

JIM ROBBIE AND THE WANDERERS EPISODE 7 ROUNDABOUT  
 Jim Robbie and the Wanderers - Episode 7: Roundabout

1 MUSIC: POCAST INTRO

ACT 1

Scene 1: INT. NICOLETTA'S CAR-  
 EARLY EVENING. DAY 1 of COMMUNICATION INTERROGATION

(FOR NICOLETTA'S MONOLOGUES ADD PAUSES AND  
 EMPHASIS WHERE NEEDED.)

2 SOUND: FAINT CAR ENGINE FADES IN(ENGINE CONTINUES THROUGHOUT  
 SCENE)/GEAR SHIFTED/ENGINE CONTINUES

3 NICOLETTA:

(BREATHLESS LAUGHTER)

I STILL can't believe that worked! Nicoletta, you brilliant mind, you! I mean, those projections and magnetized flying buckets were impressive if I do say so myself, so it would have worked anyways. And I left a bunch of equipment I could have used as scrap for other projects and research- But my plan worked! I finally got that radio from those two! I've finally got **THE** Jim Robbie! **THE** talking, sentient radio! Riding shotgun towards a bright and wealthy-

4 VOICE: NICOLETTA GIVES A SHORT SCREAM

5 SOUND: CAR SWERVING A BIT/ENGINE IN THE BACKGROUND CONTINUES

6 NICOLETTA: (cont'd)

(OFF-MIKE/YELLED)

SORRY! (BEAT) Oh-Oooh, they do not look happy. Hope there's a town nearby for them since their unicycles got totaled... (BRIGHTLY) Well, that's all in the rear-view mirror now... (BEAT) Yeah, who needs all that old equipment anyways? A few lenses, projectors, and magnets are nothing compared to the sentient robotic radio! Right Jim? Or should I call you Jim Robbie? Mr. Robbie? Hello? (BEAT) Right, you're probably mad because I kinda... kidnapped you? (QUICKLY/TRYING TO JUSTIFY) Okay, I know that sounds bad. But kidnapping is *generally* a bad thing. A lot of bad people do that when things don't go their way. **BUT!**

7 NICOLETTA: (cont'd)

(BEAT/SMOOTH)

But, **I'M** not trying to be the bad person here. Tango and Charlie couldn't know your true potential. You're a *highly* advanced robotic radio. Not many machines can even form an original thought. But **YOU**, you are just

(MORE)

NICOLETTA: (cont'd)  
 brimming with originality! And with me unlocking those secrets of your existence and tuning up any mechanical issues you'll be even better than before! I know that once I know how you work I can get your arms and legs working. How does that sound? Maybe even help you pick up on some old signals still broadcasting, huh?

8 SOUND: ENGINE CONTINUES/CAR JOSTLED BY ROAD BUMP

9 NICOLETTA: (cont'd)  
 I'm really not selling my case here, am I? But c'mon, do you think Tango would really be okay with me dissect- I MEAN, um... (BEAT) **Examining**, her friend- No-no, that sounds worse. (BEAT) Tango has got to be pretty mad about that. The only time I even saw you two apart was during the glow ball game and when I scared her off with the projections. But she managed to get you working somehow, right? From how excited Charlie got about my broadcast station she might have even had some input on your functionality. But-...

10 NICOLETTA: (cont'd)  
 (BEAT)  
 No, I don't think she would have if stuff as simple as sound equipment fascinated her more than you. Sounds like she didn't really think that highly of you either. Of course I don't think she knew exactly how advanced the technology they were carrying around was. No offense, but Charlie's not really there yet with her mechanics. Doesn't quite have the rust on her palms. Am I right?

11 NICOLETTA: (cont'd)  
 (BEAT/CONFUSED)  
 I thought you liked picking on Charlie? Did I catch the signals on that wrong? Hmm... (BEAT/SIGH) I know I didn't do this the "moral" way, but you can't stay mad at me forever. It can get pretty lonely out on the open road. I've got that experience but you don't. You'll get bored and say something eventually, Jim Robbie. Then we can have intellectual discussions, make discoveries in the study of robotics and radios, and become famous! It's gonna be great! You'll see. (BEAT) So, how about I tell you a few stories about my own adventures?

12 NICOLETTA: (cont'd)  
 (NICOLETTA'S VOICE STARTS FADING OUT)  
 Well, I came from a town somewhere far west of here. Not really a group of "open-minds" for technology. Or a lot of things, for that matter. I was a bit of a tinkerer, which didn't go over well unless you were  
 (MORE)

NICOLETTA: (cont'd)  
 fighting off the local dire gophers with motorized  
 croquet mallets and-

13 SOUND: ENGINE FADES OUT WITH NICOLETTA'S VOICE

Scene 2: EXT. DALEY FOREST -

Midnight

14 SOUND: ONE SET OF FRANTICALLY RUNNING FOOTSTEPS, FOLLOWED BY  
 TWO PAIRS OF WALKING FOOTSTEPS

15 TANGO:

(FRANTIC)

Where is he? Where is he? I can't find him, where is  
 he?

16 HAROLD:

Tango please! Let's get organized, take a second to  
 calm down and think about this rationally.

17 TANGO:

(FRANTIC)

We have to find him, we don't need a plan! We just have  
 to keep searching this forest, he literally can't walk  
 where could he have gone? This is all my fault!

18 HAROLD:

Charlie, is there anyway you could -

19 CHARLIE:

Nah. Trust me, it's easier to let these things run  
 their course.

20 HAROLD:

Sure, it's easier to let her do this, but shouldn't you  
 do something to make her feel better? And also, don't  
 you care about your missing friend?

21 CHARLIE:

(QUIETLY)

Of course I care about him. But like Tango said, he  
 can't walk. We just need to keep searching and we'll  
 find him under a pile of leaves or something. He'll be  
 alright.

22 HAROLD:

Charlie...

23 CHARLIE:

Wait, are you **still** carrying that projector thing? We  
 already looked into it, remember? Even though it made  
 those ghosts appear and controlled those buckets, we

(MORE)

CHARLIE: (cont'd)  
 can't make sense of it at all. There is literally no point in bringing that now, you could have left it with our other stuff by the lake.

24 HAROLD:  
 Yes, well. It's useful enough that perhaps the perpetrator might come back for it. And when he does, I want to be ready.

25 CHARLIE:  
 First of all, we don't know that it's a 'he.' Second of all, how are you supposed to be ready for that person by carrying that thing? It weighs a ton and you're not exactly strong enough to be carrying that weight easily.

26 HAROLD:  
 I'll have you know that it's becoming easier!

27 SOUND: CHARLIE PUNCHES HAROLD. THE PROJECTOR DROPS WITH A THUNK.

28 HAROLD: (cont'd)  
 (WEAKLY)  
 Okay, you didn't have to punch me to prove your point.

29 CHARLIE:  
 Let's just say I was working off some aggression and I'll call it even. (Quietly) He's got to be around here somewhere.

30 SOUND: HAROLD AND CHARLIE CONTINUE WALKING AFTER TANGO.

ACT 2

Scene 3: INT. NICOLETTA'S CAR-  
FOLLOWING MORNING

31 SOUND: ENGINE RUNNING (RUNS THROUGH DIALOGUE)

32 NICOLETTA:  
 (TIRED)  
 - So I projected your route and figured you'd end up in Hauntsfield eventually and then it hit me, why not have two musicians and a radio haunt Hauntsfield! I know it's a bit cliché. If I had the time maybe I would have created some animatronics of you guys but I really didn't have the time. Plus do you know how much material I would need for that? But I figured "curiosity brought the cat back" and lo and behold, you three were investigating the strange appearance of your own ghosts. Anyways, after I got the projectors perfect  
 (MORE)

NICOLETTA: (cont'd)  
 I installed these magnets and polarized them...  
 by- (YAWNS) It got really bright all of a- (BEAT) ...  
 Did I pull another all-night drive?

33 SOUND: STICK SHIFT/ENGINE STOPS

34 NICOLETTA: (cont'd)  
 All night, and you're still not talking? Was my story really that boring? (BEAT) You know, Jim, some feedback would really be appreciated. (BEAT) Fine, fine, I'll grab some breakfast. Science sleeps for no one! Except maybe sleep. Sleep sleeps for sleep.

35 SOUND: FOOTSTEPS (5 SECONDS)/PANS BANGING AND CLATTERING (5 SECONDS)

36 NICOLETTA: (cont'd)  
 OW! GEEZ, OKAY- NO SHOOT! (BEAT/YELLED) Thank you for your silent consideration Jim, but I'm okay! Just tripped over some old projects. (BEAT/QUIETER) And knocked over every pan... now my only undented pan has a dent. Oh, great! (BEAT) But you know what they say, make due with what life gives you. If life doesn't give you enough, just use what you have to cheat life and get more. Right? I'm pretty sure that's how that saying goes.

37 VOICE: MOMENT OF SILENCE. NICOLETTA GRUMBLES

38 SOUND: FOIL UNRAVELED/BITE TAKEN OUT OF PASTRY AND CHEWED/FOOTSTEPS (3 SECONDS)

39 NICOLETTA: (cont'd)  
 (TALKING AND CHEWING)  
 Are you seriously going to be like this all day? Can I get you anything? Fresh batteries? A tune-up? You don't have to be quiet all the time.

40 NICOLETTA: (cont'd)  
 (BEAT/SWALLOWS FOOD/SMUGLY THREATENING)  
 Oooohhh, so you want to play it that way, huh?  
 (GRUMBLED) Well, Bad Nicoletta can play hardball too, pal. Wouldn't take too much to rearrange your insides. A couple of screws, a little tampering, and I can make your life a nightmare. Tie your wires around your speakers so tight that your circuits fry. You want that, buddy?

41 NICOLETTA: (cont'd)  
 (BEAT/CALM)  
 Now, now, Bad Nicoletta, we don't want to scare our guest. Hurting someone with the answers we want won't  
 (MORE)

NICOLETTA: (cont'd)  
 solve anything. Now, Mr. Robbie, may I call you Jim?  
 (BEAT) Alright, Mr. Robbie, you understand your  
 predicament? You are currently in a car of someone you  
 met recently. All that's needed are a few answers about  
 your construction. Simple enough, right Mr. Robbie? Mr.  
 Robbie?

42 NICOLETTA: (cont'd)  
 (BEAT/YELLED)  
 ANSWER THE QUESTIONS!

43 NICOLETTA: (cont'd)  
 (BEAT/CALM)  
 Now now, Bad Nicoletta, violence isn't the answer. We  
 are civilized people and Mr. Robbie here won't want  
 talk to us unless we treat him with the utmost respect.

44 NICOLETTA: (cont'd)  
 (GRUMBLED)  
 We'll never get anywhere with you running shots, Good  
 Nicoletta! You can't crack a radio without interrupting  
 its airwaves! My way's a lot better than waiting  
 around for a stubborn-

45 NICOLETTA: (cont'd)  
 (OFFENDED)  
 You do NOT speak ill of Mr. Robbie! And that is NOT how  
 radios work! I expect better quality wit from you, Bad  
 Nicoletta! He's probably just shy, and frightened, and-  
 (BEAT/NORMAL AND SOMEWHAT DISGUSTED WITH SELF) What am  
 I doing? A good cop bad cop routine? What kind of a  
 cheesy half-baked act is this?

46 VOICE: NICOLETTA SIGHS/ FEW SECONDS OF SILENCE

47 NICOLETTA: (cont'd)  
 (WISTFUL)  
 I wonder what kind of act you, Tango, and Charlie were  
 actually going to do? I mean, you three had enough  
 banter between you for some sort of performance or  
 play. Just wandering into town and playing music and  
 going to the next. No stars in the sky, lines in your  
 hands, pieces of paper, or fates deciding what you can  
 and can't do. Telling you who you can and can't be. Not  
 me. I've got a destiny, but it's going to be a grand  
 one and I just know that you're going to be the one  
 that get me there, somehow.

48 NICOLETTA: (cont'd)  
 (BEAT/LITTLE ANGRY)  
 Do you hear me? You're supposed to be my ticket to a  
 bright future! My fortune, fate, whatever it is! I'm  
 (MORE)

NICOLETTA: (cont'd)  
 not supposed to be yelling at an inactive radio in the front seat of a car! I'm SUPPOSED to do GREAT THINGS! I- (BEAT/EXHAUSTED) I-... I think I'm just tired. I don't want to try and take you apart when I'm tired and... (BEAT) compromised. I can't afford to be too careless. (BEAT) I'll go get some shut-eye. (SIGHS) We'll pick this up later. Let me just-

49 SOUND: BLANKETS RUSTLING/SETTLING INTO CHAIR (6 SECONDS)

50 NICOLETTA: (cont'd)  
 (TIRED RAMBLING)  
 I wonder if radios have dreams? Do radios dream of static goats? (BEAT) Maybe you just have those weird dreams that are just dark or you forget when you wake up? Those ones are always kind of weird. Like walking up stairs upside down, except the stairs are made of pastries, and you want to eat the stairs but if you do... you'll fall and tha- that wouldn't be good cause... the oven is right... And there's a giant cat selling apples...

51 VOICE: NICOLETTA SLEEPING/IMPROVISE FOR A FEW SECONDS

Scene 4: DALEY FOREST- LATE DAY  
(SEVERAL SAYS LATER)

52 SOUND: BUSHES RUSTLING/FRANTIC FOOTSTEPS (8 SECONDS)

53 CHARLIE:  
 HEY JIIIIIMMMMY! RUST-BUCKET! RADIO WITHOUT A RADIO-PERSONALITY! JIMM-JIMMY-JIMMERSON! YOU JERK, WHERE ARE YOU?- okay this isn't working. (YELLING)  
 TANGO! TANGO, WHERE ARE YOU-

54 SOUND: BUSHES RUSTLE VIOLENTLY

55 VOICE: CHARLIE SCREAMS

56 TANGO:  
 (TOP/FRANTIC)  
 DID YOU FIND JIM?

57 CHARLIE:  
 (STARTLED)  
 GEEZ, DON'T- (BEAT/CALMER) Tango, it's been days. We've been all over this forest, twice. Jim's not-

58 TANGO:  
 (VERGE OF A BREAKDOWN)  
 NO HE'S NOT! HE CAN'T BE GONE! Just keep looking!  
 (YELLING) JIM! JIM! C'MON, SAY SOMETHING! THIS ISN'T A  
 (MORE)

TANGO: (cont'd)  
 FUNNY GAME! THIS ISN'T A GAME, "HA-HA, YOU GOT ME!"  
 COME ON! JIIMMM!

59 HAROLD:  
 Tango, I know you're upset, but he's not here. Your  
 radio would have said something by now if he heard you-

60 TANGO:  
 (IGNORING HAROLD/YELLING)  
 JIM, I'M SORRY, I'M SORRY I DROPPED YOU! PLEASE SAY  
 SOMETHING! SAY SOMETHING! (ON THE VERGE OF A  
 BREAK-DOWN) I NEED YOU TO SAY SOMETHING! I CAN'T BE  
 ALONE AGAIN! TALK TO ME, PLEASE! JIM, WHERE-

61 CHARLIE:  
 (TOP/YELLING)  
 -TANGO! Tango! Breathe!

62 VOICE: BEAT OF SILENCE/ TANGO BREATHING HEAVILY AND  
 SNIFFLING

63 CHARLIE: (cont'd)  
 (QUIET)  
 Geez, I know you're upset Jim's missing, but he's been  
 throwing a major attitude for a while. I don't get why  
 you're so mad, cause-

64 TANGO:  
 (LIVID)  
 How can you say that?! Jim's MISSING! He might have  
 been a little nastier than normal... (BEAT) A lot more-  
 but it's JIM! WE CAN'T JUST LEAVE HIM OUT THERE! HE'S  
 ALONE! You don't leave friends ALONE with no one to  
 talk to or listen or- oohhh- (YELLING) JIIIM! JIM!  
 PLEASE-

65 CHARLIE:  
 (AWKWARDLY)  
 You're running your throat ragged. Look, um... I know  
 you and Jim were always best friends and stuff, well,  
 uh- even before you knew me. But what would Jim say if  
 he saw you screaming your head off for days looking for  
 him?

66 TANGO:  
 (RAGGEDLY/TIRED)  
 (BEAT) "You dumb-dumbs, it took you forever to find me,  
 I was right under-"

67 CHARLIE:  
 (YELLING)  
 NO! HE- (CLEARS THROAT/SOFTER) No, it would be more  
 like, (IMITATING JIM) "Seriously? You guys looked for a  
 (MORE)

CHARLIE: (cont'd)

week? What kind of brainless meatsacks would spend that much time looking for a deadbeat rusted box that can't move?"

68 TANGO:

(BEAT)

Jim wouldn't call himself a deadbeat rusted box.

69 CHARLIE:

You're right, he would probably call himself the crown prince of electronics. Or something.

70 TANGO:

Actually I think he has before.

71 CHARLIE:

See! I knew it. Heh. That's Jim Robbie. (Under) He's got to be alright. He just has to. He's too stubborn to... to...

72 TANGO:

To what, Charlie?

73 CHARLIE:

I don't know Tango. He's a robot. He can't die. (Beat.) Can he?

74 TANGO:

I... I don't know.

75 CHARLIE:

Look Tango, I'm sorry. I get that Jim's important to you. (Takes a deep breath.) Tell you what. I'll search this forest with you. We'll turn every single leaf over if we have to. But, and this is just as important, this is the last search.

76 TANGO:

Charlie, no we can't just... leave him.

77 CHARLIE:

We can. I mean, we have to. We're running low on supplies, even lower than before we got to Hauntsfield. We can't just keep mooching off of Harold forever.

78 HAROLD:

(UNDER/SOUNDING KIND OF FAR AWAY)

No, it's fine, I don't mind, though if you wish to continue living with me, perhaps you would like to stop eating all of my cheese.

- 79 TANGO:  
But Jim...
- 80 CHARLIE:  
Tango, if we've searched all this time and we haven't found Jim, then what does that mean?
- 81 TANGO:  
I don't- I don't know! I don't think like you do Charlie, okay? If he left, that's impossible, because he can't leave! Heck, I literally have to (voice slows and quiets down as she realizes) carry him... everywhere... he can't go anywhere on his own...
- 82 CHARLIE:  
You're right. So if he can't go places, and if we can't find him here, then somebody -
- 83 TANGO:  
(INTERRUPTING)  
Somebody must have took him!
- 84 CHARLIE:  
You're right. So there's no point in looking for him here. We have to move on.
- 85 TANGO:  
Okay. (Beat.) I hope he's okay. Why would somebody want to take him?
- 86 CHARLIE:  
You don't have any idea either?
- 87 TANGO:  
No. But it doesn't matter. Whoever took him, I'm gonna get him back. Nobody steals *my* robot! Thanks for your help Harold, but we're gonna get going now.
- 88 HAROLD:  
Oh, so you're done here?
- 89 CHARLIE:  
Yeah, I guess. What are you going to do with that projector?
- 90 HAROLD:  
I'll keep it for a little longer. It fascinates me, and if you come back I can have it for you. Although it might not be in one piece...
- 91 CHARLIE:  
That's fine. We should get ready to go now. (Beat, quietly.) It's definitely going to be... different, leaving a place without Jim Robbie.

92 TANGO:  
It's fine. This will be the first and last time. I'm  
sure it won't take us long to find him!

93 SOUND: TANGO, CHARLIE AND HAROLD WALK AWAY.

ACT 3

Scene 5: INT. NICOLETTA'S CAR-

EVENING

94 SOUND: TAPE RECORD BUTTON CLICK/BACKGROUND ENGINE ON THROUGH  
SCENE

95 NICOLETTA:  
(A BIT STRAINED)  
This is Nicoletta, Tape... Tape- (BEAT) Tape Fifteen.  
(WHISPERED/AGITATED) Fifteen tapes in ten days. I don't  
even remembering having that many unused- some of those  
probably weren't unused... (BEAT) Right...  
(BEAT/SIGHING/REGULAR) Still trying to get subject, Jim  
Robbie to speak. To reiterate, Jim Robbie is a sentient  
radio, formerly owned by Tango and Charlie.

96 NICOLETTA: (cont'd)  
(GROWING SLIGHTLY IRRITATED)  
The problem of this situation is that the radio has  
ceased all functionality and refuses to respond. Jim  
Robbie was perfectly functional BEFORE I sto- ACQUIRED!  
Acquired him, in Hauntsfield. I've been **trying** to get  
him to respond to my questions but no progress has been  
made.

97 SOUND: METAL CLANKING OF TOOLS

98 NICOLETTA: (cont'd)  
I really don't want to risk the consequences of opening  
him up and disturbing his wiring. Any tampering without  
knowledge of his current workings could result in  
destroying Jim Robbie's functionality. Which I really  
don't want to do. (BEAT) Do you hear me, Jim? I  
reeeeaaallllyy don't want to, but I might not have a  
choice if you don't say something. (BEAT/CONTINUED  
AGITATION) Subject doesn't respond to intimidation,  
flattery, or bargaining, which has been problematic due  
to the delicate nature of this operation.

99 SOUND: METAL OBJECT SLAMMED ON A TRAY/PACING BACK AND FORTH  
THROUGH DIALOGUE

100 NICOLETTA: (cont'd)

I have had confirmation that the radio speaks, the first instance of this being in Aspen Hill and have conversed with Jim in the presence of his previous holders. I know I didn't imagine this because Tango and Charlie spoke to him and obviously had a long-standing relationship of sorts. I COULDN'T have imagined any of this.

101 NICOLETTA: (cont'd)

(BEAT)

No, NO, I know I didn't. I am calm, efficient, and I have made and discovered amazing things. I have constructed entire sound-systems that span towns, I built this car with parts that NO ONE could understand or think of putting together. I am a genius!

102 NICOLETTA: (cont'd)

(BEAT/STRAINED)

So WHY won't you talk to me? I could make you work better than before! I can make your arms and legs work! I'll- (BEAT) I'll return you to those two if you'll just TALK TO ME!

103 VOICE: NICOLETTA CATCHING BREATH/CLEARs THROAT

104 NICOLETTA: (cont'd)

That was... unprofessional of me. I do apologize, Jim and possible future scientists and promoters.  
(COLLECTED) Right, notations. This recording will be more specific about previous statements of Jim Robbie's external features. Subject Jim Robbie is a radio, model as of yet unidentified. Two circular speaks, an antenna, and body of the radio is a bright red color. The radio, which constitutes the focus of my studies, is attached to what I believe is to be a tin can of sorts. Material is probably aluminum, slight rust spots here.

105 SOUND: METAL CREAKING OF JIM'S ARMS

106 NICOLETTA: (cont'd)

(BEAT/CONFUSED) Limbs are constructed out of...

Silverware? Spoons and forks make up what seems to be a construction of arms. Not much dexterity for hands but arm joints function properly. Legs... (BEAT) I believe they are constructed of salad spoons and spatulas? Seems like the body was an after-thought compared to the workings of Jim himself.

107 SOUND: DROPPING JIM'S ARM

108 NICOLETTA: (cont'd)

As for his interior, I have yet to delve into his wiring to try and understand how exactly the subject works. (BEAT) Asking the original creator is out of the question, as we probably didn't leave on... Great terms when we last crossed paths. It would probably have been much more insightful and a **much** more pleasant time speaking with Tango about Jim Robbie's functionality. Perhaps she would have ideas for future models? Hmm... (BEAT) Ah, yes. As for the subject of Jim Robbie, hopefully I will get a few more answers to the origin of his workings soon.

109 SOUND: FOOTSTEPS/METAL TOOLS MOVED ON TRAY

Scene 6: INT. NICOLETTA'S CAR-  
EVENING (SEVERAL DAYS LATER)

110 VOICE: NICOLETTA HUMMING A TUNE

111 SOUND: SILVERWARE BEING PLACED, CHAIR PULLED OUT AND PUSHED  
BACK IN

112 NICOLETTA:

(OFF-PUTTING HAPPY)

Are you comfortable, Jim? I've been saving those candles for a special occasion, got them from a strange lady that just rose out of the water and sold me these soggy candles, but they dried out and are just so well made! I thought about saving them for when I got a, ya'know solid reputation across the country as a robotics scientist, but then I thought, "Hey, Nicoletta, you go and steal Jim from his friends and you don't even treat him right! You really need to show Jim a good time." So, I know you can't eat, being a mechanical object and all, but the atmosphere is just a simple taste of what our future lives could be!

113 SOUND: POURING DRINK INTO A GLASS (FEW SECONDS)

114 NICOLETTA: (cont'd)

See that? Cider from another town just a little ways west of here. It was a gift for solving a problem they had with some automatons that came to life when moths got inside of them. Who knew those little bugs could be so smart? Silly little things, but good conversationalists. Wouldn't it be nice to have conversations with creatures so smart? (BEAT) Of course it would be! Maybe we could pay them a visit? I'm sure you'd love to have a chat with them.

115 SOUND: CUTTING INTO FOOD/CHEWING AND SWALLOWING (FEW  
SECONDS)

116 NICOLETTA: (cont'd)

I'm not even sure if you do eat? Do you need any oil of some kind? (BEAT) Well, I'm sure if you wanted a glass of anything you'll ask. I could get anything you wanted, different qualities of oil, maybe liquid coolant? Of course if you are able to consume food, well I would find that so fascinating, I have plenty to go around. No need to worry about me. I have more of that cider, water, I'm sure I have a few bottles of something a little stronger if I just dig around, there's just so much clutter around here I don't know what to do with it.

117 SOUND: SIPS DRINK

118 NICOLETTA: (cont'd)

If you are curious about any of the things I have collected around here I have plenty of stories. That small stone carving over there of a palm tree? Got that from one of the Merfolk down south. Quite interesting really, very industrious and love talking business when they're not hungry. If only their entire civilization wasn't underwater, I'd love to spend some time there. The one Merperson I met was actually a traveling businessman that wanted to try and get his start away from the town and make a few connections with the surface. After a bit of back and forth I traded off a few pieces of scrap metal for it. Granted I could have probably used them in patching up the car here or maybe help construct you a better body but I couldn't have known that at the time. Plus the piece is rather nice, isn't it? I love the texture that simulates the bark.

119 NICOLETTA: (cont'd)

(BEAT)

Oh, this is boring you, isn't it? You don't want to hear about those dull stories, I'm sure you've seen plenty of fantastic things in your own travels. What about meeting that Tango? She built you right? I bet she's a wonderful conversationalist, but I know that you would be an even better one. So, tell me about yourself. Anything at all.

120 SOUND: 3 SECONDS OF SILENCE/NICOLETTA'S CUTS INTO FOOD HARDER/KNIFE SCRAPES ON PLATE

121 NICOLETTA: (cont'd)

(STRAINED/MORE ANGERED AS DIALOGUE PROGRESSES)

You know, Jim. I went through a lot of trouble to prepare this dinner and it's a little rude not to converse with your host. Do you know how much effort I went through to put all of this together? I have been saving so much of this for a special

(MORE)

NICOLETTA: (cont'd)  
 occasion, one where I actually had a reputation and here I am, just trying to get you to talk to me. One sentence. One WORD. Do you KNOW how long I've been waiting for something like you to come along?

122 NICOLETTA: (cont'd)  
 I didn't just work to get this far, I clawed and scratched my way through life just so I could be worthy of being recognized. Maybe someone saying, "Hey, there goes that brilliant scientist! I just know they'll make this upside-down world a better place." But no, it's either, "Just fix this and leave." or, "We don't want you here." No respect at all for someone that just wants to try and help solve all of these problems and find ways to improve the lives of others. And then **you** showed up. Just, right there. RIGHT THERE in front of me, every sign of my destiny's calling within arm's reach, and now you won't even TALK to me. How am I supposed to find my true calling in this world if the radio doesn't even TALK TO ME?

123 SOUND: CHAIR SCRAPPING FLOOR

124 NICOLETTA: (cont'd)  
 (ANGRY)  
 Why won't you say anything to me? I've lost so much sleep and supplies just to get my hands on you and all you do is sit there and say NOTHING! Are you getting some sick kick out of this? Are you ENJOYING toying with me like this? TELL ME! SAY SOMETHING YOU STUPID THING!

125 SOUND: CHAIR KNOCKED OVER/JIM ROBBIE CRASHING TO THE FLOOR

126 NICOLETTA: (cont'd)  
 (YELLED/PANICKED)  
 JIM! Oh no! Oh no, I didn't mean to kick your chair! I'm so sorry, I just got mad. Let me just put you back in your chair. We can just-just pretend that didn't happen. We can keep having our nice little dinner, and-  
 (BEAT)

127 SOUND: METAL PIECES CLACKING TOGETHER

128 NICOLETTA: (cont'd)  
 (HYSTERIC)  
 I'm so sorry! I didn't mean- your casing's broken! There's wires and bits of you everywhere! No, no, NO NO NO! Go back in- No, please don't be mad! Please don't be broken! I'm sorry! I'm sorry! No, no, you're not broken! I can fix you! I'm so, so sorry! I'll make it up to you. I'll fix you up and I'll give you everything  
 (MORE)

NICOLETTA: (cont'd)  
you want- just... I'm sorry Jim, please say something.  
Please tell me you're okay. It-

129 SOUND: METAL CRASHING/NICOLETTA FUMBLING WITH TOOLS

130 NICOLETTA: (cont'd)  
I can fix this! I can fix this! D-Don't worry Jim, I'll  
put you back together. I'll make this up to you, and  
then you'll be fine and you'll want to talk to me,  
right? Then everything will be okay. Don't worry. I can  
fix this. I can fix this. (WHISPERED/UNDER  
BREATH/REPEATED) I can fix this. I can fix this. I can  
fix this...

131 SOUND: WIRES AND MISCELLANEOUS OBJECTS PUSHED  
AROUND/SCREWDRIVER BEING USED

132 ANNOUNCER:  
Hello operator? I- I don't know where I am. It's so  
dark in here. I- I don't know what's going on. Please-  
please call my family... let them know I'm alive.  
Somewhere. Wait- wait there's something here.

133 SOUND: PAPER RUSTLING  
Oh, god, it's another script. Tonight's episode was  
written by Achitha Sanganeethy and Shannon Sawyer,  
starring Ileana Sheremet and Tango, Producer, Director,  
etc, Mako Horikoshi and Charlie, Jake Song as  
Nicoletta, Alexander Wilde as Harold, and I, Gavin  
Water reading the credits, and Laura Bramblette as our  
sound editor. Please, I just wanna see my family.

END