

The Mask of Inanna

Episode 2: "Anything You Want"

by Alicia E. Goranson

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Approximate playing time: 55 minutes

CAST OF CHARACTERS

MATT LERNER

Small-town jokester, a complete ham making a living playing "straight man" characters on the radio. Feels restricted by his roles and plays them up for all they're worth. A lush; a man of great passions. Acolyte of Inanna.

He is the announcer and one of the writers for the *After Dark* program and performs bit parts as well. By 2008, he has already passed away.

LEONARD ALLEN /
DR. DAMIEN CRASK

A smart, industrious, creative producer, a trifle too naïve. Never satisfied without a project to do, his idea of hell is a passive vacation. Very open, catches people's eyes, easy to warm to. Gets very frustrated and angry when situations are out of his control. Howard Zinn if nobody paid attention to him. He is 28 in "past" scenes and 80 in "modern" scenes.

He plays the host Damien Crask for the *After Dark* program, which he has assembled and maintains the business side.

ROBERT STROUD

The cool prankster in high school, social magnet at 23. Likes to know everybody and likes everybody to know him. Thinks the world owes him favors for all the work he's done. Feels the easy life just within his grasp but can't make it. A hard worker, boundless energy.

Allen's partner and voice actor for the *After Dark* program. He also helps run the business.

ISABEL HUDDLESTON

Exuberant young actress without the ambition to leave her home and her horses. She plays the female roles on *After Dark*. Churchgoer part of the Church of Inanna.

DAVID LERNER-LEWIS

Mellow bookseller, 50 years old, sweetly depressed, feels all emotion very deeply and but tries to restrain it to be polite to others. Masks his self-consciousness with a knowing "college professor in waiting" attitude. Reluctant High Priest of Inanna (guilted into the role by lack of interest in the Church at the time).

He is Fred Lerner's son, but had a very strained relationship with his father. He usually goes by his wife's last name, Lewis.

JESSIE MCALISTER

Brash, outspoken 60-year old park ranger. A 1960's radical activist who hasn't lost any of her spark. High Priestess of the Church of Inanna. Has a strong belief in her Church. Daughter of Isabel (McAlister is Isabel's maiden name).

SARA “SCOTTIE” HARPER	Willful, isolated 19-year-old girl on the cusp of beginning her life. Just graduated high school, going to college in the fall, trapped in her small town in the meantime. Distanced from her peers – had to repeat first grade twice due to her parents moving around so often when she was younger. Theater/shop geek, love building sets, doesn’t want to admit how much she takes after her father. Tries to think bigger than her home town but frustrated that she can’t. Doesn’t know what she wants to do for a living after college. Grew up in the Church of Inanna, but has issues with it.
CHRIS	Scatterbrained young artist, 18 years old, Scottie’s boyfriend who she isn’t allowed to see anymore

CAST OF CHARACTERS (AFTER DARK MINISODE)

TAYLOR	Taylor Blecharczyk, hard-working, twenty-one-year old man, cheerily optimistic.
ABBY	Charming, precocious working-class girl. Out of her element, unsure of herself. Taylor Blecharczyk’s fiancé.
BLECHARCZYK	Taylor Blecharczyk, head manager of a rising print shop, inherited from his wealthy mother. Taylor Blecharczyk’s formerly conjoined brother. Cynical from his rise to power.
GERTRUDE	Calm, collected, upper-class graduate of an engineering school. Taylor Blecharczyk’s fiancé.
HEDWIG TURLA	Ancient Eastern European émigré to America, expert surgeon, chemist and engineer. Absolutely full of herself and rightly so. Feigns compassion until her flies are firmly in the web.
ALICE	Personal assistant with sass. Works for Hedwig.
DOCTOR	A friendly, slightly crazy mad scientist. Works for Hedwig.

PRODUCTION NOTES

- Note 1. The show is divided into two segments – the *After Dark* “minisodes” and the “real world” events around Allen. The “real world” events do not have narration and minimal internal thoughts, to differentiate themselves from the hammy “minisodes”. Thus, audio cues are required to indicate “real world” scene transitions – switches to new soundscapes, fade ins/fade outs, etc.
- Note 2. The overall tone is “wistful nostalgia.” The *After Dark* show took place between 1952-1955. Allen was 24 in 1952. In 2008, he is 80.
- Note 3. A separate voice, the “Introducer”, mentions the show’s name at the beginning of each show.

1 **SCENE 1. — FORESHADOWING, PART 1.** (INT: Island tunnel ; several months ago)
 2 •Scottie, Chris

3 **SCOTTIE:** Just a little further. It's over here. Watch your step.

4 **CHRIS:** Why's it so fabulessly dark?

5 **SCOTTIE:** So people don't freak out if they see it. (PICKS SOMETHING UP) Here.

6 **CHRIS:** (TOUCHES SQUISHY OBJECT) Ew. What is this?

7 **SCOTTIE:** It sheds these little casings off its skin. This one just came off of it.

8 **CHRIS:** Okay.

9 **SCOTTIE:** Take it with you.

10 **CHRIS:** This is, like, one of your family's weird hippie things, isn't it?

11 **SCOTTIE:** Would you shut up about that?

12 **CHRIS:** Come on. It's like, anywhere we go, it's like, "Oh, it's a sin to eat fast food." Or, "I
 13 can't wear clothes I didn't make." We can't even go to the cinema.

14 **SCOTTIE:** Chris, hon. I love you, but shut up. (BREATH) Gods, you're like...
 15 (FRUSTRATED) Rrrrrr!

16 **CHRIS:** Well, you're so serious all the time.

17 **SCOTTIE:** Not at cons.

18 **CHRIS:** Not at cons.

19 **SCOTTIE:** I'm not asking you to accept my family. Gods know, I don't. Just look at this and
 20 you'll see why my life's so weird, okay?

21 **CHRIS:** Okay. Jesonaphus.

22 **SCOTTIE:** Now, this thing's old. It's been around since the forties.

23 **CHRIS:** Uh huh.

24 **SCOTTIE:** And you better not scream like a little girl when you see it.

25 **CHRIS:** Did you?

26 **SCOTTIE:** No. I'm used to this kinda stuff. Why do you think my cosplay's so awesome?

27 **CHRIS:** Because you're awesome?

28 **SCOTTIE:** (FLATTERED) Yeah. But I can focus better than anyone when I'm costuming.

29 **CHRIS:** Anyone?

30 **SCOTTIE:** Anyone.

31 **CHRIS:** And that's because of magic?

32 **SCOTTIE:** Yeah, and so's this. I'm going to point my flashlight on it. Ready?

33 **CHRIS:** Pointificate away.

34 **SCOTTIE:** Have a look.

35 /SFX/ SPEED BUMP GROWLS

36 /SFX/ CHRIS DOES A SHORT SURPRISED SHRIEK INTO HIS PALM

37 **CHRIS:** Oh my God.

38 **SCOTTIE:** Keep still. Don't move. (BEAT) This is why I live on an island. This is why it's so
39 hard for me to have friends.

40 **INTRODUCTION.**

41 •Introducer

42 **INTRODUCER:** (SOFTLY) The Mask of Inanna.

43 /MUS/ _____ OPENING THEME

1 **SCENE 2. — “ALICE’S RESTAURANT”, PART 1.** (INT: The lighthouse ; July 2008, a few days after
 2 Allen’s arrival)
 3 •Scottie, Old Allen, Lewis

4 /SFX/ KNOCK ON AN OPEN DOOR

5 **SCOTTIE:** The lawn’s been mowified.

6 **OLD ALLEN:** (DISTRACTED) That’s nice.

7 **SCOTTIE:** The bag’s pretty full of grass though. Where do you want the trimmings?

8 **ALLEN:** I don’t care. I’m on the phone. There’s trash bags in the tool shed.

9 **SCOTTIE:** The trash pickup’s like a half mile down the road.

10 **ALLEN:** So?

11 **SCOTTIE:** I’m not carrying all that.

12 **ALLEN:** Well, leave it. I’ll handle it.

13 **SCOTTIE:** I’m going to do an Alice’s Restaurant.

14 **ALLEN:** What?

15 **SCOTTIE:** Dump it over the cliff.

16 **ALLEN:** Huh?

17 **SCOTTIE:** It’s just plant matter.

18 **ALLEN:** Fine. Fine. Get out. (BEAT) Sorry about that, David.

19 **LEWIS:** (FX: PHONE FILTER) Not a problem. Scottie’s always been a handful. I’m glad
 20 you’re helping her out.

21 **ALLEN:** Anything I should be worried about?

22 **LEWIS:** (FX: PHONE FILTER) Nope. Just be careful about mentioning her brother
 23 around her.

24 **ALLEN:** I didn’t know she had one.

25 **LEWIS:** (FX: PHONE FILTER) He’s enlisted, too, like my daughter. (REGRET WITH
 26 ACCEPTANCE) A lot of the families here spend time in the service. She misses
 27 him a lot.

28 **ALLEN:** I’ll try not to mention her boyfriend either.

29 **LEWIS:** (FX: PHONE FILTER) She told you about him?

30 **ALLEN:** Only that she's not allowed to see him..

31 **LEWIS:** (FX: PHONE FILTER) I'll tell you the story someday. (DELIGHTED) Anyway, I
 32 was highly, highly impressed that you decided to revive your show the other
 33 night.

34 **ALLEN:** Well, Scottie sounded like she could've used the pick-me-up. And it wasn't bad to
 35 get behind the old microphone again. You wouldn't happen to know why my
 36 music is broadcasting over the FM spectrum, would you?

37 **LEWIS:** (FX: PHONE FILTER) (LAUGHS) We fixed that tower up pretty good. No one's
 38 the wiser.

39 **ALLEN:** (AMUSED) You could have told me.

40 **LEWIS:** (FX: PHONE FILTER) You wouldn't mind doing another show soon?

41 **ALLEN:** How about tonight?

42 **LEWIS:** (FX: PHONE FILTER) Fantastic! Maybe one of the unreleased ones?

43 **ALLEN:** Yes.

44 **LEWIS:** (FX: PHONE FILTER) I'd love to hear you finally finish the series.

45 **ALLEN:** I will. Oh, how do I turn the transmitter off? So I can hear my records without the
 46 whole island listening in.

47 **LEWIS:** (FX: PHONE FILTER) There's a big switch behind the radio room's door.
 48 Could you play the show at eight tonight? I have some friends who want to hear
 49 it, too..

50 **ALLEN:** Sure. Anything for you.

51 **LEWIS:** (FX: PHONE FILTER) I'll leave you to it, then. If you need anything from me,
 52 I'm a hike down the road; the blue house right before the turn into the Park.

53 **ALLEN:** I'll remember that.

54 **LEWIS:** (FX: PHONE FILTER) You'll see my car out front. Oh, I'm at the island's
 55 grocers. Can I pick you up anything? We make it all ourselves.

56 **ALLEN:** I don't know. I'll make a list later.

57 **LEWIS:** (FX: PHONE FILTER) Okay. Ciao.

58 **ALLEN:** Take care.

59 /SFX/ ALLEN HANGS UP PHONE

60 **ALLEN:** (SIGHS)

61 /SFX/ CAT'S MEOW

62 **ALLEN:** Yes, Mr. Oboler. Another show tonight. And no, you may not have my sandwich.

63 /SFX/ CAT'S MEOW

64 **ALLEN:** (CRUNCHES A BITE) You wouldn't eat it if I gave it to you!

1 **SCENE 3. — FORTUNATE SON.** (EXT: The lighthouse cliff-side ; a little while later)
 2 •Scottie, Old Allen

3 /SFX/ SEASIDE AMBIENCE (DISTANT)

4 **OLD ALLEN:** (WINDED, WALKING TOWARDS SCOTTIE) You did a good job mowing the hill.
 5 I can see my knees again.

6 **SCOTTIE:** (COUGHS, SPUTTERS)

7 **ALLEN:** (STOPS) Oh my. What happened to you?

8 **SCOTTIE:** The wind blew the grass back at me. (SPITS GRASS OUT)

9 **ALLEN:** (AMUSED) All over you there. You need to use the bath?

10 **SCOTTIE:** (BRUSHES HERSELF) I'll be fine. It just sticks. Everywhere. Especially in my
 11 hair. I've been en-foliated.

12 **ALLEN:** Wait there. I'll get a camera.

13 **SCOTTIE:** Please don't. I'll be okay. What do you want done next?

14 **ALLEN:** I made some iced tea that needs drinking.

15 **SCOTTIE:** I'd love some, Mr. Allen.

16 **ALLEN:** Drop the mister. Allen's fine. Or Len. You don't need to walk on tiptoes around
 17 me. I can tell you were raised right.

18 **SCOTTIE:** (LAUGHS)

19 **ALLEN:** What?

20 **SCOTTIE:** You're the first person to say that. Even my boyfriend said I was screwed up.

21 **ALLEN:** (CONCERNED) Oh. I'm sorry to hear that.

22 **SCOTTIE:** He liked that about me. Well, mostly. He was kinda a dick about a lot of it.

23 **ALLEN:** If you don't mind, why can't you see him anymore? I asked Mr. Lewis and he
 24 was, you know.

25 **SCOTTIE:** They won't let me.

26 **ALLEN:** Who?

27 **SCOTTIE:** All of them. My dad. The Church. (BEAT) It's no big deal. Once I'm in college, I
 28 can do whatever I want. That's only a couple months from now. I'll be off the
 29 island and they won't care anymore.

30 **ALLEN:** What Church?

31 **SCOTTIE:** Didn't he tell you? (BEAT) Forget it. Ask him.

32 **ALLEN:** Sorry.

33 **SCOTTIE:** It's okay. (SIGHS) So, with you being here three days, how do you like it?

34 **ALLEN:** The island? I miss the cars driving by. And people outside my window. I don't
35 know if you've ever lived in a city or a main street somewhere.

36 **SCOTTIE:** Nope.

37 **ALLEN:** It's like your body gets trained to expect a car crash any second. (BEAT) But
38 look at this land. The hill, the horizon, the waves, the gulls and their clamshells all
39 over the rocks. This is the life. That's why you come out here, isn't it? Would you
40 live here if you could?

41 **SCOTTIE:** Yeah.

42 **ALLEN:** Too bad! I'm here now.

43 **SCOTTIE:** I'll fight you for it.

44 **ALLEN:** You're a good kid. Have a glass.

45 /SFX/ BOTH DRINK ICE TEA

46 **SCOTTIE:** Thanks.

47 **ALLEN:** Help yourself. There's crackers, too.

48 **SCOTTIE:** Don't mind if I do.

49 **ALLEN:** (REALIZING) Scottie, when did the crackers get here?

50 **SCOTTIE:** When the grocery truck brought them yesterday? After you ordered them? From
51 the list by the phone?

52 **ALLEN:** Oh, right. Wait a moment. You said I've been here three days?

53 **SCOTTIE:** Uh huh.

54 **ALLEN:** I thought I arrived yesterday.

55 **SCOTTIE:** Nope. You're old.

56 **ALLEN:** I'm not senile. I played the After Dark show for you last night.

57 **SCOTTIE:** Two nights ago. Last night you were out cold.

58 **ALLEN:** Huh.

59 **SCOTTIE:** Check the newspaper if you don't believe me.

60 **ALLEN:** No, I do. It's just that I don't remember much from yesterday.

61 **SCOTTIE:** I came by and you got up. You ordered food and went to sleep.

62 **ALLEN:** (CONFUSED) Did I? That's very odd.

63 **SCOTTIE:** Do you want me to wake you up more often?

64 **ALLEN:** No. If I need the sleep, then I need it. I suppose. (QUIET, LISTENS TO THE
65 SEA)

66 **SCOTTIE:** Is there anything else you miss, being here?

67 **ALLEN:** Not yet. Nothing I can think of. The grocery store doesn't carry bourbon, does it?

68 **SCOTTIE:** Nope.

69 **ALLEN:** That would be perfect. The sun setting over the water, illuminating every wave as
70 the darkness rushes overhead, sitting on top of the lighthouse in a deck chair, a
71 glass of Uncle Hickory's Bourbon in my hand. What do you drink?

72 **SCOTTIE:** I'm underage.

73 **ALLEN:** I'm not going to tell anyone. What do you drink?

74 **SCOTTIE:** I have this vodka mixer I love to make. I put lots of blue coloring in it.

75 **ALLEN:** Not a beer drinker?

76 **SCOTTIE:** Gah. No. Maybe if my taste buds magically change when I'm twenty-one like the
77 law says they're supposed to.

78 **ALLEN:** You've probably never had the good stuff. I'll pick you up something imported
79 somewhere.

80 **SCOTTIE:** Mr. Allen!

81 **ALLEN:** What? For yourself. Not to drink with me. I like to savor my bourbon alone, thank
82 you very much.

83 **SCOTTIE:** And you're not supposed to drink with your meds. It's written on the bottles.

84 **ALLEN:** Who are they going to tell?

85 **SCOTTIE:** Suit yourself. Good luck getting booze.

86 **ALLEN:** I'll borrow Mr. Lewis' car sometime.

87 **SCOTTIE:** Good luck with that, too. (SETS DRINK DOWN) Another tea, please? Then I
88 can start on cleaning the tool shed.

89 **ALLEN:** Be still my beating heart. (FILLS GLASS) Sipping tea with an old man and then
90 helping to do his chores. Scottie, you're like the son I never had.

91 **SCOTTIE:** (SURPRISED, BETRAYED AT TRIGGER WORD, SLAMS DOWN ICE TEA,
92 SILENCE) Forget it.

93 **ALLEN:** What? What's the matter?

94 **SCOTTIE:** I said, forget it. I'm leaving.

95 **ALLEN:** Scottie.

96 **SCOTTIE:** If I wanted to hear more of that son-I-never-had crap, I'd listen to my dad at
97 home.

98 **ALLEN:** I'm sorry. It slipped out.

99 **SCOTTIE:** No. I know it's what you're thinking. My hair's short. I wear practical clothes. I
100 have a multitool on my belt. I get enough of that in school.

101 **ALLEN:** I didn't mean it like that.

102 **SCOTTIE:** I know how you meant it. I'm handy, I'm useful. I'm good at things. Gods, what
103 am I? I don't get this kind of crap at my mom's.

104 **ALLEN:** (CONFUSED) Is this about your brother?

105 **SCOTTIE:** No, it's not. And where'd you hear about him? Mr. Lewis? (BEAT) I don't think I
106 can be here.

107 **ALLEN:** Settle down. It was a bad joke. That's all.

108 **SCOTTIE:** It's not a joke. You think I haven't heard it before? They won't let me have a
109 boyfriend. They won't let me off the island to go clubbing. All they let me do are
110 stupid 'boy' things like mowing your stupid grass. Forget it. I quit. (BEAT) Have
111 fun living in your damned lighthouse with your damned bourbon playing your
112 damned radio show.

113 **ALLEN:** Wait! I didn't mean it like that. I think you're an attractive young lady. (TRAILS
114 OFF, REALIZES HE'S PUT HIS FOOT IN HIS MOUTH) I'm sorry.

115 **SCOTTIE:** (INTERRUPTING) It feels a lot better when you say it. Screw you.

116 **ALLEN:** Scottie.

117 /SFX/ SCOTTIE WALKS AWAY ON GRASS

118 **SCOTTIE:** It's Sara. And you can't leave the island either. Why don't you try sometime?

119 **ALLEN:** Sara! (GIVES UP) Aw, heck. Stupid.

1 **SCENE 4. AFTER DARK MINISODE: “THE HEART-SHAPED BOX”**

2 **INTRO.**

3 •Old Allen, Young Stroud, Matt, Old Allen (as Crask)

4 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD (CONTINUE UNDER)

5 /SFX/ THE QUIET NIGHT WITH CRICKETS

6 /SFX/ FEET WALKING ON A SIDEWALK

7 **YOUNG STROUD:** (SLIGHT PETER LORRE INFLUENCE) You're out awfully late tonight. It really
8 isn't safe you know.

9 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

10 **STROUD:** You should be at home. Sitting by the fire.

11 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

12 **STROUD:** Having a drink and relaxing. Listening to your radio.

13 /SFX/ FEET RUNNING ON A SIDEWALK

14 **STROUD:** That's good. You're running. Running for home. (MENACING) But it's too late.
15 Too late to run for home now, because you've been caught out ... (LOUD,
16 OVERDRAMATIC) AFTER DARK!

17 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

18 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME (UP, THEN UNDER)

19 **MATT:** (PEPPY ANNOUNCER STYLE) Winsley Wheat presents *After Dark*. Tales of
20 Mystery and Fright. Winsley Wheat! What a treat! Gets your boy or girl upbeat!

21 /MUS/ AFTER DARK THEME (OUT)

22 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD (FADE OUT)

23 **OLD ALLEN (as CRASK):** (SLIGHTLY DEPRESSED BUT TRYING TO BE EXCITED) Good
24 evening, my fine listeners. As you have eagerly anticipated these past
25 fifty years, I have returned from the ether. I've seen things that would
26 make your blood curdle and your bones chill. Tonight, and for many
27 nights to come, I shall bring you tales from AfterDark unheard by god or
28 man over these fine airwaves! Recorded for our brave troops in Korea,
29 and without my observation (save for this show), these episodes were
30 lost, until now. My return. For without Dr. Damien Crask, there can be no
31 After Dark.

32 (BEAT)

33 But before we let you back into my world, let's have a listen to a sponsor
34 from days gone by...

1 **COMMERCIAL.**
 2 •Marsha, Sally, Old Allen (as Crask)

3 **MARSHA:** Hey Sally! Are those your famous butter-top cinnamon muffins?
 4 **SALLY:** They sure are, Marsha.

5 **MARSHA:** Those get a blue ribbon at the county fair every year. I'd love to take a gander at
 6 the recipe.

7 **SALLY:** It's no secret! I just use quality ingredients. Butter straight from the farm and
 8 Winsley Wheat straight from the grocer!

9 **MARSHA:** I love Winsley Wheat! My husband says my pancakes have never been better
 10 since I switched over.

11 **SALLY:** Well, they say a house is only as good as its foundation. That's why I start all my
 12 recipes with Winsley Wheat. I never have to worry about them being anything but
 13 great. I just have to worry about finding space on my wall for all those ribbons.

14 **MARSHA:** Say, I'm going to go make some muffins of my own. But the way my family eats, I
 15 don't know if they'll make it to the fair!

16 **SALLY:** (LAUGHS) That's the best prize yet! Everyone's a winner with....

17 /MUS/ WINSLEY WHEAT JINGLE

18 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—
 19 **MAN:** —boy—
 20 **SINGERS:** —or—
 21 **WOMAN:** —girl—
 22 **SINGERS:** —upbeat! ♪

23 (PAUSE)

24 **OLD ALLEN (as CRASK):** (BEAT) Wasn't that special. Before we begin, allow me a personal note.
 25 I'm dedicating this episode a wonderful young person, Sara, who some of
 26 you know as Scottie. I want to apologize to her. To you, Scottie, for what I
 27 said today. We're from different times, you and I, but that's no excuse for
 28 me. It was wrong to say, no matter the year and even worse, it was a very
 29 bad joke. If you can forgive me, I won't tell another like it. (BEAT) And
 30 now, I present to you, Scottie, and the rest of you kind souls, a macabre
 31 and grisly tale known in some circles as, "The Heart-Shaped Box"

32 **MATT:** Taylor Bleharczyk [pronounced Bleh-char-zik] is a hard worker at the local
 33 groceria. He grew up with a poor mother, now deceased, but he has the can-do
 34 attitude of all men raised during the war. He even has a fiancé, pretty Abigail
 35 from the department store. And his name is a footnote in the medical journals as
 36 the sole survivor from a successful operation to split Siamese, or conjoined,
 37 twins. He still has the scar on the right side of his chest, where he shared a heart
 38 with his former brother. He has received a letter in the mail informing him that he

39 and his fiancé stand to inherit a substantial reward from a foundation in his
40 mother's name. The letter included two bus tickets to the Saul A Montgomery
41 Institution of Biology, a large compound in the forests of New York. He's taken
42 Abigail to claim their nest egg.

43

1 **SCENE A.** (INT: Industrial hallway, afternoon)
2 • Taylor, Abby, Alice

3 /SFX/ CREAK OF A LONG METAL DOOR SEALING SHUT

4 /SFX/ IN THE DISTANCE, THE SLOW IRREGULAR GROANS OF A TRIED ERRATIC
5 BELLOWS MACHINE

6 **TAYLOR:** I guess this is it. Stark as a hospital, isn't it?

7 **ABBY:** The sooner we're out of here, the better.

8 **ALICE:** Hello, Taylor Blecharczyk? I'm Alice, assistant to the director of this institution.
9 And you must be Abigail.

10 **ABBY:** Abby's fine.

11 **TAYLOR:** Thank you for bringing us here.

12 **ALICE:** It was our pleasure. The director is waiting for you.

13 **TAYLOR:** (LISTENS TO GROANS) Is that your air filtering system?

14 **ALICE:** No, but it is a very old machine. (STOPS) In here.

15 /SFX/ DOOR CLOSES

16

17 **SCENE B.** (INT: Head office, afternoon)
 18 • Taylor, Abby, Alice, Hedwig, Blecharczyk, Gertrude

19 **ALICE:** I present to you our esteemed director, Dr. Hedwig Turla.

20 **HEDWIG:** A good afternoon to you, Mr. Blecharczyk. It is a distinct pleasure to meet you.
 21 You will forgive me if I do not rise. My legs do not allow me to leave my
 22 wheelchair at this time.

23 **TAYLOR:** I understand. Thank you. Abby and I were thrilled to hear about the reward.

24 **HEDWIG:** A delicate matter, that. Did you know I was the doctor who separated the famous
 25 Taylor Blecharczyk from his brother?

26 **ABBY:** You?

27 **HEDWIG:** Yes. A woman can do anything she sets her mind to. Now, I have invited you
 28 here because we have a bit of a situation. Alice, invite our kind visitors to please
 29 step in.

30 **ALICE:** Certainly.

31 /SFX/ DOOR OPENS

32 **TAYLOR:** Dear God!

33 **ABBY:** That can't be!

34 **BLECHARCZYK:** Is this a joke?

35 **GERTRUDE:** What's happening?

36 **HEDWIG:** Everyone, sit. I shall make introductions.

37 **TAYLOR and BLECHARCZYK:** (TOGETHER) But he looks just like me!

38 **HEDWIG:** Settle down, please. Taylor Blecharczyk, meet Taylor Blecharczyk.

39 /SFX/ TAYLOR AND BLECHARCZYK GASP

40 **HEDWIG:** Also, Abigail, fiancé of Taylor Blecharczyk, meet Gertrude, fiancé of Taylor
 41 Blecharczyk.

42 **ABBY:** At least I'm nothing like her.

43 **TAYLOR:** My mother told me my brother had died on the operating table!

44 **BLECHARCZYK:** So did mine! We only had one heart between us!

45 **HEDWIG:** You are different Taylors in many ways. While you are identical twins, your
 46 voices and builds differ slightly. You follow independent professions and the
 47 women who raised you were quite different as well.

48 **BLECHARCZYK:** Are you saying my mother wasn't my mother?

49 **HEDWIG:** For one of you, yes. For simplicity, I shall refer to you as Taylor.

50 **TAYLOR:** Me?

51 **HEDWIG:** Yes. And I shall refer to you as Blecharczyk.

52 **BLECHARCZYK:** Look at this. Here's my identification. I run my family's print shop in Chicago. I
53 can prove who I am six ways to Sunday.

54 **HEDWIG:** Therein lays the situation. Only the real Taylor Blecharczyk may claim the
55 reward. You have three days to decide who that is.

56 **TAYLOR:** The real one? What happens to the other after three days?

57 **HEDWIG:** He will be no more.

58 **BLECHARCZYK:** This is an outrage. I'll have my lawyer on the phone.

59 **HEDWIG:** I speak the truth. Lift your shirts up. Go on. (WAITS WHILE SHIRTS GO UP)
60 See? One has the left scar and one has the right scar!

61 **TAYLOR:** If we're both brothers, how can one of us not be real?

62 **BLECHARCZYK:** How can this be?

63 **HEDWIG:** This you shall learn soon enough. Now, I request that Taylor and Blecharczyk
64 remain in this facility while we run some tests. The ladies are, of course, free to
65 go.

66 **ABBY:** I'm staying with my fiancé.

67 **GERTRUDE:** So am I.

68 **HEDWIG:** Very well. We have accommodations prepared.

69 **BLECHARCZYK:** I'm leaving. Come on, Gertrude.

70 **HEDWIG:** If you leave, in three days, nature takes its course. If you remain here, you have
71 a chance.

72 **BLECHARCZYK:** (RELENTS) All right.

73 **ALICE:** This way, please. The doctors will see you in separate rooms.

74 /MUS/ INTERLUDE

75 **SCENE C.** (INT: Mad scientist lab, afternoon)
 76 • Taylor, Abby, Doctor

77 **DOCTOR:** All right, Mr. Taylor. Your blood pressure is a little low but your pulse is fine.

78 **TAYLOR:** Your director, did she really perform my operation?

79 **DOCTOR:** An amazing woman she is. Now, relax and do not be frightened of anything you
 80 see.

81 **TAYLOR:** I've been to the doctor before.

82 /SFX/ HAND PLUNGES INTO WATER AND LIFTS A JELLYFISH

83 **ABBY:** Ah! What's that jellyfish? It has a human eye in its center. A real eye!

84 **DOCTOR:** Remain still. This will not hurt.

85 **TAYLOR:** I can't look.

86 **DOCTOR:** Right on your neck there. Wait. Good. (LIFTS OFF JELLYFISH) Glucose is good.
 87 Red blood cell count is normal.

88 **TAYLOR:** It's a measuring device?

89 **DOCTOR:** Yes.

90 **ABBY:** Will regular doctors be using those someday?

91 **DOCTOR:** Who can say?

92 **TAYLOR:** (IN PAIN) Oww! Ahh!

93 **DOCTOR:** Where is the pain?

94 **ABBY:** You said it wouldn't hurt him.

95 **DOCTOR:** The jellyfish did not do this.

96 **TAYLOR:** My hand!

97 **DOCTOR:** Oh, this is not good. Put your hands together. Yes, see? You have two left
 98 hands!

99 **TAYLOR:** Oh God, no.

100 **ABBY:** How can this be?

101 **DOCTOR:** I'll get a sedative.

102 **TAYLOR:** (BREATHES) Wait. The pain's gone.

103 **ABBY:** Your hand's normal again. A right and a left. What happened?

104 **DOCTOR:** I must report this immediately. Alice, take them to their room.

105 /MUS/ INTERLUDE

106 **SCENE D.** (INT: Guest room, afternoon)

107 • Taylor, Abby, Alice

108 /SFX/ CHICKENS OUTSIDE, SLOWED TO INDICATE GIGANTICISM

109 **ALICE:** Your room looks out over the ranch.

110 **ABBY:** How's your hand, dear?

111 **TAYLOR:** It's fine. My God, look outside.

112 **ALICE:** Ah. Incredible, aren't they? Those walking mesh cages with the chicken legs?
 113 The beasts inside them have fragile bodies and they aren't very smart, so the
 114 cages protect them. They can grow up to twenty feet tall.

115 **ABBY:** Are they for food?

116 **ALICE:** Food, transportation, whatever we want them to be. The director says they
 117 remind her of the old country. You must be tired.

118 **TAYLOR:** Thank you. Goodbye.

119 /SFX/ DOOR SHUTS

120 **ABBY:** They're horrible.

121 **TAYLOR:** (IN PAIN) Oww! Ahh!

122 **ABBY:** Is it happening again? Your hands are fine.

123 **TAYLOR:** My side! Lift my shirt. (LIFTS) Is it there?

124 **ABBY:** Yes. I'll call the doctor.

125 /SFX/ PICKS UP PHONE

126 **ABBY:** Doctor, it's happened again. On his chest, he has the Siamese scars on both
 127 sides now! Hurry!

128 /SFX/ HANGS UP PHONE

129 **ABBY:** He's coming.

130 **TAYLOR:** (BREATHES) Nevermind. I think it's gone.

131 **ABBY:** No. There's something else. There's a message written on your skin, where it is.
 132 It's scribbled in marker. It says, "Did you just get my scar?"

133 /MUS/ INTERLUDE

134 **SCENE E.** (INT: Heart box chamber, morning)
 135 • Taylor, Abby, Hedwig, Blecharczyk

136 /SFX/ MACHINE GROANS SOFTLY

137 **HEDWIG:** A fine morning. I am glad you survived the night.

138 **BLECHARCZYK:** I couldn't sleep. Every few hours, bam! I switch some other body part with him.

139 **TAYLOR:** The worst was when I had his eye. I saw half through mine, half through his.

140 **HEDWIG:** It will be worse, I am afraid, until one of you is chosen. I shall explain. Step inside
 141 this chamber, but beware. The truth is unsettling.

142 /SFX/ DOOR OPENS

143 /SFX/ MACHINE GROANS GROW LOUDEST

144 **ALL:** (SHOCKED)

145 **HEDWIG:** This machine is crude by today's standards. When it was built, I had to improvise
 146 my own tricks. But this is why you live. It generates a 'redundant matter' field in
 147 both your bodies. Taylor and Blecharczyk, you are not whole men. You share the
 148 same heart! And the same blood!

149 **TAYLOR:** My heart.

150 **HEDWIG:** Touch each other's chests. See how they match! Your one heart exists in both
 151 places. After so many years, this machine cannot last. Tomorrow, it will break. It
 152 is humane that we stabilize the heart in one of you before then. A man is not truly
 153 a man without a heart, yes?

154 **ABBY:** What about their bodies switching?

155 **HEDWIG:** The field is unstable. It expands, changes arm for arm, eye for eye, but where
 156 there is an empty cavity, there is no pain. Only life!

157 /MUS/ INTERLUDE

158 **SCENE F.** (INT: Dining room, afternoon)

159 • Taylor, Abby, Blecharczyk, Gertrude

160 **BLECHARCZYK:** She's monstrous. A vile conniving witch, toying with us.

161 **TAYLOR:** She could save one of us, with her weird medicines and monsters. But she won't.

162 **BLECHARCZYK:** It won't be me going down. Or you if we can help it. Ow!

163 **TAYLOR:** (IN PAIN) Ow!

164 **GERTRUDE:** I have you.

165 **ABBY:** What is it this time?

166 **TAYLOR:** (BREATHES) My tongue.

167 **BLECHARCZYK:** Our tongues. Get me away from him. It happens more, the closer we are
168 together. That's why she separated us all these years.

169 **ABBY:** See you two later.

170 /SFX/ ABBY AND BLECHARCZYK WALK AWAY

171 **TAYLOR:** I don't trust that man. I've had days when I felt drunk without a drop in me. Sick
172 when everyone else was well. I know now, it's always been him. Abby, do me a
173 favor. Tonight, go to that blasted machine. Tell me if either of them is messing
174 with it.

175 /MUS/ INTERLUDE

176 **SCENE G.** (INT: Heart box chamber, afternoon)
 177 • Abby, Alice, Gertrude

178 /SFX/ MACHINE GROANS BEHIND A DOOR

179 **ALICE:** Can I help you, Abby? Come on out. I see you hiding behind that cabinet.

180 **ABBY:** (SHEEPISH) Sorry. I was watching for Gertrude.

181 **ALICE:** Yes, she's in there. She has a degree in engineering and Dr. Turla gave her
 182 permission to see the machine. Do you have a degree in engineering?

183 **ABBY:** (HUMILIATED) No. I work at the perfume counter.

184 **ALICE:** She's coming out soon. And you wait a bit?

185 **ABBY:** Sure.

186 /SFX/ DOOR OPENS

187 **GERTRUDE:** Come to talk? I'm busy.

188 **ABBY:** Go on. I'm just curious is all.

189 **GERTRUDE:** This machine is incredible. I can only fathom how parts of it work.

190 **ABBY:** You're fiddling with it. You better not be trying it kill my Taylor prematurely.

191 **GERTRUDE:** I am trying to do the opposite. (HEARS A SOUND) Oh no. You'd better check
 192 your fiancé. I believe they've swapped their right kidneys.

193 /MUS/ INTERLUDE

194 **SCENE H.** (INT: Guest room, afternoon)

195 • Taylor, Abby

196 /SFX/ CHICKENS OUTSIDE, SLOWED TO INDICATE GIGANTICISM

197 **ABBY:** She's doing something to the machine!

198 **TAYLOR:** I knew it. Another ice pack?

199 **ABBY:** She said you'd swapped your right kidneys.

200 **TAYLOR:** We did. I want it to stop. Anything to make it stop.

201 **ABBY:** You wouldn't give up your life, would you?

202 **TAYLOR:** You don't know. My nerves are searing hot. Sandpaper and lava crawling under
203 my skin. My brain can't handle the agony. I don't have the strength to fight for the
204 rest of my life.

205 **ABBY:** What can I do?

206 **TAYLOR:** More medicine. Please. I need two bodies' worth of opiates.

207 /MUS/ INTERLUDE

208 **SCENE I.** (INT: Heart box chamber, morning)
 209 • Taylor, Abby, Hedwig, Blecharczyk

210 **HEDWIG:** Good morning. This is unsettling for all of us.

211 /SFX/ TAYLOR AND BLECHARCZYK WHINE IN PAIN

212 **ABBY:** I'll say! What you're putting these men through.

213 **HEDWIG:** Nevertheless, this is the time we will need to stabilize one of them. Which will it
 214 be? I will hear reasons from both of you. Taylor?

215 **TAYLOR:** (PAINED) I've seen your facility. You have drugs and equipment here beyond the
 216 world outside. You must be able to save us. Please. An artificial heart. A
 217 transplant for me, if you can. Give him my heart. I can't fight him for it.

218 **ABBY:** Taylor!

219 **TAYLOR:** I mean it! I've had a good life. If you can give me another day with my sweet
 220 Abigail, everything of mine is yours.

221 **HEDWIG:** I see. And you, Blecharczyk?

222 **BLECHARCZYK:** I've seen my own mortality. And I wish I'd have more time to make it up to my
 223 brother. But I've a company to run. I have employees depending on me. Save
 224 me, please. I can pay your expenses, if that helps.

225 **HEDWIG:** You have made your case. Many years ago, twenty-one to be precise, soon after
 226 I came to America, two women came to me. A lady of the evening, and her
 227 madam. The lady had given birth to conjoined twins. Her madam asked me to
 228 save one, that she might raise him in a better life than his mother could. The
 229 mother pleaded that I save both, that she might know they both lived. In return, I
 230 could do whatever I pleased to them. I see not much has changed. For all your
 231 fine or humble upbringings, you merely reflect the women who raised you. I say
 232 to you as I did to them. Blecharczyk, you reason well, and Taylor, you hope. I
 233 have seen much of this world, and I see more need for hope than reason. Taylor,
 234 I shall spare you. Blecharczyk, say your goodbyes.

235 **ABBY:** Oh, darling.

236 **TAYLOR:** Thank you, Doctor.

237 **BLECHARCZYK:** This wasn't entirely unexpected.

238 **HEDWIG:** We will provide localized anesthesia to ease your pain, Blecharczyk.

239 **BLECHARCZYK:** No, do it raw. I'll take it. Besides, I doubt you have any intention to release my
 240 brother from the premises.

241 **HEDWIG:** (SMILES) An astute observation. There is much we can learn about the long
 242 term affects of the machine, Mr. Taylor.

- 243 **TAYLOR:** You can't do this!
- 244 **BLECHARCZYK:** She can. Grant me this last request. I want to see the machine turn off with my
245 own eyes. And I want my brother to hear my screams when it does.
- 246 **HEDWIG:** That is reasonable. Take him away.
- 247 **ABBY:** No! You filthy woman! You can't do this!
- 248 **HEDWIG:** (LAUGHS MANIACALLY) You are in no position to tell me what to do. I shall
249 enjoy dissecting the two of you. One living, one dead!
- 250 /MUS/ INTERLUDE

251 **SCENE J.** (INT: Operating room, afternoon)
 252 • Taylor, Abby, Alice, Hedwig, Blecharczyk, Gertrude, Allen (as Crask)

253 /SFX/ MACHINE GROANS SLOWLY BEHIND A DOOR

254 **ABBY:** Are you comfortable, darling?

255 **TAYLOR:** Yes. I'm ready to receive the heart.

256 **HEDWIG:** Are you ready, Alice?

257 **ALICE:** (FX: PHONE FILTER) Yes. We'll begin shutdown in three minutes.

258 **HEDWIG:** Good. Deliver my best wishes to the dearly departed.

259 **ALICE:** (FX: PHONE FILTER) I will.

260 **GERTRUDE:** (FX: PHONE FILTER) No, you won't!

261 **ALICE:** (FX: PHONE FILTER) What? Hey!

262 /SFX/ SOUNDS OF STRUGGLE, THUD HITS THE FLOOR

263 **HEDWIG:** Alice? What is happening?

264 **GERTRUDE:** Alice won't be serving you anymore.

265 /SFX/ MACHINE GROANS FASTER BEHIND A DOOR

266 **TAYLOR:** Ah! It hurts!

267 **HEDWIG:** There should be little pain. Not like this.

268 **ABBY:** Let me move your smock. (SCREAMS)

269 /SFX/ SQUISHY FLESH SOUNDS

270 **HEDWIG:** Impossible! A leg growing from your hip!

271 **ABBY:** An arm! God, another arm!

272 **TAYLOR:** Ahh!

273 **HEDWIG:** A tiny body growing out! It cannot be!

274 **TAYLOR and BLECHARCZYK:** (SCREAMING, BLECHARCZYK'S VOICE FADES IN,
 275 SQUEAKING TO NORMAL RANGE)

276 /SFX/ MACHINE STOPS, SILENCE

277 **GERTRUDE:** Did it work?

278 **BLECHARCZYK:** It did. Hello, brother.

279 **TAYLOR:** (BREATHES) Brother. It doesn't hurt anymore.

280 **BLECHARCZYK:** No. Sorry to get this close to you, but it was the only way we could share our
281 heart. To put us back as we were. Conjoined together.

282 **HEDWIG:** How did you do this?

283 **GERTRUDE:** I discerned that the pattern in the bellows matched the instabilities in the matter
284 field. I recreated all the patterns in order, and undid what had been done. I put
285 them back together.

286 **ABBY:** That's amazing!

287 **BLECHARCZYK:** We've beaten you, Dr. Turla! And now, I have a chance to know my brother.

288 **HEDWIG:** You'll never leave.

289 **TAYLOR:** My mother, our mother, raised me with her stories of the old country, Dr. Hedwig.
290 Walking giant chickens, riding a mortar and pestle like your own white
291 wheelchair. I know who you really are. Let us free, or I'll scream it to all your
292 employees!

293 **HEDWIG:** Very well. You all are free.

294 **GERTRUDE:** Thank you. Let's hurry.

295 **HEDWIG:** But know this. I have centuries of tricks remaining and I will be watching you.
296 Both of you Taylors. Especially, your fat, plump, ripe, delectable heart!

297 /MUS/ INTERLUDE

1 **OUTRO.**
2 •Young Allen (as Crask)

3 **YOUNG ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Who
4 can say what strange things the future of medicine holds for us? Might
5 some of it, in fact, come from a time of forgotten history? Maybe even the
6 Black Forests of old? How should we treat such knowledge, even if it
7 saves us? I don't know about you, but after tonight's tale, I wouldn't be
8 caught dead out... After Dark!

9 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME (UP AND UNDER)

10 **MATT:** *After Dark!*, brought to you each week on this station by the makers of Winsley
11 Wheat, features Leonard Allen, Isabel Huddleston, and Matt Lerner.

12 Our special guests this week were _____,
13 _____, and _____.

14 *After Dark* is written by Matt Lerner and is produced and directed by Leonard
15 Allen.

16 (PAUSE) Tune in next week for another tale of mystery and fright, right here
17 on—

18 **STROUD:** (DRAMATICALLY) *After Dark!*

1 **SCENE 5. — THE AFTER PARTY** (INT: Recording studio ; 1953, just after recording the previous
 2 *After Dark* episode)
 3 •Matt, Isabel, Young Allen, Young Stroud

4 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD (LONG FADE OUT)

5 **MATT:** And (BEAT) we're clear. The recording's stopped.

6 **ISABEL:** Thank God. I can breathe again. (LAUGHTER)

7 **YOUNG ALLEN:** Matt, give me the headphones. I want to hear that last bit again.

8 **MATT:** You were fine. The shows on NBC crack all the time.

9 **ALLEN:** I just want to be sure. Give me those.

10 **ISABEL:** Son of a biscuit, Len. It's as perfect as its going to get.

11 **ALLEN:** Well, I have to worry about it. That's my job, isn't it?

12 **MATT:** Len, we do this every week. The listeners don't care. The troops overseas don't
 13 care.

14 **ALLEN:** I care. Shhh. (LISTENS TO THE RECORDING) All right. That's fine.

15 **ISABEL:** Good. If it's not one thing, it's another with you. You've been pinching our
 16 pennies so hard, you'll have us recording on baling wire next.

17 **ALLEN:** Give me a break. Give me a break, will you? Winsley Wheat's cut back so much,
 18 I had to pull in Justine's Jellies last week. And the two of them barely pay for
 19 studio time, and forget about my salary. (FUMES) Isn't Johnny's calling you?

20 **MATT:** You see, they stay open late for me.

21 **ISABEL:** Your tab's so high, they won't close until you pay it.

22 **MATT:** Joke's on them! (LAUGHS)

23 /SFX/ SLAPS PAPER ON A TABLE

24 **ALLEN:** (ANNOYED) I'm not going to get any work done tonight. I'll listen to the take
 25 tomorrow.

26 **ISABEL:** So when are we doing the show again?

27 **ALLEN:** What do you mean?

28 **ISABEL:** Our next show?

29 **ALLEN:** (RESIGNED) We're not doing another one.

30 **MATT:** Why not?

31 **ALLEN:** Nobody's carrying it.

32 **MATT:** We've got six stations that'll always carry it. Nationwide They always will.

33 **ALLEN:** This is a lot of work, Matt. I spend half my days calling sponsors who hang up
34 when they hear my name. And I spend the other half on these blasted books and
35 herding you in here to make a decent show.

36 **ISABEL:** Would you stop shouting at us? We're your friends here.

37 **ALLEN:** I know. Look, I called in a few favors. Price, Welles, every number I could find
38 and most of them didn't even work. Same thing every time. 'I'll see what I can
39 do.' Then nothing. (BEAT) So, no. You know what? We're through. This is the
40 last show. Matt, wrap up the records. Send them to the Armed Forces people. I'm
41 leaving. You want to do the show, you find someone else.

42 **ISABEL:** Len, please.

43 **ALLEN:** I've been thinking all month, is this worth my time? Is it, Isabel?

44 **ISABEL:** Yes. It is. We only have a few episodes left.

45 **MATT:** Seven, tops. I'll get a collection going if money's the problem.

46 **ALLEN:** (SURPRISED) This is new. Maybe I should have asked you sooner.

47 **MATT:** Sleep on it. Please. We're all stressed. Please.

48 **ALLEN:** (PAUSE) And then what?

49 **MATT:** We'll talk about it tomorrow.

50 **ALLEN:** What if we do a new show?

51 **ISABEL:** But we only have seven episodes to finish this one.

52 **ALLEN:** Who's listening? Who cares?

53 **MATT:** We didn't have anyone listening when we started. So most of the stations won't
54 carry us. Give it time.

55 **ALLEN:** They won't carry it because Bob's doing the same show. The only way we're
56 going to crawl back into their schedules is if we do something different. Not a
57 horror show in a glut of damned horror shows! (BEAT) I think Bob had the right
58 idea. (DEAD SILENCE)

59 **MATT:** Bob stole our scripts and sold us up the river. Are you going to do the same to
60 us?

61 **ALLEN:** What if I am?

62 **MATT:** What do you remember about why he left? What did he tell you?

63 **ALLEN:** He said he had the chance to sell our show to the big time. I'm thinking that if I
64 had had the chance, I would have done the same thing, too.

65 **MATT:** Do you remember what he said about the Shepherd?

66 **ALLEN:** The Shepherd? Yeah. Yeah. But he was joking around. There's no Shepherd in
67 Hollywood.

68 **MATT:** The Shepherd runs Hollywood! Most of it. It has a copy of our show but it does
69 not have our show. We have to finish our show.

70 **ALLEN:** You're talking like you're hitting the bottle already. Pass it over. I want a shot.

71 **ISABEL:** You can't leave, Len.

72 **ALLEN:** I can. I will. Good night, everyone. You may consider *After Dark* over. Kaput.
73 Vamoose. Finished.

74 **ISABEL:** Matt, we need to tell him.

75 **MATT:** (RESIGNED) Sure.

76 **ALLEN:** Tell me what?

77 **MATT:** About the show. (BEAT) You may want to sit down for this.

78 **ALLEN:** We're not being controlled by the mob, are we? Because I'm not seeing money
79 like we should get if we were.

80 **ISABEL:** This isn't the first time we've done the show.

81 **ALLEN:** (PAUSE) What do you mean?

82 **MATT:** You think I write these scripts? Me? I can barely put two words together. I nurse
83 the bottle. And I get a script to you every week in advance. Typed without a
84 spelling error. How do you think I pull that off?

85 **ALLEN:** I've seen spelling errors.

86 **MATT:** I don't write the scripts. They were all written back in '44. Sure, we update them
87 to get them on the radio but there's another crew that does that. Not me.

88 **ALLEN:** (FLUMMOXED) I don't understand. Do we owe someone royalties? Who are
89 we stealing from?

90 **ISABEL:** From nobody, and that's the honest truth. And we need you to read them on air.
91 It has to be the same person, live, start to finish. You, Len. (BEAT) Len?

92 **MATT:** Len, hello? He's not moving.

93 **YOUNG STROUD:** He's not. And he won't remember any of this. Well, maybe the fight.

94 **MATT:** Bob!

95 **STROUD:** Nice of you to keep my voice in the show's introduction. (SNIDE) Oh, right. You
96 can't change it for the prayer to work.

97 **ISABEL:** (BEGINS CHANTING LOW) Inanna, hear us, guide us, guard us.

98 **STROUD:** (CHANTS THE SAME ALONG WITH HER) ... guide us, guard us. Oh, grow
99 up. The "Great Shepherd" liked what I gave Him. He said it's tender, succulent.
100 You've no power over me.

101 **MATT:** So you've come the main course, 'Stroud'?

102 **STROUD:** Not for the Shepherd, if that's what you're wondering. I'm doing my friend Len a
103 favor. I'm getting him the heck out of this town. I owe him that much.

104 **MATT:** You lay a finger on him, I'm wrestling you down.

105 **ISABEL:** So will I.

106 **STROUD:** I'm the same person I've always been. I know you got me where I am today.
107 Here.

108 /SFX/ SUITCASE DROPPED ON TABLE

109 **STROUD:** In this suitcase is half of my bonus for selling the show. I know the Church
110 doesn't want it. Give it to the schools, the library, the fire department, all of them,
111 all right?

112 **MATT:** Do it yourself.

113 **STROUD:** If you won't, I will. And they'll probably name something after me. A library or a
114 hospital wing. You can't help this town by staying in it, Matt. You're going to die a
115 old drunk and the only person who'll remember you is the sexton who cleans
116 your grave.

117 **MATT:** Out! Isabel, call the Church.

118 **STROUD:** I'm in my rights to be here. And neither of you have power over me. You're not
119 even High Priests! (THREATENS) So don't start with me, Matt.

120 **MATT:** (PAUSE) All right.

121 **STROUD:** I'm taking Len away from here. Don't even think of sending Old Blubber after me.

122 **MATT:** What's stopping us?

123 **STROUD:** Because it let me leave this town once, knowing everything it does. And I have
124 ways of surviving if it does attack me. Does Len? (BEAT) I thought not.
125 (TO ALLEN, GENTLY AS ONE WOULD TO A CHILD THAT ONE LOVES)
126 Hey, Len? Len?

127 **ALLEN:** (DREAMILY) Bob? What are you doing here?

128 **STROUD:** I came back for you, Len. Len. We're going on a trip now.

129 **ALLEN:** We are?

130 **STROUD:** It'll be fun. We're going to Hollywood. You were just thinking about going there,
131 weren't you?

132 **ALLEN:** I sure was.

133 **STROUD:** That's great. Come on. I'll take you to your car. I have a plane ticket for you. You
134 ever ridden in a plane before?

135 **ALLEN:** Can't say that I have.

136 **STROUD:** You'll love it. You can spread out, smoke a pack and the time slips by. We'll have
137 you there in no time. You're going to be a star. (ALLEN AND STROUD WALK
138 OUT)

139 **ISABEL:** So what do we do?

140 **MATT:** I'll tell the congregation. Then we get tickets to Hollywood, I guess. (BEAT) I'll
141 check the train times.

142 /SFX/ ISABEL THUMPS A TABLE WITH HER FIST

143 **ISABEL:** Damn it.

144 **MATT:** Let me get your coat.

145 **ISABEL:** (BEAT) What if Len likes it out there?

146 /SFX/ RUMBLE OF THUNDER. A RAINSTORM STARTS UP.

1 **SCENE 6. — TO PROTECT THE WORLD FROM DEVASTATION** (INT: The lighthouse, Allen’s room ;
 2 the morning after the broadcast)
 3 •Allen, Jessie

4 /SFX/ RUMBLE OF THUNDER AND RAINSTORM FADES INTO SILENCE.

5 **ALLEN:** (IN HIS PRESENT DAY VOICE, SITS UP AND MOANS) Oh, my head.

6 **JESSIE:** Good afternoon, sleepyhead.

7 **ALLEN:** (GROGGY) What?

8 **JESSIE:** It’s after twelve P.M., also called noon. A remark meant to shame and humble
 9 you into helping me do the work we pay you for.

10 **ALLEN:** (GROGGY) Isabel?

11 **JESSIE:** I’m offended. Jessie McAlister.

12 **ALLEN:** How did you get in here?

13 **JESSIE:** How did you get in my lighthouse? I had to pull some strings at the Statehouse,
 14 that’s how. I’m the Park ranger for the island. David did tell you, didn’t he?

15 **ALLEN:** Did he?

16 **JESSIE:** Yes, he did. He better have. Up. Get up. Take your meds. Here’s a glass of
 17 water. Drink.

18 /SFX/ ALLEN DRINKS.

19 **JESSIE:** Say something.

20 **ALLEN:** What?

21 **JESSIE:** Swallows his pills when he’s instructed to! You’ll go far with that attitude.

22 **ALLEN:** Is something the matter?

23 **JESSIE:** You have the keys to the lighthouse and you can’t see fit to lock the front door.

24 **ALLEN:** Yes, I did.

25 **JESSIE:** No, you didn’t.

26 **ALLEN:** I’m positive.

27 **JESSIE:** Then explain why I’ve spent the last hour mopping leaves and rainwater from the
 28 foyer and how the front door came to be open without me touching it.

29 **ALLEN:** I’m sure I closed it.

30 **JESSIE:** But you didn't lock it, did you? Didn't you hear the storm last night?

31 **ALLEN:** No.

32 **JESSIE:** Oh, Blessed One, give me strength. The storm that started after you finished
33 your show

34 **ALLEN:** (GUILTY) No.

35 **JESSIE:** It was bad. Howling winds, rain pelting every which way. Purple lightning lighting
36 up the skies like it was daytime. Blew your door open and you didn't even hear it.

37 **ALLEN:** I can't explain it.

38 **JESSIE:** (SWEETLY) Well, nobody's perfect. Are you hungry?

39 **ALLEN:** Yes, actually.

40 **JESSIE:** Good. I made you some eggs. Go eat them while I finish cleaning.

41 **ALLEN:** (SEES MESS) Oh, good heavens. The hall is a mess.

42 **JESSIE:** Told you.

43 **ALLEN:** I appreciate what you've done so far, Mrs. McAlister.

44 **JESSIE:** It's Jessie and it's Mizz. And don't worry. I've looked after this place for twenty
45 years and I'll be here another twenty after you're gone.

46 **ALLEN:** Did you listen to my radio show?

47 **JESSIE:** It was wonderful. I love Baba Yaga stories. I'm going to be her when I grow up.

48 **ALLEN:** You didn't hear the cast speaking when the show was over?

49 **JESSIE:** Nope. Just static and then the storm took out the power for a while.

50 **ALLEN:** I must have dreamt it. I was back with the old cast and Bob Stroud came in and
51 took me away to Hollywood. It was very strange.

52 **JESSIE:** How did you get to Hollywood?

53 **ALLEN:** I left the crew and moved in with Bob.

54 **JESSIE:** Why would you do that? He stole your show, right?

55 **ALLEN:** He was a good guy.

56 **JESSIE:** Or he helped you think so.

57 **ALLEN:** What do you mean?

58 **JESSIE:** When David visited you at the nursing home, didn't you ask the nurse to get rid of
59 him?

60 **ALLEN:** (SUSPICIOUS) Yes.

61 **JESSIE:** Do you think she heard you?

62 **ALLEN:** Of course.

63 **JESSIE:** Are you sure?

64 **ALLEN:** She was ignoring me.

65 **JESSIE:** No. You could have screamed the Declaration of Independence and she wouldn't
66 have heard you.

67 **ALLEN:** Why wouldn't she?

68 **JESSIE:** Magic.

69 **ALLEN:** What does this have to do with Bob?

70 **JESSIE:** Yes.

71 **ALLEN:** What?

72 **JESSIE:** All of it.

73 **ALLEN:** Which?

74 **JESSIE:** Why you left with him. Why you moved in with him. Why you haven't
75 remembered until now. Everything you're thinking.

76 **ALLEN:** Oh.

77 **JESSIE:** Eat your eggs.

78 /SFX/ ALLEN EATS EGGS.

79 **ALLEN:** Magic.

80 **JESSIE:** (SPOOKY) Powers granted from Gods beyond.

81 **ALLEN:** You're pulling my leg. David didn't say anything about this.

82 **JESSIE:** (ANNOYED) He thinks you'll crack if we tell you all about the Church of Inanna.

83 /SFX/ CAT'S MEOW.

84 **JESSIE:** Hello. Hey! Don't track your muddy paws in the kitchen.

85 **ALLEN:** Hi Mr. Oboler. Hi Orson. No, my eggs are mine.

86 **JESSIE:** You don't believe me.

87 **ALLEN:** Nope.

88 **JESSIE:** Let me get a bowl.

89 /SFX/ JESSIE OPENS AND CLOSSES THE FRIDGE.

90 **ALLEN:** What's that?

91 **JESSIE:** Honeymilk. I brought it with me.

92 /SFX/ FILLS BOWL WITH MILK

93 **JESSIE:** I assume David's told you the cats won't eat anything you give them?

94 **ALLEN:** Scottie said that too.

95 /SFX/ SETS BOWL DOWN

96 **JESSIE:** Watch this. Focus. Pray. Offer. (TO CATS) There you are. All yours.

97 /SFX/ CATS LAP UP THE MILK

98 **ALLEN:** (CONFUSED) They're drinking it.

99 **JESSIE:** Let's see you get them to eat something.

100 **ALLEN:** That's not magic.

101 **JESSIE:** True. They're eating it on their own. The magic's in the offering. Focus. Pray.
102 Offer. And they won't touch the food unless you do it right.

103 **ALLEN:** Does David know about this?

104 **JESSIE:** (DISMISSIVE) Oh, he's focused on the practical parts. Prettying up his books for
105 sale. Keeping the nurses from hearing you complain.

106 **ALLEN:** Is this something you can teach?

107 **JESSIE:** Not easily. Even with the right attitude, you've got to know the history of every
108 move. What do you know about that plate you're eating off of?

109 /SFX/ ALLEN TAPS FORK ON THE PLATE.

110 **ALLEN:** This one?

111 **JESSIE:** That's from the china set that John Helix brought here in the 1910's. He joined
112 Teddy Roosevelt's Progressive Party after it was formed. A few years later, the
113 Republicans were voted onto the county board. You remember, the Progressives
114 were a split off the Republicans. So the board replaced John as fast as they
115 could find someone – a veteran they owed a favor. But when that veteran was

116 stationed here, he never ate off those plates. They were Progressive plates. You
117 would have been fired if they had caught you eating breakfast like you are, now.

118 **ALLEN:** Why didn't he throw them out?

119 **JESSIE:** (MOCK INSULTED) You couldn't throw out good china then. (PROFESSORIAL
120 TONE SHIFT) Anyway, that was only for five years. They had to reinstate John
121 after that veteran ran the place into the ground.

122 **ALLEN:** Mmm. As a State employee, do I have to memorize all this?

123 **JESSIE:** (WARM TONE SHIFT) I typed up an outline for you to remember. Don't believe
124 what they say about me. I'm not completely heartless.

125 /SFX/ CAT MEOWS

126 **ALLEN:** The cats seem to like you.

127 **JESSIE:** (INTERESTED, WARM) How are you doing with Scottie?

128 **ALLEN:** You heard the show last night.

129 **JESSIE:** Poor girl. You two aren't seeing eye-to-eye?

130 **ALLEN:** I said something that set her off.

131 **JESSIE:** It wasn't about her brother, was it?

132 **ALLEN:** Not per se.

133 **JESSIE:** She misses him bad. Her father misses him worse. I'm sure he forgets she's a
134 young woman and treats her like a substitute for her brother.

135 **ALLEN:** If you see her, tell her she's always welcome to come back.

136 **JESSIE:** She won't talk to me. You're probably the only person she would talk to. Give her
137 time.

138 **ALLEN:** You're right. Right before we had that talk, she was dumping the grass cuttings
139 from the mower over the cliff side and they all blew back on her.

140 **JESSIE:** (STARTLED) They did what?

141 **ALLEN:** Blew all over her.

142 **JESSIE:** For heaven's sakes. Come on. We're going out.

143 **ALLEN:** Where?

144 /SFX/ JESSIE WALKS OUT.

145 **JESSIE:** Show me where she did it.

1 **SCENE 7. — TO PENNY LANE** (EXT: The lighthouse cliff-side ; a few moments later)
 2 •Allen, Jessie

3 /SFX/ CLIFF-SIDE AMBIENCE

4 **ALLEN:** She called it an “Alice’s Restaurant”.

5 **JESSIE:** And she was inspected, selected and rejected?

6 **ALLEN:** It was up here. At this spot on the cliff-side.

7 /SFX/ FUMBLES IN HER POCKETS, DRAWS OUT CHANGE.

8 **JESSIE:** One, two, three, four, five. Got any change on you?

9 **ALLEN:** I think so. (DRAWS IT OUT OF HIS POCKET)

10 **JESSIE:** How many pennies do you have? Let me see. (BEAT) That’s enough.

11 /SFX/ SCOOPS THEM FROM HIS HAND.

12 **JESSIE:** I don’t need the rest. (THROWS THE PENNIES OVER THE CLIFF, WITH
 13 RESPECT BUT NOT OVERLY RESPECTFUL, LIKE TALKING TO AN OLD
 14 FRIEND TO WHOM YOU ARE INDEBTED) Eight pennies to the goddess.
 15 Thanks be to her. (SCOLDING TONE SHIFT, TO ALLEN) Next time, tell her to
 16 use trash bags. I’ll haul them down myself if I have to.

17 **ALLEN:** (FOLLOWING HER AWAY FROM THE HILLSIDE) What was that about?

18 **JESSIE:** It could be why you had your door blown open last night. It’s bad luck to anyone
 19 who throws their trash in the ocean here. And it’s very tacky.

20 **ALLEN:** Is that one your magic rules?

21 **JESSIE:** It’s called common courtesy. That cliff has a history of spirits that goes back to
 22 the Native people.

23 **ALLEN:** What’s down there?

24 **JESSIE:** Who knows? I’m not taking chances.

25 **ALLEN:** You know, you haven’t shown me anything. You got two cats to drink milk and
 26 you got pennies to fall over a cliff.

27 **JESSIE:** How are you legs doing?

28 **ALLEN:** (DOESN’T GET IT) They’re fine.

29 **JESSIE:** Should they be? Last week, you were bedridden. You could barely take a shower
 30 without falling.

31 **ALLEN:** Right.

32 **JESSIE:** And here you are today, walking down a slope with me without an ache or a
33 spasm.

34 **ALLEN:** (THINKS, HORRIFIED) You're right. I'm (BEAT) I feel fine.

35 **JESSIE:** It's all right.

36 **ALLEN:** It's not all right. I shouldn't be walking like this. I should have to use my cane.

37 **JESSIE:** But you don't. It's how you are now. What are you complaining for? My mother,
38 Gods rest her soul, would've given everything to be up and about like you are.

39 **ALLEN:** But this isn't right. I feel (BEAT) good. Did you do this to me?

40 **JESSIE:** Yes. Still, I wouldn't do any heaving lifting soon. If it'll make you feel better, I'll
41 send my doctor out here to give you a physical.

42 **ALLEN:** Are there any side effects?

43 **JESSIE:** Good. I ask my doctors that, too. You'll be sleeping for days on end, but don't
44 worry. We've already tested it all out.

45 **ALLEN:** Hmm. (LOOKS AROUND) All these branches must have come down last night.

46 **JESSIE:** I'll collect them later for mulch. Are you all right with standing?

47 **ALLEN:** (CHECKS) Yes. (SIGHS) Why are you doing this to me?

48 **JESSIE:** Did you ever watch that show, Amazing Stories, in the eighties?

49 **ALLEN:** I did. I did. And you're going to tell me about the one with the little aliens who
50 come to Earth...

51 **ALLEN & JESSIE:** ... to finish making the TV show...

52 **JESSIE:** ... they liked. (BEAT) This is our gift to you. We loved your radio show. Always
53 have. And you were rotting away in that nursing home, (SLY TONE SHIFT) So
54 we busted you out to let you finish your show. Simple as that. David may have
55 been too nervous to tell you but good thing he has me, right?

56 **ALLEN:** All of you are magicians? Even Scottie?

57 **JESSIE:** She can do a little. But there's too much doctrine and dogma for her to get into
58 the dangerous stuff. Most of the rules are common sense though.

59 **ALLEN:** Like common courtesy.

60 **JESSIE:** You don't bother those who live around the island. They don't bother you.

61 **ALLEN:** (RELIEVED) I'm glad to hear that.

62 **JESSIE:** Ooo! Look at that tree that came down. Rotten right through. It'll be a fox den in a
63 week. They've already taken up all the good groundhog burrows so it's nice that
64 there's a place for them.

65 **ALLEN:** Imagine that.

66 **JESSIE:** Oh, with their little foxy noses, I can't wait to see them. You know the foxes just
67 dive in the holes and kill the groundhogs. Eat them in their own dens.

68 **ALLEN:** Like take-out food.

69 **JESSIE:** And then they move in and act like they own the place.

70 **ALLEN:** (THINKS) Was there anyone taking care of the lighthouse before me?

71 **JESSIE:** (BEAT) Mr. Henderson was his name. He was here for most of his retirement.
72 Six months out of the year in the Park, and the rest in Florida. He was a good
73 man.

74 **ALLEN:** Did he decide to stop working?

75 **JESSIE:** He died.

76 **ALLEN:** And I moved in.

77 **JESSIE:** You can ask Scottie about him. They never got along. He thought she was a
78 pest.

79 **ALLEN:** How did he die?

80 **JESSIE:** A stroke. The doctor said it was very quick.

81 **ALLEN:** Will I have a stroke?

82 **JESSIE:** We all have to go sometime. I won't lie to you. But we're taking better care of you
83 after learning what we could from him.

84 **ALLEN:** You mean you cleaned him out to make room for me?

85 **JESSIE:** You didn't hear it from me.

86 **ALLEN:** All right.

87 **JESSIE:** (LEANS IN CLOSE AND WHISPERS) Yes.

88 **ALLEN:** Oh my God.

89 **JESSIE:** Ask me something else.

90 **ALLEN:** Are you planning to do the same to me?

91 **JESSIE:** You're David's prized peacock and (GOOD NATURED) besides, I like you.
 92 We'll be extra good to you. I promise.

93 **ALLEN:** In a gilded cage.

94 **JESSIE:** Ah! If I had a cage this nice when I was a kid, I would have grown up right.
 95 (BEAT) And you better not put a scratch in my lighthouse, or I'm getting you an
 96 apartment. And a crappy one.

97 **ALLEN:** I see.

98 **JESSIE:** Just listen to your doctor, exercise and watch your diet. And stay off the booze.
 99 See? Easy things. None of these awful, 'stay out of the stone circle after
 100 midnight' rules.

101 **ALLEN:** What about Scottie? She told me 'they' wouldn't let her have a boyfriend or leave
 102 the island. Are you part of 'they'?

103 **JESSIE:** I am. She deserves it. And she knows why. (MOTHERLY TONE SHIFT) I don't
 104 blame her though. She lashed out. But she crossed a line. She'll be in college
 105 soon though.

106 **ALLEN:** What did she do?

107 **JESSIE:** That's her story to tell. Not mine.

108 **ALLEN:** (FRUSTRATED) You have the power of life and death over me and you won't
 109 tell me what lines I shouldn't cross?

110 **JESSIE:** I already did.

111 **ALLEN:** (TESTING HER) I want a pony.

112 **JESSIE:** On your salary?

113 **ALLEN:** For dinner.

114 **JESSIE:** (PLAYING ALONG) I'll see if the local farmers are selling any.

115 **ALLEN:** (RELENTS) Fine.

116 **JESSIE:** I should give you some time alone.

117 **ALLEN:** Sure. I can finish cleaning the mess myself.

118 **JESSIE:** I'm sorry if blew your mind. But it's not fair to keep secrets from a good guy like
 119 yourself.

120 **ALLEN:** I'll call if I need anything.

121 **JESSIE:** I'll be back with the contractors in a couple days.

122 **ALLEN:** (THINKS) Are you with the Wild Maiden? Or the Shepherd?

123 **JESSIE:** I wouldn't go using those slurs unless you knew the history behind them.

124 **ALLEN:** All right.

125 **JESSIE:** You take care of yourself. I do like you, Len. You're safe here. I mean that.

126 /SFX/ JESSIE WALKS AWAY.

127 **JESSIE:** (HOLDS UP FIST IN COUNTERCULTURE SOLIDARITY) And Wild Maiden
128 power all the way!

129 /SFX/ FADE OUT

1 **SCENE 8. — FOX ON THE RUN** (INT: Lighthouse kitchen ; that afternoon)
 2 •Allen, Jessie

3 /SFX/ ALLEN LIFTS PHONE

4 /SFX/ ALLEN DIALS

5 /SFX/ PHONE RINGS, PICKS UP

6 **LEWIS:** (FX: PHONE FILTER) Hello? Len, how can help you?

7 **ALLEN:** Jessie came by.

8 **LEWIS:** (FX: PHONE FILTER) Oh, good.

9 **ALLEN:** She told me things about you. And magic. Are they true?

10 **LEWIS:** (FX: PHONE FILTER) (DOUR) Most of them, probably.

11 **ALLEN:** I see.

12 **LEWIS:** (FX: PHONE FILTER) Len, you can't take everything she says [at face value].

13 /SFX/ ALLEN HANGS UP, INTERRUPTING HIM.

14 **ALLEN:** (ALoud TO HIMSELF) I succeeded in show business for so long because of
 15 one thing. (BEAT) I always know when it's time to leave.

1 **SCENE 9. — HE'S LEAVING HOME, BYE BYE** (INT: Lighthouse interior, that evening)

2 •Allen

3 /SFX/ ALLEN WALKING UP THE LIGHTHOUSE STAIRS.

4 /SFX/ ALLEN THROWS A SUITCASE ON THE BED AND UNLATCHES IT

5 **ALLEN:** Clothes.

6 /SFX/ TOSSES THEM IN SUITCASE.

7 **ALLEN:** Toothbrush. (BEAT) Razor. (BEAT) ID. ID. (FINDS IT) ID. Medicine.

8 /SFX/ TOSSES THEM IN SUITCASE.

9 **ALLEN:** Shoes.

10 /SFX/ TOSSES THEM IN SUITCASE.

11 **ALLEN:** More clothes. (BEAT) I can always buy more. I'll need new clothes in Florida

12 anyway. (BEAT) The disks? Maybe a few. (BEAT) Pen. Paper.

13 /SFX/ SCRIBBLES ON PAPER.

14 **ALLEN:** Dear. David. I. Am. Resigning. From. My. Position. As. Light. House. Keeper.

15 Immediately. I. Have. Appreciated. All. The. Work. You've. Done. For. Me.

16 However. And. Forgive. Me. But. You. Are. All. Crazy. And. I. Fear. For. My. Life.

17 Please. Tell. Scottie. That. I. Will. Miss. Her. But. Your. Peacock. Needs. To. Fly.

18 Fond. Wishes. Leonard. Allen. Post. Script. The. Cats. Apparently. Eat.

19 Honeymilk. (BEAT) There.

20 /SFX/ PAPER IS RIPPED OFF A PAD.

21 **ALLEN (CON'T):** Just zip up my suitcase.

22 /SFX/ SUITCASE ZIPS.

23 /SFX/ CHIMES BEGIN TINKLING.

24 **ALLEN (CON'T):** Well, goodbye to you all. Goodbye bedroom. You're a little too cramped for me.

25 Goodbye extra floors that Scottie can't see. Goodbye kitchen. Farewell, stove.

26 Farewell Mr. Sloth, still hanging onto the cabinets. I hope you find what it is

27 you're looking for.

28 /SFX/ DOOR OPENS

29 /SFX/ BIRDS SINGING

30 **ALLEN (CON'T):** Goodbye garden. I never did get around to pruning you. I'm sorry.

31 /SFX/ BIRDS STOP SINGING

32 /SFX/ DOOR OPENS.

33 **ALLEN (CON'T):** Goodbye radio room. I was looking forward to hearing a lot more from you.
34 What's done is done though, I guess. (BEAT) So long, lighthouse. You were
35 beautiful while you lasted. Be good to whoever they put in you next.

36 /SFX/ SLAMS THE FRONT DOOR.

1 **SCENE 10. — STOP IN THE NAME OF LOVE** (INT: Lewis' car ; a short while later)
 2 •Allen

3 /SFX/ LEWIS' CAR DOOR SHUTS

4 **ALLEN:** (HURRYING, NOT THINKING STRAIGHT) Now then. David said if I needed
 5 anything from him, I could come on over. I don't see him around. He won't mind if
 6 I borrow his car.

7 /SFX/ CAT'S MEOW

8 **ALLEN (CON'T):** Orson. Mr. Oboler? How'd you get in here? Do you sleep in here sometimes?

9 /SFX/ CAT'S MEOW

10 **ALLEN (CON'T):** It's all right. Shh. (IMPISH) I saw him stash his keys over the driver's seat when
 11 he dropped me off. Don't tell him though!

12 /SFX/ KEYS FALL IN HIS LAP

13 **ALLEN (CON'T):** Oh, David. You're so trusting.

14 /SFX/ STARTS CAR

15 **ALLEN (CON'T):** Orson. Mr. Oboler. You better get out. I'm going for a long drive and I'd make you
 16 grumpy. Shoo! Scram.

17 /SFX/ CAT'S MEOW. ALLEN OPENS AND SHUTS A DOOR.

18 **ALLEN (CON'T):** That's better. Now, Florida, ho!

19 /SFX/ CAR BEGINS DRIVING

20 **ALLEN (CON'T):** (HUMS THE THEME TO AFTER DARK AND MAKES UP WORDS FOR IT, OR
 21 SINGS "GHOST'S HIGH NOON" FROM RUDDIGORE) And now, into the
 22 tunnel. The tunnel they're too cheap to light. (HUMS, REALIZES) Oh, right. I'd
 23 better slow down. There's that ridiculous speed bump.

24 /SFX/ CAR SLOWS

25 **ALLEN (CON'T):** Should be coming up soon. Should be.

26 /SFX/ SPEED BUMP'S GROWL, LIKE A VERY LARGE DRAGON

27 **ALLEN (CON'T):** Oh my.

28 /SFX/ CAR STOPS.

29 **ALLEN (CON'T):** (CONFUSED) It's blocked. It's sealed up. It wasn't like this before.

1 **SCENE 11. — ROVER FROM THE PIT** (EXT: Island Tunnel ; continuing from last scene)
 2 •Allen

3 /SFX/ ALLEN GETS OUT OF THE CAR. VOICE ECHOES IN A LONG TUNNEL.

4 **ALLEN:** It's a wall. Ugh. It's slick. Wet tar.

5 /SFX/ SPEED BUMP EMITS SLOW, DEEP BUBBLING LIKE OIL

6 **ALLEN (CON'T):** It's all the way across the tunnel. There must have been a turn I was supposed to
 7 take. No. I'd have remembered a turn. This tar's too fresh. They must have just
 8 put this here. Why the hell would you seal up your own town with tar?

9 /SFX/ SPEED BUMP'S FLESH RIPPLES, LIKE A BUBBLE COMING TO THE SURFACE OF
 10 OIL

11 **ALLEN (CON'T):** (STARING) Did it move? Is that water dripping? Or is it?

12 /SFX/ SPEED BUMP'S GROWL, LIKE A VERY LARGE DRAGON

13 **ALLEN (CON'T):** (REALIZING) The tar's not fresh. It's (BEAT) alive.

14 /SFX/ SPEED BUMP ROARS

15 **ALLEN (CON'T):** Oh God.

16 /SFX/ SPEED BUMP SURGES FORWARD, LIKE HEAVY OIL

17 **ALLEN (CON'T):** Oh God. It's spreading over the car. It's so black. It's... (SHOUTS AS IF
 18 SOMETHING FREEZING HAS GRABBED HIM)

19 /SFX/ SPEED BUMP'S FLESH RIPPLES

20 **ALLEN (CON'T):** Get it off my leg! Get off me! Let me go. It's so cold. Let me off. Please. I didn't
 21 mean anything. I have pennies in my pocket. Please. You can have them. You
 22 can have anything.

23 /SFX/ SPEED BUMP SURGES FORWARD, LIKE HEAVY OIL

24 **ALLEN (CON'T):** Let my arms go. I'll give them to you. Anything. Not my chest. Please. I'm
 25 freezing. You're killing me. They said I was safe. Jessie said I was safe. David
 26 said I was safe. Oh God, please don't go in my mouth! (GURGLES)

27 /SFX/ SPEED BUMP ROARS

1 **SCENE 12. — BACK IN BLACK** (INT: The lighthouse bathroom ; a little while later)
 2 •Allen, Jessie, Lewis, Scottie

3 NOTE: FOR THE FOLLOWING AUDIO, ALLEN IS DAZED AND HEARS EVERYTHING IN
 4 ECHOES UNTIL HE'S FULLY CONSCIOUS

5 /SFX/ A BATH IS FILLING.

6 **JESSIE:** Make sure it's not too hot.

7 **LEWIS:** I'm checking it. It's at the right temperature.

8 **JESSIE:** Get his top off. I've got his pants.

9 **LEWIS:** What were you thinking?

10 **JESSIE:** What was I thinking? You left your keys in your car.

11 **LEWIS:** I swear I didn't.

12 **JESSIE:** You must have ticked somebody off then.

13 **LEWIS:** Maybe I did leave them in there. I don't know.

14 **JESSIE:** Okay, he's naked. Ready.

15 **LEWIS:** Yes. Okay, inject him. One. Two. Three.

16 **ALLEN:** Aaaa!

17 **JESSIE:** (RELIEVED) Praise them all.

18 **LEWIS:** Len, don't thrash. You'll get water in your lungs. You're very cold right now. We
 19 have to get your temperature up, and fast. Nod if you understand me.

20 **ALLEN:** (PANTS) Yes.

21 **LEWIS:** Good. Just breathe. (BEAT) Slow. Breathe. (BEAT) Slow.

22 **JESSIE:** Open wide. This thermometer goes up top, not down south.

23 /SFX/ SILENCE. WATER STOPS RUNNING.

24 **LEWIS:** Is he stabilizing?

25 **JESSIE:** He is. Ninety-seven point seven so far.

26 **LEWIS:** Thank Gods.

27 **ALLEN:** (WITH A THERMOMETER IN HIS MOUTH) Whu whuz zah?

28 **JESSIE:** Open wide again. (BEAT, TAKES THERMOMETER) You can talk now.

29 **ALLEN:** What the hell was that?

30 **LEWIS:** It's all right. It protects our town.

31 **ALLEN:** That creature protects?

32 **JESSIE:** That's what I keep telling David. Len, it has very rudimentary senses. It was
33 curious about you and couldn't help itself.

34 **LEWIS:** I'll go talk to it.

35 **ALLEN:** You talk to that thing?

36 **LEWIS:** Yes, I can.

37 **JESSIE:** He's the only one. If we didn't have him, we'd ship it back, return to sender.

38 **ALLEN:** You didn't tell me about a monster in the tunnel.

39 **JESSIE:** That's our Speed Bump.

40 **LEWIS:** I'm sorry, Len. I told it to keep you here.

41 **ALLEN:** What if I want to go?

42 **LEWIS:** Then come and talk to me about it.

43 **ALLEN:** What if I don't want to talk to you?

44 **LEWIS:** You can't survive on your own out there.

45 **ALLEN:** Where? Off the island?

46 **LEWIS:** Away from us. I can put you back in the nursing facility if you want. Just like you
47 were. Stuck in your bed, falling in the shower, breathing disinfectant and listening
48 to Stroud's horror show, (BEAT) or you can be here. You can walk in the
49 National Park. You can breathe the salt air. You can live in a lighthouse with the
50 ocean for company, day in, day out. You can eat and listen to whatever you
51 want. And you can contribute to our community. Your life gets to mean
52 something. In some ways, yes, it is a prison and I am your jailer. (BEGGING
53 FOR HIS DAUGHTER'S LIFE) And I am here on bended knee, warming you in
54 the bathtub, begging you, (BEAT) please stay. Please. We need you. You don't
55 know how badly we need you. Don't go. Don't leave us. Please.

56 /SFX/ SILENCE. LEWIS SNIFFS.

57 **ALLEN:** (RESIGNED) There's so much I don't understand.

58 **LEWIS:** I'll help you.

59 **JESSIE:** So will I.

60 **ALLEN:** (PAUSES, THINKING) I want to set conditions.

61 **LEWIS:** Name them.

62 **ALLEN:** I don't know what they are yet.

63 **LEWIS:** Take your time.

64 **ALLEN:** Let Scottie have her boyfriend.

65 **LEWIS:** That's not an option. She showed him the Speed Bump. I had to "help" him
66 forget.

67 **ALLEN:** All right. Let her go clubbing at night. Let her leave whenever she wants.

68 **LEWIS:** Done. But only if she asks me first.

69 **JESSIE:** And you have to be the one to tell her. Make sure she knows it's on your head if
70 she does anything again.

71 **ALLEN:** I will.

72 **LEWIS:** (THINKS) I think we can work this out. (BEAT) Will you stay?

73 **ALLEN:** Do I have a choice?

74 **LEWIS:** Always.

75 **ALLEN:** (PONDERS) I'll stay.

76 **LEWIS:** Thank you. Thank Gods.

77 **JESSIE:** Thank you, Len.

78 **ALLEN:** It's getting cold in this tub.

79 **JESSIE:** I have your towel here.

80 **LEWIS:** I'll get your robe.

81 **JESSIE:** You can stand up. It's nothing I haven't seen before.

82 **ALLEN:** (CONFUSED) Right.

83 /SFX/ ALLEN STANDS IN THE BATHTUB OUT OF THE WATER AND DRIES HIMSELF OFF.

84 **LEWIS:** I don't care what your physician says, Len. I have a friend who can cook the best
85 ribs in the state. I'm sending some over.

86 **ALLEN:** Sounds heavenly.

87 /SFX/ DOOR OPENS

88 **JESSIE:** Well, speak of the devil.

89 **SCOTTIE:** Hey.

90 **LEWIS:** Hi, Scottie.

91 **SCOTTIE:** I just heard. Is he okay?

92 **JESSIE:** He's fine.

93 **ALLEN:** Hello.

94 **SCOTTIE:** Hi.

95 **JESSIE:** David, why don't we go order those ribs?

96 **LEWIS:** Yes. Mmm. Maybe a triple order.

97 /SFX/ DOOR CLOSSES

98 **SCOTTIE:** Are you doing okay?

99 **ALLEN:** Yes. A little cold but otherwise, I'm fine.

100 **SCOTTIE:** What's it like getting felt up by the Speed Bump?

101 **ALLEN:** (NERVOUS LAUGHTER) It's very cold. And slippery.

102 **SCOTTIE:** You must be pretty slow. It's never caught me yet.

103 **ALLEN:** Yeah. (BEAT) Mr. Lewis asked me and I agreed to stay here. A prisoner but it's
 104 not so bad. I said I'd do it if you could go out to your nightclubs again. Provided
 105 you tell him you're going beforehand.

106 **SCOTTIE:** (SILENCE) He must really want you to stay.

107 **ALLEN:** Yes.

108 **SCOTTIE:** I mean, there's no telling what I might do.

109 **ALLEN:** He said, it's all on my head, whatever you do.

110 **SCOTTIE:** Oh. (LONG BEAT) I'm pretty good with costuming. I can do an awesome Ino
 111 [Pronunciation: Eee-no] from Guilty Gear.

112 **ALLEN:** (SNIFFS, SMILES, SIGHS)

113 **SCOTTIE:** Thanks.

114 **ALLEN:** Are we (BEAT) cool then, young lady?

115 **SCOTTIE:** No. Geezer. (BEAT) Yeah, we are. Just don't say anything like you did again.

116 **ALLEN:**
117

Scout's honor. Let me get dressed. Let's go up the tower. We can catch the sunset.

1 **SCENE 13. — ANYTHING YOU WANT, YOU GOT IT** (EXT: Top of lighthouse ; a few minutes later)
 2 •Allen, Scottie

3 /SFX/ SEASIDE AMBIENCE

4 **ALLEN:** Those would be some nice deck chairs if they were (BEAT) cleaner.

5 **SCOTTIE:** I always sit on the floor.

6 **ALLEN:** Good idea. (PAUSE) What else do you have out there?

7 **SCOTTIE:** What do you mean?

8 **ALLEN:** There's the Bump in the tunnel and the thing at the bottom of the cliff that hates
 9 grass and loves spare change.

10 **SCOTTIE:** Oh. Yeah, Ms. McAlister mentioned it.

11 **ALLEN:** Is there anything else?

12 **SCOTTIE:** Here? No. I haven't seen anything else in a while.

13 **ALLEN:** How long is a while?

14 **SCOTTIE:** Look, there's wards all over the island. We've never had a problem with anything.

15 **ALLEN:** And by 'we', you mean the Church of Inanna.

16 **SCOTTIE:** Services every week at the UU.

17 **ALLEN:** Why do you need me to do my show? (PAUSE, SCOTTIE DOESN'T REPLY)
 18 That's fine. I wasn't going anywhere anyway.

19 **SCOTTIE:** (BEAT) I had a fast food burger once. I threw it up. That really impressed the girls
 20 I was trying to make friends with. Have you seen anyone else my age here?
 21 (BEAT) I don't know what it's like to live on the outside. I mean, I do. I can go out
 22 there and date people but I can't go into any of their stores or eat their food. It's
 23 all the "Great Machine" out there. Mass production. And Inanna only helps us if
 24 we don't mix with it. If I want something, I have to buy it from a local computer
 25 shop or importer or farmer's market. Don't get me wrong, it can be really worth it.
 26 We help Inanna, she helps us. People who want to be writers don't get writer's
 27 block. When I'm sewing, it's like, incredible. I could make a living with it.
 28 Everyone makes their living off something around here. (BEAT) It's just a royal
 29 pain to find people who get it, you know?

30 **ALLEN:** I know. It sounds like an old person's dream and a kid's nightmare.

31 /SFX/ RUSTLES COOLER

32 **SCOTTIE :** I found a bottle of Uncle Hickory's Bourbon at Mr. Lewis' place.

33 **ALLEN:** (LOOKS AT BOTTLE) You didn't have to. I shouldn't drink this.

34 /SFX/ ICE CUBES CLINK IN GLASS

35 **SCOTTIE:** I brought a glass. And look, ice cubes. From your freezer. They're a little melted
36 now.

37 **ALLEN:** It's fine. Thank you. I'll pour out what I don't need.

38 /SFX/ ALLEN FILLS HIS GLASS

39 **ALLEN (CON'T):** You want any?

40 **SCOTTIE:** I don't like bourbon.

41 **ALLEN:** Cheers. Bottoms up. (DRINKS, GETS DRUNK VERY FAST) Awww.
42 (EXHALES) That's wonderful. See, what did I tell you. The sun setting over the
43 water, illuminating every wave, as the darkness rushes overhead, sitting on top
44 of a lighthouse beside a filthy deck chair. (DRINKS AGAIN) Ah. And a glass of
45 bourbon. (SLURRING SPEECH) Oh yeah. This is a good drink. it's even nicer
46 when I put it between my eyes and the sun. Goodbye sun. Goodbye drink.
47 (DRINKS)

48 **SCOTTIE:** Is it worth it?

49 **ALLEN:** I guess it is. Mmm. Mmm. So good. I don't think I need the glass when I have
50 you, Mr. Bottle.

51 **SCOTTIE:** You're not supposed to have alcohol with all that stuff we put in your
52 bloodstream.

53 **ALLEN:** (SLOSHED) I don't care. (SIGHS, STARES AT THE SUNSET) I'll make that
54 trade any day. It's so worth it.

55

56 **CREDITS.**
57 •Introducer

58 /MUS/ CLOSING THEME

59 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)

60 **SCENE 14. — FORESHADOWING, PART 2.** (INT: Chris' bedroom; a few days ago)

61 •Chris

62 **CHRIS:** (WAKING UP) Mmm. Ah. Neck Crick.

63 /SFX/ TAPS ON KEYBOARD

64 **CHRIS:** Oh, hey! Somebody bought my (READS) monster casing on Craig's List.
65 (THINKS) When did I put up a 'monster casing'? Is that what this squishyminishy
66 black thing is? Huh. If they want it, they can have it. (THINKS) Didn't Scottie give
67 this to me? (BEAT) Why did we break up? Why can't I remember?