

Lily and the Bone Wars

By

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Historical fiction based on the actual Bone Wars of the 19th century and the rivalry between paleontologists Edward Drinker Cope and Othniel Marsh

c 2016

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### Cast of Characters

Lily: woman, in her 30's, A social naïf in the midst of the love revolution, she puts all her considerable energy into the work of fossils.

Andrea/Annie: woman in her late twenties

Dr Coopie/E.D.Cope: man in his 40's

Dr Swamp/Othniel Marsh: man in his 40's

Gladys/Digger: Lily's mother

### Scene

Most of the action takes place in a windowless basement office of the Peabody Museum. Other action on the 7th floor, a 19th century living room, a marl pit, prehistoric times, etc.

### Time

1977 and/or 1877

ACT I

Scene 1 1977

*A single ethereal blue light on a human skull that sits on a shelf, then down.*

*Lights up on LILY, a 30 something woman in a skirt and blouse.*

Lily is setting up a diorama display for the Peabody Museum of Natural History at Yale in New Haven. The diorama includes OTHNIEL MARSH, EDWARD DRINKER COPE at his desk and Cope's wife ANNIE bending over a baby bassinet. A MULE-SKINNER, with fossils, etc.

*These pieces of the diorama should be represented by the actors who will play them.*

LILY

( (muttering as she works) )

One fossil... there... elasmosaurus sketch there....  
Baby Julie, all tucked in.

She picks up a bundle of clothes and places them in the bassinet to signify a baby.

LILY

And dear Othniel. Under a 90% authentic buffalo hide.  
Voila the badlands.

*She adjusts a buffalo hide over the lounging figure of Othniel Marsh.*

*Behind these figures, somewhat hidden from view, is GLADYS, a woman in her 50's with her back turned to the front. Almost as if a part of the diorama.*

*She holds a mop*

*Lily gathers her things to leave.*

GLADYS

Is it done then? Can I vacuum?

LILY

Cope's mustache is drying, try not to bump it.

*LILY exits.*

*Gladys wiggles the mustache.*

(CONTINUED)

SCENE 2 1877

*Lights up on the diorama in which EDWARD DRINKER COPE AND OTHNIEL MARSH have come to life. Dressed in distinctive costumes of the late 1800's they each hoist a stein of beer. E.D. Cope is a fiery sort of brilliant mad man. Othniel Marsh is dour and piercing with a huge bear-like presence.*

EDWARD

Othniel...

OTHNIEL

There's not many I allow call me Othniel.

EDWARD

(repeats) Othniel...

OTHNIEL

Except you Edward Drinker...I would have throttled my own mother for it, had she lived beyond my infancy.

EDWARD

Dr. Othniel Marsh ...raise your stein with me...

OTHNIEL

Another toast?

EDWARD

To dinosaurs

OTHNIEL

Terrible Lizards!

EDWARD

Fossils!

OTHNIEL

More fossils!

EDWARD

True friendship!

OTHNIEL

Paleontology!

EDWARD AND OTHNIEL

And fame! (they drink)

(CONTINUED)

SCENE 3 1977

*Lily is sitting at a desk, it is her office. A phone, a typewriter, and Lily is typing at it.*

LILY

(muttering as she types) Betrayal. (type type etc.) Sabotage, greed, thievery. Lies and slander, paranoia and public humiliations. Othniel Marsh and Edward Drinker Cope, two brilliant paleontologists going at it like children in a playground, fighting each other for esteem, publications and funding at a time when dinosaur discoveries were exploding all over North America. (carriage return etc) While the world looked on in amusement the Bone Wars erupted and science took a back seat to rivalry. (stops typing) So that us poor saps could spend years in the bowels of the Peabody Museum reclassifying nomen dubium, nomen nudum, nomen insanum while uppity-ups on the 7th floor MAKE A NAME FOR THEMSELVES AND WE DRUDGE AWAY DOWN HERE PRACTICALLY ON STARVATION WAGES AND SOME PEOPLE CANNOT EVEN MANAGE TO BE ON TIME ON THE MOST IMPORTANT DAY OF THE WHOLE DAMN YEAR!

*ANDREA a woman in her late twenties, wearing a mini-skirt and beads has entered somewhere in the nomen dubium section. She is bright and frivolous so that you hardly notice how smart she is.*

*She heaves a heavy bowling ball bag up onto the desk, plunk.*

*LILY stops typing at the same time, rips the paper out of the typewriter and crumples it up.*

ANDREA

Did you punch me in?

LILY

And you are?

ANDREA

Oh stop it you idiot.

*The phone rings. Lily answers*

LILY

Peabody Research Team, Sub Three, Lily Rudolph speaking, hello?

ANDREA

(whispering) You did punch me in, thank you thank you, blessed be the fruit of your uterus. Or something.

(CONTINUED)

LILY

Yes Dr. Coopie, Andrea's here just a --

*(but Andrea waves her off)*

just a bit tied up. Working on her dodo bird report like the good hard-working career girl that she is.

*(Lily rolls more paper into the typewriter and glares)*

ANDREA

*(whispering)* I owe you one.

LILY

Thank you Dr Coopie, I'll tell her. *(she hangs up)*  
You're fired.

ANDREA

*(after a stunned moment, gets the joke)* Very funny.

LILY

Oh I don't care anymore. God I used to think, what would it would be like if Andrea never showed up at all. I'd have my own chair with a back to it, my own desk, my own set of drawers... No hairspray, no ashtrays, no bowling balls. *(beat)* When did you take up bowling?

ANDREA

Is your diorama done?

LILY

Yes. And it's brilliant. I've even got the elasmo sketch/

*phone rings Andrea answers with flair*

ANDREA

Hola! Peabody Girls at your service! ... Oh Hi Dr Swamp, ...Nope. Lily's not here. In fact I haven't even seen Lily yet this morning, oh wait here she comes, just trudging in the door, looking like death warmed over. I think she's getting a little stressed out over being 34 and still, you know...persona intacta. You wanna talk to/ oops...he hung up.

LILY

The centenary starts in 36 hours. You do realize.

ANDREA

*(feels her chair seat)* Have you been sitting in my seat? I hate that, a warm seat.

*phone rings, Lily reaches, Andrea grabs*

ANDREA

Peabody, you dig 'em, we bag 'em. ... Oh hello Mrs  
Lily's Mother...just a second I'll ask....Where's the  
enema bag?

*LILY takes the phone out of Andrea's hands and  
hangs it up.*

ANDREA

(beat)

There once was a girl on a picnic who everyone thought  
was a ... cool chick. But when she sat on the grass an  
ant bit her ass and she wished she'd stayed home and  
done card tricks. (pause) She's just your mom, forget  
about her.

*LILY types.*

ANDREA

Did you know President Nixon has an open marriage?

*LILY types.*

ANDREA

Okay, well maybe not Nixon, but (beat) Marvin does.

LILY

(pause in Lily's typing, she finally looks up) Marvin  
is your husband.

ANDREA

Wow. Somebody must have put brain pills in your Frosted  
Flakes this morning. (looking through her drawers) Have  
you been in my drawers? I had the brontosaurus skull  
sketch on top of the bong and now it's underneath.

LILY

That's not a brontosaurus skull sketch it's a  
camarasaurus.

ANDREA

Aha! You have been in my drawers! (pause) That was  
funny you're supposed to laugh.

LILY

Oh yeah, okay. Ha ha. I share a desk with a drug  
addict.

ANDREA

Did you have many friends when you were a kid Lily? No, I mean really. I'm asking in all sincerity. Did you?

LILY

The less I see people the more I like them.

ANDREA

What are you working on?

LILY

The audio to the diorama.

ANDREA

Hmph. You're really going for the new office equipment.

LILY

Hmmmm...

ANDREA

Probably get an electric typewriter and filing cabinet too.

LILY

I'm not counting my chickens.

ANDREA

Yes you are. Oh they'll be throwing in staplers and paper cutters and hole punchers and/

LILY

You had equal chance to show what you were made of, Andrea.

ANDREA

Lily-

LILY

What. What?!

ANDREA

Look.

*Andrea opens her bowling ball bag and takes out a human skull, plunks it on the desk.*

LILY

(pause) That is not a bowling ball.

ANDREA

You are a brainiac today.

*Andrea polishes the skull with her sleeve.*

ANDREA

Meet Eddie, my contribution to the Highly Celebrated, Muchly Esteemed, Extraordinarily well-Advertised Peabody Museum Commemoration of the 100th Anniversary of the Bone Wars.

LILY

Eddie?

ANDREA

This is the skull of Edward Drinker Cope, second greatest paleontologist of the 19th century, arch rival of our Benefactor of Antiquity, Othniel Marsh. Without whom neither of us would be here today. And the very item that the Peabody Museum has been trying to get its greedy little hands on ever since it was exhumed. Dr. Coopie is going to go nuts. Say something? (pause) You're speechless, okay. (pause while Lily stares) Aint he a cute little guy? (pause) Remember my friend Bilbo, from macramé? He has this job as night watchman at the Academy in Philly and ....the rest is ... voila. (pause) I mean you have your oh so darling diorama and I had nothing. (pause) Hello?

LILY

I thought you spent the weekend playing Barbies with Jujube.

ANDREA

Oh Marvin, the bastard, took her to the petting zoo.

LILY

He did that last week.

ANDREA

(pause) Are you upset? You're acting upset.

LILY

Over a skull? It's not like I haven't handled one of those before. Of course this one is famous and just happens to be stolen...

ANDREA

Why do you make it sound like a crime?

LILY

You tell me.

ANDREA

No, you tell me.

LILY

Okay. Do you have an abstract or are you just going to wrap it up like Christmas and plunk it on the Chicken Coopie's desk with a gift tag?

ANDREA

(formally with much dignity) I was going to place it on the windowsill behind Edward Cope in the diorama and focus a nice cool blue spot on it and/

LILY

Not!

ANDREA

(tone shift to angry) And why not? Are you afraid it will upstage your stuffery and I'll end up with the new Office Equipment?

LILY

You can't even type! What the hell would you do with a new typewriter!

*Suddenly DR SWAMP a big bear like man in his 40's wearing bowtie and suit slouches through the door and Lily scrambles, leaping up on the desk to sit on the skull and hide it.*

DR SWAMP

There comes a time in every doctor of paleontologist's life when he asks himself: what was he put on this earth for?

LILY

Oh my god.

ANDREA

Good morning Dr Swamp.

DR SWAMP

Was he put on this earth to clean and catalogue dinosaur bones? Hmm...? To sketch and measure, evaluate and compare, morphological functions and hypothetical theories?

LILY

(aside to Andrea, and her likewise, etc.) Don't even dream of going forward with this, you bitch.

ANDREA

Language, Lily.

DR SWAMP

Ahh...the never ending work of dinosaur bones. That brings me to the next question a doctor of paleontology might ask. What is this fascination with dinosaur bones & where does it get him?

LILY

How bout a federal penitentiary.

ANDREA

You know Lily and I were just talking about that!  
Dinosaur bones and office equipment and -

DR SWAMP

Alright, a nice office on the 7th floor, good point.  
But then I ask, not where but what, what has it gotten  
me? Not fame, not really, a name plaque on a dusty  
wall. Not wealth. My brother-in-law owns a car wash and  
he makes twice what I do...Not enlightenment. Not  
security. Not companionship, a dog would serve as well.

LILY

(hissing at Andrea) You don't think the bigshots from  
the Academy aren't going to show up at the Meet and  
Greet and notice that its prime centerpiece is now part  
of the Peabody display?

DR SWAMP

Not love, that's the long way around to get to love  
from a dinosaur bone, though some have tried.

ANDREA

Shit happens.

DR SWAMP

-not a beefy bourguignon with a glass of good port,

LILY

You bet your ass shit happens.

DR SWAMP

-if only! not happiness, if such a thing even exists,

ANDREA

But I like new magic markers too you know. And other  
than finding a brand new fossil,

DR SWAMP

-not power, oh maybe a small rush of authority now and  
again, in the odd memo circulated down to sub-three-

ANDREA

which by the way are not exactly lying around in the  
gutters of New Haven and I can't quite afford a trek  
into Argentina or Tibet...

LILY

Mongolia's not too too far-

DR SWAMP

-but no not power, & not answers, never answers,

LILY

-they found homalocephale there last month.

ANDREA

I don't know why I would even need an abstract.

DR SWAMP

-not health, not wisdom, not joy. Nor even sorrow -

LILY

Why gild the lily!

DR SWAMP

-not music there's very little music in the study of bones, The dinosaur voice is a silent one.

ANDREA

Then shut up about it!

DR SWAMP

(Pause) And hardly ever sex. And hardly ever good. Though when it's good it's very very good. (He looks at Lily)

LILY

What? I'm sorry...what did you say?

DR SWAMP

I said. The skull of Edward Drinker Cope from the Academy in Philadelphia is missing.

*He looks at them both.*

ANDREA

Ummmm, is that a good thing?

DR SWAMP

It's a thing. That suggests to me. That heads will roll.

*Dr Swamp leaves.*

*Lily pulls the skull out of hiding.*

*They stare at it.*

ANDREA

Roll as in *roll* you think he meant? Or?

*Dr Swamp returns, Andrea scoops the skull into the trash can*

DR SWAMP

Which may or may not happen if one has one thing. Can you guess what that is? Come on. Guess.

*he starts to act out, as in charades, continually pointing to the girls in strange animated ways until he is exhausted*

LILY

How about....a skull -

ANDREA

Work ethic! Intelligence! A really rocking bowtie?

LILY

A skull -

ANDREA

A circle, it's a circle a circle of ... trust.

LILY

A circle of ... skulls

ANDREA

Sounds like, sounds like...butt

*DR SWAMP swinging his butt and arms around, pointing at the girls, pulling his ear*

LILY

Sounds like ... skull -

ANDREA

Cull, dull, lull - SEAGULL!

*SWAMP swinging his arms around to include them both.*

ANDREA

Flocks of seagulls! Bigger than a seagull?

LILY

Flocks of skulls.

ANDREA

Flocks of trolls! Flocks of evil trolls, with puny little skulls that have nothing in them but betrayal and revenge and jealousy and/

DR SWAMP

A brilliant RESEARCH ASSISTANT you bloody idiots! (he leaves)

LILY

So where did you say you were going to put this?

*she pulls the skull out of the trashcan*

ANDREA

I'll tell you something Lily. People around here are whispering about you.

LILY

It might look nice under a blue light in the diorama and I would certainly give you FULL CREDIT for it.

ANDREA

And what they're saying isn't very kind-

LILY

Do you remember when I taught you to type? Tried anyway.

ANDREA

And even though we're so-called friends I think it behooves me to tell you -

LILY

I handed you your very first saurapod verterbra.

ANDREA

-That being classified a keener-

LILY

Laid it in your hands,

ANDREA

is not actually meant as a compliment...

LILY

gave you my best sable brush, coached you as you dusted it down.

ANDREA

I'm sorry that this is your whole life but I don't know why I have to be punished for it!

LILY

You can't type and you're blind as a bat without your contacts and you can't wear your contacts in the field cause of the plaster dust and marl dust plus you've got a 4 year old daught/

*DR COOPIE swoops in, his shit is in a knot*

*Andrea quickly sits on the skull to hide it.*

DR COOPIE

The exhibits open to the public in two days. Special Presentations, silent auction, Meet and Greet Distinguished Guests, simulated field trips, awards ceremony, No host bar, banquet and dance.... Where's Swamp? Is he down here? The bastard.

*DR COOPIE looks around, he's obviously never been there before.*

ANDREA

Dr Coopie...What are you...doing down here?

DR COOPIE

Andrea? You're my girl, right?

ANDREA

Yes. I'm your girl.

DR COOPIE

Have you got an aspirin? Ever since this morning, strangest feeling in my skull ... What are you sitting on?

ANDREA

(pause) My butt.

DR COOPIE

Is there a ringing? Do you hear ringing?

ANDREA

No.

DR COOPIE

Can I see you up on the 7th floor?

ANDREA

O...okay. Anything...important?

*DR COOPIE has turned to leave*

DR COOPIE

Apparently there's a situation developing at the Academy over a skull and people are implying that I have something to do with it. DO I?

ANDREA

I'm not sure.

DR COOPIE

(stops to bang his skull) I'm sure I hear ringing, it's almost an echo...no?

ANDREA

I don't hear anything.

DR COOPIE

On the way down here, I stopped at the third floor. You know what's on the third floor Andrea?

ANDREA

The public washrooms?

DR COOPIE

The diorama.

ANDREA

Oh that.

DR COOPIE

Which our own Dr Swamp and his lovely research assistant...Lucy?

LILY

Lily.

DR COOPIE

Thank you...Lily...have put together to celebrate the anniversary. Very nice.

LILY

Thank /

DR COOPIE

Very nice indeed.

LILY

Thank you.

DR COOPIE

And I hope that you get the compensation that's due you for such an extraordi-

LILY

Golly. Actually I was hoping that the compensation package might include a chair Dr Coopie.

DR COOPIE

A chair? You've got a chair.

LILY

I mean one with a back.

DR COOPIE

You think the Peabody is made of money?

LILY  
It doesn't have to be good plastic.

DR COOPIE  
You're ambitious, are you?

LILY  
It was just a chair.

DR COOPIE  
What do you girls do down here all day long?

ANDREA  
Nothing much.

LILY  
Scientific research.

DR COOPIE  
Lamarckian theory...use it or lose it, that sort of thing?

(enter) DR SWAMP

*lights shift as a sort of chaos in Lily's head builds*

DR SWAMP  
I knew I'd find you down here Coopie.

DR COOPIE  
I could say the same.

LILY  
I don't feel well

DR SWAMP  
Don't bother I was just leaving. (but he doesn't)

LILY  
It's not supposed to be like this.

COOPIE  
Because when I think about the Bone Wars, I don't believe it's ever been established, who really won.

LILY  
This job is all I have. I don't have a kid, or a husband or a boyfriend, I don't even have an ex-boyfriend. I don't even have a therapist.

ANDREA

Highly over-rated.

DR COOPIE

Bone Wars. Did I say that? Everything sounds so hollow... (testing his 'hollow' voice) OOOH. OOOH.

DR SWAMP

We all know who won - Dr Othniel Marsh.

DR COOPIE

By virtue of ...?

DR SWAMP

Sheer numbers.

DR COOPIE

Au contraire. History will always favour charisma, Oswald and we both know that Marsh was devoid. Oid oid oid... (he shakes the ringing out of his head)

DR SWAMP

Did you know Cope had syphilis and that is why his bones were never used as type specimen?

DR COOPIE

The man was a Quaker.

ANDREA

Lapsed, apparently.

DR COOPIE

Going for the Doolittle with that?!

LILY

I don't even have a gay hairdresser...

DR SWAMP

Cope didn't have to be so vicious.

LILY

Not even a bong...

DR COOPIE

Fighting for his life!

DR SWAMP

And that business with the skull!

DR COOPIE

What?

DR SWAMP

Donating his own skull to research!

DR COOPIE

*Skulllllll. (shakes himself out of it again)*

DR SWAMP

Which our institution is being accused of harboring same!

*A moment, all look around, except Andrea who files her nails*

LILY

I have studied and worked and planned and researched and scrabbled and saved and gotten passed by and looked over and ignored and forgotten and had my work usurped and stolen and presented at conferences that I have never even been invited to, sketching and labeling and scraping bones harder and longer and truer to the tiniest detail for 6 years while everybody else was smoking pot and falling in love and leaping about in mud puddles/

ANDREA

Oh bring that up/

LILY

I even taught her to type.

DR SWAMP

One tiny little betrayal and Cope is foaming at the mouth.

LILY

Betrayals are never tiny for the betrayee, only for the betrayor.

DR COOPIE

(beat) Science. What is it? You.

LILY

Science is knowledge. It's perseverance and truth. It's an open questioning mind, it's diligence and generosity, it's sacrifice it's

ANDREA

Timing.

DR COOPIE

Bingo!

LILY

I was just about to say timing. Say bingo to me.

DR SWAMP

Well one Indian chief went on record for believing  
Marsh was the best white man he ever met!

DR COOPIE

You've always identified with Marsh, Swamp. Truth is  
you look nothing like him. Though they did call him the  
Great Dismal Swamp behind his back!

LILY

Everyone is called something behind their back.

ANDREA COOPIE AND SWAMP (TOGETHER)

Lily lily bo billy, banana fanna fo filly fee fi mo  
milly LIL-LEEE

ANDREA

(sings) Rudolph the red-nosed reindeer...

*lights change and some sense of normalcy returns  
as Lily blurts out*

LILY

DR Coopie HAVE YOU GOT ANYTHING THAWED OUT FOR DINNER?

DR COOPIE

(pause)

What?

LILY

I don't know...I...who said that?...I...

DR SWAMP

I'll tell you what science is. The death of illusion.  
(he throws an anguished glance at Lily, and then like a  
sort of martyr, he leaves)

DR COOPIE

(he points at Andrea) ummm...Angela?

ANDREA

Andrea.

DR COOPIE

I believe we are speaking dodo bird?

*ANDREA reaches behind her, pulls the paper out of  
Lily's typewriter and hands it to him.*

ANDREA

Page one. You know I was just looking at my watch and it's about time for our coffee break and if we could continue this after...

DR COOPIE

7th floor Andrea. Don't keep me waiting. I have ideas to ... unload! Big ones! My head is bursting with... We're going to knock this museum off its feet. You and me sweetheart. Diorama be dammed. (he suddenly bursts into song) Looking for some hot stuff baby this -- (stops, just as suddenly) Don't you hear that??? (exits)

*DR COOPIE leaves*

ANDREA

Now I'll tell you what. I'm going to put Eddie back in the bowling ball bag. And I am going to return him post haste to the Academy right after I go upstairs to the 7th floor & then to the sporting goods store to buy some boots because apparently one needs boots to go on a simulated field trip and you are going to take some deep breaths and forget all about Eddie the Skull and all about our little exchange because if there is one thing I would hate to see, it is that our friendship would be destroyed by something so silly as an altercation over this job, because we like each other too much. And we trust each other. Don't we Lily? Don't we. Nod your head. We're women and we'll stick together. Right Lily? You'll see. And I'll get you a boyfriend, and once you've got that under your belt all these little career troubles will melt away like lemon drops.

*Lights down on Andrea. Lily takes the skull out of the bag and strokes it.*

LILY

Career troubles. Did you have career troubles too Edward Drinker Cope? Did you have love troubles? (she idly strokes the skull) With your elasmosaurus platyurus, Amphicoelias fragillimus. All the trouble you went to and look where you ended up...

SCENE 4 1877

*COPE with his huge handlebar mustache and blazing eyes, standing at the edge of a quarry. The sound of pickaxes & intermittent hoorahs in the distance.*

COPE

(calling out to a digger) You down there, yes you! Step up here. Come up out of that quarry and put your pickaxe down, I want to speak to you.

DIGGER

Don't have time for hob-nobbing, I'm getting paid by the bone.

COPE

I know what you're getting paid, I'm paying you!

*Enter MARSH (serious, magisterial)*

MARSH

Well look at this.

COPE

Professor Marsh, where'd you come from?

MARSH

Gathering fresh air, heard some shouting, is it allowed?

COPE

Could I stop you?

MARSH

What have you got there?

COPE

My digger's found an articulated jawbone.

MARSH

Let's see. Is it a new specimen?

DIGGER

New? It's as old your heart! An ugly beast I wouldn't want to meet on a dark night.

MARSH

(musing)Another Stegosaurus ungulatus? Brain the size of a walnut. Dumbest dinosaur yet.

(CONTINUED)

COPE

Though he made up for it in brawn not to mention a second brain in his hips. Wouldn't mind one of those myself. No this is something new. Any more of this down there?

DIGGER

Plenty.

COPE

Go on then, get back at it. What are you standing about for?

DIGGER

Knew I'd get in shit for coming up here. (he goes back)

COPE

Impressive, what?

MARSH

Not bad I suppose, I've seen better.

COPE

Coming from you Othniel, that's quite a compliment.

MARSH

Still it's only one specimen. (he non-chalantly pockets it)

COPE

One specimen! I've 14, 15, wagonloads of fossils a day coming out of this quarry! Creatures that would dwarf a train! Whole skeletons intact! Winged and horned and fluted and clawed!

MARSH

For someone who failed medical school you're finally getting somewhere.

COPE

Medical school. That was a detail. In my early days I was considered a child prodigy.

MARSH

I expect you'll be making a name for yourself.

COPE

Edward Drinker Cope. It has a ring to it, Othniel, I must agree.

MARSH

There will be reptiles named after you. Or an ancient insect if you're lucky.

COPE

Stop. You're making me blush.

MARSH

I didn't know that was possible. And to think I considered you a mere song and dance man, all that tomfoolery in Berlin.

COPE

Social graces have their use. You should try it. Even you could charm the ladies if you put your considerable mind to it.

MARSH

Hogwash. Sex is a distraction to a serious scientist. I'd rather lie down with nature's wholesome mysteries.

COPE

Wholesome mysteries? Have you never imagined two monstrous dinosaurs going at it? Their swollen cloacas bulging with blood, pushing into each other like giant plungers! The suction alone! My goodness the earth would have shuddered with their thrusts. Whole some indeed.

MARSH

Au contraire my young friend. The earth shudders from the relentless pounding of ambition. Fucking will get you a child at best, disease at worst.

COPE

What about love & companionship?

MARSH

Hmph. A mewling child & nagging wife will not guarantee a man's place in history.

COPE

You don't fool me Marsh. I know what keeps your pants buttoned. Your uncle's got his pursestrings drawn tight around his sack of gold and he'll only name those relations in his will who remain bachelors. A dismal destiny I'd say. Forgive me, I'm in a staggeringly good mood. At least I was. By the way Othniel, keep this quarry under your hat. I suspect there are about us unsavory types who might hope to subvert my claim on this find.

MARSH

Dictum meum pactum. My word, my bond.

LILY

(innocently chanting & stroking the  
skull under their dialogue)

Camarasaurus leptodirus Dryotosaurus Macropus,  
Maiasaura Peeblesorum

COPE

Listen. Do you hear that? It sounds like thunder.

MARSH

But the sky is clear. Dynamite?

COPE

Cannon fire?

MARSH

...listen...it's almost like the war cry of a  
brontosaurus tail whipping across the landscape

COPE

A dinosaur mating call is more like it.

*Lily who has been stroking the skull and chanting  
quietly, stops and hears it too*

*A noise builds, rather like thunder but different  
as the lights add to the apocalyptic confusion  
that swirls around Lily stroking the skull until a  
crescendo is reached and then, black out, and  
lights up as Lily has PLOPPED DOWN in front of  
Cope and Marsh, the skull clutched to her bosom.  
Everyone screams. darkness and silence.*

SCENE 5 - 1977

*Lily is back at her desk in a state of shock.*

*GLADYS enters rolling a trash barrel. She empties Lily's trash can into it.*

GLADYS

Layoffs coming. From the top to the bottom. The slackards and the dummies go first. Them that are late every day and them that can't type. Them that are sleeping with other employees, filching supplies, smoking near the exhibits, - pass me that ashtray... They got a list of infractions make your head spin. Hippy hair, garlic breath. They're going alphabetical and it's every man for himself. These are bad times girl. Not like the old days and don't I know it.  
(PAUSE) What are you doing?

LILY

What day is it?

GLADYS

Friday.

LILY

Friday? What happened to Thursday?

GLADYS

Same as always, the sun came down on it. Guess you worked right through. Anything good?

LILY

Good? None of its good, it's all garbage.

GLADYS

What's the matter? You look like you seen a ghost.

*Lights down on Gladys*

*Lily alone sees the bowling ball bag. She opens it and looks inside. She takes the skull out.*

(CONTINUED)

SCENE 6 split scene with Lily 1977,  
and Haddonfield NJ 1877

*The lights on Lily stay up but also come up on:  
1877 in Haddonfield New Jersey.*

*ANNIE & COPE are chasing each other about in the  
living room, very playful celebrating the  
construction of elasmosaurus platyurus.*

*Dr Cope has a bone in his teeth, growling etc.  
Perhaps an overstuffed chair.*

ANNIE

Sshshshsh you'll wake Julia.

COPE

Come here you little monkey.

ANNIE

I am not a monkey.

COPE

Darwin says you are.

ANNIE

Darwin is a ninny!

COPE

Yes he is a ninny and if he'd ever fondled your  
exceedingly non-hirsute posterior he would not be  
calling you descended from homo erectus.

LILY

Oh mother of laelaps.

*Lily stares at the bowling ball bag.*

ANNIE

Edward! You are a Quaker man, try to remember that!

COPE

I am Quaker Erectus!

*Lily unzips the bag and reaches her hand inside.*

ANNIE

No, you are the greatest paleontologist of the 19th  
century my life. Never forget that.

COPE

Yes. Yes I am. Not to mention a fine herpetologist.

(CONTINUED)

ANNIE

I don't have to mention it, you always do.

COPE

How many species now?

ANNIE

43

COPE

Then elasmosaurus makes 44

LILY

(starts chanting while she strokes the skull) You're a funny fellow aint ya? I think you and me might have a little something going on. (she talks to the skull)

ANNIE

43 that is if you also count the Loxolophodon which I'm not sure you can count

COPE

Of course we'll count Loxolophodon, why would we not count Loxolophodon?

ANNIE

It appears very much to me that you have counted Loxolophodon twice already.

COPE

(suddenly irritated) The first Loxolophodon was meant to be named Lefalaphodon!

ANNIE

No, the first Loxolophodon was meant to be named Dinoceras.

COPE

Dinoceras I have already named Eobasileius cornutus!

LILY

Elasmosaurus, prososaur, mosasaur, platyurus, torosaurus (etc in tandem with Annie)

ANNIE

Trinoceras, dinoceras, eobasileius, problematicus! I'm frustrated, very frustrated with you, dear husband. This is not what I thought our life would be - naming & renaming dinosaurs.

COPE

I'll do the naming. You keep your nose out of it. How many for the swamp, the great dismal swamp?

(CONTINUED)

ANNIE

You mean your so-called friend Othniel Marsh? Rather more I would say. Rather more.

*Annie leaves in a huff.*

(CONTINUED)

SCENE 7 1977

*Gladys is standing in front of Swamp's desk with her feather duster.*

SWAMP

(looks up)

Yes?

GLADYS

Professor Swamp. If you don't mind me interrupting, I've got something I think you should have a look at.

*LILY still chanting, lights action all hell breaks loose. She suddenly lands outside Cope's window. With her skull in hand and in a great blue light, she peeks in.*

(CONTINUED)

Scene 8 1877

*COPE is at his desk, sketching. surrounded in bones, smoking a pipe, ashes and smoke, he's writing in a journal. Lots of papers scattered about.*

*The sound of a window breaking and a CHICKEN BONE comes flying in, lands on the floor. Cope throws his pencil down leaps up, and runs to the window.*

*Lily ducks out of sight.*

COPE

Blast you rogues and scalliwags! Have you nothing better to do than badger a scientist at his study! Get home to your mothers! Tell them what you saw here, history in the making! Genius at work! Annie! Annie! Where have you gotten to! I want your counsel, now!

ANNIE

(o.s.) Shush husband, I am putting the child to sleep.

COPE

I will not shush! The child will sleep when she can & not before. It's been three days! Three days since the shipment was due. What does this mean?

*ENTER ANNIE holding a baby in her arms, rocking it*

ANNIE

You ask me?

COPE

I ask you.

ANNIE

Well I don't know and I don't really care.

COPE

Don't care? Be careful what you speak wife.

ANNIE

Oh my Lord the window. And what is this? (she picks up the chicken bone) A filthy chicken bone. (she starts to throw it out)

COPE

No put it on the shelf. It'll make a maddeningly curious addendum to Marsh's quarry in the badlands of Wyoming. Give it here! I can see their faces now when they try to match it to some winged beast with teeth.

(CONTINUED)

ANNIE

Bones. Don't you have enough bones yet, enough to satisfy any god-fearing man? Look at this home of ours, it's stuffed full of fossils where there should be artwork, oils and pastels & crystal lamps.

COPE

NO! Not enough bones. I have a quarry full, and they will be mined, they are being mined, but where is my shipment.

ANNIE

You shout like a madman, Darwin was right, we are descended from the ape, look at you!

COPE

Othniel Marsh, I trusted him and he betrayed me. I can barely stand to speak his name.

ANNIE

This anger of yours is ungodly.

COPE

On the contrary, anger has a long and illustrious career with God.

ANNIE

Well I didn't marry God, I married you, my amusing cousin Edward Drinker Cope. Who came with resources that I thought were unquenchable. Instead I find him with an anger unquenchable. An anger that springs from greed I believe.

COPE

Be careful what you speak or you may find yourself in anger's path.

ANNIE

I am already in its path. Edward I wish you would not rage so, it is not a Quaker virtue. I was thinking today of carriage horses, a matched set of 4 golden palominos,

COPE

No! (overlapping)

ANNIE

I understand they can be gotten for not so very much if we delay the acquisition (seductively)

COPE

Must you carry on!! (overlap) STOP. (overlap)

(CONTINUED)

ANNIE

of the little army you've hired to take you into the  
wildernesses of the territories. Kansas is not a place  
I wish to be.

COPE

We will have that army at any price! Or would you see  
me slaughtered & scalped by Indians.

ANNIE

You would not be slaughtered and scalped, do your  
little trick with your false teeth.

COPE

You mock me.

ANNIE

Besides your beliefs forbid you take up arms.

COPE

Well then, so be it. I'll arm myself with nothing more  
than my geologic hammer and faith. I'll be stern and  
true. Bible readings at night before bed. No room for  
atheism, no Darwinists need apply! I'll stare them down  
if they mutter. I've been told I possess a certain je  
ne sais quoi about the eyes, yes? Would you say fierce?  
Would you say blazing? No mere mule Skinner will dare  
contest me. No swearing. No fornication. No larking  
about with the Calvary. The Calvary has better things  
to do than lark about with fossil diggers.

ANNIE

Good, then the money can go towards/

COPE

NO.

ANNIE

this greed for bones is wrong, it is destroying us! It  
is not a Quaker virtue!

COPE

nor is your unholy love for the fortune I possess. But  
I will allow you yours and you, mine.

ANNIE

One day you will have to make a choice because you  
cannot have it all, wife, family and an ambition that  
drives you near to madness. Something must fall.

COPE

My choices have been made. (Annie leaves)

**scene shift to 1977**

SWAMP

(reading the paper Gladys gave him)  
What is this?

GLADYS

Found it in Lily Rudolph's trash.

SWAMP

She's switched heads on apatosaurus.

GLADYS

Is that a good thing?

SWAMP

If you think a research assistnat flying in the face of a hundred years of professorial research is a good thing.

*He crumples it up and throws it away again.*

**scene shift back to 1877**

COPE

(without turning) You know I can't work with you breathing down my neck! These carbuncles are driving me mad! Can't you do something!

LILY

(at the window looking in) Cope?

COPE

I am coping! But they need to be popped!

LILY

Oh my god. I don't pop carbuncles. Don't you have pills for that?

COPE

(turns) ACK.

LILY

Don't scream, I'm sorry. Hi... Again.

COPE

Annie! Annie! Come in here! NOW. Stay back. Stay away from me.

ANNIE

What the devil is that? Oh my. Oh my good good Lord.

(CONTINUED)

COPE

You see her too?

ANNIE

It looks like a cross between a rhinoceros and an elephant. What is it?

COPE

I'm not talking about uintatherium, I mean THAT.

ANNIE

(goes to the window and finds the skull where Lily left it on the sill) It's a nasty little skull. Yuk.

COPE

Give it to me! You don't see her???

ANNIE

See who?

COPE

The redhead with the skull! Oh my. There's a storm in my head.

ANNIE

It's mountain fever you have. You're going batty right before my eyes! I won't live like this! I won't! You're seeing demons!

(CONTINUED)

SCENE 9 - 1977

*GLADYS AND SWAMP - museum*

SWAMP

Female troubles is that it? She's sort of been missing in action lately wouldn't you say?

*Swamp looks at Gladys shrewdly.*

GLADYS

Oh no. Not Lily Rudolph. She don't believe in female troubles.

SWAMP

You seem to know rather a lot about her.

GLADYS

Just the garbage sir, just the garbage.

SWAMP

Well I hope she's got her head screwed on. I'd say not only her job but perhaps mine as well, depend on it.

GLADYS

Oh she do. She do that.

(CONTINUED)

Scene 10 - 1877

*lights down on Swamp, up on Lily and Cope and Annie*

*Annie finally turns and sees Lily in her living room Annie screams.*

ANNIE

Witch!

LILY

(screams too b/c Annie has scared her) Witch where!? Oh god. One minute dinner with mother, the next the birthplace of the Jurassic Period.

ANNIE

Who are you? Edward she's looking at you know what.

LILY

(in awe) I'm looking at Elasmosaurus Platyurus in the bone.

ANNIE

He's only just named him, how did you know.

LILY

And the head placed just so on the little tail just as you drew him for the journals. That lovely all too human error that shamed you so & caused you such humiliation and launched the Bone Wars. Are the prints made? have you sent them? Oh fatal error! And all because you followed Dr Leidy's example without thinking for yourself, haha! And if you had merely consulted a colleague! Like okay, Othniel Marsh, or or or me for example, you would have realized your mistake and the horrible bone wars would never have happened and we would have dinosaurs today that you never dreamed possible, not lost or scrambled or dynamited, but preserved, the matrix the - this is no short-necked twisted lizard, oh you'll find out soon enough, but why not now NOW before you send your disastrous prints off for publication. And look, elasmosaurus, just as you placed him with-

ANNIE

Stand back heathen.

LILY

Where's my skull? I want to go home. I'm scared. This is not funny anymore.

(CONTINUED)

COPE

(ignoring Lily) What if she's one of Marsh's spies?  
Have you considered that?

ANNIE

What if she's not? What if she's from outer space? What if she's from the moon? What if you're covering something up? Can you look me in the eye and tell me you've never seen this creature before, never dug fossils with her in some convenient marl pit yet somehow she lands in our drawing room, talking about elasmosaurus as if/

COPE

She said elasmosaurus?

ANNIE

She said it. The very word. Didn't you hear it?

LILY

Everyone says elasmosaurus, it's common knowledge!

ANNIE

It's not, it's a brand new word!

LILY

And maybe smarty-pants if you hadn't threatened Marsh's professional standing by claiming Eobasileus as your own.

ANNIE

Be careful. She might cast a spell on us.

COPE

We're Quakers we love witches.

ANNIE

Not all of us do. Married?

LILY

No.

ANNIE

I expected as much.

***scene shift***

GLADYS

(dusting)  
That Lily Rudolph, she's as down to earth rock solid as they come.

(CONTINUED)

SWAMP

I do believe my desk is dust free now Gladys. If you don't mind.

GLADYS

Just saying, just saying. Not so sure about that other one.

LILY

I must have fallen through a wormhole on the tail of a cosmic string tied around a symmetric polygon, a very large one I would think! Quantum gravity welcome to the 19th century.

ANNIE

Ask her what she's talking about.

COPE

What are you talking about?

ANNIE

Ask her who she is

COPE

Who are you?

ANNIE

Ask her to speak up and speak plain and disavow herself of the reputation that is fast growing around her very presence here.

COPE

Woman! Speak up and speak plain and ... what was the rest?

ANNIE

Oh shut up Edward.

COPE

I won't. You shut up.

ANNIE

Who are you Madam?!

LILY

I don't know. I'm astounded. I'm I'm I'm dumbfounded (shift) I'm Lily Rudolph, research assistant under Dr Swamp I am very glad very very glad to meet you but I don't think you should be so mean to me when it's not my fault and I don't think you should tell each other to shut up like that, it's not very ... nice.

ANNIE

He'll tell me to shut up if he wants to tell me to shut up. It's none of your business. How dare you. You shut up.

LILY

You know there's something very familiar about you. And you. And here you are you two, together as if...as if... it were the most natural thing in the world for the two of you to be together. As if for all eternity you are meant to be together. Familiar and together, living as one, sharing, raising a family, working, being dinosaur experts

COPE

She's not the dinosaur expert! I am.

LILY

Lily stop. You've got to get ahold of yourself. You're dreaming. This isn't real. Wake up. It's March 14th 1977 Peabody Museum, New Haven, Mother's making tater tots. Type your report. Where's the typewriter, Dr Coopie, Andrea...come on, quit kidding around. I know you're not really fucking. You have a professional relationship. We're all professionals here. Is there a baby crying whose baby is that? April fool right? Hahahaha. I love you guys, you are so FUNNY. GIVE ME MY SKULL BACK NOW.

SCENE 11 - 1977

*GLADYS is talking to the closed supply room door, where she thinks Lily is*

GLADYS

I know you're in there! Come out. Stop this nonsense. Like squashing ants. That's how you survive and get ahead. Not by hiding in broom closets. Andrea's set for life with those bosoms and don't she flaunt them. But you've got to put your shoulders back and fix your hair. (pause) I'll tell you what meekness inherits. And it aint the earth Lilith. We've gotten past the days when intelligence counts. The human species is the shabbiest of the lot, but at least you can rise to your full potential.

(CONTINUED)

SCENE 12 - 1977 - split scenes

*First ANDREA AND COOPIE ON THE 7TH FLOOR*

DR COOPIE

Come in. Sit down.

ANDREA

Oh cool. Thanks. Okay.

DR COOPIE

My girl, I mean, woman. I forget myself. Tell me... are we happy?

ANDREA

Happy? We?

DR COOPIE

Happy you.

ANDREA

Oh happy me. Sure, yes. Well, Jujube's getting her 4 year molars but

DR COOPIE

I mean down in Sub 3.

ANDREA

Oh. Pretty much.

DR COOPIE

No concerns you want to share?

ANDREA

About...?

DR COOPIE

Oh...your job? Your superiours? Your deskmate for example?

*ANDREA sighs*

DR COOPIE

Yes, go on.

ANDREA

Well - Lily...

DR COOPIE

Yes....

(CONTINUED)

ANDREA

I really shouldn't but...I came in yesterday and I really feel bad talking about her behind her back but...

DR COOPIE

Just say it!

ANDREA

She had all my little dinosaurs out on the desk and she was talking to them.

DR COOPIE

Really? What was she saying?

ANDREA

She was shouting commands at them. Things like: Roam! Fuck! Strike!

*LIGHT UP momentarily on Lily playing with dinosaurs*

LILY

Kill the bastard! Tetrapods don't belong here! That's your territory! Fight fight strike! (light down on her)

DR COOPIE

Is she a baseball fan?

ANDREA

I don't think so, no.

DR COOPIE

That was a helluva deal in the Red Sox dugout last week, after Jackson flubbed that fly/ball in Fenway and/

ANDREA

Dr Coopie

DR COOPIE

Oh sorry, what?

ANDREA

I'm worried about her. I mean really. And I'm just not sure it gives the Museum the right image. And she's getting so...bitchy all the time.

*lights up on Lily at her desk*

LILY

I'm going to sit in your chair Andrea and I'm going to fart. Ha. hahahaha! That'll teach you! That'll teach you! (lights down on her)

(CONTINUED)

DR COOPIE

Oh I love a good catfight. What's it about this time?  
Hairdos? Recipes?

ANDREA

No, dinosaurs. It's always about dinosaurs. And when  
they're not fighting, they're -- you know ---

DR COOPIE

What?

*lights up on Lily at her desk*

*Lily is making two dinosaurs copulate.*

ANDREA

I'd rather not say. Thing is she's so - driven.

DR COOPIE

But you're not driven, are you.

ANDREA

(not sure how to answer this)  
I try not...I could be...depends on...

*Lights up on Lily in her office, Dr Swamp comes in.*

*Throughout the scene, Lily clutches the skull.*

*This scene and Andrea/Coopie scene are played out together.*

LILY

Dr Swamp? What are you doing here?

DR SWAMP

Nothing. I was just passing through. And I thought,  
perhaps we could go through my presentation before I  
give it.

LILY

Oh your presentation...I haven't quite finished it.

DR SWAMP

Really. Is that a fact. Been busy?

*shift*

DR COOPIE

You like this job do you?

ANDREA

Well, it was this or Armstrong Rubber.

LILY

Life has a way of throwing curve balls.

DR SWAMP

Are you married?

LILY

Married? Oh No. No no. Just to my job.

DR SWAMP

So you understand what it means to have all your eggs in one basket.

LILY

Well it means you must tread very carefully. So you don't drop the basket and break all the eggs.

DR SWAMP

Dropping the basket would be very bad.

LILY

Very bad.

*split scene*

DR COOPIE

Your copy of Jonathan Livingston Seagull, Andrea. Thank you very much. (he places it down on the desk) So. Friday night the exhibits open to the public, speeches, acknowledgements, wine reception, cheese blah blah blah, Saturday morning meet at the parking lot for a quasi field trip, also open to the public, meant to simulate the conditions at the quarries in the last century, buffalo hides & billy cans provided-

ANDREA

oh that's hilar/ious

DR COOPIE

Sunday morning, more guided tours, evening cocktail party and awards ceremony at which yours truly will be duly honoured. One expects. And then - Monday morning - (he stops and shuffles papers)

*split scene*

DR SWAMP

(he looks her over) You're looking a little shabby you know. Not the usual spit and polish Lily that I've gotten used to.

(CONTINUED)

LILY

I have crazy hair. It does its own thing.

*split scene*

ANDREA

Monday morning what?

DR COOPIE

Comme ci comme ca. What's today? Thursday? So. Are you ready for the exhibit?

ANDREA

(deep breath) Yes.

*split scene*

DR SWAMP

Have you combed it lately?

LILY

I will!

*split scene*

DR COOPIE

This is - I'm not sure - a dodo bird report? is it really very ready and I don't imagine you've got any other clever hypotheticals up your sleeve, you've had all of 8 months to prepare and frankly/

*split scene*

DR SWAMP

Why are you clutching that skull?

LILY

Oh am I?

DR SWAMP

You haven't put it down since the last time I saw you.

*split scene*

ANDREA

It's so frustrating, Dr Coopie, sitting in that little cubbyhole down there with one desk and she's so horribly smart, really annoyingly clever and so one day at the Academy I saw it lying there gathering dust under the glass globe and I just snapped. Grabbed it and ran and I mean did that ever happen to you when your body acted without any instigation from your brain?

(CONTINUED)

*split scene*

LILY

It's just that every time I touch it, in a certain stroking kind of way...

*split scene*

DR COOPIE

What are you talking about?

ANDREA

The skull...which I kind of borrowed, kind of stole...kind of...

DR COOPIE

(pause) Animal vegetable or human.

ANDREA

Human.

DR SWAMP

Touch it how and then what?

LILY

Touch it stroking and it sort of lifts me up into a excruciatingly windy whirlwind of noise and rush explosion and hooting and booming and drops me breathless into Haddonfield New Jersey.

DR SWAMP

That wouldn't by any chance be -

ANDREA

It's the skull of Edward Drinker Cope.

DR SWAMP

that was stolen from the Academy?

DR COOPIE

Cope's skull from the Academy in Philly?

*ANDREA nods*

DR COOPIE

(leaps to his feet )  
You brilliant little monkey! Cope's actual skull?!?

LILY

I'm talking Haddonfield, in the year 18 hundred and seventy-seven.

(CONTINUED)

ANDREA

I know! I know! I told Lily that!

DR COOPIE

The Academy will absolutely pale! To see their man on our display. What a coup! What... balls. (shift) But this has nothing to do with me, you did this completely on your own. I wash my hands of you if things get nasty, you understand? I'm as innocent as your hair is long.

ANDREA

My hair is short And what do you mean by nasty?

DR SWAMP

You need help Lily.

LILY

Help? From who?

DR COOPIE

Angela, what have you got thawed out for dinner?

ANDREA

What? Thawed out? I...a little hamburger. Nothing fancy, not even Grade A.

DR COOPIE

Tonight is a red letter night. I'm making osso buco.

ANDREA

Osso buco?

DR COOPIE

Bone holes. Very yummy.

ANDREA

That's food?

DR COOPIE

Food yes, but much more.

ANDREA

(pause) I'm married Dr Coopie.

DR COOPIE

I'm not asking for your whole life story.

DR SWAMP

Because I'm alone and I know the rewards. A bed to myself to roll in exactly as I please.

LILY

Yes exactly! I roll all night long sometimes!

DR SWAMP

AT 2 AM when I am jolted awake by some nasty reminder of my life ebbing away before my eyes, you know what I do? I flip the light on! Don't have to worry about whose sleep I'm disturbing. I get out my Journal of Paleontological Classifications and bingo, in two shakes I'm sleeping like a baby.

LILY

I prefer the Sauropod Comparative Skeletal Theses.

DR COOPIE

I was a research assistant once. It's not pretty and I know. Ahh but when spring comes, the lusty cornfields to traipse, the artifacts to uncover, the chert & clovis, the folsom and mastodon...I get positively nostalgic remembering those days. And every night a different digger crawling into my tent, covered in a sheen of fossil dust, my fingerprints all over her. And spring is here yes it is. And Kansas waits. Oh you're so tight Angela. Let go. Relax.

DR SWAMP

Two birds of a feather you and I.

LILY

Oh if only Dr Coopie would say that to me.

DR SWAMP

What?

LILY

What.

DR COOPIE

Don't worry about the layoffs, not now, not after this, not after ... tonight.

DR SWAMP

Lily. Whatever you do. Remember your eggs.

*GLADYS appears with a bottle of windex and a rag.*

GLADYS

There you go. Professionally polished. Will you be wanting the windows dusted too?

(CONTINUED)

SCENE 13 1977

*Lily alone in her office*

LILY

(typing)

To Whom It May Fucking Concern:  
Do you have any idea how many mistakes Andrea makes  
when she types up a 700 word report?

*GLADYS enters with her vacuum.*

GLADYS

12 pink slips and 15 warnings. And they're only as far  
as J. (beat) What's Andrea's last name?

LILY

Rayburn.

GLADYS

So you're both R's. (beat) You could try a little  
lipstick. You look like death warmed over. Where were  
you this morning? You never came home, had to fix my  
own breakfast after being on my feet 12 hours. Were you  
with a boy Lilith?

LILY

Don't call me Lilith, mother.

GLADYS

I will. It's your name and it's quite a pretty one.

LILY

(as she keeps her head in the paper)  
Do you even know who Lilith is? I mean in mythology.

GLADYS

I heard something about mythology once ... that fellow  
who flew to the sun and melted? But I forget most of  
it. You I named after a flower. I told you not to put  
food in the trash can. This is for paper.

LILY

It means a Mesopotamian storm demon, with no milk in  
her breasts, unable to bear children, who sneaks into  
men's bedrooms at night to lead them astray.

GLADYS

No. A flower.

LILY

No, a barren storm demon.

(CONTINUED)

GLADYS

A flower I said! Would you have rather been Rose? Your father wanted Rose but I told him Roses are common. Our girl is uncommon.

LILY

And Lily is no better. Lily-white and lily-livered.

GLADYS

Where's Andrea?

LILY

On the seventh floor.

GLADYS

I thought she was working on dodo birds.

LILY

I thought so too. But it seems she's working on a different hypothesis.

(pause)

GLADYS

15 years old you were when the diggers came to the farm. You never took your eyes off those tents. Spin the bottle in the pits. You think I didn't know? Of course I got involved. It was a man ruined my career. I was a prodigy too you know. I had potential. Till the heat came. Pregnant with you when I was only 16 years old. That ended my ambition. Nothing but washing up and duty work. He wanted an apple pie every night with his dinner, your father. And me naked serving it.

LILY

Jesus I don't want to know.

GLADYS

Love don't last. Careers don't either but they'll give you a better run for your money.

LILY

I've sacrificed the best years of my life for a career that is about to go Phhhshst. Up in smoke, out the window, not that I even have a window.

GLADYS

Highly over-rated.

LILY

Is it?

GLADYS  
Yes.

LILY  
(pause)  
Did daddy think so?

GLADYS  
Course your father went mad. He was crazy with lust, and not for just anyone, only me! What a trial! We tried everything to cure him. Electroshock came the closest but then the window got him. He said he felt like a baby when he was staring out it. Nothing on his mind at all. I know you've got his genes running in your veins, but luckily you've got mine too.

LILY  
It's the ax for me.

GLADYS  
Since you ask...I'll tell you what sex is like, if you really want to know... you ever eat a soft-boiled egg?

LILY  
NOOOOO

GLADYS  
I'll have a nice dinner waiting for you when you get home. Tater tots & ground. You like tater-tots. It'll be a celebration of what's to come. And a surprise for you too. A special guest.

END SCENE

(CONTINUED)

SCENE 14 - 1977

*DR SWAMP is in his private room, getting dressed. He's wearing his best suit, though it's old and blue and sad, he looks nice. He brushes lint off his shoulders. He tries to button it up but it won't quite close. Then he picks up the phone and dials a number. It rings in Lily's office.*

*Lily reaches for it, and he hangs up just before she answers.*

SCENE 15 - 1877

*ANNIE is scrubbing a shirt on a washboard.*

COPE

Darling...I've got a small confession.

ANNIE

You haven't. I won't hear any small confessions. I don't like small confessions.

COPE

No, no, it's not what you think... it's about that silver mine I invested in...

ANNIE

No. My ears are closed. No no no no. Singing, praise the lord, merciful Father...lalalala.

COPE

...thing is it went belly up and the Geological Survey has yanked back their funding for my expeditions and/

ANNIE

Now you're broke? You fool.

*the sound of thunder*

COPE

Is that more thunder? What the devil is going on with the climate these days?

(CONTINUED)

SCENE 16 - 1977

When the lights flicker back on, we're at the office & Lily is just landed, looking a mess.

Also there is Dr Swamp - going through the desk drawers.

*They both yelp in surprise, caught red-handed so to speak. Lily with the skull and Dr Swamp rifling through the desk drawers. But each of them is too preoccupied with their own situation for this to register. Dr Swamp quickly replaces the paperwork while Lily pops the skull back into the bowling ball bag.*

DR SWAMP  
What the hell.

LILY  
Hi.

DR SWAMP  
Where did you come from?

LILY (with the bowling bag in her hand)  
Nowhere. (pause) Bowling.

DR SWAMP  
It's 2 o'clock in the morning.

LILY Is it? Already?

# DR SWAMP

## Tough game?

LILY  
Meh

DR SWAMP  
Oh I bowl, I know how it can go.

LILY

You bowl. Great. So what were you looking for?

DR SWAMP

Nothing. A paper clip.

LILY

At 2 o'clock in the morning?

*DR SWAMP shrugs*

LILY

Here's one right here.

DR SWAMP

Thank you.

LILY

Take two.

DR SWAMP

Don't mind if I do.

LILY

I should be getting/

DR SWAMP

Candlepin, duckpin or tenpins?

LILY

What? Oh yeah, that last one, tenpins.

DR SWAMP

Funny this ball doesn't feel heavy enough for tenpins.

*(he starts to unzip the bag, Lily snatches it away.)*

LILY

Nope a nope a nope.

DR SWAMP

What do you mean nope a nope?

LILY

Nope. a nope. I have this little skin condition thing and (pause) Besides I like to bowl by myself. Not really into competitive bowling.

DR SWAMP

(pause)

It's the skull in there isn't it.

(CONTINUED)

LILY

(pause)

I'm sorry.

DR SWAMP

Don't be sorry, my god. Look ... about last night

DR SWAMP

I'm sorry I couldn't  
make it.

LILY

I'm sorry I couldn't  
make it.

DR SWAMP

Oh.

LILY

Oh.

DR SWAMP

Something came up.

LILY

Yeah. Me too.

DR SWAMP

(beat)

Coopie and I are up against each other for the  
Doolittle Award. They make the announcement on Sunday  
night.

LILY

May the best man win.

DR SWAMP

There is no best man Lily. Just the one left standing.  
I wish I could say that if I fail you won't. However.

LILY

Dr Swamp... why did you hire me?

SWAMP

Why? Because. I don't know. You were so - eager. And  
malleable. Full of life! Innocent and naïve. I remember  
you appearing at your interview in these brown striped  
knee socks, with bandaids on your knees from crawling  
around in a quarry. And you brought a chart to explain  
deep time as if we had never heard of Darwin or  
evolution.

LILY

Oh god, so embarrassing. But I didn't have a chart, I  
demonstrated like this, remember? With my arms  
stretched out. (and she does)

DR SWAMP

Of course...

*(and he slowly lightly runs his fingers from one hand across her shoulders and collarbone to the other hand as he traces the time line)*

LILY

I said if earth's time could be measured to scale and it started here at Precambrian (she wiggles the fingers of one hand) with the simplest of cells

DR SWAMP

*(as he traces)*  
with the simplest of cells, 3.8 billion years of simplicity

LILY

till photosynthesis  
(the center of her breastbone)

DR SWAMP

Yes, and eukaryotes and organelles (her shoulder)  
sexual reproduction

LILY

multicellularity (her elbow)

DR SWAMP

and the Cambrian explosion, fish and  
reptiles (wrist)

LILY

birds & flowers (hand)

DR SWAMP

fungi (he stops abruptly, peers at her hand)

LILY

Insects, sharks and tetrapods. The Permian Triassic extinction event which cleared the decks for homo erectus who has existed for the length of just one filing on the tip of my longest nail and.... (pause as Dr Swamp is still peering at her hand) Fungi? What are you doing?

DR SWAMP

Is it itchy? Are you putting something on that?

LILY

(drops her arms and abruptly ends the spell)

Noxzema. (pause) It doesn't hurt.

*a pause*

DR SWAMP

You look tired Lily. Get some sleep. (he looks at the bowling ball bag) And give it a rest will you? We've got a big weekend lined up.

(CONTINUED)

SCENE 17- 1977

*Lights up bright to find Lily snoring at her desk, as Andrea enters.*

ANDREA

I'm so depressed. Jujube is obsessed with the petting zoo. She likes sitting on the pygmy llamas better than she likes sitting on her own mother's lap. Can you babysit while I'm at the awards ceremony on Sunday?

LILY

Since when are you going to the Awards Ceremony?

ANDREA

Since Coopie asked me. Hey. (she punches herself in) You never punched yourself out last night.

LILY

Shit what time is it.

ANDREA

Ten after 9. (pause) You're very weird today. Can I borrow 75 cents for smokes? And don't give me the old lecture about /

LILY

(without looking up)  
Look in my bag. (flipping pages) String theory...  
D-Branes ... deep time.

ANDREA

Oh I'll tell you what deep time is, 20 minutes of dictation in the Chicken Coopie.

LILY

When did you learn dictation?

ANDREA

Are you still mad about the field trip? Guess what. It was really boring.

LILY

(looks up)  
It's over?

ANDREA

Of course it's over where the hell have you been? All these middle-aged farts sitting around under a great big tarp in the middle of a limestone pit listening to Neil Diamond cassettes, my hair completely fried from the wind and dust and all we found was one tiny little piece of nasal horn core from a hairy mammoth. Do you  
(MORE)

(CONTINUED)

ANDREA (cont'd)

even know how bad buffalo hide smells? Did you finish our dodo bird paper? My god you had all weekend you didn't even finish it! What have you been doing? Have you been into my paperclips again? (sniffs the air) Was Coopie here? I smell Brylcreem. Lily, what is wrong with you? I have total issues and you're sitting there looking the very reincarnation of the hopeful monster as if the whole sexually reproductive world is about to leap into a state of punctuated equilibrium! If you don't mind I was kinda enjoying our state of stasis.

LILY

Andrea, what do you know about wormholes?

ANDREA

Do you have any idea the shit I'm in cause of Eddie. Did you tell the Academy? Somebody told.

LILY

Wormholes. Give me what you got.

ANDREA.

Wormholes. Whither the worm goes, the wormhole follows.

LILY

Exactly right, either the long way around the apple or a shortcut through!

ANDREA

Are you talking about those space time foam tunnel-thingies?

LILY

But they are so unstable & would instantly collapse when entered unless unless - (flipping through) Bingo. Exotic matter. That's what keeps the wormhole from pinching off. Not that there wouldn't be some shredding.(looks up) What did you say?

ANDREA

(pause)

Where's Eddie? I have to get him back. I'm putting him on a bus. The entire city of Philadelphia is totally pissed off, looking high and low. So, fine, you were right, make you feel good? But guess what Chicken Coopie said -

LILY

What?

(CONTINUED)

ANDREA

Nothing. (beat) Where is he? Where is the syphilitic s.o.b.? Lily hands her the bowling ball bag and goes back to her book.

ANDREA

(she takes the bowling ball bag and starts to leave)

It was obviously just a lark and nobody got it. Fine. Now say I told you so.

LILY

(without really looking up)  
I told you so.

ANDREA

(pause)

Lily, do you ever get the feeling that somebody is out to get you?

LILY

Get you?

ANDREA

Yeah. Like get you. Like fired, huh?

LILY

Andrea...(pause, she looks at Andrea) Why did you call me a hopeful monster?

ANDREA

Maybe you should look in a mirror darling.

*ANDREA leaves with the bowling ball bag.*

LILY

Hopeful monster. A species that makes a sudden evolutionary leap.

*Lily pulls the skull out from under her chair. She puts it on the desk. She gingerly touches it with one finger. Nothing happens. She touches it again. She starts. Very tentatively to chant.*

LILY

Apastosaurus. (touches it, pulls her finger back etc.)

*And continues in this vein, gingerly touching and saying dinosaur names until she has nearly approached the mindless sort of chanting/stroking that she had done originally.*

*Lights fade without any apocalypse.*

(CONTINUED)

SCENE 18-1977  
at the office, a bit later

ANDREA

I got you 2 tickets for the banquet and a date. His name is Gregory- grrrr - an Auto-Mechanic Specialist, and he likes girls with big brown eyes and bbqs. You got a bbq?

LILY

I'm a vegetarian.

ANDREA

Never heard of grilled eggplants? Let's see your eyes. Eh close enough. Hobbies: hunting rabbits. Oh! An outdoorsman! They're the best, they got stamina.

LILY

You're hooking a vegetarian up with someone who kills rabbits?

ANDREA

Okay, you're fussy.

LILY

Not fussy, just not going.

ANDREA

You are too. Why not?

LILY

Don't want to.

ANDREA

Do you have a crush on Coopie? Sometimes I think you have a crush on Coopie.

LILY

JESUS ARE YOU KIDDING ME, I WOULDN'T HAVE A CRUSH ON THE CHICKEN COOPIE IF MY LIFE DEPENDED ON IT.

ANDREA

That's good. Cause he's not a very nice person.

LILY

Different people bring out different qualities in people Andrea.

ANDREA

Maybe you should try bringing out some of those different qualities in your own self.

LILY

Right now I have other priorities.

ANDREA

There's only one priority in life. About time you realized that. Before it's too late.

LILY

All around me species are rising to their full potential.

ANDREA

Tell you what, if you're not gonna go out with Gregory....Grrrr...maybe I/

LILY

You're married.

ANDREA

Marvin is divorcing me.

LILY

(pause)

No. Why would he do that?

ANDREA

I don't know. (a moment of misery, then she bounces back) Anyway, I get to keep the waterbed and my Beatles collection. Sadly he gets the Dead. (pause) And Jujube.

LILY

Fight him!

ANDREA

I can't. He would kill for his Dead collection.

LILY

I'm talking about Jujube.

ANDREA

Oh. (pause) I don't know. (pause) Maybe I'm just not the best example of motherhood anyway. I'm too easy. If I had a little of your ... bull-headedness...

LILY

Andrea (pause) if something hurts and you don't remember it hurting does that mean it didn't hurt?

ANDREA

Pain is the most direct avenue to being here now.

LILY

Stupid question. So how is Jujube taking it?

ANDREA

I don't think she's even going to miss me. She's already got her teddy bears packed.

I was sitting at the zoo about a week ago waiting for Jujube to finish with the baby monkeys. She was trying to teach them a song, so cute. Standing on the bench in that little pink fuzzy jumpersuit with the ears you know the one and singing top of her lungs at the monkey cage - Three of these things belong together (she sings) three of these things are kind of the same..

And I thought what a little sweetie-pie. Can you guess which one of these doesn't belong here?

*Lily gets a brain wave and picks up an apatosaurus sketch*

ANDREA

You're not even listening to me.

LILY

Andrea. What if fifty years from now after we're all blown to smithereens from a nuclear bomb and somebody tries to reconstruct our world and finds a giraffe's head next to a pig's body and sticks them together. Who would know the difference? Would you? I mean, all the pictures and encyclopedias all turned into nuclear dust and no records of any kind, no movies or books... just trying to make sense out of chaos. And suddenly there's a giraffe's head living on a pig's body. Crazy. It wouldn't belong there.

ANDREA

Well if we're all blown to smithereens who is left to recon/

LILY

Look at apatosaurus and the way his head doesn't quite articulate on the neck - like the song - 3 of these things don't belong here. Your daughter is a genius.

ANDREA

She is?

LILY

Marsh was so eager to get his name on another dinosaur - he screwed up.

ANDREA

We've been working on her alphabet and she's like reading at a 4 and a half year old level already!

LILY

He said to himself, okay: big body equals big head, so instead of sticking a delicate little diplodocus skull on Thunder Lizard with tiny pointed teeth & long pointy snout he concocted a huge massive thing from a bunch of different quarries, not only the wrong dinosaur, but the wrong species, the wrong genus, the wrong fucking everything,

ANDREA

(pause, she starts to sing again)

three of these things belong together...three of these things are kind of the same...

(CONTINUED)

## SCENE 19 - 1977

LILY is in a room full of fossils. One shelf of dinosaur heads on display. She approaches one in particular. It's covered in dust. She blows the dust off, stares at it for quite awhile.

LILY (SINGING)

Three of these things belong together, three of these things are sort of the same....

*Lights down.*

(CONTINUED)

SCENE 20- 1977

Peabody Office

*Andréa searching through her drawers and talking on the phone.*

ANDREA

Mummy's coming Jujube, mummy's coming. No, no, Vulcanodon is not sleeping in your closet. Besides even if he was asleep in your closet, Vulcanodon is a herbivore, you know that. Herbivores don't eat little girls...I don't care what daddy says, Vulcan Tooth is a herbivore! ... I'm sorry... Mommy's a little stressed out right now. I just need to find one thing sweetie, I left it right here and when I find it I'll be right home.

*She finds the teddy bear. Stops searching.*

(CONTINUED)

## SCENE 21 - 1877

The wormhole opens. LILY with her skull in her arms is at a quarry with Marsh.

MARSH

GO. I need to know where he's digging before he blows up another quarry.

LILY

Oh hell! And how am I supposed to find him?

MARSH

Get yourself passage on a westbound train.

LILY

That is not how I travel. (she grabs the skull)

(CONTINUED)

Scene 22 - 1977

*At the Peabody, Andrea and Coopie*

ANDREA

No. I cannot. I won't.

COOPIE

Won't what?

ANDREA

Betray Lily!

COOPIE

Certainly you can! Try! (beat) Do you hear that? I'm certain there are voices in my head

ANDREA

I won't try. She trusts me.

COOPIE

But that's the beauty of betrayal. It only works if someone trusts you!

(CONTINUED)

SCENE 23 - 1977

*office - Lily lands in a thump. Every time she time travels she gets a bit more disheveled. She looks around.*

LILY

Dammit. I'm back in the office again! This thing is not very organized. You are ruining my life Yorick! (she hears a noise and hides the skull) enter Andrea

ANDREA

You must really hate my guts. (she throws the bowling ball down on the table, unzips it and takes out a bowling ball.) Do you know how stupid I looked when I plopped a bowling ball on the chicken coops' desk?

LILY

Where's the key.

ANDREA

The fauna key? On the desk in front of your nose.

LILY

The supply room key!

ANDREA

Are you aware of the fact that I could be arrested?

LILY

They found the bong?

ANDREA

The stolen fucking skull you moron!

LILY

Don't call me a moron...

ANDREA

Give me the skull.

LILY

Give me the key.

ANDREA

Give me the skull first.

LILY

No. Give me the key first.

ANDREA

Make me.

(CONTINUED)

LILY

Don't push your luck Andrea.

ANDREA

(pause) There's something weird with you these days.

LILY

By the way I happen to know about your relationship with Coopie.

ANDREA

What are you talking about?!

LILY

I saw you together. Maybe not this year, maybe not even this century, but it was definitely you and him and you were definitely a matched set so if you think I'm going to stand around and watch you snatch my future out from under my nose because you've got something going with Coopie, you thought you were so smart.

ANDREA

You've lost your mind. Coopie is my boss. Not to mention he's ten years older than me and is practically bald!

LILY

That didn't seem to bother you a hundred years ago in Haddonfield New Jersey.

ANDREA

You are scaring me.

LILY

Give me the key to the supply room.

ANDREA

I want that skull and I want it now.

LILY

(beat)

Okay. Deal.

ANDREA

You first.

LILY

No. you.

ANDREA

Both together how about that.

(CONTINUED)

*LILY picks up the skull, Andrea reaches into her bodice.*

ANDREA

And when you're done, lock it back up. The cleaning lady steals chloroform if I leave the key out on the desk.

LILY

The cleaning lady?

ANDREA

Yes the cleaning lady remember her? A woman you call Gladys.

*ANDREA undoes her button and removes the key from her bra.*

ANDREA

I hope your turtles run away. I hope your mother's hemorrhoids explode. I hope you die a lonely old maid on a filthy cot surrounded by bones.

LILY

How very cruel you can be. I never would have thought so.

ANDREA

Now skull.

*LILY hands her a skull in a bag. ANDREA takes it. Looks inside, confirms it. And leaves.*

*LILY goes to the supply room, unlocks it.*

LILY

Maceration... bleach, ... dermestes beetles, flies, maggots rubber tube scalpel white glue... chloroform... box of death ...boiling ... soaking in warm water -soft brass brush goggles ... sunscreen to polish the fossil up in the matrix ... clear nail polish diluted with acetone to clean it. Chloroform.

*She takes out a bottle of chloroform, opens it, sniffs, winces, closes it. Goes to her knapsack, puts it in the knapsack. (pauses) Opens her blouse, puts the key in her bra, admires her cleavage and undoes one more button. Looks at the bong, picks it up.*

LILY

Eh. Why not.

*Ducks under the desk for a moment, finds the 'real' skull. She puts the knapsack on her back. Touches the skull.*

LILY

Barbarella.

*Bingo, lights flash and flicker and go out. She's gone.*

(CONTINUED)

SCENE 24 - 1877

*the wind blows The storm strikes, lightning, thunder, lights out. When the lights come up the storm has abated, LILY is splayed with her skull in her arms in a marl pit, littered with dinosaur bones. She pulls herself together, muttering to herself, till she gets her bearings & sees what is in front of her]*

LILY

Andrea? Dr Swamp? Wait a second here. I've done it again! This is not New Haven. Not the New Haven I know. Nor even New Jersey. Edward Drinker Cope are you nearby? Wait. It smells more like buffalo than hamburger and that looks very much like a low bluff of yellow chalk. Where have I heard of such a locale before? Oh my god, what's this? The pubes are elongate, but wider than the other elements and flattened. - angulate axis - A short process projects from near the proximal end- The femur is a flat bone, - decurved and projecting a portion of the proximal articular, - - each drawn to an acute point, differing thus toto coelo from those of the *L. proriger*. A new fossil? A brand new fossil? Good grief this must be Kansas before it went to corn. And this is the Smoky Hill River.

MARSH

Hey you there! What are you doing here?

LILY

(screams)  
You scared me!

MARSH

Give me that! (he snatches the new fossil)

LILY

Hey. That's mine!

MARSH

Prove it.

LILY

Hmmmm...

(Marsh climbs under his buffalo hide.)

Okay fine. Be warm. It's cold out here for some people who don't happen to have a buffalo hide at hand.

(pause)

Would you mind if I...?

(CONTINUED)

MARSH

Help yourself. But don't get any funny ideas.  
(Lily climbs under the hide next to  
Marsh.)

LILY

You too. (pause) You can breathe you know.

MARSH

So can you.

*(They breathe. In and out. Two long relaxing breaths).*

LILY

Have you got enough room?

MARSH

Yes, if you'd move the skull.

LILY

Oh sorry.

MARSH

Need more hide?

LILY

I'm good. Thank you. Did you know they've found a snake fossil with legs?

MARSH

Vestigial hips you mean?

LILY

No real hips. But tiny. And two tiny feet attached. Not that they're of any use to a snake as thick and big as that one.

MARSH

But what on earth would a snake do with two tiny feet that are not big enough to propel it?

*(Lily and Marsh suddenly throw themselves at each other in a frenzy of bottled-up desire.)*

(CONTINUED)

SCENE 25 - 1977 - 1877 split scenes

DR COOPIE

(to Andrea in his office)  
You know, I'm just kind of curious, has anyone ever fully explained the evolution of the earth to you? What I mean is, do you have any idea how insignificant our time together is in the grand scheme of things?

*Coopie suddenly rips his shirt open.*

COOPIE

And what do you say to that?

-----

LILY

(breathlessly) Wow.

MARSH

Really? Thank you!

LILY

Now you say it.

MARSH

Say what?

LILY

You know what.

MARSH

I am the greatest white man I ever met?

LILY

No! Now you're supposed to say I am the prettiest little vertebra you ever saw. It's been recorded for posterity! And then you give me back my fossil and -

MARSH

You are the weirdest little vertebra I ever saw.

LILY

You're supposed to say pretty. And then you're supposed to fall in love with me ...here I am, under a buffalo hide, with the best white man I never met ... and I feel alive for the first time in my life. I don't even care that it's the wrong goddam century! Somebody loves me!

(CONTINUED)

MARSH

Wait! What's that? Is Cope's gang coming? Gather the dynamite! I'll be dammed if Cope will get to those bones!

LILY

For chrissake this is my love scene you bastard! OH DAMMIT. (an explosion o.s. and Lily lands back in the 20th century, her office.)

SCENE 26 - 1977

*DR COOPIE is rummaging about in Lily's office*

*Lights, boom, action, Lily flops back with the skull hidden out of sight*

DR COOPIE

What the hell, how did you get in here?

LILY

Edward

DR COOPIE

Edward?

LILY

(she orients herself)

Dr Coopie, I mean...what are you...

DR COOPIE

Where have you been?

LILY

Away.

DR COOPIE

Where away?

LILY

I'd rather not say.

DR COOPIE

So it's come to this.

LILY

Come to what?

DR COOPIE

When you cannot trust me enough to confide.

(CONTINUED)

LILY

Why is everybody so hung up on trust. Can we for once keep trust out of it? Trust. What is trust. It's a completely abstract human concoction. Do animals worry about trust? No, they don't. Are we animals? Yes we are. Does Darwin even once in the entire Origin of the Species ever say one word about /trust.

*DR COOPIE (massages Lily's neck for a moment, cutting her off)*

DR COOPIE

Lucy lucy lucy, are we that lonely?

LILY

My name is Lily. If you're gonna rub my neck could you at least get my name right.

DR COOPIE

You realize that there are those who might call you mad. See you fully medicated, wrapped in a strait jacket and even lobotomized out of harm's way?

LILY

I saw that movie. But actually I'm more thinking electroshock. My daddy had electroshock. He said he didn't even remember it hurting.

DR COOPIE

What did you say?

LILY

I said, lucky you.

DR COOPIE

(singing) I thought I knew you, what did I know, I'm looking through you, where did you go? you don't look different but you have changed.

LILY

Have I?

DR COOPIE

You're not going to let me down are you?

LILY

How would I let you down? How could I? I mean, I'm not even your girl.

DR COOPIE

But you could be my girl, if we were to let a certain someone go.

(CONTINUED)

LILY

Go where?

DR COOPIE

The whole world is at our door Lucy. Use your imagination.

(CONTINUED)

SCENE 27 - 1977 office -

LILY

What do you actually do on the 7th floor Andrea?

ANDREA

I forget. Oh I remember now. Dictation.

LILY

You don't know shorthand.

ANDREA

I take it in long hand.

LILY

He must talk awfully slowly.

ANDREA

Every word is an eternity.

LILY

Show me your notes.

ANDREA

Are you calling me a liar?

LILY

Because if you're not typing and you're not taking dictation, then you must be doing something else.  
(pause) There once was a woman in prison who swallowed a mouthful of - (she stops) what rhymes with prison Andrea?

*Andrea slaps her.*

(CONTINUED)

SCENE 28 - 1877 - at a marl pit

COPE

(knocking on his head) I'll leave my skull to antiquity is what.

MARSH

What are you talking about?

COPE

I shall be holotype for homo sapiens! And I challenge you to do the same! That's the ticket. Then the ages will see which one of us has the bigger braincase, and the issue will be proven for all time! IF YOU DARE. (he throws a glove down)

MARSH

What the blazes are you doing?

COPE

That my friend is called a gauntlet!

MARSH

You want to fight you blathering madman? Put up your dukes!

COPE

Your skull you bloody fool! Will it to science. IF YOU DARE.

MARSH

My skull stays right where it is! Right here on the top of my neck where it belongs!

COPE

Let posterity be the judge of who was the more brilliant man!

MARSH

You're confusing a scruffy head of hair for skull size! It doesn't take a genius to spot the genius in this band of fools!

COPE

You are a liar sir!

MARSH

And you are a cheat!

COPE

And Darwin is a ninny!

(CONTINUED)

SCENE 29 - 1977 Lily's OFFICE

*Gladys is pouring chloroform into Andrea's bong.*

LILY

Why are you pouring chloroform into Andrea's bong mother?

GLADYS

Because she's not going to go away on her own.

LILY

Why does she have to go away?

GLADYS

Because your job depends on it.

LILY

What if I don't care about my job anymore?

GLADYS

Sweetpea I taught you better than that.

LILY

Don't call me sweetpea! 4 years of college, 3 years of grad, then summer school and internships, hundreds of hours spent behind that desk sketching triceratops horns and typing field notes while everyone else rose up through the ranks - and fell in love along the way.

GLADYS

and you want to throw your whole chances away?

LILY

And guess what Mother, sex is nothing at all like a soft-boiled egg!

GLADYS

You didn't!

LILY

But if it's in the wrong century does it even count?  
(Gladys fades away and Andrea fades in)

SCENE 30 - 1977

LILY

Do you remember when we were friends, Andrea, when we worked side by side in the field? And everything I found you found we found? It was like - mi osso, su osso.

(CONTINUED)

ANDREA

My bone, your bone. Yeah. Like when I found 4 sauropod femurs in one afternoon and/

LILY

No, I found those.

ANDREA

No, I found them and you catalogued them.

LILY

No. I found them. And I catalogued them.

ANDREA

What a selective memory you have. I distinctly recall that I broke 4 fingernails on two hands, chipping that femur out of its matrix

LILY

Actually you were off the total other side of the pit with a paleo art student from Alberta.

ANDREA

Point?

LILY

I'm trying to say that ... I miss those days.

ANDREA

Nothing stays the same.

INTERCOM BUZZES

LILY

Yes?

DR COOPIE'S VOICE

Lily? Send Andrea up to the 7th floor please.

LILY

Ummm...she was just packing her...

DR COOPIE

Send her up.

LILY

Yes. (clicks off

LILY

Don't go.

(CONTINUED)

ANDREA

I don't know how not to.

LILY

Just don't. Just sit in the chair and don't go.

ANDREA

Easy for you to say. No one's ringing you up to the 7th floor.

LILY

Andrea, what's it like...

ANDREA

What's what like? Sex?

LILY

No. (beat) To be so beautiful and desired.

ANDREA

Don't ask me. I don't have a clue. Is that how you see me? Okay It's like standing in the rain without an umbrella.

LILY

Did you ever see the rendition of the Neanderthal child? When you look into her eyes, they're so full of trust, but it's weird almost like she knows that she's going to be let down, like her eyes are full of not just trust, fear too, as if she's looking right into the future.

*Andrea gets her bong out.*

LILY

You're not lighting that now are you?

ANDREA

if you think I'm going up there straight you got another think coming.

*(she strikes a match)*

LILY

Maybe you should go straight.

ANDREA

Why?

LILY

Because! So you can think, so you can take your dictation, so you can answer questions without flubbing everything.

(CONTINUED)

*ANDREA lights the bong*

ANDREA

Dictation? (she laughs) You think that's what goes on?  
Don't worry Lily, I'm gold up there. Pure gold. You  
want a toke? It might loosen you up a little.

*LILY (lunges for the bong)*

LILY

GIVE ME THAT. Okay. I'll smoke it! I will! Give me  
that!

ANDREA

Jesus. relax about it. (she relinquishes the bong and  
leaves)

*Gladys enters*

*LILY (picks up the bong)*

GLADYS

What the heck are you doing with that?

LILY

Every day is one day closer to nomen oblitum.

GLADYS

And what's that when it's at home.

LILY

Name forgotten. That would be yours truly, Lilith  
Rudolph, daughter of a suicide and a bulldog.

GLADYS

Not forgotten you. You're going to be famous, people  
will talk about you for decades.

LILY

I had a dream last night mother about a mad gorilla  
locked in a cage. And the cage was in the back of a  
pick up truck and you were driving and the gorilla was  
shaking the bars in fury, raging, its eyes on fire and  
spinning colours.

GLADYS

And I dreamed that you had a plaque with your name on  
it nailed to a door.

LILY

And I dreamed about palms and ferns and fossils and  
beautiful lumbering beasts and someone who cared about  
stuff the way I care about stuff. The way they care in  
the other life.

(CONTINUED)

GLADYS

There is no other life.

LILY

There is. And it's sweet and open and there's room for me there, to get closer to the source, to go find my lost time and I don't care if I never return. Because someone loves me there.

GLADYS

You're talking like your father now. It's what he said just before he jumped.

LILY

And who opened the window mother? Was it you?

GLADYS

You can't quit. just walk out now,

LILY

I got me my little knapsack, fill with bones, make a list, my sleeping bag, not that I mind buffalo hide but it is kind of rank.

GLADYS

I always knew you were a quitter.

LILY

something if it's hot, shorts, should probably keep my legs covered? What the heck do you wear in a marl pit in the 19th century? I have no idea!

GLADYS

You're breaking your mother's heart! Just open the envelope, they're not going to fire you. You're the backbone of this insti/

LILY

(as she reaches for the skull, she picks up the bong instead) )

Shut up! I'm not the backbone of anything! Here. Here. Have a toke.

GLADYS

What are you doing? You know what's in there.

LILY

Yes I do. I watched you pour it.

GLADYS

Get that thing away from me!

LILY

No, really. I insist. (and she lights her bic and holds it in front of Gladys until she picks up the bong)  
SMOKE IT.

(CONTINUED)

SCENE 31 -1877

*Cope in his office, his baby in a bassinet. He speaks to her.*

COPE

See the jar? Fill it full of formalin. Glug glug. See the pretty frog? Drop him in the jar. Plunk. That keeps him nice and firm and pretty for all eternity, what do you think of eternity Julie? Can you imagine it? a little formalin for the frog a little formalin for daddy. (he drinks from the beaker) There. Yow. That's nasty stuff, Daddy's curing the madness in his noggin. Don't cry Julie, Daddy will be coming home from the quarries a very famous man, he'll be top of the world, he'll be immortal, everyone will know your daddy's name. I'll be back for you.

(CONTINUED)

## SCENE 32 -1977

Lily alone in her office except for Gladys lying on the floor passed out or dead. Lily opens the envelope. Reads the name. She puts the piece of paper in her bra. She picks up the skull.

(CONTINUED)

SCENE 33 - 1877

*Cope lies dying on his cot. He's in a very sorry state. It seems that all he has left are dusty papers, worn out clothes & a few old bones for companionship. In his arms he clutches his own skull as in a high weak voice he sings, this song he learned in Berlin.*

COPE

(singing)

Wenn der fruhling kommt, von den Bergen schaut, ven der schnee im Tal und von den Hugeln taut. Wenn die finken schlagen und zu neste tragen dann begint die liebe goldne zeit.

*Lily lands in a thump. She's very nearly as distressed as Cope.*

COPE

Who goes there?

LILY

Oh brother. I'm getting too old for this.

COPE

Annie? Mein blume?

LILY

Is this a bad time? Have you got a minute?

COPE

Who? Come into the light.

LILY

It's just me again. What were you singing? It sounded nice.

COPE

Annie? My heart. Sit closer. You've come back, I knew you would. Your cool hand, put it on my brow. I was just singing a little song about the lovely golden time. Won't you come nearer, do you hate me so? I thought I'd never see your dear face again. Wenn der frulind kommt, von den Bergen shaut!

LILY

No, it's Lily. Remember me? The research assistant who somehow got trapped here in dinosaur fossil hell and now I want to go home and you've got the only way outta here and you poor thing, how are your carbuncles?

(CONTINUED)

COPE

Where is Annie?

LILY

I don't know. Philadelphia maybe. Try not to think about it.

COPE

What do you want?

LILY

Oh the usual. Love, fortune, fame and happiness. But I'll settle for a chair with a back to it and my own desk.

COPE

Come closer. You want to help an old man?

LILY

Are you cold? Here Marsh won't be needing this. He's done with buffalo hides. I cured him of that forever.

COPE

Marsh! Is he destroyed yet?

LILY

Still with the Marsh destruction program? You're on your death bed Cope.

COPE

I am? My death bed? Are you kidding?

LILY

Whoops. I guess you didn't know.

COPE

That's horrible!

LILY

Look, things are not going well...I've been to every marl pit from here to new jersey and time is running out, and my livelihood is on the line, more than my livelihood, my pride, my future, my everything, I don't have a big complicated life, life wants, but it doesn't want much was written for me, and if I couldn't have love at least I was hoping for a dinosaur bone and I don't see any new dinosaur bones do you?

COPE

I'm dying.

LILY

Try not to be morbid okay? This is not just about you.

COPE

I'm dying.

LILY

Okay, you're dying, get over it.

COPE

I'm dying.

LILY

Jesus Christ.

COPE

I'm dying here Lily. My wife has deserted me. And I'm dying.

LILY

So what! I mean, okay...

COPE

(to the skull)

Ahh you look quite chap fallen. Poor Yorick.

LILY

And by the way, that skull? It's not Yorick. It's...

COPE

Mine.

LILY

No. It's mine. Now hand it over. It's not doing you a damn bit of good. Don't make me climb into bed with you to get it. (she lights her bic and after a moment he hands it over)

(CONTINUED)

## SCENE 34 - 1977

LILY is working the skull or trying to. Andrea comes in, it's early morning, Lily is clearly losing it.

LILY

(rubs the skull and chants)

brontosaurus apatosaurus dryotosaurus macropus  
peltosaurus prognathodon hadrosaurus cavatus  
monoclonius gorgonops laelaps explanatus megalosaurus  
oviraptor triceratops etc ...

*from the look of her she's been doing it all night long. She's a total wreck. She stops and looks up.*

LILY

I was an ugly kid. No word of a lie. Buck teeth, big ears, you name it. The only things that loved me were the animals and daddy kept bringing them home. As if he knew. One died, he'd replace it with two more. Border collies and rabbits, turtles and guinea fowls. Sure they died, like clockwork, it seemed kinda weird like there was a conspiracy of death around anything I cared about, eating each other or getting run over, talk about survival of the fittest but I would take their bodies and tie them down onto the ant hill above Starvation Flats and in 3 weeks if it was a hot summer, the ants and beetles would have picked their bones clean and I'd bring their bones home and glue them all together and make mobiles out of my old pets. It wasn't gruesome like they said at school. It was beautiful. Clean and beautiful. Everything about them was there. Every bone was a story. Which ones fell off the trucks and broke their tibulas. Which ones had arthritis. The ones that mother shotgunned for chasing deer. I'd line their skulls up on my desk and they'd watch me do my homework. One had a hole in his head from where a cougar bit it. The funny thing about electroshock, is when I think about daddy now I imagine him there strapped to the bed with his hair all glowing, the ends of it reaching out to the ceiling as if his brain were on fire. His eyes glowing from the inside out. That's how I feel down here sometimes like my brain is on fire. Diplodocus, brachiosaurus, ceratops...

ANDREA

Oh my god.

LILY

(continues chanting)

ANDREA

Lily, stop it, what are you doing?

(CONTINUED)

LILY

Andy, I can't make it work anymore.

ANDREA

Make what work anymore?

LILY

The skull, the skull won't work. I knew the worm hole was closing and now it's closed. It's closed up on me and I can't get back and the thing is I found it, I found it and I dropped it.

ANDREA

Found what and dropped what?

LILY

The complete fossil skeleton of *Lilium Rudolfasaurus*.

ANDREA

Oh Jesus.

LILY

You don't believe me. I had it in my hands, the vestigial hips and the tiny perfect feet much too small to move it but oh imagine what those little feet could do.

ANDREA

Pull yourself together Lily. Give me the goddam skull and look at you! This has gone beyond a job. It's not about an award or turning 40 or being fired anymore, it's beyond that, they're going to have you carted off to the loony bin you keep this up.

LILY

Does everyone think I'm crazy? Do you?

ANDREA

Well look at you! Listen to what you're saying!

LILY

But it's true. Don't you believe me?

ANDREA

Give me the skull Lily.

LILY

No. You can't make me.

ANDREA

I'm not the enemy.

LILY

Prove it.

ANDREA

You're not the only one who's pissed off about what comes next you know.

LILY

Have you been to the 7th floor?

ANDREA

Don't.

LILY

Have you been to the 7th floor again?

ANDREA

Yes, okay, yes I have!

LILY

What's it like up there? Tell me.

ANDREA

This is madness. this is it right here.

LILY

I want to hear it.

ANDREA

Okay, you want to hear it? They have desks.

LILY

More than one you mean?

ANDREA

Yes, of course, now -

LILY

And everyone has their own desk?

ANDREA

Don't do this.

LILY

Answer me.

ANDREA

Yes, everyone has their own desk.

LILY

And window?

(CONTINUED)

ANDREA

Lily, please

LILY

And chair, and phone, and drawers, their own drawers?  
Or are you too busy to notice?

ANDREA

That's enough. where do you go Lil, when you're  
missing?

LILY

I go...

ANDREA

Where.

LILY

I go to the Marl Pits.

ANDREA

What Marl pits Lily?

LILY

The marl pits in Kansas, the badlands before the  
Indians got rounded up and the trains came and before  
the towns got built. I have a kit, a camp kit and a  
pickaxe, and a buffalo hide that I sleep under  
sometimes I have a sleeping partner, Othniel Marsh, &  
we lie together and watch the moon wax & talk about the  
days' finds, does that surprise you & I'm going to be  
famous. My name. My name is going to be written in the  
books. But Marsh, but Marsh ... am I not pretty enough  
Andrea?

ANDREA

I'm going to get the Swampy.

LILY

NO.

ANDREA

Lily, if you don't want to tell me where you go, if you  
don't trust me enough to want to tell me, then I  
respect that. But please please don't do this, please  
don't insult me this way.

LILY

(starts chanting again feverishly)  
dryotosaurus macropus, peltosaurus prognathodon,  
hadrosaurus cavatus, monoclonius

*ANDREA turns back*

(CONTINUED)

ANDREA

You're not gonna become a lunatic over this stupid job, over some fantasy about having your own desk on the 7th floor, I'm your friend I'm on your side and if you don't know that I'm on your side, then you are more crazy than even I give you credit for. Jesus, look at you. You're falling apart, you're a mess. STOP.

Give me that skull and get a hold of yourself, dammit. I'll fix you up with someone I promise, there are plenty of men still left out there, & you can always get a job in a library...

LILY

Andrea, it's you who's being fired. Not me, you!

ANDREA

What?

LILY

That's why you have to come with me to the other century and I'll find you a dinosaur bone and...

*ANDREA reaches out and tries to grab the skull from LILY, LILY all the while has continued to chant. But when ANDREA grabs the skull, something happens. Small at first. The lights flicker & something cracks*

*LILY picks up the pace*

ANDREA

Stop it, stop! Stop it right now! DON'T HURT ME! (she screams

*LILY of course does not stop. The lights flicker again, brightening & dimming, the cracking becomes more insistent until it is booming until finally all thunderous hell breaks loose and then, TOTAL BLACKOUT with ANDREA screaming while LILY chants, and the shadow of a dinosaur in full throttle overwhelms the foreign landscape. Andrea screams as they find themselves in prehistoric times.*

ANDREA

WHAT IS THAT??!!

LILY

Oh my god. That's an unnamed sauropod. LOOK AT THAT TAIL!

ANDREA

THIS IS GOOD FOR YOU???

LILY

(realizing Andrea's terror)  
Hang tough baby. I'll get us out of here.*Another cataclysm of dinosaur shadows and noise  
until everything fades away to silence with merely  
the sound of a great clock ticking. Then a thump.  
Spot lights slowly up on Lily and Andrea but not  
yet on their surroundings. It is 1982 or  
thereabouts.*

LILY

Is it beautiful?

ANDREA

I want to go home. It's not beautiful, it's cold, it's  
scary, it's dark.

LILY

The marl pit is just behind us there, and the great  
hole they're digging and the diggers, they won't bother  
us, and we'll set up the buffalo hide just under the  
yellow pine and follow the trail burned into the  
prairies by a million hooves you aint seen nothing till  
you seen a moon rise over a field of dead buffalos.  
Moon wane, crescent, fossils everywhere, just like we  
dream of...*lights up further, they are not in the marl pits  
at all*

LILY

Hey. Wait a minute.

ANDREA

This is the Peabody Museum.

LILY

It's not the Peabody I know.

ANDREA

It's the 7th floor. It's Swamp and Coop's office. But  
it's different. There's only one desk. And look at that  
phone. It's got funny buttons on it where the dialer  
should be. And the pictures and the smell and the  
wastebasket. It's all similar but different. (she finds  
a name plaque on the desk) Dr Gladys Rudolfski?

(CONTINUED)

LILY  
No.

ANDREA

(reading)

And look. (she finds a gilt-framed award) Nomen  
Honorarium. In recognition of self-less dedication to  
the field of paleontology, & for their love of bones  
this dinosaur is named for Lily Rudolph and Andrea  
Rayburn the *Lilium Andreasaurus*.

LILY  
You bitch you got your name on my dinosaur!

ANDREA  
Awarded this year of our Lord, 1982.

LILY  
Wait a minute, that's three years from now!

ANDREA  
(reading)  
Posthumously.

*a long pause*

LILY  
We're dead?

ANDREA  
But what did we die of?

LILY  
We're dead.

ANDREA  
I don't feel dead.

LILY  
I don't either. But I feel something.

ANDREA  
What?

LILY  
Really pissed off.

*(she grabs the skull and starts chanting again)*

ANDREA  
Lily. Stop.

(CONTINUED)

LILY

No. I got this thing figured, I do. Just get your hands off it, it doesn't work if you're holding it too. You hang on to my waist and I'll do the skull.

ANDREA

I'm going downstairs back to our office.

LILY

You can't! I mean for chrissake Andrea figure it out. We're dead! We have to go back and switch it up. Closer to the source. Don't you trust me? You have to trust me.

ANDREA

TRUST YOU?

LILY

Hold me! Sssshshshshhhs. Quiet now. I have to find the wormhole.

*LILY starts chanting. Andrea grabs the skull.*

ANDREA

Just give me that goddam thing! I've got tickets for Eric Clapton at the Coliseum and you are totally ruining my entire weekend!

*(she snatches it just as the wormhole opens)*

(CONTINUED)

SCENE 35 - 1974

*A time shift. It's not as dramatic as it was. Just blackout. Lights slowly up on Lily and Andrea's Office. Lily standing there. Empty-handed. SWAMP is vacuuming.*

LILY

Dr Swamp.

SWAMP

(he squints at her)

Doctor? I'm no doctor. Where'd you come from?

LILY

What are you doing?

SWAMP

Vacuuming.

LILY

Right. I was gonna guess that.

SWAMP

You're a pretty bright cookie. Is that all the trash?

LILY

You know me, right? What's my name?

SWAMP

Lilith Rudolph.

LILY

Okay. And you see me and everything? And you kinda like me and I kinda like you but we're both too pathetic to do anything about it - does that sound about right?

SWAMP

Could you lift your feet?

LILY

Am I alive? Touch me. I need to know that I'm alive.

SWAMP

Me?

LILY

Unless you don't want to.

SWAMP

Okay. (he puts his hand on her shoulder)

(CONTINUED)

LILY

I feel that. Good sign.

(SWAMP puts his hand on her breast)

LILY

(pause)

Dr Swamp. Have you seen a skull around here anywhere? I mean a human one, about so big?

SWAMP

Hmmm...not lately. Okay you wanna play doctor? (he involves his other hand)

LILY

What's the date?

SWAMP

Tuesday.

LILY

You can stop now. There is a very strict museum policy

-

SWAMP

Oh okay.

LILY

I mean year.

SWAMP

1974

LILY

74? Not 77? 74? Then I really am still alive. Where's Andrea? Have you seen her?

SWAMP

Who's Andrea?

LILY

My deskmate.

SWAMP

You don't have a deskmate. See? One desk, one chair.

*Lights down on Swamp**A ghostlike apparition of Andrea appears then disappears. Lily sinks into her chair. She looks at Andrea's stuff. She picks up the bong.*

LILY

This can't be. (beat) Andrea. (beat) Stop being dead. I miss you. (she's quite upset) Oh my god.

*Lily picks up the chloroform on the shelf. She uncaps it. She gets a gauze and soaks it with chloroform. Just about to inhale. Andrea knocks and enters.*

ANDREA

Knock knock can I come in? Ooh, it stinks in here, what is that smell?

LILY

Andrea! (she rushes over and hugs her)

ANDREA

I'm sorry, do I know you?

LILY

Don't do this. I apologize. I'll never mistrust you again, I'll babysit, I'll punch you in. Here I'll punch you in right now. See? You're punched in! Not a bit late!

ANDREA

And you are...?

LILY

Okay I deserve whatever you want to throw at me. Look here's your bong back and your diaphragm and your paper on the apatosaurus skull sketch. Everything just like you left it. I'll put the chloroform away, You're alive, alive! We are yet extant! and all that business under the buffalo hide, forget about it and I'm not gonna try to kill you anymore...that'll be just our little secret, nobody needs to know about that and...

ANDREA

My name is Andrea Rayburn and I'm applying for the job of assistant Vertebrate Paleontology Preparation Laboratory Inspector. I hope I don't have to do any typing. I can't type. My parents refused to let me learn, they thought it would pigeonhole me into a position beneath my capabilities. You probably won't even consider my applic/

LILY

You're hired.

SCENE 36 - 1877

*[a light comes up on the side of the stage, Edward Drinker Cope and Othniel Marsh are each hoisting a stein of beer.*

EDWARD

Othniel...

OTHNIEL

There's not many I allow call me Othniel.

EDWARD

(repeats) Othniel...

OTHNIEL

Except you Edward Drinker...I would have throttled my own mother for it, had she lived beyond my infancy.

EDWARD

Dr. Othniel Marsh ...raise your stein with me...

OTHNIEL

Another toast?

EDWARD

To dinosaurs

OTHNIEL

Terrible Lizards!

EDWARD

Fossils!

OTHNIEL

More fossils!

EDWARD

True friendship!

OTHNIEL

Paleontology!

EDWARD AND OTHNIEL

And fame! (they drink)

(CONTINUED)

SCENE 37 - 1978

LILY

You see I have this theory... that the extinction of the dinosaur was not caused by a meteorite hitting the earth...it was caused by an accumulated widespread disinclination towards sex. If you can imagine. In one generation the dinosaurs just stopped screwing. Too busy running around, oh, I don't know... ripping ferns out of the ground or swinging their massive tails around and one fine Jurassic day they just forgot about lovin.

*(lights come up on the diorama - all the players are in it)*

LILY (CONTD)

Frozen like this, expectant. As if fame and fortune were the only things waiting around the corner. This is just as real as the other isn't it? The end is just one moment in time, why should it be worth more than what went before? All of them caught here in this moment, happy and full of expectation.

*A blue light up on the skull*

*Lily finds a chair with a back to it and pulls it up to her desk and sits.*

END PLAY