

**THE PIT BELOW PARADISE**

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**EPIISODE 2 "HAPPY PLACE"**

**By J. Evelyn Gaskell**

[MUSIC]

**ANNOUNCER**

**Rusty Quill Presents: The Pit  
Below Paradise.**

**Episode Two – Happy Place**

[MUSIC]

**1. EXT. SIX YEARS AGO, THE DUSTY SILVER FALLS  
GRAVEYARD, LATE MORNING. YOUNG WILL, AGED 12/13,  
DIGS A GRAVE IN LIGHT DRIZZLE.**

**WILL (NARRATING)**

**There were cuts around her fingers. I noticed because she held  
onto two fence posts the first time she talked to me — the  
only part of her I could see besides her face. Infection, I  
thought, and just like that, she wasn't alive anymore.**

**YOUNG RUTH**

**Hey. Do you want to be doing that?**

**YOUNG WILL KEEPS DIGGING, IGNORES HER.**

**YOUNG RUTH (CONT'D)**

**You're supposed to be in school right now, right?**

**YOUNG WILL**

**Aren't *you*?**

**YOUNG RUTH**

**Yeah. ...So, where's the body?**

YOUNG WILL

Doctors bring it over once I say so.

YOUNG RUTH

You missed a day last week, too. Is this where you were?

YOUNG WILL

(ANNOYED)

I'm the gravedigger. This is more important.

YOUNG UTH

How old are you?

YOUNG WILL

Old enough to be the gravedigger.

YOUNG RUTH

Yeah, but do you *want* to be one?

(BEAT.)

You know, my dad's looking for work. We're new to town.

YOUNG WILL KEEPS DIGGING.

YOUNG RUTH (CONT'D)

We don't usually stay in places long, but he said it's different this time. Said he's gonna get a job. He might mean it. He could do this.

YOUNG WILL

Who *are* you?

YOUNG RUTH

I'm Ruth. Does your family need the money or something?  
'Cause I could ask him——

**YOUNG WILL**

**Look, I'm busy.**

**YOUNG RUTH**

**What's your name?**

**YOUNG WILL KEEPS DIGGING, DOESN'T ANSWER**

**YOUNG RUTH (CONT'D)**

**I'll ask him. See you in school.**

**WILL (NARRATING)**

**Back then, allowing any room for someone in life was like digging a grave. It was preparing a space to eventually bury them... assuming you had the capacity to admit it when they left for good. I'd seen it happen plenty of times — a burial without a funeral. The only difference is, the earth in your chest knows when it's been cheated.**

**2. NEXT MORNING, OUTSIDE THE SILVER FALLS SCHOOLHOUSE BEFORE CLASS BEGINS. YOUNG WILL SITS ON THE LAWN, READING.**

**A PAGE FLIP. YOUNG RUTH WANDERS UP BEHIND HIM AND SPENDS A MOMENT READING OVER HIS SHOULDER.**

**YOUNG RUTH**

**Boring.**

**YOUNG WILL**  
Gah! How long have you been there?!

**YOUNG RUTH**  
Long enough to yawn. You really like this stuff?

**YOUNG WILL**  
Now you're bothering me at school?

**YOUNG RUTH**  
Can I see your book?

**YOUNG WILL**  
No.

**YOUNG RUTH**  
Can I keep reading over your shoulder?

**YOUNG**  
WILL I can't stop you.

**YOUNG RUTH**  
"Song of the Trees by Mary Colborne-Veel. We are the Trees.  
Our dark and leafy glade——"

**YOUNG WILL**  
——You can't read *out loud*.

**YOUNG RUTH**  
I just did.

**YOUNG WILL SNAPS HIS BOOK SHUT.**

**YOUNG WILL**  
Why are you doing this?

**(BEAT.)**

**YOUNG RUTH**  
Maybe I want a friend, too.

**YOUNG WILL**  
“Too”?

**YOUNG RUTH**  
Yeah. You know books don't count, right?  
(BEAT.)

I've seen you. Head down all day, walking alone. This town is so empty —— I thought——

**YOUNG WILL**  
——I don't care what you thought. Harass someone else.  
**HE STORMS OFF.**

**3. A FEW WEEKS LATER, BACK IN THE SILVER FALLS  
GRAVEYARD, A SCORCHING DAY.**

**A RUMBLING VAN, DRIVEN BY DOORS OPEN.  
MARSHALL, PULLS UP TO A GRAVE SITE**

**MARSHAL**  
Hot today. You got water?

**YOUNG WILL**  
Ms. Moore let me fill up at her house.

**MARSHALL**  
She's good people. Hope you took out her trash.

**DOCTOR AVERY, APPROACHES YOUNG WILL.**

**AVERY**

Excuse us, please, Marshall. Will, come with me.

**MARSHALL**

What do you need the kid for?

**AVERY**

As you pointed out, it's very warm today. Ought to make sure Will isn't over-exerting while I'm here. (TO WILL) In the shade, perhaps?

**AVERY AND YOUNG WILL RETREAT A LITTLE.**

**AVERY (CONT'D)**  
**(CAUTIOUS)**

How are you doing? Are you alright?

**YOUNG WILL**

Fine, Doctor Avery.

**AVERY**

You know you can stop. Your uncle will understand.

**YOUNG WILL**

(scoffs) Right.

**AVERY (CONT'D)**

We all will. We'll find another solution...

**YOUNG WILL**

Like a machine? Even if that old excavator worked, you'd still need someone to operate it. *Maybe* Marshall could come back, but he's sure been enjoying retirement so far.

**AVERY**

**We're still broadcasting ads daily — for mechanics and diggers alike. Before you know it, someone will come through.**

**YOUNG WILL**

**(WRY)**

**You haven't heard of anyone new in town looking for work?**

**AVERY**

**No, but I promise we'll find the answer. This isn't forever.**

**YOUNG WILL**

**I'm not weak.**

**AVERY**

**You still need to take care of yourself.**

**YOUNG WILL**

**No more than you do, Doctor. When you die, you're going to tear a hole in the world for a few hours, at least. But then the town will have to start making do. And we will. When I fill over your coffin, I'll get the last word: "You were kind to me. But it wasn't enough to save either of us."**

**TRUCK HORN BLARES.**

**YOUNG WILL**

**(CONT'D) You have to get back.**

**(SHORT BEAT.)**

**AVERY**

**I'll ask around and see if anyone can pitch in for a while, give you a break.**



**DOCTOR AVERY GOES. YOUNG WILL PICKS UP HIS SHOVEL.**

**WILL (NARRATING)**

**Sure, they'd pitch in. For a shift or two, someone might come on and help. The doctor's guilt would be eased, and I'd pretend to believe it was a turning point for me — but not so much that I'd seem crushed when I inevitably took up the shovel again.**

**SLOW, CLUMSY DIGGING JOINS IN ALONGSIDE YOUNG WILL'S. WILL FREEZES.**

**YOUNG RUTH**

**So what do you usually think about while doing this? Do you have a radio?**

**YOUNG WILL**

**What are you doing here?**

**YOUNG RUTH  
(SARCASTIC)**

**Painting the scenery. What does it look like I'm doing?**

**YOUNG WILL**

**You can't be here——**

**YOUNG RUTH**

**——So I should go find that doctor and say you aren't accepting any help?**

**YOUNG WILL**

**We all have a job. That's just fair. Why won't anybody let me do mine?**

**YOUNG RUTH**

**Why won't you accept even the slightest bit of help?**

**YOUNG WILL**

I thought you were supposed to be asking your *dad*.

**(BEAT — TOUCHY SILENCE.)**

**YOUNG RUTH**

I'll be better help anyway. I know how to do everything he knows how to do.

**YOUNG WILL**

But why would either of you want to do *this*?

**YOUNG RUTH**

Why do you? I can't pick this, too? You don't know anything about me, so quit trying to tell me what I can and can't do.

**WILL (NARRATING)**

With that look on her face, she didn't exactly come alive again, but I could see her holding onto some deep-seated anger the same way a ghost would. And in that way, Ruth became different from everyone else.

**YOUNG RUTH**

What?

**YOUNG WILL**

Sorry.

**YOUNG WILL RESUMES DIGGING. THEY FIND A RHYTHM TOGETHER.**

**YOUNG WILL**

You should be careful. People don't want to take on work in Silver Falls. There's too much. If people start to need you around, you won't ever be able to leave.

**YOUNG RUTH**

I couldn't go anywhere without my dad, anyway.

**YOUNG WILL**

When you're older, you could.

**YOUNG RUTH**

I guess... So? How about some music?

**RUTH BRIEFLY PAUSES DIGGING TO SET UP HER RADIO. MUSIC CROONS OUT. THEY CONTINUE.**

**WILL (NARRATING)**

She stayed until we filled in, and came back for the next grave. And the next one. And almost every grave for three years, we dug together, Ruth and me, until our hands bore all the same stains, and our backs were moulded under the same burdens.

**4. EXT. - THREE YEARS AGO, RUTH'S HOUSE, EVENING. WILL CLIMBS UP THE PORCH STEPS. AS HE APPROACHES, LOUD VOICES FROM WITHIN BECOME CLEARER AND CLEARER**

**RUTH (WITHIN)**

That's none of your business!

**WILL**

Oh, no...

**HENRY (WITHIN)**

Like hell it isn't! *You're* always my business. Don't think you can dodge me just 'cause you got tall... Wipe that look off your face.

**RUTH (WITHIN)**

**I hate you. If you don't give it back, I swear to God——**

**HENRY (WITHIN)**

**——You'll what? Remember, Bear, I taught you every trick you know.**

**RUTH (WITHIN)**

**You can't control me forever.**

**HENRY (WITHIN)**

**And where you gonna go now?**

**THE DOOR FLIES OPEN.**

**RUTH Will.**

**Will, There you are. You get the stuff?**

**WILL**

**Uh, yeah, I——**

**HENRY (WITHIN) —**

**—Get back here! Where are you going?**

**RUTH**

**Nowhere, just like you said!**

**HENRY (WITHIN)**

**At least you know it!**

**SHE CHARGES PAST WILL.**

**RUTH**

Come on.

**5. EXT. - THAT NIGHT, A QUIET STREET IN SILVER FALLS,  
MUCH LATER. WILL HOLDS A BOTTLE AND RUTH HOLDS  
WILL'S BOOK**

**RUTH**

**(READING DRAMATICALLY)**

**“Come to the window, sweet is the night-air!  
Only, from the long line of spray  
Where the sea meets the moon-blanchèd land,  
Listen! you hear the grating roar  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,”**

**(BEAT)**

**“Begin, and cease, and then again begin...  
With tremulous cadence slow. And bring  
The eternal note of sadness in.”**

**(SIGHS, STOPS READING)**

**Alright, Matthew Arnold, you're pissing me off. I'm done.  
(TO WILL) Trade.**

**WILL PASSES HER THE BOTTLE. SHE PASSES HIM  
THE BOOK. SHE DRINKS. HE FINDS A PAGE.**

**WILL**

**"We are the Trees——"**

**RUTH —**

**—Wow, surprise surprise.**

WILL

Shut up.

(READING)

"Our dark and leafy glade

Bands the bright earth with softer mysteries.

Beneath us changed and tamed the seasons run:

In burning zones, we build against the sun

Long centuries of shade.

——"

RUTH

——He found the money I've been saving. It's gone.

A TENSE BEAT. WILL CLOSES THE BOOK.

RUTH (CONT'D)

Sorry, it's so stupid...

(SHE TAKES ANOTHER DRINK,  
LAUGHS RUEFULLY.)

God. I'm never getting away from him, am I? *He* is the thing I will actually will never escape.

WILL

I don't believe that.

RUTH

I'd take a thousand years in this dead-end town over one more night in that house.

WILL

What are you gonna do?

RUTH

I don't know... What would *you* do? If I did do something?

**WILL**

I'd... Maybe I'd do something, too.

**RUTH**

Like?

**WILL**

...Trade.

**WILL (NARRATING)**

Coming from Ruth, that should have been a real warning. But I didn't want a warning, I wanted her to pick me, again, despite everything — so I didn't hear it.

I could have blamed her for what she did next, but, no, I really couldn't. Because of that one rule that kept every miserable inch of Silver Falls from collapsing under the weight of its own weariness:

When you get the chance to run, you take it. When someone wants to run, you don't get in their way. And you can't blame a ghost for disappearing.

**6. EXT. - NOW EIGHTEEN MONTHS AGO, THE GRAVEYARD AT SILVER FALLS, NIGHTTIME. WILL SITS ON THE GROUND WITH A LIQUOR BOTTLE IN HAND. MARSHALL'S TRUCK APPROACHES, PARKS, AND MARSHALL GETS OUT USING HIS CRUTCHES.**

**MARSHAL**

L You not done out here?

**WILL CHUCKLES, DRINKS.**

**MARSHALL**  
**Will.**

**WILL**  
**Be home soon.**

**MARSHALL**  
**You haven't even filled in yet. It's dark.**  
**(BEAT.) That my bottle?**

**WILL**  
**Oh shit, yea. I'll get you another.**

**MARSHAL**  
**L Goddammit. Get in the truck.**

**WILL HEFTS HIMSELF TO HIS FEET. STUMBLES. CLIMBS INTO THE TRUCK. MARSHALL TAKES UP WILL'S SHOVEL.**

**WILL (NARRATING)**  
**That night... You don't leave a body exposed to the open sky. No matter what, a gravedigger bends before their responsibilities do. Most of the time, I could manage, but that night...**

**I watched Marshall snap up dirt and pitch it just as quickly back into the open chasm of the earth, like it was slop that disgusted him. He'd looked at most things like that.**

**MARSHALL GETS IN THE DRIVER'S SIDE. HE SNATCHES THE BOTTLE FROM WILL.**



**MARSHALL**

Give me that. You will be out here at sunrise to finish the rest, and if I ever catch you drinking on the job again, you're gonna know the meaning of the word sorry.

**WILL** She

doesn't know...

**MARSHAL**

L The hell are you talking about?  
Who?

**WILL**

Ruth.

**(BITTER)**

You remember Ruth?

**MARSHAL**

L Ruth? She was the, uh...

**WILL**

The other gravedigger, my best friend.

**MARSHALL**

Right, right. What ever happened to her? She somewhere in here, too, huh?

**WILL**

No! She got out. Went to the coast, if I had to guess. She used to talk about... Nevermind. But that's her father, and she won't know he's dead.

**MARSHALL**

If she ran off, sounds like she gave up the right to know.

**WILL GIVES A LOATHING SIGH.**

**WILL (NARRATING)**

**Marshall died less than a year later. He had long, long since given up the right to know *me*, and he died unaware of a letter sitting in my desk. Not from Ruth — I hadn't heard from her since the night she vanished. No, this letter was *my* chance.**

**MARSHALL (MEMORY)  
(ECHOING INSISTENTLY)**

**What do you need the kid for?**

**7. INT. - A FEW WEEKS AGO. SILVER FALLS HOSPITAL, OFFICE OF THE CHIEF SURGEON. DOCTOR AVERY WORKS AT A DESK.**

**A TIMID KNOCK.**

**AVERY**

**Come in.**

**WILL ENTERS.**

**WILL**

**Hi, Doctor Avery.**

**AVERY**

**Will! Good to see you. What do you need?**

**WILL**

**I wanted to talk to you about something.**

**HE PASSES A LETTER TO AVERY, WHO TAKES A SECOND TO READ IT.**

**AVERY**

**College placement? I can't say I'm surprised. Congratulations on the offer.**

**WILL**

**Thanks, um... I'm asking to stop. Not forever! But I——**

**AVERY ——**

**Will?**

**WILL**

**Yes?**

**AVERY**

**You are dismissed. This hospital refuses to work with you any longer.**

**(FONDLY)**

**I've been waiting a long time to say that.**

**WILL**

**But will you be alright?**

**AVERY**

**We will. I'll make sure of that. Do not hurry back to this town.**

**8. INT. - THE PRESENT, MID-MORNING, CAMPUS WATER SHOP. IT'S MILDLY BUSY. WILL WAITS FOR HIS DRINK. SEE WALLA DOC FOR BACKGROUND CHATTER.**

**WILL (NARRATING)**

**I still wasn't used to every face I saw being a new one.**

**PROFESSOR**

**(LOW, INTO A PERSONAL RADIO)**

**Hand out the quizzes. I'll be there in ten minutes.**

**WILL (NARRATING)**

**As always, the calculations came reflexively: adult, in his prime, stressed — heart gives out. Tunnel-visioned, too, so he could be killed in an accident. Resented. Fewer mourners.**

**PROFESSOR**

**Yes, now what would you like? Oh, it's on me. If you don't tell me, I'll guess.**

**WILL (NARRATING)**

**Not so resented, then. He'd leave a few scars behind, but that was all.. He'd wear his suit, dirty, which would chafe to one side or the other in the lowering. Then, the world would move on.**

**But I'd trained myself not to think of these things.**

**WILL**

**(TO HIMSELF)**

**"We are the Trees. Our dark and leafy glade bands the bright earth——"**

**A DRINK PLACED ON A COUNTER.**

**RUTH —**

**—Hot Citrus for Will?**

**WILL INHALES SHARPLY.**

**WILL**  
"...with softer mys—mysteries."

**RUTH**  
Oh, my God. Will?

**WILL**  
Ruth. Hi.

**RUTH**  
Hi. Wow. I should've expected you'd end up at school here. I guess I didn't realize how long it's... Anyway! Here's your...

**SOUND: SHE SLIDES HIS CUP OVER.**

**WILL**  
I have to tell you something.

**RUTH**  
Okay...

**WILL**  
I don't know if you know since you haven't been back to Silver Falls, but it's about your dad.

**RUTH**  
Oh, thank God. "He's dead," right?

**WILL**  
How did you hear?

**RUTH**  
I ... I *have* been back to Silver Falls.

**WILL**  
Oh. You never...

**RUTH**  
Yeah. Sorry, I know I should have said something, but... I don't know, I was gone for, like, years, and I assume you had better

things to do than get caught up in my drama again, and I didn't even know how permanent this was all going to be so...

**WILL**

No, yeah, you don't, um, owe me an explanation or anything. I'm just glad you're okay.

**RUTH**

Yeah. It's good to see you. I should get back to work, though.

**WILL**

Yeah. Okay.

**WILL EXITS. WE REMAIN. BEAT.**

**RUTH (NARRATING)**

You call that a reunion? Could you have *been* more obnoxious? All the times you pictured seeing him again...

I'm sure he'll want to pick up right where things left off.

No. You wrecked it. Focus, and move on. You have so much more to worry about. (GROANS.) You know...

**HENRY (NARRATING)**

**(BLEND INTO:)**

You know, Bear, these things wouldn't happen if you didn't leave a mess behind everywhere you went.

**CO-WORKER**

Ruth, come on. Orders are stacking up.

**RUTH**

Sorry!

**HER RADIO RINGS.**

**CO-WORKER**

**Seriously? You left your radio on? Come on, I just need you to come over and help me -**

**RUTH**

**Oh my God, relax. I need to answer this. I'll be right back.**

**SHE DUCKS INTO A SUPPLY CLOSET AND PICKS UP THE RADIO.**

**RUTH (CONT'D)**

**Hello?**

**LEVESQUE (RECEIVER)**

**Ruth? It's Mayor Levesque returning your call.**

**RUTH**

**Thank you so much. Yeah, I wanted to talk to you about my Dad's old house.**

**LEVESQUE**

**(RECEIVER) Ah. Yes.**

**RUTH**

**By any chance is it still empty?**

**LEVESQUE (RECEIVER)**

**Very much so. Ruth——**

**RUTH**

**——Would I have a claim to it? I need a place to stay.**

**LEVESQUE (RECEIVER)**

**I thought you were only back in the area to attend school.**

Don't they provide campus housing?

(BEAT.)

Ruth? Are you there?

RUTH

Yes. Yeah, I was out on the coast, but I couldn't really afford to keep my place out there. And now my housing *here* is getting revoked because of my grades. So anyway, I'm trying to figure something out. It'd be a drive, but theoretically I could still commute from Silver Falls if I had a claim to my Dad's house. Do I have any options? Can I come down and see the place?

LEVESQUE (RECEIVER)

I don't necessarily think that's a good idea.

RUTH

Please. I'll pay for any utilities, rent——

LEVESQUE (RECEIVER)

——It's not that.

(SIGHS.)

We may need to have a longer discussion about all of this. Could you get down here tomorrow morning?

RUTH

Yes. I'll be there. Thank you.

LEVESQUE (RECEIVER)

Take care Ruth.

RUTH HANGS UP, BREATHES SHAKILY.



**HENRY**  
**(LAUGHS)**

Don't worry, Bear. I'm sure you'll do whatever it takes to survive.

**9. INT. - RUTH'S CAR, MORNING. SHE PULLS TO A STOP OUTSIDE THE OLD PLACE IN BEAT-UP, DIRTY SILVER FALLS.**

**RUTH SITS AND LOOKS OUT THE WINDOW OF HER CAR AT WHAT USED TO BE HER FATHER'S HOUSE.**

**RUTH (NARRATING)**

From the outside, it looked like a house. And I'm sure I looked like a person looking at anything, parked by the curb and trying not to think. All my things were in the back. I could feel every box and bundle staring at me as the invisible knife in my gut twisted. Don't show fear. Don't show grief.

If you get the chance to run, you take it. If you get *any* chance, you take it. It was a better philosophy to follow than the one I had for most of my life:

**RUTH (NARRATING)**  
"Listen to Dad. Follow orders. Survive."

**HENRY**  
**(NARRATING)** "Listen to Dad. Follow orders. Survive."

**RUTH (NARRATING)**  
What was I doing? Obviously, I couldn't live here.

**SHE PUSHES OUT OF THE CAR. MAYOR LEVESQUE, A POISED AND DISCERNING MAN, APPROACHES UP THE WAY.**

**LEVESQUE**

Ruth? Everything alright?

**RUTH**

Hey, Mr. Mayor. Yeah. Thanks for meeting me.

**LEVESQUE**

Sorry to hear you're in such a rough spot. I'd like to do what I can to help.

**RUTH**

Thank you. Can we maybe talk inside?

**LEVESQUE**

Actually, inside is what I wanted to talk to you about. Come let's take a look.

**HE LEADS HER TO THE FRONT DOOR, TAKES OUT A RING OF KEYS, AND UNLOCKS THE HOUSE.**

**LEVESQUE (CONT'D)**

After you.

**RUTH ENTERS AN EMPTY, DAMP SPACE.**

**RUTH**

Oh my God...

**LEVESQUE SHUTS THE DOOR BEHIND THEM.**

**LEVESQUE**

I'm sorry.

**RUTH**

If he's gone, why is all the furniture still here?

**LEVESQUE**

There was no point in moving it. No one needed the house.

**RUTH**

What happened?

**LEVESQUE**

Henry.

**RUTH**

No way. My Dad was... I mean, there was *some* mold, and some problems, but he would not have lived like this.

**LEVESQUE**

With all due respect, Ruth, you were gone. How could you know?

**RUTH**

Because he wasn't like that. He was... strict, and ——— and controlling. This was *his* house, you know?

**LEVESQUE**

Well, from my perspective, it was belonged to Vicky King and her son. They took you in, but you were so young, so maybe you didn't see the whole picture.

**RUTH**

Which is?

**LEVESQUE**

When you'd left, he'd finally lost everything.

**HE KICKS A BOTTLE; IT ROLLS ACROSS THE FLOOR.**

**LEVESQUE (CONT'D)**

**First, Vicky became ill. She left the house to Henry. Her son, he was nearly an adult at that point; what reason would he have to stay without her? And you didn't even make it to sixteen before running away... which left Henry all alone for how many years? Five? More? The rats couldn't do all this, not in that amount of time. Rot like this need consent.**

**(BEAT.)**

**RUTH**

**Can I go into the other rooms?**

**LEVESQUE**

**Would you like to?**

**RUT**

**H I need to see something.**

**LEVESQUE**

**Alright. We can. Just for a minute.**

**RUTH LEADS NOW. THEY HEAD UPSTAIRS.**

**RUTH**

**The smell is worse up here.**

**(BEAT.)**

**It's weird.**

**LEVESQUE**

**I imagine so.**

**RUTH**

Like being in one of my nightmares. I have them all the time. Sometimes, I forget the *real* last time I was here.

**THEY STOP IN A DOORWAY.**

**RUTH (CONT'D)**

I dropped two floors out of that window. Messed up my wrist so bad it never healed right. Want to hear how it clicks?

**LEVESQUE**

Oh, Ruth...

**RUTH**

Had a bike back then. Rode it six miles to Davis Bus Station just to dump it there. It wasn't until I dropped the kickstand that I realized I'd gone without looking back. It's like it chased after me.

**LEVESQUE  
(UNCOMFORTABLE)**

I'm sure anyone would find that difficult.

**RUTH**

Sorry. I didn't mean to dump all that on you. It's been a while since I had anyone I could talk to.

**HENRY (NARRATING)**

Aw, Bear. If you need someone, I'm always here.

**RUTH CLEARS HER THROAT.**

**RUTH**

**You're right. It's starting to make sense. Want to know where it all started?**

**LEVESQUE**

**This is all very unpleasant, Ruth. Maybe we should head back downstairs, outside even...**

**RUTH**

**Ha! Unpleasant! You don't even know. That dresser is where it started. I mean the mold, not my all-consuming resentment of my abusive father — Ignore the fact you can't breathe for a little while longer, Mr. Mayor. You'll get good at it.**

**I'm thirteen years old and I only want to rearrange my room. The bed goes from this corner to that one. Desk rotated toward the window. Then, I go to move the dresser. I get beside it, plant my hands, and give it a good push. Poof! A huge gust of spore-wind flies straight into my body.**

**LEVESQUE COUGHS A LITTLE.**

**RUTH (CONT'D)**

**A big, wet patch of black is sitting there on the wall. God knows how long it'd been growing there while I slept eight feet away. I looked at the back of the dresser and saw little dark spots there, like charcoal fingerprints. I begged *him* to do something about it. And he did.**

**He pushed the dresser back where it was and walked away.**

**I bought a ream of heavy-duty tape to seal the air in. Started storing my clothes in that basket. Everything went back where it was. I lived around it for as long as I could. I guess it spread.**

**RUTH STEPS INTO THE ROOM.**

LEVESQUE

Wait Ruth, you really ought to wear a mask...

RUTH

There's something I hid. I thought maybe someday someone would find it, the next family who lived here. Or the construction workers who tore the place down. I want to see if Bear is still under here.

RUTH PULLS UP A FLOORBOARD.

RUTH (CONT'D)

Ha.

LEVESQUE

Ruth, it's really not safe——

RUTH

——You're right. Nowhere was safe. You know, this was *supposed* to remind me of my Mom. It was the only thing of hers I ever had. I never knew her, slept with it every night. But it was what *he* called me, so I had to leave it behind. And now I can't pick up my Bear again. Guess the mold would have gotten to it *anywhere*, but... if he poisoned everything he touched, what would that mean for me?

LEVESQUE

I may have a solution. Let's get some fresh air. Come, Ruth, please.

10. EXT. - HENRY'S HOUSE, MORNING.

RUTH (NARRATING)

We sat under the window of the room where Vicky's son once slept. Until he left. Why is it that other people "leave" but you *run*?

HENRY (NARRATING)

They buried us, Bear. It is so easy for everyone else to forget we were ever even here.

LEVESQUE

You don't make things easy for yourself, hm?

RUTH

Well, since this house is a goner, what "solution" can you give me, Mayor Levesque?

LEVESQUE

It's Silver Falls. Of course we have plenty of empty houses. There's... one small caveat to you claiming one, though.

RUTH

No, there isn't. You know I'll work for it.

LEVESQUE

On top of your life at school? I don't want to see you overworked, but in a town as small as this one, it is a necessary aspect of the housing agreement.

RUTH

Okay. Do you want to see me living out of my car instead?

LEVESQUE

Of course not.

(BEAT.)

The simplest alternative I can offer is not one I think you will like.



**RUTH**

**Do people do things because they like them? You don't have to be delicate. Say it.**

**LEVESQUE**

**As I understand, your old job is available. We've been shipping as many of the dead back to their respective towns as we can, but there are still those at the hospital who are unclaimed. Two, at present, being kept on ice.**

**RUTH**

**You need me, then.**

**LEVESQUE**

**It's flexible enough work, and infrequent enough, that your daily schedule will remain largely your own. However, you're *young*. I understand if you don't want to go back to...**

**RUTH**

**Digging graves. It's just digging graves.**

**11. EXT. - A CREEK, SOME DAYS LATER,  
AFTERNOON. RUTH BENDS DOWN BY  
THE STREAM TO CLEAN HER HANDS AND  
FACE.**

**RUTH**

**Come on, I don't have time for this. Get off!**

**SHE SCRUBS A LITTLE HARDER. A BUSH RUSTLES  
NEARBY. RUTH FREEZES.**

**RUTH (CONT'D)**

**What the...?**

**SHE TAKES A FEW TENTATIVE STEPS TOWARD THE SOUND. THEN, DORIAN TUMBLES OUT OF SAID BUSH.**

**DORIAN**

**Oof! Hi! Sorry! Hide!**

**RUTH**

**Wh——?!**

**DORIAN YANKS HER INTO THE BUSH.**

**DORIAN**

**(WHISPERING) Sorry! That was a little rough!**

**WILL (OFF)**

**Dorian!**

**RUTH**

**Wait, is that——?**

**DORIAN**

**Oh no, he's gonna blow it for me!**

**RUTH**

**Who are you? What is going on?**

**TWO PAIRS OF FOOTSTEPS STUMBLE CLOSER,  
PASSING BY.**

**MAXINE**

**Don't lose sight of the road, and I won't lose sight of you.**

**EVELYN**

**What? We can't spread out. I say we wait in the parking lot. He'll  
have to come out sometime.**

**WILL (OFF)**

**Dorian!**

**EVELYN**

**Or the roommate will find him and drag him out for us.**

**MAXINE**

**We have a job to do, Evelyn.**

**EVELYN GROWLS. THEY PASS ON.**

**DORIAN**

**Wow. I would not have guessed that in a million years.**

**RUTH**

**Were those women following you?**

**WILL (OFF)**

**Dorian, I'm about to leave!**

**DORIAN PERFORMS A TERRIBLE BIRD CALL.  
WILL EMERGES FROM THE TREES. DORIAN  
EMERGES FROM THE BUSH.**

**DORIAN**

**There you are! Sorry for running off. I thought I saw someone,  
but, um, it was just a woodpecker. Do you birdwatch?**

**WILL**

***That's* what you're going to ask me? After you started yelling  
about being followed and abandoned me on the...**

**RUTH SLOWLY STANDS OUT OF THE BUSH, TOO.  
WILL FADES OFF.**

**WILL (CONT'D)**

**Oh. Hi again.**

**RUTH**

**Hi.**

**DORIAN**

**"Again"?**

**WILL**

**What are you doing here?**

**DORIAN**

**You know her?**

**RUTH**

**Right now, I'm getting shoved into bushes by your...**

**WILL**

**Roommate.**

**DORIAN**

**Best friend.**

**(A VERY BETRAYED BEAT.)**

**DORIAN**

**Well, then!**

**RUTH**

**Okay, um, I've got places to be.**

**WILL**

**Wait!**

**(BEAT.)**

**RUTH**

**What?**

**WILL**

**You've got some... dirt on your chin.**

**RUTH**

**Ah. Thanks. I just got off work. Didn't have time to shower before class.**

**WILL**

**Work...**

**RUTH**

**Yeah.**

**WILL**

**How did you end up——**

**RUTH**

**——Hey, Dorian, is it? If you ever *are* being followed, and you want to catch them, you can't turn around and start chasing. You've got to spring a trap. Anyway, I need to get to class. Case studies are real torture.**

WILL

Case studies...? Case studies are part of the *sophomore* curriculum. You've been back for over a year?

RUTH

I...

(SIGHS)

Will, I'm sorry, I really don't have time for this.

WILL

Are you *trying* to—— ...Fine.

RUTH GOES.

DORIAN

"Fine"?

WILL

She wanted to leave.

DORIAN

She didn't say that.

WILL

This really doesn't have anything to do with you, Dori.

DORIAN

Sure it does. You're my roommate. And my friend. And I want to help. Talk to me?

WILL

It's way too complicated.

DORIAN

Then it sounds like something that can't be waved away with "fine."

**WILL**

It doesn't matter now! I don't know why, but she's clearly pushing me away. I'm not gonna keep pushing back.

**12. INT. - DORM ROOM, MORNING. WILL PACES, ALONE, WHILE HIS RADIO RINGS.**

**WILL (NARRATING)**

Whoever said "some things never change" probably wanted to *sound* very smart.

Of course things changed. That's all they do.

**A CALL PICKS UP.**

**DOCTOR (RECEIVER)**

Silver Falls Chief Surgeon.

**WILL**

Doctor Avery? It's——

**AVERY (RECEIVER) —**

—Will! How are you? How is school?

**(BEAT.)**

Will? Is everything alright?

**WILL**

Why was Ruth digging graves yesterday? You always acted so concerned —— but when it's not *me* —— how long have you known she —— why would you let *her* come back, but push me out?

**AVERY**

You weren't pushed out. You decided to leave, and I supported you.

**WILL**

Please! You've been trying to play the hero since I was a child.

**AVERY**

Because you *were* a child. You still are.

**WILL**

We're——

**AVERY**

——And I didn't tell you because what goes on here no longer concerns you. I believe you have big things on the horizon, a future that could really change the way things are if you were just given the proper tools.

**WILL**

Unlike her?

(BEAT.)

**AVERY**

Will——

**A KEY IN THE LOCK. DORI ENTERS.**

**WILL**

——You don't get to use her.

**WILL HANGS UP. DORIAN FREEZES.**



**DORIAN**

**Was that about... the name you told me not to say? Is everything okay?**

**WILL**

**We're still not saying it.**

**WILL (NARRATING)**

**Even things that had already happened changed. Your perception of them, delayed feelings. There was nothing in life you could hold onto, let alone anything worth the pain. There was...**

**MARSHALL (NARRATING)**

**There was no reason to care.**

**13. INT. - RUTH'S CAR, RAINY AFTERNOON.**

**RUTH GETS INTO THE DRIVER'S SEAT, TALKING ON THE RADIO.**

**RUTH**

**Hey, Doctor Avery. I'm out of class for the night, so of course I'll come down. I'm leaving campus now. Just need to stop home and change before I get started, but if I don't hear from you by the time I'm done, I'll call the hospital direct and let someone know.**

**RUTH HANGS UP AND INSERTS THE KEY. TURNS IT. THE ENGINE SPUTTERS, FAILS.**

**RUTH (CONT'D)**

**Oh, you're joking.**

**SHE TRIES AGAIN. THE ENGINE SPUTTERS, DIES. SHE POPS THE HOOD AND GETS OUT TO LOOK. A BEAT.**

**DORI (OFF)**

**Ruth?**

**DORI APPROACHES.**

**DORI (CONT'D)**

**Hi. I don't know if you remember me from the other week, but my name's Dori. Will's roommate.**

**RUTH  
(TERSE)**

**I remember.**

**DORI**

**Is there something wrong with your car?**

**RUTH**

**Mhmm.**

**(BEAT.)**

**DORI**

**Can I ask a question?**

**RUTH**

**If it's about Will——**

**DORI**

**——Who's Will? I was going to ask if you might be a little stressed out.**

**RUTH BURSTS INTO HARD, UNFRIENDLY LAUGHTER.**

RUTH

Am I stressed? Am. I. Stressed? That's a good one. My car won't start and my shit grades got me kicked out of housing so now I'm sleeping on a rented floor, but at least I've still got two jobs and a useless college career to juggle! Everyone I've ever met hates me, which just proves my Dad was always right about me, and let's throw him onto the pile, too! Why do I have to drive past his house every day to get to school, or walk past his grave every time I show up to work? Again, that's job number two, in case you forgot. And with all of this going on, *why* is it that the thing I think about most is still how I betrayed my friend to get *here*?

DORI

He thinks you've been avoiding him.

RUTH

Maybe I have.

DORI

Have you?

RUTH

Has he been avoiding *me*? He's pissed. I can tell.

DORI

I think you two just need to talk to each other.

RUTH

What I need is to get my car running so I can go to work.

DORI

Job number two, of course.

RUTH

(HUFFS)

Of course.

(BEAT.)

You have no horse in my race. Does something about me just scream, “Screw-up”?

DORI

You haven’t screwed up. Please don’t make yourself feel bad. You live in a mean, mean world is all.

RUTH

You don’t?

DORI

There’s always a bright side, but you have to learn how to find it. I imagine we were raised very differently. (BEAT.) Look, you’ve got someone who owes you. Someone who’s been looking for an opportunity to repay you.

RUTH

Will’s been doing what?

DORI

Not Will. You kept my secret back by the creek. You didn’t have to. So, what would make your car work right now?

RUTH

You’re serious?

DORI

(CALLING OUT)

Hey! Maxine! Evelyn! Come here a sec!

(TO RUTH)

I’ve gotten better at spotting them, and thanks to your advice, we’ve even managed to lay down some ground rules.

RUTH

...Who *are* they?

DORI

Family of mine.

**MAXINE AND EVELYN APPROACH.**

**MAXINE**

Dorian. Is everything alright?

**DORI**

Yes, thank you, but it's Dori right now. My friend's car won't start. Could we help her?

**EVELYN**

We're not here to run tedious errands for you.

**DORI**

We agreed that 'watching me' also means watching over me right? I bet it's an easy problem, right, Ruth?

**RUTH**

Uh... Anybody got a light?

**MAXINE CLICKS ON A FLASHLIGHT.**

**MAXINE**

Here.

**RUTH**

Thanks... Yeah, damn it, I see it. One of my belts is worn down. Battery must have died.

**MAXINE**

Evelyn? What do you think?

**EVELYN**

I can radio John. If he has a replacement, he could be here in an hour.

DORI

Perfect! See? You're in good hands, Ruth.

14. INT. - RUTH'S CAR, NOW RUNNING, AS SHE AND DORI APPROACH SILVER FALLS. BY NOW, IT'S LATE EVENING.

RUTH

Won't Will start to wonder where you are?

DORI

He knows I like to take long walks. I'd just hate to see you stranded again halfway to town.

RUTH

And murdered on the side of the road, yeah.

DORI

That would be unfortunate.

(BEAT.)

So, I get that it's none of my business, but if this is my last chance to say something, you should at least know... Will still cares about you.

RUTH

Dori, you seem nice. Thank you, really, for your help. But- But I don't know if I can talk about this with you.

DORI

Don't you want to fix it? I really think I can help.

RUTH

Fix what? It's not a *thing*. It's not my car. I can't stick a wrench in the past and change what I did or how someone feels.

DORI

But if you *both* want to talk——

RUTH —  
Does he? Did he say that?

DORI  
Well, no, not exactly...

RUTH  
Then I'm not going to drag everything up again.

DORI  
What if he *did*?

RUTH  
I'd... Look, he *doesn't* want that.

DORI  
But I thought you were friends.

RUTH  
We were.

DORI  
And wouldn't you like to be friends again?

RUTH  
I said I am done talking about this. If you keep pushing it, I'll pull over and you can go ride with your friends.

DORI ...Alright.

A WHILE LATER.

THE CAR PULLS TO A STOP OUTSIDE THE GRAVEYARD.

DORI  
You work... here? *A graveyard, huh.* No wonder it makes Will sad.

SOUND: RUTH SIGHS.

**RUTH**

Alright. Can you do something for me? Can you tell him... Tell him you saw me kicking my car, screaming into my radio, and, I don't know, I punched someone who got too close. I don't want to let him down again.

**DORI**

No. I'm sorry I don't think I can do that.

**RUTH**

Figures. Well, thanks for the help tonight. Genuinely.

**DORI**

You're welcome. I hope I'll see you around, but I do have one other thing I gotta do tonight. Take care.

**DORI GETS OUT. RUTH SITS. OUTSIDE, ANOTHER CAR DRIVES OFF.**

**RUTH (NARRATING)**

There you go, leaving yet another thing behind — the same thing, over and over, but still never making it very far.

**A SMALL LAUGH FROM HENRY. RUTH GETS OUT. SHE STARTS WALKING.**

**RUTH (NARRATING) (CONT'D)**

Is this feeling what people longed for when they talked about home? This sense of being shaped and sprouted off from something so much bigger than you? Of feeling yourself rip every time you move?



**SHE OPENS A GATE AND ENTERS THE GRAVEYARD.  
STARTS RUNNING.**

**RUTH (NARRATING) (CONT'D)**  
***Somebody* needed to finish this — or else what was the point of getting up when you get knocked down. I'm the last one standing.**

**RUTH STOPS BEFORE A GRAVE. PANTS.**

**RUTH**  
You dragged me through every godforsaken town in this country. You let me sleep in car trunks and bushes, and still shouted when I cursed. You didn't even stop because you loved me. You stopped because you forgot about me. Started over. But you *still* didn't let me leave. I lost every chance I ever had because of you. I'm still losing things. I'm still fighting with you all the time.

You don't get to be heartbroken over me. Or see all the things I'll do without you. You will be *here* forever. I still have time, and I'm getting out of my own way. I am going to *live*.

**15. EXT. - SILVER FALLS GRAVEYARD, DEEP INTO THE NIGHT.  
RUTH IS FILLING IN A GRAVE.**

**SHE SETS DOWN HER SHOVEL TO CATCH HER BREATH.  
MARSHALL'S TRUCK PULLS UP.**

**RUTH**  
Hello?

**WILL CLIMBS OUT.**

**RUTH (CONT'D)**

**Dori talked to you, didn't she?**

**WILL**

**If I'm being an ass, I'll leave. I don't know what I did, though.**

**RUTH RESUMES DIGGING.**

**RUTH**

**Nothing.**

**WILL**

**Okay, we don't have to do this if you're in a bad mood.**

**RUTH**

**I'm always in a bad mood.**

**(BEAT.)**

**WILL**

**Even when you were on the coast?**

**RUTH STOPS DIGGING.**

**RUTH**

**Why would you say that?**

**(BEAT.)**

**If you want to say something, say it! Don't be snide and then pretend you didn't mean it.**

**WILL**  
You left.

**RUTH**  
Yeah.

**WILL**  
To the place you always looked forward to. I never heard from you again. I didn't even know if you made it.

**RUTH**  
Well, I did.

**WILL**  
What happened to make you come back?

**RUTH**  
Nothing.

**WILL**  
Then why won't you talk about it?

**RUTH**  
Because it's done! I can't go back there!

**WILL**  
But you would if you could.

**RUTH**  
No! I don't know! I don't have a plan, Will! And who are you to put words into my mouth? Yeah, we knew each other once, but clearly we've both changed, so we don't have to pretend that we're still those people talking to those people. We don't owe each other anything.

**WILL**  
Fine. If that's what you want.

RUTH

And you know what? You're being a hypocrite. Just because I got the chance to run, and it happened to take me farther than you, doesn't give you the right to be pissed at me. What would you have done in my place?

WILL

I would have stayed.

RUTH

No, you wouldn't.

WILL

I did.

RUTH

You didn't!

I *did*. I still live in Silver Falls. I'm coming back to Mar—— my house once I finish school. I'm not going to leave.

RUTH

(DEFLATING A LITTLE)

You still can't get mad at me.

WILL

I've *been* mad at you.

RUTH

And that's exactly——

WILL ——

But it's my problem.

RUTH

Then why the hell are you taking it out on me?

WILL

Isn't that what we've both been doing?

**RUTH**

...I have been shouting, haven't I? Sorry.

**WILL**

It's hard for me to let go. I'm sorry too.

**RUTH**

I *know* I put you through hell. Disappearing overnight, never radioing.

**WILL**

Why didn't you?

**RUTH**

I figured if I couldn't be here, a clean break was better. Things that hit you hit hard. Like I said, I still don't have a plan for where *I'm* going, but hey, *you* could still get out. You've got your chance. Me being back shouldn't stop you.

**WILL**

I don't care about getting out! What's "out" there? Why does everyone want to put all this pressure on me?

**RUTH**

Whoa. What?

**WILL**

There's no such thing as getting out! It doesn't matter where you go, you can't not be the person who buried bodies here. No matter where you end up on this planet, you'll only find more of the same.

**(BEAT.)**

**RUTH**

Do you really think that?

**WILL**

There's no point talking about it.

**RUTH**

That's not true. You're not okay.

(GASPS. THEN, SOFTLY)

Oh, my God. I forgot you're not okay. Will, listen, you don't have to do this on your own. When we were kids, we worked this job *together*. That's how I saved up money. That's what got you out of your stupid uncle's house when I came knocking. Everything fell apart for both of us when I ran. I'm not saying I didn't need to then, but... what I am saying is, we survived when we were a team.

**WILL**

It was... hard, then? Leaving?

**RUTH**

That's not the point. Of course it was hard. It was like I ripped myself out of place, and I told myself I would get used to it, but it never. Stopped. Hurting. And I never got used to being somewhere else, and I never got to come home again.

The point is: I knew it would hurt you, but I did it anyway. When I left *and* when I pushed you away. You didn't deserve that. I'm sorry. And if you're mad, you have every right to be, and we should wait to talk about it until you aren't. Until we aren't.

**WILL**

I'm not mad.

**RUTH**

You aren't?

**WILL**

I was only angry because you're important to me. Always have been.

(BEAT.)

**RUTH**

Turns out the only good part about living on the coast was not being myself. Of course it was all going to blow up on me. I

thought I made friends there — but you should have seen it. Fancy clothes, pushover parents. I was the *only* one who had a job.

WILL  
(GRINNING)

Sorry, wait... You were hanging out with *rich kids*?

RUTH  
Shut up! Obviously, they turned out to be idiots! I know!

WILL  
How did that even *happen*?

RUTH  
I mean, you meet one rich kid, they think you're quirky, so you start getting invited to fancy parties and junk. I actually thought maybe it was my lucky break, — hey, you got your radio? Mine's dead.

WILL  
Yeah, I do. I'm not going to help, but... maybe I could stay? And we could talk like we used to?

RUTH  
Absolutely. I missed you, Will.

WILL  
Missed you, too.

WILL SETS UP HIS RADIO. GENTLE MUSIC  
STARTS TO PLAY OUT. RUTH RESUMES DIGGING.

16. INT. - RUTH'S HOUSE, MORNING. RUTH SLEEPS IN A  
SMALL, SEVERELY UNDERFURNISHED HOUSE. ON THE  
STREET BELOW, MARSHALL'S TRUCK PULLS UP.)

**DORIAN (OFF)**

Ok, You're sure it won't be too big of a surprise?

**WILL (OFF)**

Honestly, Dorian, I've never seen Ruth receive a gift this big.  
Your guess is as good as mine.

**A POUNDING ON THE FRONT DOOR. RUTH STIRS.**

**DORIAN (OFF)**

Ruth! Hey, Ruth wake up!

**SHE GOES AND ANSWERS THE DOOR.**

**RUTH**

What the hell...?

**WILL**

Hey Ruth.

**DORIAN**

We brought Will's truck, and we're here to help you pack! You're coming back to campus! ...Uh, if you want.

**RUTH**

I... *What?*

**WILL**

Dorian lives on a farm.

**(TO DORIAN)**

Start there.



**DORIAN**

Right! I'm Catering scholarship! I'm only at school because they gotta feed everyone. And I *may* have called my family for a favor. For you. To get all your costs covered so you wouldn't have to spend all your time driving back and forth, and you'd only have to work for spending money——

**RUTH**

——wait wait wait, Stop. Dorian, you know I can't repay you for any of this?

**DORIAN**

I don't want you to. Besides, now that you and Will are friends again, you and I are gonna be hanging out all the time! And that means you're going to need an open schedule so we can go out to lunch or see new places —— I saw a pamphlet for this ten-acre flower garden that's like two hours up north, so maybe we could all take a day trip sometime soon!

**RUTH**

Sounds fun, Dorian. And... thank you. You didn't have to do this.

**DORIAN**

Of course, I wanted to.

**WILL**

And while we are gifting each other experiences, can you please let me take the bullet for you and let *me* be the one to tell Doctor Avery you quit.

**DORIAN LAUGHS. THEY ENTER THE HOUSE. RUTH SHUTS THE DOOR.**

**[MUSIC]**

## **ANNOUNCER**

**The Pit Below Paradise is a Neon Inkwell podcast distributed by Rusty Quill Ltd and licensed under a Creative Commons Attribution Non-Commercial Share-Alike 4.0 International License.**

**This series is written and created by J Evelyn Gaskell and Directed by Micah Rodriguez and Stephanie Resendes. This episode was edited by Lowri Ann Davies, Nico Vettese, Meg McKellar, and Catherine Rinella. With Music from Sam Jones.**

**It featured Ian RQ Slater as Dori/Dorian, Phi Nelson as Will, Victoria Cheng as Ruth, Isabel Kruse as Paulette, KT Thomas as Ned, Lisa Stanley as Evelyn, Lisa Pengov as Maxine, and Tori Thomson as Margaret. A full list of performance credits is available in the shownotes.**

**Neon Inkwell is produced by April Sumner with Executive Producer Alexander J Newall and Showrunner Elizabeth Moffatt.**

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for listening.**

## **Neon Inkwell: The Pit Below Paradise 2 – Happy Place**

**Will and Ruth found themselves stuck in a cycle for years, will a new friend help them mend a broken bond and escape their wheel?**

**This show contains recurring themes including:**

- **Religious Trauma/Indoctrination**
- **Family Conflict**
- **Gaslighting**
- **Childhood Trauma**
- **Child Neglect/Abuse**
- **Alcoholism**
- **Toxic/Unhealthy Relationships**

**Transcripts: <https://shorturl.at/pJQV7>**

**Showrunner Elizabeth Moffatt**

**Directed by Micah Rodriguez and Stephanie Resendes**

**Written by J Evelyn Gaskell**

**Produced by April Sumner**

**Executive Producers Alexander J Newall & April Sumner**

### **Featuring (in order of appearance)**

**Phi Hamens as Will**

**Victoria Cheng as Ruth**

**David A Meyers as Dr. Avery**

**Travis Harmon as Marshall**

**Paul Kandarian as Henry**

**Alozie Nwosu as Mayor Levesque**

**Alex C Telander as Professor**

**Cathy Rinella as Co-Worker**

**Ian RQ Slater as Dori/Dorian**

**Lisa Pengov as Maxine**

**Lisa Stanley as Evelyn**

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**Music by Sam Jones**  
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