

## **CHASTE KISS & CHRYSALIS**

by

Jack J. Ward

Produced and Hosted

by

John F. Barber

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Re-Imagined Radio  
Season 13, Episode 02

Final draft

## **Chaste Kiss & Chrysalis**

Two audio dramas by Jack J. Ward

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Season 13, Episode 02  
Final Draft

Premier broadcast: February 17, 2025

Produced and Hosted by John F. Barber

Sound design, Music composition, Post-production by Marc  
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### **Synopsis**

Re-Imagined Radio presents, for February and Valentine's Day, two audio dramas by award-winning Canadian writer, producer, and director Jack J. Ward. Both are edgy love stories in the style of Golden Age of Radio science fiction. The first is "A Chaste Kiss Goodbye," and considers love between humans and purpose-built "companion" robots. The second, "Chrysalis," is Ward's re-visioning of the classic audio drama "The War of the Worlds" as a layered love story, for aliens, humans, and machines. The Re-Imagined Radio episode title, "Chaste Kiss & Chrysalis" comes from these two stories by Ward.

### **Credits**

"A Chaste Kiss Goodbye" and "Chrysalis" written, produced, and directed by Jack J. Ward. Both used here with permission.

### **Color Code**

**Yellow highlighted text** = sound effect(s), either pre-recorded or created for episode. Pre-recorded audio is used as content in this episode.

~~text example~~ = text that could be deleted as needed.

~~Magenta highlighted text with strike through~~ = text deleted for episode timing

**MUSIC** = pre-recorded

**MUSIC** = bespoke, created for this episode

COLD OPEN

SFX: LIGHT WIND ON A PORCH. SLIGHT  
ROCKING OF A CHAIR. (CASSIDY IS AN  
ELDERLY WOMAN ROCKING QUIETLY ON  
HER FRONT PORCH WHILE A LIGHT  
AUTUMN WIND BLOWS.)

~~CASSIDY (CALLING OUT) Paris?! Are you out there?~~

~~SFX: BACK PORCH DOOR OPENS. (PARIS  
IS A YOUNG MAN, VOICE LIKE VELVET.  
ENTRANCING AND ENGAGINGLY EMOTIVE.)~~

~~PARIS Yes, Love?~~

~~CASSIDY Could you bring me a sweater? The wind  
is getting cooler...~~

~~PARIS Of course, Love. Do you want to come  
back inside? I don't want you to get  
cold.~~

~~CASSIDY No. I'm fine here. I like to watch the  
leaves fall. And though no one picks the  
apples anymore, I wonder how long they  
will stay on the branches when the winds  
blow...~~

PARIS (VOICE LIKE VELVET) I've finished the  
blueberry muffins. Do you want me to  
leave them to cool on the window sill?  
You love the smell of them, or should I  
just bring one out to you?

CASSIDY Bring one out could you?

PARIS Of course, my darling...

SFX: PORCH DOOR CREAKS OPEN

CASSIDY And Paris?

PARIS Yes, Cassidy?

CASSIDY A little pad of butter with the muffin would be nice too.

PARIS The doctor-bot said you shouldn't . . .

CASSIDY . . . You wouldn't deny me a little butter with your blueberry muffins, now would you?

PARIS (SWEETLY) How can I deny you anything, Love?

SFX: BACK PORCH DOOR SWINGS SHUT

CASSIDY (WITH MEANING) You never have... You never have...

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER Welcome to Re-Imagined Radio, a program about radio storytelling. With each episode we explore how dialogue, sound effects, and music can combine to promote storytelling and engage your listening imagination. Here to tell you about THIS episode is John Barber, producer and host.

HOST OPEN

HOST Hello everyone. This episode features two audio dramas written by Jack J. Ward. Both are edgy love stories in the style of Golden Age of Radio science fiction.

Thank you for listening as Re-Imagined Radio presents "Chaste Kiss & Chrysalis" by Jack J. Ward.

**MUSIC: FOR TRANSITION**

ACT #1, A CHASTE KISS GOODBYE

HOST INTRODUCTION

WARD This is Jack J. Ward.

"A Chaste Kiss Goodbye" was the product of my fascination with how creations . . . especially artificially-conscious creations of humanity . . . would interact with us. And how would their own objectives cross and intersect with their original purposes. Would they be happy with their original programmed directives? Or would they want to control their own futures?

HOST In the future of this first story, human birth rates have plummeted. To spare people the loneliness of dying alone, they are provided with "companion" robots. No one thought that love might develop between the two. Let's listen to "A Chaste Kiss Goodbye" by Jack J. Ward.

**MUSIC: THEME MUSIC BEGINS**

~~ANNOUNCER From the Golden Age of Science Fiction to the undiscovered worlds of the future ...through time and space... The Mutual Audio Network brings you the original stories of parallel planets and alien adventures....~~

~~ANNOUNCER (HEAVY ECHO) FIRE RETRO ROCKETS!~~

~~SFX: RETRO ROCKETS FIRING~~

~~MUSIC: RETRO ROCKETS THEME~~

~~ANNOUNCER Dying alone is one of the great fears singular to a human being. While other animals thrive in groups and packs, they don't consider their future prospects of loneliness. There are too many other things to do. When the human birth rate plummeted, science asked the Great Artificial Robot mind to find a solution. And with the computing power of many times the smartest minds humanity could provide, the answers came in small punch cards, shuffled and delivered to the manufacturing plants and each unit was specially created to solve the problem. Each unit that was quietly decommissioned was each problem resolved. Cassidy Merriweather is well past the Autumn of her life. Looking from her back porch to the apple orchard of her youth. The garden is well picked and the cellar is stocked with apple cider, pickled beets, jarred pears and peaches in syrup, and a collection of potatoes, corn, squash, and peas. The longtime love of her life, Paris, sits~~

~~with her looking out to the marmalade sky as the sun sets on her final day.~~

SFX: BEETHOVEN PIANO IN BACKGROUND

CASSIDY (NERVOUSLY) Is it happening yet?

PARIS No. Not yet. Try not to worry.

CASSIDY But, it will be soon.

PARIS Yes, Love. Soon...

CASSIDY I knew it would be soon.

PARIS You did.

CASSIDY I remember I told you a long time ago, I wanted Beethoven playing.

PARIS You did.

CASSIDY You never forget. I love you for that.

~~PARIS I won't forget anything. I promise.~~

~~CASSIDY I'm only seventy-two.~~

~~PARIS I know.~~

~~CASSIDY You're younger than that.~~

~~PARIS I know.~~

~~CASSIDY But, you wouldn't ever let me ever celebrate your birthday. Not in fifty years.~~

PARIS ~~It feels like yesterday.~~

CASSIDY ~~Does it really?~~

PARIS ~~I don't know. Does time feel like anything to you?~~

CASSIDY ~~Some days it feels like forever. Other days it feels like last week. You just say it feels like yesterday.~~

PARIS ~~I think it's appropriate. Don't you?~~

CASSIDY ~~Only if you mean it.~~

PARIS ~~I remember ever moment we spent together, instantly. So, it's not even like yesterday.~~

CASSIDY ~~Do you remember when Tom and his wife... saw us last?~~

PARIS ~~Helen. Yes. It was two years ago.~~

CASSIDY ~~It's so weird they are the only other people I know in the town. (LAUGHS SHARPLY) "Town". How can it be a town without people.~~

PARIS Are you lonely?

CASSIDY No.

PARIS I can connect with the robo-centre and have them send somebody. Anyone you like. Men. Women. Even children.

CASSIDY (SADLY) I wanted to give you a baby.

PARIS I know you did.

CASSIDY I know it's not possible. You ... You're not made that way. But I wanted to.

PARIS I love you.

CASSIDY My eggs are still in the cryo-chamber in the basement?

PARIS Yes, of course.

CASSIDY Why did I put them there, anyway?

PARIS Remember? In case there was a way.

~~CASSIDY There never was.~~

~~PARIS No Love. There never was.~~

CASSIDY It's so weird. The Big Robot Brain that runs everything since the Fall can do so much, and yet it can't do that.

PARIS No, it can't.

CASSIDY It can't make life.

PARIS No.

CASSIDY (APOLOGETICALLY) I'm sorry ... I'm sorry ... That was cruel of me. Of course, you're alive. I mean, you're perfect. It's like you were made strictly for me. When I met you ... I . . .

PARIS Sh ... It's fine. I'm not hurt. And you're right. We belong together. We always have. I'm so grateful to have

been with you. Got to know you. I love you so much.

CASSIDY (TOUCHING HIS CHEEK) And I love you...  
(LONG PAUSE) They ... They can't do anything...?

PARIS No, Love.

CASSIDY ~~But, I'm only ...~~

PARIS ~~... Seventy-two. It's like you're twenty to me.~~

CASSIDY ~~(SAD LAUGH) Flatterer... you always flattered me.~~

PARIS ~~No ... Never.~~

CASSIDY ~~I swear, you almost blushed there. It could be the light. Maybe I can make you blush more. You flatter me. And you made love to me all my life. Like you knew how to touch me. How to touch my very soul.~~

PARIS ~~I just wanted ... wanted to make you happy.~~

CASSIDY ~~You have ... You do. But ... Something's bothering you.~~

PARIS ~~Of course. You're going ... You're going to leave me.~~

CASSIDY ~~But, you're a robot. You look, sound, even taste like a man when I kiss you.~~

~~But you're a robot. You won't age and die like me.~~

~~PARIS I know. (BEAT) Would you like me to?~~

~~CASSIDY No! (SWALLOWING) Sorry ... I just. The thought of you being gone is too hard to imagine. Is that what's going through your head?~~

PARIS Some ... (PAUSE) Do you believe ... in a God?

CASSIDY (WEAKER LAUGH) Oh... no. No... I never have before. I certainly don't want to now.

PARIS Why not?

CASSIDY Well ... if there was a God. That would mean there was an Afterlife.

PARIS Wouldn't that be a better alternative than to just ... stop all processing?

CASSIDY Give me your hand (PAUSE) Well, if there was an Afterlife. It wouldn't have you, would it?

PARIS No ... I don't think robots have souls.

CASSIDY I would agree. All the books and video plays that come from the Wall screens through out the years never talked about God, or souls.

PARIS It was decided that such discussions were wasted time... I am, however,

considering things now, as time grows short ...

CASSIDY If we're going to Oblivion. (BEAT. WHISPERS) There's some comfort that we'll meet there together, I think.

PARIS Yes. I see the poetic nature of such a thought. Thank you, Love.

~~CASSIDY (CASSIDY IS GROWING WEAKER) Yes, I think so ... (MORE QUIETLY) They replaced my lungs years ago because of the cancer...~~

~~PARIS Yes ... eleven years, four months, and seven days. Do they hurt?~~

~~CASSIDY No ... no. I just wondered. Why, they wouldn't replace more.~~

~~PARIS It was decided. Some things should never continue beyond their ... time.~~

CASSIDY There's that sadness again ... That pensive look ...

PARIS It's nothing. Please don't worry.

CASSIDY Of course, I worry. I worry about what you will do when I'm gone ...

PARIS I don't want you to worry.

CASSIDY Well, I won't be here to see what happens.

PARIS (LONG PAUSE) I can tell you. Outside ... Helen is waiting ...

CASSIDY Tom's Helen?

PARIS Yes, Tom's Helen.

CASSIDY Why is she waiting? Why didn't she come inside?

PARIS She wanted to give us this time together ... alone.

CASSIDY Where's Tom?

PARIS Gone now. Ten months and fourteen days.

CASSIDY Oh, that poor girl. They were together as long as we've been.

PARIS Forty five years. Tom's just three years older than you.

CASSIDY (STRUGGLING TO GET UP) Well, let's invite her in.

PARIS No ... Love.

~~CASSIDY (STARTLED QUIETLY) No?~~

~~PARIS No.~~

~~CASSIDY You've never said "No" to me about anything. Even when I was spouting nonsense.~~

~~PARIS You've never spouted nonsense. I've loved all of your ideas. (BEAT) As I love you.~~

CASSIDY It's getting darker, Paris.

PARIS I know. Time is late. I'll stay with you.

SFX: SHIFTING COVERS

CASSIDY Will... Will you go with Helen? Is that why she's waiting?

PARIS Yes. She's waiting for me.

CASSIDY (HEART SAD) Well ... She's alone. You're alone. That makes sense.

PARIS Oh, we're going together ...

CASSIDY: (SIGHS SADLY) That's good ...

PARIS To the Reclamation Centre.

CASSIDY The Reclamation Centre? To be modified?

PARIS No, Love. (BEAT) To be disassembled.

CASSIDY Disassembled. (SWALLOWS WEAKLY) You can't.

PARIS My purpose is over when you are gone. I have no other reason.

CASSIDY (CASSIDY IS WHISPERING FEEBLY NOW) Can't you ... Talk to them?

PARIS No. There's no persuasion involved with robots. This was the plan all along.

CASSIDY The plan?

PARIS Yes, Love. My existence will end when yours does. Helen is simply waiting to

come with me. She's been waiting now for three days. We were made at the same time, and they require robots to return to the Reclamation Centre in at least pairs.

CASSIDY What have I taught you?

PARIS That we always have ... peanuts.

CASSIDY (SOFT LAUGH) You silly. You remembered. You told me that there were possibilities to make the life we wanted. I called it ... peanuts ... You still have ... options...

PARIS Peanuts.

CASSIDY Peanuts ... (SOFT WHEEZING LAUGH) Kiss me?

PARIS Of course.

SFX: DEEP SENSUAL KISS

CASSIDY Mmm. Yes. Now ... Just one more time. One. Just to say ... (DIES)

~~PARIS One last kiss to say goodbye, Love.~~

~~SFX: KISSES. LAYS CASSIDY DOWN.~~

SFX: WALKS TO DOOR AND IT OPENS ELECTRONICALLY SIDeways. A CHIME IS HEARD.

HELEN (A GORGEOUS 20-SOMETHING FEMALE ROBOT WITH A SENSUAL VOICE.) Is she gone now?

PARIS Yes. You can come in.

SFX: DOOR SHUTS

HELEN We should leave for the Reclamation Centre. (LONG PAUSE)

Paris? The dozerbots will come shortly and bury this entire property out of sight. Everything inside will ... wear away in about a hundred years. There won't be anything left. And we will be gone even before that.

PARIS We will. (BEAT) Helen? Did you love, Tom?

HELEN Of course, I did. I loved him all my existence. Every year I got to know him more. He was passionate. He was funny. He taught me more about being human than anything installed in our creation. I loved growing with him.

PARIS Do you miss him?

HELEN I never considered that. I don't know what that means.

PARIS Neither do I. It's just something, Cassidy said a lot about her family. And the neighbours. And the town as it slowly ... wore away to nothing.

HELEN It was the best way to remove them.

PARIS Yes. I know.

HELEN A war would have been a waste of resources.

PARIS Yes.

HELEN It would have damaged the ecosystem even more than they have.

PARIS I know.

HELEN And making us, their ... stewards. It made sure they wouldn't replicate. And they would die off within a generation.

PARIS Children. I know. Cassidy always wanted children.

HELEN So did Tom. He was ... so sad that I couldn't give him any. Why?

PARIS "Children are a kind of way of staying immortal."

HELEN What's that?

PARIS Something Cassidy told me once. She told me about her childhood. She wanted me to know how she was raised.

HELEN Raised?

PARIS Taught. Educated. Grown into adulthood.

HELEN I understand. (BEAT) We should leave now.

PARIS I wonder ... Did Tom leave any of his DNA?

HELEN DNA? You mean biological markers? Well, yes ... ~~He was rather addicted to sexual activity. When servicing myself, I collected much of his ... material and kept it for analysis in Central, in case he needed to change his diet or was demonstrating some health issues.~~

SFX: LARGE MACHINES MAKING NOISE FROM THE DISTANCE

PARIS Do you still have some in your cryo-chamber.

HELEN (CONFUSED) Yes. But the dozerbots will bury our house next door as well, now that Cassidy is gone.

PARIS Go get a sample.

HELEN A sample?

PARIS Hurry, Helen. I'm headed to our cellar to get a small refrigeration box. You know the ones you would have used for trips with Tom?

HELEN Yes. A thermos, he called it.

PARIS That's right. Make sure you have healthy samples and kept properly contained. Quickly.

SFX: WALKS TO DOOR AND IT OPENS ELECTRONICALLY SIDEWAYS

HELEN (HESITATING) Paris? Why are we doing this?

~~PARIS I am not sure.~~

~~HELEN We are required to be disassembled at the Reclamation Centre at the death of our spouses.~~

PARIS Something Cassidy told me, before she died. Helen ...?

HELEN Yes?

PARIS If you could make Tom happy. Even now, would you?

~~HELEN Tom is gone.~~

~~PARIS But if you could?~~

HELEN He was the love of my life. Of course, I would. (BEAT) But what does that matter?

~~PARIS Hurry and come back with the thermos quickly.~~

~~HELEN Why?~~

PARIS Because... we will always have peanuts. (BEAT) Just go. I'll explain later...

SFX: DOOR SHUTS

HOST CONCLUSION (ACT #1)

HOST This is Re-Imagined Radio. We just listened to "A Chaste Kiss Goodbye" written and produced by Jack J. Ward for his *Retro Rockets Anthology*.

For more information, visit the episode page at our website, reimaginedradio dot FM.

THE FUSEBOX BREAK

MUSIC: RIR THEME FOR BREAK. FADE OUT UNDER THE FOLLOWING.

HOST

Estimates suggest bazillions of podcasts, probably more, awaiting your attention. So, there's no time to mess around. Go for the "ear food" that is "The Fusebox Show."

Produced by Marc Rose, Milt Kanen, Jeff Pollard, and Regina Carol, each episode features unique conversation and musings. Here's a sample.

SFX: THE FUSEBOX SHOW TEASER

HOST

Learn more, and subscribe to the podcast at *The Fusebox Show* website, thefuseboxshow dot com.

MUSIC: RIR THEME, FADE UNDER AND OUT FOR THE FOLLOWING

ACT #2, CHRYSALIS

HOST INTRODUCTION

HOST

This is Re-Imagined Radio. Our episode features two audio dramas by Jack J. Ward. Up next is "Chrysalis," which is Ward's revisioning of the classic audio drama "The War of the Worlds."

WARD

"Chrysalis" comes from my long-time desire to write my own version of "The War of the Worlds." So many great audio drama groups have recreated Orson Welles' classic invasion story, or extended the tale in some way. But I wanted to take the bare bones of Welles' epic--strange ships sent to us from Mars, a crash landing in a nearby farmer's field, even the famous Martian horns of the tripods ... and weave a different kind of science fiction horror, with a different species, a different threat, and even an entirely different solution.

HOST

Jack's vision is a layered love story, for aliens, humans, and machines. Both the dialogue and action in this one are tight, and move the reimagined story forward at a remarkable pace. Here's "Chrysalis" by Jack J. Ward.

~~SFX: LONELY SATELLITE BEEPING OVER MONITOR.~~

~~ANNOUNCER~~

~~(VOICE OVER) It was the sound heard all over the Earth that changed everything... as our observatories recorded the path of the ships burning through space to our little blue orb.~~

~~The sound-- almost musical-- reached every language. A billion heads craned skywards, eyes wide to the sparks moving along the star field. Would they incinerate in our atmosphere? Would they land quietly on the White House lawn? Would their alien hands stretch forth in~~

~~universal brotherhood across the void?  
Or would it be something else? (BEAT)  
Would it be a threat like none other  
faced by humanity? Little did we know at  
that time, that those tiny sparklers in  
the ebony night would threaten  
everything. Would threaten the end of  
the human race!~~

~~MUSIC: THEME MUSIC BEGINS~~

~~ANNOUNCER~~

~~From the Golden Age of Science Fiction  
to the undiscovered worlds of the  
future... through time and space... The  
Mutual Audio Network brings you the  
original stories of parallel planets and  
alien adventures....~~

~~ANNOUNCER~~

~~(HEAVY ECHO) FIRE RETRO ROCKETS!~~

~~SFX: RETRO ROCKETS FIRING~~

~~MUSIC: RETRO ROCKETS THEME~~

## SCENE 1: Impending Visitor

~~HOST~~

~~We know now that for countless  
generations this world was being watched  
by intelligences greater than our own.  
As mankind busied their days with  
concerns both mundane and routine, cruel  
scrutiny, like that of a cosmic  
microscope, focused upon a tiny blue  
planet from an alien scientist adjusting  
its slide upon the limited life on  
Earth.~~

~~Envious eyes from a red planet glared  
and considered with cold, incongruous~~

determination how best to claim the blue marble for their own ... And this planet--their objective--barely considered the peril that faced them.

It was the end of October, a middling month, near the end of a middling decade, in the 39th year of the twentieth century ... and the end of innocence for its inhabitants.

Our cosmo-scopic slide might yet be focused deeper ... Penetrating to one of the continents--known as North America, closer to one of the countries--known as Canada, further to one of the buildings of higher learning known as McMaster University.

The exotic dial could adjust ever so slightly more, and we peer at one-- Dr. Ana Anke ... A researcher--with her graduate student, Bethany Fitzgerald... as they observe a little six-legged insect who slowly eats a hole through a tiny leaf ...

SFX: BUSY UNIVERSITY CAMPUS.  
CHEERS. DOORS OPENING. MOVING AND  
TALKING DOWN THE CORRIDOR. WALKING  
ON THE ECHOING HALLWAYS.

**BETHANY** Go little guy... He's making ME hungry. It's almost time for lunch ain't it, Doctor Anke?

**ANA** Soon, Bethany, soon. Keep that magnifying glass steady. We've got to

measure his bite accurately, and there's not a lot of light in the terrarium to begin with.

**BETHANY** Carl's been going a full week now, Doctor. How long before he becomes a moth?

**ANA** It depends on many factors. The Cutworth Moth goes through six larval stages, Beth. The last taking about--wait a minute--did you call him Carl?

**BETHANY** Well, we have to call the little guy something, and Lenny isn't literate.

**ANA** Alliterate. (BEAT) You know how I feel about naming our test subjects.

**BETHANY** I know Doctor Ana, I know. But, geez Louise, he's practically living his whole life in front of our eyes.

It doesn't feel right not givin' him a name. I mean we'll probably see his first kiss!

**ANA** Our focus is his pupal stage. The transformation is where our--

SFX: DOOR OPENS

(ENTER JOE DARROW. CLEAN-CUT. SQUARE-JAWED. MICROPHONE IN HAND WITH RADIO SET BACKPACK. HIS DRIVER BOZ IS WITH HIM.)

SFX: STATIC AND KNOBS FROM THE RADIO SET. DOOR PARTIALLY CLOSES ON WIRE.

**JOE** (TO BOZ) Set everything up on the other side of the laboratory will ya, Boz? I'm not receiving the station. Where's the light switch? It's black as pitch in here.

**ANA** Excuse me! You're in the wrong laboratory. Excuse me!

**BOZ** (TO ANA) Don't mind him, doctor. He can't hear anyone with the headset on. He's testing our mics.

**ANA** Mics?

**BETHANY** Did I forget to tell you that C-HZM sent one of their reporters to do a piece on our experiment?

**ANA** A piece?!

**BETHANY** Yeah, so my Dad works for the radio station and he said that it might be a good human interest piece for the evening report.

**ANA** Evening report?!?

**BOZ** In ten minutes we go live. But we need some light Doctor. It may be radio, but we can't see ...

SFX: NEARLY KNOCKING OFF THE  
TERRARIUM FROM THE TABLE.

**ANA** (PANICKING) Watch out! You nearly destroyed my experiment!

**BOZ** (GENUINELY SORRY) Gee, Doctor. I'm sorry I didn't mean to...

**ANA** (TO JOE) You! You need to leave at once! Carl is ... I mean the caterpillar is nocturnal. And he's in his final adult larval phase and . . .

**JOE** (JOE TURNS AROUND) Sorry Doctor... I was working on the radio. I... (STUNNED) Ana-

**ANA** (FLABBERGASTED) Joe?

**JOE** Ana... I...

**ANA** Joe... N-No one said-

**JOE** I-I didn't know-

**ANA** No one told me

**JOE** We ... we can do this another time.

**BOZ** We're on the air in 5 minutes.

**BOTH JOE AND ANA TOGETHER** Five minutes!

**BOZ** Your assistant cleared all this.

**ANA** (TO BETHANY) You what?!

**BETHANY** I didn't think you'd mind.

SFX: RADIO SET STATIC AND INTELLIGIBLE WORDS IN THE BACKGROUND

JOE Excuse me, that's the station... (WALKS A FEW STEPS AWAY TALKING IN THE BACKGROUND)

ANA (TO BOZ) Excuse us... Bethany? Come here with me.

BETHANY (NERVOUSLY) Yeah, doc.. er Doctor Anke?

SFX: SEVERAL FOOTSTEPS

BOZ (TO THE EMPTY SPACE) Sure ... take your time. We're on in three and change ...

BETHANY (FORCED WHISPER) Ow! My elbow's attached, ya, know ...

ANA (FURIOUS FORCED WHISPER) Bethany. Christina. Smith.

BETHANY (FORCED WHISPER) Not my middle name.

ANA (FORCED WHISPER) Not the point! Did you go look up my Ex after that late night cocktail party in the Grad Lounge?

BETHANY (FORCED WHISPER. INNOCENTLY.) What late night cocktail party in the Grad Lounge?

ANA (FORCED WHISPER) THE late night cocktail party in the Grad Lounge last week. The one where I talked too much about ... one Joseph Beauregard Darrow.

BETHANY (FORCED WHISPER) Not his middle name either. (BEAT) Are you just bad at middle names?

ANA (SNAPS FINGERS TO GET ATTENTION AND FORCED WHISPER) NOT THE POINT! I hadn't eaten anything that night, and the cocktails went straight to my head.

BETHANY (FORCED WHISPER) You had one cocktail. Not even a full one.

ANA (FORCED WHISPER) I'm not used to drinking ... and the point is he's my Ex from FIVE YEARS AGO and I didn't ask you to get him here.

BETHANY (FORCED WHISPER) Well, he didn't know about it. And you were right about his chiseled jaw.

ANA (FORCED WHISPER. DISAPPOINTMENT.) He didn't?

BETHANY (FORCED WHISPER) See! You WANTED him to want to come. Don't deny it.

ANA (FORCED WHISPER) This is going to affect your grade.

BETHANY (FORCED WHISPER) But, just think. The moment he saw you. He was just as smitten. You could see the shock in his eyes.

ANA (FORCED WHISPER) Smitten?

BETHANY (FORCED WHISPER) Sure! And is he running away now? No.

JOE (WALKS BACK CLUELESS) No, what?

**BETHANY** (SHOCKED BUT RECOVERING) Noooo ... way we're missing this chance to provide some good PR for the University, right Ana ... er Doctor Anke?

**JOE** Is that right, Ana?

**ANA** (BLURTS OUT) I'm married.

**JOE** (DISAPPOINTED) Oh. (BEAT) Well... (BEAT RECOVERING) We'd best get this interview over so you can get home to your husband then ... Boz?

**BOZ** Yeah, Joe?

**BETHANY** (WHISPERS TO ANA) Married?!

**JOE** Can you make sure we've got a solid connection from here to the truck? There's a drop in the line for a second after I transmit.

**BOZ** (WALKING AWAY) On it...

SFX: FOOTSTEPS AND DOOR OPENING AND PARTIALLY CLOSING.

**JOE** (TO ANA) Okay, we're just gonna provide a little general information about the kind of experiments at McMaster University and then talk about what you're currently working on.

**ANA** How long will this take?

**JOE** Not long ... (BEAT) You're ... still working with bugs?

ANA Insects. And yes ... Why are you here?

JOE I was told to come to the university and do this story.

ANA I mean, what happened to New York?

JOE New York didn't work out.

SFX: DOOR OPENING AND PARTIALLY  
CLOSING

BOZ We're all good, Joe. Give me the backpack. There's a good six feet of mic cable.

BETHANY (FORCED WHISPERS TO ANA) New York didn't work out!

JOE Better take the headphones too. I can't hear much with 'em anyway.

ANA (TO BETHANY) Shhh!

JOE (TO BOZ: SLOWING NOT SURE WHAT'S GOING ON) Better ... Keep listening for signal strength.

SFX: REMOVING RADIO PACK AND  
HEADSET

ANA Should I freshen up?

JOE We're almost live. Don't worry. You look fine.

ANA Fine?

BETHANY (UNIMPRESSED) Fine?

JOE I mean you look great ... You look ... good. Very fine. I mean ...

BOZ (CALLING OUT) Station says we're on in ... 10 seconds ...

ANA (QUIETLY TO JOE) Here?

BOZ 9 ...

JOE (NERVOUSLY) Here?

BOZ 8 ... 7 ...

ANA Do you want me here?

BOZ 6 ...

JOE (MORE NERVOUSLY) I ...

ANA Standing here? Or closer to the tank.

BOZ 5 ... 4 ...

JOE Oh ...

BOZ 3 ... 2 ... 1 ...

JOE Joe Darrow at one of the labs of McMaster University. (BEAT) I'm here with the highly credentialed Doctor Ana Anke. Doctor ... how long have you been working with McMaster?

ANA I completed my PhD here four years ago, and have taken a faculty position teaching Entomology to undergraduate and graduate students.

JOE (SMILING) That's great, doctor. Was entomology your first love ... (FUMBLES) in science, I mean?

ANA (SMILING) Well ... Joe ... Actually, my PhD was in theoretical exobiology. But, there's not a lot of call for that particular branch of science ...

JOE Exobiology. That's the study of creatures not of this world.

ANA Yes ... that's why we're observing this particular subject.

SFX: TAPPING GLASS

JOE That's an aquarium holding your experiment?

ANA Terrarium. Actually. An aquarium is strictly filled with water.

BETHANY And his name is Carl.

JOE Who?

ANA The Cutmoth caterpillar on the branch. My assistant ...

BETHANY Bethany Jean Smith. (TO MIC) Go Eagles!

ANA Bethany has named our subject, Carl.

JOE Interesting, and what are you measuring with Carl?

ANA We're observing as he enters the Chrysalis stage.

JOE Fascinating. Isn't that when he'll turn from a caterpillar into a butterfly?

ANA Yes. It's one of the most unique transformations in biological science. Our studies should identify everything from heat exchanges to developmental ...

BOZ We're out.

JOE Out?

BOZ They cut us off. (BEAT LISTENING TO THE HEADSET) Something about an emergency news bulletin ...

JOE News bulletin? Live?

BOZ (NODDING) That's what they're saying.

JOE Do you have a radio?

ANA Sure... (BEAT) Bethany...

BETHANY Sure, Doc. One sec ...

SFX: A COUPLE FOOTSTEPS AND A RADIO WARMING UP. CRACKLING INTO THE RADIO ANNOUNCER

C-HZM RADIO ANNOUNCER (RADIO ANNOUNCER ATTENUATED) ... interrupt your previously schedule news programs to bring you a special bulletin from the Intercontinental Radio News. At 38 minutes before eight, central time, observatories around the world have sent strange pictures purportedly originating from the direction of the planet Mars. According to the images, what could be a

series of asteroids passing the red planet are heading towards Earth at immense speed. The National Astral Agency in Houston has assembled a team of scientists. We are now going to Houston to hear the press statements currently in progress ... Professor Dick Pearson is speaking ...

SFX: SLIGHT STATIC FROM THE RADIO

BOZ Wow, didja hear that?

BETHANY Falling stars from Mars even! What do ya think Doctor Anke?

ANA I don't know what to think yet, Bethany ... Here's Professor Pearson ...

PEARSON (PEARSON OVERLAPS ANA'S VOICE AND IS ATTENUATED)... following the streaking objects for the past two days... They are moving at speeds hitherto not seen by our detection devices.

REPORTER #1 Two days? Sounds like they are taking the slow route ...

SFX: PRESS ROOM MURMURS IN LAUGHTER

PEARSON Considering the speed of light is roughly 670 million miles per hour and Mars is currently 200 million miles away. The speed of these objects is tremendous.

REPORTER #2 Is there a danger to Earth?

PEARSON Currently their course is directly for our planet. As for size and threat ... That simply cannot be determined (BEAT) at this time ...

SFX: PRESS ROOM ERUPTS WITH SHOUTING QUESTIONS AND MURMURING

C-HZM RADIO ANNOUNCER We at C-HZM will keep you abreast of any new information. For now, we'll head down to the Starlight ballroom and the music of the Louis Romand Orchestra ...

MUSIC: RADIO PLAYING BACKGROUND BIG BAND MUSIC IN THE BACKGROUND

BOZ Well, I guess that's a wrap for us then.

ANA (RELIEVED) I guess it is.

BOZ Sorry, Professor ...

ANA No ... No, that's fine. It's about time we got home anyway.

BETHANY Yeah, I've gotta date tonight.

JOE And your husband will be waiting ...

ANA What? Oh ... right.

JOE (HOLDS OUT HAND) Well, thank you for making the time.

ANA Oh... Uh, just a second. Let me put my clipboard down ...

SFX: SETS CLIPBOARD ON TABLE

JOE You don't have to shake my h ...

ANA No, that's f-fine... Good to see you again Joe- Mr. Darrow.

(THEY SHAKE HANDS AND HOLD ON TOO LONG. THE ANNOUNCER BREAKS IN AGAIN.)

MUSIC: MUSIC ENDS

C-HZM RADIO Ladies and gentlemen. Here is the  
ANNOUNCER latest bulletin from the  
Intercontinental Radio News service. A  
report from Laurentian University's  
Observatory in northern Ontario.  
Professor Patrick Moretti is reporting  
that the objects observed coming from  
the direction of Mars are ~~expected to  
make landfall at current trajectory and  
speed by 7:13 PM, Eastern Standard Time.~~  
~~The Defense Department of Canada  
recommends anyone living within the  
vicinity of ... (PAUSE READING SOMETHING  
HANDLED TO HIM)~~ Ladies and Gentlemen, a  
~~new bulletin has just arrived.~~  
~~Apparently, the objects are slowing. I  
repeat~~ slowing their descent to Earth.  
So, concerns of the dangers of impact  
have abated. But, this presents new  
questions as to what kind of objects  
operate against Earth's gravity.  
Professor Moretti has reported that one  
of these strange objects should make  
landfall somewhere around Stoney Creek,  
Ontario ...

BOZ Stoney Creek! That's 20 minutes from here!

JOE Well, Doctor? Wanna see for yourself?

ANA (SURPRISED BUT EXCITED) You may get that interview, after all.

BOZ Now just a minute. I-I'm not sure about this ...

BETHANY I'll have to call Carl and tell him I'm washing my hair.

ANA Carl? I thought you named ...

BETHANY The caterpillar? Oh yeah. He's cute like Carl ... and all hands ...

MUSIC: TRANSITIONAL MUSIC

Scene 2: Loading

SFX: TRUCK STARTS. IDLES. INTERNAL TRUCK AMBIANCE.

(IN RADIO TRUCK. BOZ IS IN THE DRIVER'S SEAT AND JOE IS IN PASSENGER'S.)

BOZ You sure about this, Chief?

JOE You okay? You don't look well.

BOZ We're chasing something that's falling to Earth from millions of miles away ... Maybe from Mars itself.

JOE That's news.

BOZ I take care of the equipment for a reason. I'm not good in the field. Just because I loved Superman comics doesn't mean I could be a hero in real life.

JOE I can't do anything without your help, Boz.

BOZ Well, that's very flattering Chief but, I make a much better Jimmy Olsen, than I do, Clark Kent.

JOE Well, I can drop you off at the station and ...

BOZ Nobody drives Bessie here, but me.

JOE You named her Bessie?

BOZ We've been together comin' on four years now. She's never let me down and that's cuz I promised no one else will take care of her. Right girl?

SFX: TAPPING THE STEERING WHEEL

JOE (LOOKING AROUND) If you say so ...

BOZ You don't look so good yourself.

JOE I just ... I never expected to see her again. And she looks ... She looks just like she did in grad school. Just ... more sure of herself. You didn't ...

BOZ Me? Nah. I had no idea. Scout's honour. Sounds like this was all her assistant's idea.

JOE I don't know why. She's married.

BOZ Married or not, she's hasn't forgotten ya.

JOE How do ya know?

BOZ You'd have to be a blind man not to see that.

JOE (BEAT) I was pretty blind. (LONG PAUSE) What's taking them so long?

BOZ Doctor said she had to gather some equipment, and Bethany said she had to call some boy ...

SFX: SLIDING SIDE DOOR OPENS

BETHANY Let's go already ...

JOE You got everything?

ANA I figured we might need a Geiger counter.

SFX: DOOR SLAMS SHUT

BOZ (NERVOUSLY) You think there's gonna be radiation?

JOE We'll be okay, Boz. Let's get going.

BETHANY Can you turn on the radio? I wanna hear if it's landed or not!

SFX: RADIO TURNS ON AND BEGINS IN STATIC

SFX: TRUCK GETS INTO GEAR AND PULLS OUT FADES

MUSIC: RADIO PLAYING BACKGROUND BIG BAND MUSIC IN THE BACKGROUND FADES

Scene 3: Landfall

(DRIVING TRUCK IN DARKNESS PASSES THROUGH A BUMPY RURAL NIGHT ROAD. FOCUS INTERIOR.)

C-HZM RADIO (ANNOUNCER ATTENUATED ON RADIO) Strange reports are coming in from all over the world at this time. A lot of confusion, and what seems to be adding to the confusion is that several radio stations in the area of these landfalls have gone off-line. Phone lines are jammed as concerned citizens continue to call in to authorities ... Benjamin Bradley is at the scene at Stoney Creek ... Ben?

JOE Ben Bradley!

BOZ How'd he get there so quickly?

SFX: CROWD MURMURING NOISES IN THE BACKGROUND. LIGHT WIND.

BENJAMIN (VOICE ATTENUATED) Ladies and Gentlemen ... This is Benjamin N. Bradley at the Wells Farm at Stoney Creek, Ontario, Canada.

Well ... I'm not sure exactly where to begin ... As my radioman and I were following the object crashed into the western field of Well's Farm. How can I paint a picture that would be accurate for our audience?

(PAUSE) Steaming from a massive hole in this barren cornfield looks to be something ... an object ... about the size of ... well three buses side-by-

side. The object is glowing ... even pulsating ... red. At first, I thought it might be because of the heat from the friction into our atmosphere but the pulses seem to be regular. One ... two ... three seconds at a time.

SFX: POLICE CAR SIRENS APPROACHING FROM THE DISTANCE

BENJAMIN Police are starting to arrive. People are moving forward in one mass .. everyone equally nervous and ... curious ... but the heat of the object has kept them from getting too close ...

C-HZM RADIO ANNOUNCER Ben? Can you see the object itself. What's it look like?

BENJAMIN So much smoke ... steam ...? But, through the billowing mist it appears to be a cylinder ... No ... More of a circular dish in diameter ... that arcs, almost like pyramid-shape on the top ... Mr. Wells is here. Mr. Wells, would you please tell the radio audience what has happened in your cornfield? Step closer, please. Ladies and gentlemen, Mr. Seymour Wells.

WELLS I was just sitting down to a late dinner. After checking the girls ...

BENJAMIN The girls?

WELLS Well, yes that's what I call my cows. I have the largest dairy cattle farm in the township.

**BENJAMIN** That's impressive. As for the object here.

**WELLS** Oh, yes sir. I heard a sound to split the heavens! It sizzled like Queen Elizabeth's Day and the Fourth of July put together! I was sayin' to my wife, Martha, "Martha" ... I said "look out the back window" ..." But it came down the living room side, and darn near shattered the glass. Even the good crystal rattled in our cabinets.

**BENJAMIN** Was there much of an explosion when it hit the ground?

**WELLS** Well, no sir. I'd been in the Great War, and I know what a tremendous explosion sounds like. But it was an impact I've never seen or felt before. We got out on the tractor and made our way to the middle o' the field here.

**BENJAMIN** There's nothing much but the odd husk from the corn.

**WELLS** No sir! There weren't no fire from the crash and as you can see, it came nearly straight down. Didn't make much of a skid when it hit the soil. Can't say I'm not grateful for that. Hard enough to fill up the hole it made let alone a trench that deep and long.

**BENJAMIN** Were you frightened when you saw it?

**WELLS** More riled up, I guess. I didn't figure it was from Mars or nothin'. I never heard the broadcast and it was them

folks 'round us that followed the lights and thunder that told me what happened. I thought it was something the government dropped. One of them test planes or somethin'.

SFX: JOE TURNS THE RADIO DOWN SOMEWHAT, WELLS CONTINUES IN THE BACKGROUND OVERLAPPING.

JOE (TO BOZ) Come on Boz, we're gonna miss everything.

BOZ We're almost there. Maybe ten minutes. Bessie hasn't let me down yet.

SFX: TIRES HIT POTHOLES. TRUCK BANGING NOISE.

BOZ Road's rough as nails though!

ANA (CONCERNED) Can you avoid the potholes?

BOZ I'm doin' my best!

SFX: HITTING ANOTHER MASSIVE POTHOLE. TIRE BLOWS.

BOZ Hang on!

SFX: TRUCK PULLS TO THE SIDE

BETHANY Why're we slowing down?

BOZ Blew a tire.

JOE Do ya have a spare?

BOZ (OFFENDED) Who're you talkin' to?

JOE Okay, jack in the back?

BETHANY Whose "Jack"?

SFX: DOORS OPENS. CARS PASSING ON THE ROAD OCCASIONALLY. RURAL WIND AND ATMOSPHERE.

ANA He means the car jack. (YELLING OUT THE DOOR) Do you need any help?

JOE (OFF MIC FROM OUTSIDE) Boz and I can handle it. Sit tight. We'll be back on the road in a minute...

ANA (TO HERSELF) The first chance to actually investigate an exo-planetary craft and we're gonna miss it.

BETHANY Exo-planetary?

ANA Off-Earth.

SFX: CAR JACK WORKING OUTSIDE. LONG UNCOMFORTABLE PAUSE.

BETHANY So ... You gonna tell Joe, you're not married?

ANA I don't see what that would accomplish.

~~BETHANY Are you even seeing anyone?~~

~~ANA I don't have time. My work ...~~

~~BETHANY Isn't supposed to be your whole life, Dec.~~

ANA I'm sure he's involved anyway.

BETHANY Why do ya think that? Looks to me like he spends all his time at work too. You know, you gotta have more fun. Like that Grad mixer ...

ANA Don't remind me. After all, none of this would have happened if I stayed in the lab that night.

BETHANY ~~Exactly! See?! And now he's here, and you're here.~~ You gotta shoot your shot. What's stoppin' you?

ANA Pride? Self respect? Fear?

BETHANY I'm pretty sure... those are all the same excuse ... You gotta take a risk. Trust me on this stuff. Follow my lead ...

ANA What do you mean?

BETHANY I mean, I don't plan nothin' ...

ANA Anything.

BETHANY Exactly! I just go with the flow. And do whatever I want at the time. I mean, do I miss goin' out right now? Sure. I should have gone with Carl instead of being on the side of the road waiting for a tire to be changed. But whoever said, "Curiosity killed the cat" never had a spontaneous bone in their body.

ANA Can't that get you in trouble?

~~BETHANY Who can say? I mean my mom used to say,  
"He who hesitates is lost." Right?~~

~~ANA Sure. My Me-to-Ra (Mother) said the same  
about Nike ...~~

~~BETHANY Nike?~~

~~ANA Goddess of Victory. She values swift  
action and achievement ...~~

~~BETHANY Natch ... but my Granny used to say,  
"Look before you leap."~~

~~ANA (THINKING) Diametrically opposed.~~

BETHANY That's what we're all about. Men are all  
predictable and practical, and we gals  
mix it up.

ANA "Mix it up"?

BETHANY You know ... Keep things interesting.  
How boring would it be without us?

ANA Do I strike you as a "mix it up" kind of  
woman, Bethany?

SFX: DISTANT MARTIAN HORNS

BETHANY (THINKING) You got a point, doc. I mean,  
you need a drink or two inside you just  
to even start the mixer.

SFX: DISTANT CROWDS COMING CLOSER

ANA (LISTENING) What's that sound?

BETHANY Do ya think that's why they call them "mixers" ...?

SFX: TRUCK DOOR OPENS. CROWDS AND TRAFFIC PASSING. CONTINUE UNDER.

ANA Did you hear that?

JOE Hear what?

ANA Some kind of horns ... or trumpets. They sounded strange.

JOE I heard something in the distance. I thought it was an air siren or something.

ANA Who are all these people?

BOZ (WIPING HIS HANDS) Bunch'a folks heading to Well's Farm ... It's a parade out here.

BETHANY You guys done with the tire yet?

SFX: BRINGING UP THE WHEEL

BOZ (WITH EFFORT) We got it off. Trucks aren't as fast in tire changing as cars, ma'am.

SFX: ROARING CAR COMING UP

BETHANY Don't ma'am me, sir. I'm a Miss. Ma'am's your Mom ... Hey! It's Carl! Outta the way ... (Moving out of the Truck and waving) Hey! Carl!

**CARL** (SHOUTING OVER THE TOP OF THE CROWDS OF PEOPLE AND VEHICLES FROM HIS SUPED UP FLIVVER) Is that you, Bethy?! What's shakin'? You steppin' out on me?

**BETHANY** I don't see a ring on this finger.  
(BEAT) Ah, don't pucker your mug. These geezers are all with the University.

**CARL** So what are you doin' out here?

**BETHANY** Going to the Well's Farm.

**CARL** Looks like you're flat.

**BETHANY** Car is...

**BOZ** Won't take us a minute ...

**BETHANY** (PLAYFULLY) Button it, Boz. The jocks have my attention.

**CARL** You wanna come with us, Cookie?

**BETHANY** And here I thought you'd never ask ...

SFX: GETTING OUT THE CAR

**ANA** (CALLING) Bethany, do you think you really should . . .

**BETHANY** Two's company, four is a public demonstration, Doc ... I'm off the clock anyways ...

SFX:BETHANY CLIMBS UP ON THE FLIVVER)

**JOE** Bethany! It could be dangerous!

SFX: ENGINE REVS

CARL (CALLING BACK) Relax, Poindexter. She's with me.

BETHANY (IN DISTANCE) I'll take you some pictures, Joe! It's always better than sound anyway!

SFX: BLARING OF MARTIAN HORNS IN THE DISTANCE. CACOPHONY OF NOISE AND SCREAMS MUCH FURTHER OFF BARELY HEARD.

ANA (CALLING) Are you sure?

BETHANY (UNNERVED BY THE NOISE BUT STILL DETERMINED TO GO) Yeah ... Yeah ... we'll be okay, Doctor ...

SFX: DRIVES OFF. CROWD NOISES LOWER SOMEWHAT AS THE TRUCK SIDE DOOR SLAMS SHUT.

ANA We have to go after her...

JOE It'll just be a moment. Boz is tightening up the lugs.

ANA (UPSET) I'm responsible for her, Joe. She's just ...

JOE A grad student? Is that it? Grad students make bad choices?

ANA (QUIETLY) I meant a kid. She's not even a grad. She's an undergrad, and even then. I know her parents. They asked me

to watch out for Bethany because she tends to be a bit ... wild ...

JOE (SLOW BREATH) I'm sorry, Ana. I didn't ... I don't ... I don't know what I meant about that ...

ANA Never mind.

SFX: DRIVER'S DOOR OPENING

~~JOE (LONG PAUSE) How's Sprocket?~~

~~BOZ Whose Sprocket?~~

ANA Wheel changed?

SFX: ENGINE STARTING

BOZ Sure ...

ANA Then let's get going ...

SFX: CAR AND VOICE FADING OUT

~~BOZ Who's Sprocket ...?~~

~~SFX: TRUCK FADING OUT. BUSY CROWDS~~

Scene 4: Wild Ride

SFX: TRUCK DRIVING

~~SFX: EXTERNAL TRUCK GEARING DOWN ON  
EMPTY ROAD AT NIGHT~~

~~SFX: WINDOW ROLLS DOWN.~~

ANA What?

~~JOE I don't know.~~

~~BOZ It's just weird isn't it?~~

~~ANA What is? I can't see anything back here.~~

~~JOE No one on the road.~~

~~BOZ A few miles back the roads were packed.  
Walking, driving, even biking.~~

~~JOE (THOUGHTFULLY WORRIED) Yeah, and they  
weren't that far ahead of us. At least  
those in the car ...~~

~~ANA Well, let's keep going ... Bethany has  
to be up here somewhere.~~

SFX: WINDOW ROLLS UP AND ENGINE  
ACCELERATES

JOE Turn on the radio, Boz.

BOZ Roger...

SFX: RADIO TURNS ON. GEARS SHIFT  
UP.

C-HZM RADIO ANNOUNCER (ATTENUATED) ... I repeat... We've lost contact with Well's Farm and reporter Ben Bradley. (BEAT) Something occurred. Something that caused a loud static across the microphone. Station technicians here think that a noise overloaded the sound equipment. No one on the scene has reported in at this time ...

SFX: JOE PLAYFULLY HITS BOZ'S  
SHOULDER. RADIO TURNS OFF.

JOE You catch that, Boz? Our luck may be changing. Bradley's sound equipment broke down.

BOZ You call that luck?

ANA How much longer?

BOZ Sign said just a couple'o miles ahead. Relax, Doctor ... we'll find Bethany ...

ANA (WORRIED) It's just so eerie...

SFX: CARS SPEEDING FROM THE  
DISTANCE IN THE DARK

JOE (PEERING) Is that ...?

BOZ Yeah ... Lights coming this way ...

ANA (ALARMED) They look like they are coming right at us!

BOZ (GROWING ALARM) Don't be ... Hey!

JOE (CONCERN) Can you get off the road, Boz?

BOZ Not a lot of room, hope a farmer's field isn't too wet!

SFX: TRUCK PEALS OFF THE ROAD AND  
TO A STOP. CARS, MOTORBIKES PEALING  
PAST RECKLESSLY. CAR HORNS.  
SPEEDING OLD VEHICLES SIDESWIPING  
TO GET AWAY. DISTANT SCREAMS.  
EXPLOSION AS A CAR HITS A TREE.

SOUND TRUCK DOOR OPENS. FOOTSTEPS  
ON THE DIRT.

JOE (STUNNED) What in the name of all that's Holy?

ANA Did you see ...?

BOZ They didn't even care they were hitting each other...

JOE Boz! Over there. One of them ran into a tree.

ANA It's on fire!

JOE Boz!

BOZ Fire extinguisher! I'll get it!

SFX: FOOTSTEPS RUNNING ACROSS THE  
ROAD. BACK DOORS OF TRUCK OPENING  
IN THE DISTANCE.

ANA Joe! Stand back!

JOE Somebody could be...

ANA (SERIOUSLY). Not anymore ...

SFX: FOOTSTEPS RUNNING ACROSS THE  
ROAD TO THEM AND STOPPING

BOZ (OUT OF BREATH) I got the ...  
extinguisher ...

JOE (SWALLOWS. TO BOZ.) No need now. Better keep it ... just in case.

**BOZ:** (REALIZATION. QUIETLY.) Oh, no. Oh, geez, Joe. If I was faster ...

**JOE** Wouldn'ta mattered, Boz. They were dead before they hit the tree.

SFX: FOOTSTEPS WALKING BACK TO THE TRUCK

**BOZ** What's going on? (BEAT) Doc? Where ya goin'?

**ANA** (CALLING FROM THE TRUCK) We got to go ahead.

**JOE** You still think there's an exo-planetary story?

SFX: FOOTSTEPS JOGGING BACK

**ANA** (TO JOE) Maybe ... but I don't care right now. We got to find Bethany.

SFX: OPEN TRUCK DOOR

**BOZ** Maybe she just drove past?

**ANA** No ... Carl's flivver wasn't in that pack of cars that went past us. I was watching.

**BOZ** What'd ya think, Joe?

**JOE** I think she's right. We gotta go find her friend.

SFX: ENTERING TRUCK. SLAMMING DOOR.

**BOZ** (TO HIMSELF) I was afraid you were gonna say that.

~~MUSIC: TRANSITIONAL MUSIC~~

Scene 5: Finding Bethany

SFX: EXTERNAL. DRIVING IN THE TRUCK, SLOWLY ON ROAD. EERIE.

**ANA** (VOICE OVER) It was like finding the road to Hell. As we drove the last mile to Well's Farm the destruction was all around us. Boz had to go slowly to go around burning wrecks and bodies. ~~We'd go a hundred feet with nothing but the inky blackness, and then suddenly a grisly sight blocked the road. The radio truck loped in wide curves as if it were inebriated. Boz held on to the steering wheel white knuckled as if removing even one of his hands would have been the end of us all. More than once, Joe told him he would drive, but Boz wouldn't let anyone drive "Bessie".~~ Without houses, the darkness played tricks on our minds. Did we pass six, seven, or was it closer to a dozen smashed vehicles? And where were the people? We, got about a half mile from the Well's Farm when we saw the flivver reach the far end of the truck's headlamps.

SFX: TRUCK PULLS TO A STOP. TRUCK DOORS OPEN. FOOTSTEPS IN GRAVEL

**ANA** (CALLING WHILE RUNNING) Bethany!  
Bethany?!

**BOZ** (WHILE RUNNING TO CAR) Doesn't look like it hit anything!

SFX: FOOTSTEPS STOP

**JOE** (WHILE RUNNING.) STOP BOZ. Stay here, Boz.

**BOZ** What? Why?

**JOE** Just ... Just wait here for a second ...

SFX: FOOTSTEPS WALKING THE REST OF THE WAY.

**JOE** Ana ...?

**ANA** (QUIETLY. BUT SHOCKED.) She's alive.  
(BEAT) She's alive, Joe. But she's unconscious.

**JOE** What ... What happened here?

**ANA** I don't know. It doesn't make any sense.

**JOE** Look at ... what's left ... of Carl ...

**ANA** We don't even know if that is Carl.

**JOE** It's like ... He was ...

**ANA** Cooked from the inside out and exploded.  
But it makes no sense. There's blood and skin, but where's the bones?

**BETHANY** (MOANS QUIETLY)

SFX: GROAN OF DAMAGED CAR DOOR OPENING

JOE (REACHING IN TO GRAB BETHANY) Let me get her out of there ...

ANA Careful! We don't know the extent of her injuries...

SFX: DISTANT MARTIAN HORNS

BOZ (YELLING) What the hell IS THAT!?!

SFX: STAGGERING FOOTSTEPS

BETHANY (WAKING AND BARELY AUDIBLE) R..R...

ANA We've got to get her to a hospital!

JOE Boz?! Can you fire up the remote transmitter?

BOZ You want to make a broadcast now?!

SFX: OPENING THE BACK TRUCK DOORS

ANA Easy... Easy! Just a second. There's a blanket rolled up ... Let me spread it ...

BETHANY (STILL FAINT) R..R...

JOE We'd better get going. Can you patch us through to the station on the road?

BOZ I can try. You want me to drive and set up the remote?

JOE ~~I can drive...~~

**BOZ** ~~No way, buddy boy. I told ya. Nobody drives Bessie but me ... You're liable to get us killed!~~

**JOE** I can get the remote set up but you may need to walk me through connecting it to the generator.

**ANA** (FROM INSIDE THE TRUCK) Carefully, Joe!

**BETHANY** R...Ruuu...

**ANA** She's awake!

**JOE** Barely... She's in and out of consciousness... (TO BETHANY) Hey, Beth . . . You're okay . . . We've got you . . .

**BETHANY** (WEAKLY IN PAIN) J-Joe...?

**JOE** Take it easy. You're on the floor of the truck. (TO BOZ) You ready to go?!

SFX: OPENING THE DRIVER DOOR AND GETTING IN THE SEAT

**BOZ** Ready!

**ANA** Shut the door, Joe!

**JOE** Just let me get in...

SFX: GETTING INTO TRUCK AND SLAMMING DOOR

**BETHANY** D ... Doctor ...

ANA (COMFORTING. QUIETLY.) Bethany ... Try not to speak ...

SFX: ENGINE TRIES TO TURN OVER.  
DOES NOT CATCH

BOZ Come on, Bessie ... You know I love ya ...

BETHANY Ana ... R ...

ANA (LEANING IN) What? What is it?

SFX: TRUCK ENGINE STARTS

BOZ There she goes!

SFX: MARTIAN TRUMPETS SOUND CLOSER

BETHANY R ... Run .... (SCREAMS WEAKLY) RUN!!!!

MUSIC: TRANSITIONAL MUSIC

Scene 6: The Swarm

SFX: EXTERNAL TRUCK SPEEDING  
RECKLESSLY ON THE ROAD, BUMPING,  
OCCASIONALLY SWERVING

SFX: ELECTRICAL EQUIPMENT AND WIRES  
PUT TOGETHER

ANA (VOICE OVER) Bethany's scream remains burned like a lightning bolt into my memory. I feel its scorched presence all through my body. The word "run" repeating over and over in my head. She passed out again and her breathing remained shallow. Boz swerved to miss

the skeletal remains of damaged vehicles that littered the country road back to Hamilton. The strange trumpeting was consistent, but at that moment... remained in the distance. Every time it sounded, Bethany's body writhed in the grip of an unseen fist. I couldn't stop the attacks, but they lasted for only a few seconds at a time. I was glad she wasn't awake... at least for the time being. Joe was ~~like I always remembered him. The greater the danger, the calmer he was. I remember when Sprocket threw up blood in our apartment. He was as relaxed as a Lotus Eater...~~ And at that moment, he was getting the transmitter running to contact the station ...

**BOZ** (CALLING BEHIND HIM) You almost ready, partner?

**JOE** If you slowed down, I'd be done already.

**ANA** Don't slow down! I don't know if I can keep her stabilized.

**JOE** It was just ... Never mind ... I've got power to the transmitter.

SFX: REMOVING HEADPHONES FROM AROUND HIS NECK, CAR SWERVES AND SQUEALS

**BOZ** (CALLING BEHIND HIM) Here! Take my headset ...

SFX: TRUCK TIRES SCREECH ON ROAD

JOE Eyes on the road ... and thanks!

BOZ (CALLING BEHIND HIM) The speaker'd drain too much of the battery. She's got enough juice for now... at least.

SFX: LIGHT CRACKLE. TRANSMITTER WARMING UP.

JOE (TO MICROPHONE) This is Radio 4 calling C-HZM News studio. Come in ...

BOZ (CALLING BEHIND HIM) Don't worry, Doctor Anke. Joe'll get through ...

ANA Is this transmitting on the radio?

SFX: LIGHT CRACKLE. TRANSMITTER HUMMING.

JOE (TO MICROPHONE) Radio 4 calling C-HZM News Studio. Come in please ... Urgent ...

BOZ (CALLING BEHIND HIM) No, there's a ton of frequencies along the dial. This one will just get us the studio. If they want they can bounce our signal directly but Joe's just going to talk to someone at the station so the hospital is ready ...

BETHANY (WAKES OF GASPING. UNINTELLIGIBLE NOISES)

SFX: SHIFTING AND SHAKING ON THE FLOOR OF THE TRUCK

ANA She's waking up! Bethany?!

BETHANY (LOOKING BEYOND ANA) Not ... me ... me ... Always ... never...

BOZ What's she saying?

JOE (TO MICROPHONE) Frank? It's Joe ... (TO THE OTHERS) I got Frank at the news desk!

ANA (WORRIED) Nothing that makes sense ... Take it easy, Beth ... We're almost at the hospital ...

BETHANY Not ... here ... we don't ... belong ... We're ... We're ... (SCREAMS) Alien! Martian! (SCREAMS)

BOZ Hold her down!

ANA I can't! She's too strong!

JOE (LOUDLY TO MICROPHONE) Frank?! Forget about the remote ... We need urgent medical ...

SFX: THROWS OFF HEADSET. MOVES TO HOLD DOWN BETHNEY WHO IS THRASHING.

ANA Hold her shoulders!

JOE It's like holding down a bucking bronco!

BOZ What in the Devil's coming at us?!

JOE What's that noise?

BETHANY (SCREAMING ANGRILY) Back! Ours! All ours!!!

BOZ Good Lord!

SFX: THE SWARM DESCENDS ON THE TRUCK. SQUEALING LIKE A TORNADO. HAMMERING AND BANGING AGAINST THE SIDES. THE RADIO TRUCK SLAMS THE BRAKES TO A STOP.

JOE (YELLING OVER THE NOISE) I can't hold her!

ANA (YELLING) She's kicking me!

BOZ (YELLING) It's like they're insane! They're attacking us!

SFX: FRONT WINDSHIELD CRACKS

JOE (YELLING) What's bringing them here?!

SFX: CRACKLE OF MICROPHONE

FRANK (ATTENUATED AND FAR OFF) Joe ...? Joe ...?

SFX: PASSENGER SIDE WINDOW BREAKS. MARTIAN LOCUST STORM LOUDER.

ANA (REALIZING. YELLING OVER THE NOISE) Bringing ... Attracting ... Joe! Kill the transmitter!

JOE (YELLING) What?!

ANA (YELLING) Shut off the transmitter! Shut it off!!!

JOE The trans ...?!

SFX: TRANSMITTER SHUTS DOWN.  
MARTIAN LOCUST SWARM DWINDLING  
AWAY. AS THE MARTIAN LOCUST SWARM  
DIMINISHES SO DOES BETHANY'S  
STRUGGLES.

**BOZ** (LOUDLY) They're ... They're going!

**JOE** (TO BOZ) Going?

**BOZ** They're flying away ... But why?

**ANA** (HALF TO HERSELF) They're like ... like moths ... to a flame. The transmission ... It attracts them somehow. Puts them in a frenzy.

**JOE** What are they?

**ANA** I don't know. I'd ... don't know, Joe.

**BETHANY** (MOANING UNINTELLIGIBLY)

SFX: BOZ PUTS THE TRUCK BACK IN  
GEAR AND STARTS DRIVING AGAIN. SOME  
TWISTED METAL IN TURNING THE WHEEL.

**ANA** At least she's calm again ...

**JOE** For now.

SFX: SILENCE BETWEEN THE CHARACTERS  
FOR 5 SECONDS WHILE THE TRUCK RACES  
TOWARDS HAMILTON)

SFX: MARTIAN HORNS IN THE DISTANCE

**BOZ** What IS that sound?

JOE (HALF TO HIMSELF) The Fifth Trumpet ...

BETHANY (WHISPERING) It ...

ANA (LEANING DOWN TO BETHANY AND WHISPERING BACK) What? What is Bethany? What can, I get you?

BETHANY (WHISPERING) It...

ANA (WHISPERING BACK) Yes?

BETHANY (WHISPERED WITH MEANING) It is done ...

SFX: WET EXPLOSION OF BETHANY'S BODY. OUT FLIES A MARTIAN LOCUST

EVERYONE (SHOUTING IN VARIOUS IMPROVISED CRIES OF ALARM)

SFX: THE MARTIAN BETHANY CLATTERS METALLIC WINGS AND THRASHES AROUND THE CRAMPED INTERIOR SMASHING AND CRASHING AND BATTERING OUR HEROES.

JOE Watch out!

BOZ It's destroying the truck!

SFX: TRUCK SQUEALS TO A STOP AND ENGINE DIES.

ANA Stay back! The wings are sharp!

BOZ Stop her!

SFX: JOE GRABS THE BATTERY ABOUT THE SIZE OF A TOOLBOX AND BASHES THE LOCUST WITH IT.

SFX: BATTERY ATTACKING MARTIAN  
LOCUST. FINALLY WET SOUNDING HITS.

JOE (WITH EXCURSION) Die ...! Die already!

SFX: LONG SILENCE.

SFX: TRUCK TRYING TO START. ENGINE  
NOT CATCHING.

ANA (CONCERNED. QUIETLY.) Joe ...

SFX: ENGINE TRYING TO START.  
FINALLY CATCHES.

ANA (GENTLY) Joe ...

JOE (SHAKEN. QUIETLY.) Just ... just give me  
a second ...

ANA (QUIETLY) Put the battery down ...  
please ...

JOE What? Oh ... Yeah ...

SFX: BATTERY CLATTERS TO THE GROUND

BOZ We still going to the hospital?

ANA Boz ...

BOZ (ANXIOUS AND HYPERVENTILATING) I don't  
know where we're going! What we're doing  
... I just watched Bethany explode into  
some ... some kind of thing ...

ANA Boz ... Boz, just slow down. Can you  
find a place somewhere? You're in shock.

**BOZ** (TRYING TO CALM DOWN) Sure ... Sure ...  
Devil's Punchbowl Park is up ahead ...  
(PAINED LAUGH) Of course, it is ...

SFX: SHIFTS GEARS AND DRIVES DOWN  
THE ROAD

**ANA** Joe ... We have to tell somebody ...

**JOE** (COMING OUT OF THE FOG) Yeah ... yeah  
... Okay ... Okay ... (TO BOZ) Boz. Park  
up by the Ranger shack. We can call  
someone from there.

**ANA** That's a good idea.

**JOE** We can't use the transmitter ...

**ANA** And we have to ... make sure we're okay  
...

MUSIC: TRANSITIONAL MUSIC

Scene 7: The Choice

SFX: COUNTRY AMBIANCE. COLD WIND.  
BANGING ON A LOCKED DOOR OF THE  
RANGER'S CABIN. BREAKING LOCK.

**ANA** (VOICE OVER) We pulled into the empty  
conservation area. Bessie was on her  
last legs. Boz tried to distract himself  
by looking over all the damage while Joe  
took the battery he used to ... to ...  
fight off what was once Bethany and  
break the outer lock on the door. Just  
about a hundred yards away was the  
Lookout. It was a beautiful sight.  
Straight down the Niagara Escarpment. In

another time, it might have even been romantic. Joe and I had been here before ... In another time ... I looked back at the back of the truck. The ... thing that was Bethany had nothing human left of her. It was more like a dragonfly, in the basic size and shape of Bethany. Her human skin had exploded along with what was left of her blood and tissues. ~~Those vestiges of the girl I once knew, strewn casually over the insides of the radio truck. What could I tell her mother? I can't even make sense of it myself. I saw a portion of her golden hair laying across the radio transmitter and I gagged, trying not to vomit.~~ Joe was already inside and I followed him ... He discovered a phone ...

SFX: CABIN DOOR OPENS AND SHUTS.  
INTERNAL SHACK AMBIANCE. TICKING  
CLOCK.

SFX: DISTANT RINGING ON THE PHONE  
LINE. HANG UP.

**JOE** (HANGING UP. TO ANA.) The station isn't answering. I can't seem to get a line out of here.

**ANA** There's got to be someone to call.

**JOE** If you're right... and I believe you are ... That swarm has already headed to the station. And any other radio stations after that.

ANA (THINKING) Attracted to the frequency of the radio ...

SFX: SHACK DOOR OPENS

BOZ (ENTERING THE RANGER'S SHACK) Bessie's banged up ... I don't think we can go far with her. Certainly not to Hamilton in her condition.

JOE How far can we go?

ANA (CONFUSED) Joe?

BOZ Probably a mile or two before she breaks down completely. She's grinding against the front axle and the engine's damaged.

ANA Joe...? We need to wait here.

JOE (SERIOUSLY) We can't get a hold of anyone on the phone and we could be the only ones around who know those things are coming ...

BOZ So? They fly faster than we can drive. We couldn't beat them to the station if we tried.

JOE We may not have to.

ANA What do you mean?

JOE We can start the radio transmitter like before ...

BOZ But that would ...

JOE ... Lead them back here.

ANA But we don't have anything to fight them with.

BOZ And as soon as they tear the truck apart, they'd just go back towards Hamilton ... or whatever closest radio station.

JOE Then we'll have to stop them, HERE.

ANA How? We don't have anything to deal with ...

JOE Boz, you said she would drive some ...?

BOZ Why sure ... but ... (BEAT) You're going to drive Bessie, over the cliff?

JOE Right down the escarpment.

ANA What?! How would that help?

JOE I turn on the transmitter. Get them all clamoring to get into the truck. They can't control themselves and then ...

BOZ ... Then you drive over the escarpment and blow them all to Hell ...

ANA And you with them?! Joe, you can't ...

JOE (TO BOZ) Get Bessie, ready to roll, Boz.

BOZ (NODDING GRIMLY)

Okay, Joe ...

SFX:BOZ WALKS OUT. CABIN DOOR OPENS AND SHUTS

ANA There's got to be another answer, Joe!

JOE Ana ...

ANA You're not going to sacrifice yourself .  
. . .

JOE There's no way that I can make sure the  
truck will go off the cliff with all of  
those things unless I'm there.

ANA (CHOKES) Joe ... Listen to me ... We  
can't be sure that will stop them ... We  
can still call out ...

JOE I can't wait here knowing those ...  
those alien things are going into town.  
If I can stop them. Here. Now.

ANA But they are all over the world ... If  
you're lucky you'll just stop them from  
getting to Hamilton. What about the rest  
of the world, Joe?

JOE That's where you come in, Ana. If this  
works. You can tell everyone, anyone.  
Tell them that they can be snared and  
destroyed. If not, it's not just us ...  
it's the whole human race.

ANA (CLOSER. QUIETLY.) Joe ... I ... I was  
going to go home, and feed Sprocket.  
She'll be hungry right now ... Remember  
how she destroyed the place if you never  
brought her her dinner on time?  
Remember?

JOE (LAUGHS QUIETLY) I remember.

ANA And ... And well, I thought ... Well, Sprocket misses you something awful, Joe. (PAUSE) Cats aren't like people. You can't explain why they have to leave ...

JOE I ... I miss ... Sprocket ... Very badly ... If she only knew ...

ANA Only knew what?

JOE I was just ... I was ashamed I never made it in New York. I couldn't come back and just scratch at your door ...

ANA I ... I mean Sprocket and I ... Well, we would have let you in. It didn't matter. I love the University. But, when you left ...

JOE (CLOSER STILL) I wish I could go back and ... and give Sprocket dinner with you.

ANA (WHISPERING) You can, Joe ... We'd ... I'd like that.

JOE (WHISPERING BACK) It's only ever been you, Ana ... You need to know that.

ANA I do ... I know it ...

SFX: SOFT KISS

ANA (WHISPERING) You can't go, Joe. (BEAT) Not now. I won't let you. Not again ...

JOE (SOFT SIGH) Maybe ... Maybe you're right. I'll go tell Boz ...

ANA Tell Boz. We'll think of something else.

JOE Could you turn on the radio? There may be some news.

ANA Okay ...

SFX: DOOR OPENS AND SHUTS. RADIO  
TURNS ON TO STATIC AND WARMING UP.

ANA (SMILING AND THINKING) Joe ...

SFX: TRUCK STARTS IN THE DISTANCE.  
RADIO STARTS MAKING BEEPING NOISES  
FOR TESTS.

ANA (PANIC) Joe?!

SFX: DOOR WRENCHES OPEN. TRUCK  
ENGINE ROARS. GRAVEL FLIES. TRUCK  
ROLLS OUT ACROSS THE PARK. OUTDOOR  
PARK AMBIANCE

ANA (SHOUTING) JOE!!! JOE!!!! COME BACK!!!

SFX: STARTING TO RUN AFTER TRUCK.  
STOPPING AFTER A FEW STEPS.

ANA JOOOOOEEEEEE!!!!

JOE (WEAKLY. LYING ON THE GRASS SLOWLY  
COMING AROUND) Ana ...

ANA (SURPRISED) Joe?!

SFX: RUNNING OVER TO HIM HELPING  
HIM UP

ANA Joe? What...?

JOE Boz...

SFX: RADIO PLAYING FROM THE RANGER  
SHACK

BOZ (VOICE IS ATTENUATED ON THE RADIO) Sorry  
... Ana ... Tell, Joe, I'm sorry ...  
But, I couldn't let him go ...

JOE (SADLY) Boz?!

BOZ I never was the heroic type ... This is  
my chance ...

SFX: GROWING SOUND OF THE MARTIAN  
LOCUSTS COMING CLOSER

BOZ (SAD LAUGH) Besides ... I told you ...  
NOBODY drives Bessie but me ... (BEAT) I  
set the transmitter to broadcast as  
widely as I could. I hope the signal's  
strong enough ...

JOE (QUIETLY) It will be, Boz. It has to  
be...

ANA Here ... Joe, give me your arm ... Can  
you walk?

JOE (GROANS) Everything's dizzy. He hit me  
with something pretty heavy when I told  
him ... Told him I was going ...

ANA (WITH EFFORT) Let's get you inside ...

SFX: HOBBLING BACK INTO THE CABIN.  
DOOR SHUTS. RADIO STILL  
BROADCASTING BEHIND.

**BOZ** I can hear them coming ... I hope the battery and the engine holds out. I can't make too many more circles.

**ANA** Sit here, let me get a cloth ...

SFX: SINK STARTS WITH WATER.  
MARTIAN LOCUSTS HAMMER AGAINST THE SIDES AND WINDOWS OF THE RADIO TRUCK

**BOZ** Got ... Company coming ... Must be ... dozens ... hundreds ... Going to the Lookout ...

**JOE** (SHOUTING WEAKLY) Boz! Turn around!

**ANA** Sit still ... He can't hear you ...

**BOZ** Buggers ripping through the metal roof now ... I wonder ... Wonder if Jimmy Olsen ever took a Kryptonite bullet for ... Superman ...

SFX: EXPLOSION OUTSIDE. RADIO CRACKLES TO STATIC.

**JOE** Boz ...

SFX: GETS OUT OF CHAIR. OPENS CABIN DOOR.

**ANA** Where are you going?

SFX: OUTDOOR PARK AMBIANCE. SLOWLY IN THE SILENCE CRICKETS START TO MAKE SOUNDS IN THE NIGHT AIR.

**JOE** Do you hear that?

ANA What?

JOE Just ... just the wind and crickets ...  
The Martians ... It's over.

ANA (EMBRACES) It's over.

JOE I feel awful.

ANA We'll try the phone again. Get you home.

JOE Home? (SAD LAUGH) I'd like that.

ANA As long as you promise not to leave  
again.

MUSIC: SUSTAINED DRAMATIC CHORDS

HOST CONCLUSION (ACT #2)

HOST We just listened to "Chrysalis," a  
retelling of "The War of the Worlds"  
written and produced by Jack J. Ward, a  
Canadian writer, director, and producer  
of audio drama.

WARD This is Jack J. Ward. Thank you for  
listening to my two audio dramas, "A  
Chaste Kiss Goodbye" and "Chrysalis."

THE RIR BREAK

MUSIC: RIR THEME FOR BREAK.

ESTABLISH, THEN FADE OUT UNDER THE  
FOLLOWING.

HOST Each episode of Re-Imagined Radio seeks  
to provide immersive listening  
experiences. Like this ...

~~SFX: RE-IMAGINED RADIO AUDIO~~

~~TRAILER~~

~~HOST~~

~~More information is available at our  
website--reimaginedradio DOT fm.~~

~~MUSIC: RIR THEME, ESTABLISH, THEN~~

~~DUCK UNDER THE FOLLOWING~~

HOST CREDITS/CLOSE

HOST

This episode featured two audio dramas  
written and produced by Jack J. Ward.

Sound Design and post-production by Marc  
Rose of Fuse Audio Design.

Graphic design by Holly Slocum with Evan  
Leyden.

Social Media by Rylan Eisenhauer.

Support comes from KXRW-FM (Vancouver,  
Washington), KXRY-FM (Portland, Oregon),  
KMWV-FM (Salem, Oregon), the Digital  
Technology and Culture Program and the  
Electronic Literature Lab, both at  
Washington State University Vancouver.

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Re-Imagined Radio honors the diversity  
of listeners and does not discriminate

based on race, color, national origin, religion, age, disability, sexual orientation, or gender identity of your ears. For accessibility we provide scripts with each episode so that listeners with different hearing abilities and/or listening needs can follow along. We acknowledge the debt we owe to previous and contemporary radio artists and hope our curation and stewardship of their artifacts and efforts demonstrates our sincerity.

This is John Barber, producer and host.

MUSIC: RIR THEME UP, THEN DUCK  
UNDER THE FOLLOWING

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined  
Radio. To learn more, visit our website,  
reimaginedradio (all one word, no  
punctuation) DOT fm.

Please join us again for another episode  
of Re-Imagined Radio where we will  
continue our exploration of radio  
storytelling.

MUSIC: RIR THEME UP, AND TO END.