

HALLWAY

-- Scene: Dorian's Arrival

(START 0:00.)

(Enter Evelyn IN from Bedroom at 0:00.)

*(Evelyn walks through Hallway en route to the kitchen carrying a tray. Someone pounds on the door.)*

Evelyn: Yes, coming.

*(Evelyn opens the door. Enter Dorian. He immediately takes off his coat and gloves.)*

Dorian: Dear Evelyn. My condolences, of course. A great loss. It will set the paper back years. One cannot simply replace Leyland Barracraft with any old pundit.

Evelyn: How is your work, Dorian? *(sighing, she doesn't really want to hear it)*

Dorian: Well, you know, it's really a lifelong thing at this point. A final opus, I expect, before I decide to putter out one day, hopefully with a drink in my hand. Speaking of which?

Evelyn: My apologies. The casket's in the Drawing Room, but come this way and I'll get you a glass.

(Evelyn and Dorian OUT to KITCHEN at 0:30.)

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-- Scene: Maura Peeking

(Enter Maura IN at 0:20.)

*(Maura peeks around the corner of the Drawing Room into the Hallway, looking directly at the camera.)*

Maura: Can you hear me?

Maura: Thought so.

Maura: I knew you would become a ghost, Grandpa. I actually thought you died last year, but Grandma said I was wrong to think that. But I can still see you.

Maura: There are all these people here. And they're all talking about you. I don't know why.

Maura: I'm sorry you died, Grandpa Leyland. I promise I'll talk to people for you.

(SOUND @ 0:45: There is a knock on the door.)

Maura: Like this one!

*(She opens the door for Dahlia.)*

(Switch To "Dahlia's Arrival" at 0:50.)

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-- Scene: Dahlia's Arrival

(Switch IN from "Maura's Peeking" at 0:50.)

(Enter Dahlia from outer door at 0:50.)

*(Maura runs to greet Dahlia and take her coat, hang it up, and then forgets what to do.)*

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Dahlia: Oh hello. Thank-you.

Maura Hello.

Dahlia: You must be Maura. Leyland told me about you!

Maura: Who are you?

Dahlia: I'm Dahlia. I was a very good friend of your Grandpa's.

Maura: But I've never seen you before.

Dahlia: Well, I haven't seen him in a long time. And I'm sure Grandpa Leyland had a lot of friends. I don't think anyone could possibly know them all. That happens when people are very famous, and all kinds of people want to be friends with them because maybe they're rich and very smart. You see?

Maura: Maybe. Would you like a drink?

Dahlia: Did Evelyn tell you to say that?

Maura: Uh-huh.

Dahlia: I'd follow Evelyn's orders too. Wouldn't want to see her mad.

*(Maura shakes her head and looks down at her feet.)*

Dahlia: Better go see if we can get me a drink, then, hm?

*(Dahlia takes Maura's hand and heads for the kitchen. She waits at the Hallway door while Maura gets her a drink off-stage. Maura hurries back in with one of the glasses of wine.)*

Dahlia: Why thank-you.

Maura: You're welcome. I hope it's the right kind.

Dahlia: It's excellent, but it's the sort that ought to be had in the Drawing Room. A pleasure meeting you, Maura.

*(Dahlia heads toward the Drawing Room. Maura looks puzzled, then goes back into the Kitchen.)*

*(Dahlia OUT to Drawing Room at 2:05. Maura OUT to Kitchen at 2:05.)*

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-- Scene: Arriving fashionably late (cut)

Evelyn IMPROV

(2:10 – 2:30)

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-- Scene: Joe's arrival

*(Evelyn Switches IN from "Arriving Fashionably Late" at 2:30.)*

*(Evelyn stands, sighs. There is a knock on the door.)*

*(SOUND at 2:35: Knocking on door.)*

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(Enter Joe IN from Outside at 2:35.)

*(Evelyn opens the door. Joe stands there, holding a large newspaper camera.)*

Joe: Excuse me, is this Leyland Barracraft's home?

Evelyn: Ah, you found us alright. How are you?

Joe: I am very well, thank-you.

Evelyn: Do come in. I see you've come prepared.

Joe: I have a ultimate respect for Leyland and I'm sincerely hope to record some precious memories in this house.

Evelyn: Very good. I do appreciate the respect you're giving to my late husband.

Joe: I also firmly believe that the soul needs to be at peace. Thank-you, Mrs. Barracraft.

*(Evelyn nods and closes the door.)*

Evelyn: Here, let me show you to the drawing room. The casket is in there as well as some of our best artwork and most of the conversation, you'll find.

Joe: Thank-you very much, Mrs. Barracraft.

(Evelyn and Joe OUT to Drawing Room at 3:00.)

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-- Scene: Joe Hears Something

(Enter Maura IN from Kitchen at 3:45.)

(Enter Joe IN from Drawing Room at 3:45.)

Joe: Hi, I'm lost in such a huge house. Which one's the bedroom, please?

*(Maura points to the closed door.)*

Maura: Right there. But why do you want to take pictures of the bedroom?

Joe: I need to take lots of pictures.

Maura: There are monsters. We're not allowed in.

Joe: Monsters will run away when I take their picture, OK?

*(He takes several pictures of the door, which is pulled to. Maura watches him from what she considers a safe distance.)*

*(Maura OUT to Drawing Room at 3:55; Switch To "Ridiculous Beliefs".)*

*(Joe continues to investigate, pressing his ear against the door suspiciously. He casts glances over his shoulder.)*

*(Switch To "Marty Following Joe" at 4:05.)*

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-- Scene: Marty following Joe

(Enter Maura and Marty IN from Drawing Room at 4:05.)

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(Joe Switch IN from “Joe Hears Something” at 4:05.)

*(Joe is creeping towards the Bedroom, listening from around the corner. Maura points at him, and whispers to Marty.)*

Maura: See? There's something in there.

Marty: What is it?

Maura: I don't know. I'm scared to go in.

Marty: Why?

Maura: Ghosts. And monsters who come up from the basement.

Marty: I bet Joe is trying to take pictures of them.

*(Joe snaps several photos very discretely.)*

Maura: Ssh!

Marty: What's he hiding for?

Maura: The ghosts?

*(Joe glances around and notices them. He stands.)*

Joe: Why were you watching me?

Marty: What are you taking pictures of?

*(Joe walks back past them.)*

Joe: Nothing very important. I am just doing my job.

Marty *(to Maura)*: Well, you coming to take a look?

*(Maura shakes her head and backs away.)*

Maura: I don't want to look. I'll go ask Joe very nicely and see if he has any pictures of the monsters. I don't want to get eaten.

(Joe and Maura Switch To “Monsters” at 4:30.)

(Marty OUT to Bedroom at 5:30.)

(Marty listens at the music room door from 4:30 to 5:30 then goes in.)

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-- Scene: Monsters

(Maura Joe Switch IN from “Marty Following Joe” at 4:30.)

*(Ad lib for 10-15 seconds. Joe is taking photos and Maura is looking for monsters. IMPROV.)*

*(Maura approaches Joe where he is poking about the Hallway taking photos and making notes.)*

Maura: Do you believe in monsters, Joe?

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Joe: What kind of monsters do you mean?

Maura: Big hairy ones. With teeth.

Joe: I don't think I have ever seen anything big and hairy with teeth.

Maura: Do you think they could be secret?

Joe: I am very good at finding secrets.

Maura: Are there any secrets here?

*(She peers around Joe to look at whatever he had been looking at.)*

Joe: Oh yes. Very good secrets, in fact. Do you know any?

Maura: Maybe.

Joe: Would you tell me? I am a journalist from a very big newspaper and I report on people's secrets for money.

Maura: That sounds very exciting. Let me see, well, Grandpa Leyland had a lot of money. And Daddy talks about not knowing how Grandma got it. But Grandpa was very famous, so I don't know why Grandma would need money.

Joe: I have heard that Mrs. Barracroft has a lot of secrets about money. That is why I have come.

Maura: Can you guess what secrets I have?

Joe: Are you afraid of ghosts?

Maura: Uh-huh.

Joe: You can take a picture of ghosts. And then flash! They go away and look silly. It is a secret weapon. Only photographers know.

Maura: Did you have to learn for a very long time? Because I don't have a long time. I'm scared of ghosts now.

Joe: You have to be very brave then. Go look for ghosts. People like to hide ghosts.

Maura: Especially Grandma.

Joe: Mrs. Barracroft has many ghosts. That is what my editor said. It is my job to find them.

Maura: You're very brave. I'm Maura, by the way. Can I be your assistant?

Joe: I am Joe. You can be my assistant, yes.

Maura: Then I'm going to look for ghosts. I'll tell you if I find any.

Joe: Very good. Remember to be brave.

*(He takes her photo. She smiles and runs off down the Hallway.)*

*(Joe Switch To IMPROV at 6:00.)*

*(Maura Switch To IMPROV at 6:00.)*

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-- Secrets, Granma

(Enter Evelyn IN from Closet at 6:15. Enter Maura IN from IMPROV at 6:15.)

*(Maura and Evelyn meet in the Hallway.)*

Maura: Grandma!

Evelyn: Hello sweetie. Where have you been?

Maura: Telling secrets with Joe.

Evelyn: The photographer?

Maura: We were looking for ghosts together. He's very good at finding ghosts.

Evelyn: Is he?

Maura: Do we have secrets, grandma?

(Joe Switch IN From IMPROV at 6:30.)

*(Evelyn is distracted by Joe moving back up the Hallway.)*

Evelyn: Everyone has secrets, dear.

*(Evelyn follows Joe, preoccupied.)*

*(Maura looks at camera. Shrugs, and heads back to the Drawing Room.)*

(Maura OUT to Drawing Room at 6:30.)

(Joe and Evelyn Switch to "What's Joe Know?" at 6:30.)

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-- Scene: What's Joe Know?

(Switch In from "Secrets, Grandma?" at 6:30.)

*(Evelyn catches up to Joe. Joe is holding his camera and fiddles with it throughout.)*

Evelyn: May I have a word with you, please?

Joe: What can I do for you, Mrs. Barracraft?

Evelyn: I need to know what you have seen tonight, specifically of Dahlia Westpointe.

Joe: The lady in red?

Evelyn: Yes.

Joe: She looks very pretty and says very little.

Evelyn: Not to anyone?

Joe: No.

Evelyn: Is there anything else?

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Joe: What do you want to know?

Evelyn: How is your assignment going?

Joe: Very well, thank-you.

Evelyn: I see.

(SOUND at 7:15 of a glass smashing in the kitchen.)

Evelyn: Dear Lord. Please excuse me—I'll have to see to this.

*(She heads for the Kitchen, followed shortly by Joe.)*

(Evelyn and Joe OUT to Kitchen at 7:20.)

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-- Scene: Where have you been?

(Enter Frank IN from Kitchen at 7:30.)

(Enter Mia IN from Bedroom at 7:30.)

*(Frank and Mia pass in the hallway. Frank gives Mia a suspicious look.)*

(Frank OUT to Bedroom at 7:45. Mia REMAINS in Hallway.)

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-- Scene: They what?

(Enter Frank IN from Bedroom at 7:55.)

*(Frank moves through the Hallway, flustered, and moves towards Mia, but Evelyn comes in and he redirects)*

(Enter Evelyn IN from Kitchen at 8:00.)

(Marty IN from Bedroom)

*(Frank corrals Evelyn away from everyone else.)*

Frank: Mother! It's about... I've seen... we need to talk!

(Evelyn and Frank OUT to Closet at 8:15.)

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-- Scene: Mia and Marty

(Mia Switches IN from "Where Have You Been?" at 7:45.)

*(Mia sits down against a wall and proceeds to do very little but stare into the distance. Her expression changes from carefree to unemotional to upset as she realizes what has just happened.)*

(Enter Marty and Qudus IN from Bedroom at 8:15.)

*(Marty watches Mia from some distance away. Qudus stands off to one side, watching Marty, unmoved.)*

Marty: Mia's in trouble all right. She thinks she can fool around with some kid while I'm not around? She's gonna get what's coming to her this time. She's a disgrace to the Barracraft family name!

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*(Marty walks a few steps and his anger seems to flag.)*

Marty: Well, no. It's not like she actually did anything with him. And here I am, a boyfriend who's more in love with Leyland than with her.

*(Raises and looks at his camcorder.)*

Marty *(talking to the camcorder)*: Now what do I do?

*(Mia Switch TO "Mia Disowned" at 8:45.)*

*(Marty Switch TO "Mia Disowned" at 8:45 and ad lib.)*

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-- Scene: Tell all for profit – Part 1

*(Enter Dahlia IN from Bedroom at 8:30. Joe IN from Kitchen at 8:30.)*

*(Dahlia stops Joe and puts a hand on his shoulder, leading him to a quiet corner while chaos ensues around them.)*

Dahlia: Well, tonight has been quite something. Did you get some good photographs?

Joe: Yes, indeed. I did. Thank-you.

Dahlia: Oh stop, I know why you're here. I've seen you everywhere. Not a gala you haven't been backstage at. Joe Click, they call you.

Joe: They do? Who is "they?" I do not know what you mean.

Dahlia: So you want a scoop? Big paper to fill, Joe.

*(Enter Evelyn IN from Attic at 8:45. See "Mia Disowned" for that conversation.)*

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-- Scene: Mia Disowned

*(Enter Evelyn IN from Closet at 8:45.)*

*(Mia Switch IN from "Marty and Mia" at 8:45.)*

*(Evelyn stands above Mia, who is waiting absent-mindedly, playing her 3DS.)*

Evelyn: Mia Barracraft, get your things.

*(Mia turns around, startled.)*

Mia: What's going on, grandma?

Evelyn: Listen to me. I'll not have you whoring around at your grandfather's funeral *(looks at Dahlia during this line)*. I don't have to put up with you shoving it in my face in my own home.

Mia: You're out of your mind.

*(Evelyn approaches Mia.)*

Evelyn: You are a fool, and so is your fiance. Tonight you have lost my respect.



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Mia: Respect? You're worried about respect? (*points to Dahlia, who is watching*) Then what's *she* doing here?

(*Evelyn begins to slap her, but pauses when she notices everyone watching*)

Evelyn: Get out. You're no longer welcome here.

Mia: Fine by me.

(Mia leaves the house.)

(Marty and Evelyn Switch To "Blackmail" at 9:15.)

(Mia Switch TO IMPROV at 9:15.)

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-- Scene: Tell all for profit – Part 2

(*Joe is distracted by the commotion. He starts snapping pictures. Dahlia taps him on the shoulder at 9:15.*)

Dahlia: Don't you want the whole story?

(*She covers his camera with her hand.*)

(*Joe looks at her in surprise.*)

Dahlia: (looks at Evelyn) Strong old lady, like sterling silver, and you'd think she'd never fade. She's the star of your piece, Joe, the private pillar of the late Mr. Leyland Barracroft. Except she wasn't. I was. It turns out she never knew how he satisfied himself. Not 'til tonight.

(*She swishes her dress. Joe snaps a photo. Dahlia grins widely, sneering.*)

(Enter Dorian IN from Bedroom at 9:05. See "A Fine Exit" for main scene.)

(*Evelyn walks by with Marty at 9:10.*)

Joe: Mrs. Saxton-Barracroft.

Evelyn: Have you had a good evening, Joe?

Joe: I will be going soon. Thank-you for allowing me in to take photographs tonight. It has been a very good assignment. I am sorry for your loss.

(*Dahlia simpers.*)

Evelyn: My thanks. I may not see you before you leave, I have a matter to discuss with Marty.

(Evelyn and Marty OUT to Bedroom at 9:15.)

(Dahlia and Joe Switch To IMPROV at 9:15.)

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-- Scene: A fine exit

(Enter Dorian IN from Bedroom at 9:15.)

Dorian (*across the room*): Well, my dear people, I am afraid I must take my leave.

(*Joe snaps a photo of Dorian. Evelyn stands beside Marty and pulls him away while Dorian is ranting. See "Mia*

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*Disowned.*”)

Dorian: To Leyland Barracraft, the Last of the True Critics, a Mind Distinguished and Too Often Unloved! Farewell, dear friends, farewell!

*(Dorian blows a kiss to Dahlia. Dahlia shrugs and follows him out.)*

(EXIT Dorian at 9:30.)

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-- Scene: Oh

(Enter Maura IN from Bedroom at 9:50.)

*(Maura ambles up to Joe and taps him on the side.)*

Maura: Hello Joe.

Joe: Hello Maura.

Maura: Do you believe in monsters, Joe?

Joe: Yes I do.

Maura: Did you know Marty was a monster?

Joe: Marty does not seem very scary.

Maura: He scared Grandma Evelyn. She told him never to tell anyone about anything. So now he has to hide and he can't ever come back or say anything to anyone.

Joe: That is not very nice.

Maura *(knowingly)*: It's not nice being a monster.

Joe: But you and me know how to find monsters, right?

Maura: Uh-huh. We look where nobody else will. That's where they hide.

Joe: We have a lot of work to do. A lot of monsters to hunt.

*(Maura strikes an intrepid monster hunting pose. Joe snaps a photo of her and smiles.)*

(END at 10:00.)