



ZAINO

ISSUE 20

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Lorem ipsum dolor sit amet, the first zine I recall, consectetur adipiscing elit, purchasing was the Hollywood Outsider, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. I set out on Rte 45-52, morning sun warming my face through the windshield. Ut enim ad minim veniam, driving north until reaching Orland Park, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. In the corner of a strip mall across from Orland Mall. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. A Borders Books appeared. Excepteur sint occaecat cupidatat non proident, walking inside I found shelves and shelves of books and magazines, sunt in culpa qui officia deserunt mollit anim id est laborum. In the back of a bottom shelf, requiring I crouch as if to kiss the river stones, waited the white photocopied papers of The Hollywood Outsider. In its pages, I found a hidden door.

INTRODUCTION

-----<.thom.>-----

ZAINO 20

Introductory Remarks from the Typewriter Institute

By Thomas Typewriter

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FADE IN

INT. THE TYPEWRITER INSTITUTE STUDIOS, TWILIGHT

At a long glass desk sits CLARENCE KRAST and SUTTON SEDGEWICK. Clarence is a male in his thirties with a tall slight frame. He wears an understated tie and jacket with brightly patterned fringes. Sutton is a anthropomorphic squirrel, also in his thirties, wearing a professional looking sweater. Sutton wear glasses. Clarence does not. The Typewriter Studio is set up to have a glass desk where Clarence and Sutton sit in large swivel chairs. Behind them are three tall angled bookcases. Books overflow each bookcase with various notebooks jammed among the books. Additionally each bookcase has one open shelf that is not filled with books and notebooks. On the first bookcase the open shelf is filled with glass jars of various sizes. They are filled with a mix of paint brushes and ink pens. The middle bookcase's open shelf holds a Typewriter among stacks of scripts. On the third bookcase the open shelf contains rolls of yarn. Each roll is spooled out to a book or notebook in one of the three bookcases creating a kind of loose connected web effect. Behind the bookcases is a backdrop depicting a lone Poplar tree. On one of the larger branches is a rope swing with a teddy bear in a wizard's cloak and large wizard's hat. The hat covers the bear's face, but it can still be seen that the bear has one oversized upper canine descending out of his mouth, like a small fang.

OPEN ON MS OF SUTTON AND CLARENCE

SUTTON SEDGEWICK

"Good evening. For the Typewriter Institute, I am Sutton Sedgewick."

CLARENCE KRAST

"And I am Clarence Krast. Welcome to the Typewriter Institute's exploration of the works of Thomas Typewriter."

CUT TO CS OF SUTTON

SUTTON SEDGEWICK

"And who better to discuss the works of Thomas Typewriter than his two most discarded characters."

CLARENCE KRAST

"I don't think we are his most discarded characters."

SUTTON SEDGEWICK

"Every character Jason made before us has made it into one of Thomas Typewriter's works but not us. Even Celia Diskman and she was one of our classmates. So yes, we are his oldest abandoned characters."

CLARENCE KRAST

"Ok, but what about the Wolly Wagamooth, Tri-Dino, Poughey, Rushie, Vampire of the Cowboys, The Fruit Salads, George Butch and Beanie the Beanbag, Hemo-Goblin, Pop Couture, Twiggy Branch, Saga Sagu the Bear with a Chainsaw. Hell, how about Lunch Man...I mean sure he came up with all kinds of characters and stories. That is what artists do. They try and experiment."

SUTTON SEDGEWICK

"And I am to be okay with that? Okay with being an experiment? He may have never actually written by story but I still know it. I still lived it."

CLARENCE KRAST

"I can see where you are coming from, but try framing this a different way."

SUTTON SEDGEWICK

"Alright."

CLARENCE KRAST

"If Thomas had gone ahead and written the entire Myrus City story, would your life be better than it is now?"

SUTTON SEDGEWICK

"That is not my point..."

CLARENCE KRAST

"Would it?"

SUTTON SEDGEWICK

"No. Not really."

CLARENCE KRAST

"Yes. And would you say Thomas was at a point in his life where he could have written our story in such a way where we had a good life at the end of the story?"

SUTTON SEDGEWICK

"Definitely not. His life was a mess."

CLARENCE KRAST

"Exactly. Now I ask you, what if by not writing our story that freed us to go off-script. Allowed us to grow and make our own choices, our own happier endings?"

SUTTON SEDGEWICK

"My outrage says no, but my time in therapy forces me to be honest and say yes."

CLARENCE KRAST

"Best thing Natterjack ever did for you was to get you into therapy."

SUTTON SEDGEWICK

"You're not wrong."

From off camera comes the voice of the camera man BOYD TATTLE.

BOYD TATTLE

(off-camera) "Isn't that kind of what goes on in the The Great Works Project with Biff. Isn't he trying to escape the narrative?"

CLARENCE KRAST

"True. And that brings us to our first work The Great Works Project. The series grew out of Thomas' dissatisfaction with his artistic output."

SUTTON SEDGEWICK

"Thomas found himself at what felt like a creative deadend. An extended period of creative block, no income and a child on the way, he was desperate."

CLARENCE KRAST

"Having grown up in the countryside, Thomas realized his upbringing of random TV movies and science fiction bestsellers did not create a great base with which to be an artist."

SUTTON SEDGEWICK

"Trash in equals trash out."

CLARENCE KRAST

"He reaches for a lifeline, this idea of a more well-rounded individual through a exposure to the great works of art throughout human history."

SUTTON SEDGEWICK

"The five foot shelf approach."

CLARENCE KRAST

"He compiles a list of the great works of cinema, literature, and music. He starts working through the list and surprise surprise, the creative wheels start to turn with a simple sentence."

SUTTON SEDGEWICK

"What if I wrote about this..."

CLARENCE KRAST
"Ladies and gentlemen, the first
three seasons of THE GREAT WORKS
PROJECT."

Pan out

FADE OUT

TGWP S00

-----<.thom.>-----

The Great Works Project
a puppet play in multiple parts

Series prologue

By Thomas Typewriter

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FADE IN

INT HOSPITAL ROOM ICU. DAYTIME

A stark room of sterile whites and low artifice machinery, an elderly woman, *THE-WOMAN-WHO-LOVED*, lies in a hospital unconscious and unresponsive. Various tubes snake out of her face and limbs twisting their way to various beeping, wheezing, and pinging life support machines. Off to the side sits a nightstand covered in get well cards, all with bright cheerfulest pictures of flowers. Pictures of things not allowed into this sterile environment.

OPEN ON A MS OF *THE WOMAN-WHO-LOVED* FROM THE FOOT OF HER BED, LOOKING TOWARDS HER SLEEPING FACE.

A *SOFT KNOCKING* at the door.

THE-MAN-WHO-LOVES
 (off-screen) "Hi, can I come in."

From off-screen we hear *THE-MAN-WHO-LOVES* enter. *FOOTSTEPS* pad across the room to *DRAG A CHAIR* next to the bed.

THE-MAN-WHO-LOVES (cont'd)
 (off-screen) "Wow that was loud.
 Sorry about that."

A male hand, the hand of THE MAN-WHO-LOVES, comes into view, gripping the The-Women-Who-Loved's hand. He squeezes it.

THE-MAN-WHO-LOVES (cont'd)
 (off-screen) "So, how you doing today.
 (pause) The boys miss you and say
 hi..."

The man's voice breaks, pausing, letting the sadness slip.

THE-MAN-WHO-LOVES (cont'd)
 (off-screen) "...Sorry. Where was I.
 I've got something I have been
 working on. Would it be alright if I
 read it to you."

INSERT CS OF THE-WOMAN-WHO-LOVED'S HAND SOFTLY SQUEEZING
 THE-MAN-WHO-LOVED'S HAND.

THE-MAN-WHO-LOVES (cont'd)
 (off-screen) "Great."

We hear the sounds of *PAPERS RUSTLING*.

THE-MAN-WHO-LOVES (cont'd)
 (off-screen) "It's a new script.
 Something I might actually finish.
 You'd like that wouldn't you."

CUT TO CS OF THE-WOMAN-WHO-LOVED'S HAND SQUEEZING THE-MAN-
 WHO-LOVES' HAND, THEN CUT BACK.

THE-MAN-WHO-LOVES (cont'd)
 "Good. (pauses) Okay, it goes
 something like this: Fade In from
 black. A golden curtain delicately
 embroidered with threads of pure
 curiosity, stretches across the
 screen. A sense of any moment
 something magical will begin."

CUT TO XCS OF THE-WOMAN-WHO-LOVED'S FACE. HER EYES CRACK
 OPEN AND SHE TURNS HER HEAD

CUT TO CS OF THE-WOMAN-WHO-LOVED TURNING HER HEAD AND
 LOOKING TOWARDS THE CAMERA.

*End of preview - for this and much more seek out the full
 issue at thomastypewriter.art*