

Oz 9 Episode 75: Mad stories of trampled relatives

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EPISODE 75 - AREA 9

NARRATOR

1 With most of the major players and all
the sacred objects now aboard the Oz
9, this frail, patched-together ship,
limping through space like a three-
legged hedgehog staggering home from
Charlie Sheen's bachelor party,
contains earth's only hope of
survival.

THE DOME

ALBATROS

2 Here you are!

COLIN

3 [yip of surprise] Yes, here I am. I'm
going to have to get used to people
being able to see me again.

ALBATROS

4 You mean you'll have to start hiding
behind furniture again.

COLIN

5 Exactly. You knew I did that?

ALBATROS

6 If you want to hide, you're going to
have to start drinking a less pungent
cocktail. It's beautiful up here.

COLIN

7 Isn't it? Like witnessing the vastness
of the universe from inside a snow
globe.

ALBATROS

8 Why is it snowing in here?

COLIN

9 I think it's ash. I'm fairly sure one
of the wings has been on fire since we
woke up. [pause] Do you think there's
a chance of a happily ever after for
any of us?

ALBATROS

10 Oh, gosh. I don't know. Donna and

Pluto, maybe? Mrs Sheffield seems indestructible. What do you think?

COLIN

11 I think Leet and Albert have a very good chance of a happy ending.

[chuckles from both]

ALBATROS

12 What would your happily ever after look like? A planet with oceans of gin and orchards of olive trees?

COLIN

13 Yes, why not. Warm beaches with sand that doesn't stick to everything. Where broccoli gives you pimples and ice cream gives you six-pack abs and a genius IQ.

ALBATROS

14 The sun is always just setting over the horizon. Coffee tastes as good as it smells. There are lots of quiet places to be alone with your thoughts.

COLIN

15 But plenty of friends to come find you when you've been alone too long.

ALBATROS

16 Yes. And the stars are as bright as these.

[companionable silence for a moment]

ALBATROS

17 That sounds lovely. I hope you find it.

COLIN

18 So do I. You were looking for me?

ALBATROS

19 Oh, yes. Dr von Haber Zetzer wants to run some tests to see how stable you are. He thinks proximity to the sacred objects might explain why you're visible again.

COLIN
20 I suppose that's possible. Is it
strange that the phrase "Dr. von Haber
Zetzer wants to run some tests" makes
the hair on my neck stand up?

ALBATROS
21 Not at all. That man is a menace.

COLIN
22 It's funny. I don't want earth to die,
but I really don't want to go back
there any more.

ALBATROS
23 Really?

COLIN
24 Well, a quick visit to pick up a few
more tuxedos and my favorite
cufflinks, but otherwise... I think
I'm done with Earth. Since I woke up
on this ship, I've thought about
little else but how to get back there.
But now...I've forgotten why it was so
important.

ALBATROS
25 Now that you know your wife is on the
ship?

COLIN
26 Hmmmmmm? Oh, yes, that's right. She is.
Do you know, I'm not sure she'd like
my planet. She hates sunsets. Said it
felt too much like saying goodbye.

ALBATROS
27 Wow, what a drama queen.

COLIN
28 [surprise laughter] I always thought
that was deep, but you're right. It is
a bit overdramatic. She's a high noon
sort of person.

ALBATROS
29 Glare and heat? Sorry. That wasn't
very nice.

COLIN
30 Not entirely wrong, either. High noon
is too direct for me; I like shadows.
Maybe that's why she left me: too many
shadows.

ALBATROS
31 Now who's the drama queen?

COLIN
32 Fair point. What does your happily
ever after look like? Lots of people
to kill?

ALBATROS
33 No, thank you. The Bichon Frise might
enjoy his work, but for me, it's just
a paycheck. I think, anyway. I guess I
don't really have my own thoughts yet,
just the thoughts of my original
person. Whoever that may be.

COLIN
34 The hell with the original. What do
YOU want?

ALBATROS
35 I don't think I've ever been asked
that before. Trees. Dogs that live to
be a hundred. No kudzu. Fewer cold
days. More whimsy.

COLIN
36 Sunsets, gin, dogs, and whimsy. I like
it.

[long moment of quiet]

COLIN
37 I suppose I should go see our resident
mad scientist.

ALBATROS
38 Hang on, there's a shooting star! You
have to make a wish first.

COLIN
39 I thought you needed an atmosphere to
have a shooting star?

ALBATROS
40 Excellent point. We must be passing
 pretty close to a planet.

OLIVIA
41 Very close.

 [yips of surprise]

OLIVIA
42 We're inside its atmos.

COLIN
43 How long have you been standing there?

OLIVIA
44 Long enough to know you two really
 ought to kiss and get it over with.

COLIN
45 [flustered] I have no idea what you're
 talking about. I'm a married man!

ALBATROS
46 [also flustered] "Kiss"? How absurd. I
 just came here to fetch him for the
 doctor.

OLIVIA
47 Humans. You're both needed on the
 bridge. Mrs S is back.

COLIN
48 She is? Thank god. Maybe we'll get to
 our sunset beach on the martini ocean
 after all!

 [he runs out]

ALBATROS
49 "Our" beach?

OLIVIA
50 Seriously. Do you not know how he
 feels about you?

ALBATROS
51 His wife is in a pod on this ship.

OLIVIA
52 I could fix that.

53 ALBATROS
What? NO!

54 OLIVIA
Is that a "no" no, or an "I need more
convincing" no?

55 ALBATROS
That's a... I don't know. No. I'm a
good person. Leave Glenda alone. For
now. NO! There will be no fwipping of
the wife. But keep it in your back
pocket. STOP IT NO. Just... oh, get
out of my way.

[Albatros running]

THE BRIDGE

56 LEET
Promise you won't leave again.

57 MRS SHEFFIELD
I can't do that, Leet, now please give
me my cane.

58 LEET
I don't like it when you leave.

59 MRS SHEFFIELD
That's very sweet, Leet, dear, but I
promise I'll always come back.

60 LEET
That's what my mom always used to say.

61 MRS SHEFFIELD
And she always returned, didn't she?

62 LEET
Well, yeah, until the elephant.

63 MRS SHEFFIELD
Until the- don't. Charming as your mad
stories of trampled relatives may be,
we don't have time.

64 MADELINE
Where did you go?

65 MRS SHEFFIELD
The Mediterranean, I think.

66 NARRATOR
Atlantic.

67 NARRATOR 2
Arabian Sea.

68 NARRATOR
You're back, I see. Or is this another
flashback?

69 NARRATOR 2
Nope. We're together again, mentor and
mentee.

70 NARRATOR
You mean traitor and betrayed. Stabber
and stabbee!

71 NARRATOR 2
Aw, now don't be like that. I only
took the job because it was high
status and paid really well and I got
to hang out with famous people. Did
you know the National Geographic home
office has a Narrators' Lounge?

72 NARRATOR
It really exists? I mean, I've heard
rumors....

73 NARRATOR 2
It's real. And the acoustics are
amazing.

74 NARRATOR
Remind me to chase you some more when
I've got time.

75 NARRATOR 2
Mean-

76 NARRATOR
Shut it!

77 MRS SHEFFIELD
As I was saying before I was so rudely
interrupted....

78 GREG
You weren't. Interrupted.

79 MRS SHEFFFIELD
Wasn't I?

80 DR VON HABER ZETZER
Clara. On vis ze carrying.

81 MRS SHEFFFIELD
It's "carry on," Yoda, thank you. I
thought I had the Narrator's
Microphone - it's one of the sacred
objects, if you'll remember - but it
turned out I had the wrong one. So I
dashed back to earth to get the right
one.

82 DR THEO
So we have them all?

83 MRS SHEFFFIELD
We have them all.

84 LEET
And that's a good thing, right?
Because we're the good guys.

85 DR THEO
It's a good thing if the ship doesn't
explode in a fiery ball of death and
screaming and galactic alien spore
dispersal.

86 MRS SHEFFFIELD
DOCTOR THEODORE BROMAE.

87 DR THEO
Apologies. Sure, Leet. It's a good
thing.

88 LEET
Oh, good!

89 DR THEO
Oh, for an ounce of your happy
obliviousness.

90 LEET
I don't know what that is, but hugs
are nice. Want one?

91 DR THEO
Actually, I do.

92 JULIE
Why are we in planetary orbit?

93 MRS SHEFFIELD
From what I can tell, we've arrived at
[gagging noise].

94 BEN
We are? That's where the plants come
from, right?

95 LEET
And that's bad...?

96 MRS SHEFFIELD
It means things are moving at a rather
faster clip than I'd assumed. Tiberius
et al are likely very close to launch
if not already in space.

97 JULIE
And that means they'll accelerate the
sulfurization of earth.

98 MADELINE
Sulfurization?

99 JULIE
Yes, adding sulfur to the earth's
atmosphere.

100 MADELINE
I know what you mean. I just think we
could come up with a better word.

101 LEET
Sulferiocity.

102 MADELINE
I like that. Sulfur plus ferocity.

103 LEET
Oh, I actually meant sulfur plus
curiosity. Like, they're curious about
how well this is gonna work.

104 MADELINE
Ehhhhhhhhh....

JULIE
105 Stop that right now. No tangents, no
distractions, and no ... cul-de-sacs.

MRS SHEFFIELD
106 It's just what they do.

JULIE
107 It's what they do when they get
scared. Ever notice how it always
happens in the biggest crises?

[door opens]

MADELINE
108 I have no idea what you're talking
about. Who wants a cup of kudfee?

BEN
109 Kudzu coffee?

MADELINE
110 I boil up a mean brew, if I do say so
myself.

[door opens]

JESSIE
111 And it tastes like it's been through
at least one cow's stomach. I'll take
a cuppa.

COLIN
112 I could do with a mug full.

MADELINE
113 Good of you to join us, Colin, Jessie.

JESSIE
114 I was doing some research, I'll have
you know. Looking through the books
these two dumped on us.

JULIE
115 Oh? The Code of HammeredByMe? Or
Aesop's Foibles? Phoenician Women Gone
Wild?

JESSIE
116 Nothing wrong with a bit of ancient
porn, missy, long as you roll the

scroll back up careful. And since you asked, I was learning a bit about the four.

DR VON HABER ZETZER

117 Unt vat did you discover, my dear?

JESSIE

118 There have always been four objects. Not the same four, but four things with the same powers. Excalibur was one, but it shorted out in the lake. Historians suspect Mary Shelley had one for a time. Douglas Adams had two, which explains a lot.

JULIE

119 Well, crap.

BEN

120 That's bad?

ALBATROS

121 It means the objects can't be destroyed. At least, the power they contain can't. It just passes to another object.

LEET

122 Have they always been on Earth?

[long pause]

MRS SHEFFFIELD

123 What an astonishingly astute question.

MADELINE

124 Hey! I thought it was a good question.

MRS SHEFFFIELD

125 I... It...

DR THEO

126 Don't. Just ... don't.

JULIE

127 It's a brilliant question: if they can travel through space and time, why are they always earth objects?

JESSIE

128 Far as I can tell from the texts, only
humans have ever had them or used
them.

[door opens]

LE BICHON FRISE

129 I have made... kudzants!

MADELINE

130 Ooooooo, did you made more bladderwort
butter?

BEN

131 Oh, my god, kudzu croissants. Can you
not grow *anything* else?

MADELINE

132 These are actually pretty good, once
your tongue goes numb.

LE BICHON FRISE

133 [offended] You need not try them if
you do not wish, monsieur.

JESSIE

134 Aw, see, now you've hurt his feelings.

LE BICHON FRISE

135 Oui. I am hurty.

BEN

136 Those things stink like low tide in
hell, and are you kidding me with that
accent?

GREG

137 OK, I gotta step in here and remind
everyone that we are currently in
orbit around a very hostile planet. We
are carrying what may be a very
powerful weapon or possibly just the
seeds of our own destruction, and we
don't have a plan.

JESSIE

138 I say we pile up the sacred stuff,
mumble the mumbo jumbo, and if it
blows up the planet, then it's game
over and we can cling on to a floating

door until someone comes along to
rescue us.

139 MRS SHEFFFIELD
Ah, no, we can't.

140 JESSIE
Why not? Our space suits'll give us a
day or two, and when those G2 bastards
show up, we take over their ship.

141 MRS SHEFFFIELD
Mass murder is a bit of a no-no, as a
general rule. The creatures down there
haven't actually done anything wrong.

142 JESSIE
Yet.

143 MRS SHEFFFIELD
Perhaps. But there's a chance they
might not, you see? Benefit of the
doubt and all that.

144 JESSIE
Fine. So what do we do?

145 GREG
We don't attack their planet. We save
our own. Right?

146 COLIN
Hear hear! Earth has some lovely
sunsets.

147 ALBATROS
And some beautiful shadows.

148 LEET
That's weird.

149 GREG
How do we get out of here and back to
earth?

150 OLIVIA
Through the door.

151 MRS SHEFFFIELD
Door?

DR VON HABER ZETZER
152 Vat door is zis, liebchen?

OLIVIA
153 The one we brought with us. It's why
they're always in human hands. The
objects don't just allow you to
travel, they also bring you home
again.

GREG
154 But you don't need all of 'em to
travel; just one.

OLIVIA
155 If you're a human travelling light,
sure. But if you're a space ship, you
need a bigger door, and a lot more
power to go long distance. Four
objects must open a door about big
enough to pull a moon through.

JESSIE
156 Oh, THAT'S what that meant.

ALBATROS
157 "What what meant"? she asked, fully
expecting to regret airing the
question in the first place.

JESSIE
158 "Pulling a moon" - I thought I was
back in the porn section. Some ancient
group wanted Earth to have a moon, so
they figured out how to get one.

COLIN
159 That's how we got our moon?

JESSIE
160 That's pretty much how all the planets
in this section got moons. Saturn and
Jupiter were just practice. Apparently
they got a bit carried away.

JULIE
161 Hey, can anyone read these screens?

LEET
162 Which one?

JULIE
163 This one. I think it's scanning the
planet below, but I can't understand
the readouts.

LEET
164 Oh, these are the atmospheric elements
and proportions. Those are longitude
and latitude; topography on this one -
that's the uppy and downy bits of the
planet's surface-

JULIE
165 I'm familiar with the term, thanks.

LEET
166 That blinky one is looking for signs
of life, and that button just looks
important. It doesn't do anything.

JULIE
167 You sure about that?

LEET
168 Yeah, I've pressed it a bunch of
times, and nothing ever happens.

OLIVIA
169 Have you? Leet, I did ask you not to
push buttons on the bridge, didn't I?

LEET
170 Sorry. It's just got a nice thick
chunky feel when you push it. Try it!

OLIVIA
171 DON'T. That's part of the deceleration
program, you plank. No wonder engines
keep burning up.

LEET
172 Oh. Oops.

BEN
173 Everything on here is password
protected. They gave himbo here the
passwords?

GREG
174 They don't have to. Look, we have the
objects, and we can probably figure

out the mumbo jumbo language we need
to open the door. We need to get back
to earth pronto.

ALBATROS

175 Greg's right. Ok, gang, let's-

MADELINE

176 Who has the objects? Mrs S, you have
the cane and the microphone?

MRS SHEFFFIELD

177 Safe as houses.

DR THEO

178 House of cards, maybe.

MRS SHEFFFIELD

179 Oh, hush, Theo. You do fret.

MADELINE

180 Donna couldn't sleep last night, so
she got herself wrapped up in the
swamp. Greg, can you go after her and
have her bring the key?

GREG

181 Can do, Captain.

MADELINE

182 Good. Dr von Haber Zetzer, you've got
the 778's arms locked up in your lab?

DR VON HABER ZETZER

183 Unt guarded by my fiercest ants.

MADELINE

184 [shudder] OK, let's get all the sacred
objects together and get down to level
0. If there's an explosion, hopefully
it'll be contained to the lower
levels. Jessie, you think you know
which book has the mumbo?

JESSIE

185 And the jumbo.

MADELINE

186 Grab it. Everyone suit up. We have
extra suits in storage; Colin, can you
go grab one for everyone?

COLIN
187 On it.

MADELINE
188 Helmets too, don't forget.

COLIN
189 On my way.

MADELINE
190 Wait. Before we do this, I want to
make sure everyone is in. We don't
know what those objects will do when
brought together. This could be the
last thing any of us ever does, so I
want to give you a chance to decline -
no judgement. Anyone?

[quiet for a moment]

DR VON HABER ZETZER
191 Ve are vis you, Captain.

MADELINE
192 So we're all in?

JESSIE
193 Aye aye, Captain. We're all in.

AREA 9

NARRATOR 2
194 Should we join them?

NARRATOR
195 Not unless we have to.

NARRATOR 2
196 Why not? I mean, we're pretty involved
now. I don't think the Narrator's Code
applies anymore.

NARRATOR
197 Look at them. They're finally a team.
They might as well be wearing matching
jerseys and ... shin guards or
something.

NARRATOR 2
198 Are you ... crying?

NARRATOR

199 I'm just so damn proud. [clears
throat] Ahem. OK. For now, we'll
monitor the situation from up here. If
things look desperate, then and *only*
then do we intervene.

NARRATOR 2

200 Aye aye, captain.

FRENCH LICK - GOLF COURSE

[Whack of a golf ball being hit - golf cart drives up]

FELONIUS

201 What are you doing out here? It's
nearly time for the launch. You'll
miss your ship.

SOUTHERS

202 Oh, now, Felonius, let's not play
games. [whack] You and I both know
there ain't no way Tiberius is letting
my southern-fried ass onto that
rocket.

FELONIUS

203 I have no idea what you're talking
about.

SOUTHERS

204 That right. I s'pose that Beretta Pico
in your pocket is just in case you
come across a bank robber or a bear
out here on the back 9.

FELONIUS

205 There was a bear here not long ago,
you know.

SOUTHERS

206 That bear and I have already done a
do-si-dos, and that tiny pistol
wouldn't do him no more harm than
throwing one of Buck's biscuits at
him. You're not here to fetch me;
you're here to make sure I don't
follow.

FELONIUS

207 You betrayed Tiberius more than once.

208 SOUTHERS
Felonius, you and I go back a stretch.

209 FELONIUS
We do.

210 SOUTHERS
I look like a man in a hurry to leave
to you?

211 FELONIUS
Well, no. But you *do* look like a man
who knows what's coming. Given your
past eagerness to survive, I find it
hard to believe you're now ready to
quietly meet your fate.

212 SOUTHERS
Oh, don't you worry, Felonius. I plan
to go down swinging. [whack]

213 FELONIUS
Ewell, what have you done?

214 SOUTHERS
Trot along, little doggy. Don't want
to keep your master waiting.

215 FELONIUS
Look, I can sneak you aboard. This may
be your last chance. The Ozdyssey-

216 SOUTHERS
The what now?

217 FELONIUS
Tiberius keeps changing the name of
his ship. The latest is the Ozdyssey.
Like Odyssey-

218 SOUTHERS
I gotcha, thanks.

219 FELONIUS
The Ozdyssey is fueled up and fully
loaded. The last few passengers are
being podded.

220 SOUTHERS
Why are you so keen to bring me along,
Felonius? Since your boss sent you

here to put a hole in my Brunello
Cucinelli.

221 FELONIUS
As you say, Southers. We go back a
stretch.

222 SOUTHERS
Well. That's all kinds of noble. In
return, I'll tell you to miss the
ship.

223 FELONIUS
I beg your pardon?

224 SOUTHERS
Just that. Miss the ship. Now if
you'll excuse me, I'm working on a
double eagle on this here hole.

225 FELONIUS
You've got to give me more than just
"miss the ship." What have you done?

226 SOUTHERS
You familiar with the Eur-eye-pean
name for a double eagle?

227 FELONIUS
Is now really the time for a golf
lesson, Southers?

228 SOUTHERS
Everywhere but here in the US of A,
you shoot three under par, it's called
an Albatross. Funny.

229 FELONIUS
Thank you, Ewell. [shoots]

230 SOUTHERS
[shouts in pain] Well, you pint-sized
son of a bitch. [he goes down]

231 FELONIUS
Rest in peace, Southers. Well, would
you look at that. I finally got a hole
in one.

[golf cart drives away]

232 NARRATOR
 It looks like a key piece has been
 removed from the chess board. How does
 this change the game? Was Southers the
 king, and is the game actually over?
 Or was he merely a pawn in a much
 larger match?

233 NARRATOR 2
 I'd say he's a rook.

234 NARRATOR
 Excuse me?

235 NARRATOR 2
 He did just make a "rookie" mistake.
 Get it?

236 NARRATOR
 Did you interrupt my summary for a
 pun?

237 NARRATOR 2
 Trying to inject some levity.

238 NARRATOR
 Sit.

239 NARRATOR 2
 Sorry.

240 NARRATOR
 Whatever Southers' position on the
 board, the game continues. You've been
 listening to:

June Clark Eubanks as the Albatros
 Tim Sherburn as Colin
 Shannon Perry as Olivia and Madeline
 Richard Cowen as Leet
 Sarah Golding as Mrs Sheffield
 Kevin Hall as Greg and Felonius
 Eric Perry as Dr von Haber Zetzer and
 Southers
 David S Dear as Dr. Theo Bromae
 Iri Alexander as Julie
 Aaron Clark as Ben and le Bichon Frise
 Bonnie Brantley as Jessie
 Kyle Jones as Narrator 2 and
 I'm Richard Nadolny as your Narrator

Our music is by John Faley; our

artwork is by Lucas Elliott. Oz 9 is
written by Shannon Perry.

Until next time, Space Monkeys,
Narrator out.