

1 CAST:
2 KAREN ANNOUNCER
3 RHEAS TELEPHONE OPERATOR (ON FILTER)
4 KAREN PERKY RECORDED VOICE (ON FILTER)
5 KIM VOICE OF SIMON SIMMONS (ON FILTER. Sounds
6 like Carl Kasell)
7 CHUCK KEN POLLARD (Suicidal middle-aged man, failed
8 writer)
9 BETH PAT (Metro Crisis Line Worker, Male or Female)
10 MARY LAURIE KEATING (Gift of Life, Inc agent)
11 RHEA SALLY (Waitress - a bit surly)
12 JENNIFER MARY O'NEILL (Overly busy, well-known Book
13 Reviewer)
14 JOY LIZ FITZPATRICK (MARY's Personal Assistant)
15 DAVE DESK CLERK
16 DAN GREGG (Hotel PORTER - Ingratiating)
17 GREGG JOE the BARTENDER
18 KIM MAITRE D'
19 KAREN YASMINE/WAITRESS
20 KEN JET SKI ATTENDANT
21 DAVE CAPTAIN
22 DIVERSE TOURISTS & BOAT CREW
23 KEN SPECIAL AGENT DANA WOLFE (Male or Female)

1 SOUND EFFECTS:
2 COINS INTO PAY PHONE
3 TAP ON GLASS
4 PHONE BOOTH DOOR OPENS
5 REVOLVER: CYLINDER SPINS, UNLOADING, SLIDING ACROSS TABLE
6 BULLETS RATTLE
7 PAYPHONE TELEPHONE HANGUP
8 FOOTSTEPS (SINGLY, IN PAIRS, HIGH HEELS, FLIP-FLOPS,
9 PAVEMENT, WOOD AND STONE FLOORS, ETC.)
10 DOORS OPEN / CLOSE (HEAVY HOTEL DOOR, NORMAL DOOR)
11 SHOP DOOR BELL JINGLE
12 CUPS OFF COFFEE, SAUCERS & SPOONS SET DOWN
13 MULTIPLE PHONES RINGING
14 DESK DRAWER: OPEN, SLAMS
15 ELEVATOR BELL
16 DESK BELL
17 KEYBOARD CLACKING
18 ELEVATOR DOORS OPEN / CLOSE
19 ELECTRONIC BEEP OF HOTEL DOOR LOCK
20 CURTAINS DRAWN OPEN / CLOSED
21 CHAMPAGNE TAKEN FROM ICE BUCKET, CORK POP, POURING INTO GLASS
22 CELL PHONE DIALING, CELLPHONE BEEP, RINGING, CALL WAITING
23 BEVERAGE CAN POP OPEN
24 BACKGROUND CONVERSATIONS, ICE CUBES IN GLASSES
25 LOUD SLURP ON STRAW FROM BOTTOM OF DRINK
26 GLASS OF ICE HITS FLOOR AND SHATTERS
27 BROKEN GLASS SWEEPED UP
28 CHAIR/STOOL: SCRAPING ON FLOOR, FALLING OVER
29 GLASSES CLINK
30 DRINK POUR INTO SHOT GLASS
31 SHOT GLASS: SLIDES ACROSS BAR; SLAMS DOWN ON BAR
32 FORCEFUL POUNDING ON DOOR
33 KNOCK ON DOOR
34 RUSTLING PAPERS
35 WATER SOUNDS - LAPPING AGAINST HULL, DIVERS SPLASHING, ETC.
36 BOAT ENGINE IDLING
37 HIGH SPEED MOTOR BOAT APPROACHING
38 DOORBELL
39 PEN CLICK AND WRITING ON PAPER

1

2 **BEGIN PLAY**

3 **SFX** [COINS INTO PAY PHONE]

4 **MUSIC** ["LOCAL FORECAST -ELEVATOR MUSIC" UP AND UNDER
5 FOR]

6 **ANNOUNCER** Greater love has no one than this - to give up
7 one's life for another.
8
9 Welcome to American Radio Theater's original
10 production of The Gift of Life [PAUSE]
11 Incorporated, written by Kay Lutz.
12
13 Walk with us through the city shadows on a
14 chilly evening and listen carefully. A lone
15 figure, shivering in a phone booth catches
16 your eye. You don't want to intrude, but
17 still you're drawn closer. You're curious,
18 that's all. The man holds the receiver to his
19 ear, his breath fogging the window. You know
20 he can't see you, so you step - just - a
21 little closer.

22 **MUSIC** ["LOCAL FORECAST -ELEVATOR MUSIC" CUTS OFF
23 ABRUPTLY FOR]

24 **OPERATOR** [ON FILTER] Please deposit one dollar and
25 fifty cents for another three minutes. Thank
26 you.

27 **KEN** I can't believe this... That was never three
28 minutes...

29 **SFX** [COINS INTO PAY PHONE]

30 **MUSIC** ["LOCAL FORECAST -ELEVATOR MUSIC" CONTINUES
31 IMMEDIATELY FOR THREE SECONDS]

1 PERKY VOICE Your call is important to us. You are
2 important to us. Hang in there, and we'll be
3 right with you.

4 KEN Yeah, yeah.

5 MUSIC ["LOCAL FORECAST -ELEVATOR MUSIC" FOR ABOUT
6 FIVE SECONDS]

7 PAT [ON FILTER THROUGHOUT] Metro Crisis Line,
8 thanks for holding. This is Pat. How can I
9 help you?

10 KEN Um. I... um... [LONG SIGH]

11 PAT It's okay. Let's start simply. What's your
12 name?

13 KEN My name? Do you need my real name?

14 PAT No. Whatever name you want to use is fine.

15 KEN Okay. I'm Ken.

16 PAT How can I help you, Ken?

17 KEN You can't. Not really. I don't even know why
18 I bothered to call.

19 PAT But you did call, Ken. What's going on? It's
20 safe. Think of me as the stranger on a bus or
21 a park bench. You can talk to me.

22 KEN Okay...

23 PAT So, tell me. Why did you call?

24 KEN Pat, my life is in shambles. My work is a
25 joke. I feel lost, disconnected, and I've
26 given up trying to fix things. I want it all
27 to end.

28 PAT You're feeling there's no hope of things
29 getting better for you?

1 KEN That's what I said, Pat. No hope. Finito.
2 I'm ready to die.

3 PAT Ken, you sound kind of angry about how your
4 life is going. Is this why you want to kill
5 yourself?

6 KEN I've been thinking about it all month.

7 PAT I see. [PAUSE] Do you have a plan?

8 KEN I have a gun. And bullets. Does that qualify
9 as a plan?

10 PAT Do you have the gun with you? Is it loaded?

11 KEN Yes and yes.

12 PAT Okay, Ken. I'm going to ask you for a favor.
13 Could you unload the gun and put the bullets
14 in your pocket - just while we're talking.
15 Can you do that for me?

16 KEN I guess. Just while we're talking.

17 PAT Good. Thank you.

18 SFX [UNLOADING REVOLVER, RATTLE OF BULLETS SHAKEN
19 IN HAND]

20 KEN There.

21 PAT Thank you, Ken. [PAUSE] Now we can both
22 relax.

23 KEN I guess. Well, no. Not really. [PAUSE] I
24 don't know why I called. This is just crazy.
25 Thanks for your time, but...

26 PAT Don't hang up, Ken. Let's just talk for a
27 little while. I'm not here to change your
28 mind, I'm here to listen. No risk. You are
29 in charge of your life. And you were the one
30 who dialed this number...

1 KEN Yeah, I suppose I did make the call for some
2 reason, huh? Couldn't hurt to talk a little
3 bit.

4 PAT So, what made you call tonight?

5 KEN It was just the last straw, you know?

6 PAT What happened?

7 KEN My book got panned.

8 PAT Your book got banned? Really? By whom?

9 KEN Panned, not banned.

10 PAT Oh. -- Sorry to hear that.

11 KEN Don't be. It must be bad - the reviewer said
12 as much.

13 PAT One review...

14 KEN It's not just one review, it's a review by a
15 very important critic. If she doesn't like my
16 book, no one will ever read it. So goes
17 O'Neill, so goes Amazon.

18 PAT O'Neill?

19 KEN The reviewer. The most influential person in
20 modern writing since Vonnegut.

21 PAT Oh. Wow. [PAUSE] Who's Vonnegut?

22 KEN [SIGHS] Look. Never mind. It's not
23 important. My life is ruined. Let's leave it
24 at that.

25 SFX [REVOLVER CYLINDER SPINS]

26 PAT You've got your gun out again. Please don't
27 load it.

28 KEN What does it...

1 PAT Ken, can you make me another promise? Right
2 now?

3 KEN I don't know, I...

4 SFX [REVOLVER CYLINDER SPINS]

5 PAT Ken. Promise me you will keep your weapon
6 unloaded until we can get a counselor to you.

7 KEN Counselor? Here? How do you know...

8 PAT I can have someone there in fifteen minutes.
9 Can you promise not to load your gun until
10 this person arrives? I'll stay on the phone
11 with you. Promise me?

12 KEN I, I guess.

13 PAT Promise?

14 KEN Oh, alright. I promise. Fifteen minutes.

15 PAT Thanks, Ken. The counselor will be there
16 soon. Her name is Laurie.

17 KEN Laurie? She's coming out here? How do you
18 even know where here is? I'm at a pay phone
19 so you don't know who I am or where I am!

20 PAT Pretty cool, huh? This last software upgrade..
21 Um, I mean... What I mean to say is that there
22 really aren't that many pay phones left in the
23 city, so, you know. Um, well, it's actually
24 all for your safety, Ken.

25 KEN Okaaaay. [PAUSE] So you know this isn't
26 exactly a good neighborhood.

27 PAT Hell, Ken, you're armed. You can protect her.
28 She'll be there shortly. Hang in there with
29 me, okay? [FADING] So tell me about this
30 book you wrote. What's it about...

1 **MUSIC** ["UNIVERSAL" UP AND OUT FOR]

2 **SFX** [STREET NOISE IN BG TO P9 L13. TAP ON GLASS.
3 PAUSE. PHONE BOOTH DOOR OPENS]

4 **LAURIE** Ken? I'm Laurie.

5 **KEN** Uh. Yes? You the counselor?

6 **LAURIE** That's right. [PAUSE] Could you let me talk
7 with Pat just a second?

8 **KEN** Sure. I guess.

9 **LAURIE** Thanks. [PAUSE] Pat, I'm here. I think
10 we'll be okay. Thanks for getting me here in
11 time.

12 **PAT** Sure thing. I'll get my commission this time?

13 **LAURIE** Sure. The whole five percent. Depending..
14 [LAUGHS] Bye.

15 **PAT** Bye.

16 **SFX** [PAYPHONE RECEIVER HUNG UP]

17 **KEN** Commission?

18 **LAURIE** You heard that? Sorry. Just a lame joke.
19 I've been working with Pat for a couple years.
20 [PAUSE] So, Ken. How about we go to that
21 café around the corner instead of standing out
22 here on the sidewalk?

23 **KEN** Okay. Sure.

24 **LAURIE** Thanks. And I'll buy.

25 **KEN** Whatever...

26 **SFX** [TWO SETS OF FOOTSTEPS ON PAVEMENT]

27 **LAURIE** What's been going on with you, Ken?

1 **KEN** Look...

2 **LAURIE** Don't worry. I'm not here to argue with you.
3 I'm not going to get all moral on you. Or
4 religious. I'm not going to tell you that
5 everything will work out okay. Most of the
6 time things don't work out at all. And
7 sometimes, suicide is a good choice.

8 **KEN** If you're not going to talk me out of it,
9 why'd you take my revolver?

10 **LAURIE** Because we're in a café, Ken. You really want
11 to splatter blood all over the place and have
12 Sally there have to clean it all up? On her
13 pay?

14 **KEN** When you put it that way...

15 **LAURIE** Besides, gunshots are not always fatal.
16 Instead of dying, you might spend your last
17 decades in some a low-end nursing home.
18 [PAUSE] And your taking your own life would
19 be a waste. A real waste.

20 **KEN** A waste of what? My life is already wasted.

21 **LAURIE** I agree. Where you are so far is pretty much
22 zero. But that's not what I'm talking about.
23 I mean the waste of your life potential.

24 **KEN** I thought you weren't going to talk me out of
25 it. You weren't going to tell me that things
26 will get better.

27 **LAURIE** Let me cut to the chase, Ken. If I thought
28 things would get better for you, I wouldn't be
29 here. I don't really expect your life to
30 change, but I don't want to lose your life
31 potential.

1 KEN Potential? I don't know what you're talking
2 about. You're as crazy as me. [PAUSE] Hell,
3 keep the gun. Use it yourself. I'll figure
4 out something else. [PAUSE] And, oh...

5 SFX [BULLETS RATTLING ON TABLE TOP]

6 KEN You'll need these.

7 LAURIE Sit down, Ken. Sit down.

8 KEN Give me a good reason to stay.

9 LAURIE Look. I work for a company. A very
10 specialized company called The Gift of Life,
11 Incorporated.

12 KEN I knew it. More useless do-gooders. Or a
13 cult! I don't need this. I don't need your
14 preaching to me about the sanctity of life...

15 LAURIE Shut... up... and sit down, Ken! For Pete's sake,
16 sit down! I'm not here because life is
17 sacred. I'm here because life is a valuable
18 commodity.

19 KEN [TAKEN ABACK] What?

20 LAURIE It's simple. You're what - 35? 40? A man
21 like you could have another 3 or 4 decades of
22 life. If you went home and put a bullet
23 through your brain, those years would be
24 wasted. Gone. But our company has found a
25 way to transfer that unused life potential to
26 someone who wants it.

27 KEN What?

28 LAURIE What I'm saying is, that instead of the
29 cleaners hosing your wasted life energy off
30 the walls, we can give you the suicide you
31 want, and help someone else who wants to live
32 longer.

1 **KEN** Now I know you're joking. What company does
2 that?

3 **LAURIE** The Gift of Life, Incorporated, Ken. [PAUSE]
4 Not only do we give you the vacation - if you
5 accept our offer and choose our assisted-self-
6 termination, we will pay all your debts as of
7 yesterday.

8 **KEN** Yesterday?

9 **LAURIE** We're generous, Ken, but we're not fools. We
10 don't want to pick up the tab when you max out
11 all your credit cards.

12 **KEN** Makes sense, I guess. But the thirty-days...

13 **LAURIE** You get that regardless. Of course, if you
14 decide you want to die sooner, we can oblige.
15 We won't make you wait. Or, you can take all
16 thirty days and then decide you don't want to
17 go with us. You keep the vacation, and we're
18 square.

19 **KEN** And if I change my mind, can I contact you
20 again later? You know, if things get worse?

21 **LAURIE** No, sorry. This is a once in a lifetime
22 offer. We're not in the timeshare
23 business.... [CHUCKLES AT OWN JOKE]

24 **SFX** [FOOTSTEPS APPROACH]

25 **SALLY** Here you go.

26 **SFX** [COFFEE CUPS, SAUCERS, AND SPOONS SET DOWN]

27 **SALLY** Anything to eat? We've got some nice pie.
28 The strawberry rhubarb's real good.

29 **LAURIE** Not for now, no. Thanks.

30 **SALLY** Well, wave me down if you want anything else.

1 LAURIE Sure.

2 SALLY [MOVING OFF] No problem.

3 LAURIE So, Ken. Interested?

4 KEN I, uh. I. I guess so.

5 LAURIE Super. I have a standard contract right here.
6 [FADING] Let me go over the details with
7 you....

8 MUSIC ["CALL TO ADVENTURE" UP AND UNDER FOR]

9 SFX [MULTIPLE PHONES RINGING]

10 LIZ [DIRECTIVE, PROFESSIONAL] Mary, the cab's
11 been waiting ten minutes. You'll miss your
12 plane.

13 SFX [DESK DRAWER SLAMS]

14 MARY [SOUNDING RUSHED] Where's the hotel
15 information?

16 SFX [DESK DRAWER SLAMS]

17 MARY [RUSHED AND ANGRY] Where's my ticket?

18 LIZ [CALMLY] It's all in your briefcase, Mary.
19 I've taken care of everything.

20 MARY Okay. Okay. [CALMING DOWN] Thanks, Liz.
21 You're a life saver.

22 LIZ [UNDER HER BREATH] Believe me, I know.

23 MARY [VOICE RISING AGAIN] My fish! You'll
24 remember to feed my fish?

25 LIZ Got it covered. I've got the keys to your
26 condo. I have the schedule. I know all the
27 fishes' names. Please. Let's just get you
28 into the elevator and down to the cab.

1 **SFX** [TWO SETS OF HIGH HEELS ON STONE FLOOR.
2 MOVING AWAY]

3 **MARY** [FADING] The proofs! Did you get the proofs
4 back?

5 **LIZ** [FADING] Yes. And they're fine.

6 **SFX** [ELEVATOR BELL]

7 **MARY** [AT A DISTANCE] And the...?

8 **LIZ** [FIRMLY INTERRUPTING] Yes. It's covered.
9 It's ALL covered. Here's your briefcase.
10 Everything's fine. Just have a good vacation,
11 Mary. You need it!

12 **MUSIC** ["BEACHFRONT CELEBRATION" UP AND OUT FOR]

13 **SFX** [DESK BELL]

14 **DESK CLERK** Welcome to the Grand Paradiso Hotel. How may
15 I help you.

16 **MARY** I'm Mary O'Neill. I have a reservation.

17 **DESK CLERK** Of course.

18 **SFX** [KEYBOARD CLACKING]

19 **MARY** Or the room might be under my assistant's
20 name, Liz Fitzpatrick.... Let me check my
21 notes.

22 **DESK CLERK** No need, Ms O'Neill, no need. I have your
23 reservation right here. Under your name.
24 Mary O'Neill. Your Liz Fitzpatrick made sure
25 everything has been handled in advance. You
26 are in room 1402 - one of our very best! It's
27 the top floor, with a breathtaking view of the
28 ocean...

29 **MARY** Yes. Of course. I should have known Liz
30 would have handled it all.

1 DESK CLERK And you will be staying with us four weeks?

2 MARY That was Liz's plan.

3 SFX [DESK BELL RINGS]

4 DESK CLERK Porter! Please bring Ms O'Neill's luggage and
5 show her to her room.

6 GREGG Yes, sir. This way, if you please, Miss.

7 SFX [FOOTSTEPS. ELEVATOR BELL; DOORS OPEN]

8 GREGG Is this your first time at the Grand Paradiso?

9 MARY Yes. First time.

10 GREGG Ah. In that case, I would be happy to provide
11 you with any services or information you might
12 require.

13 MARY [INTERRUPTING] Are you also the Concierge?

14 GREGG No. Not at all. You misunderstand. The
15 Concierge is helpful for many things, but I...

16 MARY Yes?

17 GREGG Ah. You see - how do you say? - some
18 information or services are more difficult to
19 obtain than others....

20 MARY I'm quite sure I have everything I need, thank
21 you. This is an "all-inclusive" resort, is it
22 not?

23 GREGG Of course. Of course. But should you -

24 SFX [ELEVATOR BELL; DOORS OPEN]

25 GREGG Your floor. This way, please.

26 SFX [ELEVATOR DOORS CLOSE; MUFFLED FOOTSTEPS?]

27 GREGG Here you are. Your suite.

1 SFX [ELECTRONIC BEEP OF DOOR LOCK; DOOR LATCH
2 OPENS]

3 MARY Thank you.

4 GREGG Where would you like your luggage, Madam?

5 MARY There is fine. Thanks.

6 GREGG Of course. I'll leave you to enjoy your room
7 and the view.

8 MARY [ANNOYED] Yes. Thank you.

9 GREGG But if there's anything

10 MARY No. I'm fine.

11 GREGG [DRAGGING IT OUT, FISHING FOR A TIP] Anything
12 at all...

13 MARY [INTERRUPTING; ANNOYED] I'm sure I'll be
14 fine.

15 GREGG You just have to ask for me.

16 MARY No, thank you.

17 GREGG My name is Gregg. Here's my card. Contact me
18 any time.

19 MARY Gregg. Yes. I'll definitely remember your
20 name.

21 GREGG [LAST DITCH ATTEMPT] Anything your [PAUSE]
22 generosity requires...

23 MARY [CURTLY] Thank you.

24 SFX [HEAVY DOOR CLOSSES FIRMLY]

25 MARY What an annoying little man! [PAUSE]

26 SFX [CURTAINS DRAWN OPEN]

1 **MARY** Wow! Liz was right about the view! Maybe
2 I'll spend the whole month on the deck. And
3 look. Flowers and champagne. Good old Liz.
4 Thinks of everything.

5 **SFX** [CHAMPAGNE TAKEN FROM ICE BUCKET; CORK POPS;
6 POURING INTO GLASS]

7 **MARY** [TOASTING] To my first vacation in ages! And
8 to some well-deserved peace and quiet, all by
9 myself. [PAUSE]

10 **SFX** [CELL PHONE DIALING / RINGING]

11 **MARY** Liz! [PAUSE] No. Everything's fine.
12 [PAUSE] I just wanted to thank you for
13 [PAUSE] No. It's great. Really. [PAUSE]
14 The view? Yes. Spectacular. Good job. As
15 always. [PAUSE] No, but listen. I was
16 looking for that Robbins manuscript while I
17 was on the plane [PAUSE] You didn't?
18 [PAUSE] Oh. Really, Liz. I specifically
19 [PAUSE] Okay. Okay. [PAUSE] Couldn't you
20 just email it to me or something? I really
21 wanted [PAUSE] I know. I know. [PAUSE]
22 Yes. I'm on vacation. But I still need
23 something to DO. [PAUSE] Yeah. Whatev.
24 [PAUSE] Send it tomorrow, okay? Bye. And
25 thanks.

26 **SFX** [CELLPHONE BEEP]

27 **MARY** I wonder how the water pressure is here. The
28 first order of business is a long, hot shower...

29 **MUSIC** ["BEACHFRONT CELEBRATION" UP AND FADE FOR]

30 **SIMON** [ON FILTER] You've reached the office of Simon
31 Simmons, Licensed Mental Health Counselor. If
32 this is a life-threatening emergency, please
33 hang up and dial 911. Otherwise, leave a
34 message at the beep.

1 **KEN** Barkeep! Another one of these, please?

2 **BARTENDER** A Rum Surprise? Of course - but I should say
3 that this will be your third one this
4 afternoon, sir. And they are quite strong.

5 **KEN** And yet so full of ice... I'll sip slowly, I
6 assure you.

7 **BARTENDER** I did not mean to presume - I'll be right
8 back with your beverage.

9 **KEN** Thanks, Joe. [PAUSE] I guess that's one way
10 to keep down the overhead - trying to limit
11 the free drinks. [PAUSE] Ah, my Rum Surprise
12 approaches!

13 **BARTENDER** Here you are, Mr. Pollard. My apologies
14 again. I certainly don't want to interfere
15 with your pleasure, sir, but neither do I want
16 you to become unpleasantly ill.

17 **KEN** Of course. And I appreciate the thought.

18 **BARTENDER** Thank you for understanding.

19 **KEN** Oh, I understand.

20 **SFX** [LOUD SLURP ON STRAW; FOOTSTEPS APPROACHING]

21 **KEN** Just keep 'em coming, Joe! The surprise is
22 that there's any rum in this thing at all!
23 Look at all the ice in this glass. If I hold
24 it out to the light -

25 **SFX** [GLASS OF ICE QUICKLY SHAKEN, THEN IMMEDIATELY
26 TO NEXT SFX OVER MARY'S LINE]

27 **MARY** Oh! You clumsy...

28 **SFX** [GLASS OF ICE HITS FLOOR AND SHATTERS]

1 KEN Oh, I'm sorry. - I was just gauging how very
2 much ice this glass holds. Didn't mean to hit
3 you with it!

4 MARY You really should pay attention to your
5 surroundings! I mean... Excuse me.

6 KEN Please don't move - there's glass everywhere.
7 And your sandals don't look like much
8 protection. [PAUSE] Barkeep! I'm afraid I've
9 made a bit of a mess here. [PAUSE]

10 BARTENDER [UNDER BREATH] Great. [NORMAL VOICE] I'll
11 take care of it, Mr. Pollard.

12 KEN Thanks. [PAUSE]

13 SFX [BROKEN GLASS AND ICE BEING SWEEPED UP -
14 CONTINUES THROUGH BARTENDER'S NEXT LINE]

15 KEN Really - I'm sorry. I'm not drunk -- I don't
16 believe it's chemically possible in this bar -
17 but I am certifiably uncoordinated -
18 especially at the most awkward moments. --
19 My name's Ken.

20 MARY Mary. You do have a way with first
21 impressions, I must say.

22 KEN A fault, I admit.

23 SFX [SWEEPING STOPS]

24 BARTENDER It's safe to move, Miss. My apologies for the
25 inconvenience.

26 MARY No need for you to apologize. The villain
27 sits there.

28 KEN Villain? An oaf, perhaps, but nary a villain.
29 You must accept my apologies. How can I make
30 it up to you? Perhaps I could buy you dinner?
31 Are you free tonight?

1 **MARY** [LAUGHS SARCASTICALLY] You're kidding! Buy
2 me dinner? At an all-inclusive resort? Your
3 generosity is overwhelming.

4 **KEN** You're right, you're right. [PAUSE] Joe, do
5 you have a restaurant where I could actually
6 buy this lady a dinner?

7 **BARTENDER** The Coronet Room has a special menu if you
8 want to offer her something other than the
9 standard fare. But it does not open until
10 nine. It's actually more of a night club than
11 a restaurant - but very nice.

12 **KEN** Mary, would you care to join me at the Coronet
13 Room tonight at nine-thirty?

14 **MARY** Oh, I don't know.

15 **KEN** Look at is as payment for my clumsiness and
16 for the inconvenient delay in your journey to
17 the beach. I'm sure that I've caused you to
18 miss the optimal angle of the sun's rays to
19 highlight your-

20 **SFX** [CELLPHONE RINGING - BEEP TO ANSWER]

21 **MARY** Hello? --- Oh, hi, Liz. --- Yes, yes. I'm
22 relaxing. Having fun. --- What? --- No.
23 Really. --- In fact, a gentleman has just
24 asked me to dinner. --- Well, there you go.
25 --- 'kay. Talk to you later. I'm in the
26 middle of a conversation. --- Bye.

27 **SFX** [CELLPHONE HANG UP]

28 **KEN** Should I take that as a "yes"?

29 **MARY** Oh, I guess. I just wanted my assistant to
30 shut up. It doesn't imply anything about you
31 or your offer.

1 KEN Understood. Shall we meet at the Coronet Room
2 then? At nine-thirty?

3 MARY Sure. Nine-thirty. But don't expect me to
4 wait around if you're late.

5 SFX [MARY'S FOOTSTEPS OFF]

6 KEN Well, how about that?

7 BARTENDER I hope you'll have a pleasant evening, sir.

8 KEN It will at least be interesting...

9 MUSIC ["MINING BY MOONLIGHT" UP AND UNDER FOR]

10 SIMON [RECORDING] You've reached the office of
11 Simon Simmons, Licensed Mental Health
12 Counselor. If this is a -

13 SFX [BEEP]

14 KEN Look. Simon, I still wake up every morning
15 surprised that I'm still alive, and wishing I
16 weren't. I told you about that company - The
17 Gift of Life, Incorporated - and I've signed
18 up with them. And yet... Simon, I don't know
19 what's going on, but I find myself going out
20 to dinner with a stranger I hit with an empty
21 cocktail glass this afternoon. Well, it
22 wasn't empty, really. Full of ice. What a
23 mess! What am I thinking? Simon, please call
24 me back as soon as you can? I've got to talk
25 about this.

26 SFX [CELL PHONE HANG UP]

27 KEN What am I doing?

28 MUSIC ["MINING BY MOONLIGHT" UP AND UNDER FOR]

1 **MARY** Liz, of course I'm not going to show up. Why
2 on earth would I want to have dinner with a
3 clumsy stranger? I came here to reduce my
4 stress, not increase it! --- No, no. He
5 seems harmless enough. --- No. He's not bad
6 looking, but even --- Some help you are! -
7 -- Maybe. Maybe I'll go out with him. ---
8 What have I got to lose? Other than a good
9 night's sleep? --- Really? I thought
10 resting was the whole point of this trip.
11 Those were the "doctor's orders," right?
12 Rest. Relax. --- You didn't say anything
13 about fun. Besides, how do I know that dinner
14 with this guy will be fun? --- Yeah, yeah.
15 Okay. I promise to think about it. ---
16 Yeah. Okay. --- Bye.

17 **SFX** [CELLPHONE HANG UP]

18 **MARY** What am I thinking?

19 **MUSIC** ["MINING BY MOONLIGHT" UP AND UNDER FOR]

20 **SFX/MUSIC** [RESTAURANT/BAR SOUNDS. MUSIC "EASY JAM" IN
21 BACKGROUND]

22 **KEN** You're here!

23 **MARY** Yes. Surprised?

24 **KEN** I have to admit that I am, yes.

25 **MARY** Me, too. --- Well, let's do this, then.
26 Okay?

27 **MAITRE D'** Table for two?

28 **MARY** Yes. By the windows, please.

29 **MAITRE D'** Certainly. This way...

30 **KEN** Allow me.

1 MARY I'm fine, thanks.

2 KEN As you wish.

3 MAITRE D' Your table. Allow me, Miss.

4 SFX [CHAIR SCRAPING]

5 MARY Why, thank you.

6 MAITRE D' My pleasure. Yasmine, your server, will be
7 with you shortly. If you need anything, just
8 let me know.

9 SFX [FOOTSTEPS DEPARTING]

10 MARY Look. I just want to be clear that, that --

11 KEN Yes?

12 MARY This dinner doesn't mean anything, okay? I
13 was just making a point to my assistant and
14 you happened to be at hand.

15 KEN Not a problem. I don't mind in the least
16 being a convenient prop for a scene. After
17 all, there are no small parts --

18 MARY That's not what I meant. I'm sure you're a
19 clever fellow who can make the best of an
20 awkward situation. I just want to be clear
21 that you should have no expectations - none at
22 all - just because I'm having dinner with you.

23 KEN To be honest, I have no expectations. None at
24 all. This was all just a spur of the moment -

1 **MARY** As long as we're clear. How about we start
2 with some rules. No talking about our pasts,
3 our careers, our previous relationships. No
4 last names. No addresses or phone numbers.
5 Interests and avocations are fine. Let's just
6 keep it light and casual - no confessions, no
7 secrets -

8 **KEN** Wow. You've really thought this through. Or
9 does this situation come up a lot for you?

10 **MARY** No!

11 **KEN** Sorry. Any other rules?

12 **SFX** [FOOTSTEPS APPROACH]

13 **YASMINE** Good evening. My name is Yasmine. I can see
14 you're both in for some pleasant surprises
15 tonight. [FADING] Our specials this evening
16 are sure to delight you...

17 **MUSIC** ["EASY JAM" UP AND UNDER FOR]

18 **SIMON** [RECORDING] You've reached the office of
19 Simon Simmons, Licensed...

20 **SFX** [LONG BEEP]

1 **KEN** Uh, Simon. Hey, it's me, Ken. Again. Ken
2 Pollard. I'm still at the resort. Still
3 waiting to hear from you. [PAUSE] Um.
4 Remember the woman I mentioned in my last
5 message? Mary? [PAUSE] I don't know if I
6 told you her name last time. Anyway, it's
7 Mary. Well, we went out to dinner, and, you
8 know? It was actually kind of fun. She's got
9 kind of an edge to her, but once we got
10 talking, it was... It was, hmmm, well, you
11 know, really kind of -- pleasant. She's
12 smart, funny, well-read, and... Well, um, you
13 know, I kinda like her. [PAUSE] Look, Simon,
14 I really need to talk with you. Can you at
15 least setup a phone appointment with me?
16 [FADING] The sooner the better. You've got
17 my number. Call me for Pete's sake....

18 **MUSIC** ["MINING BY MOONLIGHT" UP AND UNDER FOR]

19 **MARY** Okay, okay, Liz. I'll concede. Last night
20 turned out much better than I expected. He's
21 actually an interesting - almost charming -
22 guy. [PAUSE] No. That's not what I said.
23 Better than expected doesn't mean that I'm
24 going to see him again. [PAUSE] No, I didn't
25 say "much better." [PAUSE] Did I? Well, no
26 matter. It was an experience, and it's done.

27 **SFX** [CALL WAITING BEEP]

1 MARY Just a sec, Liz. I've got another call coming
2 in. [PAUSE] Hello? [PAUSE] Oh, hi, Ken.
3 [PAUSE] Breakfast in an hour? Well, I don't
4 know. [PAUSE] Of course I eat breakfast.
5 Almost daily. [PAUSE] Okay. Sure. Sounds
6 good. See you in an hour. [PAUSE] Liz?
7 [PAUSE] Don't get overly excited, but he and
8 I are meeting for breakfast in an hour.
9 [PAUSE] No, no, no. This is not a romance.
10 It's an acquaintanceship. [PAUSE] No, I told
11 you. He's a nice guy, but he's not [PAUSE]
12 Don't hold your breath, Liz. That's all I'm
13 going to say. [PAUSE] Bye for now.

14 MUSIC ["MINING BY MOONLIGHT" UP AND UNDER FOR]

15 KEN And then he opens the box and says, "I say,
16 lads. That's not my turtle."

17 MARY [LAUGHING FULLY] What a story! Where did you
18 hear it?

19 KEN Well, that one I just made up.

20 MARY You're kidding!

21 KEN Only sometimes. [PAUSE] And I'm not kidding
22 now. I want you to know I've been thoroughly
23 enjoying your company. You've really
24 brightened my life. I wanted to say thank
25 you.

26 MARY Um, well, you're welcome. You've been good
27 company for me, too. I really wasn't
28 expecting this to be a social vacation.

29 KEN Me either. In fact, I wasn't expecting to --

30 YASMINE Can I get you anything else?

31 MARY Not for me, thanks.

1 KEN Ah, rules, rules, Mary. I don't want to break
2 your rules.

3 MUSIC ["CALL TO ADVENTURE" UP AND UNDER FOR]

4 KEN I'd like to reserve two jet skis.

5 ATTENDANT Certainly, sir. Have you ridden them before?

6 KEN No. I admit not.

7 ATTENDANT Oh, no problem. If you come half an hour
8 early, one of our instructors can go over the
9 basics with you. They are really very simple
10 to operate. [PAUSE] What is your name, sir?

11 KEN Ken Pollard. Room 1302.

12 ATTENDANT Thank you. Just a moment.

13 SFX [FOOTSTEPS AWAY]

14 KEN What a day! It's amazing, really. I think
15 I'm actually starting to feel... happy.

16 SFX [FOOTSTEPS APPROACH]

17 ATTENDANT I'm sorry, Mr. Pollard. But I won't be able
18 to provide you with a jet ski, sir.

19 KEN What? Why not?

20 ATTENDANT Our insurance is very strict. We cannot allow
21 our guests to operate jet skis when they've
22 been, um, enjoying the free spirits at the
23 bar.

24 KEN I'm as sober as a nun. Surely you aren't
25 saying -

1 **ATTENDANT** I'm sorry, sir. I am required to check with
2 our bartender. He informs me that you and
3 your lady friend have had several drinks with
4 your brunch, and not enough time has elapsed
5 since.

6 **KEN** You're kidding. I've never heard of such a
7 thing.

8 **ATTENDANT** It's for your own safety, sir. Driving a jet
9 ski, while very simple and safe, can be
10 dangerous if your attention is not, um,
11 focused.

12 **KEN** We only had a couple of those watered down
13 "Rum Surprises." There's barely enough
14 alcohol in those to disinfect a paper cut.

15 **ATTENDANT** Nonetheless, sir. Those are the rules.

16 **KEN** I can't believe that bartender serves weak
17 drinks and rats out his customers. I'm going
18 to speak with someone about this.

19 **ATTENDANT** As is your right, sir. On the other hand, I
20 am unable to grant any exceptions once I have
21 the report from the bar. I could reserve the
22 skis for the morning, before you've -

23 **KEN** Before I've drunk myself into such a stupor?

24 **ATTENDANT** I can only rely on the bartender's report,
25 sir. Shall I reserve two jet skis for
26 tomorrow morning? Say ten?

27 **KEN** Sure. Whatever. I'll try to control my
28 consumption of Bloody Marys at breakfast.

29 **SFX** [CELL PHONE DIALING]

1 **KEN** Hi, Mary. It's me. Apparently I'm too drunk
2 to reserve a jet ski. [PAUSE] No.
3 Seriously. The bartender ratted me out to the
4 jet ski guy. [PAUSE] Yeah. Really. And no
5 sense you trying to reserve them - you had as
6 many "Rum Surprises" as I've had. [PAUSE]
7 Can you believe it?

8 **MUSIC** ["THE COMPLEX" UP AND UNDER FOR]

9 **BARTENDER** Yes, Ms Keating. I'm doing everything you
10 asked. There's hardly more than rum flavoring
11 in his drinks.

12 **LAURIE** [ON FILTER] Good. Thanks, Joe. We have to
13 do everything we can do to keep him depressed
14 enough to fulfill the contract, but not so
15 down as to have him have an - premature death.
16 Making up that rule about the jet skis was
17 brilliant.

18 **BARTENDER** Thanks. I thought you'd appreciate it.
19 Although I'll have to give the jet ski guy a
20 little something extra to keep him quiet. I
21 presume I can add that to my expenses?

22 **LAURIE** [ON FILTER] Most assuredly. And you're
23 likely going to get a bonus when this job is
24 done.

25 **BARTENDER** It'd better be more than the last one.

26 **LAURIE** [ON FILTER] Trust me, Joe. It will be.

27 **BARTENDER** Yeah, yeah.

28 **LAURIE** [ON FILTER] Then I'm sure we'll exceed your
29 expectations. [PAUSE] Anything else?

30 **BARTENDER** Um, just one thing. It seems he's getting
31 pretty friendly with one of the guests. She
32 seems to be perking him up.

1 LAURIE [ON FILTER] Hmmm. Can't have him rekindling
2 hope, can we. What's this guest's name?

3 BARTENDER Mary O'Neill.

4 LAURIE [ON FILTER] Any info on her?

5 BARTENDER She works for some big publication. New York,
6 I think. She's an editor or something.

7 LAURIE [ON FILTER] I'll see what I can find out -
8 Can't have Mr. Pollard cheering up and
9 canceling his contract with us. We've got an
10 eager buyer lined up and waiting.

11 BARTENDER Leave it to me. But any juice you can give me
12 would be helpful.

13 LAURIE [ON FILTER] I'll call you tomorrow. See that
14 Mr. Pollard's drinks remain weak and his
15 incentive to give us his life strong.

16 MUSIC ["THE COMPLEX" UP AND UNDER FOR]

17 KEN Seriously, Barkeep. Are you putting any rum
18 in these drinks? I can't even taste it, much
19 less feel it. And for a couple of these you
20 said I was too drunk to go jet skiing.

21 BARTENDER I apologize, Mr. Pollard, but those are the
22 rules of the Hotel. It's not me. It's the
23 insurance companies and all those ambulance
24 chasing lawyers.

25 KEN No doubt, no doubt. But still. I wasn't
26 close to drunk.

27 BARTENDER As you say, sir. [PAUSE] Waiting for your
28 lady friend?

29 KEN Yes. Mary should be along any time now.

1 **BARTENDER** If I may offer a word of advice, sir, and I
2 speak with some knowledge of the subject from
3 my position here behind the bar. You should
4 be very careful about resort romances. They
5 never turn out well.

6 **KEN** I'm not having a romance, Barkeep. We are
7 merely keeping company.

8 **BARTENDER** As you say, Mr. Pollard. All the same, a
9 tropical fling sounds good in theory - no
10 strings and all that - but real hearts are
11 involved. Inevitably, one of them, at least,
12 gets broken. You seem like a nice enough
13 fellow, and I don't want -

14 **KEN** To spoil my fun? Really? You rat me out to
15 the jet ski guy when I'm not even tipsy, much
16 less incapacitated, and you're not out to
17 spoil my fun? Fun is supposed to be your
18 business, from what I understand. Pouring the
19 spirits of conviviality for the sun-burned
20 masses that collect in your bar.

21 **BARTENDER** Even here, there are rules, Mr. Pollard.

22 **KEN** Sure. Sure. Whatever you say. But your
23 advice about romance is as weak as your "Rum
24 Surprises." Speaking of romance, here comes
25 my Mary. [PAUSE] Mary, my dear. You've come
26 at last to rescue me from this spoil sport
27 bartender.

28 **MARY** Sorry I'm late. Couldn't decide what to wear
29 tonight.

30 **KEN** Well, you made the right choice. You look
31 fantastic.

32 **MARY** Thanks.

33 **KEN** Did you want a drink before dinner?

1 **MARY** Let's just head over to the restaurant. I
2 thought maybe we could take a walk afterwards
3 - you know, just kick off our shoes and
4 explore the beach by moonlight.

5 **KEN** By all means! [MISCHIEVIOUSLY] I'd be willing
6 to skip dinner and start that walk right now.

7 **MARY** Dinner first, Ken. If you don't mind.

8 **KEN** How could I mind? I'm in your company, I
9 cannot give my mind to anything else.

10 **MARY** How gallant you are!

11 **KEN** And exclusively at your service. Let's to
12 dinner, my lady.

13 **MARY** [LAUGHS]

14 **MUSIC** ["THE COMPLEX" UP AND UNDER FOR]

15 **BARTENDER** The Ken & Mary thing is heating up, Ms
16 Keating. They're getting friendlier each time
17 I see them. They were at the "moonlight walk
18 along the beach" phase last night. It's going
19 to get out of control soon.

20 **LAURIE** [ON FILTER] Don't worry, Joe. I've got just
21 the thing to deflate this romance. You'll
22 never believe how easy this one's going to be.

23 **BARTENDER** So tell me.

24 **LAURIE** [ON FILTER] Seems that the object of Mr.
25 Pollard's affections is also the cause of his
26 recent depression. The poor fool is dating
27 the woman who wrote the scathing review of his
28 novel. How's that for ammunition?

29 **BARTENDER** Seriously? You're not making this up?

30 **LAURIE** [ON FILTER] Honest to Pete.

1 BARTENDER This is going to be fun. He usually gets to
2 the bar early to complain about the weak
3 drinks. I'll chat him up a bit and then drop
4 the bomb.

5 LAURIE [ON FILTER] Be careful how you handle it,
6 Joe. I don't want him to kill himself before
7 we're ready.

8 BARTENDER Always a delicate balance, but I have an idea.
9 Leave it to me.

10 LAURIE [ON FILTER - FADING] Okay, Joe. It's all
11 riding on you.

12 MUSIC ["MANDEVILLE" UP AND OUT FOR]

13 KEN Good morning, Joe, my fine barkeep.

14 BARTENDER Good morning, Mr. Pollard. Waiting for your
15 lady friend?

16 KEN Indeed I am, Joe. We have quite the day
17 planned. It will involve food, drink, and
18 floating about in the water.

19 BARTENDER I must say, sir, I'm impressed.

20 KEN Impressed? Isn't that what everyone does
21 around here?

22 BARTENDER No, Mr. Pollard, that's not what I meant.
23 You, yourself, are the source of my awe. You
24 either have the most generous and forgiving
25 heart of any man I know -

26 KEN [INTERRUPTING] You're too kind...

27 BARTENDER Or -

28 KEN Or?

29 BARTENDER Or you've got something very devious up your
30 sleeve.

1 KEN What? What on earth are you talking about?

2 BARTENDER Ms O'Neill.

3 KEN Who?

4 BARTENDER Your lady friend, Mary O'Neill.

5 KEN What about Mary?

6 BARTENDER Like I said, Mr. Pollard. Either you're
7 generous and forgiving or

8 KEN Joe, I think I know now what happened to all
9 the rum in my "Rum Surprises." You've been
10 drinking it! You make absolutely no sense.

11 BARTENDER Mr. Pollard, I just assumed you knew.

12 KEN Knew what?

13 BARTENDER That the lady with whom you've been keeping
14 company is Mary O'Neill, the book reviewer.
15 Isn't she the one who -

16 KEN [INTERRUPTING] Cheese and rice! My Mary is
17 Mary O'Neill, the critic?! Cheese and rice!

18 BARTENDER I suppose I had overlooked the third
19 possibility. My apologies, Mr. Pollard. I
20 had no idea you didn't know who she was.

21 KEN No. It's not possible. This is just too
22 weird for words. [PAUSE] You're certain?

23 BARTENDER Absolutely, Mr. Pollard.

24 KEN Cheese and rice, Joe. I don't believe this.

25 BARTENDER Perhaps a bit of rum straight up might be in
26 order. On the house.

27 KEN Oh, funny, Joe. You're a laugh a minute.
28 [PAUSE] But gimme the rum. A double.

1 BARTENDER Just a sec. [PAUSE] Listen, Ms Keating, I've
2 got to go. Mary's asking about Ken.

3 LAURIE Call me later.

4 BARTENDER 'kay. Bye. [PAUSE] Good morning, Ms
5 O'Neill.

6 MARY Who's on the phone? Did you mention me and
7 Ken?

8 BARTENDER Uh, no. Just speaking with a friend while
9 things were slow here at the bar.

10 MARY I thought for sure you said something about
11 us. Like "Mary's asking about Ken"?

12 BARTENDER Oh, no. I think I was saying "Maybe he'll be
13 asking again" - my friend was concerned about
14 losing an offer..

15 MARY Oh. [PAUSE] So. Where is Ken?

16 BARTENDER He said something important had come up and
17 he'd get in touch later.

18 MARY Doesn't sound like him.

19 BARTENDER He looked very - excited about something.

20 MARY Huh. I wonder what's going on..

21 MUSIC ["CONSTANCE" UP AND UNDER FOR]

22 SFX [FORCEFUL POUNDING ON DOOR]

23 KEN I said: Go... away! [BEAT] I don't want to see
24 anybody!

25 SFX [MORE POUNDING ON DOOR UNDER]

26 MARY Ken! I'm not leaving here till you let me in.

27 KEN Go. Away. You're the last person I want to
28 see.

1 MARY What's going on? What's happened? Open the
2 door. Talk to me.

3 KEN [WEAKENING] Just go away. Don't - whatever
4 it is you think you're doing.

5 MARY Ken. Open the door. Let me in. I need to
6 know what's going on. What's wrong, Ken?

7 SFX [DOOR OPENS]

8 MARY Thank you.

9 SFX [DOOR CLOSES]

10 MARY What's got you so upset, Ken? What's wrong?

11 KEN What's wrong? You're kidding, right?

12 MARY I have no idea what you're talking about. Why
13 are you so angry?

14 KEN No careers! No last names! Those were your
15 rules. You knew all along, didn't you?

16 MARY Knew what? Why are you so angry?

17 KEN I know your secret, Mary O'Neill.

18 MARY Secret? What secret?

19 KEN I know who you are. You're the woman who
20 ruined me. You're the one who put me in the
21 position I'm in - about to die!

22 MARY What on earth are you talking about, Ken?
23 You're making absolutely no sense. Wait!
24 You're dying?

25 KEN Yes. When you panned my book -

26 MARY Panned your book? What are you talking about?
27 I don't even know who you are.

1 KEN As if you didn't know. I'm Ken Pollard. I
2 wrote "Night Wishes," a novel you totally
3 trashed last month. You killed my reputation,
4 my publishing contract, prospects, and my
5 future. And here you are -

6 MARY I reviewed your book?

7 KEN You incinerated my book, Mary. That wasn't a
8 review, it was an immolation. And you burned
9 me right along with it!

10 MARY Just wait a minute and listen. Have you read
11 any of my other reviews, Ken? Ever? I'm paid
12 to trash new books. That's what my company
13 wants - controversial, negative reviews. I've
14 never written a glowing review for them ever.

15 KEN Huh?

16 MARY My bosses want a ton of comments generated on
17 the web page. Negative reviews incite more
18 "conversation." More people exposed to our
19 advertisers, more money for the company, and
20 that means I get a pay check.

21 KEN You trash people's life's work as a matter of
22 company policy?

23 MARY In a nutshell.

24 KEN By why pick on me?

25 MARY Ken. I get a dozen novels dropped on my desk
26 every week. I maybe actually read three of
27 them. I write a review of one of them, and
28 then do it all over again the next week.

29 KEN I don't mean pick on my novel - I mean pick on
30 me?

31 MARY I don't understand.

1 **KEN** Everybody here knows who you are except me.
2 And you choose to hang out with me, like you
3 want to rub salt in my wounds.

4 **MARY** I had no idea who you were. Honest. You were
5 just a clumsy guy at the bar who hit me with a
6 drink and then asked me out to dinner. I
7 didn't have any sinister plan. What would be
8 my motive? And you not knowing who I am kinda
9 defeats the gloat factor, doesn't it?

10 **KEN** I - I guess. [PAUSE] But that doesn't
11 change the fact that your review devastated
12 me.

13 **MARY** I'm truly sorry, Ken. Believe me. It was
14 never anything to do with you.

15 **KEN** [IMITATING A 30's GANGSTER] Yeah. Nothin'
16 personal, ya understand. 's just business.

17 **MARY** [DOING HER OWN GANGSTER IMITATION] Shore, Mr.
18 P. 's just my job. Nuttin' poysonal. A
19 goyle's gotta make a livin' somehow, now don't
20 she?

21 **KEN** [CHUCKLES] It wouldn't be so bad if I didn't
22 like you so much.

23 **MARY** I'm so sorry, Ken. I like you, too. Really.
24 It's been fun getting to know you. And
25 honest. I had no idea who you were. [PAUSE]
26 But how did you find out who I am?

27 **KEN** Joe. The bartender. Said I must be the most
28 forgiving man he's ever met or that I had some
29 evil plan up my sleeve.

30 **MARY** How on earth would the bartender...? [PAUSE]
31 Just a minute. I thought I heard him say
32 something about you and me on the phone when I
33 arrived at the bar tonight.

1 SFX [GLASSES CLINK TOGETHER]

2 KEN Now. Have you ever heard about an outfit
3 called The Gift of Life. Incorporated?

4 MUSIC ["CONSTANCE" UP AND UNDER FOR]

5 MARY Oh, my, Ken. Wow. I'm really sorry my review
6 put you in such a state. But I'm glad we got
7 that all cleared up.

8 KEN Water under the bridge right now, Mary. I
9 think something sinister is going on with my
10 contract.

11 MARY I hope you choose the escape clause.

12 KEN Yeah. That's the thing. After spending time
13 with you, I began to feel better. I began to
14 feel like there was more to life than book
15 reviews and careers and loneliness. I hoped
16 that I could - that you and I could - I mean -
17 I mean. You gave me hope, Mary. You gave me
18 reason to cancel my contract with the Gift of
19 Life people. I could imagine being happy with
20 you.

21 MARY I - I don't know what to say, Ken. I kinda
22 feel the same way about you.

23 KEN You do? Wow. That settles it. Even though
24 they've been doing their best to keep me in
25 the contract, I'm going to call Keating and
26 cancel it. She said I have thirty days to
27 decide, and I'm deciding. Right now.

28 MARY Go ahead and call her. I'll be right here
29 with you.

30 SFX [CELLPHONE DIALING]

31 LAURIE [ON FILTER] Laurie Keating.

1 **KEN** Hi, Ms Keating. This is Ken Pollard.

2 **LAURIE** [ON FILTER] Oh, hi, Ken. What can I do for
3 you?

4 **KEN** Um, well, I just

5 **MARY** [WHISPERING] Just tell her, Ken.

6 **KEN** Ms Keating, I've decided to cancel my contract
7 with you. I've changed my mind. I don't want
8 to die - especially right now.

9 **LAURIE** [ON FILTER] [PANICKED] Really? [RECOVERING]
10 I mean, of course. [PAUSE] You're sure?
11 Absolutely certain? If you cancel, you know
12 you won't be given this opportunity again.
13 Ever. Are you sure you want to do this?

14 **KEN** Yes. I'm sure. I want to cancel our
15 contract. Effective immediately.

16 **LAURIE** [ON FILTER] Have you truly thought this
17 through, Ken? I know that sometimes when we
18 give up on life there are occasional flashes
19 of hope. But like most hope, they just don't
20 pan out. I can almost guarantee that you'll
21 be miserable in another couple weeks, and then
22 you'll be back with that revolver of yours,
23 wondering whether you'll end up dead or in a
24 nursing home. [PAUSE] You need to be
25 completely and absolutely sure of your choice.
26 There's no going back here.

27 **KEN** I'm sure. I'm absolutely sure.

28 **LAURIE** [ON FILTER] Okay, Ken. I'll email you the
29 forms to cancel the contract. My office is
30 closed right now, so I'll have to get them out
31 to you in the morning.

32 **KEN** Sounds good. Thanks.

1 LAURIE [ON FILTER] Remember. You've got more time
2 on your vacation, so you don't have to cancel
3 right away. You can think about it.

4 KEN Thanks, but no. I've done all the thinking I
5 need to do. Thanks.

6 LAURIE [ON FILTER] No problem, Ken. Fill out those
7 forms and we'll be good to go. I wish you all
8 the best in your decision, Ken. [PAUSE] I
9 hope you don't live to regret it.

10 KEN I understand. And I really appreciate your
11 understanding as well.

12 LAURIE Okay, Ken. Good night.

13 SFX [CELLPHONE HANG UP]

14 KEN Well. That's that.

15 MARY Any trouble?

16 KEN No. She was a little pushy. Reminded me that
17 I've still got time to change my mind and not
18 cancel. But she seemed to accept it all OK.
19 She's emailing the forms tomorrow.

20 MARY Well, then it's almost done. Come tomorrow,
21 you'll be free of that obligation.

22 KEN [FLIRTATIIOUSLY] And maybe ready to take on a
23 new one..

24 MARY Why, Ken. Whatever do you mean?

25 MUSIC ["THE COMPLEX" UP AND UNDER FOR]

26 BARTENDER Just goes to show. You should never
27 underestimate the power of true love

1 **LAURIE** [ON FILTER] Oh, shut up, Joe. I really hate
2 these "oh, I changed my mind" fools. We've
3 got a client lined up for Pollard's life
4 energy, and we can't have him weasel out on us
5 now. We'd be losing millions!

6 **BARTENDER** Hey. It's not my fault. I've done everything
7 you asked - and done it well.

8 **LAURIE** I know. I know.

9 **BARTENDER** So what do we do? Tell him the cancelation
10 forms were lost in the Ethers?

11 **LAURIE** [ON FILTER] No. Of course not. I'll send
12 him the forms. I'll just have to do the old
13 "slip in an extra form and snow 'em with
14 paperwork" routine and hope he doesn't notice.

15 **BARTENDER** Yeah. He signs 'em all, but you only process
16 the "early release" form. But what's that do
17 to our schedule?

18 **LAURIE** [ON FILTER] Well, with a little juggling, I
19 might be able to get a recovery team to the
20 hotel in a day or two. Maybe management will
21 finally listen to me that we need more teams...

22 **BARTENDER** Ya think?

23 **LAURIE** Nah. [PAUSE] So here's the deal. You'll
24 need to get him really drunk. Enough to make
25 him pass out, but not so much he can't get
26 back to his room.

27 **BARTENDER** Yeah. Yeah. I getcha. You can count on my
28 new and improved Rum Surprises. If you're
29 okay with me playing it by ear, get the team
30 here as soon as possible, and I'll take care
31 of the rest. [FADING] Don't worry, Ms
32 Keating. Mr. Pollard will fulfill his
33 contract with us...

1 MUSIC [“THE COMPLEX” UP AND UNDER FOR]

2 SFX [KNOCK ON DOOR]

3 KEN Who is it?

4 MARY [OFF] It’s me. Who else you expecting?

5 KEN Come on it. It’s open.

6 SFX [DOOR OPENS THEN SHUTS]

7 KEN I was expecting a simple form that just says
8 “I’m canceling my contract. Sign here.” But
9 would you look at this? I printed out the
10 attachment, and it’s pages and pages of
11 legalese.

12 SFX [RUSTLING PAPERS]

13 MARY That is weird. But lawyers just seem to love
14 this stuff. [PAUSE] Mind if I take a look?

15 KEN Not at all. My eyes are bugging out and I’m
16 only a third of the way through the pile.

17 SFX [RUFFLING THROUGH PAPERS THROUGHOUT]

18 MARY Looks like a bunch of legal mumbo jumbo for
19 the most part, delineating your
20 responsibilities and obligations and those of
21 the company.

22 KEN Coffee?

23 MARY Sure.

24 SFX [CUP AND SAUCER ON COUNTER. POURING COFFEE]

25 KEN Here you go.

26 MARY Thanks. Blah blah blah. [PAUSE] Blah blah
27 blah.

28 KEN Where’d you learn to speak lawyer?

1 MARY Book contracts. [PAUSE] Hmmmm.

2 SFX [PAPER SOUNDS STOP]

3 MARY Now this is interesting.

4 KEN What's that?

5 MARY It seems, neatly tucked among all these pages
6 with red Xs for where you need to sign and
7 initial, there's a little form that isn't
8 numbered and which, if you signed it, would
9 execute your contract as soon as possible.

10 KEN That's good, isn't it? Canceling the contract
11 as soon as possible?

12 MARY No, it's not good. If you signed this, they
13 could take your life immediately - before your
14 30 days are up.

15 KEN Holy cow! You're kidding! [PAUSE] No. I
16 can see you're not kidding. Just a mistake,
17 don't you think? I mean there are dozens of
18 pages here.

19 MARY Exactly - lots and lots of distracting pages.
20 But I don't think it was a mistake. They
21 wanted you to just get in the easy rhythm of
22 initialing and signing, initialing and
23 signing, and just skip over the details on the
24 forms.

25 KEN Huh. Like a mortgage...

26 MARY Ken. I think they plan to take you anyway.
27 They'd probably just throw away all the forms
28 except this one - and they'd have you signed,
29 sealed, and delivered.

30 KEN No way! [PAUSE] You think?

1 MARY I definitely think. You need to be extra
2 careful, Ken. I'll stay with you from now on,
3 just to be on the safe side.

4 KEN [FLIRTATIIOUSLY] Well, if you insist. Shall I
5 call down for breakfast?

6 MARY This is serious, Ken. I really think these
7 people plan to kill you. And soon.

8 KEN They wouldn't dare. Especially if you're
9 keeping an eye on me. [PAUSE] Should we call
10 the police?

11 MARY I don't think they'd do much good right now.
12 There's been no threat, no crime. We just
13 have to keep our eyes open, and stick together
14 as much as we can.

15 KEN Isn't there anything we can do to stop them?

16 MARY Let me think. More coffee, please?

17 KEN Coming right up.

18 SFX [COFFEE POURED]

19 MARY Thanks. You know - reading all those novels
20 has finally become useful. I think I have an
21 idea. I'll have to get in touch with Liz - my
22 assistant - to take care of some details
23 discreetly. We don't want to draw attention
24 to ourselves.

25 KEN Is it just me, or have things taken a turn
26 toward the creepy?

27 MARY It's not just you. Hey - while I get in touch
28 with Liz, why don't you take a look at this
29 brochure? We could get out of sight for at
30 least half a day. It's too late for today,
31 but I'll book us for tomorrow.

1 **KEN** Snorkeling?

2 **MARY** Sure. It's a tour group that doesn't seem
3 tied to the hotel, and it takes us off shore
4 for hours. We can talk and figure things out
5 without Joe and his friends being about.

6 **KEN** Makes sense. I guess. Okay.

7 **MARY** Order us that breakfast, and I'll get in touch
8 with Liz. Eggs and fruit for me, thanks. And
9 more coffee.

10 **KEN** Gotcha.

11 **SFX** [CELLPHONE DIALING]

12 **MARY** Liz? Listen. I need your help and your
13 attention to detail. Things have suddenly
14 gotten very - complicated. [PAUSE] What?!

15 No! Of course I'm not, Liz. That's not what
16 I meant at all! [PAUSE] So here's the deal.
17 [BEGIN TO FADE] You'll want to get in touch
18 with a local guy named Gregg at 555-7342.
19 He's a Porter at the hotel, and says he can
20 help with anything. [PAUSE] Yeah. So,
21 here's what I want you to check out. Get a
22 detailed map of the resort area, then find a
23 little cluster of islands off shore a little
24 ways....

25 **MUSIC** ["EASY JAM" UP AND UNDER FOR]

26 **KEN** Over here, Mary!

27 **BARTENDER** You're still keeping company with Ms O'Neill?
28 I thought you were out for blood yesterday.

29 **KEN** Well, like you said, Joe. I'm just the most
30 forgiving guy you ever met.

31 **BARTENDER** Is that so?

1 SFX [APPROACHING FLIP FLOPS]

2 MARY Sorry I'm late.

3 KEN I was early. I was just telling Joe that you
4 and I patched things up.

5 MARY That's true, Joe.

6 BARTENDER In that case, congratulations. And good luck.
7 [PAUSE] Your usual, sir?

8 KEN No "Surprise" for me today, Joe. Mary and I
9 are going on one of those off shore snorkeling
10 tours.

11 BARTENDER Snorkeling? In the barrier islands? It's
12 very dangerous out there. Treacherous
13 currents. And sharks. Many sharks. I cannot
14 recommend it, Mr. Pollard. Explore the
15 shallows around here. The fish are as
16 beautiful - and the waters much safer.

17 MARY Nope. We've got our tickets and we're going
18 to go. [PAUSE] Ken. I've got the lunch and
19 the tickets. Did you grab some extra towels
20 and sunscreen?

21 KEN Yep. All set.

22 MARY Okay then. Off we go.

23 KEN Later, Joe. If the sharks don't get me, we'll
24 be back for some Rum Surprises later tonight.

25 SFX [FLIP FLOPS LEAVING]

26 BARTENDER Do enjoy your outing. But please be careful!

27 MARY [OFF] Sure thing.

28 SFX [CELLPHONE DIALING, RINGING]

1 LAURIE [ON FILTER - RECORDING] You've reached Laurie
2 Keating. Leave a message.

3 SFX [BEEP]

4 BARTENDER It's Joe. This is getting too complicated for
5 words. I'm pretty sure I can handle it, but I
6 just wanted to give you the heads up. I've
7 got to make some quick arrangements, but when
8 you get this message, give me a call. You've
9 got to get that team here today.

10 MUSIC ["CONSTANCE" UP AND UNDER FOR]

11 SFX [WATER SOUNDS, BOAT ENGINE IDLING]

12 CAPTAIN Okay, that's it for the day. We saw some
13 beautiful fish down there, and the visibility
14 was exceptional - but the tide's changing and
15 it's time to head back. [PAUSE] Now, then.
16 Everyone have their buddy? [PAUSE] Here.
17 Let me give you a hand.

18 NOTE [WITH A BIT OF CROSS-TALK - TOURISTS STEP ON
19 EACH OTHERS DIALOG A BIT]

20 TOURIST 1 [GRUNTS] Thanks. It's harder getting out of
21 the water than it looks!

22 TOURIST 2 What were those little purple and gold fish
23 that kept following that big scarlet and grey
24 fish?

25 TOURIST 3 Wow. That was amazing. I'm definitely coming
26 back here again!

27 TOURIST 4 I think I dropped my flipper.

28 TOURIST 3 There it is - floating right behind you.

29 TOURIST 4 Thanks.

30 MARY Ken? [PAUSE, THEN MORE URGENTLY] Ken?!

1 **CAPTAIN** We're doing everything we can, and right now
2 it's probably best that you keep yourself
3 warm. I'll get you some coffee.

4 **MARY** He can't be dead! He can't be!

5 **CAPTAIN** I'm sure he's fine - and we'll find him.
6 Please try to relax if you can. [PAUSE] Hey,
7 Rod! Get Ms O'Neill some coffee.
8 [WHISPERING] And put some whiskey in it.

9 **ROD** Yes, sir.

10 **CAPTAIN** I'm sure everything will be okay, Ms O'Neill.
11 I've never lost a customer in all my years
12 running this business.

13 **MARY** This is just not happening! [YELLS] KEN!!

14 **CAPTAIN** Please, Ms O'Neill. Please try to stay calm.
15 I don't want the rest of the passengers to be
16 panicking. We'll find your guy, I promise.

17 **MARY** [WEEPING] I hope you find him alive.

18 **SFX** [HIGH SPEED BOAT APPROACHING]

19 **CAPTAIN** What did I say? Here comes the rescue crew.
20 They'll take it from here. I've got to get
21 everyone back to their hotels.

22 **MARY** I can't stay with the rescue team?

23 **CAPTAIN** Sorry, no. You'd only be in the way.

24 **MARY** But you'll notify me as soon as you know
25 anything?

26 **CAPTAIN** Of course.

27 **MARY** Anything at all. [PAUSE] Oh, God.

28 **MUSIC** ["MANDEVILLE" UP AND UNDER FOR]

29 **SFX** [BAR SOUNDS, "EASY JAM" IN BACKGROUND]

1 BARTENDER Any word?

2 MARY [A LITTLE TIPSY] No. Nothing yet.

3 BARTENDER [GENUINELY CONCERNED] I'm truly sorry, but
4 I'm sure they will find him.

5 MARY It's dark. How are they supposed to find him
6 in the dark?

7 BARTENDER Those teams have special lights and rescue
8 equipment. [PAUSE] Another drink?

9 MARY Sure. Thanks. [WEEPY] I just can't believe
10 this is happening.

11 BARTENDER Here you are.

12 SFX [CELLPHONE RING]

13 BARTENDER Excuse me a moment. [SLIGHTLY OFF] Yeah?

14 LAURIE [ON FILTER] What's going on, Joe?

15 BARTENDER I thought I'd taken care of everything, but
16 I'm not sure. I've not heard back from my
17 man.

18 LAURIE What does that mean, Joe? I've got the team
19 on the way.

20 BARTENDER Let's just say that more people got involved
21 than I expected - a whole freaking rescue crew
22 just to mention.

23 LAURIE You're kidding, right?

24 BARTENDER No. No. I'm sure it's all right. I just
25 expected to hear something sooner. Probably
26 just lying low.

27 LAURIE You'd better hear something soon, or you'll be
28 lying low.

1 BARTENDER Don't threaten me, Ms Keating. I'll keep you
2 posted. Look. I gotta go.

3 SFX [CELLPHONE HANG UP]

4 MARY [EXPECTANTLY] News?

5 BARTENDER No. Nothing new.

6 MARY Oh, God.

7 BARTENDER I'm sorry, Ms O'Neill, but the bar is closing
8 now. Let me get the Porter to help you back
9 to your room.

10 MARY I - I guess.

11 BARTENDER Please. Wait right here. I'll get Gregg.

12 MARY Sure. I gotta make a call myself.

13 SFX [CELLPHONE DIALING]

14 MARY [SOBER SOUNDING - QUICK AND BUSINESS-LIKE]
15 Liz? I don't have much time. I haven't a
16 clue what's going on. [PAUSE] Let's just say
17 it's not all going according to plan. [PAUSE]
18 Okay. And you're sure you - [PAUSE] Yeah.
19 Yeah. Okay. [PAUSE] Well, keep me posted.
20 [PAUSE] Yeah. Bye, Liz.
21
22 This is so weird. I can't believe that Ken's
23 gone.

24 GREGG Excuse me, Ms O'Neill. Joe said you might
25 need some help back to your room.

26 MARY [BACK TO TIPSY] Oh, I'm okay, Gregg. Really.

27 SFX [BAR STOOL FALLS OVER]

28 MARY Oops.

29 GREGG Allow me to assist.

1 MARY Sure thing, skipper.

2 GREGG Careful. Careful. This way Ms O'Neill.

3 MARY I just wanna go home, Gregg. Can you get me
4 home? [WHISPERING] What's going on?
5 Shouldn't we have heard something?

6 GREGG Easy now. Watch your step.
7 [WHISPERING/WORRIED] Yes, I should have heard
8 from them by now, but something must have come
9 up. Maybe they're just laying low. They'll
10 call soon. [LOUDER] Here you are, Ms
11 O'Neill. Your room. [FADING] Let me help
12 you with that key.

13 MUSIC ["UNIVERSAL" UP AND UNDER FOR]

14 SFX [DOORBELL, RESPONDING FOOTSTEPS. DOOR OPENS]

15 MARY Yes?

16 LAURIE Mary O'Neill?

17 MARY Yes?

18 LAURIE I'm Laurie Keating. From The Gift of Life,
19 Incorporated. I got here as soon as I could
20 after I received your message.

21 MARY Oh. Yes. Thanks for coming so quickly.
22 Would you come in please?

23 LAURIE Thank you.

24 SFX [FOOTSTEPS, DOOR CLOSES]

25 MARY Have a seat.

26 LAURIE So, Ms O'Neill. Normally my company only
27 takes clients by referral. Your calling me
28 directly was, well, a little unorthodox -

1 MARY I don't know how much you know of my story,
2 but I had a horrible experience a month or so
3 ago at The Grand Paradiso Hotel.

4 LAURIE I'd heard about the accident. You were a
5 friend of Mr. Pollard's, weren't you?

6 MARY We were becoming something more than friends,
7 but yes. And when he - disappeared - well...

8 LAURIE I understand.

9 MARY I doubt you do. It changed me. And I can't
10 ever go back to my life as it was.

11 LAURIE I'm sorry to hear that, Ms O'Neill. Truly.

12 MARY Ken - before he disappeared - told me about
13 your company and the - um - service it offers.

14 LAURIE Yes. That's what you said in your message.

15 MARY And I - I -- Can you help me?

16 LAURIE You put me in an awkward position. Our
17 clients are carefully screened before being
18 referred to us. We don't - well, we haven't
19 anyway - taken any clients by self-referral.

20 MARY Ken was my referral. He told me about your
21 company when he decided to cancel his contract
22 with you. He'd fallen in love with me, you
23 see.

24 LAURIE There may be something I can arrange for you -

25 MARY Please.

26 LAURIE You've been to any professional counseling
27 since - since your loss?

28 MARY [ANGRILY] Yes. Of course, I have. Useless
29 chatter!

1 LAURIE [DEFENSIVELY] I have to ask. It's a
2 prerequisite for our services.

3 MARY Of course. [PAUSE] So I qualify?

4 LAURIE This is very unusual, but -

5 MARY I am very serious, Ms Keating. I want to
6 engage your company. As soon as possible.

7 SFX [BRIEFCASE OPENS/SHUTS. PAPER RUSTLES.]

8 LAURIE Let me give you this overview, Mary. Take
9 your time reading it over.

10 MARY I know what you do, and how you do it. I'm
11 just asking you to sign me up.

12 LAURIE If we have you sign a contract, we can,
13 certainly, provide you with a waiver form and
14 assist in your suicide at any time you like,
15 although I do recommend that you take some
16 time to make sure.

17 MARY I don't need thirty days in paradise. I'm
18 ready now. Can't I just sign the form? A
19 form like this one?

20 LAURIE Where did you get that?

21 MARY With the papers you'd sent Ken to cancel his
22 contract. I was in his room when he was going
23 over them. Odd, don't you think, that your
24 company - you, I presume, buried this little
25 gem among all the other forms?

26 LAURIE A simple mistake, I'm sure. [BEGINNING TO
27 HAVE A LITTLE PANIC IN HER VOICE] My
28 apologies for that, Mary. Clearly it was a
29 mistake.

30 MARY I don't want any mistakes, Ms Keating. Not
31 now.

1 LAURIE [NERVOUSLY] . My apologies. Believe me.
2 You have my assurances, Mary, we'll make no
3 mistakes with you.

4 MARY Fine. So -

5 SFX [PEN CLICKS]

6 MARY I have my pen. I presume you have a contract
7 with you.

8 LAURIE Yes, of course.

9 SFX [PAPERS RUSTLING]

10 LAURIE I'd taken the liberty of filling in your name
11 and address. Could you please enter the other
12 personal information, initial all the boxes on
13 pages 2 and 3, then sign and date the last
14 page. I'll sign as witness.

15 SFX [THROUGH NEXT TWO LINES - PEN WRITING ON
16 PAPER, PAGES TURNING]

17 MARY Thank you. This is a great burden off my
18 heart.

19 LAURIE You understand that it will be a few days
20 before we can make the arrangements for your
21 death.

22 MARY Yes, naturally. You could not have been
23 prepared for a rush procedure.

24 LAURIE Thank you for understanding, Ms O'Neill. If
25 you'll excuse me, I'll leave you now. But
26 I'll email you later today, I promise. And
27 I'll do my best to expedite your request so
28 you don't have to wait too long for your
29 [PAUSE] resolution.

30 MARY Thank you. I'm eager for this whole thing to
31 be over.

1 **LAURIE** Of course, Ms O'Neill. [PAUSE] Oh, no need
2 to get up. I'll let myself out.

3 **MARY** Nonsense. Let me show you to the door.

4 **LAURIE** I appreciate your trust in us. You'll hear
5 from me soon.

6 **SFX** [DOOR OPENS]

7 **MARY** Goodbye, Ms Keating.

8 **LAURIE** Goodbye, Ms O'Neill. I'll be - [STARTLED]
9 Oh! Excuse me!

10 **AGENT WOLFE** Ms Laurie Keating? I'm Special Agent Dana
11 Wolfe. FBI. I'm placing you under arrest for
12 conspiracy in the deaths of..

13 **LAURIE** What?! What are you talking about? I'm just
14 leaving my friend's house.

15 **AGENT WOLFE** Look, Ms Keating. We've already picked up Joe
16 Gleason at the Hotel Paradiso on the same
17 charges. Seems the two of you are involved in
18 quite the profitable little scam.

19 **LAURIE** I have no idea what you mean? I'm with a
20 legitimate business. The Gift of Life -

21 **AGENT WOLFE** [INTERRUPTING] The Gift of Death, you mean.
22 At least according to what our people found at
23 your corporate office about an hour ago. One
24 of our other agents is giving the director of
25 Metro Counseling Center the bad news that
26 they've just lost a major funder. Right now,
27 I'm here for you, Ms. Keating. You and that
28 illegal contract you had Ms O'Neill sign.

29 **LAURIE** No! She contacted me! She wants our
30 services!

1 AGENT WOLFE I'm afraid that doesn't matter. You're under
2 arrest.

3 LAURIE You can't do this. I have my rights.

4 AGENT WOLFE Oh, I'm sorry! Of course you have your
5 rights. What was I thinking?

6 SFX [CLICK OF HANDCUFFS]

7 AGENT WOLFE [SLOWLY - ALLOW MARY/LAURIE LINES] You have
8 the right to remain silent. [CONTINUES UNDER
9 MARY & LAURIE] Anything you say

10 LAURIE [OVER WOLFE, LOUDLY TO MARY] Your idea of
11 revenge, Ms O'Neill?

12 MARY Oh, you have no idea.

13 LAURIE [ANGRY, HARD, COLD] For your information,
14 Mary, we both suffered when Ken was lost in
15 that snorkeling accident. But arresting me
16 won't shut down The Gift of Life - There's a
17 demand for what we offer, Mary. You want it
18 yourself! And you'll beg for our help after
19 your little vengeance rush subsides. Wait and
20 see.

21 MARY Goodbye, Ms Keating.

22 AGENT WOLFE [CONTINUING OVER ABOVE] can and will be used
23 against you in a court of law. You have the
24 right to speak to an attorney. If you cannot
25 afford an attorney, one will be appointed for
26 you. Do you understand these rights as they
27 have been read to you?

28 LAURIE [FLATLY] Yeah. I've watched TV.

29 AGENT WOLFE Let's go, Ms Keating.

30 MUSIC ["CHEE ZEE CAVES" UP AND UNDER FOR]

1 **KEN** You should be the novelist, Mary. That was
2 quite the little plot you concocted.

3 **MARY** Coming from you, Ken, the real novelist in the
4 family, that means a lot. But I have to give
5 a lot of the credit to Liz - and to Gregg the
6 Porter. They were the ones who setup your
7 "rescue" while the rest of us mourned your
8 tragic disappearance.

9 **KEN** That's an adventure I never want to have
10 again. Knowing that Laurie and Joe were
11 planning on having me killed as soon as they
12 could get me alone.

13 **MARY** I'm sorry the timing was so tight - I didn't
14 realize that Joe had much the same idea after
15 he heard we were going on the snorkeling tour.
16 Fortunately, Liz's rescue boat was already in
17 place behind the islands.

18 **KEN** That was an awfully long swim. I never want
19 to do that again.

20 **MARY** Thankfully, darling, you'll never have to.

21 **KEN** Thank goodness for that. I love you, Mary.
22 You've saved my life twice over now.

23 **MARY** Enlightened self-interest, Ken. I didn't want
24 to let you go.

25 **KEN** I sure want to let this whole business with
26 Joe the Bartender and Laurie Keating go. I
27 guess the trial will be over soon, and we can
28 put all that to rest.

29 **MARY** I can't believe they made a business
30 exploiting people's misery and pain. All in
31 the guise of helping people get over their
32 problems.

1 KEN Well, I know it was very tempting. They
2 almost had me, that's for sure. [PAUSE] I
3 wonder what the judge will give them.

4 MARY Well, I'm betting they'll get - the Gift of
5 Life -

6 KEN [PAUSE] In prison!

7 MARY & KEN [BOTH LAUGH]

8 MUSIC ["LOCAL FORECAST - ELEVATOR MUSIC" UP AND
9 UNDER FOR]

10 ANNOUNCER You've been listening to an American Radio
11 Theater's production of "The Gift of Life
12 [PAUSE] Incorporated," an original play
13 written by Kay Lutz, directed by Linda
14 Rasmussen, and recorded in Seattle's Jack
15 Straw Studios. Music was provided by Kevin
16 McLeod of www dot incompetech dot com. In the
17 cast you heard:

18 RHEA LUTTON as the Telephone Operator and Sally the waitress
19 KIM TURNER as the voice of Simon Simmons and the Maitre d'
20 CHUCK ROYALTY as Ken Pollard
21 BETH SCHLANSKY as Pat the telephone counselor
22 MARY MOORE-COMPAGNA as Laurie Keating
23 JENNIFER NEWTON as Mary O'Neill
24 JOY JACKSON as Liz Fitzpatrick
25 DAVE LIESSE as the Desk Clerk and the Captain
26 DAN SCHINDLER as Gregg the Porter
27 GREGG PORTER as Joe the Bartender
28 KEN LIESSE as Special Agent Wolfe and the Jet Ski Attendant

1 MEMBERS OF THE COMPANY as Diverse Tourists and Crew

2 Production by JOY JACKSON

3

4 And I'm KAREN LIESSE, your Announcer, the Perky Recorded
5 Voice, and Yasmine. If you enjoyed this program, listen to
6 our other shows on our website, [www dot American Radio
7 Theater dot org](http://www.AmericanRadioTheater.org). Help us to produce more great old and
8 original radio shows by clicking on the Donate button and
9 being very, very generous.

10 MUSIC ["LOCAL FORECAST - ELEVATOR MUSIC" UP AND OUT]