

The Mask of Inanna

Episode 3: “They Only Want Crask”

by Alicia E. Goranson

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Approximate playing time: 55 minutes

CAST OF CHARACTERS

LEONARD ALLEN / DR. DAMIEN CRASK	<p>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.</p> <p>He plays the host Damien Crask for the <i>After Dark</i> program, which he has assembled and maintains the business side.</p>
ROBERT STROUD	<p>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.</p> <p>Allen’s partner and voice actor for the <i>After Dark</i> program. He also helps run the business.</p>
JESSIE MCALISTER	<p>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.</p>
SARA “SCOTTIE” HARPER	<p>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.</p> <p>Grew up in the Church of Inanna, but has issues with it.</p>
JULIE	<p>A young, overworked, cynical secretary trying to make it big in Hollywood</p>
MANAGER	<p>A self-satisfied production manager who also works at the studio with Stroud, and has seniority over him.</p>
ANNOUNCER	<p>Reserved, dedicated voice actor who can mimic Matt Lerner to a T</p>
HICKORY	<p>A tall, reed-like inquisitive contractor, George Frankly from “Mathnet”,</p>

	master of magic, part of the Church of Mammon
DICKORY	A stout, introspective contractor, master of combat, part of the Church of Mammon
DOT	A confident, charismatic 40ish contractor, born to lead, part of the Church of Mammon
MR. OBOLER	An adorable pussycat

CAST OF CHARACTERS (AFTER DARK MINISODE)

GEORGE WINTHROP	Obsessive former soldier, down on his luck, long-time skeptic
MADAME SEPHIROTH	A professional fortune teller, an expert manipulator of people but sympathetic to their plight. Has a horribly fake Romany accent
VOICE	The ghostly voice of Agatha Winthrop. Could be from any deceased old woman in a B-movie.
LAWYER	Agatha Winthrop's lawyer, a long-time friend of the family
MAN	Madame Sephiroth's younger cousin, also an audacious and clever fellow

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.
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- 1 **INTRODUCTION.**
- 2 •Introducer
- 3 **INTRODUCER:** (SOFTLY) The Mask of Inanna.
- 4 /MUS/ OPENING THEME

1 **SCENE 1. — FLASHBACK TO HOLLYWOOD, DAY 1** (INT: In narration space, 1955)

2 • Allen (50's), Allen (as Crask) (50's), Stroud

3 **ALLEN:** (IN HIS 1950'S VOICE) I am Leonard Allen.

4 **ALLEN (as CRASK):** And I (BEAT) am Doctor Damien Crask.

5 **ALLEN:** I was born in Illinois, outside Chicago.

6 **ALLEN (as CRASK):** I was born in a studio in New York City, although I never spoke until I had my
7 own show.

8 **ALLEN:** My father ran an upholstery shop. He stripped, gutted, and repaired all manner of
9 chairs, day beds and ottomans. He wanted me to carry on the business. As a
10 youth, I did, for a while.

11 **ALLEN (as CRASK):** I was formed from a thousand late nights at the cinema. Lugosi. Lon Chaney.
12 Barrymore. Like Karloff, I was cobbled together, bit by bit, from the terrors
13 beyond the shadows. I learned to make grown men weep, strong women faint
14 and children hide in the dusty crawlspace under their beds.

15 **ALLEN:** Crask is my burden to bear.

16 **ALLEN (as CRASK):** As Leonard is mine.

17 **ALLEN:** But there's still one dream we both share.

18 **ALLEN (as CRASK):** Indeed. It's called...

19 **ALLEN and ALLEN (as CRASK), TOGETHER:** Hollywood!

20 /MUS/ PEPPY 1950'S HOLLYWOOD ON-THE-GO

21 **ALLEN:** The CBS Radio Theatre! MGM! Paramount! Today's seamstress is tomorrow's
22 starlet. It takes guts, gumption, talent and a whole lotta luck. But when you hit it,
23 you hit big. It's the bull's-eye of America. The cream of the country's crop. Radio!
24 Film! Eh, and maybe television. It's all there for the plucking.

25 **ALLEN (as CRASK):** And I (BEAT) never had a chance.

26 /MUS/ SWEEPING SITCOM SCENE CHANGE WITH VIOLINS

27 **ALLEN:** Bob flew into town to pick me up after I had the fight with the AfterDark crew. I
28 couldn't finish the show. AfterDark was a money pit that'd never rise up again.
29 Besides, my girlfriend Gwen was thinking about moving to a new job in Atlanta.
30 What reason did I have to stay around?

31 /MUS/ AIRPLANE ON-THE-GO MUSIC

32 **ALLEN:** Bob and I flew first class into Los Angeles. We smoked and talked about the old
33 days while the stewardesses brought us whatever we wanted. Bob told me about
34 his show. He had his own office and a girl outside who handled his paperwork.

35 (OPTIMISTIC) It was a sore point between us but I let it go. I was ready to leave
 36 AfterDark. He'd talked to people who'd heard both our shows. They were excited
 37 to hear that Doctor Damien Crask was coming to town. That Crask fellow'd have
 38 a job soon. They were sure of it! Bob was so excited, he'd already signed me up
 39 for the union. My first year dues were paid for. (TO STROUD) I was so excited.
 40 Thank you, Bob!

41 **STROUD:** Don't mention it.

42 **ALLEN:** I mean it.

43 **STROUD:** Everybody needs a start, Len, and I want you to get yours.

44 /MUS/ MUSIC SLOWS

45 /SFX/ INSIDE A CAB

46 **ALLEN:** (INTROSPECTIVE) The cab took us from the airport to Bob's home. He warned
 47 me not to expect much.

48 **STROUD:** It's just until the next season's approved. Then I can go to the bank and get
 49 myself a loan for a nice town house in the valley. Just you wait. It'll have a pool, a
 50 wet bar, polished marble, everything. You have to see these things. The realtors
 51 can't put them up fast enough.

52 **ALLEN:** (INTROSPECTIVE) The sun shines ten times brighter in southern California than
 53 it does back east. The palm trees on the roadside soak it up like butter. There's
 54 Spanish architecture everywhere, old missions and haciendas.

55 /SFX/ CAB STOPS, THEY EXIT INTO A STILL APARTMENT

56 **ALLEN:** (INTROSPECTIVE) But Bob (BEAT), he lived on the first floor of a beat-up little
 57 motel in North Hollywood, near the Metropolitan Airport. The sign out front said,
 58 'Air Conditioning' but the owner must have used letters from two different kits to
 59 spell it out. Bob's apartment was smaller than the one I'd left back east. One
 60 bedroom, a bathroom, and a kitchenette living room. The wallpaper was peeling,
 61 covered in a print of rose tendrils that started to climb upwards if I stared at them
 62 too long. The furniture smelled like the burnt end of a cigarette from every tenant
 63 who'd been here before us. The front window looked out over the parking lot and
 64 the next motel over. The rooms weren't bad. But they weren't what I expected for
 65 the rising young star of a hit horror show. (BEAT) Bob brought my bags in.

66 **STROUD:** You can stay with me until you're on your feet. The couch slides out to make a
 67 bed. I swear it's clean. At least, while I've been here. There're some extra sheets
 68 in the closet.

69 **ALLEN:** (TO STROUD) That's awfully generous of you.

70 **STROUD:** Aw, it's not a problem.

71 **ALLEN:** It is if you have a dame somewhere.

72 **STROUD:** Not yet. I'm so busy. I don't know how anyone meets anyone else around here.

73 /MUS/ PIZZICATO DRIVING MUSIC

74 **ALLEN:** (INTROSPECTIVE) Bob had a bright red Oldsmobile he called 'Betsy' after his
 75 high school sweetheart. He drove me down the Hollywood freeway so I could get
 76 my first glimpse of the town. I recognized the curves of the road through the
 77 Cahvenga Pass as if I'd been there all my life. You see a lot of Los Angeles in
 78 the movies. I was awestruck that everything around me was real, natural, and so
 79 mundane. There was air, sunshine and bottles on the roadside like anywhere
 80 else in the USA.

81 /MUS/ SLOWS THEN RETURNS TO PIZZICATO DRIVING MUSIC

82 **ALLEN:** (INTROSPECTIVE) Bob pointed out the Hollywood Bowl when we passed it. I
 83 barely saw it over the tops of the trees. He'd never been there, but he said he'd
 84 take me if there was a good show. We drove by the studios and the eateries
 85 where the real business happened. He took me by NBC's West Coast Radio
 86 City, like bringing a Yankees fan to Wrigley Field. It was a humble operation after
 87 the places I'd worked in New York. I told Bob a couple of the jokes about NBC
 88 we used to kick around in the break room, and he really laughed. It'd caught him
 89 off-guard. He stopped being a tour guide and became my old friend again, from
 90 the early days of AfterDark.

91 /MUS/ SLOWS THEN RETURNS TO PIZZICATO DRIVING MUSIC

92 **ALLEN:** (INTROSPECTIVE) Bob and I parked the car and walked to Grauman's Chinese
 93 Theater. It was enormous! There was more China in that red pagoda than in any
 94 Chinatown I'd been to. The sidewalks were so crowded! I was in awe of all the
 95 handprints in the concrete. Van Heflin had set his in there the previous year, one
 96 stone away from the prints of Alan Ladd. I joked to Bob that it wouldn't be long
 97 before the whole cast of 'Shane' was in there. He didn't laugh this time. He just
 98 shook his head.

99 **STROUD:** (SERIOUS) That's the way the business works here, Len. C'mon. It's time you
 100 got yourself some new threads. You stick out like a sore thumb!

101 **ALLEN:** (INTROSPECTIVE) Bob knew a good tailor who had me measured for a fine
 102 gray suit, right off the rack. We had dinner while the guy made the alterations.
 103 After that marvelous steak, I was terrified I'd never fit in that suit again, but Bob
 104 was right. That tailor was a genius. I'd never been so handsome in my life. I even
 105 found a hat to match. I tipped it to a pair of young ladies as they passed. Their
 106 grins were treasure beyond words. I couldn't wait to live in this town!

107 /MUS/ NIGHT MELODY

108 **ALLEN:** (INTROSPECTIVE) Bob and I shared a few glasses of brandy in his living room
 109 that night. It was quiet without his air-conditioner on. I'd forgotten we were in the
 110 desert, where the world turns cool after sunset. After the whirlwind tour of the
 111 town, and the moonlight settling on the cars outside, I realized how much work I

112 had ahead of me. How much about the town I didn't know. I was a little fish and
113 Bob was all I had to protect me.

114 **STROUD:** Come with me to the studio tomorrow. I'll have the girl give you some names.
115 One of them will snag you up in no time, with the numbers you were pulling in.

116 **ALLEN:** (TO STROUD) I hope so. It all doesn't seem real, Bob.

117 **STROUD:** I think that every morning. I don't believe this town is real to anyone. But my bank
118 account, that's real, and yours'll be real too when it happens.

119 **ALLEN:** I hope it happens soon. I don't want to be a burden on you.

120 **STROUD:** Oh, lay off it. You're a good man. And everyone knows Crask. And who else can
121 be Crask?

122 /SFX/ EMPTY GLASS WITH ICE SHAKES

123 **ALLEN:** I'll take another glassful. I don't think I'll be able to sleep tonight without it.

124 /SFX/ POURS DRINK

125 **STROUD:** Sure. Rare is the head that sleeps easy in Hollywood. Even mine.

126 **SCENE 2. — FLASHBACK TO HOLLYWOOD, DAY 2, MORNING** (INT: Narration space, 1955)

127 • Allen (50's), Stroud, Julie, Manager

128 /MUS/ NIGHT MELODY ENDS, MORNING BEGINS

129 **ALLEN:** (INTROSPECTIVE) Bob's alarm clock rattled me awake at the crack of dawn. He
130 showered while I shaved as if we were college buddies. His coffee pot had
131 enough Joe for both of us. As always, his was black.

132 **STROUD:** The boss likes us in at eight so he can get his work done and catch his golf
133 partners for lunch.

134 **ALLEN:** (TO STROUD) The guys in New York never left the building for anything. We had
135 a fire once and their attitude was, it's three floors over us. Why should we care?

136 **STROUD:** Well, the West Coast likes its play as serious as its work. Got your cards?

137 **ALLEN:** I sure do.

138 **STROUD:** Union and business?

139 **ALLEN:** Of course. Who's the number on the business cards?

140 **STROUD:** A screening service I use. I told 'em to handle your calls, too. Paper credentials,
141 my friend. Never answer your own phone.

142 /MUS/ PIZZICATO DRIVING MUSIC

143 **ALLEN:** I rode with Bob to his studio in a daze, waiting for the coffee to kick in. The guard
144 at the front gate had a visitor's badge for me already made up. He tipped his cap
145 to Bob and said, "Morning, Mr. Stroud." That's success for you.

146 /MUS/ SLOWS THEN RETURNS TO PIZZICATO DRIVING MUSIC

147 **ALLEN:** Modern! That word's bantered around as if any street corner soda joint can put
148 frosted glass beside the counter and call itself that. But the studio's offices had
149 plush carpets matching the brightest tans on the walls. Every corner held ferns
150 and tropical plants in huge snazzy pots. Every wall had a painting of, well, I
151 wasn't sure what each was. Cubism of some kind. The windows were wide
152 enough to let in a small car. The desks each had a mechanical typewriter. The
153 lamps had plastic globes for shades. It was the office of the future. This was
154 modern! (BEAT) Bob led me to the back of the room when a girl called his name.
155 She was young, with luscious dark hair and a knowing stare that'd strip paint off
156 a house or a heart off a man.

157 **JULIE:** Mr. Stroud?

158 **STROUD:** Yes?

159 **JULIE:** Letter for you. From upstairs. Marked important.

160 **STROUD:** Thanks, Julie. I have to check this, Len. (RIPS IT OPEN) Oh, heavens. Len, I
 161 have to run. Casting's having some trouble with one of the contracts and the
 162 lawyers need someone at a meeting in fifteen minutes.

163 **ALLEN:** Can't you send one of your lackeys?

164 **STROUD:** It's not like that. The boss wants me to be there. That's all.

165 **ALLEN:** What, you don't run your own show?

166 **STROUD:** I'm the star! (ADMITTING TO A FRIEND) But, no. Look, they brought me in as a
 167 production manager. I'm working my way up. Compared to these guys, I just got
 168 here.

169 **ALLEN:** If you say so.

170 /SFX/ STROUD RUFFLES SOME DOLLAR BILLS

171 **STROUD:** Good. Get yourself a good lunch. Go somewhere nice. I don't want to hear that
 172 you ate at Pink's.

173 **ALLEN:** You don't have to give me this.

174 **STROUD:** There's plenty where that came from. Now, I asked Julie to type you a list of
 175 contacts. Leave your card and your resume with them. They're all local.

176 **ALLEN:** I will. Thank you. Good luck with the negotiations.

177 /SFX/ STROUD WALKS OFF ON CARPET

178 **STROUD:** (NOT HEARING HIM) I will!

179 /SFX/ MANAGER WALKS UP ON CARPET

180 **MANAGER:** Hey, Julie. Type up these minutes for my eleven o'clock?

181 **JULIE:** You got it.

182 **MANAGER:** Good girl. I'll check my office before then.

183 /SFX/ MANAGER WALKS OFF ON CARPET

184 /SFX/ JULIE STARTS TYPING

185 **ALLEN:** (AWKWARD SILENCE) Excuse me, Julie?

186 **JULIE:** Give me a minute.

187 **ALLEN:** You're not working just for Bob, are you?

188 **JULIE:** I work for Mr. Giammona, Mr. Albo, Mr. Coombs and Mr. Stroud.

189 **ALLEN:** You don't, by any chance, have a list of contacts that Mr. Stroud asked for?

190 **JULIE:** I haven't had time to do it. (BEAT) Wait a second.

191 /SFX/ STOPS TYPING, STARTS SCRIBBLING

192 **JULIE:** These are a few names and addresses. They're always looking for work. (BEAT)
193 Who are you again?

194 **ALLEN:** Leonard Allen. I did the radio show AfterDark. With Doctor Damien Crask.

195 **JULIE:** (STOPS SCRIBBLING, EXCITED) Oh, Doctor Crask! I love your show. I haven't
196 had time to hear it in ages.

197 **ALLEN:** Well, you can listen to Bob's. Mine's over. He's doing all my material.

198 **JULIE:** (HONEST) Isn't that nice of him? I thought it sounded familiar.

199 /SFX/ CRUMBLES PAPER, SCRIBBLES ON A NEW ONE

200 **JULIE:** (HONEST) Now, look. I'll write you up a new list of the people you *really* need to
201 see. Tell me how you make out with them.

202 **ALLEN:** Thank you, Julie.

203 **JULIE:** I can't wait to tell the other girls. I wouldn't be caught dead out... After Dark!

204 **ALLEN:** (NERVOUS LAUGHTER)

205 /MUS/ PIZZICATO WALKING/DRIVING MUSIC

206 **ALLEN:** (INTROSPECTIVE) I bought a map of the town from one of those street vendors
207 and I still lost my way. I spent Bob's money on cab fare, bopping from one well-lit
208 office to another. 'Hello, I'm Leonard Allen. Bob Stroud said I should see you.
209 Here's my card. Here's my resume. I'm available immediately.' I tried not to say
210 much more. They didn't say much back, either. Even with my fancy new suit.
211 (BEAT) I did end up eating at Pink's. Their franks were pretty good. Whatever it
212 meant to my credentials, I couldn't afford a better lunch. After that, I walked to
213 learn as much of the town as I could. I swear I saw Ava Gardner come out of a
214 jewelry shop and step into a cab. She had sunglasses but her hair was lush and
215 her lips striking. I knew she'd married Frank Sinatra so I kept my distance. I didn't
216 see him in the cab. Don't know what I would have done if I had.

217 /MUS/ NIGHT MELODY

218 **ALLEN:** (INTROSPECTIVE) I was beat. I'd only made it to a third of the addresses on
219 Julie's list and my feet were crying out, no more. I rode the trolley to North
220 Hollywood and found my way home. Bob had given me a spare key, which I'm
221 sure was against motel policy.

222 /SFX/ SQUEAKY MOTEL DOOR OPENS, CLOSES

223 **ALLEN:** (INTROSPECTIVE) Bob dragged himself in around eight. I'd never seen him so
 224 drained before. He staggered in and held the doorknob as if he'd fall over. (TO
 225 STROUD) Bob, are you all right?

226 **STROUD:** I need a night's sleep. That's all. How's the hustle?

227 **ALLEN:** I'm spreading myself to the four winds. Are you sure you don't need a hand?

228 **STROUD:** I picked a bad week to bring you here. Nothing's gone right.

229 **ALLEN:** How'd your casting meeting turn out?

230 **STROUD:** Awful. Fine, at first. I stuck to my guns. Then the casting agency threatened to
 231 pull some of their talent if we didn't sign this one girl. I have to deal with this
 232 tomorrow. That and all the other crises. One of the sound men is double-booked
 233 and I can't figure out if we should get another or reschedule the next session.
 234 (BEAT) It's not always this bad.

235 **ALLEN:** I hope not. (BEAT) You're getting wrinkles.

236 **STROUD:** Let me in the bathroom.

237 /SFX/ RUMMAGING IN A DRAWER.

238 **STROUD:** I have some crème in here. Oh, yes. (WIPES IT ON HIS FACE) You can't look
 239 old in Hollywood. Astringent costs more than vodka.

240 **ALLEN:** (WAITS, THINKS) That Julie is quite a gal.

241 **STROUD:** Isn't she? Tough as nails, that one. Done a couple B-roles in her time. Always on
 242 the ball. She'll have a long career if she doesn't snap first.

243 **ALLEN:** And how about you?

244 **STROUD:** I have this job. I don't need to hustle. The boss says the big guys like me. And
 245 the show's been doing well. Very well, in all the markets, Even yours. (BEAT)
 246 Len, I should have come sooner. I'm sorry I put you off the air.

247 **ALLEN:** It's all right. I needed a change anyway.

248 **STROUD:** No, it's not all right. Every week, I'm reading over these lines and I hear you and
 249 Matt and Isabel and the rest of them reading along. But it's strangers saying
 250 them now. These pompous actors, smug like the whole world owes them,
 251 thanking their stars because they have steady work. The only time they're class
 252 is when the mike's on. They all listen to direction, but good luck getting them to
 253 take it. Thank God I'm not the director. Hardly any of them'll give me the time of
 254 day.

255 **ALLEN:** Bob.

256 **STROUD:** (BEING HONEST) No. No. This is about me. I have to keep going. They came to
 257 me. They offered me the deal, and the deal's still on. They've no problems with

258 me. They told me so. (BEAT, RELIEVED) And now you're here. I can't tell you
259 what it means to my bones that you're here.

260 **ALLEN:** Have a drink, Bob.

261 **STROUD:** I will. I hate these shoes!

262 /SFX/ STROUD KICKS OFF HIS SHOES

263 **ALLEN:** You're doing okay.

264 **STROUD:** Thanks.

265 **ALLEN:** Just help me get a job.

266 **STROUD:** (EXHAUSTED, BARELY HEARS HIM) I will. Promise. Tell me about your day.

267 **ALLEN:** (INTROSPECTIVE) We talked into the evening about all the agencies and
268 companies I'd been to. Bob was a fountain of dirt. You wouldn't believe the
269 stories he had for each one. He'd have made a tabloid editor blush. I didn't
270 mention where I'd eaten lunch and he didn't ask.

271 **SCENE 3. — FLASHBACK TO HOLLYWOOD, DAYS 3-5** (INT: Narration space, 1955)

272 • Allen (50's), Stroud

273 /MUS/ NIGHT MELODY ENDS, MORNING BEGINS

274 **ALLEN:** (INTROSPECTIVE) That was the routine for a while. Bob brought me to work
 275 and ran off after some new crisis. One of those was his rehearsal. Can you
 276 imagine? The star of his own show forgot his own read-through. (BEAT) Julie
 277 kept giving me names. I kept ringing bells, smiling and pinning visitor badges to
 278 my suit, which desperately needed a trip to the cleaners. Sometimes I had an
 279 agency call me back. And they'd ask the big question. What else have you done
 280 besides horror and suspense? I had done a lot of different shows from my days
 281 in New York but nothing as big as AfterDark. They never called me a second
 282 time. Sometimes, on my way out, I'd bump into the next guy coming in. We'd size
 283 each other up. Same fine suit. Briefcase full of promise. Fire in the eyes slowly
 284 darkening. It's like staring into the abyss, seeing someone as talented as you, so
 285 hideously mortal. You wish a truck would hit him as he leaves his interview, and
 286 he thinks the same for you. (BEAT) In the evenings, I met up with Bob at his
 287 apartment and we drank, smoked, read and heard the competition on the radio.
 288 Often, neither of us said a word. I couldn't imagine how Bob had survived as long
 289 as he had, alone in his apartment without pal or dame. Some nights he looked so
 290 old, I didn't believe it was him until he spoke.

291 /MUS/ SCENE CHANGE

292 /SFX/ CAREFUL SCRIBBLING, DOOR OPENS IN APARTMENT

293 **STROUD:** Evening, Len. Who are you writing to?

294 **ALLEN:** Gwen. I'm telling her I'm going to fly out and see her in a week.

295 **STROUD:** That's great news. Someone offer you a job?

296 **ALLEN:** No. Not yet. I need a break. Somewhere to recharge.

297 **STROUD:** That sounds like just the thing for you. I'll tell you though, I'm going to miss you
 298 out here.

299 **ALLEN:** You'll be fine. Besides, it's just another year to your promotion, right?

300 **STROUD:** (UNSURE) Right. How long are you going to be out there with her?

301 **ALLEN:** I figure I'll play it by ear. I might take the bus to New York and see if I can
 302 squeeze some of my contacts out there.

303 **STROUD:** Aw, you wouldn't do that to me?

304 **ALLEN:** I don't know if Hollywood's my town. Besides, you never go anywhere. We've
 305 never been to the Bowl or any of the premieres.

306 **STROUD:** All right. You made your point. (BEAT) I thought for certain you'd have been
 307 picked up by now. I don't understand it. I know how hostile this town can be. You
 308 deserve better.

309 **ALLEN:** Thanks.

310 **STROUD:** I'm sorry I couldn't make it happen.

311 **ALLEN:** Lay off it. Go pour yourself some dinner.

312 **STROUD:** Sure. You want any?

313 **ALLEN:** Make mine a double.

314 **STROUD:** A double it is.

315 /MUS/ SCENE CHANGE

316 **ALLEN:** (INTROSPECTIVE) The next evening, Bob had quite a surprise for me.

317 /SFX/ DOOR OPENS IN APARTMENT

318 **STROUD:** Len, I got you a job.

319 **ALLEN:** You did?

320 **STROUD:** I sure did. It's going to book you for the next seven weeks though. You may have
 321 to call Gwen and cancel that trip.

322 **ALLEN:** She's not going to like that.

323 **STROUD:** She is when she hears you on the radio. You're taking over as the host on my
 324 show.

325 **ALLEN:** (STUNNED) That's (BEAT) generous. How would that work?

326 **STROUD:** I'll take you to the studio tomorrow and you can go over the contract. People are
 327 going to hear about you!

328 **ALLEN:** No. I mean, what about you?

329 **STROUD:** I have plenty else to do. The top guys asked for you when you said you'd be
 330 leaving. They want to try you out. See if you have what it takes.

331 **ALLEN:** (STAMMERS) I'll be glad to show them.

332 **STROUD:** See what I mean? You're on your way to your first big break!

333 **ALLEN:** It'll be strange working with you as my boss.

334 **STROUD:** You worry too much. Grab your coat. I know a good bar nearby. We're going to
 335 celebrate.

336 /MUS/ CHEERFUL

337 **ALLEN:** (INTROSPECTIVE) It was incestuous, but I was relieved that I could finally taste
338 what this town had to offer. I wasn't sure what to make of it though. Bob's offer
339 had come all of a sudden. The next morning, Bob brought me to his manager
340 and we hashed out a deal. What killed me, though, was the size of my fee. I
341 hadn't seen anything with so many zeroes before with my name under them! I
342 could live for a year back east off the seven shows they wanted me to do. For all
343 intents and purposes, it was AfterDark again, back in business on the big boy's
344 channels.

345 /MUS/ SCENE CHANGE

346 **SCENE 4. — PRE-SHOW** (INT: Recording studio, 1955)

347 • Allen (50's), Announcer

348 **ALLEN:** (INTROSPECTIVE) Bob introduced me to the cast. The male and female leads
 349 did a killer impression of Matt and Isabel. The rehearsal room was more cramped
 350 than I expected for such a high profile show. The script was one of the later
 351 AfterDark stories, one I hadn't done yet. We had a good read-through. I rarely
 352 saw Bob, though. He was still chasing crises and often I went home by myself.
 353 (BEAT) I didn't think much of it until the night of our performance. Bob drove me
 354 to the studio and disappeared. He left me by the rehearsal room, which turned
 355 out to be where we were going to broadcast the show.

356 **ANNOUNCER:** Okay, chop chop, people. We're live in a few.

357 **ALLEN:** Excuse me.

358 **ANNOUNCER:** Yes, Mr. Allen.

359 **ALLEN:** Where'd Bob run off to?

360 **ANNOUNCER:** I don't know. Does he need to be here?

361 **ALLEN:** It's his show, isn't it? I know he doesn't have any lines.

362 **ANNOUNCER:** So why would he need to be here?

363 **ALLEN:** I don't know.

364 **ANNOUNCER:** Relax. He'll be back.

365 **ALLEN:** I suppose. Can I ask a favor?

366 **ANNOUNCER:** Name it.

367 **ALLEN:** Play the AfterDark introduction for me. Just in my headphones. I need it to get
 368 into character.

369 **ANNOUNCER:** Sure thing. Mr. Stroud mentioned you'd need that.

370 **ALLEN:** Did he?

371 **ANNOUNCER:** Of course! We already have it cued up. We'll end the show like AfterDark for you,
 372 too. Keep you in the spirit. Yes. Are you ready?

373 **ALLEN:** I'm five figures worth of ready. Onwards and upwards.

374 **ANNOUNCER:** We've almost live, people. Five, four, three.

375 **SCENE 5. — HIS MOTHER'S VOICE** (INT: A recording studio, 1955)

376 **INTRO.**

377 •Young Allen, Young Stroud, Announcer

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

379 /SFX/ THE QUIET NIGHT WITH CRICKETS

380 /SFX/ FEET WALKING ON A SIDEWALK

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

383 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

385 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

387 /SFX/ FEET RUNNING ON A SIDEWALK

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

391 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

395 /MUS/ AFTER DARK THEME (OUT)

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

397 **ALLEN (as CRASK):** Good evening, dear friends. It is an odd turn of events that brings me, Doctor
398 Damien Crask, in place of your illustrious Mr. Stroud. You could say he's
399 been (BEAT) called home for a few days. I can tell you, he packed light.
400 It's awfully warm where he was going.
401 (BEAT)
402 But before we delve into the dark, let's have a few words from our good
403 friends at the Wheat Factory...

1 **COMMERCIAL.**
 2 •Phyllis, Barbara, Allen (as Crask)

3 **PHYLLIS:** Evening, Barbara. How's it going with you?

4 **BARBARA:** Oh, Phyllis. I'm just watching the county road down our hill. Trucks and cars are
 5 tearing it up like it's downtown in a big city. Kids and workmen are taking the
 6 speed limit as a suggestion. How did our world get so fast? Whatever happened
 7 to old-fashioned decency and patience?

8 **PHYLLIS:** Ah, I knew you had that look on your face. I feel the same myself sometimes.
 9 And when I do, you know what I do?

10 **BARBARA:** What?

11 **PHYLLIS:** I go straight to my kitchen and toast myself a slice of bread made with Winsley
 12 Wheat. Every bite unlocks that fresh-from-the-farmland flavor where the wheat
 13 grows slow and rich. And Winsley Wheat undergoes Winsley's Patented Process
 14 to lock in that old time goodness. It makes a loaf of bread as fine as if we'd
 15 harvested that grain yesterday, and I can enjoy it all year 'round!

16 **BARBARA:** You're right, Phyllis. I'm going to go toast myself a slice. That bread'll be the cure
 17 for what ails me!

18 **PHYLLIS:** Not just any bread! Only the kind made with....

19 /MUS/ WINSLEY WHEAT JINGLE

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

25 (PAUSE)

26 **ALLEN (as CRASK):** (HONESTLY EXCITED) That was just great, wasn't it? Now, I have
 27 come instead to bring you a spine-curdling tale of a Mr. George Winthrop,
 28 a man who delved too deep into an investigation of the supernatural. I call
 29 it (PAUSE) His Mother's Voice.

30 **SCENE A.** (INT: Parlor, afternoon)

31 • George, Madame, Voice

32 **GEORGE:** (INTROSPECTIVE) They say a boy's best friend is his mother, and I can attest to
 33 that. While we lived together, we were close. "Keep a clever mind," she'd say,
 34 "Never let a scamp or a scallywag get the best of you." She took me to see the
 35 stars at night and helped me build my prized baking soda volcano for school.
 36 When I was called off for the Army, she wrote me every month. She sent me a
 37 little money while I was trying to find my feet after the war. And so it shocked me
 38 when I received that letter, informing me of her passing. A stroke, nothing anyone
 39 could have done. She'd named me her executor, so I moved back into her house
 40 to put her affairs in order. I was surrounded by her favorite paintings and knick-
 41 knacks, all pleasant things. The day of her funeral, I gave the eulogy and brought
 42 her photographs to remind everyone how she'd looked in her early years.
 43 Afterward, I walked home from the graveyard. That was when I passed Madame
 44 Sephiroth's Parlor of Fortune Telling. There was a sign decorated in purple paint,
 45 pointing to an apartment on the second floor of the building. I had a morbid
 46 curiosity, fueled by my interest in the scientific method. If one could contact the
 47 dead, wouldn't the most logical time be immediately following their interment?

48 /SFX/ RINGING DOORBELL

49 **MADAME:** Who is calling? May I help you?

50 **GEORGE:** Madame, I'm inquiring about your services. Your spiritual expertise.

51 **MADAME:** There are many things in this world that I know.

52 **GEORGE:** You must get this a lot, but can you contact the recently deceased?

53 **MADAME:** That is difficult. (SIZES HIM UP) But it can be done. These are my rates.

54 **GEORGE:** Honey, you ain't cheap.

55 **MADAME:** I am the best. A half hour séance then?

56 /SFX/ GEORGE UNFOLDS CASH

57 **GEORGE:** Sure. We can do that.

58 /SFX/ MADAME COUNTS CASH

59 **MADAME:** Thank you. You shall be very surprised. Let me take your coat.

60 /SFX/ TWO WALK IN

61 **GEORGE:** (INTROSPECTIVE) The Madame sat me in a hallway while she hung up my coat
 62 and prepared the parlor. I didn't see her doing much. Lighting a few candles.
 63 Spraying a little perfume. And setting down a large crystal ball on a bed of velvet
 64 in the center of her table.

65 **MADAME:** Are you ready?

66 **GEORGE:** (NERVOUS) I am.

67 **MADAME:** Sit here please. Take my hands, and close your eyes. (WAITS) Oh, spirits from
68 beyond the realms of humans, who walk among the ether, we call to you. We call
69 for one who is newly joined to you. Say her name.

70 **GEORGE:** Agatha Winthrop.

71 **MADAME:** Agatha Winthrop!

72 /SFX/ KNOCKS — • • , • — —

73 **MADAME:** We call to thee! Send her hence now!

74 /SFX/ SPOOKY HUMMING

75 **GEORGE:** (INTROSPECTIVE) Then I saw it in the middle of her crystal ball. A pinprick of
76 light, then suddenly spread out, filling the whole globe! Two bony hands caressed
77 the inside of the glass and beyond them. No. It couldn't have been. It was fogged
78 and distorted, but it was the face of my mother!

79 **VOICE:** (SPOOKY, OVERDRAMATIC) Who calls? Who calls?

80 **GEORGE:** Ma?

81 /SFX/ CHAIR FALLING BACK

82 **MADAME:** (LOSES ACCENT) My Gawd!

83 **GEORGE:** What's the matter? This is supposed to happen, right?

84 **MADAME:** No! (REGAINS ACCENT) Answer her. Answer her quick!

85 **GEORGE:** It's your son, Ma. I'm here.

86 **VOICE:** My boy!

87 **GEORGE:** Madame, why are you shivering like that?

88 **MADAME:** Mr. Winthrop. (DROPS ACCENT) I got to tell you the truth. I'm just a girl from
89 Hoboken. I make all this mumbo Tarot stuff up. I've been doin' this since I could
90 sneak into Coney but I got to tell you, I never seen nothin' as crazy as this
91 before.

92 **VOICE:** Dear boy! Why have you called?

93 **MADAME:** Say something!

94 **GEORGE:** (BEWILDERED, SCARED) I... I came to see you, Ma. I wanted to see if this
95 séance business was horse foolery.

96 **VOICE:** On the day of my funeral?

97 /SFX/ MADAME STANDS

98 **GEORGE:** Yeah. I... I thought it'd be the best time. Madame, where are you going?

99 **MADAME:** I'm getting me a vodka tonic, except I think I'm gonna need it before I have time
100 to put the tonic in!

101 **GEORGE:** Don't go! You may be a scam artist but you got her here somehow. If this is really
102 her.

103 **MADAME:** Fine. Just talk to her.

104 **VOICE:** What would you ask of me, my son?

105 **GEORGE:** Can you see me, Ma?

106 **VOICE:** You're so far away. I can barely hear you.

107 **GEORGE:** I need to know it's you, Ma. What's the street you lived on?

108 **VOICE:** Lived? When I smelled (BEAT) air? And my feet touched the earth? Pebbles? In
109 small rooms?

110 **GEORGE:** The street sign, Ma. By the neighbor's. What did it say on it?

111 **VOICE:** It is fading. Faces are fading. All things are fading.

112 **GEORGE:** What's seven times seven?

113 **VOICE:** Who?

114 **GEORGE:** They're numbers, Ma. You taught me my tables when I was a boy. Seven times
115 seven.

116 **VOICE:** Seven times seven. All good children go to heaven.

117 **GEORGE:** All right, Ma. Ma, listen. (SINGS G&S) "I'm poor Little Buttercup. (PAUSE) Poor
118 Little Buttercup. (REPEATS) I'm poor little Buttercup."

119 **VOICE:** (WAVERS) "Though I could never tell why."

120 **GEORGE:** Yes! Ma, you remembered.

121 **VOICE:** Boy, you are sad.

122 **GEORGE:** Of course I'm sad, Ma. I'm hearing you. I see your hands pressed against the
123 glass.

124 **VOICE:** My soul is at peace. But yours is not. Have you checked the secret place?

125 **GEORGE:** The secret place?

126 **VOICE:** Our secret place.

127 **GEORGE:** No, it couldn't be. I can't believe I never checked it. Of course. The sliding drawer
128 in your rollup. The one I used to hide my toys inside.

129 **VOICE:** Yes. I have left behind gifts for you. You will find them of great value.

130 **GEORGE:** That's swell, Ma. I'll go right home and check it.

131 **VOICE:** I am fading, boy.

132 **GEORGE:** Ma? Ma, will I see you again?

133 **VOICE:** I need rest. Rest. Rest. Rest. (FADES)

134 **MADAME:** Want me to getcha a drink too?

135 **GEORGE:** Naw. That.. uh. That wouldn't be right. You know, I've been in the service and
136 I've seen a lot of crazy things. But nothing like that. Can we try again in a little
137 while?

138 **MADAME:** Honey, you tryin' to kill me? But yeah, yeah. We can give it another go some
139 other time. Look, here's my card. You come back and we'll ring up your mom
140 again, but call me first, okay?

141 **GEORGE:** Yeah. That sounds good. Thanks, Madame. I'm really grateful for what you've
142 done.

143 **MADAME:** Sure, honey. Bye-bye now.

144 /SFX/ DOOR CLOSSES

145 /MUS/ HAPPY ORGAN

146 **SCENE B.** (INT: Parlor, afternoon)

147 • George, Madame, Voice

148 **GEORGE:** (INTROSPECTIVE) I ran home, quick as I could. Ma had an old rolltop desk with
 149 one drawer for hiding personal items. I unlocked it, emptied the papers out and
 150 slid the false bottom until it revealed a bound stack of letters. The tops of every
 151 envelope had been cut cleanly. I untied the ribbon and read the first page. They
 152 were love letters between my mother and father! I recognized that distinctive
 153 script of hers with the long commas. I read how she'd set a place for him at the
 154 table when he was off traveling for his sales company. She'd make his favorite
 155 beef stew so he'd be there in spirit with her. And he'd eat at diners and set a
 156 napkin across the table for her, too. Little things. They wrote silly poems to each
 157 other, and dropped gossip about the family. They were so loving, so intimate.
 158 She would have died if she'd caught me reading them. (BEAT) After a night's
 159 sleep, I thought about death. My reptilian brain said there had to be something
 160 fishy about that crystal ball but my rational brain had all this evidence that she'd
 161 been right! (BEAT) I saw Madame Sephiroth for every week after that. I took a list
 162 of questions to see which my mother got right.

163 **MADAME:** (WITH ACCENT) Agatha Winthrop, we call you!

164 /SFX/ KNOCKS — • • , • — —

165 **VOICE:** I tire. I slumber.

166 **GEORGE:** Ma, it's me again.

167 **VOICE:** Who?

168 **GEORGE:** Me. Your boy. Little Georgie.

169 **VOICE:** My beautiful boy. Jewel of my heart. So far from me.

170 **GEORGE:** Remember when you took me to the Empire State Building?

171 **VOICE:** (ACCUSATORY) I took you to the Empire State Building?

172 **GEORGE:** No, Ma. You never did. You're right. I was asking, is all.

173 **VOICE:** You make sport of me. Your own mother.

174 **GEORGE:** I'm sorry. Really, I am. (BEAT) I went to your favorite diner the other day. Let me
 175 tell you about it.

176 /MUS/ SAD ORGAN

177 **GEORGE:** (INTROSPECTIVE) I went on like that for a while. Only a few questions a
 178 séance. I never pushed. I told her stories, reminding her of being alive. Of being
 179 with me on a blanket under a night sky, naming constellations. Of getting me a
 180 dish of ice cream as large as my face, even when money was short. I asked her

181 for advice. I'd been going steady with a fun girl I'd met at the Green Door
182 downtown. My Ma was still Ma though.

183 **VOICE:** She will break your heart. Take care around her.

184 **SCENE C.** (INT: Agatha's house, afternoon)

185 • George, Lawyer

186 **GEORGE:** (INTROSPECTIVE) Ma was always right. Money was tight for me, too. I had to
187 go without cigarettes to keep seeing Madame Sephiroth. I still lived in my
188 mother's house, with all her things, but I was empty without the sound of her
189 voice. Then one day, her lawyer came over to discuss some things. She made
190 me an interesting offer.

191 **LAWYER:** Those Dutch figurines on your mother's nightstand.

192 **GEORGE:** What about them?

193 **LAWYER:** My husband's looking for a collection like them. Something that comes from his
194 old homeland. He's willing to pay a few thousand for a complete set like you have
195 here. He tells me they're quite rare nowadays.

196 **GEORGE:** Well, those figurines were my mother's favorite. She kept them through good
197 times and bad. They were a gift from my dad and they meant the world to her.

198 **LAWYER:** Well, think it over. I need to know if you'll sell them by tomorrow. He knows about
199 another set that'll go to auction if he doesn't buy them soon. Your set is in better
200 condition but he's got it in his fool head to buy a set now. It'd be a shame to let
201 this deal pass you, George. It's up to you.

202 **SCENE D.** (INT: Parlor, afternoon)
 203 • George, Madame, Voice

204 **GEORGE:** (INTROSPECTIVE) I had to act fast. I couldn't sell these without asking my
 205 mother first. I ran over to Madame Sephiroth's as fast as my legs could take me. I
 206 pounded on her door.

207 /SFX/ POUNDING ON THE DOOR

208 **GEORGE:** Madame Sephiroth! Madame! Open up, you hear me?

209 /SFX/ DOOR OPENS

210 **MADAME:** (FURIOUS) Hon, do you mind? I got a paying customer in there and I got rent
 211 due tomorrow.

212 **GEORGE:** I'll pay you double.

213 **MADAME:** I kick her out now, I don't see her again and she's been coming here for five
 214 years.

215 **GEORGE:** I need to speak with my mother now.

216 **MADAME:** Hon, she's dead. She can wait until tomorrow.

217 **GEORGE:** I must see her today!

218 **MADAME:** Hon, have you looked in the mirror? You ain't ready to see nobody.

219 **GEORGE:** I *have* to see her today! There's something I have to ask her and I have to ask it
 220 fast.

221 **MADAME:** It ain't happening. I'm booked solid. And *they* tip.

222 **GEORGE:** I'm not leaving. (LOUD) What does it matter to you anyhow? You admitted me
 223 that you're a fake. A fraud. A charlatan!

224 /SFX/ DOOR SLAMS (TO PROTECT THE CUSTOMER INSIDE)

225 **MADAME:** Hon, you turn around and hoist your patooty down my steps. I don't want to see
 226 you again or I'm calling the cops. I ain't seeing you no more, and you ain't
 227 coming here no more.

228 **GEORGE:** You can't do that! You're the only one who can talk to her!

229 **MADAME:** If I wanted someone telling me what to do, I'd be back waitressing at Hogey's.
 230 But I don't, and you ain't coming in. Go home or get lost, I don't care whatcha do.

231 /SFX/ DOOR SLAMS (WITH MADAME INSIDE)

232 **GEORGE:** (INTROSPECTIVE) I went home, and I seethed. That woman had no right to
 233 keep my mother from me. What's stronger than a mother's love for her son, and

234 the same returned? That horrid fake of a woman. I wouldn't stand for it. She
 235 wouldn't keep from me what I deserved! (BEAT) I went back the next morning,
 236 bright and early.

237 /SFX/ KNOCK ON DOOR

238 /SFX/ DOOR OPENS

239 **MADAME:** I see your ears ain't working too good. Want me to have the cops explain it to
 240 you?

241 **GEORGE:** I'm here to see my mother.

242 **MADAME:** Your mom's gone, hon. You want to see her, you go dig her up. You ain't coming
 243 here no more.

244 **GEORGE:** You let me in there.

245 **MADAME:** I don't think so. My landlord don't get through this door. What makes you think
 246 you're gonna?

247 **GEORGE:** I got money and I don't hear anyone else in there. Get me a chair. Here's three
 248 times what you charge. (THROWS IT DOWN) Let me speak with her.

249 /SFX/ GEORGE PUSHES IN

250 **MADAME:** Oh, you are in trouble Mr. Winthrop. I got a couple clients on the force, come in
 251 here every Wednesday. They'll be glad to hear I got a body for them to mess up.

252 **GEORGE:** I'm the only *real* thing you have going for you, Madame. Are you afraid of that?
 253 Are you afraid of what I bring to this crystal ball?

254 /SFX/ GEORGE LIFTS BALL

255 **MADAME:** Put that down!

256 **GEORGE:** Do you fear what rises within it? I've seen your eyes. You never look at it when
 257 my mother's in there.

258 **MADAME:** You put that down! It's an heirloom and you'll take out the floor if you drop it!

259 **GEORGE:** You don't deserve it!

260 **MADAME:** Then I hope your gut's tough enough to take one of my Bricklayer Jersey Jabs,
 261 hon! I only save 'em for special folks and you're makin' yourself real special now!

262 /SFX/ GEORGE IS PUNCHED IN THE GUT.

263 **GEORGE:** (GRUNTS) No!

264 /SFX/ SKULL CRACKS, BODY AND BALL FALL

265 **GEORGE:** (INTROSPECTIVE, WORRIED) I threw the ball out of self-preservation. Instinct.
 266 It hit her solid and she fell. Blood dripped over the crystal. I panicked. I shut her
 267 front door. I checked her pulse. Nothing! She was dead, eyes wide open. So help
 268 me, I seized my chance. I put the dripping ball on its pedestal and sat in her
 269 chair. I cried out. (in scene) We call to Agatha Winthrop! Agatha Winthrop!

270 /SFX/ KNOCKS — ••, • — —

271 **GEORGE:** Nothing. I feared the ritual was more complicated. I didn't understand all the
 272 elements that needed to be in play, like a chemist. I couldn't even ask Madame
 273 Sephiroth anymore. And then, in the center of the bloodstained ball, a pinprick of
 274 light, followed by her hands. And her blurred face. Her sweet blurred face.

275 **VOICE:** What is it, my child?

276 **GEORGE:** I've done something terrible, Ma. But I need your help right now. I got a chance
 277 and I don't want to lose it.

278 **VOICE:** What have you done?

279 **GEORGE:** Those figurines on your nightstand. May I sell them?

280 **VOICE:** You may. What have you done?

281 **GEORGE:** I'll. I'll tell you later, Ma. I need to get out of here. I miss you. I'll always love you.
 282 Thank you for everything.

283 **VOICE:** I love you, my boy. Worry not.

284 **SCENE E.** (INT: Agatha's house, afternoon)

285 • George, Man, Allen (as Crask) (50's)

286 **GEORGE:** (INTROSPECTIVE) I left her there, fading in red, as I hurried out the door. No
 287 one had seen me enter and no one saw me leave. I was in the clear. I ran home
 288 and called my lawyer. The deal was on. Then I heard the knock on my door.

289 /SFX/ KNOCK ON DOOR

290 **GEORGE:** (INTROSPECTIVE) It was a young man with blue eyes I barely recognized. He
 291 seemed calm but there was something strange about him.

292 **MAN:** Mr. Winthrop? You got anything going on right now? You mind if I... talk to you a
 293 second?

294 **GEORGE:** I got a minute or so if you've got something that's worth my time. I'm expecting
 295 another visitor, so be fast.

296 **MAN:** I do. I do.

297 **GEORGE:** Well, I got someone else coming in a bit, so be fast.

298 **MAN:** Sure. I hear you. You're a busy man. You got to go sell your mother's figurines.

299 **GEORGE:** How did you know about them? Did my lawyer send you?

300 **MAN:** Nope. I'm here about something else. You know, you have a real nice house
 301 here. I bet these are all your mother's things inside?

302 **GEORGE:** Yeah. Her lamps, her furniture. What's it to you?

303 **MAN:** I got a story for you. Stop me if you've heard this one. Long time ago, far, far
 304 away there's this powerful king, absolutely loaded. Dames pouring out of every
 305 door. One of them harems and they are (KISSES AIR) stacked, all of them. But
 306 now, see, there's this one dame who he ain't got. She's the wife of one of his
 307 generals. And man, he wants a taste of that forbidden fruit, you know what I
 308 mean. So he's the king. He can do whatever he wants. He calls the wife in, they
 309 have some fun. Nobody knows, but then things happen, you know. She starts
 310 showing. So he sends her husband off to a war he knows he's getting killed in.
 311 And the wife's all, "Oh, my husband's gone, you're the only one who
 312 understands. Boo hoo hoo." You know how dames are. They get all lovey-duvy
 313 when they're like that. But he keeps it all quiet-like.

314 **GEORGE:** Is there a point to this? Who was that man?

315 **MAN:** Why, it's you.

316 **GEORGE:** What do you mean, me?

317 **MAN:** It's you, bub. You're the man. (ANGRY) You, who live in your fancy mother's
 318 house with all your fancy mother's things. Those're her dolls on the mantle, aren't
 319 they? Those're her pictures on the wall? Those're her chairs and those're her

320 tables, right? You got anything of your own in there? And yet, for everything you
 321 got, you get all crazy about getting the only piece of her you don't have. Her
 322 voice! And to get it, you become the devil himself.

323 **GEORGE:** I don't know what you mean.

324 **MAN:** You killed my cousin, you son of a snake. You killed "Madame Sephiroth"!

325 **GEORGE:** I... I don't know any Madame Sephiroth.

326 **MAN:** What are you trying to pull? You as good as told me yourself!

327 **GEORGE:** No! I've never seen you before. What do you know?

328 **MAN:** Because I'm the voice of your mother! That's right! I live downstairs from my
 329 cousin. I went through your coat pockets for the picture of your mother and your
 330 eulogy at her funeral. I ran the projector under the crystal ball! Put your mom's
 331 picture through there, made it look all spooky. And you know what? I'm placing
 332 you under citizen's arrest for murder! The murder of Madame Sephiroth!

333 **GEORGE:** No! (TENSE PAUSE) All right. I suppose you got me. I'm sorry for what I've
 334 done. Your cousin was a good woman. She didn't deserve what happened to
 335 her. I didn't mean to do it. I'll go with you. But I'm not doing this for you, or your
 336 cousin. I'm doing it for my mother. She'd want me to do the right thing. Even
 337 though I am as you say, a fiend and a liar, I am still my mother's son. And so I
 338 shall ever be!

339 /MUS/ AUDACIOUS ORGAN

340 **OUTRO.**
 341 •Young Allen (as Crask), Announcer

342 **ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Was Madame
 343 Sephiroth's parlor wholly a scam? Or in some small way, was Agatha Winthrop
 344 somehow working through the people her son met, to see justice done to
 345 George? But even she couldn't prevent a murder. I don't know about you, but
 346 after tonight's tale, I wouldn't be caught dead out... After Dark!

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

348 **ANNOUNCER:** *After Dark!*, brought to you each week on this station by the makers of Winsley
 349 Wheat, features the incredibly talented, prolific, prestigious and all-around
 350 amazing Leonard Allen.

351 Our special guests this week were ,
 352 _____,
 353 _____,
 354 _____,
 355 _____,
 356 _____,
 357 _____,
 358 _____,
 359 and _____,

360 *After Dark* is produced and directed by Leonard Allen.

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

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

364 **SCENE 6. — POST-SHOW** (INT: A recording studio, 1955)

365 • Allen (50's), Allen (as Crask) (50's), Announcer, Stroud

366 **ALLEN:** Perfect, people. Great show. We're going to sell a million crystal balls with that
367 one.

368 /SFX/ CAST SETTLES DOWN, PAYING ALLEN NO ATTENTION

369 **ALLEN:** (IRRITATED THAT NO ONE IS LISTENING TO HIM) Everyone. Good job. We
370 can all go out and do whatever it is we do when we're done with the show. Make
371 a pilgrimage to the Brown Derby. Or a late night lunch, somewhere. (TO
372 ANNOUNCER) Great job, buddy. You sounded just like a friend of mine.

373 **ANNOUNCER:** You weren't so bad yourself. No Stroud, but well, speak of the devil.

374 **STROUD:** (HURRIES IN) Fantastic performance, Len! It was like the old show. You and I
375 have to go out and see some guys about a horse. Nurse a family of sick friends.

376 **ALLEN:** I like that. Especially the 'out' part. Where were you?

377 **STROUD:** The boys had some things for me to do.

378 **ALLEN:** Like what?

379 **STROUD:** Budget for the next show.

380 **ALLEN:** You know, I have listened to your show before. I didn't want to throw a monkey
381 wrench into this job, but I know you've got regulars and I didn't see any of them
382 in my cast.

383 **STROUD:** My whole crew is taking a break. Nothing wrong with that, is there? And your
384 checks cash just as well.

385 **ALLEN:** I know that. But... hey. Hey. Out in the hall. Hey! Isn't that Miss Bloom? The one
386 who does all of Isabel's parts on your show?

387 **STROUD:** Yes, of course. She works here.

388 **ALLEN:** But she wasn't performing in *this* show.

389 **STROUD:** Neither was I and I'm here.

390 **ALLEN:** Don't do this to me, Bob.

391 **STROUD:** Do what?

392 **ALLEN:** You know what. Lie to me. (BEAT) I'm going home.

393 **STROUD:** Don't be so paranoid.

394 **ALLEN:** Tell me this. If I call Gwen right now and ask who she heard on the radio, who's
395 she going to say?

396 **STROUD:** If she gives you an answer you don't like, are you still going to do the show next
397 week? Are you going to break your contract?

398 **ALLEN:** I don't know. I need to hear her say it.

399 **STROUD:** (HEARTBROKEN) You're going to make me do this, aren't you?

400 **ALLEN:** Do what?

401 **STROUD:** You're thinking about giving up the show.

402 **ALLEN:** What show? This is the reanimated corpse of AfterDark. I won't get any calls
403 from it. I like the money, but this won't get me anywhere. Nobody wants a new
404 horror host. I have to do something new.

405 **STROUD:** Len.

406 **ALLEN:** And all you want me to do is more AfterDarks. Then what?

407 **STROUD:** (MELLOW) Len, Len. I have a copy of your check here. Look at it?

408 **ALLEN:** (CONFUSED) Right at it?

409 **STROUD:** Yes. Read that amount. They all heard you over the radio. Even Gwen.

410 **ALLEN:** (SILENCE, ENTRANCED) She did?

411 **STROUD:** Uh huh.

412 **ALLEN:** I guess she did. It was a good show.

413 **STROUD:** It was. And next week's will be even better.

414 **ALLEN:** I hope it will.

415 **STROUD:** You'll see (BREATHES SLOW) You did a great job. The men upstairs all thought
416 so. They want you to finish the AfterDark shows. Think you can do that? All six
417 episodes left. For us?

418 **ALLEN:** For you.

419 **STROUD:** For me. Of course.

420 **ALLEN:** For you.

421 **STROUD:** (NEAR TEARS) I've given everything I have for this job. Now, I've even given
422 you.

423 **ALLEN:** (SILENCE) Don't be sad, Bob.

424 **STROUD:** I'll try. Come with me. I'll drive you home. I'll tuck you into bed. You'd like that,
425 wouldn't you?

426 **ALLEN:** I would. And to drink with you.

427 **STROUD:** You can drink with me. But not too much. (BEAT) Anymore.

428 /SFX/ FEET WALKING IN AN EMPTY MARBLE CORRIDOR

429 **ALLEN (as CRASK):** You know he's lying to you.

430 **ALLEN:** Yes, I know. But I want to believe him. I want this to go on.

431 **ALLEN (as CRASK):** I'm not going anywhere. It's me they want, not you.

432 **ALLEN:** I'm on the radio. I'm in Hollywood.

433 **ALLEN (as CRASK):** I'm on the radio. You're the one in Hollywood. I can hear it in his voice. When the
434 last episode of the show is over, you'll be dead. Absolutely.

435 **ALLEN:** We'll be dead.

436 **ALLEN (as CRASK):** And Stroud will be a lonely little man again. What a happy ending.

437 **ALLEN:** An AfterDark ending.

438 **ALLEN (as CRASK):** Yes. I don't like that ending. What do you say, you and me try to do something
439 about it?

440 **SCENE 7. — RIP VAN ALLEN AWAKES** (INT: Lighthouse bedroom, present, morning)

441 • Allen, Scottie,

442 /SFX/ AN ALARM CLOCK/CELLPHONE RING OF “LA CUCARACHA” OR ANOTHER PUBLIC
443 DOMAIN SONG

444 **SCOTTIE:** Ahem. Good morning! Twenty-first century calling Mr. Allen. Hello? Seriously,
445 you're in your PJs. I don't want to be here either.

446 **ALLEN:** (GRUNT) Hello.

447 **SCOTTIE:** Be careful.

448 **ALLEN:** Huh?

449 **SCOTTIE:** Don't roll over the cats. They're snuggled up to you.

450 **ALLEN:** Sorry, Orson. Mr. Oboler.

451 /SFX/ CAT'S MEOW

452 **ALLEN:** Move it. Shoo. (BEAT) What time is it?

453 **SCOTTIE:** It's a little past when you asked me to be here to clean your gutters.

454 **ALLEN:** Right.

455 **SCOTTIE:** It's supposed to rain later. I want to get a head start.

456 **ALLEN:** So what do you need me for?

457 **SCOTTIE:** I need the key to the storage shed.

458 **ALLEN:** It's in my dungarees. Here.

459 /SFX/ THROWS HER THE KEY

460 **SCOTTIE:** Thanks. And I got this for you.

461 **ALLEN:** What is it?

462 **SCOTTIE:** I borrowed it off my dad. Slip it behind your ear like this.

463 **SCOTTIE:** (FX: PHONE FILTER) And magically we can talk to each other from great
464 distances.

465 **ALLEN:** It's a headset?

466 **SCOTTIE:** Flesh colored too. Invisible. Really popular with power brokers.

467 **ALLEN:** Huh. What do you know. Oh, have you had a chance to leave the island yet?

468 **SCOTTIE:** Yeah, I went to this little sewing shop for some costuming supplies. You'll like
469 this. I forgot to tell Mr. Lewis and almost drove into the Speed Bump.

470 **ALLEN:** (CONCERNED) It didn't attack you?

471 **SCOTTIE:** No, I called Mr. Lewis and it settled down. It's okay. Anyway, I really have to get
472 working. Ciao.

473 **ALLEN:** Don't fall.

474 /SFX/ SCOTTIE RUNNING DOWN STAIRS

475 **SCOTTIE:** (FX: PHONE FILTER) I won't. My balance is pretty good. Aren't you supposed
476 to get ready for those contractors?

477 **ALLEN:** Oh. Darn it. I'll talk to you again when I'm out of the shower.

478 **SCOTTIE:** (FX: PHONE FILTER, UPSET) Thanks for sharing!

479 /SFX/ SHOWER STARTS. SOUND FADES INTO BACON AND EGGS FRYING

480 **SCENE 8. — HICKORY, DICKORY, DOT** (INT: Lighthouse kitchen, morning)
 481 • Allen, Scottie, McAlister, Hickory, Dickory, Dot

482 **ALLEN:** Scottie, do you remember the lighthouse keeper before me? Mr. Henderson?

483 **SCOTTIE:** (FX: PHONE FILTER, GRUNTS FROM WORK) Yeah.

484 **ALLEN:** Tell me about him.

485 **SCOTTIE:** (FX: PHONE FILTER) He was here when he was here. And he was a jerk.
 486 What do you want me to say?

487 **ALLEN:** Ms. McAlister said something about clearing him out before I got here.

488 **SCOTTIE:** (FX: PHONE FILTER) What? Wait, I know what she's talking about. No.
 489 Nobody's did anything to anybody. Like you're thinking. He was about to kick the
 490 bucket anyway.

491 **ALLEN:** So what did she mean?

492 **SCOTTIE:** (FX: PHONE FILTER) I'm not supposed to say.

493 **ALLEN:** Scottie.

494 **SCOTTIE:** (FX: PHONE FILTER) I have to ask Mr. Lewis, okay? I'm on thin enough ice
 495 with him.

496 **ALLEN:** All right.

497 **SCOTTIE:** (FX: PHONE FILTER) Besides, Mr. Henderson never did anything here. He
 498 always had the TV on when I came by.

499 **ALLEN:** Where is the TV?

500 **SCOTTIE:** (FX: PHONE FILTER) I bet Ms. McAlister put it somewhere. The antenna's up
 501 here on the roof. Mr. Henderson welded it to the chimney.

502 **ALLEN:** A practical man.

503 **SCOTTIE:** (FX: PHONE FILTER) Hey, heads up. Your company just pulled up.

504 **ALLEN:** Darn it.

505 /SFX/ SLIDES BACON AND EGGS ONTO A PLATE

506 **SCOTTIE:** (FX: PHONE FILTER) Ask them how much they'll charge to unclog these
 507 drains.

508 **ALLEN:** How many visitors?

509 **SCOTTIE:** (FX: PHONE FILTER) Ms. McAlister, two guys and a woman in overalls.

510 **ALLEN:** I'll keep them out of your hair. (WOLFS FOOD DOWN)

511 /SFX/ FRONT DOOR OPENS

512 /SFX/ FOUR PEOPLE WALK IN

513 **MCALISTER:** And as you can see, we re-varnished and plastered back in '98 but it's still the
 514 same basic construction. Have you worked on any historical sites with this kind of
 515 smack-and-dab?

516 **DOT:** They all have their quirks. We'll do fine.

517 **MCALISTER:** I hope so.

518 **ALLEN:** Mmm. (STANDS, STILL EATING, BOMBASTIC) Welcome, friends, to Sea Robin
 519 Lighthouse and / am its star attraction.

520 **MCALISTER:** (TO CONTRACTORS) Just a moment. (TO ALLEN, WHISPER) What do you
 521 think you're doing?

522 **ALLEN:** (WHISPER) A prisoner's prerogative. No one's come up for a tour before.

523 **MCALISTER:** (WHISPER) Are you going to be like this all day?

524 **ALLEN:** (WHISPER) Perhaps.

525 **MCALISTER:** This is Leonard Allen. If he gives you any trouble, you can shoot him.

526 **ALLEN:** How do you do?

527 /SFX/ DROPS PLATE ON THE FLOOR, SHATTERS

528 **ALLEN:** Oops. I'm sorry. I'll get the broom.

529 **DOT:** Don't even think about it. Dick?

530 **DICKORY:** I'm on it.

531 /SFX/ DICKORY DROPS HIS HEAVY SACK OF TOOLS, SWEEPS

532 **MCALISTER:** Len, this is Dorothy. She's in charge.

533 **DOT:** (MATTER OF FACT) How do you do, sir?

534 **MCALISTER:** These are her crew, Hicks and Richard.

535 **DICKORY:** Dick's fine.

536 **HICKORY:** How about it?

537 **DOT:** That's us. Hicks, Dick, Dot. Hickory, Dickory, Dot contactors. Pleasure to meet
 538 you, Mr. Allen.

539 **MCALISTER:** This'll be their first job with us. They've done some good work for the state
540 before.

541 **HICKORY:** Ms. McAlister's told us all about you.

542 **ALLEN:** Nothing good, I hope?

543 **HICKORY:** Certainly not. (LAUGHS)

544 **MCALISTER:** They're just surveying the grounds today. You want a ride into town?

545 **HICKORY:** We can work around him.

546 **ALLEN:** I'll be fine. I'm in the mood for a walk later.

547 **MCALISTER:** It's going to rain.

548 **DICKORY:** Ms. McAlister?

549 **MCALISTER:** Yes?

550 **DICKORY:** You weren't kidding. These walls are leaking heat like an open door.

551 **DOT:** It's all right. I've handled worse. I'll have some options for you tomorrow.

552 **MCALISTER:** You have my number if you need anything.

553 **DOT:** We do. Thank you, ma'am.

554 **ALLEN:** Don't mind the girl on the roof.

555 **SCOTTIE:** (FX: PHONE FILTER) Bleh.

556 **MCALISTER:** I already told them to watch out for Scottie.

557 **DOT:** We're staying indoors today. She won't be a problem.

558 **MCALISTER:** Then I'll leave you to it. Pay no attention to his wisecracks.

559 **ALLEN:** (WHISPERS) She loves me.

560 **MCALISTER:** I can hear.

561 /SFX/ JESSIE WALKS OUT, FRONT DOOR IS SHUT

562 /SFX/ FRONT DOOR IS SHUT

563 **DOT:** Well then, we'll get started.

564 **HICKORY:** Mr. Allen, do you mind if I use the kitchen table?

565 **ALLEN:** Go right ahead.

566 **HICKORY:** Thanks.

567 /SFX/ UNROLLS A LONG SHEET OF PAPER

568 **ALLEN:** These are the blueprints to the house?

569 **HICKORY:** Yup.

570 **ALLEN:** (INSPECTING) Hmm.

571 **HICKORY:** Looking for something?

572 **ALLEN:** No. (BEAT) I'll be in the radio room if you need me.

573 **DOT:** Would you mind if we inspect that room first? So we won't interrupt you later.

574 **ALLEN:** It's all yours.

575 /SFX/ TWO SETS OF FOOTSTEPS

576 /SFX/ MEASURING TAPE WHIPS IN AND OUT

577 **DOT:** Mr. Allen?

578 **ALLEN:** Yes?

579 **DOT:** Do you know where these cables go? The ones for the record player and the
580 microphone here?

581 **ALLEN:** I wouldn't know. David Lewis set those up.

582 **DOT:** He didn't tell you where they come out?

583 **ALLEN:** (DISTRACTED) No.

584 **DOT:** Hmm. (BEAT) So you're the only one here?

585 **ALLEN:** That's right.

586 **DOT:** It must get lonely, this far out of town.

587 **ALLEN:** I wouldn't say that. I'm asleep most of the time.

588 **DOT:** Hmm. (TO HICKORY AND DICKORY) Fellows, are you done in there?

589 /SFX/ MEASURING TAPE WHIPS SHUT

590 **DICKORY:** Yes'm.

591 **DOT:** The room's all yours, Mr. Allen.

592 **ALLEN:** I appreciate it. Tell me if you find a television anywhere. The last tenant had one.

593 **DOT:** Will do.

594 /SFX/ THREE SETS OF FOOTSTEPS WALKING BY

595 /SFX/ FRONT DOOR OPENS

596 **DICKORY:** I'm checking around the sides.

597 **DOT:** Don't be long.

598 /SFX/ FRONT DOOR CLOSES

599 **SCOTTIE:** (FX: PHONE FILTER) Let me know if they find out how to get in the basement.
600 That'd be really cool.

601 **ALLEN:** I had a peek at their blueprints. I didn't see anything. Just the oil room. Curious, if
602 you ask me.

603 **SCOTTIE:** (FX: PHONE FILTER) Can you ask them for a copy? Maybe I can find
604 something?

605 **ALLEN:** Maybe later. (SIGHS)

606 **SCOTTIE:** (FX: PHONE FILTER) Whoa!

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

608 **SCOTTIE:** (FX: PHONE FILTER) Sorry. I almost slipped there.

609 **ALLEN:** (SIGH) Scottie, get down from there. I'll get the professionals to finish the gutters.

610 **SCOTTIE:** (FX: PHONE FILTER) Aw, come on.

611 **ALLEN:** I mean it.

612 **SCOTTIE:** (FX: PHONE FILTER) Just another minute. The rain clouds are coming in
613 anyway.

614 **ALLEN:** One minute. I'm counting. I'll get those blueprints for you. How's that?

615 **SCOTTIE:** (FX: PHONE FILTER, RESIGNED) Okay.

616 **ALLEN:** (STANDS) Excuse me, Dot? (BEAT) Do you have a copy of those blueprints I
617 could borrow?

618 **DOT:** I don't think we have an extra.

619 **HICKORY:** There's more at the shop. We could bring some tomorrow.

620 **ALLEN:** Tomorrow then. I'd be grateful.

621 **DOT:** Looking for something in particular?

622 **ALLEN:** The cellar.

623 **DOT:** (INTRIGUED) What do you know about the cellar?

624 **ALLEN:** I assumed there's one. See, the oil room only takes up a third of the basement
625 level.

626 **DOT:** Did you ask your employers for the plans?

627 **ALLEN:** Not yet. Actually, it's the girl on the roof who wants them.

628 **DOT:** What does she know?

629 **ALLEN:** No more than I do. But she's a smart one.

630 **HICKORY:** She won't find the entrance on these blueprints.

631 **ALLEN:** So there is a cellar?

632 **HICKORY:** Yeah, but (BEAT) I found a quirk in the kitchen layout just now.

633 **DOT:** Look at the prints. This is the first floor, where we are. This is the kitchen and
634 we've marked up the back wall there. The one that has the pantry and the door to
635 the shed, right? You saw Hickory measuring it? Take this end of the tape
636 measure.

637 **ALLEN:** Okay.

638 **DOT:** Pull it across the room to the kitchen door. What does it say?

639 /SFX/ MEASURING TAPE IS PULLED OUT

640 **ALLEN:** Let's see. Thirty-two feet, nine inches.

641 **DOT:** Come with me.

642 /SFX/ MEASURING TAPE WHIPS IN

643 /SFX/ TWO SETS OF FEET WALKING

644 **ALLEN:** Where are we going?

645 **DOT:** Out of the kitchen. And now we come back in. Measure the distance again. I'll
646 hold the end for you.

647 **ALLEN:** Okay.

648 /SFX/ MEASURING TAPE IS PULLED OUT

649 **ALLEN:** Thirty-three feet, five inches. That can't be right.

650 **SCOTTIE:** (FX: PHONE FILTER) Wait. What?

651 **DOT:** It'll change every time you measure it.

652 **HICKORY:** That's what I found. For lack of a better word, that wall's uncertain.

653 **ALLEN:** Uncertain?

654 **DOT:** Heisenberg's Uncertainty Principle.

655 **ALLEN:** In my kitchen?

656 **DOT:** We were hoping you could explain this.

657 **SCOTTIE:** (FX: PHONE FILTER) Uh oh.

658 **ALLEN:** (FLABBERGASTED) I can't. You'd have to ask David.

659 /SFX/ FRONT DOOR OPENS, CLOSES

660 /SFX/ DICKORY WALKS IN

661 **DICKORY:** Did I miss something?

662 **DOT:** We told Mr. Allen about the back wall.

663 **DICKORY:** The outside dimensions match the blueprints.

664 **DOT:** No variation?

665 **DICKORY:** None.

666 /SFX/ THUNDER RUMBLES OUTSIDE

667 **DOT:** (SIGHS) Mr. Allen. I'd like your permission to crack this wall open.

668 **ALLEN:** You'd have to ask Jessie.

669 **DOT:** We'll have to take the wall down to replace the insulation, anyhow. Tell you what.
 670 We'll drill in the pantry. You won't notice a thing. We can patch it up but we need
 671 to see in there.

672 **ALLEN:** Go ahead.

673 **SCOTTIE:** (FX: PHONE FILTER) Tell me what you find.

674 **DOT:** Dick, go to it.

675 **DICKORY:** Plug this in for me?

676 **HICKORY:** Uh. (LOOKS) Here's an outlet under the table.

677 /SFX/ AN ELECTRIC DRILL IS SQUEEZED, NOT BORING INTO ANYTHING.

678 **DICKORY:** Perfect. Stand back, people. We should be able to see through. And...

679 /SFX/ DRILL HITS WALL, SQUEALS, FOLLOWED BY A MASSIVE ERUPTION OF
 680 FEATHERS, DRILL STOPS

681 **DICKORY:** (SHOCKED) Oh my God.

682 **ALLEN:** (QUIET) Feathers.

683 **DICKORY:** I swear they came out of nowhere.

684 **SCOTTIE:** (FX: PHONE FILTER) What is it? What'd there?

685 **ALLEN:** How are they gone? You saw that, right? A whole wall of feathers out of nothing
 686 and now they're gone.

687 **DICKORY:** They flattened my drill bit. Look at the end.

688 **HICKORY:** We have to get out of here.

689 /SFX/ THUNDER RUMBLES OUTSIDE

690 **ALLEN:** What was that?

691 **DOT:** Drop everything! Go, go! Get out! All of you! Now! You too, Allen.

692 **SCOTTIE:** (FX: PHONE FILTER, RAIN IN BACKGROUND) What's happening? It's starting
 693 to rain.

694 /SFX/ FOUR SETS OF FEET RUNNING ON WOOD

695 **ALLEN:** What did you do to my house?

696 /SFX/ FEET STOP RUNNING

697 **HICKORY:** Wait. The door's stuck. The knob won't turn.

698 /SFX/ A MASSIVE ERUPTION OF FEATHERS, COMES AND STOPS

699 **HICKORY:** (SURPRISED, ALMOST LOST HAND) Ah! It's guarding the door.

700 **DOT:** Get to the windows.

701 **DICKORY:** Sorry, Mr. Allen. I have to break these.

702 **ALLEN:** Do it.

703 /SFX/ A MASSIVE ERUPTION OF FEATHERS

704 /SFX/ A HAMMER HITS THE GROUND AND RINGS, FEATHERS STOP

705 **DOT:** We're sealed in.

706 **HICKORY:** They're not attacking.

707 **DICKORY:** Give them time.

708 **SCOTTIE:** (FX: PHONE FILTER) I have a problem. The ladder's gone. The one I used to
709 climb up here. I can't see it on the ground. I think I'm stuck up here.

710 **ALLEN:** I'm phoning David.

711 /SFX/ PICKS UP PHONE, NO DIAL TONE

712 /SFX/ PRESSES BUTTONS, NO BEEPS

713 **ALLEN:** Come on. Piece of junk.

714 /SFX/ TOSSES PHONE DOWN

715 **ALLEN:** It's not working. No dial tone. It must be cut.

716 **SCOTTIE:** (FX: PHONE FILTER) Crap. I'm getting soaked up here. Be careful, okay?

717 **DOT:** Does your friend on the roof have a phone?

718 **ALLEN:** I don't think so.

719 **DOT:** I'll ask her. The light looks down over the roof.

720 /SFX/ DOT RUNS UP STAIRS

721 **ALLEN:** I can ask her too.

722 **DOT:** (FX: PHONE FILTER, SHOUTING OVER RAIN) Hi, Scottie, is it?

723 **SCOTTIE:** (FX: PHONE FILTER) Yes! Can you get me off here?

724 **DOT:** (FX: PHONE FILTER) I can't reach you! Listen, do you have a phone?

725 **SCOTTIE:** (FX: PHONE FILTER) I left it with my other stuff. (ANNOYED AT
726 INSINUATION) I didn't bring it up here!

727 **DOT:** (FX: PHONE FILTER) Stay there! Don't fall. We're going to get help.

728 /SFX/ DOT RUNS BACK DOWNSTAIRS

729 **ALLEN:** You went up to the light?

730 **DOT:** The ground's too far down from the balcony. We need another way out.

731 **ALLEN:** Those wings can't keep us in here forever.

732 **DOT:** Long enough.

733 **ALLEN:** For what?

734 **DOT:** Hickory! Strip some wire, ungrounded.

735 **HICKORY:** Yes'm.

736 **DOT:** Dickory, get ready to burn another bit.

737 **DICKORY:** Roger.

738 **DOT:** We're going to shock it when it shows up again.

739 **HICKORY:** Another second. (BEAT) Rubber gloves. (BEAT) Ready!

740 **DOT:** Go.

741 /SFX/ DRILL HITS WALL

742 /SFX/ DRILL SQUEALS

743 /SFX/ A MASSIVE ERUPTION OF FEATHERS

744 **DOT:** Shock it!

745 /SFX/ CRACKLE OF ELECTRICITY

746 /SFX/ TEARING OF FABRIC

747 **HICKORY and DICKORY:** (SCREAM IN PAIN)

748 /SFX/ ELECTRICITY STOPS, THEN DRILL, THEN FEATHERS

749 **HICKORY:** (HOLDS HIS HAND) Ow.

750 **DICKORY:** (PRESSING HIS CHEEK, PANICKING, GASPING) It cut me! It slashed me all
751 the way down my chest.

752 /SFX/ FEET RUNNING AROUND

753 **DOT:** Allen! Get towels! Put pressure on his wounds. How bad are you, Hickory?

754 **HICKORY:** My hand's cut. I'll be fine.

755 **ALLEN:** Come here. Sit down. Press these against you.

756 /SFX/ DICKORY SITS DOWN

757 **DICKORY:** How bad do I look?

758 **ALLEN:** Your cheek's torn up. I don't think it went below the skin in your neck. It cut
759 through your overalls (BEAT) like knives. I'll stop the flow. Breathe easy.

760 **DICKORY:** You first.

761 **ALLEN:** Three, four, five straight cuts. Like a hand.

762 **DOT:** I have a first aid kit in my bag.

763 /SFX/ DUMPS THE CONTENTS ON THE TABLE

764 **SCOTTIE:** (FX: PHONE FILTER) Tell me if it's coming up here. Whatever it is.

765 **DOT:** (SEARCHES) Bits, awls, ratchet heads. Here we are. Get Dickory's shirt off.
766 Gauze, wrap. Settle down, we'll be out of here soon.

767 **ALLEN:** (NOTICES) You have a cell phone in there, too.

768 **DOT:** Don't touch that.

769 **ALLEN:** I have to call David.

770 **DOT:** No, you're not.

771 **ALLEN:** (PICKS IT UP) You were so anxious to know if Scottie had a phone.

772 /SFX/ CELL BEEP

773 **ALLEN:** And yours seems to work fine.

774 **DOT:** Give me that. (WRESTLES THE PHONE FROM HIM)

775 **ALLEN:** Why can't I call out?

776 **DOT:** I don't have time for this.

777 **ALLEN:** For what?

778 **DOT:** Hickory, get Allen on that chair.

779 **HICKORY:** Right. (SEIZES ALLEN FROM BEHIND) Easy now.

780 /SFX/ ALLEN FALLS IN CHAIR

781 **ALLEN:** (STRUGGLES) Let me go!

782 **DOT:** I've got the rope.

783 **HICKORY:** In the chair, Allen. I don't want to hurt you.

784 **ALLEN:** Stop it! Stop it! (GRUNTS AS FORCED INTO CHAIR)

785 **DOT:** I have his hands.

786 **ALLEN:** Hey! What do you want? What?

787 **DOT:** Mr. Allen, this is for your own good until we get you out of here.

788 **HICKORY:** Don't make me gag you. I have to help Dickory.

789 **SCOTTIE:** (FX: PHONE FILTER) They're tying you up? Oh my God. Wait. Don't struggle.
790 (DESPERATE) I'm trying to think of something.

791 **ALLEN:** Why do you want me? Who are you?

792 **DOT:** I'm going to check in.

793 /SFX/ DOT DIALS HER PHONE, BEEPS

794 **ALLEN:** Where am I going?

795 **DICKORY:** Allen, shut up! You make more noise than I do!

796 **DOT:** Yes, Clock Tower? Code 1. Repeat, code 1. We need extraction, now. Repeat,
797 now. We have infestation. Spirit type four or higher. One or possibly more.
798 Physical manifestation. Major physical trauma to Dickory and he needs
799 emergency treatment, ASAP. Spirits have the house secured. We cannot leave
800 by door or window. Cover's blown. Allen's secured. Landline's down. There's a
801 girl on the roof, negligible. Dickory secured her there.

802 **ALLEN:** You took her ladder? You cut the phone, too?

803 **SCOTTIE:** (FX: PHONE FILTER) WHAT?

804 **DOT:** Understood. We have access to the lighthouse walkway but that may change.
805 We're waiting. Over. (LISTENS) Understood. (SNAPS PHONE SHUT) They're
806 sending a helicopter. ETA seven minutes.

807 **SCOTTIE:** (FX: PHONE FILTER) I don't know what I can do. Oh God. I can't jump. The
808 ground's so far down. Don't let them know you can hear me.

809 **ALLEN:** (QUIET) Okay. (REGULAR VOICE) Tell me what's in the basement.

810 **DOT:** None of your business.

811 **ALLEN:** It's my basement. I live here. Is it that wing thing?

812 **DOT:** Possibly. How are you making out, Dickory?

813 **DICKORY:** Better. The percs are kicking in.

814 **DOT:** Good, I need Hickory. (TO HICKORY) Help me.

815 **HICKORY:** Yes ma'am.

816 **DOT:** Allen, I think you know how to get in the basement.

817 **ALLEN:** I don't know.

818 **DOT:** Not consciously. Put him under.

819 **HICKORY:** (SOFTLY, LIKE STROUD) Len. Len, look at me. Len.

820 **ALLEN:** (ANNOYED) What are you doing?

821 **HICKORY:** Look at my hand. Look at the lines on my hand. See how they branch out.
822 There's so many branches, aren't there?

823 **ALLEN:** What on God's green Earth am I supposed to see?

824 **HICKORY:** Len, just look. Len.

825 **ALLEN:** All right. It's missing something.

826 **HICKORY:** What, Len?

827 **ALLEN:** A pool. (SPITS AT HAND)

828 /SFX/ HICKORY WALKS TO SINK.

829 /SFX/ HICKORY RUNS WATER AT SINK TO WASH HAND.

830 **HICKORY:** (FRUSTRATED) He won't go under. Not like the boss said he used to.

831 **DOT:** (IRONICALLY) Things keep looking up for us. He must be out of tune.

832 **HICKORY:** Like he was before.

833 **DOT:** No. This is different. (BEAT) He's well-protected.

834 **ALLEN:** Did Bob send you? Are you from the Shepherd?

835 /SFX/ A HARD SMACK ACROSS ALLEN'S FACE

836 **DOT:** *Never* blaspheme like that again. (SILENCE WHILE THE RAIN CONTINUES
837 OUTSIDE) Oh, this *is* interesting. Slap his cheek.

838 /SFX/ ANOTHER SLAP

839 **HICKORY:** It barely made a mark. He never even flushed.

840 **DOT:** Oh. (REALIZES) I know what they have him on. They must be desperate.

841 **ALLEN:** What? What do they have me on?

842 **DOT:** They'll need a batch at retrieval. He can't make it across the country without
843 another dose. That explains his sleep patterns and his dreams. (TO ALLEN) And
844 those waking dreams you've been having. The dream walking. With the sloth.

845 **ALLEN:** What do you know about the sloth?

846 **DOT:** (OPENS CELL PHONE) Clock tower? Allen is on Cinnamon-B. Repeat, he will
847 need a dose of Cinnamon-B.

848 **DICKORY:** The Wall Street drug?

849 **DOT:** Yes. (LISTENS) Uh huh. (BEAT) Yes, sir.

850 /SFX/ CLOSING CELL PHONE

851 **DOT:** Damn it.

852 /SFX/ IN SCOTTIE'S SPEAKER, BANG OF METAL ON METAL

853 **SCOTTIE:** (FX: PHONE FILTER) UGH! (STRAINING)

854 **DICKORY:** What's the problem?

855 **DOT:** The storm's getting worse. They can't fly a copter in it. We're on the first backup
856 plan.

857 **HICKORY:** Oh, for His sake.

858 **ALLEN:** How do you know about the sloth?

859 **DOT:** Allen, shut up. Check the fridge.

860 /SFX/ IN SCOTTIE'S SPEAKER, BANG OF METAL ON METAL

861 **SCOTTIE:** (FX: PHONE FILTER) UGH! (STRAINING)

862 /SFX/ FRIDGE DOOR OPENS

863 NOTE: THIS IS FOR REPEAT LISTENERS. THE LISTENER SHOULD NOT MAKE THE
864 CONNECTION BETWEEN THE CATS AND THE WINGS THE FIRST TIME THEY
865 HEAR THE PROGRAM. ON THE SECOND LISTEN, HEARING THE MILK RATTLING
866 WILL MAKE SENSE TO THEM.

867 **HICKORY:** Let's see. (TONE INDICATES THAT SHE SEES HONEY MILK) Oh, I don't think
868 that's Allen's.

869 /SFX/ DOT SHAKES THE MILK CONTAINER

870 **DOT:** It still doesn't narrow the search down. Get out your heavy artillery, men.

871 **ALLEN:** What's in my refrigerator?

872 **DOT:** One more word, Allen! (QUIET) What do we have?

873 **HICKORY:** Incense caps. Karma claws. Dust of Sephiroth.

874 **DICKORY:** Blessed spikes. Cursed spikes. Mjollnir shards. Sweet grass.

875 **DOT:** That's for the dead. This thing isn't dead.

876 **DICKORY:** Sorry.

877 **DOT:** Downstairs, now. Check for habitats.

878 /SFX/ THREE SETS OF FEET HURRYING DOWNSTAIRS

879 /SFX/ IN SCOTTIE'S SPEAKER, BANG OF METAL ON METAL

880 **SCOTTIE:** (FX: PHONE FILTER) Ugh! (STRAINING)

881 **ALLEN:** Scottie, they've left me alone. What's happening?

882 **SCOTTIE:** (FX: PHONE FILTER, STRAINING) I have an idea. Are you okay?

883 **ALLEN:** I'm tied up but I'm fine. I'm amazed that man Dickory's still walking.

884 **SCOTTIE:** (FX: PHONE FILTER) The guy who was hit by the slashy wing thing?

885 **ALLEN:** It's a wall of wings. They're fast, I can't see them well. They made claw marks
886 with each claw two inches apart. They must be huge.

887 **SCOTTIE:** (FX: PHONE FILTER) It didn't attack you though?

888 **ALLEN:** No. Only when they tried to shock it. What are you up to?

889 **SCOTTIE:** (FX: PHONE FILTER) Trying to get inside.

890 **ALLEN:** No. You have to warn Mr. Lewis.

891 **SCOTTIE:** (FX: PHONE FILTER) It's too far down. And there aren't any windows I can
892 reach. I'm going up.

893 **ALLEN:** You mean to the lighthouse balcony?

894 **SCOTTIE:** (FX: PHONE FILTER) Yeah. I can't reach it but I'm working on that.

895 **ALLEN:** They'll catch you if you come in here.

896 **SCOTTIE:** (FX: PHONE FILTER) Well, I left my phone in the tool shed.

897 **ALLEN:** The shed is behind the wall that that wing thing is in.

898 **SCOTTIE:** (FX: PHONE FILTER) I can't stay here.

899 **ALLEN:** What about the radio room?

900 **SCOTTIE:** (FX: PHONE FILTER) What about it?

901 **ALLEN:** You can call for help from there. The transmitter should work. The one I use for
902 the AfterDark show.

903 **SCOTTIE:** (FX: PHONE FILTER) If it has power, yeah. I could do that. You'd have to
 904 distract them though.

905 **ALLEN:** They're down in the oil room.

906 **SCOTTIE:** (FX: PHONE FILTER) I'm not ready yet. A little longer. I broke the TV antenna
 907 off the chimney. I'm bending it so it can hook the railing.

908 **ALLEN:** Careful. They're not meant to hold any weight to them.

909 **SCOTTIE:** (FX: PHONE FILTER) I know. I only need a few seconds to climb up there. I'm
 910 using my jeans as a rope.

911 **ALLEN:** What?

912 **SCOTTIE:** (FX: PHONE FILTER) It's okay. I'm wearing boxers.

913 **ALLEN:** Uh.

914 **SCOTTIE:** (FX: PHONE FILTER) And don't say anything about it. They don't pinch me
 915 when I work, okay?

916 **ALLEN:** That's fine.

917 /SFX/ THREE SETS OF FOOTSTEPS COME UPSTAIRS

918 **ALLEN:** (WHISPERS) They're coming back.

919 **SCOTTIE:** (FX: PHONE FILTER) Say something like "Whiskey Tango" when it's okay for
 920 me to go.

921 **DOT:** Allen, we have to go soon. Hickory?

922 /SFX/ GAS STOVE LIGHTS UP, POOF

923 **DOT:** I'm releasing your hands.

924 /SFX/ KNIFE CUTS THROUGH ROPE

925 **HICKORY:** Give me your hand, Allen.

926 /SFX/ HICKORY BRINGS ALLEN OVER TO STOVE

927 /SFX/ GAS FLAMES HISS

928 **ALLEN:** No. No. Please. Not my hand. What do you want me to say?

929 **DOT:** I don't care what answers you give us but we need *an* answer. We know you've
 930 been to the entrance of the cellar. We've been watching you. It's here *and* in your
 931 dream state.

932 **ALLEN:** You mean, the places with the wind chimes? The extra floors?

933 **DOT:** Yes.

934 **ALLEN:** The lily room?

935 **DOT:** Where's the lily room?

936 **ALLEN:** I see it by the closet in the entryway.

937 **DICKORY:** Here. See, on the blueprints? Center of the house.

938 **HICKORY:** It's not there.

939 **DICKORY:** (ANNOYED) How do you know?

940 **HICKORY:** He's talking about the 'spiritual' center of the house. It's a metaphor. That's not
941 where the 'physical' entrance is.

942 **DOT:** And that's in the back wall.

943 **HICKORY:** I'm sure of it.

944 **DOT:** Let's toss Allen at it and find out.

945 **ALLEN:** Wait! I've never been down to the oil room when I'm dream-walking.

946 /SFX/ GAS FIRE GOES OFF

947 **DOT:** When you dream, you *can* take the stairs down there, right?

948 **ALLEN:** Yes, the stairs go there but I've never followed them. Can you make me go on a
949 'dream-walk'?

950 **DOT:** You're out of tune.

951 **ALLEN:** It's worth a try. Take me down there.

952 **DOT:** All right. Hold onto him.

953 **ALLEN:** Thank you. Whiskey Tango. Thank you.

954 /SFX/ FOUR SETS OF FEET WALK DOWNSTAIRS

955 **SCOTTIE:** (FX: PHONE FILTER) I'm on it. I'm lifting the antenna on my broom handle. I
956 almost have it (BEAT) in (STRUGGLES) place.

957 /SFX/ RING OF ANTENNA HOOKING THE RAILING

958 **DOT:** What was that?

959 **SCOTTIE:** (FX: PHONE FILTER) It's over. It's hooked.

960 **DOT:** Hickory, check on the girl.

961 **HICKORY:** Yes ma'am.

962 /SFX/ HICKORY WALKS UP STAIRS

963 **SCOTTIE:** (FX: PHONE FILTER) I'm holding on. I'm going to stand on my muck bucket
964 and jump. Pray for me. (JUMPS, SQUEALS) Don't rip. Don't rip.

965 /SFX/ JEANS RIPPING

966 **SCOTTIE:** (FX: PHONE FILTER, SQUEALS, STOPS, IN A LITTLE VOICE) Thank Gods
967 for inseams. (STRUGGLES)

968 **ALLEN:** Help me check under the boiler. I need a light! Both of you!

969 **DOT:** See anything you remember?

970 **ALLEN:** (DISGUST) Ugh. I can't see anything through the cobwebs.

971 /SFX/ CELL PHONE BEEPS

972 **DOT:** Yes, Hickory?

973 **HICKORY:** (FX: PHONE FILTER, OVER RAIN) The girl's not on the roof! There's a broken
974 antenna hooked on the railing and some shredded jeans tied to it.

975 **DOT:** Do you see her?

976 **HICKORY:** (FX: PHONE FILTER) Not yet! I'm circling the balcony now.

977 **ALLEN:** Wait! I remember. There should be a cubby for firewood in that corner. It's sealed
978 over but it has to be there.

979 **DOT:** Check on it.

980 **DICKORY:** (PAINED) Yes ma'am.

981 /SFX/ THROUGH SPEAKER, BALCONY DOOR SLAMS SHUT

982 **HICKORY:** (FX: PHONE FILTER) Hey! Let me in! She's inside! She locked the door! I'm
983 stuck on the balcony!

984 /SFX/ SCOTTIE HURRYING DOWN THE STAIRS.

985 **DOT:** I'll get her.

986 **ALLEN:** No, you won't!

987 /SFX/ ALLEN PULLS DOT TO THE FLOOR, BODY FALL.

988 **DOT:** (GRUNTS) Get him off me!

989 **ALLEN:** (SHOUTS) I've got her! Go, Scottie!

990 /SFX/ SCOTTIE RUNS INTO THE RADIO ROOM

991 /SFX/ SLAM RADIO ROOM DOOR

992 **SCENE 9. — CLIFFHANGER** (INT: Lighthouse radio room, afternoon)
 993 • Allen, Scottie, Dot, Mr. Oboler

994 **SCOTTIE:** (HER POV, NO PHONE FILTER) I'm in! Locking the door. I'm leaving the key in
 995 so they can't pick it.

996 **DICKORY:** (FX: PHONE FILTER, PAINED) I've got him.

997 **ALLEN:** (FX: PHONE FILTER, PANTING) Too late.

998 **DOT:** (FX: PHONE FILTER) Which room is she in? Bring Allen.

999 **SCOTTIE:** I'm blocking the door. This table'll have to do.

1000 /SFX/ PUSHING THE TABLE IN PLACE.

1001 **SCOTTIE:** Okay. The switch for the radio is behind the door. The big one.

1002 /SFX/ VACUUM TUBES WARMING UP

1003 **SCOTTIE:** (TO HERSELF) Great. Now, the microphone. Call everyone. Please work.
 1004 Please, please, please work. Hello, Mr. Lewis? Everyone?

1005 /SFX/ A MASSIVE ERUPTION OF FEATHERS

1006 **SCOTTIE:** (SQUEALS) Get away from me!

1007 /SFX/ FEATHERS FADE QUICKLY, KNOCK ON LOCKED DOOR

1008 **DOT:** (MUFFLED BEHIND DOOR) Scottie? We're cutting our way in there.

1009 **SCOTTIE:** (PANICS) No. No. The wings severed the microphone cable. (TO THE WINGS)
 1010 Please. Whoever you are. I need to call out. Allen's in trouble. (TO HERSELF)
 1011 There has to be a soldering iron in the table drawer.

1012 **MR. OBOLER:** (HORRIBLE, TERRIFYING, SELF-ASSURED) No!

1013 /SFX/ A MASSIVE ERUPTION OF FEATHERS, ENDS QUICKLY

1014 **SCOTTIE:** (PARALYZED) Who are you?

1015 **MR. OBOLER:** No fixing things.

1016 **SCOTTIE:** Where are you?

1017 **MR. OBOLER:** No calling for help. (BEAT) It'll be more fun this way.

1018 /SFX/ A CHAINSAW STARTS BEHIND THE LOCKED DOOR

1019 **SCOTTIE:** (SQUEALS)

- 1020 **CREDITS.**
1021 •Introducer
- 1022 /MUS/ CLOSING THEME
- 1023 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)