

CHOCOLATIER

an audio drama script

Written by

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within

Working draft

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Performance note

This short radio play is imagined as a human-interest segment on a mild, genteel radio program on a network for mild, genteel, middle-class, college-educated types, i.e. "Rational Public Radio." The humor should come between the contrast between the mild-mannered reportage and the rather appalling (to most people, anyway) subject matter.

Casting Notes

Brian Bathries ("BRIAN"). Mid-40s. A principle host on the "Rational Public Radio," in particular its human interest/news program All-American Tales. He has a soothing, professional, trained radio voice.

Amy Zeng ("AMY"). Mid-30s. Last name is pronounced "dzung," rhymes with "rung." An experienced field reporter for Rational Public Radio. Chinese-American, speaks in a professional mid-Atlantic accent. Delivery is earnest and sincere.

Jake ("JAKE"). The boyfriend of Kim. Mid 20s, a bit of a slacker perhaps but generally easygoing and amiable. Speaks Southern California vernacular English.

Kim Glisel ("KIM"). The girlfriend of Jake, who is just a little too much into him. Bubbly and enthusiastic about what she does, also speaks in a Southern California accent.

Mrs. Sussberg ("MRS. SUSSBERG"). About 60. First syllable of her last name is pronounced like "Zeus," not "suss." Proprietor of Sussberg Chocolatier and owner of the Chocolate Reduction Machine (that can turn anything or anyone into delicious chocolate). Kindly and grandmotherly but perhaps with just a hint of menace under her speech. Speaks precise English with a recognizably Bavarian accent.

Pamela ("PAMELA"). Jake's next girlfriend after Kim. A bit more shy and reserved than Kim, speaks with a bit of a southern drawl.

Ted ("TED"). He's the soundman working with Amy in the field. Mid 20s, generic, sort of geeky.

FADE IN:

1 INT. RADIO STUDIO - DAY 1
(Brian)

Rational Public Radio THEME MUSIC leads into segment.

(1) BRIAN
It's twenty-two minutes before the hour. You're listening to "All-American Stories" here on Rational Public Radio, and today we have a story for you about what is surely the most unusual birthday present anyone ever gave. Rational Public Radio's Amy Zeng reports.

2 EXT. GENTRIFIED SHOPPING DISTRICT - DAY 2
(Amy)

Exterior STREET SOUNDS begin the segment and continue under dialog.

(2) AMY
If you visit only the first floor of Sussberg Chocolatier in downtown San Pazzo, California you'll see what looks like an ordinary candy shop, with endless rows of delicious-looking little chocolates arrayed under glass for your selection. It is only if you visit the upper floors of this restored turn-of-the-century brick building that you'll find something truly remarkable. Today we're going to tell the story of one young couple who found out just how remarkable.

3 INT. RADIO INTERVIEW STUDIO - DAY 3
(Amy, Kim)

Cold entry into Kim's interview with Amy.

(3) KIM
 So, I really wanted to get my boyfriend something really special for his birthday. He's, like, a really special guy and I wanted to get him something that made him feel as special as he makes me feel.

(4) AMY
 There are a lot of really special gifts, you know.

(5) KIM
 Yeah, but I don't have a lot of money. So I was stumped, until I heard about the chocolate shop.

4 INT./EXT. STREET TO SHOP - DAY
 (Amy, Mrs. Sussberg, Ted)

4

Begin with STREET SOUNDS, then the sound of a DOOR OPENING and JINGLE of the bell on the door to Sussberg Chocolatier, then sound of SAME DOOR CLOSING as Amy and her engineer step through the door. Environmental sound is suppressed through Amy's narration below.

(6) AMY
 The "chocolate shop," is an unassuming establishment called Sussberg Chocolatier. I went there with my soundman Ted to meet the proprietress, Mrs. Sussberg. You enter from the street and right away you can spot Mrs. Sussberg. She's not what you'd expect for the operator of one of the most sophisticated transformation processes currently on the market. You meet a plump, grandmotherly lady in an apron behind the candy counter.

(7) MRS. SUSSBERG
 Good morning. Can I help you?

(8) AMY
 Mrs. Sussberg, I'm Amy Zeng from Rational Public Radio, and this is my engineer Ted.

(9) TED
 (off-mike)
 Hi.

(10) AMY
I phoned earlier?

(11) MRS. SUSSBERG
Yes, of course. I remember. It is a
pleasure to meet you both. You
wanted to learn about the Choco-
Transformer?

(12) AMY
Yes, that's right.

(13) MRS. SUSSBERG
Well, come with me.

5 INT. STAIRWELL - DAY
(Amy, Mrs. Sussberg)

5

There is a creak of a DOOR OPENING as Mrs. Sussberg leads Amy and Ted (no speaking part in this scene) into and then up a back stairway. We hear three sets of footsteps climbing stairs under. Sound is a little echo-y in the bare stairwell.

(14) AMY
Mrs. Sussberg leads Ted and me
through a doorway in the back of her
store. It leads to a bare back
stairway to the upper floors, which
we then climb.

(15) MRS. SUSSBERG
Not very far from here.

After a few seconds the footsteps stop as the group reaches the landing on the second floor.

(16) MRS. SUSSBERG
(sounding a little
bit winded)
Oof, here we are. I think maybe
someday I should have an elevator
installed, yes?

(17) AMY
That might not be a bad idea.

There is a BEEP-BEEP-BEEP as Mrs. Sussberg works the keypad on a digital lock. The sound continues under her dialog.

(18) MRS. SUSSBERG
I use a digital lock for security.
Mustn't have the competition stealing
the secrets!

(19) AMY
So it's like Charlie and the
Chocolate Factory here?

(20) MRS. SUSSBERG
(chuckles)
What a silly book. Still, it does
inspire many of my clients, so I
suppose I should be grateful for it.

There is a BUZZ as Mrs. Sussberg finishes entering the
combination.

(21) MRS. SUSSBERG
Come, let us go in.

6 INT. TRANSFORMATION LAB - DAY
(Amy, Ted, Mrs. Sussberg)

6

This room is a large space with high ceilings. When no
equipment is specified as running, which is the case at the
start of the scene, the amount of stuff in it baffles sound
and makes it acoustically rather dead.

(22) AMY
(narrating for the
listener)
The room we enter feels like stepping
into a steampunk fantasy. There's
nothing that looks like a twenty-
first century computer or display
anywhere in sight. Racks of
equipment assembled from old-
fashioned vacuum tubes line the
walls. There are control panels full
of switches and dials.

(23) AMY
(to Mrs. Sussberg)
Much of this equipment looks very
old.

(24) MRS. SUSSBERG
Sometimes the old ways are better.

(25)

AMY

(narrating again)

Against the back wall there is a large terrarium, and one corner is screened off, as if for someone who wants privacy. Behind the screens there are to be bathroom fixtures -- a stainless steel shower, a sink. But the really dominant feature of the room is in the center. Imagine a giant home water-heater crossed with a phone booth. It is a cylinder, made from what looks like brass. The cylinder is perhaps eight feet tall and three feet across. There is a door set into the cylinder, curved like the cylinder itself, with a rubber seal around its outer edge and a wheel set in its middle. It looks for all the world like a bulkhead door on board a ship. Set into the door, there is a little window, also reminiscent of a ship, as it looks like a porthole.

(26)

AMY

(to Mrs. Sussberg)

This collection of equipment is all very impressive, Mrs. Sussberg, but what does it do? How does it work?

(27)

MRS. SUSSBERG

Well, the theory is very simple, really. Every material object, whether animal, vegetable, or mineral exists as a wave form. That is what quantum mechanics teaches us. And every wave form can transformed mathematically into any other wave form. So if we apply just the right kind of energy wave to a material object, we can transform it into an object with a different wave form. What my work here has done has been to figure out the fundamental wave forms associated with chocolate and the transformation equations associated therewith. In effect, every material thing in the world is chocolate, and all it needs is a little push in the right direction to assume that form.

- (28) AMY
 (to Mrs. Sussberg)
Well, that all sounds very
interesting in theory, Mrs. Sussberg,
but in practice surely...
- (29) MRS. SUSSBERG
Ah, of course. You are skeptical.
And you are right to be! After all,
there are so many theories that have
no application in the world. All
just...
- (30) AMY
 (narration)
At this point, Mrs. Sussberg makes a
hand gesture suggestive of
masturbation.
- (31) MRS. SUSSBERG
But that is not the case here! I
shall demonstrate...
- Sounds of MRS. SUSSBERG'S STEPS AWAY followed SQUEAK of the
lifting of a top of the terrarium.
- (32) AMY
 (narrating)
Mrs. Sussberg goes to the back of the
room and reaches into the terrarium.
Then she comes back, holding
something small and furry.
- (33) AMY
 (exclaiming in scene)
Oh my goodness!
- (34) MRS. SUSSBERG
Yes, indeed. What else would one use
in an experimental demonstration?
- (35) AMY
 (narrating)
Mrs. Sussberg is holding a live
guinea pig. It looks at me calmly
and then wrinkles its little nose.
Mrs. Sussberg strokes its fur.
- (36) AMY
 (to Mrs. Sussberg)
You're not really going to...are you?

(37) MRS. SUSSBERG
 But of course I am! You asked to
 see, and now you shall see.

Sounds of Mrs. Sussberg's activities continue under. She
 walks over to the steel cylinder. There are SQUEAKS as she
 opens the door.

(38) AMY
 (narrating)
 I have to remind myself of my
 professional role in order not to
 object to what happens next. Mrs.
 Sussberg goes over to the metal
 cylinder and places the guinea pig
 inside it.

(39) MRS. SUSSBERG
 (off mike)
 There you go. Now don't you worry
 about a thing.

A CLICK and a few more SQUEAKS as Mrs. Sussberg shuts the
 cylinder door.

(40) AMY
 (narrating)
 Mrs. Sussberg shuts the door to the
 cylinder, then bustles over to one of
 her control panels.

There is a CLICK CLICK CLICK of Mrs. Sussberg throwing
 control switches.

(41) MRS. SUSSBERG
 (over her shoulder,
 off mike back at Amy
 and Ted)
 You might think that something this
 small would be easy, but in fact
 every object has its own integrity
 and complexities. Let's see now...

(42) AMY
 (narrating)
 Mrs. Sussberg begins turning dials.
 The vacuum tubes in the racks begin
 to come to life, glowing amber and
 warming the room.

Sound of large FANS which turn on and begin to vent the room of heat, followed shortly by noise from Mrs. Sussberg's machines -- a variety of mad-lab sounds occurring one after another and building to a cacophany in about 20-30 seconds.

(43) AMY
(narrating)
Through the portal in the cylinder I can see a deep red glow. I step up to the portal to look through, but by the time I get there everything inside is obscured by a sort of fog or mist.

Then all of the sounds wind down ending in a PING.

(44) MRS. SUSSBERG
(off-mike)
There. I think it should be done now. Let's take a look

There is a SQUEAK and a PSSHT of escaping air as Mrs. Sussberg opens the door on the steel cylinder.

(45) MRS. SUSSBERG
(off-mike)
Oh, yes, very good.

(46) AMY
(narrating)
Mrs. Sussberg reaches into her apron and pulls a little wooden peel out of a pocket. She uses the peel to lift something off the floor of the cylinder, which she then holds up for me and my soundman Ted to see. One detail I notice as she does this is that in the bottom of the cylinder there is clearly a drain. I do not ask what it is for.

(47) MRS. SUSSBERG
Now he is delicious chocolate!

(48) AMY
(narrating)
And sure enough, she is holding out what looks like an almost exact chocolate replica of the guinea pig we saw before. It's amazing in its detail.

- (49) MRS. SUSSBERG
Try a piece!
- (50) AMY
(in scene)
Umm..
- (51) AMY
(narrating)
This is an awkward moment. It suddenly occurs to me that minutes before this was a living and breathing creature, of which I'm now being invited to break off a bit and eat. This isn't something I would normally want to do. But I also don't want to insult our gracious interview subject. Fortunately my soundman Ted comes to my rescue.
- (52) TED
(off-mike)
Umm...it's delicious!
- (53) AMY
(narrating)
Ted tells me later that he spent summers on an uncle and aunt's farm and that they sometimes butchered and ate animals they raised. Encouraged by his example, I break off a bite of my own.
- (54) AMY
(in scene)
Alright, here goes.
(pause)
Oh my, that is delicious.
- (55) AMY
(narrating)
And I'm not kidding. It really is some of the most delicious chocolate I've ever eaten -- rich and creamy, with a progression of flavors through just-enough-sweetness and not-too-much bitterness to an amazing experience.
- (56) MRS. SUSSBERG
You see?

7 INT. STUDIO - DAY
(Amy, Jake, Kim)

7

(57) AMY
(narrating)
I spoke with Amy and her boyfriend Jake together. Jake's a big, friendly-looking guy, if not the sort of guy you might imagine being an homme fatal. His presence next to Kim on the interview couch in Rational Public Radio's Studio 2-B emphasizes what a beautiful girl Amy is and I also can't help but think that even without Amy's very peculiar proposed birthday gift, Jake is a very lucky guy.

(58) AMY
(in studio)
So you really think you will go through with this?

(59) KIM
Well...yeah.

(60) AMY
It seems like...how shall I put this...rather a big sacrifice just for your boyfriend.

(61) KIM
Which means that I'll be really special, now, won't I? How many other girlfriends would willing to go this far?

(62) JAKE
You're going to give a whole new meaning to the phrase "going all the way," baby.

(63) KIM
Aw, thanks, sweetie.

There a sound of a quick KISS exchanged between Jake and Kim.

(64) AMY
But Jake, are you really okay with this?

- (65) JAKE
I'm not a good boyfriend if I don't support Kim's goals in life, right?
- (66) AMY
Some would say that encouraging her to stay alive take precedence over that.
- (67) AMY
(narrating)
At this point in the interview Jake's face takes on a serious expression that belies the easygoing first impression I had of him.
- (68) JAKE
No one's life lasts forever. No one's relationship lasts forever. Rather than try to draw things out as far as they can go, perhaps we should try to make the most of a shorter time we can otherwise have.
- (69) AMY
Do you agree with that, Kim?
- (70) KIM
Yes. Let me talk a bit more about it.
- (71) AMY
Sure.
- (72) KIM
Back when I was in college I took a philosophy class in which the professor came up with a dilemma. A young composer is working on an opera which is he believes to be work of genius that will change the course of music. The composer isn't deluded. He is rational and well informed and may well be right the brilliance of his work.

LATE CLASSICAL MUSIC in the background, continuing under Amy's block of dialog, something experimental and atonal, like Luigi Nono.

- (73) AMY
The problem is that the composer is very sick and the composition of the opera is a huge and difficult work. He might complete the opera in the next six months, but the composer's doctor is convinced that the effort will kill him. The doctor tells the composer "You must stop work. If you don't you'll be dead in six months. If you do, then medical science will be able to keep you alive for about five more years. Not just alive, but comfortable as well. You'll be able to spend those five years doing the sort of things that normal people enjoy, like watching television or cultivating undemanding hobbies. But you must give your composing now." The question posed to us was whether the composer had the right to ignore medical advice and cut his own life short in hopes of reaching his goal.
- (74) AMY
Wow. And how did that turn out?
- (75) KIM
It was a big noisy and angry discussion and I don't think it reached any resolution, but I remember being sympathetic to the composer. Why try to make your life longer if it just means more time being mediocre? Instead of a long plain that stretches boringly out as far as the eye can see, why not have a life that's more like a huge mountain that is exciting to climb? Even if it is shorter.
- (76) AMY
That's a real leap you're making there.
- (77) KIM
Somebody has to. Or at least, somebody ought to.
- (78) AMY
It sounds like a giant risk.

(79) KIM
If at least some people aren't willing to take some giant risks, how will the human species learn anything.

(80) AMY
So Jake, how do you feel about all this?

(81) JAKE
Like I said, you're not a good boyfriend if you don't support your significant other.

Amy pauses, as if taken aback by the weird direction this interview has taken. She rallies quickly with a new line of questioning.

(82) AMY
I understand how for your hypothetical composer completion of a great opera might be -- to use your metaphor -- a great mountain in life. But what kind of peak are you hoping to achieve?

(83) KIM
Well, there's always an expression of love for my sweetie.

(84) JAKE
Aww...

Sound of another KISS.

(85) KIM
But also there's the possibility of an extraordinary experience, the kind that just won't be possible for me living in the kind of body I have now.

(86) AMY
I don't understand.

(87) KIM
What don't you understand?

- (88) AMY
Well, if you're transformed into...an object, which is what I understand will happen, how could you have any experiences at all?
- (89) KIM
Oh, that's just old-fashioned. Consciousness and sensation don't work that way anymore.
- (90) AMY
(trying but not really succeeding at concealing her incredulity)
They don't?
- (91) KIM
No. They don't. Mrs. Sussberg can explain it all to you.

8 INT./EXT. STREET TO SHOP - DAY

8

JINGLE of bells as Amy re-enters Mrs. Sussberg's shop.

- (92) AMY
(narrating)
So I go back to Mrs. Sussberg's shop for a little more enlightenment
- (93) MRS. SUSSBERG
It is really quite simple, dear.
- (94) AMY
Is it?
- (95) MRS. SUSSBERG
Yes, it is. You see, under the old-fashioned materialist theory of mind if you were to substantially rework the structure of the brain then of course you would no longer have consciousness or sensation. That would be like smashing your computer and then trying to process words on it.
- (96) AMY
So what is the new theory.

- (97) MRS. SUSSBERG
It is called panpsychism, and it was revived as a means of trying explain consciousness in the face of the failures of materialism, by thinkers like Professor Galen Strawson. Their insight is that consciousness is not a property of computational structures put together out of matter, but in in matter itself.
- (98) AMY
I don't fully understand.
- (99) MRS. SUSSBERG
Take a look at this.
- SOUND of a sliding panel in a counter being opened.
- (100) AMY
(narrating)
Mrs. Sussberg reaches under the glass counter and takes out a small chocolate coin and puts it on the counter for me to see. It is very finely molded, with the recognizable features of Otto von Bismark on its front face.
- (101) MRS. SUSSBERG
The old theory was that somehow the chocolate flavor of this coin rested in the the structure of the coin -- the ridges on the edge, the face of Bismark, and so forth. If we got rid of those by melting the coin, we would get rid of the chocolate. But in fact, if we melted the coin, it would still have a chocolate flavor, the same as before. The flavor inheres in the matter itself, not in the structure of the coin.
- (102) AMY
I think I see that.
- (103) MRS. SUSSBERG
Substitute "consciousness" for "flavor" and you might have an idea of the difference between the two theories.

- (104) AMY
Fair enough.
- (105) MRS. SUSSBERG
But, it is a little more complex than that, because of not all matter is equally psychically active. Human beings in particular concentrate a lot of unusually psychically active matter in themselves.
- (106) AMY
Which means what?
- (107) MRS. SUSSBERG
Which means that we can distill an unusual amount of psychically active matter from a human being and embed it in different matter, just like one distills the alcohol from a mash and then mixes it to make a cocktail.
- (108) AMY
This is all a lot to process, Mrs. Sussberg.
- (109) MRS. SUSSBERG
Well, you will have a chance to see it all illustrated soon, Miss Zeng. I have recently been in touch with the happy couple who are about to make use of my process, and they have consented to let it be a part of your story...
- (110) AMY
I'm...flattered?

9 INT. TRANSFORMATION LAB - DAY
(Amy, Mrs. Sussberg, Kim, Jake)

9

(111) AMY
(narrating)
In truth I feel a little less than
flattered. This whole process
strikes me as deeply unsettling and
weird, and it takes a lot of
reminding myself that I am a
journalist and that my obligation is
to cover the story and not be part of
it to get myself to show up on the
right day. But I do. When Ted and I
show up Mrs. Sussberg takes us
straight upstairs to her laboratory.

Sound of LAB DOOR OPENING.

(112) KIM
(off-mike)
Hey, it's Amy!

(113) AMY
Good morning?

(114) MRS. SUSSBERG
Now that we have our intrepid
reporter here to record these
momentous events for history, we can
begin.
(to Kim)
Now, Kim, to begin would you please
stare at that crystal and concentrate
for a moment.

(115) AMY
(narrating)
Kim is now looking at a large piece
of what looks like quartz sitting on
a laboratory table.

(116) AMY
(to Mrs. Sussberg)
What is this for?

(117) MRS. SUSSBERG
 This is a device which enables us to make a connection directly between the verbalizations in Kim's consciousness and an in-laboratory monitor. A two-way radio, as it were, between us here and Kim's mind. Communication is of course necessary for a satisfactory experience between the partners, because after her transformation Kim won't have use of the usual parts she would use to speak with.

There is a TRILLING NOISE, sort of like transporter effect from Star Trek, which continues under the next dialog line

(118) AMY
 (narrating)
 The air between Kim and the crystal suddenly seems to shimmer for a moment and then...

There is POP sounding noise, followed by a CHIME.

(119) MRS. SUSSBERG
 Ah, we have made the connection.

(120) JAKE
 I can't hear anything.

(121) AMY
 Neither can I.

(122) MRS. SUSSBERG
 I have intentionally put the gain on the receiver very low so that we don't broadcast Kim's every wayward thought on Rational Public Radio.
 (to Kim)
 Kim, to come across at the moment you will have to concentrate hard on your words.

(123) AMY
 (narrating)
 Kim lowers her gaze and furrows her brow. And then...

(Note: The sound of Kim over the monitor should be distinct from any other, perhaps a little distorted or tinny.)

(124) KIM
 (on monitor)
 My name is Kim Glisel.
 (off-mike)
 Hey, it worked!

(125) MRS. SUSSBERG
 Excellent! Try it again.

(126) AMY
 (narrating)
 Kim looks over at Jake, her eyes
 widen and...

(127) KIM
 (on monitor)
 I love you.

(128) JAKE
 Aw, I love you too, babe.

Sound of a KISS.

(129) MRS. SUSSBERG
 Excellent! It is obviously working.
 Now for the next step, Kim, you
 realize being clean is an important
 step in a first-rate transformation.

(130) KIM
 Yes, of course, Mrs. Sussberg.

(131) AMY
 (narrating)
 Kim steps away behind the screens in
 the corner of the laboratory and
 disrobes. Then she steps into the
 steel shower.

Sound of SHOWER BEING TURNED ON, then SHOWER RUNNING and KIM
 SHOWERING while occasionally SINGING LITTLE SNATCHES OF
 SONG, all of which continues under Amy's narration.

(132) AMY
 (narrating)
 Kim showers off. She seems very
 cheerful as she does so. A little
 bit of steam rises in the lab.

Sound of SHOWER TURNED OFF, then TOWEL RUSTLING as Kim dries
 off.

- (140) KIM
(on monitor)
Yes, Mrs. Sussberg.
- (141) MRS. SUSSBERG
(off-mike)
Excellent!
- (142) AMY
(narrating)
We can see Kim's face through the porthole in the cylinder for a few seconds, lit by the tube interior deep red glow. Her expression looks, well, a little anxious. Then the tube fills with mist.
- (143) KIM
(on monitor)
I...oh!...I feel like I'm shrinking!
- (144) MRS. SUSSBERG
Yes, my dear. You are indeed getting smaller. We wish to have only the highest quality matter in the final product.
- (145) KIM
(on monitor)
But there will still be enough of me for Jake, right?
- (146) MRS. SUSSBERG
I assure you, my dear, that you will still make a generous portion when the process is complete.
- (147) KIM
It feels...so strange. I can't move my arms and legs anymore.
- (148) JAKE
(concernedly)
Sweetie, are you okay?
- (149) KIM
I feel...so light...everything is dark...everything is warm...I feel so light...like I am flying through space.
- (150) JAKE
That sounds...cool!

(151) KIM
And you know how sometimes in a dream
you just know things that there is no
way you could know but you are
completely sure of them?

(152) JAKE
Uh, yeah?

(153) KIM
Right now I just know that I am very
delicious.

(154) MRS. SUSSBERG
(off-mike)
Ah! A sure sign that Kim's
transformation is almost complete.
Just a few more tweaks here...and
here...

The MAD SCIENCE MACHINE sounds fluctuate a bit as Mrs.
Sussberg makes her tweaks.

(155) MRS. SUSSBERG
...and...we should be done.

SNAPS of switches being thrown. The MAD SCIENCE MACHINE
sounds wind down and the stop.

(156) MRS. SUSSBERG
Let's see how she came out, shall we?

There are CLANKS and HISSES as Mrs. Sussberg opens the door
in the metal.

(157) MRS. SUSSBERG
(delighted)
Oh yes, lovely.

(158) AMY
(narrating)
Mrs. Sussberg uses her peel to lift
something off the floor of the metal
cylinder which she very, very
carefully places on a table for us
all to see. It appears to be a nude
sculpture in dark chocolate of Kim,
perfect down to every detail that I
can remember of her. It's little,
perhaps only 15 centimeters or so
high. Its face wears what I can only
describe as a beatific expression.

- (159) MRS. SUSSBERG
Kim, can you hear us?
- (160) KIM
(on monitor)
I...I can hear you. I feel like I am floating in darkness now, but I can hear Mrs. Sussberg and I sense presences of people...especially Jake. Jake, are there baby?
- (161) JAKE
I'm here, sweetie. I'm right here.
- (162) KIM
(on monitor)
Oh Jake did it work? What happened?
- (163) JAKE
You...you've turned into chocolate.
- (164) KIM
(on monitor)
Oh, I knew it! I don't know quite how put this, but I feel like chocolate.
- (165) JAKE
You look fantastic, I mean...
- (166) KIM
(on monitor)
Jake?
- (167) JAKE
Yes, sweetie?
- (168) KIM
(on monitor)
Eat me.
- (169) JAKE
Um...
- (170) KIM
(on monitor)
This is what we did this for, right? I want you to eat me.
- (171) JAKE
It's just that I...

- (172) KIM
(on monitor)
Please! I want you to eat me so
badly.
- (173) AMY
(narrating)
At this point Mrs. Sussberg nods at
Jake and gives him a big warm smile
as if to encourage him.
- (174) JAKE
Well...okay...here goes...I can do
this...
- (175) AMY
(on monitor)
We can do this, Jake.
- (176) JAKE
We can do this.
- (177) AMY
(on monitor)
Start with my feet.
- (178) AMY
(narrating)
Jake picks up Kim very gently tilts
her on her side, and sticks her feet
in his mouth. He begins gently
sucking.
- (179) KIM
(on monitor)
Oh...that tickles...
(giggles)
Oh but it feels so good also like
slipping into a warm ocean...so
good...so wonderful I feel myself
dissolving into you...
(moans)

From this point Kim's vocalizations continue over the monitor and under Amy's block of narration below. They aren't too discursive: they are those of a young woman undergoing an intensely erotic experience: an increasing and escalating sequence of moans, coos, and heavy breathing.

(187) KIM
 (on monitor)
You were gone there for a minute. I
was scared...

(188) JAKE
Just an electrical problem. It's
fixed now.

(189) KIM
 (on monitor, urgently)
Then keep going. Please!

Kim's vocalizations resume, this time a bit louder and including some orgasmic noises. They continue under Amy's block of narration below.

(190) AMY
 (narrating)
And so Jake continues, perhaps a
little more slowly than before so
that he and Kim can draw out their
enjoyment.

Pause while we listen to some of Kim's vocalizations.

(191) AMY
 (narrating)
But soon enough there comes a moment
where there is nothing left of the
little Kim chocolate statue but the
head.

Kim's vocalizations cease.

(192) AMY
 (narrating)
Jake holds it gently in his right
hand and looks at it.

(193) JAKE
Kim, honey?

(194) KIM
 (on monitor)
Jake?

(195) JAKE
You're almost gone...

(196) KIM
 (on monitor)
I know. I can feel that.

- (197) JAKE
Are you...are you okay?
- (198) KIM
(on monitor)
I feel so good. I have never felt so good in all my life.
- (199) JAKE
Darling...
- (200) KIM
(on monitor)
I want you to know how happy I am that you were willing to do this with me. I don't regret it at all...
- (201) JAKE
Oh...Kim...
- (202) KIM
(on monitor)
I love you so much. And now I want you to finish me.
- (203) JAKE
Kim...
- (204) KIM
(on monitor)
Please! I want you so much to finish me...finish me...
- (205) AMY
(narrating)
Jake stands up with a look of resolution on his face.
- (206) JAKE
Okay. Okay. I can do this.
- (207) AMY
(narrating)
And then Jake pops Kim's little chocolate head into his mouth all at once.
- (208) KIM
(on monitor)
Oh...oh...yes...love you so much... no regrets...

Another sequence of pleasure-vocalizations from Kim, but this soon become distorted, which sound then cross-fades into white noise, which in turn fades out.

There is a moment of silence.

(209) AMY
Kim! Kim Glisel? Are you still
there? Can you hear us?

(210) MRS. SUSSBERG
(gently)
There is no more Kim, Miss Zeng. She
is dissolved.

10 INT. STUDIO - DAY
(Amy, Jake, Pamela)

10

(211) AMY
(narrating)
A few months after Kim's final
dissolution, I get word from Jake,
who has a new girlfriend now, named
Pamela. Somewhat surprised, I invite
them into our studios for an
interview. Pamela is also a stunning
girl. She has long honey-blonde hair
and a sweet face.

(212) AMY
(to Jake)
So, Jake, how have things been going
in the past few months.

(213) JAKE
I have to say, for the first week or
so after my birthday I was on a high
like you wouldn't believe. Most
intense I ever had. It was a bit
lonely for a while after I came
down. But then I met Pamela here.

(214) AMY
(to Pamela)
So Pamela you've heard about Jake's
previous girlfriend and what they did
together?

(215) PAMELA
Yes.

- (216) AMY
And how does that make you feel?
- (217) PAMELA
I think that it was pretty amazing of Jake to be willing to help Kim reach her goals like that.
- (218) AMY
You...do? You don't find it...off-putting?
- (219) PAMELA
Well, Ms. Zeng, I heard the raw audio that your soundman made of Kim and it sounded to me like she was having quite a time.
- (220) AMY
Well I suppose she was but, surely this isn't something you would consider doing yourself?
- (221) PAMELA
Well, I don't really know. Jake and I have talked about it. I'm just not sure, but I can certainly see it has its points.
- (222) JAKE
And Halloween is coming up, too.
- (223) PAMELA
(affectionately)
Oh, you.
- There is the sound of a KISS between Jake and Pamela.
- (224) AMY
(perhaps just a little peevishly)
For Rational Public Ratio, this is Amy Zeng reporting.

11 INT. RADIO STUDIO - DAY
(Brian)

11

(225)

BRIAN

Well, that really is quite a story.
Coming up next on All-American
Stories after the Rational Public
Radio news at the top of the hour we
have the story of a man who has found
a genuinely novel use for old toaster
ovens. Stay tuned, won't you?

Rational Public Radio OUTRO MUSIC.

END.