

~Elevator Music Can Be Good Music Too~

(Especially When Roadtrippin' Across Perpendicular Dimensions In A Trans-dimensional Elevator With Friends Met Along The Way)

~First Floor Script~

[Season 1; Episode 1 — Pilot (Valedico, Earth. You'll Always Be My First)]

Written by Thaddeus Coleman

ANNOUNCER:

'Elevator Music Can Be Good Music Too', by Thaddeus Coleman. Starring...

[Background Music: As Above, So Below by Tom Tom Club]

NARRATOR:

The universe is such a particular place. In its deep vastness a great many strange and curious events have occurred — mighty stars collapsing in a brilliant fury of power and awe to surprisingly become the bedrock of future galaxies, alien races making first contact with one another, the joy of music rekindling extinguished love on a beautiful summer's night, the gentle beating of a new life in universe. And further in time a great many more wondrous and exciting adventures will occur — some may even be beyond present imagination. Even at this very moment, a great number of peculiar things are occurring. Somewhere in the great vastness of space in a galaxy, familiar or not, on a blue green planet, possibly a stone's throw away or maybe on the other side of the cosmos, is one such event. A man by the name of Neil Nomura is currently on the twelfth floor of the TeleSyn Global Building in a stopped elevator, talking to a none too pleased boss over the phone...

Comment [TLC1]: Maybe keep this, but fix it up a bit first.

Scene 1: Int. Elevator. Phone Conversation. Day.

MR. GLEN TILLER:

(Frantic) Neil! Neil! What do you mean this is your two week's notice! You can't do this to me!

NEIL NOMURA:

[Clanking sounds] (Mumbling — Let's see...this goes here and move that...) Did I say two weeks? Sorry, Freudian slip. That's not what I meant to say.

MR. TILLER:

(Relieved) Oh, thank God. I swear, Neil, my heart literally just stopped for a second. Don't do—

NEIL NOMURA:

I meant something like '200 second's notice'.

MR. TILLER:

My heart stopped. You've killed me, Neil. You've killed me and now I have to murder you. But first—tell me. Who is it? Who'd you sell out for?

NEIL NOMURA:

(Okay, that's up and running. Now the power...)

MR. TILLER:

Who is it Neil? Ari-Technologic! Rickermond Global! Who!? And will you stop doing whatever it is you're doing and talk to me! And for Pete's sake turn off that blasted music!

NEIL NOMURA:

(Right, good idea, I need to be able to hear the elevator's music.) [Turns off radio. Click sound. The BG music ends]

MR. TILLER:

Neil! What the heck are you doing!? Why, why are you torturing me? Haven't I been a good boss? I never talked bad of you. You're pay checks are never late.

NEIL NOMURA:

Mr. Tiller, you been a great boss and I haven't sold out to rival company.

MR. TILLER:

Then why are you leaving right in the middle of our huge project! I mean it just—No! NO! NO!! Neil, you can't do it! You'll fail, Neil. You'll crash and burn.

NEIL NOMURA:

Now, what are you talking about?

MR. TILLER:

You've got no experience and I surely won't help you. Just stay here where it's nice and secure.

NEIL NOMURA:

Umm...

MR. TILLER:

Don't hide it. You're planning to go into business for yourself, right?

[Beep]

NEIL NOMURA:

Yes! It's finally functional! And no, I'm not going into business for myself. Let's say, I'm taking a vacation.

MR. TILLER:

A vacation! Oh, of course, of course! And Neil you deserve it for your hard work on this project. It's been tiring, but you're almost done—you don't need to quit. In fact, starting today—project is on hold. Three weeks! Hit the old town, find a lady, relax. Come back, refreshed and revitalized. Finish the project and when you complete it you can have a vacation. Paid, too. Both of 'em, Neil! So, what do you say?

NEIL NOMURA:

Sorry, Mr. Tiller, no. And about that project...

MR. TILLER:

Neil—what's going on here?

NEIL NOMURA:

I've got some good news and some bad news. Which do you want first?

MR. TILLER:

...I've got two questions: Am I going to need a scotch? And do I have to hide a body?

NEIL NOMURA:

Of course not! (Especially if this machine works—I'll be long gone.)

MR. TILLER:

Give it to me straight. I want the bad news.

alt. Give it to me straight—on the rocks, no ice. I want the bad news.

NEIL NOMURA:

You're absolutely sure? Maybe not some good news to soften the bad.

MR. TILLER:

That's why I want you to end with that. And how bad can this news be? Can it be any worse than my best man—with all his mental prowess—just up and leaving the company for no applicable reason?

NEIL NOMURA:

Alright, suit yourself. Are you sitting?

MR. TILLER:

Yes, Neil, I'm sitting.

NEIL NOMURA:

You might want to stand up and sit back down.

MR. TILLER:

Just get on with it!

NEIL NOMURA:

It's about the project I'll been working on the past nine months.

MR. TILLER:

The one we put millions of dollars and resources into? What? Is it behind schedule?

NEIL NOMURA:

I stopped working on it about six or seven months ago and started working on this revolutionary new project. Um, the time, the money, and the resources have been used to do that. I'm working on it now, actually and will complete it in a few minutes.

MR. TILLER:

Can you hold for a few seconds?

NEIL NOMURA:

Sure.

MR. TILLER:

(In the background — Ms. Braver do you still have the number to those mafia-looking guys?... Good... Please, give them a ring and order one large duffel bag... Don't ask questions Ms. Braver.) Still there Neil?

[Background Music: Dogs by Pink Floyd]

NEIL NOMURA:

Yeah, Yes. Do you hear that music?

MR. TILLER:

Does it sound like sweet, beautiful retribution?

NEIL NOMURA:

No, Pink Floyd.

MR. TILLER:

Then, no.

NEIL NOMURA:

The elevator's working!

MR. TILLER:

Who cares!?

NEIL NOMURA:

Well, I care.

MR. TILLER:

Well, I don't! So, what the good news. Huh, Neil? I'm curious.

NEIL NOMURA:

Perpendicular dimensions!

MR. TILLER:

Excuse me...did you say parallel dimensions?

NEIL NOMURA:

Do you believe in other worlds, Mr. Tiller?

MR. TILLER:

No. I believe in here and now.

NEIL NOMURA:

Well about six or seven months ago—

MR. TILLER:

That timeframe sounds familiar.

NEIL NOMURA:

—I had a dream that I don't think was a dream. I think that dream was actually some sort of connection to another world. A world, I theorize, is located within a subset of parallel dimensions, I call perpendicular dimensions! This is a great step forward for the world, for science! You see. I had to abandon the project.

MR. TILLER:

I understand.

NEIL NOMURA:

You do?

MR. TILLER:

You've gone completely loony! My best man's gone madder than a hatter! The project's broke him. Neil, don't worry—we've got doctors for this! (In the background again — Ms. Braver, scrap the Mafioso, we need quacks—lots of 'em and one of those white safety jackets!... What have I told you about questions!... No, this isn't like the time with the bees. What are you my wife? Stop remembering all my failures... Now, listen. Neil's really gone mad. He says a dream told him to travel to perpendicular dimensions by modifying an elevator!... I don't know, either. Ask him! You see. Completely bonkers! The poor guy needs our help...)

NEIL NOMURA:

Hello! Mr. Tiller! Hello! Are you still there?—I'm not bonkers!—Okay, seems like you're not listening anyone more, so I'm going back to finishing this. [Turns phone off. Click sound.]

NARRATOR:

Neil really is going back to working on an elevator capable of traveling across perpendicular dimensions, which are in fact a really thing. He has dubbed this device a transdimensional elevator and christened it Jablonski. A ridiculous name for a reckless device built on the ridiculous concepts of very reckless man. A match made in metaphorical heaven.

Scene 2: Int. Elevator.

NEIL NOMURA:

Everything's stable. Done. Ha, if this works—I just might not get arrested (or shot at). So, floor 27 please and please don't actually go there.

[Presses a button and the elevator starts. Low hum sound.]

NEIL NOMURA:

Adios, Mr. Tiller. You really were a great boss. Valedico, Earth. You'll always be my first.

[The elevator jerks around making loud noises and sounds like it's speeding up before returning to a low hum sound.]

NEIL NOMURA:

Now I know two things: It's not instantaneous (travel) and I should have intercepted that scotch... I wonder what it looks like out there? It was too dangerous to install that window. Maybe the next model.

Comment [TLC2]: Maybe cut.

[Bing sound. The elevator's doors open. BGM stops.]

Comment [TLC3]: Maybe I should add something else here?

NARRATOR:

Anxiety rushes through Neil's body as the elevator comes to its first stop. The doors begins to open making his child-like excitement grow, however what stands before Neil is the most disturbing—

NEIL NOMURA:

Disturbing!

NARRATOR:

Vile—

NEIL NOMURA:

So vile!

NARRATOR:

Freakish—

NEIL NOMURA:

...

NARRATOR:

Give him a second.

NEIL NOMURA:

It's a freak!

NARRATOR:

There... Beast Neil has ever seen! A Dogman! Body similar to that of an Earth man with the head of a giant dog—admittedly in this case the head is size appreciate. It's a rather unsettling site for those who have never seen one, but far from the most wrenched looking creature out there.

NEIL NOMURA:

(Voice Over: Neil, keep it together.) Er, which floor?

DOGMAN:

Seven, will you?

NEIL NOMURA:

I suppose it can still work as an normal elevator.

[Two button press sounds followed by a low hum]

DOGMAN:

...

NEIL NOMURA:

...

DOGMAN:

...Excuse me, I don't mean to pester, but what's, um, with your head? It's, a..., a little small.

NEIL NOMURA:

(My head!! Your head!) I suffer from tsantsa disorder. Very rare.

DOGMAN:

Oh. I'm sorry.

NEIL NOMURA:

Don't be. My mother had the same problem.

DOGMAN:

Really?

NEIL NOMURA:

Yeah, dad, too. It was normal to us.

DOGMAN:

Tsantsa, huh? Wow.

NEIL NOMURA:

...

DOGMAN:

...

[Bing]

DOGMAN:

Well, um... Have a nice.

NEIL NOMURA:

Same to you.

[The Dogman walks out of the elevator.]

DOGMAN:

(Mumbling: Tsantsa? Horrible...!)

[Door closes.]

NEIL NOMURA:

...It works. It works! Great! That means I can get out of this place before more of them come.

NARRATOR:

It should be noted that the Dogmans, while unpleasant to look at, it's the mismatchness, are very peaceful creatures unlike the Earth humans. Quite intelligent, too.

NEIL NOMURA:

Let's try this again. I'll add this place to the map first. [Writes something down] Now, what can I connect to? [More button press sounds. Some music comes through, fading in and out before stabilizing.]

[Background Music: Space Ship by Kanye West]

NEIL NOMURA:

There! Connected. Let's hope the next place is little better. [Button press followed by a low hum.]

Scene 3: Ext. Graveyard. Night.

COLLIS MILES:

Hey, mom. Hi, dad. How are you tonight?

NARRATOR:

This is Collis Miles. He's visiting his parents graves before heading home.

COLLIS MILES:

I wish you see could this moon. It's so big tonight almost like it's calling me away. Oneday. I'll take me and Malena somewhere new. Something new every minute! You'll watch over us, right?

NARRATOR:

In just a few moments, unbeknown to our aloof friend here, a certain transdimensional elevator carrying a certain audacious person will deliver this wish. For those of you who stepped out during the intro that person is Neil Nomura.

[Vroooooommm sound following by a bing sound and the final short snippet of *Space Ship by Kanye West* before silence. Doors open.]

COLLIS MILES:

Who... Are you an alien?

NEIL NOMURA:

Not how you're thinking of it.

COLLIS MILES:

You know what I'm thinking!?! Then you must be psychic! Or from the future!

NEIL NOMURA:

Neither... well possibly the last one, but let's go with neither. Where are we?

COLLIS MILES:

Halanka Cemetery. I'm visiting my parents before I go home.

NEIL NOMURA:

Really... My parents are in a nice place like this too. I'm Neil, by the way. Nomura Neil.

COLLIS MILES:

I'm Collis.

NEIL NOMURA:

Strange bonding exercise we're having.

COLLIS MILES:

Isn't it? Hey, are you planning on staying for awhile?

NEIL NOMURA:

Possibly.

COLLIS MILES:

Got a place to stay?

NEIL NOMURA:

You're taking this awfully well. Are alien invaders commonplace here?

COLLIS MILES:

I got an extra room. Stay with me and my sister. We can do introductions in the morning and you tell me more about this. Whaddaya say?

NEIL NOMURA:

Sounds like a good plan, Collis.

COLLIS MILES:

It isn't too far from here. Just follow me.

NEIL NOMURA:

I have a sister too actually...

NARRATOR:

Speaking of Neil's sister—Back on Earth, she has just received a letter from Neil, sent to her before he left. This was her response:

NEIL'S SISTER:

WHAT!!! [Dialing sounds] Pick up, pick up, pick up, pick up, pick up, pick up!

NARRATOR:

Elsewhere on that little blue sphere this is what was happening...

Scene 4: Int. Mr. Tiller's Office. Day.

EMPLOYEE:

Mr. Tiller we can't locate Neil and he apparently never left the building.

MR. TILLER:

Where on Earth can he be? Don't tell me he actually magiced himself out of here. My best man!

EMPLOYEE:

The 7th floor elevator has also gone missing.

MR. TILLER:

I don't care about the elevator! I want Neil!

EMPLOYEE:

Mr. Tiller, I found this by the missing elevator... Neil and the elevator have gone and apparently never left the building.

[Sound of a chair being pushed back and a 'thuck' sound followed by the chair being moved again.]

NARRATOR:

That was the sound of a sitting man standing up and sitting back down again.

MR. TILLER:

Ms. Braver... Don't say a word. Just call-up those guys in the big suits, get Glenn Gillespie in my office now, and sent up a scotch every 15 minutes until 3. Or until the world stops crumbling around me. Whichever comes last. Thank you.

Scene 5: Int. Collis' Kitchen. Morning.

MALENA MILES:

Who the hell is this!? And the hell was he sleeping next to me when I woke up!?

NEIL NOMURA:

I wasn't sleeping next to you. You didn't even see till just now.

MALENA MILES:

Shut your mouth! Collis!

COLLIS MILES:

That's Neil Nomura. We met last night and I let him stay with us.

MALENA MILES:

So you put him in the room next to mine! He could be a murderer!

COLLIS MILES:

I thought I put him in the room next to mine.

NEIL NOMURA:

You did unless I was in the middle.

COLLIS MILES:

I'm the middle room. Right's Malena. You were left. Hmm.

MALENA MILES:

Oh my God... Not the point! He was close enough! Collis focus! Murderer!

COLLIS MILES:

Neil, you a murderer?

NEIL NOMURA:

Not yet.

MALENA MILES:

What kind of answer is that!

NEIL NOMURA:

Hey, Collis can I get some more of this? It's really good.

COLLIS MILES:

Sure.

NEIL NOMURA:

Remind me to cook for you next time.

COLLIS MILES:

You can cook?

NEIL NOMURA:

Yep. I'm a good one too. An old g—

MALENA MILES:

The hell is this? Collis what if he's some kind of molester-pervert! And you're giving him a free meal. Kick'em out!

COLLIS MILES:

Are you some kind of molester-perv—

MALENA MILES:

Don't ask him! What do you expect him to say? (In fake man's voice) Well, of course I'm a molester-pervert. I just molested some girls the other day.

NEIL NOMURA:

(Slightly annoyed) I'm from another dimension. I built an elevator that can travel between perpendicular dimensions and last night I ended up here.

MALENA MILES:

You're from another dimension... You screwin' with me?

NEIL NOMURA:

Not at all.

MALENA MILES:

I don't believe you.

NEIL NOMURA:

Clearly.

MALENA MILES:

What's the name of this other dimension?

NEIL NOMURA:

What's the name of this dimension?

MALENA MILES:

Fine. Where are you from? City? State? Planet?

NEIL NOMURA:

Currently, I live in Leeds. It's a city in West Yorkshire, England. A country in Europe on Earth, my home planet, which is located in the Milky Way Galaxy. Dimension— A.

MALENA MILES:

([said under her breathe] Can you believe this?) He's totally screwin' with me.

COLLIS MILES:

Does that mean we're Dimension B?

NEIL NOMURA:

Yes.

COLLIS MILES:

Why can't we be Dimension A?

NEIL NOMURA:

Because I built the elevator. It would've been Dimension C if I hadn't named the previous place Dogmans' World.

MALENA MILES:

Dogmans' World?

COLLIS MILES:

Sound's fair.

MALENA MILES:

Don't buy his crap! He's insane! You're insane!

NEIL NOMURA:

I'm not insane.

MALENA MILES:

What language are you speaking?

NEIL NOMURA:

American English. I'm originally from the States.

MALENA MILES:

Where's that? Hawkens' World?

NEIL NOMURA:

I see you've mastered sarcasm and at such a young age.

MALENA MILES:

Bite me!

NEIL NOMURA:

The US—United States are on Earth.

MALENA MILES:

American English sounds a lot like Sioux.

NEIL NOMURA:

No it doesn't—wait. This is Sioux.

MALENA MILES:

You're wacked.

NEIL NOMURA:

I don't know why they sound—Are exactly the same. That's what I'm doing. I'm figuring out how all this works. And I'm not insane, wacked, or bonkers.

MALENA MILES:

Then what are you?

NEIL NOMURA:

Freethinking genius. And quite hungry, too. Someone keeps interrupting my breakfast.

COLLIS MILES:

I believe him. I saw his elevator. It appeared right in front of me the last night. Really, out of nowhere.

MALENA MILES:

...

COLLIS MILES:

Neil it's your turn.

NEIL NOMURA:

My turn?

COLLIS MILES:

Yeah, It's morning and I introduced you to Malena—

NEIL NOMURA:

Oh right! You want to hear about my elevator and the perpendicular worlds, right? How about you Malena?

MALENA MILES:

(Annoyed and spacing out) Yeah, love to hear, man.

COLLIS MILES:

So you keep saying perpendicular, is that the same as a parallel dimension?

NEIL NOMURA:

Kind of. It's like a square and a rhombus. Every perpendicular dimension is parallel, but not every parallel world is perpendicular.

MALENA MILES:

(Still spacing out) Oh, great. He speaks in maths.

NEIL NOMURA:

I theorize, anyway.

COLLIS MILES:

I get it so far.

MALENA MILES:

Wait. You theorize. You don't know.

NEIL NOMURA:

I just finished it actually. This is my second stop.

MALENA MILES:

So you're an amateur. Brilliant cover.

NEIL NOMURA:

Anyway, from my research here's what I've gathered.

NARRATOR:

It should be noted that Neil's explanation is only partial wrong.

NEIL NOMURA:

Parallel dimensions work like layers atop another being infinitely similar or dissimilar to the original; however perpendicular worlds connect to the original at a single, fixed point hence the name I gave it. I think visuals might help. Let's me burrow these.

Comment [B4]: Add a little more to the explanation.

MALENA MILES:

No.

NEIL NOMURA:

Thanks.

MALENA MILES:

Hey, my candy!

NEIL NOMURA:

I'll put this straw here—This is your world, Dimension B, and this straw I'll put here intersecting it. This is Dogmans' World by the way. It's perpendicular to yours.

COLLIS MILES:

Wow! Another world. I wish I could travel there.

NEIL NOMURA:

No you don't. Not there, anyway. Look this red straw is my dimension here. It intersects Dogmans' World but not yours. I traveled from there using my elevator, connecting here then moving on to your graveyard here. And as you can see multiple perpendicular dimensions can intersect another.

COLLIS MILES:

Yeah, it like a network of train tracks.

NEIL NOMURA:

Good example, yeah. We could even make it look like this. This can be world C here and D here.

MALENA MILES:

I get it now, I really do. You're not dangerous, you're some crazy rich guy who couldn't handle life and snapped. Used your money, built some smoke machine, and thought it was real. Well, whatever, I have to go. Have fun playing around, Collis. See ya.

[Moving chair sound. Walk to door and door opening]

COLLIS MILES:

Bye.

[Runs back]

MALENA MILES:

And I'm taking back my candy.

[Run out. Door slams closed]

NEIL NOMURA:

Is your sister—always that manic?

COLLIS MILES:

No. She just hates you.

NARRATOR:

Approximately five meters to the left of Neil and Collis...

Comment [TLC5]: "It should be noted that Neil's explanation on perpendicular dimensions is only partial wrong." *1

Scene 6: Ext. Collis' Home. Morning.

MALENA MILES:

I can't believe my stupid brother. Huh? What's that? Looks like a turtle. It's covered in jewels.

[Background Music: Yertle the Turtle by Red Hot Chili Peppers]

MALENA MILES:

It's going around that corner. Hey, come back here turtle!

[Running sounds]

MALENA MILES:

Huh? It's gone! No, there! How in the hell did it manage move that quickly? Come here turtle!

[Running]

OLD WOMAN:

Oh, Malena! How's your happiness this is morning?

MALENA MILES:

Could be better. My brother let a stranger sleep over last night. Oh right, did you see a jeweled turtle go pass here? I think it's being accompanied my music. (Mumbling: Now, I sound crazy.)

OLD WOMAN:

No, dear. I can't say that I have. It's—

MALENA MILES:

There! [Running off] Seeya later!

OLD WOMAN:

That girl. To be young and feisty again.

NARRATOR:

Else Elsewhere, in the middle of an alley.

Scene 7: Ext. Middle Of An Alley. Still Morning.

[Bing]

MAN 1:

Is this the Place?

MAN 2:

Must be? Look at the radar.

TERRIFIED GUY:

Who are you guys? (And what is that?)

MAN 2:

Not friendly, friend.

MAN 1:

Don't mind him. We're looking for someone. Name's Neil Nomura. Know'em?

NARRATOR:

And now I return you to the previous conversation on perpendicular dimensions now relocation to outside.

Comment [TLC6]: *1 + "I remind you that..."

Scene 8: Ext. Outside. Morning.

Comment [TLC7]: Edit this scene. Not a full rewrite, but could be stronger in conveying the character/story theme

NEIL NOMURA:

... I made a before the prototype calculated roughly 1337 perpendicular dimensions.

COLLIS MILES:

Is that a lot?

NEIL NOMURA:

Hardly. Even if they're just a subset of a subset of possibly infinite parallel worlds.

COLLIS MILES:

Think your calculations could have been off?

NEIL NOMURA:

I was working with incomplete data based off something that may not have existed.

COLLIS MILES:

Same for your elevator and you got here.

NEIL NOMURA:

Yeah, I did. Collis you're really trusting. I feel like your sister's response is normal here.

Comment [TLC8]: Write better.

COLLIS MILES:

Would that be the normal response where you're from?

NEIL NOMURA:

That's all I have to go by.

COLLIS MILES:

No one trust you back home?

NEIL NOMURA:

Trust is earned. 'You're swine until proven otherwise.' One of my ex's said that before.

COLLIS MILES:

Was she talking about you?

NEIL NOMURA:

Just about the world in general.

COLLIS MILES:

There's a good aura about you.

NEIL NOMURA:

Is there now? Thanks, Collis. Anything else you can gather from my aura?

COLLIS MILES:

You've been around.

NEIL NOMURA:

That's— (pause)

COLLIS MILES:

I've only lived in this place. It's all seen.

NEIL NOMURA:

Oh! You what to be worldly, huh?

COLLIS MILES:

Not today. Maybe tomorrow.

NEIL NOMURA:

Why tomorrow?

COLLIS MILES:

I've been taking care of Malena since my parents died and gotta take care of myself before I just jump, right.

NEIL NOMURA:

Yes and no and yeah and maybe.

COLLIS MILES:

Well, here's my stop. I got another job after this one, so I won't be back at the house to late night. You should have a look around the town.

NEIL NOMURA:

Will do. Mata ne, then.

Scene 9: Ext. Outside. Afternoon.

[Background Music: Down Under by Men at Work (?)]

NEIL NOMURA:

I actually did it. I really made it to another world. But this isn't it.

[or They speak my language, but I really did make somewhere else. I really am in another world. But this isn't it.] [or Refer to Page 86]

NARRATOR:

Neil explores Demeter—that's the name of this town, not the Earthly Greek goddess of the harvest of the same name. He explores Demeter for the better part of the morning until a strangely familiar sight invades his line of view.

NEIL NOMURA:

...Would you look at that?

NARRATOR:

For all none Synesthetic-based life forms out there who can't see through sound, Neil, rhetorically, wants you to admire the odd sight in front of him—An elevator in the middle of alley.

NEIL NOMURA:

That doesn't look good. (Walks closer) TeleS—Not good at all. (Bang, bang) Feels real. Let's have a look here. (Pulls door open and walks inside) Hmm...This is my prototype. (Pushes some buttons. Screen turn on sound.) With some modifications. Bravo, Mr. Tiller. I don't know how you managed it but bravo. But you can't take me back now, there's still quite a lot I want to find out first.

NARRATOR:

Neil enacts a little plan and reconvenes Collis at his house at night.

Scene 10: Int. Collis' House. Night.

COLLIS MILES:

Have fun around town?

NEIL NOMURA:

Sure did. I even modified the elevator a little.

COLLIS MILES:

Really? With parts from around here?

NEIL NOMURA:

More or less. Hey, Collis, where's the firecracker, shouldn't she be here?

COLLIS MILES:

Don't worry about her. She probably still angry, I bet she's just at a friend's house.

NEIL NOMURA:

Collis, you're way too calm.

COLLIS MILES:

She's done this before. She'll be back in the morning.

[Some kind of non-generic, yet still recognizably morning sound]

NARRATOR:

And she wasn't.

COLLIS MILES:

We have to look for Malena!!

NEIL NOMURA:

Okay. Let's go.

Scene 11: Ext. Town. Morning.

COLLIS MILES:

So you haven't seen her either.

GUY:

Sorry, Collis. She never showed up at school.

NEIL NOMURA:

You're the fifth one.

[Background Music: Yertle the Turtle by Red Hot Chili Peppers]

NEIL NOMURA:

Huh? What's that?

COLLIS MILES:

Sounds like music.

GUY:

What are you talking about? I don't hear anything.

[Background Music goes away]

NEIL NOMURA:

Actually, it's gone now. Strange.

COLLIS MILES:

Anyway, thanks.

GUY:

Ah, don't worry. If I spot I'll find you right away.

COLLIS MILES:

Thanks.

[Walking away]

NEIL NOMURA:

Now where to?

COLLIS MILES:

Well, Robin said she must've have saw running around Center Square, yesterday. That's are only lead.

NEIL NOMURA:

If we had some more information, we might be able to pinpoint where she might be going.

COLLIS MILES:

We can ask some more people on the way.

MAN 1:

Are you Neil Nomura?

NEIL NOMURA:

Remember that non-descript fun I had yesterday.

MAN 2:

Look at them clothes. It's him.

COLLIS MILES:

They were the fun?

NEIL NOMURA:

In absentia. Who are you? What do you want? And how did you get my prototype working?

MAN 2:

We're special hires.

MAN 1:

You're boss; Mr. Tiller wants you to repay him for what you stole from the company.

COLLIS MILES:

You're a thief!

NEIL NOMURA:

I'm not a thief.

MAN 1:

You stole company resource to make that crazy toy of your. Anyway what do we care? All are our orders say is to bring to back alive.

MAN 2:

By excessive force if needed. And it's always needed.

[Gun clicks]

NEIL NOMURA:

We have to move! Now!

MAN 1:

(Quiet. Intimidating as hell) They all run Mr. Nomura. All hide and cower. And yet I always find them. Neil Nomura.

Scene 12: Ext. Town. Day.

[Distinct woman's scream. Crowd uproar. Gun fire. Running.]

NEIL NOMURA:

(Yelling) I thought the objective was to keep me alive! You're aiming at my head!

MAN 1:

(Yelling) Apologizes. Capture isn't our forte.

MAN 2:

(Yelling) Your boss paid extra for that.

NEIL NOMURA:

(Yelling) Glad to see I'm worth it.

MAN 2:

(Yelling) You're a real cover girl.

NEIL NOMURA:

(Yelling) Wrong product!

MAN 2:

(Yelling) The legs should be good then.

MAN 1:

(Yelling) You're modeling days are over Mr. Nomura.

COLLIS MILES:

(Catching breath) Aroun—around corner! Duck in there!

[Running around corner jumps down small hole.]

Scene 13: Int. Bar. Day.

ZOEY (Zeya Toki?):

Oh! Collis!? What going on? What's all that noise outside?

NEIL NOMURA:

Ssh!

ZOEY:

Who is that?

COLLIS MILES:

Zoey. Neil. Neil. Zoey.

NEIL NOMURA:

I don't mean to be rude, but really let's be quiet for a second.

[Silence. Footsteps above.]

MAN 2:

They must've ducked into one of these buildings.

MAN 1:

Right. You go north. I'll check this way.

[Footsteps moving away.]

ZOEY:

(Whispering) Can we talk now?

NEIL NOMURA:

Yeah. Thanks for the hideout.

COLLIS MILES:

Sorry for just falling in Zoey.

ZOEY:

That's okay, love, just tell me what's going on. Who were those men.

NEIL NOMURA:

Mafia.

COLLIS MILES:

Malena's gone missing and those guys are after Neil. He's a thief apparently, but a good guy, otherwise. By the way, have you seen her?

ZOEY:

He's a thief!?

NEIL NOMURA:

That's a misunderstanding. The short version: I was suppose to create something—I created something else without informing anyone on the change of plans. This new something still could be plenty useful for the company once I understand it better.

Comment [TLC9]: Write better.

ZOEY:

I'm guessing, those gentlemen aren't seeing it like that way.

NEIL NOMURA:

I could have explained it better...And not quit afterwards.

COLLIS and ZOEY:
WHAT!!

NEIL NOMURA:
I knew I'd be gone for a long time...

COLLIS MILES:
I don't know what the old project was but this one's pretty amazing. Never mind that. Zoey, have seen you Malena!? She's been gone since yesterday morning. She missed school and people have only seen glimpses of her since then!

ZOEY:
Oh my. Really? I haven't. You fight?

COLLIS MILES:
We thought she just didn't like Neil, but she would've come back by now.

ZOEY:
He is a thief.

NEIL NOMURA:
Blame it on teen age angst.

[Background Music: Yertle the Turtle by Red Hot Chili Peppers]

ZOEY:
Hey, what that? A song?

COLLIS MILES:
It's that sound again. It's coming from above.

NEIL NOMURA:
Zoey, can you really hear it.

ZOEY:
I was the one who pointed it out.

COLLIS MILES:

Someone's coming.

[Silence. Footsteps above coming closer.]

MALENA MILES:

Come back hear you! This is so stupid!! Why are you so fast!!

[Silence. Footsteps above going away.]

COLLIS MILES:

That's Malena! Come on Neil. Sorry, about just dropping in Zo!

ZOEY:

I don't see why you're saying goodbye. I'll coming too.

COLLIS MILES:

No, stay here.

ZOEY:

I ain't afraid of no tossers. Malena's—

COLLIS MILES:

I don't want anyone to get hurt.

NEIL NOMURA:

We'll be okay. No need for an upstanding citizen to get shot at too.

COLLIS MILES:

I'm upstanding.

ZOEY:

...Alright. You too be careful and bring our girl back.

[Climbing out of the secret back entrance of the bar.]

MAN 2:

Ah, there you are.

NEIL NOMURA:

They just waited us out. Clever, or maybe just lazy.

COLLIS MILES:

Hey, did you see a girl run pass here just now.

MAN 2:

Yeah, she went that way. Spry little girl. Running after something like a Spaniels chasing—Hey! Aargh! Come back here!

COLLIS MILES:

Thanks a lot! Oh no! It's split! Which—Oh!

NEIL NOMURA:

This way! Hurry.

NARRATOR:

When running away from gun-toting mafia on a foreign planet in another dimension, even if it's parallel, it's best to not follow your gut instincts and instead not cut off the words of the native your traveling with.

Comment [TLC10]: Also write better.

NEIL NOMURA:

Deadend! Great! Great!

COLLIS MILES:

Yep, this alley leads to a deadend.

NEIL NOMURA:

Why didn't you stop me!? Why didn't you say anything!?

COLLIS MILES:

I thought you had a plan. You were so sure.

NEIL NOMURA:

No plan, just instinct. Next time—urgh... will there be a next time?

COLLIS MILES:

They're just going to capture us.

NEIL NOMURA:

Capture isn't exactly there forte, remember?

COLLIS MILES:

Don't worry. There's always a way out. Come on.

[Sound of sewer lid lifting up. Jumping down and thud sound. Then, after a second, footsteps running up]

MAN 2:

Lost'em again.

MAN 1:

They're down there.

MAN 2:

Just great. We getting extra for this?

MAN 1:

We're getting paid through roof for this job.

Scene 14: Int. Sewer:

[Quick footsteps to stop]

NEIL NOMURA:

Which way—

[Slow footsteps]

NEIL NOMURA:

— Left or right?

COLLIS MILES:

Huff, Huff. Umm, this way.

MAN 1:

Y'know, Mr. Nomura, sewers are a lot like mazes, but when you're trying to get away it best to go somewhere you're familiar with otherwise—

MAN 2:

There!

Comment [TLC11]: Check over. Need tightening in places.

[Gunshot]

MAN 1:
—you'll wind up dead.

NEIL NOMURA:
That was my head again!

MAN 2:
Old habits, right?

NEIL NOMURA:
Collis, this wasn't such a good idea. We need to get out of here.

COLLIS MILES:
Look! Down there! A door.

NEIL NOMURA:
Okay, Plan B.

[Running. Tries door.]

NEIL NOMURA:
It's won't open. Come on work with my.

MAN 1:
Boxed in a rat in a cage. Are you finished, Mr. Nomura?

COLLIS MILES:
Looks like we're out of plans, Neil.

NEIL NOMURA:
There's always Plan Zeta.

COLLIS MILES:
What's that?

NEIL NOMURA:
Get behind me. They don't want you.

COLLIS MILES:

You can't give up.

NEIL NOMURA:

We can't open that door and unless you can dodge bullets we don't have a choice. Find your sister, I'll—

[Door opens.]

Everyone:

Wha!!

MALENA MILES:

Get in!

COLLIS and NEIL:

Malena!

[Running inside. Gunshots. Closes door.]

COLLIS MILES:

We were looking for you! Where'd you go?

MALENA MILES:

Who're your new friends?

NEIL NOMURA:

Call it the other half of my story.

MALENA MILES:

So you are bad news!

COLLIS MILES:

Your turn, Malena.

MALENA MILES:

Magic turtle. I think.

NEIL NOMURA:

What, you don't know.

MALENA MILES:

Bite me. Gasp! There it is!!

[Background Music: Yertle the Turtle by Red Hot Chili Peppers]

COLLIS MILES:

Neil, it that song again!

NEIL NOMURA:

And there goes your sister again.

COLLIS MILES:

Let's go!

[Running sound]

Scene 15: Ext. Outside. Evening.

NEIL NOMURA:

Is that a portal!

COLLIS MILES:

Malena! Sto—She's gone...

NEIL NOMURA:

And so is that song.

COLLIS MILES:

Why's that important.

NEIL NOMURA:

I've got a theory. I think that turtle really was magical.

COLLIS MILES:

Really!?

NEIL NOMURA:

Yeah, well, special. I think it took your sister to another dimension. A perpendicular one. That music must be a ping like the one my elevator gives off when it connects to another world.

COLLIS MILES:

Can that happen?

[Background Music: Roadtrippin' by Red Hot Chili Peppers]

NEIL NOMURA:

Why not? Collis! How would you like to come with me and my trans-dimensional elevator and explore never before seen worlds, find out the mysteries of the universe, and I probably should have started with this: Rescue you sister!

Comment [TLC12]: Write better.

COLLIS MILES:

You should have started with that and yes!

NEIL NOMURA:

Alright, partner. Let's go!

COLLIS MILES:

Wait! What about those guys?

NEIL NOMURA:

I have a feeling they won't be coming after us. Not after we leave anyways.

NARRATOR:

Stepping through those elevator doors, when awaits Neil and Collis on their journey through perpendicular dimensions? Will Collis find his sister? Will Neil discover the link between that mysterious turtle and the perpendiculars? And what more havoc awaits the universe now that there a trandimensional elevator of the loose? Why not return here next time and listen for yourself? Until then...

Credits:

ANNOUNCER:

You have just listened to *'Elevator Music Is Good Music Too'*. This episode starred X as CHARACTER. Music extra legally used during this program were...

Scene 16: Int. Elevator.

CATMAN:

Meow, what's with you guys' heads?

NEIL NOMURA:

(Distressed) Not again...

COLLIS MILES:

You have a really nice coat.

VIRTUAL  GAIA