

ARDEN

Season 2, Episode 4

“Distracted Multitude”

By Lenny Burnham and Christopher Dole

Created by Emily VanDerWerff, Christopher Dole, and Sara Ghaleb

REGULAR CAST:

BEA CASELY: Michelle Agresti
BRENDA BENTLEY: Tracey Sayed
ROSALIND URSULA: Shannon Estabrook
PAMELA PINK: Charlita Gaston
ANDY WHEYFACE: Benjamin Watts
LORENA CHRISTOPHER: Mia Drake
DANA HAMILL: Libby Woodbridge
OLIVIA BRECKENRIDGE: Saoirse Ó
Súilleabháin

GUEST CAST:

CLYDE HAMILL: Zach Grenier
TRUDY HAMILL: Rebecca Metz
PAUL BRECKENRIDGE: Oscar Jordan
JAKE WUNDER: Mike Bash
“RED” DUTTON: Nelinda Palomino
MEL DEVILLE: Tal Minear
NASHVILLE OSRIC: Grant Patrizio
HELEN FAIRFIELD: Katie Wright
NELSON FAIRFIELD: Kirk Novak
ART: Travis Reaves
BENNY:
PHIL: Christopher Dole
COLLEGE STUDENT #1: Katie Wright
COLLEGE STUDENT #2: Omar Andrade

CONTENT WARNING: This episode contains adult language, drinking, loud noises, and brief moments of homophobia and transphobia.

GLOSSARY:

RED = STUDIO

GREEN = FLASHBACK

PURPLE = FIELD AUDIO

BLUE = ADVERTISEMENTS

YELLOW - WHEYDATES!

BRENDA: Previously, on Arden.

ROSALIND: Well, we found Julie Capsom, this'll be a piece of cake!

DANA: Everybody loved him, y'know? Friends in every corner of town. But he was my dad.

CLYDE: A lot of people hated my brother, maybe wanted him dead.

BRENDA: So, the auger was on when Dan Hamill was in the bin, turned off, and then turned back on? What are you saying?

JAKE: I'm saying someone saw an opportunity.

CLYDE: She says she sees his ghost!

DANA: They say it was a trick of the light, but I saw him there.

PAMELA: We don't have to like each other, we just have to work together.

LORENA: Beatrice Burberry Casely, will you marry me?

BEA: Maaaaaaaaaybe?

GHOST: REMEMBER ME.

[silence]

ANDY: Arden is brought to you by Wheyface Industries. [horse whinny]

[click-play]

[Bea, Brenda, Pamela, and Rosalind are in a meeting room at the Elsinore Wheyface Radio]

PAMELA: All right, let's get this production meeting rolling. Bea, what are you writing?

BEA: [reading in radio voice] In a small town like Elsinore, certain places become nexus points for social interaction. The church. The diner. The local tavern. Places where neighbors and family gather to jaw over the latest news, share gossip, tell tales that everyone's heard a hundred times. These places are nothing less than the oral history of--

PAMELA: No.

BEA: Okay.

BRENDA: I kinda liked the thing about the necking points. Not my favorite term for it, but you've always been an old-fashioned kinda gal.

ROSALIND: Let's go up to Moonman Point and do a little necking!

BEA: Oh my God. *Nexus* points. *Nexus*.

BRENDA: Oh, nexus? I don't like that. Can you use it in a sentence?

BEA: [hesitates] In a small town like Elsinore, certain--

BRENDA: I thought so.

PAMELA: So today we've got a few things on the agenda. Brenda, follow up with Sheriff Jake about the original investigation, see if that shakes anything loose.

BRENDA: Cool.

BEA: Aw, man.

ROSALIND: Bea's got a crush.

BEA: I do not!

ROSALIND: [sound of flipping notebook pages] Quote: "The chiseled new sheriff, with the body of a superhero and the kind eyes of a children's cartoon character"?

BEA: I didn't say that part! On air! I don't think!

BRENDA: Should Lorena be jealous?

BEA: Stop it.

BRENDA: Ooh, too soon. Jake and I can talk cop to cop. I can probably find out Dan's closest associates, any town gossip from the time, that stuff should all be useful.

PAMELA: Bea, I want you to go talk to the attorneys about this whole will situation.

BEA: The will? What about local audio? I was thinking I should stop off at the diner to discuss the slow decay of Elsinore. This county has had more deaths than births for the past ten years.

BRENDA: Yes, I'm sure the locals would be delighted to talk about how tragic it is that rural America is completely disintegrating over their flapjacks.

ROSALIND: Just talk to 'em about horses.

BEA: I don't even know that much about horses. They seem majestic, sure, but--

BRENDA: What if every horse on Earth disappeared? How would you feel then?

BEA: How would every horse on Earth disappear?

BRENDA: Horse rapture.

[Bea makes a strangled noise of horror]

PAMELA: Bea! You. Are. Following up. On the *will*. I will be putting out a fire you all started when you got Trudy and Clyde on tape. *Someone* - for all the time they've been up here - failed to get them to sign a release form to appear on the show.

ROSALIND: There's a good reason for it --

PAMELA: You said before they didn't want to take part. And then they walk right up to us on Main Street and start talking? Explain.

ROSALIND: Their story is over-covered already. We can get their voices from archival audio and news clips and other sources. We're telling the under-covered story here, and--

PAMELA: And we still need to have Clyde and Trudy *in* it. Anyway, you're coming with me. Go talk to Dana while I'm speaking with them.

ROSALIND: Oh fine. Any updates on that ghost audio?

PAMELA: Our editors are pulling it apart to see if it's real. OK, are we all good?

BRENDA: What about Andy?

PAMELA: Oh who knows. He'll probably get stuck in a grain bin or something.

BEA: Wait! I grabbed this audio at the open mic last night!

BRENDA: This town has an open mic?

BEA: You were there. What did you think was happening?

BRENDA: Dana sang six original songs and an acoustic cover of “Mambo #5.” That’s a concert.

BEA: Andy told jokes.

BRENDA: Those weren’t jokes.

PAMELA: [shudder] But we have work to do. We don’t really need to listen to--

[click-play]

[The previous night: Bea and Brenda are at the bar with some townies]

TOWNIE #1: Aren’t you the girl who got proposed to here yesterday?

BEA: I’m also a reporter! No, wait, not just “also,” I’m primarily a reporter! Do not define me by --

TOWNIE #1: Can’t believe you just left that nice gal hangin’.

TOWNIE #2: She’d put on such a show! [beat] Now *that* was an open mic.

BEA: Technically, it was a flash... you know what? We’re here to talk about Dan Hamill. So. What’s up with that?

TOWNIE #1: Oh, his brother totally killed him. Right, boys?

[a chorus of affirmative noises]

[Dana, guitar in hand, climbs on stage]

BEA: Aw, she’s gettin’ out in front of the crowd! Good for her.

TOWNIE #2: Just wait until you hear her. [Townies chuckle]

DANA: This is a new one, even if it feels like an old one. You can like it, or not. Up to you. Just don’t forget there’s a two-drink minimum.

[Dana begins to sing “Now is the Time”]

DANA:

*Now is the time/
The wind moans ‘round the silos/
Now is the time/
The coyotes start to call/
Now is the time/
The sinners hide in shadow/
As the graveyard yawns/
I will stand tall.*

BRENDA: So have you folks heard about a ghost?

DANA:

*Now is the time/
I can feel my heart start pounding/
Now is the time/
The heat spikes in my blood.*

TOWNIE #1: There’s a lot of ghosts around here.

BEA: I mean a specific ghost. Dan Hamill. No one’s seen his ghost, right?

DANA:

*Now is the time/
I could do some bitter business/
I won’t have my name/
Dragged through the mud.*

TOWNIE #1: Far as I’m concerned, that’s his ghost up there on stage.

TOWNIE #2: This one’s pretty good. [beat] But I really like that one she sings about Monica, Erica, Rita, and Gina.

DANA:

*I’m not gonna do
Anything I’ll regret
But I’ve gotta do
More than sit.*

TOWNIE #1: Eight years since he died and still these sad songs.

BRENDA: Shut up. I wanna listen to this.

DANA:
*I owe more to you/
And I always repay my debt/
I am overdue/
This is it!*

[And cue opening titles]

BRENDA: Shortly before Easter in 2011, a Montana rancher stepped into a grain bin to fix a mechanical error. He would never step out again. His daughter is convinced he was murdered, and she's almost single-handedly spent the last eight years trying to catch his murderer. But the police insist it was an accident. So was this the perfect murder? And what does Dan Hamill's death tell us about the decline of the American small town... and the American dream? Join us, won't you, as we unravel this mystery... on Arden.

[click-play]

[Brenda's getting her keys out as Bea approaches her in the parking lot, papers in hand]

BEA: I want you to have this.

[paper shuffling sounds]

BRENDA: "In a small town like this, memories run long." What?

BEA: Oh. It's my copy. Since... you're recording the local audio. I just mean that people have long memories here.

BRENDA: They don't in cities?

BEA: Oh, you know. Gentrification. Urban sprawl. Phones.

BRENDA: [silence, then] You sure everything's fine with you and Lorena?

BEA: Totally! I'm seeing her tonight. She should be back for the open mic.

BRENDA: Another open mic? Was this town founded by beatniks?

BEA: [snapping fingers] It was founded. On blood. And ashes. And pain. [beat] Get it? [beat] Like a beatnik? [beat] I'm sorry. I'm so tired.

BRENDA: I feel like I should pat you on the back and say "Good luck."

[click stop]

[click play]

BEA (narrating): On my way to meet with the lawyers, I reflected on Elsinore, Montana. It's already a town on the brink. This used to be a ranching community, but Hamill Hills is pretty much the only game in town now. The ranch sits a few miles outside of town. It has approximately 1500 head of cattle, which - as you can guess - needs a lot of staff to maintain. There's a lot of money wrapped up in the ranch.

[click play]

BEA: I'm here with Nelson Fairfield --

NELSON: Howdy!

BEA: -- Who represents Clyde and Trudy Hamill in the case for control over Hamill Hills Ranch.

NELSON: Yes, indeedy!

BEA: And Helen Fairfield --

HELEN: Howdy from me too!

BEA: Who represents Dana Hamill in the same case.

HELEN: That brave, sweet girl.

BEA: And you two share the same last name! Please clarify your relationship.

NELSON: In 2017, Helen did me the great honor of letting me become her husband.

BEA: And yet you still argue against each other in this extremely contentious case.

HELEN: When you spend all day fighting in the courtroom, you're all tuckered out and agreeable when you get home. It sounds crazy, but it works! We actually met on this case!

NELSON: In 2013, I replaced Clyde's original lawyer, Theodore Rumpelstein Esq., who passed away very suddenly at the age of 102. How he got in that elephant enclosure, we'll never know.

BEA: So you know the Hamills well?

HELEN: Oh yes. I helped Dan write his will --

BEA: Including the "when she's ready" clause.

HELEN: Yes. Dan was specific about that. And Dana is quite "ready," don't you think? But this one here is quite clever in making us define "readiness" as a legal concept.

NELSON: If we don't define what "readiness" is all about, it'll be chaos in the streets.

HELEN: I also helped Dan Hamill deal with various suits, hold off big corporate takeovers --

BEA: Corporate takeovers? Like who?

NELSON: Right now, my clients are amicably negotiating with the Fortinbras corporation for--

[click play]

BEA: Fortinbras. Like me, you might best know their name from hearing "This program has been sponsored by Fortinbras" all the time. Founded in 1846, Fortinbras is now one of the largest agribusiness concerns in the world. And, over the last decades, they've been eating up farm after farm across the world. They first attempted to buy Hamill Hills in 2009. Some speculate that Dan's tragic demise was thanks to them, because --

[click-play]

RANCH HAND 1: A Fortinbras truck was in town that night.

BEA: Really?

RANCH HAND 1: My mom's friend used to run the gas station along I-90 towards Bozeman. She said that that night, a Fortinbras truck screeches into the parking lot around 3 AM. They refueled, got outta there like a bat out of hell. Like they were fleeing something.

[click-stop]

BEA: I asked Helen and Nelson about Fortinbras's interest in Hamill Hills. They held hands. It was honestly... [heavy sigh] cute.

[click play]

HELEN: If you're a farm in Montana, Fortinbras will do what it takes to get you.

NELSON: Their terms have only gotten more generous with every passing year. To both the Hamill family and the town itself!

HELEN: Not every member of the Hamill family! [she laughs] You can see my attraction. Lots of late nights arguing over details, sending heated messages back and forth with evidence --

NELSON: It's an unusual love story, I know, two people on opposite sides of a case who just find each other amidst the arguing and --

BEA: Well, that's quite a tale! What an unlikely--

NELSON: You need that spark of conflict! Who wants to marry someone who just mirrors themselves? It'd be as ridiculous as Helen appealing the latest decision!

HELEN: We can't talk about that.

NELSON: Why not? It's public record. Wait, is this how I find out you're appealing?

HELEN: Nelson, off your phone! We're with the reporter.

NELSON: If you're appealing, I need to call my office --

HELEN: Then get back to work, because I will see you in court tomorrow! This interview is over!

[sounds of walking away]

NELSON: ...I'll see you at home?

HELEN: Yes, make sure to turn off the slow cooker at six.

NELSON: Oooh, I love braised beef night.

[click-stop]

NASHVILLE: Sure, it's not going to be the same jobs, but they are still gonna be jobs. The Hamills are holding out for the best deal they can for all of us.

BEA: Great. Can you just say your name for the record?

NASHVILLE: Nashville Osric. I'm one of the City Councilmen here in Elsinore, and I've been the city council's eyes and ears dealing with the Fortinbras corporation as they prepare to bring dozens of new jobs to our town. Unless they don't take kindly to reporters asking questions and putting on such... vivid displays in our local bars.

BEA: I'm sure a marriage proposal will have no bearing on their decision-making process.

NASHVILLE: Depends on who's getting married.

BEA: Ohhhh, I see. [she snorts] Moving on. How long have you known the Hamills?

NASHVILLE: I've known Clyde since, gosh, grade school.

BEA: Many are concerned that Fortinbras will change things so much that --

NASHVILLE: Around here, people are used to working the jobs their parents did, and passing those jobs on to their children. But it's the 21st century. We need to evolve. Clyde and Trudy are smart enough to see that.

BEA: So is the deal going through?

NASHVILLE: As far as I'm concerned, the deal should have gone through last year.

[click-play]

BEA: I also spoke with a representative of Fortinbras: Alexandria Dutton, who I've since learned is nicknamed "Red". No idea why.

ALEXANDRIA: (on phone) The Hamill acquisition is ongoing. That's all I can really say.

BEA: So you feel confident it'll move through, despite the court cases.

ALEXANDRIA: Ms. Casely, I've dealt with journalists. It's my job. I know what you are. You're a paratrooper. You drop in, under the impression that this is an unusual story. An ongoing family struggle. A town dependent on the family business staying alive. The big

bad corporation. It's really not. We bring growth. We bring new and modern jobs. And the family profits. We're not villains. We're apple pie.

BEA: So you believe --

ALEXANDRIA: I believe in what we do. I imagine you believe in what you do as well. At least I assume you do - certainly, you carried a great deal of conviction in your last season.

BEA: ...Well, it's nice to hear from a fan.

ALEXANDRIA: All I can say is that the court case is ongoing, but we are confident it will draw to a swift and equitable conclusion. But if you're still investigating when I'm next in-town, I'd be happy to sit down for an interview. In-person discussions are much more agreeable.

BEA: ...I'll hold you to that?

ALEXANDRIA: I've been known to open up over a light Chablis, provided I'm not paying for it.

BEA (V/O): ...As of yet, I haven't had that follow-up interview. As I looked into the information I had, between the information Mr. Osric had given me, and Rosalind's dossier, something about this was triggering my instinct. Was this all just a fight between a feuding family about money? Or was there something else? [phone buzzes] Brenda? Wait, we're gonna talk to *who*?

[click-stop]

[click-play]

ANDY: [chuckles amiably] Sounds like some high drama for old Bea and Brenda! But I'm Andy Wheyface, and as always, I'm here to talk about love. Are you tired of standard dating apps? Dating apps that don't match you with Andy Wheyface? There must be a better way, right?

There is! Sign up for WHEYDATE, and go on wonderful dates like the one you're about to hear.

[this is probably when we realize that he's recording on a date]

ANDY: Look at this. Here we are in a lovely, candlelit restaurant. The lights are dim and the waiters are in crisp white uniforms.

MELISSA: What are we doing here? It's 10 in the morning.

ANDY: This is a date, and it is romantic, and by jove, there will be candles! [beat, back to normal] The restaurant is beautiful but this woman is even more beautiful.

MELISSA: Um. Thank you.

ANDY: Oh, I meant objectively speaking.

MELISSA: Thank you?

ANDY: Do you think you could describe yourself for the listeners? Be sure to include your flaws.

MELISSA: Um, no.

ANDY: Very well. So, you're from a quaint little town called Austin, Texas.

MELISSA: It's actually a pretty major city.

ANDY: Glasgow and Los Angeles are the major cities. So, Melissa, you have an interest in horseback riding.

MELISSA: That's right.

ANDY: I've only seen horses from afar but don't you find their gaze terrifying? Have you ever worried that one is trying to steal your very soul?

MELISSA: Every time. Horseback riding is all about breaking them in before they can break you.

ANDY: Wonderful! This has been your preview of WHEYDATE. Make your profile now for the chance to match with me. From Wheyface Industries. The good people.

MELISSA: Why are you using our date as a commercial for other Wheydates?

ANDY: Multitasking! You're doing a great job selling the role of the "desirable partner."

MELISSA: You're covering the meal, right?

ANDY: And a good negotiator! Let's see where this goes.

MELISSA: And we can leave reviews on the app?

ANDY: Of course not.

[click-stop]

[click-play]

[Trudy opens the door of the Hamill Hills ranch house to find Pamela and Rosalind on the doorstep]

PAMELA: Ms. Hamill? I'm Pamela Pink, we spoke on the phone.

TRUDY: Yes, yes, of course, come in, Ms. Pink. Oh, hello, Rosalind. [beat] Dana is in her trailer if you're looking for her.

ROSALIND: All right. See ya.

[Rosalind leaves. Pamela enters and follows Trudy to the kitchen.]

TRUDY: Send the children off to play while the moms take care of business, isn't that right?

PAMELA: Oh, I don't have kids.

TRUDY: Oh. Well, you vibrate with an incredible mom energy.

PAMELA: It's all the wet naps in my purse. [beat] I really just stopped by to get these release forms signed.

TRUDY: Yes, of course. Won't you have a seat? Some tea?

PAMELA: Thank you. Black. No cream and sugar. [beat] Would you like a wet nap?

TRUDY: No. I have my own stash.

[Pamela sits at the kitchen table. Tea is poured.]

TRUDY: Mr. Hamill is out unfortunately. He had some business in Missoula.

PAMELA: Shoot. I need his signature as well.

TRUDY: Well, I'm not going to just blindly sign this, Ms. Pink. And certainly not without your explaining your intentions.

PAMELA: We're producing a radio program. It's called Arden. We solve the coldest--

TRUDY: I know what you're *doing*. I want to know why. Rosalind gave us one version of this story. I have a sense you'll give me the truth. All I want is honesty.

PAMELA: You're asking for reassurance.

TRUDY: I --

PAMELA: That's fine. Everyone does, Ms. Hamill.

TRUDY: Trudy, please.

PAMELA: I like to keep healthy professional boundaries. I'm sure you understand. [beat] We're not here with the intent to dig up painful memories or horribly disrupt your life. We're simply here because we think there's a story worth investigating. Beyond that, I can't make any promises.

TRUDY: What story? My husband died in an accident. And my daughter is insistent on making a public display of herself. She's a very lonely young girl, Pamela. She's troubled you know.

PAMELA: We're aware of Dana's condition and will handle it with absolute discretion.

TRUDY: Condition? She's just struggling is all. Honestly, it's unhealthy to humor her obsessions. [she chuckles] I suppose it's my comeuppance. I was a free spirit too, you know. Every time I yell at Dana, I can hear my mother. "You're throwing away your whole life on this hippie shit!" [sigh] It's the whole deal, right? Someday, Dana will yell at her own daughter for one reason or another. They say we turn into our parents, but that's not really accurate. We turn into their worst selves. The good parts are ours. We keep passing the sins along.

PAMELA: That's really interesting. [beat, papers out of purse] I have copies of these forms you can keep to look over for yourself if you'd like or--

TRUDY: I listened to your first season. Is your show a comedy, or --

PAMELA: It's not marketed as one.

TRUDY: The show won't end if I don't sign, will it, Pamela?

PAMELA: The genie's out of the bottle, Ms. Hamill. Thanks to your daughter. There are enough people we've already talked to that we don't *need* you involved. But this is your story too. Don't you want people to hear your side of it?

TRUDY: There aren't sides here, you know. It was an accident. I just want to help my daughter put her demons to rest, and if this will do it-- [signs] Clyde will sign too. I'll make sure of it.

PAMELA: Thank you so much. [beat] Can I ask one thing? Wet nap purse lady to worried mom?

TRUDY: Anything.

PAMELA: Why don't you think Dana's "ready"? Why do you keep fighting her taking over? Surely you and your husband could retire and have a good life. Right?

TRUDY: You ever have kids of your own, you'll see. They're never ready. [beat] And you've met Dana. Would you say she's ready?

PAMELA: Not my call. [beat] All right. Well. Thank you again, Ms. Hamill.

TRUDY: Please. Call me Trudy.

[click-play]

[Andy and Mel walk through Elsinore. It's a pleasant morning in town.]

MEL: That was a nice morning dinner! What is the surprise supposed to be?

ANDY: It's here! Look upon it! For it is called... Main Street. What a concept!

MELISSA: Yes, even cities have them.

ANDY: Main Street? In a city? Hodgepodge! Cities are too big for that. But everything you need is right here! You just walk from store to store so you get in your daily exercise, and it has food, clothing, fishing supplies - have you ever been fishing? I haven't, but it seems quite exciting --

MELISSA: Yes! Fishing! That is a thing I have done.

ANDY: Inspiring!

MELISSA: So, what is it about Elsinore that has you so enchanted?

ANDY: I don't know! It's all just so charming. Ooh, a gas station!

[click-stop]

[click-play]

[farm sounds]

ROSALIND: This is Rosalind Ursula at Hamill Hills Ranch! Dana is currently practicing her guitar, so I'm out here to talk with the ranch hands about the events of the last few years.

RANCH HAND #1: Dana? She's always been just one of us. She and her dad... Well, I remember seeing her - she musta been six - with a cattle prod, helping us keep the cows in line.

ROSALIND: Gotta start 'em early?

RANCH HAND #1: You betcha. [beat] And you know she was rodeo queen, and she's really kept her looks. Not all worn out like some of the gals around here. She's-- [abrupt cut]

RANCH HAND #2: She cares more about us than her uncle does. She grew up here. He fucked off to the big city and - he don't know shit about ranching. He's a high school counselor.

RANCH HAND #3: Well, he was good at it.

RANCH HAND #2: Sure was. Helped my daughter get into college. With her grades, too! But high school counselin' ain't ranching. No wonder he wants to sell.

[click-play]

[Rosalind sits in Dana's trailer and watches Dana shred on her guitar. Her acoustic guitar.]

ROSALIND: Wow, I didn't realize you could shred on acoustic guitar.

DANA: It takes a lot of effort. But worth it.

ROSALIND: Hell yeah. I'm here of course with Dana Hamill to talk about her epic shows at the open mic. Dana, how long have you been doing these performances?

DANA: A few years now. I was doing them before... Olivia. Uh, I was in a band in college!

ROSALIND: Oh, cool. Did you play any shows?

DANA: Two or three. It was a real Riot Grrl type thing. But... yeah. I play the open mics. What else is there to do around here?

ROSALIND: Unless you go up to Farmer Jack's and watch whatever he's projecting on the side of his barn!

DANA: And it's always --

ROSALIND and DANA: Out of Africa!

[they laugh]

ROSALIND: So what draws you to music?

DANA: Wow. Easy one, huh? So imagine you're a glass, and water is being poured into you and you're filling up. But it reaches the top and it just keeps pouring. It's just *too much*. It's for those times where what I'm feeling... it can't be said. But I gotta say it anyhow.

ROSALIND: I once dumped a full pitcher of water out on a table. [beat] Bad, bad, bad idea. [beat] That was superbly unhelpful. So, uh, do Trudy and Clyde --

DANA: You put a song in front of a man like Clyde, and he immediately starts in with the psychological analysis: "Oh, the singer hated his mother, this image has Jungian symbolism." He's too obsessed with taking the thing apart to figure out how it works.

[strums guitar]

DANA: Sorry if this isn't usable or I'm too ramby. I just have... a lot of thoughts.

ROSALIND: No, no, that's fine.

DANA: Yeah. (chuckles) When I was eighteen, I knew everything. Now I'm turning 30, I know less. But I really *know* it. [beat] People around here think I'm super old, you know that? Like most of the girls in my graduating class have two kids and a house. And the

only ones who don't are me and Liv. But fuck 'em. They have no idea what they don't know.

ROSALIND: Do you think you could make a go of it now? Musically?

DANA: I tried once. Didn't work out. But even if it had, would it have changed things? I suppose if I had Taylor Swift money I could just buy the ranch myself, but then I'd be... rewarding them for cheating me in the first place.

ROSALIND: But at least you'd get out of Montana, see the world --

DANA: No one ever really sees the world. It's too big. It's like - so you wake up, you eat breakfast, you go to work, you do your job, you go home, you to sleep. That's your day. That's the - the confines of your life. Let's say I'm a famous musician. Bigger house. Better job. Same Dana. Same confines. [beat] And I don't get to see the sun rise from the bluff every morning. So. Not a great trade-off, huh? [beat] If you have a choice, pick the sun. [beat] Oh, cool song title, yeah? [she starts to play again and--]

[click play]

[As Andy and Mel continue their journey through Elsinore, Mel comes to a sudden halt. She has had a revelation!]

MEL: Oh! I get it! Wheydate is all a test! To see if I'm pure of heart! The commercial, walking through this small town, gas station hot dogs - you're worth billions. You could go literally anywhere you wanted for a first date. Why would this be a date unless you're testing if people would see if they like you without the money?

ANDY: ...That literally never crossed my mind.

MEL: ...Uh, really?

ANDY: I'm up here because this is where the show's recording. And I like it here!Are people only signing up because I have money? Testing people? What kind of monster would do that?!

MEL: I should... probably go.

ANDY: Well. This is... awkward. I'll have the chopper take you back. I'm... gonna go on a walk.

[click-play]

BEA: The sciences. Where would we be without science? Still in caves, probably. Now, science can improve... your food? "But Bea," you cry, "Food science sounds scary! Remember that genetically modified corn that took over Ohio?" We can legally confirm: that was just very poor reporting and terrible misinterpretation of metaphor. The corn simply grew faster than expected, but it did not actually conquer Ohio. Officially speaking, that did not happen.

ANDY: Ohio is still under human control.

BEA: Is this why Frontline keeps calling?

ANDY: Read the copy!

BEA: What if we could get rid of those genetic modifications? Introducing! The Wheyface De-Genetic Modifier for your food! Simply use the handy provided eye-dropper to drop a bit of serum on your food. In less than ten seconds, all those horrible changes will go away and you'll be left with wholesome, organic veggies! Good for the growing boy and girl, yum!

ANDY: Take this apple--

BEA: I can confirm Andy has an apple.

ANDY: Thank you for narrating, Bea. Now fill this eyedropper--

BEA: I am filling the--

ANDY: They will assume you are! [beat] Drop a couple of drips on the apple now.

BEA: Can't I just... stand on the other side of the room and shoot it at --

ANDY: It's perfectly safe. [beat] But I will go over there to ensure it's also safe at a distance.

[sound of Andy racing for the other side of the room.]

BEA: All right. Let's do this.

[squeezes eyedropper]

[FOOD IMMEDIATELY STARTS ROTTING. HORRIFIC FOOD ROTTING SOUND EFFECTS PLAY FOR THE REST OF THE AD]

BEA (wheezing): WHAT THE FU --

ANDY (also wheezing): They told me they fixed the rapid spoilage!

BEA: It smells like garbage! No. It... It smells like a garbage island! WHY IS IT PURPLE?!

ANDY: Wait it out! We're mere seconds away from nutrient rich compost!

BEA: The Wheyface De-genetic Modifier - available once we get the kinks out of it!

[click play]

[Lorena stands on the side of a country road, having suffered a flat tire on her car. She's talking on her phone]

LORENA: No, sweetie, I don't need your help. I can just change the tire myself. [beat] That's very sweet, but I'll be fine. See you later.

[car slowing down]

CLYDE: Need any help?

LORENA: No, I can change a tire. It'll take a second.

[but he's already stopped and gotten out]

CLYDE: Looks like a blowout. These roads can be a killer. You got the tire?

LORENA: Yeah. But I really don't need any--

CLYDE: Lemme help you with that.

[he lifts the tire out]

CLYDE: I don't think we've been properly introduced. Clyde.

LORENA: Lorena.

CLYDE: Pleasure to meet you....Just passing through?

LORENA: No, staying awhile. [beat] And it's really fine. I can take it from here.

CLYDE: What are you doing staying here?! Not much to see-- wait, are you with the show?

LORENA: Sort of.

[he snaps his fingers]

CLYDE: Of course! You're the woman from the proposal! [beat] You know some folks around here continue to take issue with our LGBT friends. But not me. I lived in Missoula. I'm worldly enough to accept what some consider an unconventional love. [beat] My pronouns are he/him.

LORENA: Uh huh. Well, I appreciate the help.

CLYDE: Not at all! We're neighborly sorts out here. Lemme get my jack, let's get you fixed up.

LORENA: It's really all--

[time cut; jack sound effects]

CLYDE: How did you two meet, if you don't mind my asking?

LORENA (the absolute least information she can possibly give): At a podcasting convention.

CLYDE: Well, ain't that grand. Common profession, common interests - a good solid foundation for a couple, in my experience.

LORENA: In your experience?

CLYDE: Sorry. Ex-therapist. So did she say yes?

LORENA: I don't mean to be rude, but it's not really your business.

CLYDE: Fair enough. But... well, you had the moment, right?

LORENA: What?

CLYDE: The moment when you both know. My wife... (sighs) We both... lost someone close to us - so I put my work aside to help her. It was my duty. And we had our grief, and we helped each other with that. But there was no sense of anything else changing between us. Anyway, a couple years pass, and we're sitting on the porch one afternoon,

and I start to say we probably need to order some more feed for the next season - and I look at her. And I stop. I can't get the words out. Just in that moment, I realized... I loved her. Maybe it was just a change of the light.

LORENA: I know what you're talking about. [beat] Bea... the first time I saw her. Yeah. Yeah.

CLYDE: So you get it! Sorry. I don't... usually go spouting off about this stuff to people I've just met, of course! (laughs) But you seemed like you needed to hear that.

LORENA: Well, as long as you don't go charging me for this session.

CLYDE: On the house. The tire on?

LORENA: Yeah, looks good. Thanks. You really didn't need to.

CLYDE: Oh, we try to be good neighbors here. Good luck with your girlfriend. Really. You don't need to tell me about it, but... you had the moment, you'll do just fine. Safe drive back, ma'am.

[click play]

[As Andy makes his way to the outskirts of Elsinore, he suddenly finds himself looking at a group of young adults standing around a bonfire in a cow patch.]

ANDY: Hello.

COLLEGE #1: You're not from town.

ANDY: Well, I've just come from there - been out walking for awhile. There's rather a lot of you teens out here. Is this a ceremony of some sort?

COLLEGE #2: Nah. We just hang out here, shoot the shit.

ANDY: In this cow patch? Wonderful! I should patent it. [beat] And you own this cow patch?

COLLEGE #1: Nah, but we grew up here. We're back from college on spring break.

ANDY: Are you all gonna work at the ranch when you graduate?

COLLEGE #2: God no! I'm going to be a doctor.

ANDY: But not here.

COLLEGE #1: 'Course not. This place isn't gonna be around much longer.

ANDY: That's rather sad. You could get everything you want living in a town like this.

COLLEGE #2: Yeah, you're definitely not from here.

ANDY: Still, that's a lovely view. What do you call that?

COLLEGE #1: ...A sunset?

ANDY: It's nice.

[click-play]

[Brenda sits with Jake at a crowded small-town diner]

BRENDA: I'm here with Sheriff Jake Wunder (snickers) -- I'm sorry.

JAKE: The truth is that my name is Wundervitch, I shortened it for my rodeo days.

BRENDA: And now everything about you makes sense. So you've been digging through the old Hamill investigation.

JAKE: Yeah. So I didn't join the department until well after Dan Hamill died. The old Sheriff - Horace Barlow - he seems to have had some kinda arrangement with Dan. Lotta incident reports of cops going out to Hamill Hills Ranch to escort workers off once they were fired, lotta incident reports of Dan being drunk and disorderly without ever being arrested.

BRENDA: Anything more severe that he got away with? Or was charged with?

JAKE: A couple of fights with townies, one speeding incident. Nothing with Trudy or Dana, if that's what you're asking. Though he did break a guy's nose at one of Dana's football games. Actually... Phil, didn't he break your nose?

PHIL: He sure did! Never really healed. Still wiggles. Wanna see?

JAKE: Phil, people are eating --

BRENDA (simultaneous) YES. [silence] Huh, that's not what I pictured.

[multiple people shouting to be heard, but one guy's voice rises above]

ART: If Clyde Hamill really did kill his brother, I owe him a beer the next time I see him.

[laughter, agreement]

BRENDA: So... Dan Hamill wasn't exactly the picture of popularity here.

BENNY: [at next booth] You wanna hear stories about Dan Hamill, I got stories.

JAKE: Unless you're about to confess to the murder, then quiet down, Benny.

BRENDA: Do you think he was killed?

BENNY: Yeah! Dan was a terrible boss. Made us work overtime without pay. Always making us do dumb, risky shit. No health benefits at all. So the day he died, I got fired from Hamill Hills. I'd been trying to get some of the guys to unionize. Dan had a whole buncha police cars out there. He wanted to make an example of me. Made me feel big. One little guy's got the sonuvabitch that rattled? But I was out of there right after lunch, like I kept telling the cops. So it wasn't me.

JAKE: Dan did that a lot. Somebody tried to unionize or made a fuss, he'd get the cops to put the scare into 'em. No reason to think it was Benny. Lots of former workers hated him.

BRENDA: Any other names of interest in the old police files?

JAKE: You mean known associates? Well, there's one guy we talked to - Paul Breckenridge. The old-timers around here say he was Dan's best friend. The old foreman at the ranch.

BRENDA: Paul Breckenridge. I think Rosalind has his number. Can we talk to Sheriff Barlow?

JAKE: You're not gonna have a lot of luck with the latter. Died of esophageal cancer in 2017.

BRENDA: Well, you never know. This case already might have one ghost.

[click-play]

PAUL: Did you want some tea with that honey there, Brenda?

BRENDA: [chugging] Mmm. Good stuff. I saw you at the open mic last night.

PAUL: Oh yeah. Isn't Dana just wonderful? We're like family. We were most like family when--

BRENDA: Can you say your name and job and all that boring stuff? Into this mic ideally.

PAUL: Paul Breckenridge. Former Hamill Hills foreman. Dana used to be my daughter-in-law, but even before that she and Olivia grew up together. See that picture? That's them at Halloween when they were 10. There they are at senior prom. Oh, there's their wedding--

BRENDA: You were good friends with her father, right?

PAUL: He was a great guy. He worked hard. He really cared for the ranch and kept it beautiful. This one time, we were out walkin' the ranch and I turned to him and said, "Dan, you ever think about getting into pigs?" "Why should I get into pigs?" he said. "Cause of the slogan," I said. "Hamill Hills. We put the Ham in Hamill." Eh? ...And anyway, he says, "Yeah, but if people ever got sick, I wouldn't want to put the 'ill' in Hamill!" (laughs) Dan was a barrel of laughs. And oh boy, he could let loose. We went out almost every night to do karaoke. (Singing:) Sailing—

[Sound of an abrupt cut.]

PAUL: What do you think?

BRENDA: What a lovely performance we'll never be able to clear the rights to. Genuinely sorry we'll have to cut it out. But it was beautiful. Thank you for sharing that with whomever gets to legally hear it. Who is probably just me. Loved it. Thanks.

PAUL: Thank you. Dan always did the harmonies. He didn't demand to sing the main part like most people do. That's just the kind of guy he was. Now his daughter's taken after him there! Quite the songbird she is. But people here just don't get it. Like they didn't get Dan.

BRENDA: Why didn't they get him? I mean, I heard some stories - drunk and disorderly incidents, using the cops to intimidate workers.

PAUL: Dan was a great friend and a great dad, but... he wasn't always a great boss. You know, he had to be the big picture guy, trying to protect his family's land. Generations of Hamills have worked the land. They were here before the town, it built up around them... I think it's hard for him to put himself in anyone else's shoes. He didn't really get what workers go through. It stressed him out. All the time.

BRENDA: So that drove him to drink?

PAUL: A family weakness. But yes. We, uh, we had some good times. But we made a lot of mistakes along the way. I've been sober now eight years, though.

BRENDA: Congratulations. So, to cut to the chase, who hated Dan the most?

PAUL: Boy, you really do cut to the chase.

BRENDA: If there's someone who gruesomely - and I do mean gruesomely - murdered your boss, your friend, your - is there a word for the relationship between two fathers-in-law?

PAUL: Y'know, I don't know. That's a good question!

BRENDA: Which?

PAUL: Well, the fathers-in-law one, but also... [deep breath] Look toward the end, I got the sense there was significant money trouble. I didn't know enough about it, but there's someone you should talk to, but I don't know if she'll agree. ...Can you turn the recorder off for a second?

[click-play]

BEA: We can still just use you as background, you don't have to --

OLIVIA: No, this is important.

BEA: All right. Would you please introduce yourself?

OLIVIA: My name is Olivia Breckenridge. I'm Paul Breckenridge's daughter, Dana's childhood friend and, for a couple of years after Dan Hamill died, her spouse. Technically her husband.

[click-stop; we've switched to studio]

BEA: Olivia and Dana were briefly married from February 2012 to August 2013, when Olivia left Elsinore and began her gender transition. More importantly for our purposes, Olivia worked in the main administrative office for Hamill Hills Ranch under Dan Hamill, and thus was witness to his business dealings. That's the only reason we reached out to Olivia, who very graciously agreed to speak with us via phone, as she no longer lives in Elsinore. We're not here to dig up dirt on failed marriages.

[click-play]

BEA: Thank you for scheduling this call.

OLIVIA: Well, if you're going to be indulging my ex's paranoia, I might as well check in and make sure you get the facts straight.

BEA: She's managed to make a pretty compelling case that—

OLIVIA: No. If you look at anything long enough you can start to see what you want to see. Dan's unfortunate accident is just one big Rorschach test that Dana has been seeing a murder in for years. She's obsessed. Do you have a sense that she's seeing things clearly? That most reasonable people are on the same page as her?

BEA: ...Well—

OLIVIA: Right. You're probably already regretting even meeting her. Everyone does eventually.

BRENDA: Break-ups are hard. I get it. We just want to know if you witnessed anything.

OLIVIA: Anything that could be a straw for Dana to grasp at? No. Don't you think it's funny that Dana is convinced everyone loves her dad and thought he was a saint? But, also that someone was driven to murder him? Her story doesn't even add up by her own logic.

BRENDA: Okay. Sounds like you didn't see anything so we can just let you—

BEA: You're right. That's fascinating. What do you think is making Dana construct this worldview? Is she trying to regress to a simpler time?

OLIVIA (guilty): I'm not trying to contribute to some podcast smearing Dana either.

BEA: Oh. No, no. I don't want to smear her I just...

OLIVIA: Want to paint a fascinating portrait? I hope Dana gets real attention from someone who cares about her. I hope she's even capable of recognizing that and accepting it. But, the last thing she needs is attention from gawking strangers. No one deserves the constant stares you get doing anything out of the ordinary in a town where everyone knows everyone. I really hope you know what you're doing.

BEA: You know the new sheriff reopened the investigation. We've seen the evidence that convinced him, and it's compelling. So I ask again: did you witness anything suspicious in the weeks leading up to Dan Hamill's death? Or was he ever mean to you?

OLIVIA: No. We weren't close, but he was nice enough to give me my job in the office, even if he did make a few jokes that it was weird that I was in there but his daughter was out there and she was the man in the relationship. But that was fine. I was used to that kind of thing.

BRENDA: I see.

OLIVIA: Sorry, I have to go - we have a refinancing meeting on a new proper - you don't care. If you think you have evidence that Dan was murdered, good luck. He didn't deserve to die that way - no one does. But this isn't the first time I've heard something will bust this case wide open. [beat] Be easy with Dana, OK? And don't indulge her too much. You know what I mean.

[click-play]

BRENDA: Rosalind's dossier made it sound like Dana and Olivia parted on amicable terms. Sheesh. Can you imagine being amicable with someone you were married to?

BEA: I'm Facebook friends with lots of my exes. The key is dating people you were friends with beforehand so you can actually have a mature relationship. Like Lorena and I have.

BRENDA: Right. [beat] I feel bad about that, don't you? Dredging all of that back up for her? She clearly doesn't want to be involved in this case. Or hear the word "Dana."

BEA: Lotta tension there, right? I mean, not surprising, obviously they were a couple of dumb kids who married before they were ready and didn't really know themselves and it obviously fell apart because marriage is a very difficult thing that takes commitment and hard work and passion and self-knowledge and -- don't say anything.

BRENDA: No, no, I'd like to hear where that's going.

BEA: But I'm totally right. Like, c'mon, what do you think marriage is?

BRENDA: ...Do you want the Webster's definition like I'm giving a shitty wedding toast?

BEA: You must be a trip at weddings.

BRENDA: I am awesome at weddings. The most awesome, thank you very much.

BEA: Of course you are.

BRENDA: The subtext is that you'd better invite me.

BEA: I will! If we get married. Me and Lorena, I mean.

BRENDA: Right. If you wanted to talk about it with someone...

BEA: Thanks for the offer. I need to talk about it with her first. Tonight.

[click-play]

[Andy awakens to find himself in a most unusual spot!]

ANDY (yawning, waking up): I have it! I can just buy a small town! Call it Wheytown! And we'll all live there! And everything will be on Main Street - hello? I seem to be in this dark metal - ah! There's grain! I recognize this, it's a grain bin! Good lord, what ambrosia did those college students have? How long have I been out! Well, no need to worry, the door's open anyway - whoops! [Andy slips with a loud clang and a scattering of grain! The door jams; Andy tries to open it, can't] ...Oh dear.

[click-play]

[Sunset at Hamill Hills. Rosalind stands on a hill recording sound as Bea approaches]

ROSALIND: Hey! Did you know how many different ambiances you can capture out here?

BEA (walking up): A lot? [beat] Is that why you're standing in the middle of this field?

ROSALIND: We're gonna have such a full sound library. Between the ranch and the town. We could record in the grain bin. Oh and we *have* to get more of Dana's songs!

BEA: Wild, yeah.

ROSALIND: How was your day? It feels like we all had incredible but completely disconnected and separate adventures. How fun!

BEA: Well I just wandered around town and did some interviews. Heard a lot about Fortinbras.

ROSALIND: Right, those jerks.

BEA: And about Dan. Heard a lot of stories.

ROSALIND: Haha, yeah! People do love to talk about Dan. What a character!

BEA: And I talked to Olivia Breckenridge.

ROSALIND: You--

BEA: Rosalind, when you say stuff like “Dana and Olivia are totally still friends,” that needs to be true. You realize that, right? That’s our job.

ROSALIND: They *are* still friends.

BEA: Facebook doesn’t count. [beat] I would know.

ROSALIND: Look, Dana told me they still got along. How was I to know they didn’t?

BEA: Ask literally the only other person involved.

ROSALIND: It’s not even part of the show.

BEA: We still need to know the information we have is accurate. Look, can I tell you a story?

ROSALIND: You don’t need to lecture--

BEA: It’s not a lecture. It’s just a story about me. So a couple of years after I moved to LA, I got my first real reporter job. I was mostly doing puff pieces. Celebrity stuff. There’s always a market for it. So one day I got to meet an actor. Never mind who. It was one of those “day in the life of the hot young new star Hollywood’s putting its chips on.” It was a really nice day. After that, we started to hang out. We weren’t involved - I had a boyfriend at the time - but I went with him to parties, poker nights, the race track, that kind of thing. The story was done. I’d filed my piece. I’d been ethical. What’s the harm? I thought he might end up being a good source.

Then he got busted for embezzling from his production company. Turned out he had gambling debts. His agent called. He said that the actor wanted to meet me. He said he knew he could count on me to tell his side of the story. For a second, I thought, “Yeah, he can count on me.” I thought about it. And I didn’t go to meet him. The next day at work, my boss reamed me out for not going to meet with him, for letting go of the story. I didn’t stay there much longer.

ROSALIND: Seems like you could have gotten a really good story out of that.

BEA: No. I wouldn't have. I would have just printed his side. [beat] I'm not going to say you can't be friends with your sources. You're an adult. Make friends with who you want.

ROSALIND: Thanks, mom.

BEA: We're telling the whole story here. Not one person's story.

ROSALIND: I've captured enough sound here for now. I'm gonna get a drink.

BEA: Oh, I'm supposed to meet Lorena. [phone rings] Mr. Wheyface? ...Wait, you're *where*?

[click-play]

[And we're back at the bar. It's a full night - mixed in with the crowd noise are snatches of conversation from familiar voices]

DANA: ...And that's why I didn't touch a cattle-prod again until I was fifteen.

BEA: Uh-huh.

PAMELA: Sorry, I can't hear you - who knew small-town America had such a thriving open mic scene? What? I'll call you back later, OK? Yes, I'm eating more antioxidants.

PAUL: Dana!

DANA: Hey, old bear.

PAUL: You want anything?

DANA: Just water.

PAUL: Two waters it is! I'm spendin' big tonight!

BRENDA: So this guy, Benny, he got fired from Hamill Hills Ranch for attempting to start a union. I was, like, weird! Are there really people who hate unions that much? Oh, you would know. You've worked non-union jobs. [beat] Scab.

BEA: I'm not a *scab*. Journalism is a very complicated field.

BRENDA: Well, I'm in the union for Wheyface Industries Private Investigators. It's just me, but I do drive a hard bargain at the negotiating table.

TRUDY: ... you know, he was the only one to outdo me in business administration! Surprised the police took you.

JAKE: Well, the department needed cleaning up --

ART: No, no, I told the radio folks I was gonna buy you a beer the next time I saw ya --

CLYDE: I really can't accept this.

DANA: Something wrong?

ROSALIND: Dana... we are friends, right?

DANA: Hell yeah we are.

ROSALIND: Cool. So on that stakeout --

BRENDA: *Fishing?* What?! You'd faint trying to get a worm on a hook.

ANDY: Is the worm's participation voluntary? I'm sure there's a release form they'd sign --

BEA: Hey, glad you could make it.

LORENA: Me too. [beat] We really don't have to talk about it. I get it.

BEA: I never thought I'd get married. Wow, that just - I really came right out with that -- As a teen, I thought, "well, if I can't marry my girlfriend, then I don't want to marry my boyfriend either." Even being in Boston when marriage equality passed - everyone was so ecstatic and I still didn't get it. I was happy for other people but not for me. It never felt like it was for me.

LORENA: I get that. You have to remember just being in public with a woman felt like a distant fantasy to me for ages. And getting married... forget it. But I always knew what I wanted. I cry during wedding scenes in movies. I know it's antiquated. Maybe even silly.

BEA: It's not. I'm sorry to make you feel like it is. But I-- It's not you. I just don't know. If it's something I need. So let's start here: I'll buy you dinner. You in?

LORENA: Always. Lead the way, Ms. Casely.

BEA: Enchante, Ms. Christopher.

ANDY: And maybe if we worked in vacation time for the worms --

DANA (approaching): What's the good word, folks?

ANDY: Ah, Dana! Perhaps you would know - worms --

BRENDA: Can I get a moment alone with our subject?

ANDY: ...Sure. I am going to want to talk to you about worms, though.

[Andy walks off; Brenda gives Dana a sizing-up glance, Dana's a little uncomfortable]

DANA: Well. I hope you're not planning on asking me about worms because I did not pass that part of biology --

BRENDA: Heard a lot about your dad today.

DANA: Ah. Heard the legends. Dan Hamill, the tyrant. Dan Hamill, the bully. Dan Hamill, the bastard who got what was coming to him and gee, don't you want to shake Clyde's hand for doing him in? [beat] You know a thing or two about reputations belying the truth, don't you?

BRENDA: Maybe.

DANA: Everyone felt bad they didn't help him. So they tell themselves he was a monster.

BRENDA: So everyone thought he was a saint. But he was murdered.

DANA: Heh. You sound like my ex.

MC: Dana Hamill! Dana, you're up!

BRENDA: Well? Let's hear what you got.

[a moment of silence] [Dana settles up at her seat on stage]

DANA: Well. I guess this one's for all of you. But it's mainly for me. [chuckles] It goes a little something like this. [she starts playing but stops abruptly.] ...Holy shit.

[crowd murmuring, sensing something wrong]

DANA: Olivia, what are you doing here?

[pin drop silence. The audience slowly realizes that Olivia is standing by the door]

OLIVIA: ...Uh, hi...everyone. Guess I'm back.

[click-stop]

EMILY: Arden season 2, episode 4 "Distracted Multitude" was written by Lenny Burnham and Christopher Dole and directed by Sara Ghaleb. Our recording engineer was Ernesto Hurtado, and the episode was primarily recorded at the Rebel Talk Network studios in Los Angeles. It was edited by Chad Ellis. Our composer is Christopher Hatfield.

Arden stars:

BEA: Michelle Agresti

BRENDA: Tracey Sayed

ROSALIND: Shannon Estabrook

PAMELA: Charlita Gaston

ANDY: Benjamin Watts

LORENA: Mia Drake

DANA: Libby Woodbridge

OLIVIA: Saoirse Ó Súilleabháin.

EMILY: Our guest stars this week are:

CLYDE: Zach Grenier.

TRUDY: Rebecca Metz

PAUL: Oscar Jordan.

JAKE: Mike Bash.

RED: Nelinda Palomino

MEL: Tal Minear.

HELEN: Katie Wright.

NELSON: Kirk Novak.

NASHVILLE: Grant Patrizio.

COLLEGE STUDENT #2: Omar Andrade.

ART:

BENNY:

EMILY: This episode featured the song "Now Is the Time," written by Laura Stratford and performed by Libby Woodbridge. You can find it on our soundtrack album.

Arden was created and executive produced by Emily VanDerWerff, Christopher Dole, and Sara Ghaleb. Our co-executive producers are Chad Ellis, Libby Hill, and Ernesto Hurtado. Our logo is by Dylan Farr.

This series is produced in Los Angeles County on the ancestral lands of the Tongva, Tatavium, and Chumash. Our website is ardenpodcast.com. You can also find us on Twitter, Facebook, Instagram, and Tumblr.

Do you like this show? Do you want to help us make more of it? There are so many ways you can do that! The quickest and easiest way is to toss us a few dollars on Patreon. You'll get access to early episodes, behind the scenes material, and episodic commentary. You can also, for a limited time only, still support us on IndieGoGo, where we still have a number of attractive perks available. You can buy special Arden-related merchandise on TeePublic, including a very festive Skunk Ape T-shirt.

You can rate, review, and subscribe to the show wherever you found it -- Apple Podcasts, Spotify, Stitcher, and other platforms.

But no matter what, we think you're just great, gentle listeners. As always, our driver was Shannon Estabrook, who said:

ROSALIND: Let's go up to Moonman Point and do a little necking!

EMILY: Join us next time for more adventures in Arden. Thank you, and good night.

[“Now is the Time” concludes. Inspiring music fades in:]

ANDY: This week and every week, we’d like to thank our Executive Producer Donors: Amy Tate, Danny Bell, and DJ Sutherland, who are more than the Good People. They’re the best.

This week, we’d like to thank our IndieGoGo Backers Colin J. Kelly, Compton Bailey, Cora Linehan, Danette Chavez, Danica Longair, David Daw, David Kanter, David Sims, David Stauffer, Devin McCullen, DJ Steckelberg, Drew Proctor, Dylan Cheely, and Elise Rogers, whose acoustic covers of Mambo Number Five all went to #1 on the charts.

“NOW IS THE TIME,” by Laura Stratford, performed by Libby Woodbridge:

**Now is the time
The wind moans ‘round the silos
Now is the time
The coyotes start to call
Now is the time
The sinners hide in shadow
As the graveyard yawns
I will stand tall**

**Now is the time
I can feel my heart start pounding
Now is the time
The heat spikes in my blood
Now is the time
I could do some bitter business
I won’t have my name
Dragged through the mud**

**I’m not gonna do
Anything I’ll regret
But I’ve gotta do
More than sit**

**I owe more to you
And I always repay my debt
I am overdue
This is it**

**Now is the time
The night’s cold as the devil
Now is the time
The writing’s on the wall
Now is the time
The guilty spill their secrets
As the clock ticks on
I will stand tall**

**I will stand tall
I will stand tall
I will stand tall.**