're all out.

BALTHORN

All out? Well, of course, if you hadn't gorged yourself...

PENDERMELLON

I've had but two drops.

BALTHORN

Two drops? Pendermellon, look at you. You've never had but two drops of anything in your life.

DIXWELL

(Stepping forward)

Mr. Balthorn.

BALTHORN

(To DIXWELL)

Ah, the Thompson man! Your timing's perfect. Come. Fetch us a bottle of port.

PENDERMELLON clears his throat.

BALTHORN (CONT.)

And some beef for the fat one. *(Handing over a sack of coins)* This should cover your efforts. Be quick and there's more where that's come from.

Turning back to PENDERMELLON, singing.

DIXWELL

(Interrupting)

Mr. Balthorn, I am not a servant.

BALTHORN

And you're not the greatest pathologist in the world.

PENDERMELLON

That's him.

DIXWELL

Have you cured the disease?

BALTHORN

By god man! What do you think they're celebrating?

DIXWELL

Why are the sick still in bed?

BALTHORN

(Insulted)

It doesn't happen over night. They'll need weeks to recover.

DIXWELL

And if they don't?

BALTHORN

(Pause)

What are you suggesting?

DIXWELL

I'm suggesting you're a fraud.

BALTHORN

Now to that I take offense!

*DIXWELL grabs PENDERMELLON
and buckles his knee.*

PENDERMELLON

Let go of me!

BALTHORN

Have you gone mad?

*DIXWELL holds the needle to
PENDERMELLON'S shoulder.*

DIXWELL

This needle belongs to the man who owns that shop.

PENDERMELLON

Balthorn?

BALTHORN

I should like to hear the constable's opinion of this!

DIXWELL

I'll ask you one more time. Have you cured this disease?

BALTHORN

Of course I have!

DIXWELL

Not you. (*Of PENDERMELLON*) You. Tell me now. Is there a cure?

*PENDERMELLON looks to
BALTHORN.*

DIXWELL (CONT.)

(Shaking PENDERMELLON)

Is there a cure?

PENDERMELLON

Yes. Yes, there is.

DIXWELL

Good. Then we have no problem.

*DIXWELL injects
PENDERMELLON in the back of the
neck. With a deadly stare to
BALTHORN, DIXWELL makes to
exit into Thompsonville but finds
TAVERN in his path. There is a cold,
dark, silence as the two men stand
face to face.*

DIXWELL

Call it an insurance policy.

*For fear of injection TAVERN moves
and DIXWELL exits. Both
BALTHORN and PENDERMELLON
stare at TAVERN. Hoping for
reassurance.*

TAVERN

Finish the scene.

*TAVERN exits. PENDERMELLON
rubs the back of his neck.*

BALTHORN

They've simply administered the vaccine wrong, that's all.

PENDERMELLON

If they haven't? Is there a chance they haven't?

BALTHORN

After all I've done for this town!

PENDERMELLON

They should've seen signs of recovery...

BALTHORN

Come, Pendermellon. We now have my reputation to defend.

PENDERMELLON

(Asserting himself)

Balthorn. Is it possible we've made the vaccines wrong?

BALTHORN

(Offended)

No, it's not possible.

*BALTHORN exits into
Thompsonville. PENDERMELLON
hesitates a moment then follows
quickly behind. End scene.*

2.4

*TAVERN, dressed as the MAYOR,
returns carrying a soapbox.)*

TAVERN

Needless to say the party came to an abrupt stop. Word of the failed vaccines spread like wildfire. And the people wanted answers. So the Mayor called forth a town meeting. One that would be held here at the Hazardville line.

CORNELIUS enters.

TAVERN (CONT.)

You're not in this scene.

CORNELIUS

What's going to happen to Eleanor?

TAVERN

Get off my stage.

CORNELIUS
She's not cured.

TAVERN
I gave you a chance to get out of this play.

CORNELIUS
You knew I would stay.

TAVERN
Do not interrupt me again.

CORNELIUS
She's going to die isn't she?

TAVERN
I tried to warn you...

CORNELIUS
You used me!

Silence.

TAVERN
(With some sympathy for the young man)
It's just a play, Cornelius. It's not real.

CORNELIUS
What if I take her away from here?

TAVERN
She still has the disease.

CORNELIUS
Why didn't you tell me?

TAVERN
Because that's not how a play works. Now please... I have an audience.

*TAVERN turns his back on
CORNELIUS and makes for his
soapbox.)*

CORNELIUS
What if I kill you?

TAVERN

(After a pause)

She still has the disease, Cornelius.

*TAVERN continues as planned.
CORNELIUS, angered, watches a
moment then exits into the Teashop.*

TAVERN (CONT.)

(To the audience)

Citizens of Elsewhere, it is my unfortunate duty as mayor to inform you that contrary to prior reports the disease that plagues this town has not at this time been officially vaccinated.

*As he speaks BALTHORN and
PENDERMELLON enter.*

TAVERN (CONT.)

All vaccinations administered this week have proven ineffective.

*MARY and GOFFE enter from their
shops. LYNETTE and DIXWELL
enter.*

TAVERN (CONT.)

Therefore, all persons known to have the disease at any prior time can be assumed still infected and potentially dangerous.

The crowd stirs.

BALTHORN

Mayor you are absolutely mistaken!

TAVERN

Mr. Balthorn...

BALTHORN

I have cured this disease you can be sure of it!

TAVERN

(Snapping back)

The only thing I'm sure of is if you don't stand back and shut up I'll make sure every newspaper in every town knows that you failed us.

*The characters all stare at
BALTHORN. He shrinks in*

embarrassment. PENDERMELLON comes to his defense.

PENDERMELLON

That's not true. Mr. Balthorn is a great doctor. You just need to give these vaccines more time.

BALTHORN retreats and exits.

TAVERN

There he goes ladies and gentlemen! Sir Charles Balthorn of Evermore! The greatest failure that ever lived!

PENDERMELLON follows him off.

LYNETTE

(Speaking up)

Mayor! Is anything being done to find a new vaccine?

TAVERN

We have every doctor and scientist in Elsewhere focused on that task but these things don't happen over night.

LYNETTE

Then let me contribute all my coins and all my employees to their effort.

TAVERN

That's very generous of you Mrs. Thompson. *(Readdressing the audience)* The town council and I have taken measures to prevent the further spread of disease. As of eight o'clock this evening all infected persons are to be relocated into Hazardville. Any infected person that remains in Thompsonville will be shot on sight. *(Pause)* I understand this will be a considerable adjustment for some of you. But you can be sure that your safety is my first priority.

Silence. TAVERN steps down from his soapbox, picks it up, and makes to exit.

LYNETTE

Mayor, one more thing...

TAVERN

(Impatient)

Yes?

LYNETTE

This relocation doesn't apply to my daughter...?

TAVERN

Your daughter is infected and must be in Hazardville by eight o'clock tonight.

LYNETTE

But, Mayor, my family built Thompsonville.

TAVERN

And for that we're very grateful.

TAVERN exits stage right.

DIXWELL

(Consoling her)

You and your daughter can stay at my sister's teashop. You'll be safe there.

LYNETTE

(Angered)

My husband gave that man his job.

DIXWELL

We should go now. We don't have much time.

LYNETTE

Since when do you tell me what to do? I can take care of this myself.

LYNETTE exits stage left.

DIXWELL takes a moment then makes to follow after her.

MARY

(Calling)

John!

Not wanting GOFFE to hear she beckons DIXWELL close and whispers in his ear.

DIXWELL

(Reacting loudly)

Get rid of him! Mary, get rid of him or I'll do it myself!

DIXWELL exits angrily and gives GOFFE a disgusted glance on his

way out. GOFFE looks at MARY who avoids his stare and exits into her shop. GOFFE is now sure they were talking about him. He looks up at the sky to see a storm approaching then exits into his own shop. End scene.

2.5

TAVERN enters and addresses the audience.

With his hand TAVERN removes the sun and the moon.

TAVERN

Later that evening Elsewhere was beginning to look like a ghost town. More than half the citizens of Thompsonville had relocated into Hazardville and those that remained locked themselves away in their homes. The few that did step outside were amazed to see a large storm cloud forming over their town. Of course it wasn't the cloud that amazed them. For the first time in their memory Thompsonville had fallen into darkness.

The theater provides the storm clouds.

And if you weren't already familiar with this land you'd have very little to tell you where Thompsonville ended and Hazardville began.

On his cue there is a mighty crack of thunder and a gust of wind sends the "Welcome" sign tumbling off stage. TAVERN exits.

Enter BALTHORN. His head buried in his map. When he finally looks up he's confused to be back where he started.

BALTHORN

(Panicked)

This is not where I'm supposed to be!

PENDERMELLON follows behind and exhaustedly drops their bags.

PENDERMELLON

Balthorn, you have to slow down.

BALTHORN

(Making to exit)

We have no time, Pendermellon. We need to leave this place as fast as possible.

PENDERMELLON

Charles, wait. We've been walking in circles for hours.

BALTHORN

This is the way I'm sure.

PENDERMELLON

Why are we leaving when these people need our help?

BALTHORN

Because these people don't want our help!

PENDERMELLON

The vaccines haven't worked anywhere in town. We were mistaken.

BALTHORN

Those vaccines were made correctly.

PENDERMELLON

Then this isn't the Ramona disease. It's a new disease and that's exactly what we came for. This is your opportunity.

BALTHORN

Do you have any idea how long it takes to cure a new disease? It took me forty-five years to discover a cure for Ramona. And then what did they do? They stole it from me. They ridiculed me. And these people will do the same.

PENDERMELLON

What about the people who are dying?

BALTHORN

I don't have another forty-five years.

PENDERMELLON

Neither do I, Charles.

BALTHORN

(Pause)

You have symptoms?

PENDERMELLON

(Touching his stomach)

I have some pains.

BALTHORN

We'll look into it when we get home.

*BALTHORN makes to exit.
LYNETTE and DIXWELL enter.
They carry ELEANOR on a stretcher
to the teashop. ELEANOR is covered
and motionless. LYNETTE
recognizes BALTHORN and stops.
MARY enters from the teashop and
takes the stretcher from LYNETTE.
She and DIXWELL continue into the
shop. LYNETTE approaches
BALTHORN.*

LYNETTE

(Humbled)

Mr. Balthorn? My name is Lynette Thompson. You might not remember me but you once stood in my home and told me you could cure this disease. I've given most of my coins away but whatever I have left I'll give to you if you can help my daughter.

BALTHORN

(Pause, almost moved)

I remember you. I remember you sent me from your home like a beggar. I won't be helping you or anyone else in this town. And you have only yourselves to thank for that.

*She looks to PENDERMELLON. He
looks at the ground. She exits into
the teashop.*

BALTHORN

Come along, Pendermellon.

PENDERMELLON

(Of ELEANOR)

That was the girl.

BALTHORN

What now?

PENDERMELLON

I did that to her. I gave her the disease.

BALTHORN

(Making to exit)

For all you know she had the disease long before.

PENDERMELLON

I'm not going.

BALTHORN

Don't be ridiculous, Pendermellon...

*A horrific gunshot echoes through
the theater. Then another.*

BALTHORN (CONT.)

What was that?

PENDERMELLON

They're killing people. They think that's going to help.

BALTHORN

Then we need to leave now.

PENDERMELLON

She's going to die, Balthorn.

BALTHORN

There was no way of knowing this would happen.

PENDERMELLON

Yes there was! I knew it was wrong. But still I did it. I've walked hundreds of miles from my home. I've stolen. I've starved myself. I've gone against my better judgment and I did it all for you.

BALTHORN

There's nothing we can do for these people. They can't be helped.

PENDERMELLON

You can cure this disease. I know you can.

BALTHORN

(Exiting)

We are leaving.

PENDERMELLON

Balthorn, I'm staying. And if there's any decency left in you, you'll do the same.

BALTHORN

It has nothing to do with decency.

PENDERMELLON

You're the only person who can help these people. You're the only person who can help me.

BALTHORN stops.

BALTHORN

(After a long pause)

I've never cured any disease, Pendermellon. I worked at it for forty-five years of my life and never came close.

BALTHORN lifts the bags and is surprised to see how heavy they are.

PENDERMELLON

But you said you cured the Ramona. You said it was stolen from you.

BALTHORN

And you believed me.

*BALTHORN exits into
Thompsonville.*

*The storm is approaching its most
threatening point. DIXWELL and
LYNETTE return from the teashop.
PENDERMELLON sees them and
exits into Hazardville.*

LYNETTE

I've made a list of things we'll need from the mansion. I want you to take a few men with you and gather everything you can carry.

DIXWELL

(Reviewing the list)

Of course.

LYNETTE

And be careful. I've already heard gunshots. That boy in there is he safe around my daughter?

DIXWELL

He's my nephew. He's safe.

LYNETTE

Hurry back. I'm sure there are things I've forgotten.

DIXWELL

Lynette there's something I need to speak to you about.

MARY enters from the shop.

DIXWELL (CONT.)

There is some considerable risk for my sister and myself in bringing Eleanor here.

LYNETTE

I wouldn't be doing this if it weren't my only option.

DIXWELL

You did promise me my citizenship.

LYNETTE

(Angered)

Is that what you're concerned with right now?

MARY

(Interjecting)

He's worked thirty years for your family.

LYNETTE shoots a look at MARY that makes her back off.

LYNETTE

(To DIXWELL, with venom)

My daughter is dying in there. Go get our things now.

DIXWELL doesn't move.

LYNETTE (CONT.)

Dixwell, I've given you an order.

DIXWELL

Without my citizenship having Eleanor here is too much of a risk for my family.

LYNETTE

(After a pause, showing some vulnerability)

I have nowhere else to take her.

DIXWELL

I'd like you to make good on your promise.

LYNETTE

I have no clout now. I've given away almost all my coins. I have some property. Some valuable possessions. You can have it all.

MARY

He wants citizenship.

LYNETTE

I can't do that for you.

DIXWELL

Why don't you speak to some of your friends at the Mayor's office?

LYNETTE

They won't listen to me. You saw how he spoke to me earlier today.

DIXWELL

They'll listen when you put your factories on the line.

LYNETTE

(Pause)

My factories have all closed down. They've no employees. They make no product. They're worthless.

DIXWELL

You and I both know they're not worthless. When all this is over those factories will be worth even more than they used to be. And if you bring their deeds the mayor will give you my Thompsonville citizenship without batting an eye.

LYNETTE

Those factories are all I have left. Without them Eleanor and I have nothing.

MARY

Without us you have nowhere to go.

LYNETTE

John, I promise you I will make you the wealthiest man in Elsewhere. When my factories are up and running again I'll get you your citizenship, and your sister's, and your nephew's, and anyone else you want.

DIXWELL

None of that is guaranteed.

LYNETTE

I swear to you I will make it happen. *(When DIXWELL doesn't bite)* You are a very little man, John.

MARY

(Snapping back)

He did everything you asked!

DIXWELL

(A reprimand)

Mary.

MARY

What if it was the other way around?

DIXWELL

(Asserting himself)

Eleanor is sick and we all want what's best for her.

LYNETTE

You want what's best for yourselves.

MARY

There's nothing wrong with that!

DIXWELL

We can all get what we need.

LYNETTE

What if the Mayor won't do it?

DIXWELL

The Mayor will do it. He'll want those factories.

MARY

You promised him citizenship. You owe this to us.

LYNETTE

(Advancing on MARY)

I don't owe you anything!

DIXWELL

(Getting between them)

Hey! You don't have much time. If you want Eleanor to make it through the night you'll get those papers.

LYNETTE stares at DIXWELL a moment then exits into Thompsonville.

MARY

(A little shaken)

Are you sure you made the right choice, John?

DIXWELL

(Not hiding his frustration)

You should've stayed inside like I asked you to.

MARY

What if she tells the constable about Cornelius?

DIXWELL

(Exiting after LYNETTE)

She's got bigger things to worry about.

MARY

Where are you going?

DIXWELL

I'm making sure she doesn't get hurt.

MARY

What about us?

DIXWELL

Lock your doors and don't let anyone in.

MARY

What if they come for Cornelius?

DIXWELL stops.

DIXWELL

They will come for Cornelius. You need to convince him to leave town.

*DIXWELL exits into Thompsonville.
MARY exits into her shop. TAVERN
returns.*

TAVERN

(Glancing into the shop window)

But it wasn't going to be that simple for Mary.

*TAVERN turns the shop 180 degrees
to reveal the scene.*

*ELEANOR is asleep on a small bed.
CORNELIUS is kneeling at her side.
MARY is standing near the door.*

TAVERN (CONT.)

You see when Cornelius saw Eleanor lying in that bed he realized that he had nowhere to go and no way to save her.

*TAVERN turns the shop back
around.*

TAVERN (CONT.)

So Mary came up with a plan of her own.

This is Not the End of the Play
Ending Intentionally Omitted for Security Purposes

About the playwright

Kevin Daly is the Director of the Theater Program at Quinnipiac University in Hamden, CT. He received his MFA in Playwriting from Indiana University ('08). His plays have been produced and developed at theaters around the country, most notably at the Manhattan Theatre Club, Windy City Playhouse, Neil Simon Festival, Cell Theater, and Abingdon Theatre in NYC. He is 36 years old and lives in Hamden CT with his wife Nina and son Ben.