

Father Brecht and Galileo

by
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Cast (grouped by actor):

Galileo Galilei - Speaks very large, acts worldly, flirts with anyone. Galileo touches your shoulder while he talks to you.
Orson Welles - Filmmaker. Is fairly mysterious. Speaks like a hale young British Colonel sent to colonize Africa.
Bertholt Brecht - Playwright. Cocky despite his paranoia. Sometimes acts a bit twitchy.

Hallie Flanagan - Director of the Federal Theater Project. Works with Orson. Is mad sassy for an older lady.

Joanne Bentley - Hallie's stepdaughter. Stoner chick.
Virginia Galilei - Galileo's daughter. Typical teenaged daughter. She doesn't know it yet, but someday she'll be a nun.

Eric Bentley - Translator of Brecht's plays. Husband of Joanne Bentley. Gregarious, cocky, and overly-dramatic.
Ludivico Marsili - Virginia's fiancée. Pompous and powdery. He speaks gently, as though to a young child.
Lord Chamberlain - One of the chief officers of the UK's Royal Household. Speaks like an evil wizard most of the time, like a scared child trying to recover the glory of an evil wizard the rest of the time.

Andrea Frova - A student of Galileo. Acts much like a puppy.

Setting:

We will be moving back and forth between the early fifteenth century and the middle of the twentieth century. Don't let that worry you.

Bertholt Brecht and Galileo Galilei each have a home and a shack. Bertholt's home and shack are set up on stage right and left respectively, and darkened when not in use. Galileo's home and shack are the same, slightly redecorated. Each must have a stage left door, a stage right door, and a hidden door either in the floor or in the back wall.

IN THE SHACK BEHIND BERTHOLT'S HOME, WE OPEN ON ORSON SITTING ALONE IN A RICKETY CHAIR.

ORSON

[beat] Why, praytell, am I out here?

BERTHOLT

(from offstage) Because they're bugging my house!

ORSON

And they don't know about your shack?

BERTHOLT

Oh no, buddy, they don't know about my shack.

ORSON

(to himself) They don't know about your shack. [beat]
(to Bertholt) They've got you shackled. [beat] Why is it taking you so long to get the juleps, man?

BERTHOLT

I'm out of ice. I'm trying to make more ice.

ORSON

Ice? Out of what?

BERTHOLT

Water... and cold.

ORSON

Don't you have ice in the house?

BERTHOLT

They're bugging the house!

ORSON

Right. [two beats] I'm going in.

Orson gets up and exits stage right. Moments later Bertholt enters from stage left with two glasses full of ice.

BERTHOLT

Look! I did it! [beat] Orson?

INSIDE BERTHOLT'S HOME, HALLIE AND LORD CHAMBERLAIN ARE HAVING A LIVELY DISCUSSION. ORSON ENTERS SILENTLY FROM STAGE LEFT.

LORD CHAMBERLAIN

You MUST come with me at once.

HALLIE

I will not. I will not leave the building.

LORD CHAMBERLAIN

(noticing Orson) Demons! Is that you Galileo?

HALLIE

Orson! You've travelled through time as well?

LORD CHAMBERLAIN

Orson? Also from the future? I believe you're trying to pull some kind of scam on me. This is clearly Galileo in preposterous future clothes.

ORSON

(ponderously to himself) Orson...
(more pointedly) What in the dickens are you two on about?
(to Lord Chamberlain) Also, who are you?

LORD CHAMBERLAIN

I am Lord Chamberlain, and I have been sent to bring you to the Pope, as I am sure you are well aware. And your future game isn't going to save you because even if you are "Orson from the future", time travel must be some kind of heresy, and you must see the Pope.

ORSON

What are you talking about: time travel?

HALLIE

You and I have travelled to the past. Apparently Bertholt's house used to be Galileo's house.

ORSON

Strange. It seems that I ought to go tell Bertholt. He may be interested in these developments.

HALLIE

He's here too?

ORSON

Well he's certainly got more right to be than any of does. It is his house, isn't it?

HALLIE

I mean: he's now too?

ORSON

He was a few moments ago. Or perhaps many moments from now. He's hiding out there because he thinks someone is bugging his house, the silly prat.

LORD CHAMBERLAIN

Wait now, how many of you are there?

ORSON

Well, dearest Lord Chamberlain, let us go check the shed and find out.

HALLIE

While you're out there I'm calling Joanne. I'm going to ask her to come to now too. I don't trust that girl alone in the future. She's probably zipping around in some kind of horseless carriage flirting with boys.

ORSON

Can you do that? Can you call through time?

HALLIE

I can try.

ORSON

Intriguing. I'll be interested to see how that pans out.

(MORE)

ORSON (cont'd)
Come now, Lord Chamberlain - my,
you do need some form of nickname -
let's go see how dear old Bertholt
is doing out in the shed.

Lord Chamberlain and Orson exit stage left.

IN THE SHACK, BERTHOLT IS STANDING ON THE RICKETY CHAIR AND
EATING ICE. THERE ARE FIVE BUCKETS OF ICE ON THE FLOOR.

We hear the door open, and Bertholt jumps down from the
chair.

BERTHOLT
Orson! You're back! You didn't have
to bother going in there. Look at
all the ice!

Bertholt points emphatically at the ice while Lord
Chamberlain walks on from stage right.

BERTHOLT
Oh. You're not he. Who, then?

LORD CHAMBERLAIN
Lord Chamberlain, the chief
functionary of the court. And you
are Bertholt?

BERTHOLT
Indeed I am.

LORD CHAMBERLAIN
You must come with me then. You are
under arrest. Time-Pope arrest.

BERTHOLT
Time-Pope?

LORD CHAMBERLAIN
Well, the normal Pope. I must take
you to the normal Pope. For
travelling through time!

BERTHOLT
How can I make the Pope travel
through time?

LORD CHAMBERLAIN
You can't. That's a sin.

INSIDE BERTHOLT'S HOME, HALLIE APPEARS TO BE INTERROGATING JOANNE.

HALLIE

You just walked over, like normal?

JOANNE

Yeah, but... I could feel it. I felt a tingle as I walked in the door.

HALLIE

So walking back out the door would send you... back to the future?

JOANNE

I don't know. Let's try.

Joanne walks off stage right while Hallie twitters nervously. After a few moments Eric strides on from stage right.

ERIC

(triumphantly) No! No no, no no no. No. It is the same time out there that it is in here.

HALLIE

(shrieking) It turned her into a man! Time Travelling Door turned my poor stepdaughter into a man!

Joanne walks back on from stage right.

JOANNE

No it did not, Hallie.
(to Eric) And you're wrong too. I felt a tingle.

ERIC

The tingle of my presence... [beat]
I am not wrong. I can prove it.

Eric pulls out a tape recorder, rewinds it, and presses play.

TAPE PLAYER ORSON

Well he'th thertainly got more right to be than any of doeth. It ith hith houthe, ithn't it?

TAPE PLAYER HALLIE

He'th now too?

Eric stops the tape.

ERIC

Ha! See?

HALLIE

See what, ninny? You have a tape of us talking. [beat] Talking with lisps.

ERIC

Yeah, sorry, my tape recorder does that.

JOANNE

But what it does not do... is prove anything.

HALLIE

Other than that Bertholt was right to be paranoid about the bugs.

ERIC

Oh, you think so? But if you were all so long ago, how would I have been able to record you from outside? In the future!

HALLIE

Why are you recording us? You get off on that somehow?

ERIC

I'm not taping you. Or, well, I am. But I don't mean to be. I mean to record Mr. Brecht.

Bertholt walks on from stage left.

BERTHOLT

I knew it!

HALLIE

You knew what?

JOANNE

Where's Lord Chamberlain?

BERTHOLT

(to Joanne) I knocked him out.

ERIC

Oh, you're awesome.

JOANNE

You hit him with a club or something?

BERTHOLT

No. No no no. I put a roofie in his ice.

ERIC

(to Hallie) Isn't he awesome?

HALLIE

(to Bertholt) You knew what?

BERTHOLT

That this guy was bugging my house. Trying to steal my plays. You... twirp.

HALLIE

Twirp!

ERIC

Not steal, translate. Translate! I have never claimed any writing credits.

BERTHOLT

(sulkingly) They're my plays.

ERIC

And they're AWESOME.

JOANNE

You make me uncomfortable, Eric.

ERIC

Probably because you love me.
(to audience) But I love only Bertholt.

IN THE SHACK BEHIND GALILEO'S HOME, ANDREA PACES ALONE.

ANDREA

(to himself) How can he even be considering backing down. He knows. He knows the Earth is not the center. He knows. [beat] He knows.

Galileo enters from stage right.

GALILEO

Ah, Andr...

ANDREA

Why won't you admit you've travelled through space!?

GALILEO

(taken aback) I... I don't know what you're talking about.

ANDREA

Oooh, I hate you.

GALILEO

You do not. Put on your smiles.

ANDREA

No.

GALILEO

Put on your smiles. What time is it?

ANDREA

I don't know.

GALILEO

What time is it?

ANDREA

[beat] (mumbled) Learning time.

GALILEO

What was that?

ANDREA

Learning time.

GALILEO

That's right. Now put on your smiles.

Andrea smiles grumpily. Moments later, Virginia bursts in.

VIRGINIA

Dad!

GALILEO

Not now, Virginia. It's learning time.

ANDREA
It's learning time.

VIRGINIA
(to Galileo) You are so lame. This is important.

GALILEO
Why is being lame important?

ANDREA
Protection from the Bloods?

VIRGINIA
What? No. What's important is that I just found out that the Pope has sent a guy over to collect you for your offenses against the church.

GALILEO
I saw a man pee, once, on the wall of the Vatican. That, my daughter, is an offense on the church.

VIRGINIA
(obviously annoyed) Great. I hope that gets you off.

Virginia storms off stage right.

ANDREA
What are you going to do?

GALILEO
I suppose I might tell him what he wants to hear. Although, that does go against my principles. Perhaps I'll speak out... and die.

ANDREA
(squeals in fear)

INSIDE GALILEO'S HOME, VIRGINIA AND LUDIVICO STAND HAND IN HAND.

LUDIVICO
Tell him?

VIRGINIA
I did.

LUDIVICO

And?

VIRGINIA

He's using it to impress that little sauce box he's always "teaching".

LUDIVICO

I know that you, Virginia, think that he's a crazy harmless old man, and I know that's because he's your father, but the man has weird powers. He creeps me out.

VIRGINIA

He's my dad.

LUDIVICO

I know that. I just said that I know that. But he creeps me out.

VIRGINIA

Shut up. He's my dad. He's eccentric, yes, and also smarter than you are, so maybe you're intimidated. But he's not dangerous or creepy.

LUDIVICO

Well, the Pope seems to think he is.

VIRGINIA

Get out of my house.

LUDIVICO

Wait, no. I don't mean to insult him or you. I was just trying to let you know that I've built a little shelter, you know, in case... anything happens...

VIRGINIA

What's anything?

LUDIVICO

I don't know. Crazy space stuff. Or, Papal invasion, I suppose.

VIRGINIA

Where is it?

LUDIVICO

Right here...

Ludivico opens a hatch in the floor or a door hidden in the wall and steps inside. Virginia follows.

VIRGINIA

Inside my house?

IN BERTHOLT'S SHACK, LORD CHAMBERLAIN LAYS SILENTLY ON THE FLOOR FOR TOO MANY EMPTY MOMENTS, THEN HE SITS SUDDENLY BOLT UPRIGHT.

LORD CHAMBERLAIN

Oh my God my brain is bleeding!
[beat] Oh, I did not just yell
blasphemy. [beat] For real, though,
there is an animal living inside my
head.

Hallie comes raging into the shack from stage right.

HALLIE

What is your problem, slackass?

LORD CHAMBERLAIN

I don't... I don't remember. [beat]
Something feels familiar about all
this.

Bertholt and Joanne follow Hallie in from stage right. Lord Chamberlain sees Bertholt and his eyes light up.

LORD CHAMBERLAIN

Oh! Oh, I remember now! [to
Bertholt] You! You laid an egg in
my brain!

BERTHOLT

No, sir. I just gave you a roofie.

LORD CHAMBERLAIN

Well, I don't know what that means,
but I'm pretty certain I'm mad at
you.

BERTHOLT

Well, buddy, that's pretty
understandable, it's been a
tumultuous day.

HALLIE
I'm pretty mad at you, too,
buckeye. Busting into our house...

JOANNE
(interrupting) Bertholt's house.

Hallie stares at Joanne for a brief moment before continuing.

HALLIE
Busting into our house and telling
us that we've been time travelling
when in fact you're the time
traveller.

LORD CHAMBERLAIN
I do not know of what you speak, I
am sure. I have never travelled
time. I work for the Pope and I do
not sin.

ERIC
(from offstage) Guys! Come quick!
You have to see this! For real,
guys!

Everyone looks towards stage right in silence for a moment.

JOANNE
Well. Let's.

Joanne and Hallie exit stage right. Bertholt begins to
follow, but pauses and looks at Lord Chamberlain who is still
sitting still.

BERTHOLT
What's up? Are you coming?

LORD CHAMBERLAIN
No. I think I'll sit here until I
regain control of my legs. Thank
you.

Bertholt exits stage right.

ANDREA AND VIRGINIA ARE STANDING IN GALILEO'S HOME, BEING A
BIT JITTERY.

VIRGINIA
What do you think the Pope will do
to him?

ANDREA

He said he might just tell him what he wants to hear, so... so... so he'll be fine.

VIRGINIA

You know he's not going to really do that. My father doesn't take well to authority telling him what to think.

Galileo opens the stage right door.

GALILEO

Hi kids! Give papa a kiss!

VIRGINIA

Dad?

GALILEO

I'm going to need some help from you two.

Galileo walks back out the door and comes back in dragging the body of Lord Chamberlain, then closes the door behind him.

ANDREA

You killed him!

GALILEO

No, I just knocked him out. Now, I need a place to stash him for a while. Any ideas?

VIRGINIA

Um, Ludivico built a hidden chamber right here.

Virginia opens Ludivico's secret chamber.

GALILEO

Great!

Galileo drags Lord Chamberlain's body into the secret chamber.

ANDREA

What's that room for? I've never seen it before!

VIRGINIA
It's... in case we need to hide...
from the Pope.

ANDREA
Oh. [beat] I hate the pope.

VIRGINIA
Yeah. We all do...

Galileo comes back out and closes the door. Then he moves a small table in the way of the door.

GALILEO
That should keep him. Virginia,
would you go fetch Ludivico so that
I may thank him for his
forethought?

VIRGINIA
Sure, dad.

Virginia exits stage left.

GALILEO
Now, darling Andrea, it is TRULY
learning time. I am going to take
you into space.

ANDREA
I knew this day would come. Are we
going to escape together, forever?

GALILEO
No. Of course not. This world needs
us. Well, me. There is another
planet not too far away that is
nearly identical to this one. This
planet contains the same people as
ours, living in parallel with us.

ANDREA
Bizarre!

GALILEO
No, the bizarre part is this, they
are a few hundred years ahead of
us. I have been there. The
technology is far more advanced. I
have read about myself. I am
remembered fondly.

ANDREA

And we're going there?

GALILEO

Yes.

ANDREA

How will this help us? Will we talk to their Pope?

GALILEO

No, no. We can't risk people finding out about our planet-in-the-past. They would come take us over for sure. They would think it was to our advantage to be brought "up to date", but that would destroy the continuity between the worlds. Not even I know how disastrous that could be.

No, we will go retrieve the Lord Chamberlain from the secret chamber in my house on that world where he will have been stashed long ago. We will demand that he return to the Pope and never bother us again, or we will return him to the chamber to wait out another vast expanse of time.

ANDREA

Is it possible to put two of him in that same little room together?

GALILEO

I don't know. But I'm not expecting him to make me try.

LUDIVICO IS SITTING IN GALILEO'S SHACK HOLDING A BUCKET OF ICE AND LOOKING CONFUSED, WHEN VIRGINIA ENTERS FROM STAGE RIGHT.

VIRGINIA

I was just eavesdropping on my dad and Andrea.

LUDIVICO

Did you know that there's a bottomless pit behind your shack?

VIRGINIA

He's going to fly into space.

LUDIVICO

What? I told you he has deep
ungodly powers. We have to stop
him.

VIRGINIA

He's not ungodly. He's just a
scientist.

LUDIVICO

Scientists don't fly into space.

Ludivico storms off stage right, Virginia follows.

BERTHOLT'S HOME IS EMPTY FOR A MOMENT, THEN JOANNE, HALLIE,
AND BERTHOLT COME FILING IN.

JOANNE

Eric?

Eric enters from the opening of Ludivico's secret chamber.

ERIC

Look at this! Did you know that you
had a secret room on your house,
Bertholt? That's pretty awesome.
Did you know that?

BERTHOLT

I most certainly did not. What is
back there?

ERIC

Well, I didn't go all the way in,
but I found a fire pit and a whole
wall of audio tapes. Go check it
out!

Bertholt walks into the secret chamber, he stays for a few
moments, then emerges looking disgusted.

BERTHOLT

This has been a most unlikely day.
There isn't really that much to the
room beyond the cassette tapes, but
what there is is littered with
human bones.

JOANNE

What?

HALLIE
Human bones?

Hallie storms into the chamber.

BERTHOLT
There is one whole skeleton, and then maybe just one more, but all scattered around. On the floor, like.

Hallie comes back out.

HALLIE
It looks like that one guy ate the other one!

JOANNE
That is a terrible thing to say, Hallie.

HALLIE
Oh, sure, focus on what came out of my mouth instead of what went into that skeleton's.

ERIC
I suppose that theory would explain the fire pit.

OUT IN BERTHOLT'S SHACK, LORD CHAMBERLAIN IS STARTING TO GET UP.

LORD CHAMBERLAIN
Ooh. My legs are so tingly.

Orson walks in from stage left with a bucket of white ice.

ORSON
Hey, you, Tingly. Look at this stuff. Do you have any idea what this is?

LORD CHAMBERLAIN
It looks like ice. Wasn't I with you before? Where have you been?

ORSON
But it's white. And it's not cold. Touch it, my good man.

Lord Chamberlain walks over (carefully) and touches the ice.

LORD CHAMBERLAIN
You're right. It's warm white ice.
Where have you been?

ORSON
I got sidetracked on the way out to
the shack by what looked like a
panther in the trees. Don't you
find that a bit odd?

LORD CHAMBERLAIN
A panther? In this climate?
Absolutely odd.

ORSON
No no, the white ice. Big game
hunting is a perfectly normal
pastime. White warm ice is odd.

LORD CHAMBERLAIN
Oh, okay. I suppose.

ORSON
There are heaps and heaps of it
just lying around around out back.
[beat] Help me bring it in.

LORD CHAMBERLAIN
Okay.

They put down the one bucket of white ice and exit stage
left.

GALILEO IS PACING BACK AND FORTH ALONE IN HIS HOME.

GALILEO
Sometimes I wonder if I've cut
myself off from the parts of the
world that really matter. Sometimes
I wonder who is raising my
daughter. What if my scope has
pulled out so far that I can only
see in a macro view? What if I
can't see the needs of individuals
anymore, only the needs of entire
planets? Is that really the more
important thing for me to see? What
about the people around me? I feel
like they deserve to be attended to
as well. How do you weigh a single
loved one against a million
strangers?

Ludivico rushes on from stage left.

LUDIVICO
Prepare to be shut down, old man!

Galileo opens the secret door and points inside.

GALILEO
The guy you're looking for is in
there.

Ludivico looks confused for a split second, then rushes inside. Galileo slams the door behind him and blocks the exit with whatever it was blocked with before.

LUDIVICO
(from offstage) Hey!

Ludivico bangs on the door with his fists.

GALILEO
And if I am focused on the large
picture and not the small, what,
then, drives my sense of self
preservation? Is it that I perceive
myself as necessary to the survival
of the planets I visit? Is it
because I have seen the parallel
future and I know that I will live
longer than this? But shouldn't
that eliminate the need for a sense
of self preservation, since I have
read in a history book the place
and time of my own death?

Virginia walks on from stage left.

VIRGINIA
Dad? What are you talking about?

GALILEO
I was just... postulating...
about... perpetual motion? [beat]
Do you think I am a good father,
Virginia?

VIRGINIA
Yeah, of course. You're a fine
father. Look, have you seen
Ludivico?

LUDIVICO
(from offstage) I'm back here!

Ludivico bangs on the door a few more times.

VIRGINIA

Father! Did you lock my fiancée in his own secret chamber?

GALILEO

Maybe.

VIRGINIA

Is that dreadful Lord Chamberlain still in there with him?

GALILEO

Maybe.

VIRGINIA

I take it back, you're not a fine father at all. You're a horrible man. You let Ludivico out of there at once.

GALILEO

I'm afraid I can't, darling, I'm sorry. He's trying to stop me. He'll go tell the Pope. Besides, darling, I'm sure there's a better man out there for you. Someone with more motivation and drive.

VIRGINIA

You are terrible.

Virginia sits down by the door of the secret chamber.

GALILEO

I have to leave for a couple of days, Virginia. I don't want you opening that door while I'm gone. [beat] Which is why I've locked it.

Galileo walks off stage left, while Virginia weeps quietly.

ANDREA WALKS INTO GALILEO'S SHACK FROM STAGE LEFT WITH A BUCKET OF WHITE ICE IN HIS HAND. THERE ARE SEVERAL MORE BUCKETS OF THE WHITE ICE SITTING ON THE FLOOR. ANDREA PUTS THE ONE HE WAS CARRYING DOWN AND TURNS TO WALK BACK OUT THE DOOR SHE CAME IN WHEN GALILEO WALKS IN FROM STAGE RIGHT AND STARTLES HIM.

GALILEO

Ah! Good. I see you've been gathering my rocket fuel.

ANDREA

Oh, thank goodness it's you, Galileo. I've been getting nervous about this whole undertaking. I keep thinking the Pope is sneaking up on me.

GALILEO

No worries, Andrea, we'll soon be off.

ANDREA

What's it like in space, Galileo?

GALILEO

You'll see soon enough, my young page.

ANDREA

I know. But I want to be ready. I'm a little scared.

GALILEO

Of course, of course. Well, it's teal... and it smells of burned cookies. [beat] Now! Let's get this fuel onto the ship.

Galileo opens the secret door and they toss in the buckets of white ice.

GALILEO

Two or three more of these and we'll be in business.

ANDREA

But that's all there is out there. Where can we get more rocket fuel?

GALILEO

Oh, no problem. That hole in the backyard will make some more. If you hang a bucket of water down there for a couple minutes, a third of the time it turns it into that rocket fuel somehow.

ANDREA

What happens the other two thirds of the time?

GALILEO

It turns it into ice.

ANDREA

How?

GALILEO

I don't know. Come on, though, I'll show you.

They both exit stage left. A few moments later, Virginia sneaks in from stage right, looks around, and creeps through the secret door. A few more moments pass and Galileo and Andrea walk on from stage left with three more buckets of white ice.

ANDREA

That doesn't make any sense at all. I mean, it's spectacular, but it doesn't make any sense.

GALILEO

I know. I choose not to question it. Because I am a scientist. I just wish I had a use for all that ice... besides mint juleps. [beat] Anyhow, let's get going.

They walk through the secret door with their white ice buckets and close the door behind them.

LIGHTS OUT, THEN
ROCKET NOISE

ERIC, JOANNE, AND HALLIE ARE SITTING IN BERTHOLT'S HOME,
LISTENING TO ERIC'S TAPE RECORDER.

TAPE PLAYER GALILEO

The grotethque creatureth of thith
planet them to think that we're
thome kind of godth. I'm playing it
up right now by holding my truthty
golden goblet in one hand and a lit
torch in the other. They are
entirely faththinated.

Eric stops the tape player.

ERIC

I don't know how this could have
happened. Those are definitely
recorded with my tape recorder. I
mean, listen.

HALLIE

I think you're having us on.

ERIC

I'm not, I swear!

JOANNE

(to Hallie) I kind of believe him,
Hallie. I'm not sure why, but I do.

ERIC

Because you love me.

HALLIE

Whatever, tweed. Let's listen to
some more. I want to figure out
whose voice that is.

Eric puts in another tape and presses play.

TAPE PLAYER GALILEO

When the hithtorianth look back at
me, and I know they will, they'll
never realithe that I thpent much
of my time out amonght the tharth.
How did he know the earth wath
round? They'll athk...

Galileo and Andrea walk on confidently from stage left.

GALILEO
 What am I talking about, and why do
 I have a lisp?

Eric shuts off the tape player, and he and Hallie and Joanne
 look up at Galileo in shock and confusion.

ERIC
 Whaa?

HALLIE
 Who in the crap are you?

GALILEO
 I am Galileo Galilei, and this is
 my travelling companion Andrea.
 Where, may I ask, are we?

Eric stands up and gestures around grandly.

ERIC
 You are in the home of Mister
 Bertholt Brecht, greatest
 playwright to have ever lived!

GALILEO
 I see. Well, if you don't mind, I
 believe you'll find that there's a
 secret door in this room, and I
 need to retrieve the contents of
 the room behind it.

JOANNE
 THE Galileo Galilei?

ANDREA
 Yeah.

JOANNE
 How?

ANDREA
 We came from the past.

GALILEO
 (to Andrea) Kind of.

ANDREA
 We kind of came from the past.

JOANNE
 This whole sort-of time travel
 thing is... preposterous.

HALLIE

Well, we've already found your stupid secret room, and we're examining its stupid contents right now.

GALILEO

Oh no, he didn't get out, did he?

HALLIE

Who?

GALILEO

Lord Chamberlain! The man in the secret room!

HALLIE

There's nobody in there but two skeletons. There was a guy walking around here claiming to be a Lord Chamberlain from the past earlier, though.

GALILEO

Well, where did he go?

ERIC

I think he's in the shack out back.

HALLIE

Hey, while you're out there, if you see a guy named Orson, send him in.

JOANNE

Oh no! Orson! He's been gone so long! Do you think he's okay?

HALLIE

I'm sure he's fine.

JOANNE

I'm going to go try to find him. That poor man.

Joanne walks towards the door at stage right.

ERIC

I'll come with you. I don't want you disappearing too.

HALLIE

You two are so soft.

Joanne and Eric exit stage right. Galileo and Andrea exit stage left. Hallie looks around, frowns, then goes into the secret chamber.

LORD CHAMBERLAIN IS STANDING IN BERTHOLT'S SHACK, AMIDST SEVERAL BUCKETS OF WHITE ICE, LOOKING A BIT CONFUSED. HE DOES NOT NOTICE WHEN GALILEO AND ANDREA WALK IN FROM STAGE RIGHT.

GALILEO

Well, hello, Lord Chamberlain.
You're looking well.

Lord Chamberlain looks up, surprised.

LORD CHAMBERLAIN

Galileo! I've been looking for you.
Let us go at once to the Pope.

GALILEO

Seriously?

LORD CHAMBERLAIN

Yes, seriously. I work for the
Pope. I am always serious.

GALILEO

Three hundred years in a closet has
not been deterrent enough for you
to stop pursuing me?

LORD CHAMBERLAIN

I don't believe I know what you're
talking about. I came to your
house, and several time travellers
accosted me and made me do menial
labor, but now you are here and I
am going to take you to the Pope.

GALILEO

You have no memory of your time
locked in the secret chamber in the
house?

LORD CHAMBERLAIN

I'm afraid I don't.

ANDREA

(to Galileo) Perhaps if we take him
into the chamber he'll remember.

GALILEO

(to Andrea) I suppose it's worth a shot. I didn't imagine it would be this easy to forget.
(to Lord Chamberlain) Come, I must show you one thing, and then we can go to the Pope.

LORD CHAMBERLAIN

Fine. The deal is made. We see one thing, then you are mine.

They all exit stage right.

BERTHOLT'S HOME IS EMPTY. GALILEO, ANDREA, AND LORD CHAMBERLAIN ENTER FROM STAGE LEFT. THEY WALK TO THE SECRET DOOR AND GALILEO POINTS INSIDE.

GALILEO

In there, Lord Chamberlain, look in there.

Lord Chamberlain walks through the secret door, followed by Galileo. After a few moments, they both emerge, followed by Hallie.

LORD CHAMBERLAIN

But, how is that possible?

HALLIE

You're a dang ghost. That's how it's possible.

ANDREA

What are you talking about?

GALILEO

There are two skeletons in there. It would appear that one belonged to this fine man, and the other to my daughter's ex-fiancee.

Virginia comes rushing on from stage left.

VIRGINIA

What?

GALILEO

Virginia? How did you get here?

VIRGINIA

I stowed away. You killed my
Ludivico.

ANDREA

And Lord Chamberlain, apparently.

GALILEO

But Lord Chamberlain here came back
as a ghost. Do you know what makes
a man into a ghost, Virginia?

VIRGINIA

(annoyed) No, father, I don't know
what makes a man into a ghost. Do
enlighten me.

GALILEO

A man can only turn into a ghost if
he dies while with a mission in his
heart. It takes passion to become a
ghost. Lord Chamberlain is a ghost
because he was so determined to
take me to the Pope that he
wouldn't let death stop him. Your
fiancee, however, did not have the
drive and passion to make it past
death to get back to you. I told
you you needed someone with more
ambition.

VIRGINIA

Motivation.

GALILEO

Exactly.

LORD CHAMBERLAIN

I have fulfilled my end of the
bargain, now. Let us go so that I
may take you to the Pope.

HALLIE

One problem, shuttlecock, these
three came here from the past. They
TIME TRAVELED. Which means to go to
the Pope, you're going to have to
travel back with them. And that's a
sin.

LORD CHAMBERLAIN

(taken aback) Oh.

ANDREA

Also, I would imagine being a ghost is a sin, too.

LORD CHAMBERLAIN

(ashamed) It must be. What am I going to do? I can't complete my ghostly mission.

HALLIE

Looks like you're doomed!

LORD CHAMBERLAIN

Oh...

Lord Chamberlain slinks back into the secret room.

VIRGINIA

This is totally disgusting. All of it. I want to go home.
(to Galileo) I'll be waiting on your ship.

Virginia walks off stage left.

GALILEO

(to Hallie) Thank you, fine madame, for your assistance. Would you like to come along on my journeys with me?

ANDREA

(to Galileo) Hey!

HALLIE

No, thank you. I have quite a bit of business to attend to here.

Joanne and Eric enter from stage right.

JOANNE

I can't find Orson anywhere.

HALLIE

Not to worry. He's probably just out drinking. It's been a stressful day for us all. Not that we have to go drinking because of our stress. But then, we have spines.

ERIC

(to Galileo) Are you leaving?

GALILEO

Yes, Andrea and I were just about to head back to our own land, and from there to embark on more astounding journeys.

ERIC

Well then, let me grab my stuff. I'm coming with you.

HALLIE

Nonsense! Time travel is not for civilized people!

ERIC

Stuff it, Hallie, I have to go. I have to fill this chamber with those wonderful archives. There is no other choice.

HALLIE

Fine, then. Don't come crying to me when you're lost in the fourteenth century with no plumbing or electricity and they stick leeches all over you to cure the discomfort.

ERIC

I suppose I'll never see any of you again, so tell Bertholt that I loved him.

JOANNE

I thought you loved me.

ERIC

No. You love me. I love Bertholt.

Eric exits stage left.

GALILEO

Farewell, women of the future.

ANDREA

Bye, ladies!

Galileo and Andrea both exit stage left.

ROCKET NOISE

HALLIE

Are you going to be okay, Joanne,
darling?

JOANNE

Yeah. Why?

HALLIE

Eric's gone forever, dear.

JOANNE

I know.

HALLIE

Poor darling, your obviously
overwhelmed and in denial. I know
how much you loved that doofus.

Hallie hugs Joanne comfortingly.

IN THE SHACK BEHIND BERTHOLT'S HOME, BERTHOLT IS SITTING
ALONE IN A RICKETY CHAIR.

BERTHOLT

[beat] Why are you out there?

ORSON

(from offstage) I'm getting rid of
all of this useless warm white ice.

BERTHOLT

It burns, you know.

ORSON

The rhetoric?

BERTHOLT

The ice.

ORSON

That doesn't seem an adequate
reason to keep it around to me.

BERTHOLT

Yeah, me either. [beat] Hey, you
still want something to drink?

ORSON

I have a flask full of bourbon.

BERTHOLT

Great. Bring in some ice with you.
I'll go grab some mint leaves and
sugar.

Bertholt walks off stage right.

LIGHTS OUT.