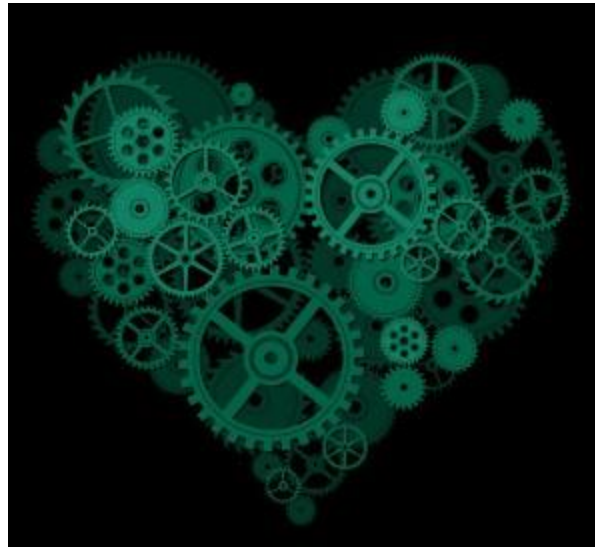


The Calibrated Heart



by Elixio Flores

260 Pasqual Ave
Ventura, CA 93004
805-340-5186
elixeo@gmail.com

Cast of Characters

Dr. Geoffrey Ellis	...	Handsome ambitious doctor/scientist age 30 to 45
Wilson Bauer	...	Good looking, wealthy man of leisure age 30 to 40
Chulsey Tibble	...	Scruffy looking criminal sort age 40 to 55
Trevor Dunlevy	...	Scruffy looking, not as sinister as Chulsey, 40 to 55
Diane Bauer	...	Beautiful niece of Wilson 25 to 30 (she is half East Indian and half caucasian)
Detective Eaton	...	age 35 to 45
Landlord	...	55 to 65 – can possibly be played by Wilson

ACT I

SCENE 1

At rise:

(Dr. Geoffrey Ellis's lab, early evening. It is filled with steampunk contraptions. Bookshelves overflowing with books and shelves with bottles. At the center of the lab is a lab table. The base is a dark wood color with doors and drawers. The table top is black. In the center of the lab table is a severed hand. It is gray and lifeless. There is a strange contraption next to it. It consists of a wooden box with all kinds of vacuum tubes and meters on it. Wire electrodes run from the contraption and are attached to the severed end of the disembodied hand. Dr. Ellis enters followed by his good friend Wilson. Dr. Ellis is wearing a leather apron over a lab coat. He is putting on gloves as he enters. A pair of steampunk goggles are sitting atop his head.)

DR. ELLIS

I am truly sorry about that Wilson. I got carried away with my work and lost all track of time. How long were you out there?

(Dr. Ellis busies himself at the back of the lab. Wilson is taking off his coat and has not yet noticed the severed hand)

WILSON

Long enough to alarm your neighbor with all my infernal banging and shouting to be let in, I'm afraid. She threatened to call the authorities on me!

DR. ELLIS

Yes, well, she still might. We haven't...

(Wilson notices the severed hand)

WILSON

Good lord Geoffry what in heaven's name are you up to now!

DR. ELLIS

What? Oh. That.

WILSON

Yes. That!

DR. ELLIS

I'm certain I mentioned it when last we spoke.

WILSON

I'm certain you didn't.

DR. ELLIS

I can assure you, it's not queer as all that, Wilson. My research has merely progressed to the use of cadavers.

WILSON

Yes, well, are there any more "progressions" beyond this that I should be made aware of?

(Dr. Ellis is clearly annoyed with Wilson's discomfort but is turned away from Wilson so that Wilson doesn't take notice. He doesn't respond)

WILSON (CONT)

It's not likely that I will walk in here some day and find you working on a living human being.

(Dr. Ellis does not respond)

Geoffry?

DR. ELLIS

Really Wilson, must I remind you that the entire basis of my work is to revitalize dead tissue that has necrotized due to gangrene, frostbite or diabetic circulatory failure? To regenerate it. So yes, if you continue to visit me in my lab, it's highly likely that someday you will find me in here working on a living patient.

WILSON

Yes, well I suppose that's true. Forgive me, I was just taken aback at the sight of....it.

DR. ELLIS

Yes it is rather wretched isn't it? But wait until you see this!

(Dr. Ellis approaches the table and flips some switches and adjusts some dials on the contraption next to the severed hand. He pulls his goggles over his eyes and flips down dark tinted lenses then motions

Wilson to step back, who is already standing as far back from the hand as he can)

DR. ELLIS

Shield your eyes Wilson.

(Dr. Ellis hands Wilson a set of dark tinted goggles. Wilson quickly puts on the lenses. Dr. Ellis flips a switch on the box and it comes to life. The sound of electricity crackling can be heard. There is a bright flash of light, a sizzle then a pop and the box stops running. Wilson un-shields his eyes just in time to see the hand flex)

WILSON

Lord preserve us...what have you done Geoffrey.

DR. ELLIS

Touch it.

WILSON

What?

DR. ELLIS

You heard me. Touch it. It's fine, really. It can't hurt you.

WILSON

Absolutely not. I'm leaving.

(Wilson turns to leave but Dr. Ellis intercepts him. He places his hands on Wilson's shoulders and turns him back toward the table, slowly he walks him up to the lab table. He has one arm wrapped around Wilson's chest and the other holding Wilson's right arm out as he leads him toward the lab table. Reluctantly, Wilson allows himself to be led to the table. With some resistance Dr. Ellis takes Wilson's hand and presses it into the grip of the severed hand. The severed hand flexes and grips Wilson's hand tightly. Wilson cries out but Dr. Ellis holds him still. Standing behind Wilson, Dr. Ellis has his body pressed tightly against Wilson, his face propped on Wilson's shoulder nearly cheek to cheek. There is a look of sheer terror on Wilson's face but he is somewhat calmed by Dr. Ellis's embrace. *(A subtext to the play is that Wilson is gay and attracted to Dr. Ellis but knows that there is no chance since Dr. Ellis is heterosexual. Dr. Ellis knows this and toys with it to his advantage)*)

DR. ELLIS

It's alright Wilson. The effect is temporary, I'm sincerely disappointed to say. The stimulation will pass and the hand will return to its former state.

(Wilson lets out a whimper as he struggles to maintain his composure. The hand suddenly releases its grip)

DR. ELLIS

See? Now that wasn't so bad was it?

(Dr. Ellis has remained standing close to Wilson holding out his hand. Wilson becomes self conscious about the closeness and nervously pulls away.)

WILSON

That was truly sensational Dr. Ellis.

(Wilson takes out a kerchief and wipes his hand over and over again. He starts to use it to wipe his brow but then tosses the kerchief away and wipes his brow with his arm)

DR. ELLIS

Oh. I've made you angry. You only address me by title when you're angry and want to put me in my place. It's quite hurtful Wilson. I wonder if you know that?

WILSON

This is extremely disturbing Geoffrey. I don't know that I condone this.

DR. ELLIS

Condone it? What a ridiculous comment. I wonder what you mean by that!

(His tone has changed slightly. He does not like being judged)

WILSON

These works are not the purview of man Geoffrey. You are toying with something far greater than yourself and I fear for you. I fear for us all.

DR. ELLIS

You disappoint me Wilson. I took you to be a learned man. An intellectual...a libertine.

(Wilson takes the last statement to be an inference to his sexuality and is uncomfortable with it. He pulls himself together and prepares to leave)

WILSON

I've had enough. I must be going.

(Dr. Ellis cuts him off)

DR. ELLIS

Wilson. Please. Don't rush off in a huff. I'm sorry. (he pulls Wilson in close to him. The effect is intimate. Almost sexual) I know this is far too much to take in all at once. I assure you, I am not trying to raise Lazarus. That hand is still very much dead. I know that it can be frightening at first sight but it has no soul, no consciousness. It is merely electrical impulses and muscle memory. Look.

(He takes Wilson's hand and presses on one of the nerves at the wrist that causes him to involuntarily flex his hand)

See? Reflex. Nothing more. Now you go home and have yourself a good hot bath and I will look you up next week for dinner.

(Dr. Ellis leans in as if to kiss Wilson but turns him around at the last minute and ushers him out of the lab. Once Wilson is gone, he walks over to a cupboard and pulls out a bottle of wine and pours himself a glass. He then walks over to his desk. He cranks a wheel on a box and it pulses to life. There is an object on his desk draped by a cloth. He removes the cloth to reveal a severed head. The head's eyes are closed. It is a ghoulish gray color but is wearing a jaunty hat)

DR. ELLIS

Our dear Wilson was positively banal this evening, wouldn't you agree, Giles?

(Dr. Ellis presses a button and the severed head expels a grunt)

HEAD

UUggh

DR. ELLIS

Yes, I know. The poor lovesick schoolgirl. I must admit, his persistent doting attention, although disturbingly unctuous at times, is a bit difficult to resist. Even flattering to some extent but the mere thought of...well, you know...a bit of Rodgering with the old boy, puts me off entirely. It's a shame really. If I were to construct the perfect lover, she would be imbued with many of the loyal characteristics of our dear Wilson. Now there's a thought...How about you Giles? In your previously animated state, did you share the same sexual proclivities as our sweet Wilson? Were you an Androphile in your halcyon years?

(He pushes the button again)

HEAD

UUggh

DR. ELLIS

Now there's no need to be rude about it Giles. Point taken. And what about all that nonsense about me toying with something greater than myself. If you ask me, I think it's our dear Wilson who wishes to do the toying if you get my meaning!

(This time Dr. Ellis pushes the button multiple times so multiple grunts are emitted, sounding like a laugh)

HEAD

UUggh, UUggh, UUggh,

DR. ELLIS

Yes, that was a clever turn wasn't it? Thank you Giles. Unlike my dear Wilson you've always appreciated a good joke.

(Dr. Ellis isn't laughing. He stands up)

DR. ELLIS

I wish it were a laughing matter Giles, but it isn't. These small frightened minds run for their silly superstitions the moment they are too ignorant to understand something. It is a magnificent world we live in Giles...and we have only just begun to discover its secrets.

(He raises his glass to Giles and then downs it)

End of scene

SCENE 2

At rise:

Basement of Dr. Ellis' building. The setting is sparse. There is a tangle of pipes and vents. There is a steampunk communication device next to a dumbwaiter up stage center. Chulsey and Trevor enter stage left. They are carrying what appears to be a body wrapped in a canvas bag.

CHULSEY

C'mon Trevor! For Christ' sake, will you lift your part!

TREVOR

I'm doing my best Chulsey. It's not fair. You always take the lightest half.

CHULSEY

The lightest half? What are you talking about. I have the bleeding head you imbecile. The kind, Mr. Corpse here must have been a bleeding genius what with the size and heft of this noggin.

(They get the body center stage in front of the dumb waiter and let it drop with a heavy thud. The head makes a particularly stomach turning crack as it hits)

CHULSEY

Alright then, let's get blockhead here packed up. Let's go feet first.

TREVOR

I hate this part.

(Over the course of their conversation they begin folding the body into a compact size that will fit the dumbwaiter. Trevor steps on the body's stomach and pries the legs up. There is a sickening crunch of bones and snapping tendons as he does so. He screws up his face as he positions himself behind the legs and pushes down on them. There is more snapping and cracking. The legs are bent once more at the knee and pressed down on. This time Chulsey joins in and together they press down until the body is quite compact.)

CHULSEY

I'm getting too old for this Trevor. I'm telling you, if it wasn't for me ailing mother I'd ave hung it up long ago.

TREVOR

Why Chulsey...I'm touched. I had no idea you were caring for an ailing mother.

CHULSEY

What's that? Caring for her? The old witch can rot in hell for all I care.

TREVOR

But you said...

CHULSEY

I'm paying off her bleeding debts is what I'm doing. The ungrateful old witch gambled me into a life of servitude is what she did.

TREVOR

Ah, the sins of the mother so to speak.

(With the last bit of effort Trevor sits on the body and the sound of gas escaping is heard.)

TREVOR

And I particularly hate that part.

(He begins coughing and hacking at the stench)

There is truly nothing as foul as the stench of the dearly departed.

CHULSEY

(Rather gallantly)

Dearly departed or merely farted it would seem. My deepest apologies old friend but, that was me.

TREVOR

Talking out your arse again eh? At least it's sweeter than your breath.

(Together they lift the body into the dumb waiter)

CHULSEY

(Dusting himself off)

There you go Trevor, give old doctor blood and guts a jingle so we can be done with this god forsaken place. This place gives me the heebys.

TREVOR

Chulsey, we just spent the evening poking around a graveyard and this place gives you the heebys?

CHULSEY

It's all these strange contraptions that I find unsettling. It ain't Christian you know? If you ask me, no good will come of it.

TREVOR

It's the way of the future my friend. Science will solve all of life's problems, you just wait and see. I heard say that someday man will travel to the moon.

CHULSEY

Hell that's not so special. All I need is a kiss from the green fairy and I'm there.

(They both laugh and congratulate one another on the cleverness of the joke)

TREVOR

(walks over to a steampunk phone and cranks a handle then speaks into a mouthpiece very loudly)

Good evening Dr. Ellis, it's me, Trevor. What's that? Shouting? Am I? Yes, so sorry, you did tell me about that. I'll speak in my normal voice.

(clears his throat and then proceeds in a loud voice)

We have another delivery for you. Yes, it's all loaded up. What's that? Yes sir. That'll be fine sir. We'll be here waiting for you.

(There is the sound of wheels turning and clanking gears as the body is raised in the dumb waiter)

CHULSEY

What do you mean we'll be waiting here? Is the good Dr. come to see us?

TREVOR

Yes. What do you suppose that's about?

CHULSEY

Hah! I knew it! Didn't I tell you Trevor?

TREVOR

Tell me what?

CHULSEY

That the good doctor's blood thirst would get the better of him.

TREVOR

What are you talking about?

CHULSEY

Look, well for starters, he has us bringing him dead animals, right? It's all about science and helping people he says. Then the next thing you know he's asking us to go by University and purchase bodies for him.

TREVOR

Cadavers.

CHULSEY

Yeah, whatever. Mark my words Trevor, he's going to ask us to bring him something else.

TREVOR

Like what? I'm guessing dead humans is pretty much the extent of it.

CHULSEY

You just wait. You'll see.

TREVOR

(A bit panicked at a new thought that has just occurred to him)

Hold on now. He might be on to us.

CHULSEY

On to us?

TREVOR

Yes, on to us. We're supposed to be getting these bodies from University not the graveyard. He may have found out and he's going to demand his money back.

CHULSEY

You disappoint me Trevor. You're always going on about being an educated man.

TREVOR

Three years of Uni before drink did me in.

CHULSEY

Trust me Trevor, good ol' Dr. Blood and guts knows we aren't getting these bodies from university. And even if he doesn't, I can assure you he doesn't give a rat's arse where they come from. His like is only interested in getting what he wants. He's made up his mind that whatever he's up to is more important, more riches or more holier than you or me. So it don't really matter where they come from. As long as he's getting his bodies, he's happy. And now, he's coming down here to tell us he wants something else. Don't you see? It was all a test to see how far we would go.

TREVOR

(Cautiously) And just how far would we go?

CHULSEY

I can truthfully say that I have not yet plumbed the depths of that dark sea Trev old boy. I've come close though. I thought I'd reached it a year or two ago when I was down on my luck and was propositioned by a retired Dutch slave trader and his hermaphrodite concubine. Prior to that I would have bet good money that I couldn't go through with anything of that nature but it truly is amazing how much you can endure just by keeping your eyes shut. And then at one point he...I mean she....

TREVOR

That's enough thank you. You've made your point. Now getting back to the original question, what do you suppose he wants?

CHULSEY

I don't know. Maybe he's going to ask us to bring him living people from the insane asylum.

(Trevor shudders and backs away from Chulsey. Dr. Ellis enters)

DR. ELLIS

Ah, Chulsey, Trevor, good evening gentleman. Thank you for waiting. Here is your payment. I added a little extra for your effort.

(Chulsey turns and gives a knowing look to Trevor)

CHULSEY

Why thank you doctor. That's very kind. It's a pleasure doing business with you. How are your studies going, doctor?

DR. ELLIS

Studies?

TREVOR

Your research. How is your research going?

DR. ELLIS

Oh, yes, glad you brought that up. That's why I wanted to speak with you. My research isn't going as well as I had hoped. I think the problem is that the tissue I am working with has already progressed too far into autolysis to be regenerated. It would appear that there is a point of cellular deterioration that is irreversible. It would be like trying to stitch together.....

CHULSEY

Brilliant, absolutely brilliant. I don't know why I didn't think of that myself. Right Trevor? The autolysis has gone too far! And how do you propose we remedy this doctor?

DR. ELLIS

(A bit taken aback)

Yes, well, I've been giving it some thought and...think my experiments might yield better results if the tissue hasn't progressed to such a state of decay.

CHULSEY

Yes. Well if I'm following you doctor, I think you already said that. So you want us to...

(Chulsey moves in closely to Dr. Ellis in an effort to prompt him to say what he means)

DR. ELLIS

It's all very complicated.

(Dr. Ellis backs away from Chulsey)

CHULSEY

Let me see if I can help explain it better. You need dead people...

TREVOR

Cadavers

DR. ELLIS

No not cadavers really.

CHULSEY

Right, so as I was saying, you need dead people who haven't been dead all that long. Have I got that right, Doctor?

DR. ELLIS

Yes that's right. Thank you Chulsey. That explains it very succinctly.

CHULSEY

Does the good doctor have any suggestions as to where we might find this kind of ...what would you call it...specimen? Right, specimen. Do you know where we might get one of those?

DR. ELLIS

Well yes. As I said, I have been giving this some thought and it occurred to me that hospital might present the best opportunity.

CHULSEY

Ah yes...Hospital of course. That makes perfect sense. And they have a place do they, where you can go in and order yourself up a newly dead specimen is that right? Made to order so to speak. Yes, I'd like one middle aged man, died of dropsy if you've got any, and not more than a day old you hear? The last one you sold me was a week if it was a day. Ha, ha.

DR. ELLIS

(Angered)

Don't be so vulgar. It is a legitimate request for the highest possible purpose.

CHULSEY

(Snapping)

Don't get sharp with me Doctor. I'll make light of it if I feel like it.

(Getting a grip on himself)

Now, let's get back to business shall we? How would you suggest we go about getting you what you need?

DR. ELLIS

(Realizing he is no match for Chulsey)

Yes, well, it is my understanding that there are patients in hospital who cannot afford the proper care to extend their lives and who are given a pauper's grave when they pass. They have no friends or family to provide a proper burial. I think it would be proper that these individuals pay their debt to society by donating their bodies to science. You will inform the hospital administrator that I will pay for their...

CHULSEY

For their care? You'll pay for their care?

DR. ELLIS

Well no. Not their care really. But their final expenses so to speak.

CHULSEY

(All through this exchange Chulsey knows full well where Dr. Ellis is going with this but he is purposely presenting the more magnanimous perspective in order to illustrate his point for Trevor)

Ah yes. Of course, I see, sorry to interrupt. Please continue.

DR. ELLIS

...right...where was I? Oh yes, and the terminally ill. I thought you might speak to the families and ask if they would be willing to donate their loved one's body to science. With the payment we would make, it would be an opportunity for the deceased to provide for their loved ones.

CHULSEY

Yes, about that. It is a very sensitive subject to discuss. What in your estimation would be the proper amount for such a noble contribution?

DR. ELLIS

I think triple what we were paying to the Universities would be appropriate.

CHULSEY

(Very pleased)

Yes. I would say that should do handsomely. That will go a long way toward easing their suffering. Very kind of you sir. Very kind of you indeed. Don't you agree Trevor?

TREVOR

What? Oh, yes, yes, very generous.

CHULSEY

Now on the subject of our services Dr. Ellis.

DR. ELLIS

Yes?

CHULSEY

Well, I don't have to tell you, discussing such issues with family and loved ones is a bit dodgy right? I suspect some families will take exception to the offer, no matter how much money we offer.

DR. ELLIS

Your point?

CHULSEY

Might we see an equitable increase in our compensation for services?

DR. ELLIS

(Stares at Chulsey long and hard. He knows that Chulsey has been pocketing all the money that was supposedly going to university for the cadavers but Chulsey does not waiver)

Yes. I see. Of course. I'll provide a 10% increase in the amount I'm paying you and Trevor. Now I have to go.

(Dr. Ellis turns and begins to leave)

CHULSEY

One more thing doctor.

DR. ELLIS

Yes?

CHULSEY

How long dead do you want them?

DR. ELLIS

How long dead do I...oh I see, yes, good question. No more than 48 hours I would say.

CHULSEY

Good to know doctor. Good to know. Good day now.

DR. ELLIS

Good day.

(Doctor leaves)

CHULSEY

Imagine the cheek of that tosser?

TREVOR

Chulsey, a ten percent increase is less than what we were getting for the University bodies.

CHULSEY

What are you going on about?

TREVOR

The 10% increase Dr. Ellis is giving us, it's nothing. When we were getting him bodies from the graveyard we were pocketing the full take but now we have to pay the hospital and families so that means we'll be getting less.

CHULSEY

And what makes you think we are going to settle for that? We're going to cut out the middleman just like we did with university.

TREVOR

Cut out the middleman? If we cut out the middleman, how are we going to get the dead bodies? The ones we dig up are at least a week old what with their funerals and such.

CHULSEY

We are going to make them.

TREVOR

Make them? How do you make a dead b...oh,.... I see.

CHULSEY

Do you?

TREVOR

No Chuls, I can't do that.

CHULSEY

Good, you do get it. Now stop your waffling. I'll do it myself. But I still need your help for other things.

TREVOR

What sorts of things?

CHULSEY

The kinds of things that don't involve killing.

(Trevor doesn't respond)

CHULSEY

Look don't be so naff Trevor. We're a team. It's not like we're going to go out there just killing folks willy nilly.

TREVOR

We're not?

CHULSEY

No not at all. We,...I mean I, will make sure that I only pick people who deserve it, like cheats and thieves and...

(Chulsey turns away from Trevor. His eyes dart around as he takes in the magnitude of what they are proposing)

TREVOR

What 's wrong Chulsey? Why'd you stop?

CHULSEY

I don't know Trevor. It may be too much for me. I don't know if I can do it.

TREVOR

Praise the heavens for small miracles. For a minute there I thought you had gone full barmy on me!

CHULSEY

Where would I start?

TREVOR

Start?

CHULSEY

I have a list as long as my arm of folks that wronged me! More if I include the just plain dodgy. Don't you see? I can be rid of the lot and get paid for it! I don't know that I can get my head around it. How did I come to deserve such a blessing? And what if good ol' doctor blood and guts finishes his work before I've finished mine?

TREVOR

You're off your trolley.

CHULSEY

What's that?

TREVOR

You said you had a list of those who wronged you. And you're going to off them? Why now? Why not settle your accounts

CHULSEY

Oh no. That wouldn't have been right. You can't kill a person out of true passion.

TREVOR

Actually I think that's the rare instance it might be okay.

CHULSEY

No sir. Maybe the law will forgive you your trespasses but not your maker. But this here is a job and it's just a convenience of timing is all it is.

TREVOR

Well I want no part of it.

(Trevor begins to leave. Chulsey grabs him and flings him against the wall with almost superhuman strength. He holds Trevor against the wall by the throat)

CHULSEY

I'll not let you ruin this for me Trevor. I can promise you that. You wouldn't want to be put at the top of my list would you?

(Trevor doesn't respond. Chulsey loosens his grip)
Now I told you already, I'll do the dirty work. I just need you to help me transport the bodies. Now seeing as I'm doing most of the work, my cut is 80 to your 20 are we clear.

(Trevor nods and Chulsey releases him)
Now let's go celebrate over a drink and we can have a look at that list of mine.

SCENE 3

At rise:

Scene is set in the living area of the Doctor's loft. There is a bank of windows upstage that look out on a patio and roof tops. It is evening so you cannot see detail. The windows curve overhead into a skylight. The furniture is plush and the décor is dark woods and rich colors. Stage left is the lab which is mostly dark too except for a screen, casting an eerie blue or purple light. We hear a key jingling in the lock and then the door creaks open. We hear Wilson call out Geoffrey's name. There is no response. He makes his way into the room. We can see his silhouette against the soft glow of evening coming through the bank of windows as he makes his way carefully through the room. We can hear him calling out the Doctor's name and complaining how he is unsure how to turn on the lights. He runs into things as he moves along. He finds his way to the lab. He moves to the center of the lab and we can see his silhouette cast against the screen. Suddenly a large figure looms up as if to attack. Wilson cries out in fear. The doctor turns on a light in his goggles and we see that it is him.

DR. ELLIS

Wilson! I didn't hear you come in!

WILSON

Oh, Geoffrey. You gave me quite a fright. Why are you in the dark?

DR. ELLIS

Yes. Sorry about that! I am afraid the contraption has blown a fuse.

WILSON

Blown a what?

(We hear a click and the lights come on)

DR. ELLIS

A fuse. It's a bit complicated. I'll explain it to you some time over dinner. Now, what brings you here?

WILSON

(Wilson removes his coat and hat and then looks around the lab at all the new gizmos and what appear to be preserved body parts. There is a chair with wires and straps sitting off to the side. The lab has definitely advanced to mad scientist status)

We had a dinner engagement. It's the third time you've stood me up so I thought I'd drop in and see if everything is alright.

DR. ELLIS

You should have sent a messenger Wilson, it would have saved you a trip.

WILSON

I've sent two messengers and each time they were unable to deliver the message.

DR. ELLIS

I see, well I do apologize but I have been making tremendous progress with my research and tend to lose track of time.

(Dr. Ellis looks a bit crazed. His hair is disheveled, he looks pale and gaunt. He is dressed in dark slacks, a vest and open collared shirt. His sleeves are rolled up and he is wearing a strange brace like contraption on his left arm)

WILSON

Well I don't mind telling you, you look a fright. I have grave concerns for your health Geoffrey. I must insist you take time off from your research. You look like you haven't eaten for days.

DR. ELLIS

(A bit angered by Wilson's tone)

And who are you to make such demands? Certainly not my mother.....or my wife.

WILSON

(Genuinely hurt by the comment)

Well, I...I'm just concerned. As a friend.

(Dr. Ellis assesses Wilson's state and then moves to him quickly, taking him by the shoulders)

DR. ELLIS

Yes, of course you are.

(He gives Wilson a shake and then hugs him)

A thousand apologies Wilson I know you have my best interest at heart. But really old boy, I've never felt better. I have discovered the most amazing things about the human body. You say I look as though I haven't eaten in days. I haven't! Nor have I slept! (Dr. Ellis notes Wilson's alarm) Yes, I know. My appearance is a bit disarming but I assure you that this is the visage of a healthy and sound body. Once you have tapped into the human mind you can circumvent those tiresome primitive needs.

(He is speaking in a manic frenzy now. Gesturing wildly and moving about the room in long strides as he emphasizes his words. He moves to an object sitting on a table next to the strange chair and removes a cloak from it to reveal a 2 D image of the human brain. He turns it on and tiny little pinpricks of light appear in each of the designated regions)

Yes, once you tap in, all your basic needs are taken care of. Sustenance, rest, rejuvenation, and...(he grins a mischievous grin and turns to Wilson)...sex.

WILSON

Sex!

DR. ELLIS

(Suddenly very excited about a new idea)

Yes Wilson, sex. Here sit down here

(He moves Wilson over to the odd chair. As soon as the doctor seats him, Wilson gets up again and tries to move away protesting that he is not interested. The doctor forces him down again and this time clamps wrist restraints on him)

WILSON

Geoffrey. What is the meaning of this? I insist you release me immediately. I'll have no part of this.

DR. ELLIS

(He cups Wilson's face in his hands and then strokes his hair comfortingly to calm him)

Now, now Wilson, no need for alarm. I'm not going to harm you. In fact, I am going to do the exact opposite. I am going to give you pleasure.

WILSON

(Slightly calmed down)

I beg your pardon Geoffrey?

DR. ELLIS

(Realizing what he just said)

Oh! Not in the conventional sense of course. No, (he laughs) this is much, much better.

(He attaches electrodes to Wilson's head which distresses him even more. He then puts something on Wilson that looks like those old Stereoscopes. He turns the headset on and we can see light cast on Wilson's face from the contraption.)

WILSON

Geoffrey, this is obscene!

DR. ELLIS

Oh right. Not your cup of tea, right?

(He goes to a catalogue holder and starts looking for a new cartridge.)

Let's see, I believe I still have the daguerreotypes of me and Henry nude wrestling when we were mucking about.

(He removes the existing cartridge and replaces it with the newly located one.)

I think this will be more to your liking. It's quite provocative Wilson if I do say so myself!

(He playfully tweaks Wilson's nipple and then returns to the contraption)

(Wilson continues to struggle and protest as Dr. Ellis moves to the replication of the brain and waves his hand over a portion that lights up with green pinpoint of light. Wilson's head turns as if he has just experienced something)

DR. ELLIS

This particular portion of the brain my dear friend manages our sense of taste.

WILSON

It's true. I can taste.....

DR. ELLIS

....Strawberries.

WILSON

Yes, Strawberries.

DR. ELLIS

This is touch.

(He moves his hand over another portion and the brain image lights up purple)

WILSON

I have the sensation of Goosebumps all over my body.

DR. ELLIS

(An odd look comes over Dr. Ellis face as he motions over the device again)

And this is fear.

(The brain lights up with little pinpricks of blue light. Wilson suddenly tenses up and tries desperately to free himself. He is grunting and whimpering with fear. Ellis is sounding more and more demented as he gets lost in his little game.)

DR. ELLIS

And this, my dear Wilson...is pleasure.

(With the wave of his hand, the brain lights up with little pinpricks of pure white light. Wilson's body suddenly contracts as if feeling a very erotic sensation. His breathing is slowly increasing. Is he still feeling fear or now feeling pleasure?)

WILSON

Geoffrey, stop, please stop.

(It is a whispered request. You can hear the passion in his voice but it is obvious that he does not want to experience such an erotic emotion in the presence of Dr. Ellis)

DR. ELLIS

Oh Wilson, you really are a disappointment to me sometimes. I thought this was what you wanted. I'm giving you pleasure. This is so much better than conventional sex. None of the messiness of a real relationship. None of the clumsy jockeying about of naked bodies. Sagging flesh, dripping sweat, sharp elbows and boney knees. You can simply have your desires taken care of and then go about your business. It's brilliant really.

(Dr. Ellis turns a dial and Wilson reacts as if climbing toward climax but then the doctor turns the dial in another direction and Wilson calms down only to crank it up again. He does this a total of three times with the third time taking Wilson over the edge. Wilson collapses in the chair.)

DR. ELLIS

See there Wilson? All taken care of. All that's left is to have a cigarette and send you on your way.

(He removes the head pieces and the wrist straps. Wilson does not immediately stir)

I'm feeling a bit tired, time to revive.

(he pops out a small vial from the arm contraption he is wearing and grabs a new one from the lab table. He pops it in quickly and is about to begin talking to Wilson again when he realizes he has picked the wrong vial)

DR. ELLIS

Damn it! Damn it all to hell! I've gone and done it again! Picked the wrong damn vile. The green one is the sedative, the blue one is the stimulant! Why can't I keep that straight!

(He pounds his fist on the table and has an extreme tantrum that is completely disproportionate to the situation but soon calms down as a result of the newly introduced sedative)

Oh well, nothing to be done about it now.

(The doctor is now suddenly very subdued. Could be played comical or disturbing. He walks over to the lab table and sits down on a stool. His head slumps forward and he sits there for a moment. He then slowly lifts his head and looks around as if awakening from a sleep. He glances over at Wilson)

Oh hello Wilson. What are you doing here?

WILSON

(Lifts his head but does not look at Dr. Ellis. He looks down at his lap and then looks around the room.)

My hat, could you please fetch me my hat?

DR. ELLIS

Yes, certainly

(Dr. Ellis looks around the room and sees the hat. He fetches it and hands it to Wilson. Wilson takes it and uses it to cover his crotch. He gets up and begins walking out.)

Perhaps we can do dinner sometime Wilson. I can tell you about all the progress I've made.

(Wilson does not respond. He continues to walk out slowly. Dr. Ellis appears to have forgotten he is there. Wilson gets his coat and then takes one last look at Dr. Ellis before leaving)

SCENE 4

At rise:

Dr. Ellis' Living room, day time. Wilson is pacing about. He appears to be fully recovered from his last visit. Diane is looking out the window. She is dressed in pants, short jacket and riding hat with goggles. She turns and observes Wilson for a moment and then begins to casually wander about and then spotting the lab door walks over to it.

DIANE

What's through here?

WILSON

Oh, don't go in there, it's Geoffrey's lab.

(She tries the door handle)

DIANE

It's open.

(She turns to Wilson expectantly but he gestures not to enter)

DIANE

If he didn't want anyone going in I would imagine that he would have locked it, right?

WILSON

Or he might have trusted his friends not to go in uninvited.

DIANE

Don't be silly, it's friends who take such privileges and strangers who are more circumspect. Besides, we won't disturb anything.

(She walks in and Wilson hurries in after her)

(Diane stops at the center of the room and takes in the spectacle with awe. Whereas most people would be appalled by the sight of it, she is entranced)

DIANE

Outstanding! I had no idea uncle. You say he's created all this himself?

(She moves quickly around the lab, stopping here and there to closely inspect some of the odd mechanical contraptions. She steps to a table and picks up the severed hand and flexes a few fingers in turn)

DIANE

Oh this is magnificent uncle. I can only imagine what secrets have been revealed in this room.

WILSON

Really Diane. Please. We shouldn't be here when he returns. And for heaven's sake put that thing away!

(She walks over to the chair)

DIANE

What do you suppose this is?

(She starts to sit down)

WILSON

Don't sit there!

DIANE

You startled me!

WILSON

(He hesitates. Not wanting to tell her precisely why she shouldn't sit there)

I'm sorry. It's just that it is obviously connected to one of his electrical contraptions. You might be electrocuted. Now please, come, let's go back to the drawing room.

(He ushers her out)

I would have thought all those body parts would put you off.

(Back in the drawing room, Diane appears annoyed)

DIANE

I see, just because I'm a woman I'm supposed to find perfectly rational things like cadavers unsettling?

WILSON

Well, frankly yes. The sensibilities of a proper young lady should not include an indifference to dead bodies.

DIANE

Cadavers. The scientific term is cadaver. I didn't realize you were so old fashioned dear uncle.

WILSON

I am not old fashioned. I am current fashioned. That is to say, if anything, it is you and Geoffrey who seem to be charging headstrong into the future with no practical idea of what you will do once you get there.

(Diane realizes that she has upset her uncle and so comes to him and takes his arm in hers and gives him a quick buss on the cheek)

DIANE

I know that's all bluster, uncle. Else why would you have invested so generously in my higher education if all you desired was for me to be a proper young lady shocked at the sight of dead body parts.

WILSON

I'm beginning to wonder that myself quite frankly.

DIANE

Very well. I can see that I've upset you. My apologies. I promise, I'll do my very best to restrict myself to the present. Now perhaps you can tell me why you have brought me here? Your post seemed quite urgent and yet for the last two days all we've done is wander the streets of London aimlessly. And now I find myself here, and for the first time since I have arrived I think I am much closer to finding out what this is all about. Does it have something to do with Dr. Ellis?

WILSON

(Wilson hesitates. Unsure how to proceed)

As to why I asked you to join me here, I'm not quite sure myself. All I know is that my dear friend Geoffrey hasn't been himself lately and I am at a loss at what to do.

DIANE

Really? Well yes, then that is a concern. But here we are and *he* isn't.

(Wilson doesn't respond and appears to be agitated)

DIANE

I am sorry to go on like this uncle but is there something about my presence here that is intended to help? I have only met Dr. Ellis on a few occasions and even then, only in passing.

WILSON

Diane, dearest, I am so sorry to be such a fool about this. I honestly haven't figured it out myself. All I know is that I have come to be deeply concerned for my dear friend's mental state. It shames me to say this but I find that I am incapable of any form of objectivity in matters involving Geoffrey. I didn't want to color your impression by saying as much but I can see that this cat and mouse game I've been playing is beginning to wear on both of us. So there you have it.

DIANE

(She studies him for a moment before proceeding)

I see...I hope you understand that it's rather awkward for me. I mean I really don't know Dr. Ellis in his so called normal state so I am not sure I will be able to provide much of an assessment. Perhaps if you described what it is exactly....

WILSON

No, you are absolutely right. Please forgive me my dear! We should leave at once!

(Wilson takes her arm to usher her out but she pulls him up short)

DIANE

Really uncle! What I was trying to say is that I wouldn't be able to provide much of an assessment on such a short notice but perhaps if I spent some time with him I could provide some insight as to his state and whether your concern is warranted.

WILSON

Time? How much time?

DIANE

Oh I don't know. I am intrigued by his work and if he finds an interest in my own research, well then that's all very well and good! Right? You needn't worry about me.

WILSON

I wish I could share in your optimism my dear but there is something about Geoffrey that....well I am not sure how to describe it exactly but let's just say that he can exert a strong influence on....

DIANE

A proper young lady, as you put it uncle, might be swayed by such charms but I am an educated woman. You needn't worry that I might fall under his spell.

WILSON

I am relieved to hear you say as much, my dear.

DIANE

There is one aspect of this that I must admit I am a bit at odds to mention.

WILSON

Yes?

DIANE

Well, it's just that I have always thought your particular concern for Dr. Ellis over these many years was more than a mere....concern

WILSON

I certainly wouldn't describe it as a "mere" concern, Diane. We've been to university together, we've traveled together. There have been periods of compromised health when we have.....

DIANE

Precisely uncle. Kindred spirits so to speak. I've always thought that you shared a greater bond with Dr. Ellis than.....mere friendship.

WILSON

(Wilson realizes what Diane is implying. That he and Dr. Ellis are gay and in a relationship. He decides that he does not want to continue the conversation)

I'm sorry. I've suddenly realized that this was a big mistake. We must leave at once!

DIANE

But....

(He ignores her. Diane watches him as he busies himself gathering his coat and hat)

DIANE

(she resigns herself to the fact that he will not discuss his love for Geoffrey)

Yes. I suppose we should.

(They both start walking toward the door when Dr. Ellis suddenly rushes in. His presence is a stark contrast to the mood. He is vibrant and energetic)

DR. ELLIS

Oh good lord Wilson, you've startled me. What in blazes are you doing here? Did you break in?

WILSON

No of course not. You gave me a key.
(he fumbles to find the key to prove his point)
Don't you recall? The last time I was here you gave --

(Dr. Ellis is dressed in a long coat, gloves and hat. He is carrying a canvas bag. He rushes through the sitting room as he is talking and goes directly into his lab. He continues to call out from the lab)

DR. ELLIS

A moment of uncharacteristic weakness on my part I can assure you, I must insist on having it back.

WILSON

Well, by all means
(indignant).
I didn't ask for it in the first place. Here, I'll --

(Dr. Ellis comes back into the sitting room and faces Wilson, placing his hands on Wilson's shoulders. He has not yet acknowledged Diane)

DR. ELLIS

I am joking of course, aren't I Wilson? And I suspect you are doing the same by pretending to go along with me.

(He walks past Wilson to the closet to hang up his coat and hat)

DR. ELLIS

Now tell me, what are you and this lovely young lady doing here? You're not having afternoon trysts while I'm away are you? I would have thought you would want me here, after all.

(He turns to face them and they are speechless because he was wearing a lab apron under the coat and it is covered in blood)

DR. ELLIS

(confused by the stunned silence)
That too was a joke Wilson.
(he turns to Diane)
I know that it is you Diane. Wilson's lovely niece; correct?

WILSON

Geoffrey! Is that blood?

DR. ELLIS

(Looking down)

Now isn't that a mess? Sorry. I was working in my lab when I remembered that I had to pick up a package. I rushed out to the post and completely forgot about it. Give me a minute to change.

(He rushes off stage. Diane and Wilson give each other a knowing look and then Diane goes over to Wilson to speak in confidence)

DIANE

I see what you mean uncle.

WILSON

As addled as he appears my dear, I'm sorry to tell you that he's in one of his better states.

DIANE

(Speaking mostly to herself)

And yet...I can see precisely why you are in love with him.

(Wilson physically recoils from this)

WILSON

Diane really! I must protest your familiarity! It's not proper! I am your uncle after after all!

(Diane helps him on with his coat and then before putting on his hat she kisses his forehead)

DIANE

And I am a loving niece that only wants the best for you. I'll hold my tongue for now uncle but we really must have a long talk soon. There is significant research into this topic that is likely to surprise you. Now you go on home and have yourself a good hot bath and I will look you up first thing in the morning and let you know how everything went.

WILSON

Why does everyone want me to have a long hot bath?

DIANE

Shush! Go on now.

(She ushers out Wilson then surveys the room. She takes a moment to consider things then rushes over to the upstage left bedroom doorway and listens to confirm that Dr. Ellis is bathing and moves to the lab and starts looking through cupboards and drawers)

End of scene

SCENE 5

At rise:

Dr. Ellis' living room. Diane is the only one in the room. She has removed her coat and hat. With her hair down she appears softer more feminine. The sky has turned to dusk outside the large windows and city lights are scattered here and there. Lights are on in the sitting room casting a rich soft glow. Diane is seated on the large couch, reading a large leather bound book and sipping wine. Dr. Ellis enters. He is wearing a large white shirt, un-tucked, open at the collar. He is wearing baggy silk pajama bottoms and is barefoot. His hair is damp. He gathers up his slippers from a corner and sits in a large chair to slip into them. There is the added dimension of the outer hallway outside the front door.

DR. ELLIS

I am so sorry to keep you waiting. Where has Wilson gotten off to?

DIANE

He had an appointment on the other side of town and thought you might be willing to give me a lift back to his flat, but it looks like you are in for the night.

DR. ELLIS

Yes, I am afraid so. But not to worry, I'll send the doorman to hail a carriage for you.

(Dr. Ellis gets up puts on a silk robe and then walks over to the bar.)

DR. ELLIS

How very odd of him to take off and leave you like this. I wonder what he's up to.

DIANE

You think he might be up to something?

DR. ELLIS

You know him better than I do, but yes, of course he's up to something.

DIANE

Yes, I'm afraid I have to agree. He would never admit it but I suspect that my dear uncle has taken it upon himself to offer me up to you, as a distraction.

DR. ELLIS

Come again?

DIANE

Apparently you have been quite obsessed with your work of late and have raised grave concern among friends, family....and neighbors. However, I can hardly fault you. I've been reading your lab notes and find myself becoming equally obsessed with the possibilities.

DR. ELLIS

I am not sure where to start. With the scandalous admission that you are being offered up to me as my concubine or your blatant intrusion on my privacy.

DIANE

Concubine? I said distraction, and although it's true that a concubine is undoubtedly a distraction, it isn't true that a distraction is always a concubine. I am a woman of science and I think my uncle thought I might bring a new perspective to your work. Perhaps more focused. As for you privacy doctor Ellis, there was no indication on the lab notes that they were private or confidential.

DR. ELLIS

Yes of course. My mistake. I should have clearly labeled my notes as private even though they were secreted away in my desk drawer, in my private flat, in my...

DIANE

In any case, they will eventually be published if your experiments prove successful, correct?

DR. ELLIS

Yes, of course. "When" they prove successful they will indeed be published. It was less a commentary on my privacy and more, a pointed observation of your boldness No matter. (he moves over and sits next to her. Obviously taken by her) I don't recall Wilson talking much about you. He certainly didn't say anything about having a new woman in the family.

DIANE

New woman?

DR. ELLIS

Yes. You know. The new breed of woman that has the Church and the Patriarchy in such a state. Not content to bear children and tend to home and husband. Educated, opinionated and....quite argumentative.

DIANE

That isn't a new woman Dr. Ellis. That is just a new way that men have of looking at her. If we have been at all disagreeable these days it's because we refuse to let men take credit for the common sense we must impose on them when things start to go balls up so to speak. Now if you would be so kind as to call up that carriage you mentioned earlier.

DR. ELLIS

I seem to have upset you somehow.

DIANE

Not at all. I just realized that I have something eminently more important I need to tend to.

DR. ELLIS

I see. Very well. Let me get my coat and I'll walk you down.

DIANE

No need. I'll see to it.

DR. ELLIS

Allow me to help you with your coat then.

(He gets her coat and holds it for her to put on but Diane takes it instead and drapes it over her arm and proceeds to the door.)

DR. ELLIS

May I call upon you for tea tomorrow? Say around 10?

DIANE

Could you send around a messenger before hand? I'm just back from Burmah and still a bit addled I'm afraid.

DR. ELLIS

Not a moment too soon I'd say.

DIANE

What's that?

DR. ELLIS

The Sepoy Mutiny.

DIANE

Yes, of course. Dreadful thing really, but can't say that I'm surprised. We'll have plenty to talk about tomorrow. I'll tell you what I've learned about ayurvedic medicine and.....

DR. ELLIS

Ah, superstition you mean. Or to use the vernacular, poppycock.

DIANE

And then you can share all of your learned narrow and contrary observations about women, alternative medicine and raising the dead.

(Diane turns and exits. Leaving Dr. Ellis in the doorway looking after her with a big grin)

End of scene.

SCENE 6

At rise:

Hallway outside of Dr. Ellis' apartment. Apartment interior is dark. Chulsey and Trevor are outside the door arguing that something is up because the doctor hasn't requested more bodies. The hallway is carpeted and has gaslight sconces on the wall. Walls are wallpapered in an ornate flock paper. There is a column embedded in the wall that provides a hiding place for Chulsey and Trevor when the detective and landlord arrive.

CHULSEY

I'm telling you Trevor, there is something wrong here. Good old Dr. Blood and Guts hasn't requested our services in a month and the last time we showed up unannounced he turned us away.

TREVOR

Dr. Ellis ain't going to take too kindly to us showing up like this again. The last time we was here he said he'd call the police on us if we showed up again.

CHULSEY

Right. And tell the good officers what? That we used to provide him with fresh bodies for his research and now he doesn't need them anymore? It's not likely is it? This is my livelihood we're talking about here Trevor. I have debts to pay.

TREVOR

That's right, your mum's debts, I forgot.

CHULSEY

No. Not me mum's. These are my debts. As it turns out me mum made it to the top of the list after one particularly nasty encounter. God rest her soul.

TREVOR

...uh, God rest her soul.

CHULSEY

Now we are going to sit here until the good Doctor –

LANDLORD

Dr. Ellis is at home. You can't just barge in on him when he is fully capable of opening the door and letting you in of his own accord. (off)

CHULSEY

Someone is coming quick hide!

(They hide behind the column. Detective Eaton and Landlord arrive in hallway. Detective Eaton has Landlord by the arm)

DETECTIVE EATON

You are in no position to tell me what I can or cannot do. This is a police matter and I need to gain access unannounced. Now you either cooperate or I'll have you arrested.

(The landlord pulls his arm away and straightens his shirt sleeve which was crumpled by the Detective's manhandling)

LANDLORD

I have to get the key. I don't have it on me.

DETECTIVE EATON

You don't have the key?

LANDLORD

No, of course not. I don't make a habit of barging in on my tenants unannounced. It is down in my office.

DETECTIVE EATON

You came all this way up here without the key.

LANDLORD

You're the one who dragged me up here...

(They continue to argue off stage as they make their way back to the Landlord's office. Chulsey and Trevor come out of hiding)

CHULSEY

That's the same bloke who's been coming around asking questions about the missing people.

TREVOR

The one that threatened to incarcerate you?

CHULSEY

Yeah, that's the one. We have to get out of here before he sees us.

TREVOR

Did you tell him we was providing bodies for Dr. Ellis?

CHULSEY

No, of course not! You think I'm stupid or something?

TREVOR

Then what's he doing here?

CHULSEY

He must have followed us. Come on let's go!

TREVOR

Wait, we can't leave. We have to warn the Doctor!

CHULSEY

What? Warn old blood and guts? The very one who's cut me off and refuses to speak to me? No sir, not going to happen. You can stay but I'm leaving.

(The Detective can be heard returning)

TREVOR

Fine. You do what you want. I've got an idea...

(They both leave the back way, away from the Detective. The Detective arrives at the top of the stair and walks stealthily to the front door. He listens for a moment and then, using the key he has obtained from the Landlord, lets himself in. Lights come up in Dr. Ellis' flat. He is reclined on the couch reading with his back to the door. Diane enters from stage right just as Detective Eaton enters and stops in her tracks as she and the detective see one another)

DIANE

One does hate to interrupt a good skulking but it was purely accidental I assure you.

(Dr. Ellis gives her a confused look and then turns to see what she is looking at)

DR. ELLIS

Hello! What's this? Who are you and what the devil are you doing in my flat?

DETECTIVE EATON

Excuse me Miss, I must insist that you have a seat there with Dr. Ellis and doctor, please remain seated. I am here on official police business.

DR. ELLIS

I was not aware that the police considered breaking and entering official police business.

(Dr. Ellis casually gets up from the couch and walks over to the Detective. He is considerably taller than Detective Eaton and looms over him menacingly)

DETECTIVE EATON

You may let the property but you do not own it, your landlord does and as you can see, he has provided me with my means of entry. So it isn't really breaking and entering is it?

(He holds up the key)

DIANE

I am sure the officer has good reason to be here Geoffrey. Perhaps if you would be so kind as to explain what this is all about.

DETECTIVE EATON

Yes thank you.

(He removes a pad and pencil from his coat pocket)

Dr. Ellis, is it true that you routinely employ the services of one Chulsey Tibble?

DR. ELLIS

That sounds very much like a question and not at all an explanation.

DETECTIVE EATON

I'll get to that. Now please answer the question.

DR. ELLIS

Very well, Tibble is it? I don't know his surname but I do employ the services of a Chulsey from time to time.

DETECTIVE EATON

And a Trevor Dunlevy?

DR. ELLIS

And once again I must confess that I do not know this individual by his surname but yes I also employ the services of a Trevor. I have employed the services of Trevor and Chulsey from time to time. But I should note that I have not employed their services for more than a month now.

DIANE

It's true. The Doctor and I have been acquaintances for at least that long and I can attest to this.

(The detective looks askance at Diane and then refocuses on Dr. Ellis)

DETECTIVE EATON

Is it typical of you Dr. Ellis to be so casual in your business relations?

DR. ELLIS

Look here! I've had just about enough of this!

DETECTIVE EATON

Maybe you have and maybe you haven't but I would say that at the moment I have the distinct advantage of knowing more than you think I do. Now, if you would be so kind as to describe precisely, the services Mr. Tibble and Mr. Dunlevy have provided.

(It is apparent the doctor is a bit concerned with the question. He hesitates and then proceeds slowly)

DR. ELLIS

Chul...I mean, Mr. Tibble and Mr. Dunlevy, provide me with lab specimens for my research.

DETECTIVE EATON

Yes, and what is it exactly you are researching?

DR. ELLIS

The rejuvenation of necrotized tissue.

(Dr. Ellis realizes that the Detective is confused by this explanation)

Um....dead tissue, bringing it back to life so to speak.

(The detective looks at him as if he is crazy)

DR. ELLIS

It is a very common affliction of Diabetics and various forms of gangrene. My research is intended to bring these tissues back to life or failing that to compel the body to regenerate new tissue on its own. You know, like a lizard grows a new tail. That sort of thing.

(The detective is not fully convinced but continues anyway)

DETECTIVE EATON

And perhaps you can describe for me these specimens that our Mr. Tibble and Dunlevy were providing you.

DIANE

And perhaps the detective can tell us exactly what this is all about before we proceed with this silly little cat and mouse game.

DETECTIVE EATON

There is nothing silly about murder miss.

DIANE
Murder!

DR. ELLIS
Murder!

DETECTIVE EATON

That's right murder. Not so silly now is it? Your smarmy friend Mr. Tibble was overheard at a local pub boasting to a prostitute that he has quite the lucrative business providing you with bodies for your research. There have been a number of missing persons lately and it doesn't take a genius to put two and two together does it?

DR. ELLIS

Now listen here! This is outrageous! How am I to know where Chulsey –

DETECTIVE EATON

You'll kindly shut your trap now; you had your chance to talk. It's my understanding that you have your lab here and I plan to have a look. Where does that door go to? Is that it?

DR. ELLIS

I've said all I am going to say. Stay away from that door.

(The detective crosses to the lab door and tries it. It is locked)

DETECTIVE EATON

It's locked! Where's the key?

DR. ELLIS

Locked, but how's that poss --

(The detective realizes he has the key to the front door and tries it in the lock. The door opens, he looks back and gives Dr. Ellis a smug smile then proceeds into the lab. Dr. Ellis and Diane quickly follow. Inside the lab everything is pristine. There are no signs of human body

parts, just animals. There is something on the lab table that disgusts the detective as he looks at it)

DETECTIVE EATON

What in fuck's sake is that?

(Dr. Ellis is still confused with the sequence of events. He did not have the lab door locked and the lab is not how he left it. He walks over to the lab table and peers at the object the detective is referring to)

DR. ELLIS

Rattus norvegicus, common rat.

(The detective continues to peruse the lab, opening doors and rummaging through drawers. He suddenly spies the cloth covering Giles on the desk)

DETECTIVE EATON

And what is this?

(He strides triumphantly to the desk, Dr. Ellis physically reacts to the inevitable reveal but when the detective removes the cloth it is a common hat block)

DR. ELLIS

I don't know the Latin term for it but I believe the vernacular is "*hat block*".

(The detective is annoyed and tosses the cloth on the ground before turning quickly on his heel and leaving the lab)

DETECTIVE EATON

My advice to you Dr. Ellis is that you watch the company you keep. I'm sure that there are far more qualified agents other than our Mr. Tibble and Dunlevy to secure your specimens. If I hear of anyone missing any pets, I can assure you I will be back.

(He turns to face Dr. Ellis and Diane at the door)

DETECTIVE EATON

May I have your name miss?

DIANE

No you may not.

DETECTIVE EATON

You are aware that there are laws in this town against prostitution?

DIANE

You think I'm a prostitute?

DR. ELLIS

How dare you!

DIANE

I can defend myself thank you very much.

DR. ELLIS

Defend *you*? What about me? He just implied that I need to pay for the procurement of sex.

DETECTIVE EATON

Not necessarily. There are some men for whom the preference is....

DIANE

Yes. I see your point. Allow me.

(She turns and slugs the detective in the face. Detective Eaton falls to the floor with a bloody nose)

DR. ELLIS

Well. I don't know what to say. That was absolutely gallant. Thank you for defending my honor!

DIANE

It was nothing really. I studied the eastern arts under master Kim when my father, accompanied Lord Napier to China

DR. ELLIS

Really? Do tell.

DIANE

Yes, for the East India Company. It was some failed attempt to renegotiate their trade agreement or something like that. He took me with him.

DETECTIVE EATON

Pardon me if I interrupt your little history lesson love but you just struck an officer of the law. Have your sport if you like. I dare you. As a purveyor of the law, I could have you thrown in jail for striking an officer.

DIANE

You are absolutely right. Excuse me Geoffrey, I need to accompany this young man down to the police station.

DR. ELLIS

I don't think that's really necess.....

DIANE

No, it's fine really. I just want to have a chat with Superintendent.....?

DR. ELLIS

Oh that's right. (turning to Detective Eaton) You didn't say which station you're from. Is it Clamphon?

DETECTIVE EATON

uh...mm, no...it's Chelsea actually.

DR. ELLIS

Perfect! As it so happens I recently established a remote communication system with the Chelsea station. It's quite ingenious really. All based on radio waves and the like. I set it up a while back after I'd been broken into on no fewer than three occasions. Quite disturbing I don't mind telling you. Just give me a moment and we'll have someone around to sort the whole thing out. I believe it's Superintendent Sheppard right?

DIANE

Perfect. I think he might find it concerning that one of his detectives is not only letting himself into private quarters but also blindly accusing the occupants of illegal fornication.

DETECTIVE EATON

You think the senior officer is going to take the word of a darky over me?

DR. ELLIS

See here!

(Diane steps between Dr. Ellis and Detective Eaton)

DIANE

Go ahead Geoffrey, ask Mr. Sheppard to send someone around.

(Detective Eaton stops and gives Diane a long hard look)

DETECTIVE EATON

Alright then. You've made your point. I'll go. But I am not convinced that all is chaste here doctor. I will be watching. If there is one thing I know of the Mr. Tibbles and Dunlevy's of the world is that they have a deep and inherent ignorance that is eventually their undoing, (he moves in closely to look Dr. Ellis directly in the eyes) and the undoing of those around them. Good day doctor.

(Diane and Dr. Ellis both stare at the door for a moment, not really believing what has just transpired. Then look at one another and burst out laughing)

DR. ELLIS

Can you believe the cheek of that bastard?

DIANE

You know there's a law against illegal fornication Dr. Ellis.

DR. ELLIS

What are you implying Ms. Bauer?

(Diane stops laughing. She takes a long hard look at Dr. Ellis and then pushes him against the door and aggressively begins to kiss him. He starts to lift her up and she slaps him down while she continues to kiss him and then lifts him up instead. Dr. Ellis breaks from the kiss to take a look at her, then wraps his legs around her and continues with the kiss)

End of act I

ACT II

SCENE 1

At rise:

(Early morning around 8:30AM. Scene is outside living room area out on patio. Wilson and Diane are at a small café style table. Wilson is reading the paper and Diane is perusing Dr. Ellis' lab notes. Through the windows we can see inside to the living room. Dr. Ellis is escorting a patient to the door. Wilson looks up to take in the scene. *Note - if it is problematic to change to a patio scene then the following scene can take place in the living room at a cafe table and two chairs set stage left near the entrance*)

DR. ELLIS

Nothing to worry about Mr. Lerwick, just a case of the sniffles. Take this to the Apothecary and you will be good as rain in no time.

(Mr. Lerwick nods his head profusely and shakes the doctor's hand before putting his hat on and leaving. Dr. Ellis turns toward the window and sees Wilson looking at him. He smiles and waves and returns to his lab.)

WILSON

Nothing less than a miracle I tell you.

DIANE

Hmmm?

(She doesn't look up from her reading)

WILSON

Nothing less...(he notices that she is reading Dr. Ellis' lab notes) Really Diane, I do wish you would let me destroy those dreadful things.

DIANE

What? These? Don't you dare even consider it! I promise you uncle, if half of what I am reading in Geoffrey's notes is true then the man is nothing less than a genius.

(Wilson is about to argue the point but she cuts him off)

But in any case, forgive me, you were saying something?

(Wilson still wants to argue his point but thinks better of it reluctantly)

WILSON

I was saying it is nothing less than a miracle.

DIANE

Miracle?

WILSON

Geoffrey. His sudden rectitude. It is nothing short of a miracle. And I have you to thank for it.

DIANE

Me?

WILSON

Well yes, you. I know you were displeased with my initial efforts to get you and Geoffrey together but you must admit it has met with some success.

(Wilson waits for Diane to respond but she is taken up in her own thoughts)

The two of you have formed a bond of sorts haven't you?

(Diane still doesn't respond to Wilson's liking)

Please Diane. I know that I am only your Uncle so I wouldn't dare to assume that I might sway you as such, but if I might beseech you as a friend...

(Diane is pulled from her thoughts. She looks at Wilson and takes his hands in hers)

DIANE

What? Oh no! No, no, no, no Uncle. I care for Geoffrey deeply. It's just that if it is true that I am responsible for taking him from his work then I fear I have done the world a great injustice! Geoffrey has an incredible mind Uncle! It is no wonder you love him so!

WILSON

That I...love! Alright. Enough. I am sorry I questioned you my dear. Whatever has transpired these past few weeks, I am genuinely pleased for you and Geoffrey and wish the both of you my best.

(Diane tries to interject but Wilson silences her with the wave of his hand and a shake of his head. Diane broods for a moment and then sets the book down at her feet and gives Wilson her complete attention)

DIANE

It is a new world Uncle. It is only the truly ignorant who still harbor such despicable prejudices. It's alright to say it.

WILSON

Yes, well, enough of that. I am sorry I questioned you my dear. I know you mean well. But please understand that the world has had greater than a millennium to achieve such enlightenment. I on the other hand, have the benefit of a paltry 30 years. The first 29 spent in something less than enlightened state I'm afraid.

DIANE

Of course, I understand, I really do, and I promise never to mention it again but please indulge me one last time. (she waits for Wilson to agree and eventually he nods) It's true that I have come to care for Geoffery very much and I believe he feels the same about me. I mean we can never really be certain can we? And I'm willing to say that even if it's not genuine, at the very least it's sincere. But...but It feels a bit...I'm not sure how to describe it. I guess lacking at some level. I mean I have observed how much you love him (before he can protest she waves him down) and though as I said, I care for him very much, I don't think it comes close by any measure to how you feel for him. And...I dare say, how he feels toward you.

WILSON

I think I should stop you right about now Diane. I am not sure I want to hear this.

DIANE

But you must uncle. The quality of his love for you is equal to yours for him. I don't know how to describe it really except that I know he does not feel the same way toward me and never could. And I don't think I could ever love him to the same capacity that I perceive you to have for him. But of course he could never consummate his love for you and you, unfortunately, cannot fulfill what he requires. And so...

WILSON

And so?

DIANE

It pains me to say this uncle but I think you should move on.

WILSON

Move on.

DIANE

Yes. It is a new world out there uncle. There are places in this world where two men can live as naturally as husband and wife with, if not complete acceptance, then at least with complete indifference of the community. You can meet someone, fall in

love and live a rich and fulfilling life. It breaks my heart to see you so unhappy like this.

(Wilson and Diane observe one another briefly before Wilson responds. She's searching his face for acceptance and he is trying to decide how to proceed)

WILSON

Thank you my dear. I know you are telling me this with the best possible intentions. But I am sorry to inform you that you are mistaken. I am not unhappy. I know it looks that way to you but of course you are looking at all of this from...well from your privileged perspective. It's true. I do love Geoffrey very much. There. I've said it. But I love him because he is who he is, not because of who I want him to be. I am not in love with his potential. You have not taken anything away from me by making him happy. Yes. I know of these other places you speak of. But love...true love, is not something that you can just arbitrarily assign to someone else. I did not set out to fall in love with Geoffrey and I'm sure he did not plan to come to love me as you describe. And yes. I agree with you. He does love me very much. So here we are. Loving one another. Not because it fits the confines of what is considered normal. Not because we have followed the rules that our parents and society have dictated for us. Our love exists despite everything and everyone that says it is wrong. So no my dear. I'm afraid my heart doesn't work that way. It is not a watch that you can reset and calibrate to suit your particular time of day. So believe me when I say that I am very happy for you and Geoffrey. And I am very grateful to you not only for your love and concern for me but also for saving my good friend Geoffrey and making him so happy. And that makes me happy. So there you have it my dear. You have succeeded in ways you cannot even begin to comprehend and for that I thank you.

(Before Diane can respond Dr. Ellis comes out on the patio)

DR. ELLIS

Oh now, this will never do! The two of you look positively funereal! And on such a bright and cheery spring morning! It's not Wilson's Pleurisy again is it? Don't placate him my dear he's only doing it for attention.

WILSON

Really Geoffrey! As a Doctor you really shouldn't make light of such matters. It is a serious respiratory condition...

DR. ELLIS

And if you ever actually acquire such a condition Wilson I promise you that I will only speak of it in very somber tones.

(Wilson starts to protest but Diane interjects)

DIANE

You look like you are about to go out Geoffrey, we are still having lunch aren't we?

DR. ELLIS

Yes, yes, yes. It's only that I must go into town first and take care of a few things.

(He leans in and kisses Diane lightly on the lips)

Do you mind if it's a late lunch? Say around 1-ish? I'd like to try that new spot down on Oxford that we've heard so much about.

DIANE

Feeling a bit of the Bohemian are we? Shall I wear my Persian slippers?

DR. ELLIS

Most definitely! And your beaded corset! And wear yours too Wilson!

(Dr. Ellis pulls Wilson's head to him and kisses his forehead before Wilson can protest. There is much commotion and laughter as Dr. Ellis dashes out)

DIANE

Well Uncle, I too have a few errands to run before our rendezvous.

WILSON

I'm off too my dear. I'll walk you to that contraption you've been frightening the locals with what is it called again?

DIANE

They call it a puffing devil, would you like to try it?

WILSON

Not on your life.

(Diane takes Wilson in her arms and gives him a big hug and then looks up into his face)

DIANE

How is it that I ended up with such an old fashioned grump of an uncle?

(she releases him and begins gathering Dr. Ellis' notes)

No matter. I find it quite endearing. And uncle. Thank you.

WILSON

Thank me? For what?

DIANE

For sharing with me and letting me be a part of your life. I am not fully convinced mind you, but I look forward to our continued debate on the subject.

(She kisses him on the forehead and then takes his arm and they head toward the door. They get to the door that leads to the hallway when Wilson realizes he has forgotten something)

WILSON

Oh! I'm sorry my dear I left my pipe and pouch on the table. You go along without me. I'll see you at the café.

DIANE

Very well. Don't be late.

WILSON

I won't. Promise!

(He returns to the table and reaches across for his pipe and pouch and knocks the morning paper to the ground. He stoops down and picks it up just as we see Dr. Ellis with light overcoat and hat in hand making his way to the front door. He sees Wilson and comes over to him, picking up Wilson's hat and coat from the coat rack on the way)

Dr. Ellis

Oh good you're still here. May we have a moment?

(Wilson is a bit startled)

WILSON

Geoffrey! Yes! Of course what is it?

(Dr. Ellis holds Wilson's coat for him and helps him into it)

Dr. Ellis

I know I've said it before but I think it bears repeating.

(He spins Wilson around, sets the hat on his head and straightens his collar in a fussy manner)

I don't know that I have ever been happier in my life Wilson and it is extremely important to me that you know that I feel that I owe it all to you.

(Wilson starts to say something but Dr. Ellis motions him to be silent. Their proximity to each other is very close and very intimate. Wilson attempts to step back a comfortable distance but Dr. Ellis pulls him close)

Please Wilson, let me finish. Every time I try to tell you how appreciative I am you brush the whole matter away and insist it was nothing. I was on the brink of a very

deep and dark precipice and you rescued me. I know it couldn't have been easy for you.

WILSON

You are a very dear friend to me Geoffrey. There is nothing heroic about coming to the aid of a friend.

DR. ELLIS

Friend yes. That's what we are isn't it? Friends? Look Wilson, these past few months for me have been like waking up from a very long and fitful sleep. Diane has been like a breath of fresh air for me. Her brilliant mind, her modern attitude and her exceptional beauty are all quite intoxicating. Yes I'm happy and yes I care for her deeply and I know that you say that none of this is difficult for you but I don't believe it because I know that it is difficult for me!

WILSON

For you?

DR. ELLIS

Yes of course. I feel as though I am betraying you. Cheating on you. You know me better than Diane could ever hope to. I know that your love for me goes far beyond mere friends. And I know that you have loved me when there was nothing about me to love.

WILSON

Geoffrey! Please! This is completely unnecessary and highly inappropriate.

Dr. Ellis

Stop!

(Dr. Ellis' objection is quite forceful and stops Wilson cold)

Please stop! I'll only say this once and you must hear me!

(He proceeds in a slow measured manner)

I know, that your love for me is more than just mere friendship. I wish dearly I could consummate that love but you know it is not my nature. But please don't doubt for a moment that my love for you is any less because of it. I will cherish this gift you have given me until my dying day. And it is not your niece I am referring to. It is your want for my best interest and for your love. It is a love of sacrifice and devotion. And for that...I am eternally grateful.

(He takes Wilson's head in his hands and gives him a deep sensuous kiss. Wilson resists at first but then melts into it. When Dr. Ellis pulls away there is moment of intimacy. Dr. Ellis stokes Wilson's cheek and looks deeply into his eyes. There is a moment that looks like Wilson is going to go in again for another kiss but then Dr. Ellis reverts to business as usual)

There, I've had my say. And....well...from the look of you I would say that, that had the effect I was going for. So there you have it. I love you, you love me and...well..I promise never to broach the subject again.

(He releases Wilson and leaves Wilson standing there clearly shaken by the event)

End of scene

SCENE 2

At rise:

(Same patio *or living room* scene minutes later. Trevor has come to the table and begins clearing the breakfast settings from the table. He is cleaned up and wearing a white apron. *Stage right we see Chulsey drop down stealthily onto the patio from the patio wall and make his way into the living room if you are not doing a separate patio scene.* He pauses and takes in the scene before speaking)

CHULSEY

Now one would have thought that the good Dr. Blood and guts would've sprung for a proper maid's outfit. I for one am quite scandalized.

TREVOR

Chulsey! (he is initially very pleased to see his old friend but then pulls back) What are you doing here? How did you get in here?

CHULSEY

Now what kind of a skulker would I be if I started giving up my secrets?

TREVOR

If Dr. Ellis catches you here...

CHULSEY

Done alright for yourself haven't you Trevor?

TREVOR

What you mean by that?

CHULSEY

Don't play coy with me Trev. You done alright.

TREVOR

Please Chulsey, don't bollocks this up. I've set myself straight and Dr. Ellis has given me a second chance. I'm his lab assistant now. He says with enough study I might be a doctor myself some day!

CHULSEY

You? A doctor? And the green fairy will be your nurse I suppose?

TREVOR

It's a miracle I tell you Chulsey! Dr. Ellis has cured me. He hooked me up to this machine of sorts. All kinds of wires and such poking out my head. Give me this potion to drink. I don't mind telling you I was quite out of my mind with fear at the time but it worked! I have no desire whatsoever. And if I even try to take so much as a sip, I become deathly ill.

CHULSEY

And what was it that made the good doctor so generous?

TREVOR

I helped him that night when the detective came poking about. I went down to the basement and climbed up the dumbwaiter to the lab and set everything right.

CHULSEY

Now isn't that grand? Pulled the thorn out of the Lion's paw did you? Look I haven't got time to stand around praising your good fortune. I want to know if you are going to do right by me.

TREVOR

What? What do you mean by that?

CHULSEY

You know what I mean. We're partners. What's mine is yours and what is yours is mine. It looks to me that you aren't keeping up your part of the deal. The good doctor has threatened me if I don't stay away and you know how I feel about being threatened.

(Chulsey moves to one of the chairs and takes a seat and begins eating the leftovers and drinking the tea. Making himself quite comfortable)

Now this is how it's going to work. I know for a fact that the good doctor seems to have changed his ways. Found religion he did. But that's no concern of mine. I know where the bodies are NOT buried if you catch my drift and I can make life very unpleasant for him...and you.

(as Chulsey has been talking, Trevor has been physically conveying his distress at the turn of events. Before Chulsey can continue, Trevor is overcome by his fear that Chulsey is going to ruin things for him. He lets out a guttural scream and lunges at Chulsey and lifts him out his chair and throws him to the ground where he sets upon him. He grabs Chulsey by the lapels of his jacket and slams him back into the ground.)

TREVOR

We're partners? What's mine is yours and what is yours is mine, is it? You don't know the meaning of partners Chulsey. When Dr. Ellis was about to get pinched by the detective did you step in to help?

CHULSEY

Trev I'm

TREVOR

We was partners Chulsey. You me and the doctor. We were supposed to look out for one another but you couldn't be bothered.

CHULSEY

(Chulsey rallies his strength and partially sits up so he can make his point directly into Trevor's face. Trevor pulls back a bit)

I'm supposed to look out for the doctor am I? The doctor who hasn't struggled a day in his life? Good old doctor blood and guts who eats oysters and shits pearls? No thank you Trev old boy. He can wipe his own ass! You just let the good doctor know that if he doesn't do good by me, I know a certain detective that.....

TREVOR

(Trevor becomes unhinged)

No! You hear me? I'll not let you ruin this for me Chulsey! If you so much as breath a single word about any of this I swear I'll tear you to pieces with my bare hands!

(Trevor appears to have truly lost his mind. His face is mere inches from Chulsey's face as he screams the lines. His face is red with anger and the veins in his neck are bulging. Chulsey begins to weep.)

CHULSEY

I'm sorry Trevs! Friend! Old friend! Please don't hurt me. You know me. All bluster and show. I'll go, yes, I'll go. You won't have to worry about me. I promise.

(Trevor is taken aback. He has never seen his friend like this and he has never reacted with such violence and anger. He begins to feel shame for his actions. He gets up off of Chulsey and steps away from him to collect himself. Out of Chulsey's sight he rolls up his sleeve and we see a contraption attached to his arm. He checks the vile then pulls the sleeve down again. Chulsey is embarrassed by his cowardice and keeps his back to Trevor as he speaks)

Now look what you've gone and done. I've wet myself. (Chulsey lets out a small chuckle) Wouldn't be the first time hey Trev? But I usually have my drink in me. I've got the tremors I have. (he wipes his eyes and nose.) Can't blame an old fool for trying can you? I think you'd be right surprised if I had just walked away now wouldn't you? (he laughs again) All right then. I'll be on my way. Sorry to have bothered you.

(Trevor doesn't respond he is still trying to collect himself from the outburst. Chulsey steals a glance at him. When he sees that Trevor has his back to him he takes a few timid steps toward him)

I know coming to you like this was wrong Trevs. What with us being good friends for such a long time. I just wasn't thinking right, you know? That detective bloke keeps snooping around, poking into my business and ever since the good doctor shut me out I've been in a bad way. I've spent all my money. Not that, that should come as much of a surprise to you. Not even my own mum will take me in.

TREVOR

(Trevor is startled by this and turns to face Chulsey)

I thought she made it to the top of the list!

CHULSEY

Ah. There's my Trevs. Good old gullible Trevs. There never was a list old boy. That was all bluster. Old Chulsey having a turn at giving you the goosebumps.

TREVOR

Then...where did you get the bodies? The freshly made dead bodies?

CHULSEY

Hooked up with the high rip gang.

(Trevor reacts. Startled)

Pissed my pants a few times dealing with the likes of them I don't mind telling you.

TREVOR

You mean you were just...

CHULSEY

It was all a load of codswallop Trevy. It pains me to admit it but I just didn't have it in me. I tried. Me mum? She's still alive. The old witch will outlive me. I snuck up behind her with her wooden leg in me hand. She takes it off at night. I was all set to smash that crown to smithereens when I...well...that old gray head...I don't know how to explain it friend...but...it just gave me pause. She must've seen my reflection in the window because she turned on me, liked to scare the bejeezus out of me. She snatched the wooden leg out of my hand and beat me within an inch of my life. She kept screaming, how many times have I told you not to play with my leg? It was completely irrational. I mean, the last time I played with her leg was when I was 5.....any who, that's when I realized it wasn't in my nature to make freshly dead bodies. And when I was laid up for that time? It came to me that all those people on my list weren't folks who wronged me. They were folks that hurt me. It sounds like the same thing. But it's not.

(Chulsey steals a look to see if Trevor has been listening but Trevor has turned around from him -toward the audience- so he perceives his story to have been ineffectual)

All right then. I'll be off. Best of luck to you Trevor. You're a good man you are. (Trevor doesn't react) All right then. Here's my hat, what's my hurry?

(Chulsey turns to leave. Trevor turns and rushes to him and stops him)

TREVOR

Wait Chulsey. Don't go. I'll talk to Dr. Ellis. I'll ask him to give you the treatment too. It'll set you right. You'll see. He might even give you a job.

(We see physical relief from Chulsey that his old friend is still on his side. He turns slowly and takes a look at Trevor before embracing him and then pulling back)

CHULSEY

Ah Trevor. My poor dear friend Trevor. I miss him. I have no desire to have my brain plucked out friend and scrubbed clean like a bunch of filthy laundry. This seems right by you. Now if you want to set things right as a proper Christian you'll give me whatever money you have on you and send me on my way. I promise you it will be the last you see of me.

(Trevor rummages through his pockets and gives Chulsey what he has. Chulsey pockets the money and takes his hat and smacks Trevor on the chest with it in a playful manner)

CHULSEY

You wouldn't have bested me my friend if I didn't have the tremors.

(He smiles at Trevor and turns and leaves the way he came in)

End of scene

SCENE 3

At rise:

(Diane's flat. It is definitely a woman's flat with many female (not necessarily feminine) qualities to it but there are also many gender neutral elements to it. There are various mechanical gizmos at different stages of construction. A writing table, a large overstuffed chair by a window and a bed that is a bit unkempt. Also in the room although not showcased but obvious to anyone paying attention is a mechanical heart. Detective Eaton is seated in the chair fiddling with a tool of some sort and appears to be a bit bored. Suddenly there is the sound of a key in the door and the detective springs up and positions himself behind the door so that when it opens inward he is concealed. Diane enters without noticing him and begins to let her hair down and undress. The detective sneaks up behind her quietly.)

DIANE

(Without looking around to acknowledge him)

I thought I was very clear in my instruction about you letting yourself into my flat.

DETECTIVE EATON

(Laughs and grabs her around the waist and twirls her around to face him)

And I thought I was very clear about you giving me instructions.

(He moves in to kiss her but she pulls away)

DIANE

I'm serious Reginald. You could jeopardize the entire plan with this foolishness.

DETECTIVE EATON

(Annoyed)

And about that plan. Perhaps you could enlighten me again as to what the plan is exactly. I've gone over it a few times in my head and it seems to me that I don't recall the part where you make love to the nefarious Dr. Ellis. I doubt very seriously that I would have agreed to such a plan.

(he grabs her again more forcefully and draws her in close to him.)

DIANE

And perhaps you could enlighten me as to where it is exactly in the plan that you walk in and bollocks the whole thing up?

DETECTIVE EATON

I made things interesting. I didn't fuck things up.

(Diane reaches up and tweaks his bandaged nose)

DETECTIVE EATON

Ouch!

DIANE

Shall we go another round?

DETECTIVE EATON

Yes. Lets.

DIANE

Don't be ridiculous.

(Detective Eaton places himself in a fighting stance. Diane looks at him with some disdain and then takes an umbrella from the umbrella stand and uses the crook to trip him up and send him sprawling)

DETECTIVE EATON

Ouch!

DIANE

Your masculine bravado is tiring and likely to land us both in jail. What is it about men that requires even a casual encounter to end in a pissing match?

DETECTIVE EATON

(Gets up from the floor and brushes himself off)

All right then. Have it your way. But I warn you; I'm not going to sit idly by while this doctor makes off with my girl.

DIANE

There you go again. Suddenly I'm your property. It's a partnership Reginald and don't you ever forget it.

DETECTIVE EATON:

I'm talking about us not our plan.

DIANE

And so am I. Our relationship is equal. I don't own you and you don't own me. We are free to come and go as we please. As it stands now, I want to be with you but you are making it very difficult for me to remain in such a frame of mind.

DETECTIVE EATON

Enough of this blather. Catch me up so I can "come and go" as I please.

DIANE

I'm certain that Geoffrey was involved in those missing bodies. His notes are so prolific and they detail experiments on actual human tissue. At one point he was frustrated because his success was only temporary and he theorized that it might have been that the tissue he was working on had passed too far into decay. He doesn't actually spell it out in his writings but it appears that he was somehow able to acquire fresher subjects.

DETECTIVE EATON

You mean freshly dead bodies right?

DIANE

(Somewhat annoyed)

Yes. Of course.

DETECTIVE EATON

Well there you have it then. Get those books securely in your possession and our Dr. Ellis will pay dearly for their return.

DIANE

I'm afraid it won't be as easy as that. He keeps those books under lock and key. He allows me to read them but only under the strictest supervision.

DETECTIVE EATON

Well, given your feminine appeal that shouldn't be too difficult. I know all too well your abilities in that regard. For some reason, you are delaying. I don't know why but I can assure you that double crossing me would be a mistake. I'll give you two weeks to run your plan and if you haven't made any progress by then, I'll take matters into my own hands.

(He moves to the door and opens a crack to peer out and see if the coast is clear. Diane moves to the door and grabs Detective Eaton by the neck and pulls him in to give him a deep sensuous kiss. He lifts her by the thigh and presses her into the door frame with his hips and kisses her passionately back. She allows it but then presses her hand gently into his chest to stop him. She looks coldly into his eyes)

DIANE

I'm warning you Reginald. Don't threaten me and don't do anything stupid to ruin this for us.

(He studies her face for a moment before responding)

DETECTIVE EATON

Duly noted.

(He nods and leaves. Diane watches from the door to make sure he has left. She locks the door and returns to her bag. She pulls out Dr. Ellis' books and runs her hand over the cover in awe before holding them tightly to her breast. She sets them down and exits while undoing her blouse. Outside in the hallway we see Dr. Ellis come out from a hiding place. He looks in the direction that the Detective has left and then stares a moment at the door to Diane's flat. End of scene.)

SCENE 4

At rise:

Dr Ellis' flat. The lights are out and there is a soft glow of city lights through the living room windows. It is early evening. We can see the silhouette of the doctor sitting in a chair in brooding fashion. There is the sound of a key in the door but Dr. Ellis does not move. Diane lets herself into the flat. She turns on a nearby light that casts a soft glow on the flat. Areas are still in deep shadow. She begins to move stealthily toward the lab.

DR. ELLIS

And to what do I owe this honor?

DIANE

(Startled)

Geoffrey! You startled me. Where have you been? Uncle and I have been trying to reach you all afternoon. We waited at the café for the better part of an hour and then decided to proceed without you. Are you all right? You're not ill are you?

DR. ELLIS

Ill? No my dear I have never felt better.

(Out of sight of Diane he turns his arm over to reveal that he is once again wearing the contraption on his arm. This version is a bit more complex to convey that he has raised the bar on his stimulant injections. He pulls his sleeve down to hide the device.)

It is the type of health one feels when one's head has finally cleared and they can breathe again.

DIANE

Oh so you were feeling poorly. Yes that can be quite distressing. Good to know you are feeling better. I won't bother you. It's really much too late to pay a visit.

(She starts to leave but Dr. Ellis has countered her move in the shadows and catches her by the wrist and pulls her back to him.)

DR. ELLIS

But where are you off to? You haven't told me why you're here. You were worried about me, is that it? You were stopping by to administer your carnal gifts. They certainly worked in the past. Made me feel right as rain.

DIANE

Don't be vulgar.

DR. ELLIS

Vulgar? Yes, let's be vulgar.

(He throws her to the couch and walks to the door and locks it)

You're very good at being a vulgar little whore aren't you? Let's play your game.

DIANE

Geoffrey! What has come over you? Are you drunk? I won't put up with this. Let me out of here this instant!

DR. ELLIS

Ah, calling out your masculine qualities are you? Tell me. Is this new woman image of yours just a façade to hide a greater truth? Do you and your uncle share the same proclivities? Am I just a beard for your Sapphic desires? I've read the kama sutra. In fact there's a barmaid in the pub just down the street I think might be up for a knock about. Care for a little threesome?

DIANE

You're a fool!

(She starts to storm out but Dr. Ellis catches her and flings her back with superhuman strength. Diane is now frightened for the first time and cowers on the floor)

DR. ELLIS

Impressive isn't it?

(He pulls back his sleeve to reveal the steampunk contraption on his arm with the blue colored vile)

The qualities we attribute to bloodlines are no more than a simple recipe of chemicals that God in his petty wisdom metes out with maddening disregard for the truly worthy.

DIANE

Geoffrey, I don't know what's come over you or what it is you think I've done but I can assure you, whatever it is, you are mistaken.

DR. ELLIS

Don't! I won't tolerate lies. I know what you and your Detective Eaton are up to. I saw the two of you together at your flat. I finished my errands early and went there to meet you and escort you to the café. Those old buildings do very little to conceal casual conversation. I saw the two of you making love in the doorway. I don't recall you being as passionate when we fucked.

(He pulls her in roughly and reaches down to grope her but she pulls away and retreats to a distance. She runs to the patio door but it is locked. He grins then continues)

Afterward I let myself into your flat and had a look about. I knew your education in the sciences would cause you to keep a journal of your exploits and I wasn't disappointed. I know everything. And I do mean everything. Even your initial plan to blackmail me and your uncle as homosexuals. Such a lurid and infantile scheme. It made me ill. But then you came up with a different plan didn't you? And I do mean you. You were very proud of yourself weren't you? I must admit, it was a plan much more worthy of your higher education. Wilson would have been so disappointed in you if you had proceeded with your initial plan.

DIANE

(Diane has lifted positioned herself behind a chair so as to keep her distance from Dr. Ellis)

If you really did read my journal Geoffrey then you also know that Detective Eaton means nothing to me. It was his idea originally to blackmail you and my uncle. I'm the one who talked him out of it. I made up the whole idea about blackmailing you for murder to buy more time. Geoffrey, I've read all of your notes. They are magnificent. You must return to your experiments. I've made notes. If you augmented some of the organs with mechanical devices I think you would have more success.

(She has rushed over to her bag and pulled out Dr. Ellis' books and is leafing madly through the pages pointing out her notes. She pulls out a sheet of paper and shows it to him)

DR. ELLIS

What is that?

DIANE:

It is a diagram for a mechanical heart. In your notes you indicate that you are not able to sustain the heart. It incorporates a rubberized bladder that acts very similar to the natural valves. It uses the body's own blood pressure to drive the system...

DR. ELLIS

It's much too late for that Diane. I am afraid you've revealed far too much about yourself at this point. Yes, I know that you are only using Detective Eaton but I also know that you are only using me. You can't be trusted.

(He takes her into his arms, pinning her arms at her side and carries her to his lab. He seats her in the chair and straps her in. She continues to protest and resist but to no avail)

You see, I have given this quite a bit of thought. The better part of the afternoon was spent contemplating my options. As hard as I tried to resist it, I kept coming back to the only plausible solution. It really was quite distressing. Could you really have affected me so? A rational mind would have dismissed such a thought immediately but I don't mind telling you that I am not quite in my rational mind. I have augmented my mental state with an intricate mix of chemicals that elevates me to a level of consciousness not experienced by the common man. I guess you could say I am experiencing accelerated rationality. I've moved

beyond the mere human to the super human. It makes perfect sense. You don't want a mere human deciding your fate do you?

DIANE:

Geoffrey, please. Listen to yourself. You are not in your right mind.

DR. ELLIS

Fortunately, our dear Wilson arrived and sorted it all out for me.

DIANE

Uncle? Oh thank God!

DR. ELLIS

Please know my dear that in thanking God you are thanking me. I am the one who holds your fate in my hands. Yes when Wilson arrived I thought to myself what a shame that the one person who truly loves me, unconditionally, is a man. And then it occurred to me that I could have both. Wilson's mind and soul...in your body. It was so simple. I laughed out loud.

(He removes a cloth covering a lab jar to reveal a human brain floating in some kind of plasma solution.)

Alas Poor Yorick, I knew him well. Well needless to say Wilson didn't see things quite the same way. I was really quite excited about it. I explained everything to him. But his poor weak mind couldn't grasp it. The poor fellow was in quite a state. But I administered a sedative and in the end it was all quite painless.

DIANE

Oh Geoffrey no. Please tell me you didn't hurt uncle.

DR. ELLIS

Enough of this. I find your whining quite annoying.

(He takes a hypodermic needle and injects it into Diane. She struggles but then succumbs. Dr. Ellis puts the needle away and rolls a table full of surgical equipment over to the lab table)

Now I have to find Trevor. I'll need assistance.

(He leaves the lab. There is a slight pause then we hear some grunting and commotion over by the dumb waiter. Chulsey climbs out into the lab. The lab is still somewhat dark and so Chulsey moves cautiously into the room.)

CHULSEY

Trevor. Trevor. It's me Chulsey.

(Diane moans and Chulsey is startled by the sound and ducks behind the lab table. He peers out cautiously and then seeing Diane stands up right.)

Hello. What've we got here?

(He moves cautiously over to Diane and lifts her head to have a look.)

You're that woman I've seen the doctor with. This don't seem right.

DIANE

(Diane stirs and tilts her head toward Chulsey in a drugged state.)

Help me. Please help me. He's going to kill me.

CHULSEY

(Chulsey backs away)

No, no, no, no. This ain't right. I should just go. It's no business of mine.

DIANE

Please.

CHULSEY

(Chulsey starts to leave but stops, turns toward Diane but stops and turns to leave again.)

No sir. It's none of my business. Take your leave Chulsey. Be done with it. No good deed goes unpunished...

DIANE

If you help me, I'll see to it that you are rewarded.

CHULSEY

(Chulsey freezes in his steps. He considers what he just heard. We can see that he is struggling with his internal voice but finally gives in)

What's that you say?

DIANE

Reward...you.

CHULSEY

Well now. It's not like the good doctor has done me any favors is it? He cut me off. Sent me away.

(He turns and starts to make his way back to Diane in small measured steps)

All right then. Chulsey to the rescue!

(He removes the straps holding Diane down and lifts her onto his shoulder. He teeters a bit as he moves her toward the dumbwaiter.)

umph, There goes my back.

(He arrives at the dumbwaiter and realizes it is still in the basement. He takes Diane back to the chair and sits her down)

For fucks sake Chulsey.

(he goes back to the dumbwaiter and draws the platform up. He returns to Diane and lifts her again and lays her on the platform and then lowers her down to the basement. He rubs his hands together and is about to climb into the shaft to work his way down when Dr. Ellis suddenly enters the room.)

DR. ELLIS

Trevor! Trevor! Where the hell are you?

(Chulsey scrambles to crawl into the dumbwaiter but Dr. Ellis sets upon him and pulls him from the opening)

Hey you! Who are you? What are you doing here?

CHULSEY

(Chulsey is startled and tries to look nonchalant about his being in the lab)

Hello doctor. It's me Chulsey. You remember me don't you?

DR. ELLIS

Yes of course. I know who you are. What are you doing here?

(He spins to look in the chair and sees that Diane is gone)

Where is Diane? What have you done with her?

CHULSEY

What's that? I don't know what you mean. There was no one here when I arrived.

DR. ELLIS

(He moves over to Chulsey and grabs him by the shirt and holds him fast)

What have you done with her. Tell me or I'll tear your heart out with my bare hands.

CHULSEY

(Very frightened and on the verge of tears)

I'm telling you the truth doctor. I don't know where she is.

DR. ELLIS

(Dr. Ellis pulls Chulsey in close and studies him for a bit)

Yes of course. My apologies old friend. What are you doing here?

CHULSEY

Come by to see Trev sir. But if he's out I'll be on my way.

(Dr. Ellis grabs Chulsey by the scruff of the neck and squeezes hard)

DR. ELLIS

Now that's not very polite is it? I asked you a question but for some reason you are being evasive. Now, I'll only ask you once more. What are you doing here?

CHULSEY

Trevor told me about the treatment you gave him. How it set him straight. He told me if I came by, you might give me the treatment as well, seeing how things never work out for me and all.

DR. ELLIS

(He doesn't respond initially and then eases a bit on his grip of Chulsey.)

I see. Yes. Very well. It would be my pleasure.

CHULSEY

It's all right though doctor. I think I've changed my mind. I'll just be going if it's all right by you.

DR. ELLIS

Don't be silly Chulsey, it's no inconvenience. We're old friends aren't we? Come, let's have a nice chat. Just take a seat right here.

(He drags Chulsey over to the chair, forces him into it and straps him in.)

CHULSEY

It's alright doctor. I don't want to put you out. Please...please Dr. Ellis. Don't hurt me. I'm just an old sot. Let me be on my way and it'll be the last you see of me. You've got my word on it.

DR. ELLIS

Now now Chulsey. Don't be afraid. Everything'll be just fine. You'll see.
(He places electrodes on Chulsey's head as Chulsey whimpers)

DR. ELLIS

Now it is a very simple process really. With this mechanism right here I can stimulate different regions of the brain. I can give you goose flesh
(He flips some switches and moves some knobs. Chulsey reacts)
And I can give you pleasure
(Chulsey reacts but the sensation is fleeting)

CHULSEY

Now that ain't right. You've got no right to be poking around in my head like that.

DR. ELLIS

Now...needless to say that the very same mechanism that delivered you such pleasure also has the capacity to inflict indescribable pain and eventually death. So I will ask you once more Mr. Tibble, what have you done with Diane?

CHULSEY

I'm sorry doctor. Please forgive me. I don't know what I was thinking. She asked for help and who am I to refuse a young lass. She offered me a reward....

DR. ELLIS

(Screams)
Where is she?

CHULSEY

I let her down the Dumbwaiter!

DR. ELLIS

Of course why didn't I think of that?
(He pauses to consider this. Gets up to leave but Chulsey betrays himself with a whimper. Dr. Ellis looks back at Chulsey and steps over to the contraption)
Rest in peace Mr. Tibble.

(Dr. Ellis flips all the switches at once. We hear the whine of an electrical pulse quickly increase as Chulsey begins to scream. There is a sizzle and pop sound and the machine overloads. Chulsey drops forward in the chair dead.)

DR. ELLIS

Imbecile.

(We see Trevor rushing toward the lab calling out as he passes through the living room)

TREVOR

Dr. Ellis! What is it? What was that noise I heard? Are you alright? Hello?

(He enters and stops short as he takes in the scene.)

DR. ELLIS

(Dr. Ellis observes Trevor's emotional reaction to seeing Chulsey obviously dead and proceeds cautiously)

Trevor! I'm so glad to see you. I'm sorry but it appears our Mr. Tibble decided to pay us a visit. He begged me to give him the treatment but something must have gone wrong. These things are never certain.

(Trevor's look has hardened and Dr. Ellis realizes that it is a sensitive situation)

I know you were friends Trevor. I'm sorry for your loss. Now if you'll excuse me, I have to go down to the basement. Please prepare the lab for surgery. I'll be right back.

(The Doctor exits)

TREVOR

(Still stunned, he moves slowly to Chulsey)

Ah Chulsey. Look what you've gone and done. You've gotten yourself killed haven't you?

(He begins to weep quietly as he kneels down and begins undoing the straps.)

You shouldn't have done it...gotten the doctor angry. I warned you about that didn't I?

(He pulls Chulsey down onto the floor and cradles his head in his lap)

It was the girl wasn't it? I found her down in the basement. That's where we were supposed to meet wasn't it? But I was late and you couldn't wait could you? Come up here poking about? What'd you find Chuls old boy? She was in a bad state she was. I carried her off some place safe. Look at you my fine friend. Died a hero you did.

(He kisses Chulsey on the forehead)

Rest well Chuls old boy....rest well.

(He gets up and drags Chulsey back to a corner of the lab away from audience view. He then walks over and turns out the lights. We then see his silhouette move about the room knocking out the various lights in the room. There is a back light on a screen so we can still see silhouettes. He then retreats into the shadows)

DR. ELLIS

(Rushing into the room)

Trevor! Where the hell is she? She's gone!

(He pulls up short and attempts to turn on the lights. He hears a rustle and freezes)

Who's there? Trevor?

(There is more movement and we see the shadow of Trevor move to another location.)

DR. ELLIS

What's this about Trevor?

(He begins moving slowly into the room. He reaches the lab table and picks up a weapon)

Is it Chulsey? Yes of course. I know you think Chulsey was a friend Trevor but his only true allegiance was to himself. He was going to ruin everything. I used to pay him an extra cut. Did you know that? No. Of course you didn't. I used to pay him a bonus. He said he would split it with you...but he didn't....did he?

TREVOR

Shut up!

DR. ELLIS

(Turning toward the voice)

You know I am telling you the truth Trevor. He would have turned on you the first chance he got.

TREVOR

(From a new location)

I told you to shut up!

DR. ELLIS

(Startled, he spins toward the new location)

What do you think you are going to achieve by this Trevor? Is this the thanks I get for taking you in? For giving you a second chance?

TREVOR

You should have killed me too!

(He sets upon Dr. Ellis and wrestles him to the ground. They struggle and in the process up turn a lamp that flickers on and casts an eerie light on the two. Trevor is on top of Dr. Ellis and has him subdued)

All Chulsey wanted was a second chance.

(Dr. Ellis struggles but is unable to overcome Trevor. Trevor smiles)

TREVOR

Impressive isn't it doctor? Or have you forgotten what you have created?

(Trevor pulls back his sleeve to remind the doctor that he too is juiced with the stimulant)

DR. ELLIS

And what of all those people he killed?

(Trevor eases up a bit upon hearing this)

That's right. I know all about your dear friend Chulsey. I also know that of all those corpses you and he dragged here, not a single one was killed by you.

TREVOR

You don't know what you're talking about. Chulsey never killed nobody. It was all a lie. And as for killing? It's an interesting thing about this miracle cure you've given me. The thought of snapping your neck with my bare hands has a great deal of appeal all of a sudden.

(He increases his grip on Dr. Ellis' throat and we hear Dr. Ellis choke and sputter as he struggles to be free)

Now you listen to me Dr. Ellis. You're going to bring old Chulsey back. You hear me? You're going to bring him back!

DR. ELLIS

Don't be ridiculous! I couldn't bring Chulsey back even if I wanted to.

TREVOR

That's a lie! I've read your papers! You'll bring Chulsey back or I'll kill you. It's as simple as that.

DR. ELLIS

You don't understand. His brain is destroyed. Even if I did manage to reanimate him, he would be a drooling imbecile.

TREVOR

Very well...then I'm afraid Dr. Ellis your services are no longer needed.

(He picks up the lamp and bashes Dr. Ellis in the head.)

End of scene

SCENE 5

At rise:

Dr. Ellis' living room. It is daylight and the room looks calm and pleasant; a stark contrast to the last scene. It is early morning. The sun is rising as can be seen through the patio windows. Trevor is standing at the windows looking out on the cityscape. There is a knock at the door but Trevor does not respond. There is a second knock and when Trevor still does not respond, Diane opens the door and looks in on the room. She sees Trevor at the window and tentatively enters, taking a moment to quietly observe him before speaking.

DIANE

Penny for your thoughts.

TREVOR

(Pulled from his reverie)

Miss Bauer! Sorry, I didn't hear you come in. Please forgive me.

DIANE

(Going to him and taking his hands in hers)

How are you Trevor?

TREVOR

Oh, you know, as well as can be expected.

DIANE

I know what you mean. It all seems like a dream.

TREVOR

In that case Miss, I don't think I've fully woken up yet.

DIANE

And how is Geoffrey doing?

TREVOR

The Doctor? Surprisingly well if you ask me.

DIANE

Now I have to wonder what you might mean by that Trevor?

TREVOR

Oh nothing Miss. Can I get you a cup of tea?

DIANE

We've talked about this Trevor. Dr. Ellis appears to have suffered severe memory loss about the event. He has no recollection of it or the circumstances leading up to that dreadful night. And even if he did, he could hardly be held responsible. He wasn't in his right mind.

TREVOR

Pardon my manners Miss but that's just plain bullshit. I don't know what power he has over you but I don't believe for a minute that your uncle Wilson was called away unexpectedly. Somehow he has convinced you to go along with that story. But that's your business. I know for a fact that he killed dear old Chulsey and he knew what he was doing when he done it.

DIANE

And what about you Trevor? You tried to kill Dr. Ellis. It was your blow to his head that caused his memory loss. Were you in your right mind when you attempted to kill Geoffrey? Should you be held accountable as well? Geoffrey has taken it upon himself to forgive you that transgression because as he describes it, it was an act of passion. That's why he told the constable that his head injury was an accident. That he was trying to stop Chulsey from sitting in the chair and made secondary contact to the current in his efforts. He feels terrible about what he has done.

TREVOR

I have no use for those feelings thank you very much. If he has no memory of doing it than how sorry can he be?

(Diane does not respond)

TREVOR

Right. Now, that's settled....

DIANE

If it's all so unbearable Trevor then why don't you leave?

TREVOR

You haven't been listening to me have you? Either that or you're not as smart as you make yourself out to be. He's got a right nice noose around my neck and he's just waiting for me to walk off the ledge. I was all set up to testify against him at trial but about a week before the date I run out of the juice.

DIANE

Juice?

TREVOR

Let's just say I did the doctor a favor and he offered me a reward for my kindness. He probably thought I was going to ask for money but instead I asked him to help me go straight. And so he gave me the juice.

(He rolls up his sleeve to show her a small contraption attached to his forearm. It appears to be an injection device)

DIANE

Oh Trevor. No!

TREVOR

It was nothing short of a miracle Miss. My mind cleared. Was as sharp as a tack. Not only did I lose my cravings for drink and drug, if I slipped and had a bit of this or a pinch of that, it had no effect on me. But when the doctor was thrown in jail my supply of the juice miraculously disappeared. The day I missed my first injection was as close to hell as I ever want to come. Not only was I in unfathomable pain but I was becoming more and more unhinged as the hours progressed. I felt a compulsion to commit vile unimaginable acts of violence. I dragged myself to the precinct and demanded to see him. That was the day I made my deal with the devil.

(Trevor turns expectantly to Diane to see if she will now share why she too is under Dr. Ellis' spell and not bringing charges against him for Wilson's sudden disappearance. But Diane turns away and does not respond.)

TREVOR

Right then. If you'll excuse me miss I have work to do.

(Trevor exits. Diane is a bit put off by the conversation and paces a bit before settling on the same spot Trevor was when she entered. Looking out at the cityscape)

(There is a knock at the door. Diane is happy to be pulled from her thoughts and rushes over to the door to answer it. It is Detective Eaton. He gives her a quick peck on the lips and enters. Takes off his coat and hat as he talks.)

DETECTIVE EATON

How's the patient?

DIANE

He's getting dressed. I hope you don't mind but I've decided that he should join us for supper.

DETECTIVE EATON

Really? He's doing that well? Well then, I suppose now's as good a time as any. How are you holding up?

(He pulls her face toward him and looks into her eyes.)

DIANE

I'm fine Reginald. Trevor was here. We were just chatting about Geoffrey.

DETECTIVE EATON

No surprise there. It's been the prime topic of discussion for the past six weeks now hasn't it?

DIANE

Has it been six weeks really?

DETECTIVE EATON

Quite. Please tell me that the two of you have finally decided to dismantle that laboratory of his.

DIANE

I know we should but I can't quite bring myself just yet.

DETECTIVE EATON

Very well, if you say so. But take my word for it, I think it's a mistake.

(Dr. Ellis enters. He is subdued. Not his usual vibrant self.)

DR. ELLIS

Hello Reginald. Mistake?

(They all turn to see that Dr. Ellis has entered the room)

DIANE

Geoffrey! How are you? Well rested?

DR. ELLIS

Not as well as I had hoped. I am afraid I'll have to beg off your invite to supper.

DIANE

I'm sorry to hear that. We'll have supper here then.

DR. ELLIS

No you mustn't. I won't hear of it. To be truthful, I'm really not up for company this evening. Those damned headaches have returned. Please go ahead without me and check in on me on your way home.

DETECTIVE EATON

All right then. You heard it! Doctor's orders! Off we go.

DIANE

Are you sure? I make a mad Kofta curry

DR. ELLIS

I'm sure you do, but I wouldn't hear of it. Now off! The lot of you!

(They all collect their things and are ushered out by Dr. Ellis. Diane lingers behind and confronts Dr. Ellis)

DIANE

Give me a moment Reginald, I'll be right there.

(Dective Eaton studies her for a moment and then reluctantly leaves)

DIANE

What are you up to Geoffrey?

DR. ELLIS

I don't know what you mean. I assure you Diane, it's these blasted headaches. If you ask me, I think it's an abnormality in the hypothalamus as a result of the injury I sustained. I did some extensive research in.....

DIANE

I think you are purposely feigning your illness as a means of delaying fulfillment of our agreement. I'll play your game for now Geoffrey but mark my words, you really don't want to fuck with me.

DR. ELLIS

No my dear. I certainly don't want to fuck with you. I will bring our beloved Wilson back. But in due time my dear. Due time. You wouldn't want me to risk it in my current state would you?

(Diane studies him for a moment. She gives in but isn't convinced.)

DIANE

I have no idea why I'm agreeing to this. Trevor was right.

DR. ELLIS

Trevor?

DIANE

Yes....I'm making a deal with the devil. Aren't I?

DR. ELLIS

Diane! I...

DIANE

Remember Geoffrey, when you begin the reassignment, I want to be involved in every step of the process.

DR. ELLIS

You needn't worry my dear. We haven't even procured a vessel have we?

(She looks at him quizzically)

DR. ELLIS

Wilson's new body. I suspect you'll have a keen interest in his new vestige. Needless to say there is a vast array of choices. Of course we would want to make sure it's a good fit. I dare say, Wilson's personality would surely find it a tight fit if we reanimated him in a dwarf's body. It will be like shopping for a new dress don't you think.

(She advances on him threateningly and he takes a step back. She glares at him briefly and then turns and leaves abruptly. He watches as she leaves before retreating back to his flat. Once he is certain that she and Reginald have left, he closes and locks the door and rushes to his lab. Inside the lab he takes Giles from a hidden cabinet and sets him on the corner of the lab table and then begins preparing equipment.)

DR. ELLIS

I think I have finally got it old friend. It occurred to me in a flash of inspiration that since the central pattern generators which drive consciousness can be found in, so called motor memory of the spine. If we send the right activation signals down the spine we should be able to sustain motor activity of the physical body to sustain consciousness. I figured it all out in a dream I had last night.

(He stops and turns toward Giles as he is speaking)

What's that? You are too kind Giles, really.

(He returns to his contraptions as he adjusts things and then satisfied that he has all of his equipment activated he turns to one of the shelving units against the far wall upstage and pulls it away from the

wall to reveal a space behind. There suspended on the wall is the body of Chulsey. He is clean shaven and actually looks rather handsome. But he doesn't look well. His skin is ashen and there are a number of steampunk augmentations to his body. He appears to be part machine and part human. His eyes are closed.)

DR. ELLIS

Sorry about the visage Wilson. Yours was far too gone to save, but good all Chulsey here cleans up rather nice don't you think? You have your niece to thank for all those contraptions sustaining the physical attributes of life. Imagine that! A mechanical heart! Not even I could have imagined such a thing. Dear sweet Diane believes she is helping to bring you back to life Wilson and although that is partially true the full truth as I have explained many times before is simply that I must finish what I have started. You and I dear Wilson will be together at last. I see now that Trevor's intervention was serendipitous. It was insanity for me to risk a direct transfer. I could have lost you both. Better to test my hypothesis before attempting the final phase. And so, if all works well my friend, you will have your Geoffrey and I will have my Diane.

(He flips a final switch and there is a sudden flurry of lights blinking, sparks flashing and the crackle of electricity passing through a generator. The system winds down and he excitedly rushes over to Chulsey's body. He tests for a pulse and becomes concerned and rushes back to his board.)

DR. ELLIS

That's odd. I was certain I had it right this time.

(He busies himself at the board checking his system. He has his back to Chulsey's body and so does not see the body begin to stir.)

CHULSEY/WILSON

Where am I?

DR. ELLIS

(without turning to look at Chulsey/Wilson)

Wilson? Is that you?

CHULSEY/WILSON

Geoffrey? Yes. It's me. Wilson. Where am I?
(Dr. Ellis looks up toward the audience and smiles.)

DR. ELLIS

You're almost home my love. Almost home.

Go to black. The end.