

# The Mask of Inanna

## Episode 4: "The Rescuers"

by Alicia E. Goranson

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Approximate playing time: 1 hour, 15 minutes

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### CAST OF CHARACTERS

MATT LERNER	<p>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.</p> <p>He is the announcer and one of the writers for the <i>AfterDark</i> program and performs bit parts as well. By 2008, he has already passed away.</p>
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>
ISABEL HUDDLESTON	<p>Exuberant young actress without the ambition to leave her home and her horses. She plays the female roles on <i>AfterDark</i>. Acolyte - part of the Church of Inanna.</p>
DAVID LERNER-LEWIS	<p>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).</p> <p>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.</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. Daughter of Isabel (McAlister is Isabel's maiden name).</p>

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.
JULIE	A young, overworked, cynical secretary trying to make it big in Hollywood
ANNOUNCER	Reserved, dedicated voice actor who can mimic Matt Lerner to a T
PEOPLE	People who work on Allen’s new radio show, also members of the Church of Mammon
JOHANSSON	Starry-eyed new director, slightly younger than Allen
HICKORY	A tall, reed-like inquisitive contractor, George Frankly from “Mathnet”, 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
ORSON	An adorable pussycat

***CAST OF CHARACTERS (AFTER DARK MINISODE)***

MIKE SVELTE	Matt Svetic by another name. 1950’s handsome generic hero. CIA operative acting as a Communist agent acting as a CIA inspector.
DAN MATER	Paranoid Communist agent acting as a CIA inspector
LAWRENCE OLIVER THOMPSON	Slightly nerdy Major, head of the communications department, devoted Communist infiltrator
IRIS THOMPSON	Strong-willed, devoted Communist infiltrator at her emotional breaking point. Wife of Lawrence
COLONEL FROST	Opportunistic lecherous rising star officer of the United States Army
GUARD	Private in the United States Army, assigned to security duty for Colonel Frost

***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 15** (INT: Stroud's offices, 1955)

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

3 /SFX/ TWO MEN WALKING, HALTINGLY

4 **STROUD:** Len. Come on, Len. Up the stairs. You can do it. There you are. No, this way.  
5 The studio's over here. You remember, don't you, Len?

6 **ALLEN:** Yes.

7 **ALLEN (as CRASK):** (INTROSPECTIVE) Well, this is another fine mess you've gotten us into.

8 **ALLEN:** (INTROSPECTIVE) Go away. I'm tired of you.

9 **ALLEN (as CRASK):** (INTROSPECTIVE) Tired of me? But I'm the star, sonny boy. You're the limo. I  
10 don't see why you're keeping us here. Bob's going to use us for show after show,  
11 then trash us like a wet tissue.

12 **ALLEN:** (INTROSPECTIVE) Bob likes me. My check's big. Everywhere in America, they  
13 hear me.

14 **ALLEN (as CRASK):** (INTROSPECTIVE) You know the truth. Nobody hears you. The people in the  
15 same room don't hear you. They don't air your shows in Hollywood. They put on  
16 enough pantomime that you believe them. You want to be the star? Throw a fit.  
17 Stop following Bob. Turn left here.

18 **STROUD:** Turn right here, Len.

19 **ALLEN:** All right.

20 **ALLEN (as CRASK):** (INTROSPECTIVE) What kind of star follows orders to the letter? Demand a  
21 drink. A raise. A date with Bob's secretary. The girl heading over here right now.  
22 You're still a man.

23 **JULIE:** (FURIOUS) Mr. Stroud, what do you think you're doing?

24 **STROUD:** I have to get Len to his show. Orders from the top.

25 **JULIE:** You know the rules. You do not parade persons under your thrall around the  
26 offices in public. What if someone sees him?

27 **STROUD:** I know. But it's quicker this way and it's evening. Everybody's gone home.

28 **JULIE:** You think they haven't wiped out better men than you for less than this? Take his  
29 shoulder. I'll take the other one. Come on, Len. Len. Got to get you to your show.

30 /SFX/ JULIE AND TWO MEN WALK

31 **ALLEN:** That's more like it.

32 **ALLEN (as CRASK):** (INTROSPECTIVE) You're not going to call her a cutie? Or shake your arm free  
33 and show them how a real star walks?

34 **ALLEN:** (INTROSPECTIVE) I'm a professional. I won't act like some fool like Matt did in  
35 AfterDark.

36 **ALLEN (as CRASK):** (INTROSPECTIVE) You think they like you? These two toadies gnawing for  
37 scraps at the bottom of the pyramid?

38 **ALLEN:** (INTROSPECTIVE) Yes, I do.

39 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask Julie how many fingers she'd burn off for you.

40 **ALLEN:** (INTROSPECTIVE) I won't ask her that.

41 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask her if she'd jump off a cliff for you. In return, I'll be quiet  
42 for a little while.

43 **ALLEN:** (INTROSPECTIVE) You promise?

44 **ALLEN (as CRASK):** (INTROSPECTIVE) I promise.

45 **ALLEN:** (INTROSPECTIVE) All right. (ALOUD) Julie?

46 **JULIE:** Yes, Len?

47 **ALLEN:** Would you jump off a cliff for me?

48 **JULIE:** (CONFUSED) I... uh. Sure, Len.

49 **STROUD:** Len, we don't have time for games. Big grimace for the show, okay?

50 **ALLEN:** Okay. Thank you, Julie.

51 /SFX/ WALKING IN SILENCE A LITTLE WHILE

52 **ALLEN (as CRASK):** (INTROSPECTIVE) She's patronizing you, Allen.

53 **ALLEN:** (INTROSPECTIVE) I know. But I'm nearly at my show. I've been waiting all week  
54 for this.

55 **ALLEN (as CRASK):** (INTROSPECTIVE) You can put the fear of the Devil himself into them if you  
56 want. Bob and Julie. They'll respect you for it.

57 **ALLEN:** (INTROSPECTIVE) How could I do that?

58 **ALLEN (as CRASK):** (INTROSPECTIVE) Shake them off you and walk through the studio door. It's  
59 your show. You deserve it.

60 **ALLEN:** (INTROSPECTIVE) I deserve it.

61 **ALLEN (as CRASK):** (INTROSPECTIVE) Julie won't patronize you anymore.

62 **ALLEN:** I deserve it.

63 **STROUD:** What's the matter, Len?

64 **ALLEN:** Hands off.

65 /SFX/ THEY STOP WALKING, SHOCKED SILENCE

66 **STROUD:** What did you say, Len?

67 **JULIE:** You better keep him under control.

68 **ALLEN:** I'll walk into my own studio.

69 **STROUD:** (RELIEVED) Sure. Sure, Len. You can do that, Len. And you'll do the show.

70 **ALLEN:** And I'll do *my* show.

71 **STROUD:** Of course, Len.

72 **JULIE:** I don't like this. I'm going to tell the boss.

73 **STROUD:** I'm fine. I've got him. Nothing to worry about. Go on, Len.

74 /SFX/ STUDIO DOOR SQUEAKS OPEN

75 **SCENE 2. — PRE-SHOW** (INT: Stroud’s studio, 1955)  
 76 • Allen (50’s), Allen (as Crask) (50’s), Stroud, People

77 /SFX/ PEOPLE BUSY SETTING UP IN STUDIO

78 **ALLEN:** (SLOW) Okay, everyone. I’m here. Your star is here. Allen is here. Crask is here.  
 79 (SHOUTS) And you will look at me when I come in the room!

80 /SFX/ PEOPLE STOP, SILENCE

81 **STROUD:** It’s under control, folks. I have him. I’ve got the star. I’m going to walk him over  
 82 here. Len, look at me. Len. There’s your seat. There’s your microphone.

83 /SFX/ PEOPLE RESUME SETTING UP IN STUDIO

84 **ALLEN:** My own microphone.

85 **STROUD:** And the script. Can’t have the show without the script. Read it over again

86 **ALLEN:** Yes. This is a good one.

87 **STROUD:** There. That’s not so hard, is it? Every ear’s on you now.

88 **ALLEN:** (INTROSPECTIVE) Soon they’ll all hear me. Even Gwen. My beloved Gwen.  
 89 Across the nation. Across the universe. Radio signals go on forever.

90 **ALLEN (as CRASK):** (INTROSPECTIVE) We’ll see about that.

91 **STROUD:** Places, people. Places. Yeah, I know we don’t usually do it in the same room as  
 92 him but we’re running late.

93 /SFX/ PEOPLE SETTLE DOWN AND BECOME SILENT.

94 **STROUD:** Bring me a candle. (BEAT) Thank you. (BEAT) Kill the lights. Every one of them.

95 /SFX/ LIGHTS SWITCH OFF.

96 **STROUD:** Everyone, be at prayer.

97 **PEOPLE:** (HUM A SINGLE NOTE)

98 **STROUD:** Glory to He that watches us. Glory to He that teaches us. Glory to He that knows  
 99 the minds of men and delivers us to perfection.

100 **PEOPLE:** Glory to Truth. Glory to Reward. Glory to Mammon!

101 **STROUD:** We gather to sing His praises. To deliver the stolen Prayer, that it might please  
 102 Him.

103 **PEOPLE:** Glory to Truth. Glory to Reward. Glory to Mammon!



104 **STROUD:** Man began in darkness. In his own darkness, in the darkness of others, in the  
 105 darkness of the world. And there was hate. And darkness begat darkness.  
 106 Stagnant begat stagnant.

107 **PEOPLE:** And Mammon begat light.

108 **STROUD:** First, the light of a man. By knowing oneself, the spark arises. This candle, I light  
 109 from my very being.

110 /SFX/ CANDLE FLICKERS, LIT

111 **PEOPLE:** And man grew stronger. Glory be to Mammon.

112 **STROUD:** Then, the light of a people. By knowing each other, the spark is passed among  
 113 us. Your candles, you light from knowing mine.

114 /SFX/ MANY CANDLES FLICKER, ARE LIT

115 **PEOPLE:** And mankind grew strong. With great leaders. Glory be to Mammon.

116 **STROUD:** At last, the world was lit. And those who remained in darkness were guided by  
 117 those with light. And the light penetrated all, but only those who bore their own  
 118 light had understanding. And it is their duty to guide the others. It is their reward  
 119 to reap bounty from the dark ones, that the dark ones will not use.

120 **PEOPLE:** So it has been. So it shall be. Glory to Mammon.

121 **STROUD:** Glory to Him. For His delight! For His grace. We deliver this Prayer to Him.

122 **PEOPLE:** Blessed is he. Blessed we become.

123 **STROUD:** Amen. (LONG PAUSE) All right. Let's get the show on the road.

124 /SFX/ PEOPLE RESUME SETTING UP IN STUDIO

125 **STROUD:** Len. Len. It's your big moment. Are you ready?

126 **ALLEN:** Yes.

127 **ALLEN (as CRASK):** (INTROSPECTIVE) Hells yes.

128 **ALLEN:** And I'm doing my own lines. Not these.

129 **STROUD:** Great, you'll be fine, Len. I'll listen a little while, but then I have to go. These  
 130 people will care for you. Or Julie. I'll get Julie. You like her, don't you?

131 **ALLEN:** She'd jump off a cliff for me.

132 **STROUD:** You know it. (TO PEOPLE) All right, folks, we're starting in ten. Nine. Get to your  
 133 posts, it's still Church. Five, four. Play Allen's intro for him. Go!

134 **SCENE 3. — “I WAS A COMMUNIST FOR THE CIA”** (INT: A recording studio, 1955)

135 **INTRO.**

136 •Young Allen, Young Stroud, Announcer

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

138 /SFX/ THE QUIET NIGHT WITH CRICKETS

139 /SFX/ FEET WALKING ON A SIDEWALK

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

142 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

144 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

146 /SFX/ FEET RUNNING ON A SIDEWALK

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

150 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

154 /MUS/ AFTER DARK THEME (OUT)

155 **ANNOUNCER:** (CONFUSED) Mr. Crask? Mr. Crask?

156 **ALLEN:** Huh?

157 **ANNOUNCER:** (FRUSTRATED) Urr, darn it. Just roll the commercial! Go!

158

159 **COMMERCIAL.**  
 160 •Juniper, Bee, Announcer Allen (as Crask)

161 **JUNIPER:** (RELAXING) Ah, a hard week at the office finally over! Now I get to kick my heels  
 162 off and relax in the back yard.

163 /SFX/ BEE BUZZING

164 **JUNIPER:** Oh, no! A bee!

165 **BEE:** Hey there, sport! You've spent all week being busy with the best of them?

166 **JUNIPER:** You can talk?

167 **BEE:** That's right, sugar. I'm the Winsley Wheat Recibee and I'm telling everyone  
 168 about the sweet deals available at your local grocer. Did you know that every bag  
 169 of Winsley Wheat flour contains that farmland goodness you've been to expect,  
 170 **and** a new recipe printed on the back? Each recipe is especially designed to  
 171 enhance the flavors from Winsley Wheat products and there's a new one every  
 172 month!

173 **JUNIPER:** I had no idea! All right, you can sit on my nose.

174 **BEE:** Thanks. It's a queen of a deal! This month we have a treat that'll take the sting  
 175 out of anything. Winsley Wheat Super Sweet Honey Buns! Guaranteed to make  
 176 your kids buzz and your husband melt.

177 **JUNIPER:** They sound delicious! Thanks Miss Recibee!

178 **BEE:** I don't want to drone on too long so I gotta fly. Just remember to check out all the  
 179 Winsley Wheat products at your grocer. They're the stuff to make your recipes  
 180 bloom!

181 **JUNIPER:** Oh, I can't lie around anymore! I must make myself a batch of those honey buns.  
 182 Maybe I'll even leave some for my family!

183 **BEE:** You ain't miss bee-haven. Everything's better with...

184 /MUS/ WINSLEY WHEAT JINGLE

185 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—  
 186 **MAN:** —boy—  
 187 **SINGERS:** —or—  
 188 **WOMAN:** —girl—  
 189 **SINGERS:** —upbeat! ♪

190 (PAUSE)

191 **ANNOUNCER:** Mr. Allen, you're on.

192 **ALLEN:** Yes! I am.

193 **ANNOUNCER:** Go!

194 **ALLEN (as CRASK):** (BEAT) Why, hello. I'm sorry, I didn't see you there, hiding in the corner.  
195 May I see some identification? You can't be too careful these days. Who  
196 am I? Why, Doctor Damien Crask, from AfterDark, again. Were you  
197 expecting someone else? Not tonight. Surely you remember me. Terror of  
198 the airwaves. Not good enough? You want to see *my* papers? They're all  
199 here. All in order. I've nothing to hide, just like the hero of tonight's tale.  
200 He has the dirty job of finding traitors to our great nation, but his name will  
201 never be in a history book. Let me ask you, how well do you know your  
202 best friend? Your co-workers? Do you think they're jealous of that raise  
203 you earned? The one that gave you a better car? A better garden? Maybe  
204 they wonder if the world would be a better place if everyone was equal,  
205 and you were strung up by your boots. Michael Svelte finds people like  
206 this, in a tale I'm calling... (BEAT) "I was a Communist for the CIA."

207 **SCENE A. —** (INT: Anchorage hotel room, afternoon)

208 • Mike, Dan

209 **MIKE:** (INTROSPECTIVE) For nine long years, I've travelled the globe, leading a  
 210 double life. As an inspector for the Central Intelligence Agency, I filed audits to  
 211 ensure our allies were holding up their end of our treaties. Then I was contacted  
 212 by a charming fellow, someone you'd give directions to on the street, who turned  
 213 out to be a member of the Red Menace. He offered to recruit me. He'd read  
 214 some of my writings and knew I was a sympathizer. I accepted. My writings were  
 215 lies though. My superiors had entrusted me with this mission. To ferret out the  
 216 Reds among us. I've had nine long years of assignments. In each one, there's  
 217 always a girl and I always fell for her. But I couldn't afford to take chances. I had  
 218 to remain solitary. I'm Mike Svelte and I'd sell out everyone I love to keep one  
 219 man from turning Red. And so would you! I was a Communist for the CIA!

220 /MUS/ EXCITING INTERLUDE

221 **MIKE:** (INTROSPECTIVE) My contact in Washington nearly stammered on our secure  
 222 line. They'd had a break. A big one. And he wanted me in on it. They'd received  
 223 word from a Communist spy who wanted to give them critical information. All they  
 224 knew about the fellow was that he went by the name 'Inuit Snow' and was  
 225 sending coded radio transmissions from Fort Sulphur in Alaska. I was to meet  
 226 with Dan Mater, another CIA inspector who, unlike me, was Red through and  
 227 through. He'd introduce me to the members of the base's cell. I'd leave a  
 228 message at a scheduled drop point for our turncoat friend, and wait. (BEAT) I  
 229 met with Dan in his hotel room in Anchorage. It was summer and out the window,  
 230 the land was hot and lush with foliage. But inside, the room was as chilled and  
 231 sterile as the Kremlin.

232 **DAN:** Greetings, Comrade Michael.

233 **MIKE:** Comrade Daniel. I hear Central is very pleased with you.

234 **DAN:** Likewise. I've checked the room for surveillance equipment. We may speak  
 235 freely.

236 **MIKE:** Good. Your other assignments are going well, I trust?

237 **DAN:** Very well, Comrade. Mostly, I smuggle, these days. Our opium and cocaine  
 238 shipments are corrupting the inner city neighborhoods as planned. I shipped  
 239 embarrassing photos of politicians in tuna cans for a while, but we had an  
 240 incident and had to stop. Right now, I'm working on a joint project with the  
 241 Chinese called "Operation Grand Slam" but it won't be ready for years now. I  
 242 know only what I need to know.

243 **MIKE:** A sensible position.

244 **DAN:** But now, I have orders for you. Straight from the Kremlin, higher than Central. It  
 245 is fortuitous that we are assigned to Fort Sulphur, because we have learned  
 246 there is a traitor in our ranks there.

247 **MIKE:** (SURPRISED) Who?

248 **DAN:** Moscow doesn't know yet. But this person goes by the name 'Inuit Snow.'

249 **MIKE:** (PLAYING DUMB) What's an 'Inuit'?

250 **DAN:** I don't know. But this traitor could cause a great deal of trouble for the Party's  
251 plans in Alaska. We must do whatever it takes to find him, and if necessary,  
252 terminate him.

253 **MIKE:** I understand. But forgive me a moment of human weakness. If we are unable to  
254 find this person, won't Moscow order the execution of all cell members there?

255 **DAN:** Usually yes. But we have some well-placed specialists among the base  
256 personnel and the Party does not want to lose them.

257 **MIKE:** Is that so? There must be a lot of them.

258 **DAN:** More than ten, less than a hundred. Our contact will have the details. Are you  
259 losing your nerve, Comrade?

260 **MIKE:** Never. My record speaks for itself. I'm a man and I always perform my duty.

261 /MUS/ EXCITING INTERLUDE

262 **SCENE B. —** (EXT: Army base airstrip, afternoon)

263 • Mike, Dan, Lawrence

264 **MIKE:** (INTROSPECTIVE) This was bad. I wasn't expecting that Dan would know about  
 265 Snow. He might know about the drop point, too. I had no way to ask him. I had to  
 266 be careful. (BEAT) We flew out to the Fort the following afternoon. Fort Sulphur  
 267 held a contingent of the National Guard and Air Command. The base was  
 268 impressive from the air, with the personnel's residences sprawling off into the  
 269 Alaskan wilderness. We landed safely and the guards checked our papers. We  
 270 were supposed to be met by Colonel Nathan Frost, but he sent an envoy in his  
 271 place. I didn't blame him at the time. A Colonel's life is busy enough without  
 272 ceremony. It was fortuitous that the envoy was Major Lawrence Oliver  
 273 Thompson, head of the base communications and our contact to the Communist  
 274 cell. Snow was his problem too, in more ways than one.

275 **LAWRENCE:** Welcome to Fort Sulphur, gentlemen. You must be tired from your flight.

276 **MIKE:** Thank you, Major. From what I've seen of the coast, it's a sailor's delight.

277 **LAWRENCE:** They just take warning when they sail in the morning. My men'll take your bags. I  
 278 have a room ready at my quarters. My wife is expecting you. She's putting in an  
 279 extra pot roast.

280 **DAN:** That's generous of her.

281 **LAWRENCE:** Please, ride with me.

282 /SFX/ THEY GET INTO A CAR.

283 /SFX/ THE DOORS CLOSE.

284 /SFX/ THE CAR DRIVES.

285 **SCENE C. —** (INT: Car interior, afternoon)

286 • Mike, Dan, Lawrence

287 **DAN:** Comrade Lawrence, this is Comrade Michael.

288 **LAWRENCE:** How do you do?

289 **MIKE:** It's an honor to stay with you.

290 **LAWRENCE:** I wish this could be at a better time. The plan is nearly ready to start and we can't  
291 have this 'Snow' fellow ruining any part of it.

292 **DAN:** We'll find him. The Party wants success and that's what we've always given  
293 them.

294 **LAWRENCE:** Excellent.

295 **MIKE:** We'll start interview with your cell tomorrow. Have you found any leads yourself  
296 recently?

297 **LAWRENCE:** I haven't. You must be quick. Even without Snow, Moscow would have called you  
298 here. I have another mission for you. I have a package that needs to go to a  
299 certain person in Washington without inspection. With your contacts and  
300 resources, it must arrive in this person's hands in exactly one week.

301 **DAN:** It will be secure with us, Comrade. By the will of the people, I swear it.

302 **LAWRENCE:** That's comforting to hear. There's been nothing but trouble since my wife and I  
303 were transferred here. Considering all that's happened, we're lucky the plan is as  
304 far along as it is. We've sacrificed so much for it. If it were to be exposed, we'd  
305 never have a chance like this again.



306 **SCENE D. —** (EXT: Lawrence’s street, afternoon)

307 • Mike, Dan, Lawrence, Frost, Guard

308 **MIKE:** (INTROSPECTIVE) I wanted to ask what it was, what this plan could be, but I  
 309 couldn’t arouse suspicion. ‘Snow’ was the only one who’d tell me. (BEAT)  
 310 Lawrence took us to his home on a street as cheerful as any Main Street in the  
 311 U.S.A., provided you overlooked the four burlap-covered Jeeps that cordoned off  
 312 his house. A dozen soldiers stood in formation, rifles at their shoulder, watching  
 313 us for any excuse to use force. This wasn’t the welcome I was expecting, nor  
 314 Lawrence. He was scared. I could see it in his twitching eyes.

315 /SFX/ STEPS OUT OF THE CAR.

316 **LAWRENCE:** What’s the problem, Private?

317 **GUARD:** Colonel Frost wishes to speak to you, Sir.

318 **LAWRENCE:** Tell him I’m on my way.

319 **GUARD:** He wishes to speak to you *and* the inspectors, Sir. He was been waiting for your  
 320 arrival.

321 **LAWRENCE:** Here?

322 **GUARD:** Yes, Sir.

323 **LAWRENCE:** Tell him we’re ready. (TO MIKE AND DAN) Come with me.

324 **GUARD:** We have them secured, Colonel, Sir.

325 **MIKE:** (INTROSPECTIVE) Colonel Frost was a career man with bulging shoulders and  
 326 every hair on his head trimmed with efficiency. His dark eyes and firm chin said  
 327 he wouldn’t take lip from man or beast. He approached us with a surety to his  
 328 step, that all was right in the world except for Lawrence, Dan and me. Lawrence  
 329 was trembling. I’d never reveal my secrets to anyone but if someone was to  
 330 extract them from me, Frost was the man to do it.

331 **FROST:** Major Thompson.

332 **LAWRENCE:** Colonel Frost, Sir.

333 **FROST:** A little birdie in my chain of command has spread a rumor that we may have  
 334 Communists among our visiting party, here.

335 **LAWRENCE:** Sir. Their papers have been inspected and confirmed with the Pentagon, Sir.

336 **FROST:** I have been made aware of this, Major. And I am aware of the notices that pass  
 337 through my mail warning me about how high the Red infiltration goes in my  
 338 government. I’ll need to do a full Red check on these ‘inspectors’ on my own.  
 339 And they’ll both be in the stockade until it’s done.

340 **LAWRENCE:** Sir, I will run a full check on their identities again.

341 **FROST:** I said, / will, Major. Not you. Sending two inspectors at a moment's notice smells  
342 fishy to me. Like Red mackerel. Or Red snapper.

343 **MIKE:** (INTROSPECTIVE) Or red herring.

344 **LAWRENCE:** (STAMMERS) Very well, Sir. Sir, may I speak with you a moment?

345 **FROST:** Certainly, Major. What's on your mind?

346 **LAWRENCE:** (SOFTLY) Sir, I have also heard that we have Communists on our base.

347 **FROST:** Yes, I'm sure you have.

348 **LAWRENCE:** And Sir, I may have a few contacts of my own.

349 **FROST:** Do you, Major?

350 **LAWRENCE:** Yes, Sir. And my contacts may have already identified one or two suspected  
351 Communist sympathizers on the base.

352 **FROST:** Really, Major? And why didn't you mention this before?

353 **LAWRENCE:** They were suspected, not confirmed, Sir.

354 **FROST:** Well, that's splendid, Major. (LONG BEAT) But perhaps, unnecessary. Why don't  
355 you bring me their names when you have something definite? You may keep  
356 your men on duty. (BEAT) And these two inspectors. (THREATENING) But bear  
357 in mind that I may return, in person, if there's any trouble.

358 **LAWRENCE:** Of course, Sir. Yes, Sir.

359 **FROST:** Right. Company! Let them go. We'll return to the base.

360 **GUARD:** Yes, Sir!

361 **FROST:** There won't be any trouble, will there, Major?

362 **LAWRENCE:** No, Sir.

363 **FROST:** Good. As you were.

364 /SFX/ FOUR CARS START, DRIVE AWAY.

365 **MIKE:** (INTROSPECTIVE) The man had an iron stare. I had been sure all was lost. I  
366 didn't understand why he'd let us go. Dan and I stood solemn on the sidewalk,  
367 gripping our luggage as the Jeeps rolled away, canvas flapping in the breeze.

368 **LAWRENCE:** You'd better hurry inside.

369 **MIKE:** Thank you, Comrade.

370 **LAWRENCE:** I did what I had to.

371 **DAN:** Have you reported him to Central?

372 **LAWRENCE:** I have. But he's done nothing to threaten the plan. And he won't. So they won't  
373 help us with him. No blackmail. Frost is untouchable.

374 /SFX/ THE MEN WALKING.

375 **MIKE:** You were about to give two of your men for us.

376 **LAWRENCE:** I was. The plan is that important. I need Snow gone and I need that package in  
377 Washington.

378 **DAN:** You're a good Party member, Comrade. I'll tell Central myself.

379 **LAWRENCE:** (ANGRY) Listen, Comrade. I trust my men more than I trust you. But Moscow  
380 trusts you and that's good enough for me. So don't patronize me. You want to  
381 thank me, get me a moment's peace.

382 /MUS/ INTERLUDE

383 **SCENE E. —** (INT: Lawrence's dining room, evening)

384 • Mike, Iris, Lawrence

385 **MIKE:** (INTROSPECTIVE) Mrs. Thompson was waiting for us in the entryway.  
 386 Lawrence was a lucky man. She was a knockout. All the hardship in her life had  
 387 left her all the more dazzling. But she was nervous. You'd think she'd have been  
 388 relieved when Colonel Frost released us, but no. She was pale.

389 **IRIS:** Welcome to our home, Comrades. Let me take your coats.

390 **MIKE:** Thank you. We appreciate the hospitality, Comrade Thompson.

391 **IRIS:** Please. Call me Iris.

392 **MIKE:** How are you, Comrade Iris?

393 **IRIS:** I'm lovely, thank you.

394 **MIKE:** (INTROSPECTIVE) She sure was. In all my years of service, I've never  
 395 understood why a pretty woman would be a Communist. From my experience, a  
 396 Red dame usually isn't a dame at all.

397 **IRIS:** You two must be tired. Come to the kitchen. I have supper ready.

398 **MIKE:** Mind if we help you?

399 **IRIS:** No. You're guests.

400 **MIKE:** You seem shaken, is all.

401 **IRIS:** It's nothing.

402 **LAWRENCE:** Comrade, let her be. I'll take your bags to your room. You and Comrade Daniel  
 403 must sit and eat.

404 /MUS/ INTERLUDE

405 **MIKE:** (INTROSPECTIVE) Most Communist dinners are solemn affairs, but this one  
 406 was still as an icy tomb. Lawrence and Iris were reluctant to talk about their work,  
 407 the corruption of the bourgeoisie, or the glory of Moscow, the usual conversation  
 408 over biscuits and gravy. I asked them about the Alaskan weather. That got a few  
 409 words out. Dan was as frustrated as I was. Iris would've never joined us at the  
 410 table if we hadn't insisted. She kept tending the stove. I was beginning to think it  
 411 was personal. The funny thing was, she seemed disappointed when our plates  
 412 were clean. I wondered if she'd been waiting for a chance to say something – a  
 413 chance that never came.

414 /MUS/ EXCITING INTERLUDE

415 **SCENE F. —** (INT: Guest bedroom, morning)

416 • Mike, Dan

417 **MIKE:** (INTROSPECTIVE) We hit the sack soon enough. I gave myself a little shut-eye  
 418 but it was hard to rest in that house. Around two A.M., when I was certain Dan  
 419 was asleep, I crept outside and took a walk to the drop point. It was only a few  
 420 blocks away, at a two-family home with a little garden on the side. I slipped a  
 421 letter announcing my arrival, in code of course, under the correct garden stone. I  
 422 took the long way back to the Thompson's and I didn't hear anyone following me.  
 423 I slipped into bed and awoke to Dan's alarm clock. He was already in the shower.  
 424 When he came out, he had a surprise for me.

425 **DAN:** Comrade, you slept well?

426 **MIKE:** Eventually, yes. What's on your mind?

427 **DAN:** Look at this.

428 **MIKE:** (INTROSPECTIVE) I tried not to show any emotion when he tossed that dirty  
 429 letter back at me. The same one I'd planted not a few hours ago. It'd been  
 430 opened.

431 **DAN:** Our other friend has announced himself.

432 **MIKE:** Who?

433 **DAN:** Snow's contact. You wouldn't know anything about that, Comrade?

434 **MIKE:** No. (BEAT) Where'd you find this?

435 **DAN:** It's not important. Come. The coffee is brewing and we must get to our  
 436 interviews.

437 /MUS/ EXCITING INTERLUDE

438 **SCENE G. —** (INT: Interrogation room, afternoon)

439 • Mike, Dan, Iris

440 **MIKE:** (INTROSPECTIVE) Real trust is an oxymoron in the Communist party. You  
 441 never know when a friend will turn for his own ambitious goals. (BEAT) Dan  
 442 suggested we'd cover twice as many people if we conducted the interviews  
 443 separately. I resisted, said we should perform them together. I didn't want to think  
 444 what would happen if he found Snow first. (BEAT) The base assigned us a room  
 445 to work in. Our cover was that we were developing a report of the base's  
 446 activities for the Pentagon. Dan and I were behind a table as each man and  
 447 woman sat in front of us and answered our questions.

448 /SFX/ LIE DETECTOR SCRATCHING PAPER IN THE BACKGROUND

449 **DAN:** How long have you been stationed at this facility?

450 **MIKE:** How much do you know about fields outside your expertise?

451 **MIKE:** (INTROSPECTIVE) But for the cell members, our questions turned different.

452 **DAN:** (ACCUSING) What do you know about Snow?

453 **MIKE:** I want you to assassinate your commanding officer. Is that a problem?

454 /SFX/ LIE DETECTOR STOPS

455 **MIKE:** (INTROSPECTIVE) What Dan didn't know and couldn't possibly see, is that  
 456 under my clipboard, I had written, "Snow isn't safe on the garden stones  
 457 anymore." I lifted it when I was sure the person interviewed was looking my way,  
 458 but the message was scribbled such that only someone who knew what it meant  
 459 would give it a second glance. I hoped that, with any luck, the Pentagon would  
 460 receive a new drop-point from Snow soon. (BEAT) We kept our meetings quick.  
 461 After lunch we had a most illuminating interview, with Iris Thompson. She had  
 462 her hair pinned up under a flowered hat, which she removed in our presence.  
 463 She sat before us and I flashed my clipboard. No response.

464 **DAN:** Comrade Thompson, thank you for coming. We only have a few questions for  
 465 you.

466 **IRIS:** (IRRITATED) I don't know why I'm here. My loyalty to the Party is beyond  
 467 reproach.

468 **MIKE:** I'm sure it is, Comrade Thompson. But all people are equal and none should be  
 469 given special treatment on the basis of their loyalty. You believe that, too?

470 **IRIS:** Of course.

471 **DAN:** Tell us about Snow.

472 **IRIS:** There's a lot of it around most of the year. I can sleep through the roar of the  
 473 plow trucks now. I can't stand it though.

474 **MIKE:** We want you to spy on your husband, Comrade Thompson. Follow his  
 475 movements, even on the base. Send reports regularly to Central.

476 **IRIS:** I'll do it. I'll find a way.

477 **DAN:** That won't be necessary.

478 **IRIS:** I'll pass any test you give me. Moscow knows that. Only the most devoted  
 479 members to the cause were given the Alaskan assignment. I don't want to  
 480 question the Kremlin's motives but I notice that neither of you were given this  
 481 assignment. Perhaps I should be the one asking the questions.

482 **MIKE:** Iris, please.

483 **IRIS:** Ask me to assassinate someone.

484 **DAN:** We have no such order.

485 **IRIS:** Ask me to commit sabotage.

486 **MIKE:** There's no doubt as to your loyalty, Comrade.

487 **IRIS:** You're darned right there isn't. Because I will tell you, Comrade Michael and  
 488 Comrade Daniel, how far my devotion goes. Several months every year, I share  
 489 a bed with Colonel Frost. I have done this every year since I was moved here,  
 490 since the Party asked me to. I've borne the touch of that horrid man. You ask me  
 491 about loyalty, and assassination and sabotage, but you have yet to ask me how  
 492 to silence a powerful man who cannot be swayed by blackmail, and who has  
 493 found out about the mission. He asked for me. The Party gave him me. The Party  
 494 took me from Comrade Lawrence. Ask me to salute something, gentlemen. Ask  
 495 me to quote Lenin. I will dance for you, as I dance for all the Party.

496 **MIKE:** (STUNNED) I think we can conclude this interview.

497 **DAN:** Comrade Thompson, where were you on the night of Thursday, last week?

498 **MIKE:** (INTERRUPTS) Save it, Comrade Dan.

499 **DAN:** Please do not interrupt me, Comrade Michael.

500 **MIKE:** I said, save it! (TAPS CLIPBOARD) You can go, Comrade Iris.

501 **IRIS:** Comrade Daniel. Comrade Michael.

502 /SFX/ IRIS WALKS OUT

503 **MIKE:** (SCRIBBLES) I'll write something else in her report.

504 **DAN:** We must report the truth.

505 **MIKE:** I think Moscow knows the truth, Comrade. I think Moscow (BEAT) has not been  
 506 informed of other methods of handling this situation.

507 **DAN:** She said she had been doing this for years.

508 **MIKE:** Don't remind me.

509 **DAN:** Moscow's will is the will of the Party.

510 /SFX/ MIKE'S CHAIR IS DRAGGED BACK

511 /SFX/ MIKE WALKS AWAY

512 **DAN:** Where are you going?

513 **MIKE:** Out.

514 **DAN:** Our interviews aren't complete.

515 **MIKE:** You keep going. I want to talk to Colonel Frost.

516 /MUS/ EXCITING INTERLUDE



517 **SCENE H. —** (INT: Frost's office, afternoon)

518 • Mike, Guard, Frost

519 **MIKE:** (INTROSPECTIVE) The man sickened me. The Party sickened me. I'd seen a lot  
520 of heinous actions from the Party over the years but this one eclipsed them all.  
521 The Communists are experts at silencing figures of authority. They could have  
522 had Frost transferred, killed or threatened. There's no length to the depravity that  
523 Communists will descend to. But with Iris... that was sloppy. Bureaucratic. There  
524 had to be more to this.

525 /SFX/ WALKING OUTSIDE, MIKE STOPS.

526 **GUARD:** Mr. Svelte, Sir.

527 **MIKE:** Afternoon, Private. I want to speak to Colonel Frost. That won't be a problem, will  
528 it?

529 /SFX/ DOOR KNOCK.

530 **GUARD:** Colonel, Sir? Mr. Svelte is here to speak to you.

531 **FROST:** (BEHIND DOOR) Send him in.

532 **GUARD:** Yes, Sir. Go right on in.

533 **MIKE:** I think I will.

534 /SFX/ FOOTSTEPS ON WOOD INSIDE, DOOR OPENS, CLOSES

535 **FROST:** Mr. Svelte? What did you want to see me about?

536 **MIKE:** I want to know why it's worth risking your career over Major Thompson's wife.

537 **FROST:** Is that a threat?

538 **MIKE:** I heard it from her lips. She'll testify if I ask her.

539 **FROST:** Any other proof?

540 **MIKE:** I'll get pictures if I have to.

541 **FROST:** No, Mr. Svelte. You're going to leave this one alone.

542 **MIKE:** The hell I am.

543 **FROST:** Language, Sir. I see word travels fast in Commie circles.

544 **MIKE:** And as fast at the Pentagon when I ask them to start an investigation.

545 **FROST:** You wouldn't do that? You Commies want your little plan to go on.

546 **MIKE:** Maybe I care more about Iris.

547 **FROST:** What happens between us is our business, Mr. Svelte. It's her choice. That'll hold  
548 up in any court. You accuse me, you ruin her.

549 **MIKE:** Why, you twisted son of a snake.

550 **FROST:** I know there are Communists on my base and I know you're one of them. The  
551 others haven't brought you up to speed, so I will. I noticed your little cell  
552 gathering from my neighborhood reports. I had microphones hidden and found  
553 out what you were up to. I have tapes safely stored away here, should anything  
554 happen to me. Your cell leader, Major Thompson would have told you not to  
555 come if you'd asked him.

556 **MIKE:** You're a monster, Frost. A disgrace to your uniform.

557 **FROST:** I could give two flips what you and your Red buddies are doing at my base, as  
558 long as the equipment passes inspection and everyone's duties are performed to  
559 satisfaction. I'll tell you, Mr. Svelte, the truth. You Commies aren't a threat to  
560 anyone! You content yourselves to a little scandal here or there, but you're too  
561 disorganized to alter the big picture. But you're useful for one thing. You've given  
562 us the Cold War. I love the Cold War! My troops get a hundred times the budget  
563 they need. They get the best equipment, best artillery, best training and best  
564 pinball in the rec room. And from you, the poor ineffectual paranoid Commies, I  
565 get your women. And their Party loyalty keeps them coming back for more. I  
566 hope this War never ends. When your Soviet states eventually collapse in on  
567 themselves, we'll have to find a way to make more of you!

568 **MIKE:** Never!

569 /SFX/ MIKE SMACKS FROST.

570 **FROST:** Oh, you've laid a hand on me. (SHOUTS) Private!

571 /SFX/ DOOR OPENS, GUARD ENTERS.

572 **FROST:** Have Mr. Svelte arrested for assaulting a Colonel and throw him in the stockade.  
573 When you're done, call the other inspector and inform him of the situation.

574 **MIKE:** You'll never get away with this.

575 **FROST:** I have for many years, Mr. Svelte. As long as there are Communists, I'll be a very  
576 happy man!

577 /MUS/ EXCITING INTERLUDE

578 **SCENE I. —** (INT: Prison, afternoon)

579 • Mike, Iris, Guard, Dan

580 /SFX/ CELL DOOR LOCKED

581 **MIKE:** (INTROSPECTIVE, ANGRY) They charged me, stripped me and locked me in a  
582 cell. I'd been reckless. Careless. Put the whole operation in jeopardy. I sat on the  
583 little cot and held my head between my hands. I had to think. The Pentagon  
584 would send someone for me. Perhaps I could still find evidence. That'd get the  
585 charges dropped.

586 /SFX/ ANOTHER CELL DOOR OPENS

587 **MIKE:** (INTROSPECTIVE) Then the guard let a visitor in. It was Iris. She had the fury of  
588 the four winds in her cheeks and a look that would have cut steel.

589 **IRIS:** (LOW, BUT FURIOUS) What on Earth did you think you were doing?

590 **MIKE:** The Party's gotten complacent, Iris. I figured I'd make a stand.

591 **IRIS:** That was foolish. You risked everything.

592 **MIKE:** I did what I had to do. What any man would have done.

593 **IRIS:** You're a strange one, (BEAT) Mike. (BEAT) Did you hit him?

594 **MIKE:** Yes.

595 **IRIS:** How hard?

596 **MIKE:** Hard enough to get me in here.

597 **IRIS:** Thank Lenin.

598 **MIKE:** Excuse me?

599 **IRIS:** You're not like any Party member I've met here. You break for the wrong  
600 reasons.

601 **MIKE:** You talk about this plan you're willing to give yourself for. I don't know what it is,  
602 so I can't give myself to it. But I can give myself to what's right.

603 **IRIS:** I will tell you what it is.

604 **MIKE:** Wouldn't you be in trouble?

605 **IRIS:** I am in enough trouble already. Surely you have guessed the truth, Mike. That I  
606 am Inuit Snow.

607 **MIKE:** (BEAT) No!

608 **IRIS:** I can't take this life any longer. I want out. I'll take the whole plan down if you can  
609 guarantee my safety. You are my contact at the Pentagon, yes?

610 **MIKE:** Keep quiet. I am.

611 **IRIS:** I suspected from your clipboard. I knew it when I heard about your arrest. I'll go  
612 with you if I may take down Frost. That animal doesn't deserve to live another  
613 day.

614 **MIKE:** I'll see that he gets justice when I'm out of here.

615 **IRIS:** I will go into hiding. (BEAT) The plan is this. Moscow is set to invade Alaska  
616 soon. To take it back, they say. They want to establish a stronghold on the North  
617 American continent. The package that Lawrence will give Dan contains the codes  
618 and frequencies for our loyalists to co-ordinate the attack from Washington.  
619 Slowly, our plants in all the Alaskan bases are causing sabotage. When the Air  
620 Force and the Army attempt to defend Alaska, they will fail.

621 **MIKE:** My God.

622 **IRIS:** There is no God, Mike. You know it. If there was, he would take pity on such as  
623 me.

624 **MIKE:** Get out of here, Iris. Hide. I'll come for you when I can.

625 **IRIS:** I hope so. Just this once, I will pray.

626 /SFX/ SHE WALKS AWAY

627 **GUARD:** Excuse me, Ma'am.

628 **IRIS:** What is it?

629 **GUARD:** The Colonel would like to see you now, Ma'am.

630 **IRIS:** Oh, he would?

631 **GUARD:** Yes, Ma'am.

632 **IRIS:** May I go to see him on my own?

633 **GUARD:** He asked me to accompany you, Ma'am.

634 **IRIS:** I see. Well, if he must see me, then he must.

635 **GUARD:** This way, Ma'am.

636 /SFX/ CELL DOOR LOCKED

637 **MIKE:** (INTROSPECTIVE) I had iron bars in my face, thick and unshakable. I'd never  
638 felt more helpless in my life. I had to get out, fast. The Pentagon had to learn the  
639 truth. But my prison had no window. I spent the next few hours as a caged lion,

640 tapping Morse code against the bars in case someone heard me. Eventually,  
 641 someone did. (BEAT) I heard concrete slide under my cot. I bent down to see  
 642 who it was.

643 **DAN:** (DESPERATE) We must get out of here, Comrade.

644 **MIKE:** It's good to see you. The sooner we leave, the better.

645 **DAN:** I heard you tapping. Lawrence arranged for escape tunnels to be built under all  
 646 the cells.

647 **MIKE:** I don't want to sound ungrateful, but couldn't you have come any sooner?

648 **DAN:** If you want the truth, Comrade, I wasn't planning on setting you free today. But  
 649 we have to run. After you left, I grilled Lawrence and repeated the situation to  
 650 Central. It was Moscow who got back to me. The leaders weren't fully apprised of  
 651 the Frost situation. They assumed the bureaucrats had everything under control.  
 652 But now they feel the situation is too volatile. They don't know who Frost has  
 653 spoken with, or where his tapes are. They're sending bombers. They want to  
 654 wipe out the whole base in one fell swoop to protect the plan. We must escape!  
 655 All Party members are evacuating now.

656 **MIKE:** How long do we have?

657 **DAN:** I don't know. We have to hurry.

658 **MIKE:** Have you spoken to Comrade Iris?

659 **DAN:** No. She's still with Frost.

660 **MIKE:** I have to get to her.

661 **DAN:** Look, man. There isn't time! They could be here any minute!

662 **MIKE:** Then you run! But take me to wherever Frost is holed up now. If I'm blown to bits,  
 663 then so be it. At least I'll die doing what I could to save Iris!

664 /MUS/ EXCITING INTERLUDE

665 **SCENE J. —** (EXT: Outside Frost's home, evening)

666 • Mike, Guard

667 **MIKE:** (INTROSPECTIVE) Dan dropped me off by the Colonel's house. I was unarmed,  
 668 still in my prison attire, but that wouldn't stop me. It was dark, just after nightfall.  
 669 An armed soldier waited before the gate. Funny thing about darkness and walls.  
 670 They make it easier to throw your voice and scare a man.

671 /SFX/ FEET CRUNCHING ON LEAVES

672 **GUARD:** Who's there?

673 **MIKE:** It's me, sonny boy. You locked me up but I walked through the walls. How can  
 674 you call yourself a soldier when you know what's happening in that house behind  
 675 you? You're supposed to protect the innocent.

676 **GUARD:** Stay where you are! (BEAT) I'll fire if you come any closer.

677 **MIKE:** (INTROSPECTIVE) There's a move they use in wrestling called a 'sleeper hold.'  
 678 Being in the business I'm in, I've used it enough times. You use some distraction,  
 679 like a rock on the ground behind the fellow. When he turns, you get behind him.  
 680 You grab his neck with one arm and the other around his head. You cut the air  
 681 from his lungs and the blood from his brain. He struggles for a while but at least  
 682 he can't shout. He drops, limp. Usually, he'll wake up later with a hell of a  
 683 headache. But not that poor soldier. I was mad, but part of me wanted to save  
 684 him. It killed me to step away. I took his gun first, and walked off to make up for  
 685 what I'd done. (BEAT) Frost was overconfident. His front door was open.

686 **SCENE K. —** (INT: Inside Frost's home, evening)  
 687 • Mike, Iris, Frost

688 /SFX/ DOOR SLAMS OPEN

689 **MIKE:** Put down your fork, Frost. Keep your hands where I can see them.

690 **IRIS:** Michael!

691 **FROST:** Well, it's our stupid little Red who should be up for a court martial. Take a chair.  
 692 We're finishing dinner.

693 **IRIS:** He hasn't touched me. Don't do anything rash.

694 **MIKE:** It doesn't matter what I do. Not anymore. You can't hide behind your rank any  
 695 longer, Colonel, any more than you can hide behind this table!

696 /SFX/ WITH GREAT STRENGTH, MICHAEL HURLS THE TABLE ASIDE. PLATES AND  
 697 SILVERWARE CLATTER TO THE FLOOR.

698 **FROST:** You're not the only one with a pistol. 'Comrade.' Iris, don't move. I'm right behind  
 699 you now. That's a good girl. Just stand still. Arms to your sides. You'll protect me,  
 700 won't you, sweetheart? Your friend Michael can't get a good shot around you.

701 **MIKE:** (INTROSPECTIVE) He was right, too. Hiding behind her like a coward, I couldn't  
 702 risk a shot. Not that I would have tried. There were still soldiers around. The bang  
 703 of a gun would attract them.

704 **FROST:** What's it going to be, Michael? I might let her go and just shoot you. I can do  
 705 anything I want to a Red. You bring it on yourselves.

706 **MIKE:** Did you tell him everything about the plan, Iris?

707 **IRIS:** He knows it all. He found out on his own.

708 **FROST:** Bah! Alaskan conspiracies. If the Communist pilots are as incompetent as their  
 709 saboteurs, we'll beat 'em back in an hour with ship-shod aircraft.

710 **MIKE:** If you know the plan, you know that means we'll have to kill you.

711 **FROST:** Strange that your superiors have never made such a threat to me. And I'll remind  
 712 you, blind and deaf as you seem to be, that I have the muzzle of my gun nestled  
 713 gently into Iris' temple. Step towards me and bang! Neither of us wants that. So I  
 714 want you to put that gun on the floor. (ANGRY) Do it! (SOFTER) Slowly. Yes.  
 715 Lower. There.

716 /SFX/ GUN IS PLACED ON THE FLOOR.

717 **MIKE:** All right.

718 **FROST:** Just like that. Let it go. Good. Now stand up again.

719 **MIKE:** Yes, Colonel Frost.

720 **FROST:** Hands behind your head. Good. I'll call for my men, have you taken away, and  
721 finish my dinner. Everything will be as it was. As it should be.

722 **MIKE:** You've won, Frost. May I say goodbye to Iris first?

723 **IRIS:** You can let go of me now, Nathan. Michael's no threat.

724 **FROST:** Not yet, dearest. Michael, you may say your goodbyes.

725 **MIKE:** Iris, don't worry about me. You're a strong woman. Stronger than I'll ever know.  
726 You can hold yourself steady as a rock, can't you?

727 **IRIS:** That I can.

728 **MIKE:** I'll make do. I'm a good Red. I'm cagey, slippery and athletic. I played all the  
729 sports in college. Ever hear of soccer? You can't use your hands. You kick things  
730 off the ground. Like the gun I just put down!

731 /SFX/ MIKE KICKS THE GUN IN THE AIR

732 **FROST:** What?

733 **IRIS:** I caught it!

734 **FROST:** No! (COUGHS)

735 /SFX/ MUFFLED GUNSHOT. FROST FALLS.

736 **MIKE:** (INTROSPECTIVE) Iris' steady hand caught the gun I'd kicked to her. Without  
737 hesitation, she planted it into Frost. Those rolls of flesh around his gut made the  
738 perfect silencer. No one heard his cry.

739 **IRIS:** Oh, Michael! Thank you. Thank you.

740 **MIKE:** I had to come back for you, Iris. Look, we've no time. Moscow is sending  
741 bombers to level the base, thanks to Frost's blabbermouth.

742 **IRIS:** No!

743 **MIKE:** We have to run. Frost, I know you can still hear me. Just one thing I want you to  
744 know. I may be a 'Red'. I'm proud of that. To me, it means I have the Red blood  
745 of an American man in my veins!

746 /SFX/ FROST GRUNTS ON FLOOR.

747 /MUS/ EXCITING INTERLUDE



748 **SCENE L. —** (EXT: Hillside, evening)  
 749 • Mike, Iris, Lawrence, Dan, Allen (as Crask) (50's)

750 **MIKE:** (INTROSPECTIVE) I'll never understand why Dan was waiting for us in that car.  
 751 Perhaps Iris' plight had softened his hard Commie heart. He drove us out, past  
 752 the checkpoints, answering questions and flashing our papers. We hardly had left  
 753 the base when we spotted the planes overhead. Dan drove us across a stretch to  
 754 a field where Lawrence was beckoning to us. We pulled over and ditched the car.

755 **LAWRENCE:** (RUNNING) This way! The community bomb shelter's nearby. Just over the hill.

756 **IRIS:** Is everyone else safe?

757 **LAWRENCE:** Yes, you're the last. I feared I'd lost you, forever.

758 **MIKE:** (INTROSPECTIVE) We ran up the hill as the first missiles flew. The explosions  
 759 and sirens were deafening. Our own shadows were illuminated in orange before  
 760 us. We were over the hill, yards from the open door of the bunker when one set  
 761 of footsteps behind me stopped. Dan pushed me into the bunker before I turned  
 762 around to check on Iris.

763 **IRIS:** One last look. Hit him hard.

764 **MIKE:** (SHOUTS) IRIS!

765 **MIKE:** (INTROSPECTIVE) She was illuminated in gold at the top of the hill, paralyzed  
 766 by the rush of light and smoke that enveloped her. Dan barely shut the door in  
 767 time.

768 **LAWRENCE:** Iris!

769 **DAN:** She stopped! There's nothing we can do.

770 /SFX/ BOMBS RUMBLING IN THE DISTANCE

771 **MIKE:** (INTROSPECTIVE) We spent hours, maybe days, I don't know, in the bunker  
 772 before we heard metal against the door. The rescue crew from the Pentagon had  
 773 arrived for me. Iris was still out there, or I should say, an ashen carving of her  
 774 remained on the hill, frozen in time, a grim reminder that in this business, you  
 775 can't save everyone, even the ones who need it most. (BEAT) You wouldn't have  
 776 heard about the bombing in the paper. If you had a loved one stationed there,  
 777 you would have received a letter in the mail announcing their death under  
 778 classified circumstances, giving their lives for their country. Our government  
 779 doesn't want a war with Russia if they can help it. And they wanted me to  
 780 continue doing my job. I stayed on, exposing the menace by remaining a part of  
 781 it. My shadow's the only one who walked beside me. I was a Communist for the  
 782 CIA!

783 **OUTRO.**  
784 •Young Allen (as Crask), Announcer

785 **ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Who is more evil, the  
786 traitor or the man who profits from the other's treason? When you hear those who  
787 speak out against this Cold War, have you considered that they may have  
788 agendas of their own? Must we, as good citizens, be doubly vigilant in this new  
789 world where the Reds walk invisible among us? I don't know about you, but after  
790 tonight's tale, I wouldn't be caught dead out... After Dark!

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

792 **ANNOUNCER:** *After Dark!*, brought to you each week on this station by the makers of Winsley  
793 Wheat, features the Herald of Horror, the Forerunner of Fright, the Top Man of  
794 Terror himself, Leonard Allen.

795 Our special guests this week were

796 \_\_\_\_\_,

797 \_\_\_\_\_,

798 \_\_\_\_\_,

799 \_\_\_\_\_,

800 \_\_\_\_\_,

801 \_\_\_\_\_,

802 \_\_\_\_\_,

803 and \_\_\_\_\_,

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

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

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

808

809 **SCENE 4. — POST-SHOW** (INT: Stroud's studio, 1955)

810 • Allen (50's), Allen (as Crask) (50's), Announcer, Julie

811 **ANNOUNCER:** (CLAPS) Perfect, people. Great show. It'll give HUAC a reason to love us and  
812 Fred Ziv a reason to sue us.

813 /SFX/ PEOPLE CLAP

814 /SFX/ PEOPLE RETURN TO BEING BUSY

815 **ANNOUNCER:** Let's get to the real show, people. Hey, Mr. Allen.

816 **ALLEN:** Yes?

817 **ANNOUNCER:** Great job. Really. Terrific work. Don't go anywhere. (SEES JULIE) Julie! Hey!

818 /SFX/ JULIE APPROACHES

819 **JULIE:** What's the matter?

820 **ANNOUNCER:** Mr. Allen must be all burned out from his performance.

821 **ALLEN (as CRASK):** (INTROSPECTIVE) From his two lines?

822 **JULIE:** I have to run to the other gig.

823 **ANNOUNCER:** Just drop him somewhere. Mr. Stroud's office.

824 **JULIE:** All right. Len. Len, are you tired?

825 **ALLEN:** I am. My arm's asleep, and it's spreading.

826 **JULIE:** So you can walk though?

827 **ALLEN:** I can walk.

828 **JULIE:** You won't have to go far. Down the hall.

829 /SFX/ ALLEN AND JULIE WALK THROUGH BUSY PEOPLE

830 **ALLEN (as CRASK):** (INTROSPECTIVE) Why do you want to sleep? You did a show. A Hollywood  
831 show. You should have a martini in one hand and a broad in the other. You  
832 should see fear in your competition's eyes as they realize how good you are.

833 **ALLEN:** (INTROSPECTIVE) You're excited.

834 **ALLEN (as CRASK):** (INTROSPECTIVE) You are too. I know you are. You made up your lines. You  
835 did my voice. Hey, I'm atmosphere. That's all.

836 /SFX/ STUDIO DOOR CLOSSES, QUIET HALL, TWO PEOPLE WALK

837 **JULIE:** You're doing fine, Len.

838 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask her what time it is.

839 **ALLEN:** (INTROSPECTIVE) You ask her.

840 **ALLEN (as CRASK):** (INTROSPECTIVE) They're getting sloppy with you. They aren't putting on the  
 841 dog and pony show they used to. They let you hear the Shepherd's ceremony,  
 842 for crying out loud. Ask her the time.

843 **ALLEN:** (INTROSPECTIVE) I don't see why.

844 /SFX/ RATTLE OF KEYS, LOCK CLICKS OPEN

845 **JULIE:** Mr. Allen, go on inside.

846 /SFX/ ALLEN AND JULIE WALK INTO CARPETED OFFICE

847 **ALLEN:** Okay. Julie, what time is it?

848 **JULIE:** It's (CHECKS) 7:54. Bob'll pick you up in half an hour.

849 **ALLEN (as CRASK):** (INTROSPECTIVE) Doesn't Bob do his show live for the West Coast?

850 **ALLEN:** (INTROSPECTIVE) Yes. He starts at eight. Right on the money.

851 **JULIE:** Son of a gun. He's left his papers all over the place. Tell him to clean his office,  
 852 would you?

853 /SFX/ ANOTHER DOOR UNLOCKS, OPENS

854 **ALLEN:** Sure.

855 **JULIE:** I'll have to leave you in his "waiting room." Would you go inside?

856 **ALLEN:** That's a closet.

857 **JULIE:** No, Len. Len. It's a waiting room.

858 **ALLEN (as CRASK):** (INTROSPECTIVE) Every week from now on. You sing, and then you're stuffed  
 859 in the 'waiting room' while Bob does his show. You're a sacrifice for the altar.  
 860 Only you aren't tenderized yet. You're meat that bastes itself. Want to know why?

861 **JULIE:** Len. Len? Please go in the waiting room.

862 **ALLEN:** (INTROSPECTIVE) I want to know.

863 **ALLEN (as CRASK):** (INTROSPECTIVE, BEAT) Ask Bob.

864 **ALLEN:** (ALLOUD) I think I will. Julie, is that the key to the waiting room?

865 /SFX/ KEYS ON RING JINGLE

866 **JULIE:** You'll be safe in there, Len.

867 **ALLEN:** I know. So will you.

868 /SFX/ ALLEN STRUGGLES WITH JULIE, PULLS THE KEY RING AWAY

869 **JULIE:** Hey! Let me go! Stop it! Give those back!

870 **ALLEN:** I need to ask him.

871 /SFX/ JULIE FALLS ON PAPERS IN CLOSET

872 **JULIE:** You can't treat me like that. Bob's going to hear about this!

873 /SFX/ SHUTS AND LOCKS THE CLOSET DOOR

874 /SFX/ JULIE KNOCKS RAPIDLY

875 **JULIE:** (IN CLOSET) Hey! It's dark in here! Let me out! You can't leave me in here.  
876 They'll butcher you for this!

877 **ALLEN:** You'd stop me from seeing Bob.

878 **ALLEN (as CRASK):** (INTROSPECTIVE) That's the spirit. She'll be fine for now.

879 **JULIE:** (IN CLOSET) You're dead, Len.

880 **ALLEN (as CRASK):** (INTROSPECTIVE) She's the one in trouble, not you. They still need you.

881 **ALLEN:** Where's Bob?

882 **ALLEN (as CRASK):** (INTROSPECTIVE) Hurry back to your studio. You might catch a straggler  
883 running to Bob's show.

884 /SFX/ ALLEN WALKS OUT

885 **JULIE:** (IN CLOSET) Help me! Somebody? Anybody? He's loose!

886 **SCENE 5. — SHOWDOWN** (INT: Hallway/Stroud's real studio, 1955)  
 887 • Allen (50's), Allen (as Crask) (50's), Announcer, Stroud, Matt, Isabel

888 /SFX/ FAST WALKING DOWN SILENT HALL

889 /SFX/ DOOR SWINGS OPEN

890 /SFX/ PEOPLE BUSY INSIDE DOOR

891 **ANNOUNCER:** (TO PEOPLE) Chop chop! Get it going. I'll watch the hall.

892 /SFX/ DOOR CLOSES, HALL IS QUIET

893 /SFX/ ANNOUNCER LIGHTS A CIGARETTE, SIGHS

894 /SFX/ ALLEN BEGINS WALKING UP HALL TOWARDS HIM

895 **ALLEN (as CRASK):** (INTROSPECTIVE) Paydirt, my friend. They led you to Bob.

896 **ALLEN:** (INTROSPECTIVE) You don't know if Bob's in there.

897 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask the nice gentleman by the door.

898 **ALLEN:** Excuse me? Excuse me, sir?

899 **ANNOUNCER:** (CONFUSED) Mr. Allen?

900 **ALLEN:** Is Bob in there?

901 **ANNOUNCER:** What are you doing here?

902 **ALLEN:** I want to see Bob.

903 **ANNOUNCER:** Where's Julie?

904 **ALLEN:** Indisposed. Can I talk to Bob?

905 **ANNOUNCER:** I'm calling security.

906 **ALLEN:** But Bob's doing his show in there?

907 **ANNOUNCER:** Sure. Listen. You stay there. Right there. You will, won't you?

908 **ALLEN:** I'll be here.

909 **ANNOUNCER:** Good. You wait.

910 /SFX/ ANNOUNCER RUNS DOWN HALL

911 /SFX/ ALLEN SHAKES THE DOOR

912 **ALLEN:** It's locked.

913 **ALLEN (as CRASK):** (INTROSPECTIVE) You have keys. A whole ring of them.

914 **ALLEN:** I do?

915 **ALLEN (as CRASK):** (INTROSPECTIVE) Lift your hand up to your face.

916 /SFX/ KEYS ON RING JINGLE

917 **ALLEN:** Oh. I do.

918 **ALLEN (as CRASK):** (INTROSPECTIVE) Try them all.

919 /SFX/ TWO KEYS TRIED IN LOCK FAIL, THIRD ONE CLICKS

920 **ALLEN:** Got it.

921 /SFX/ DOOR OPENS, ALLEN SNEAKS IN STUDIO

922 /MUS/ POP-CREEPY ORGAN, THE STROUD SHOW THEME

923 **ALLEN (as CRASK):** (INTROSPECTIVE) He's already started.

924 **ALLEN:** I can't interrupt him now.

925 **ALLEN (as CRASK):** (INTROSPECTIVE) You will.

926 **STROUD:** (EXCITED) From Hollywood, USA, Old Maggie Mop-heads presents Master  
 927 Stroud's Grimoire of Horror! All the tales you fear the most! Hungry goblins!  
 928 Scary ghosts! Broadcasting from coast to coast!

929 /MUS/ INTERLUDE

930 **STROUD:** Why, hello. I'm sorry, I didn't see you there, hiding in the corner. May I see some  
 931 identification? You can't be too careful these days.

932 **ALLEN:** (INTROSPECTIVE) That was my line!

933 **STROUD:** Who am I? Why, Master Stroud, in the flesh. Were you expecting someone else?  
 934 Not tonight. Sure you remember me. Terror of the airwaves.

935 **ALLEN:** (INTROSPECTIVE) I said that!

936 **STROUD:** Not good enough? You want to see *my* papers? They're all here. All in order. I've  
 937 nothing to hide, just like the hero of tonight's tale.

938 **ALLEN:** (INTROSPECTIVE) Why is he saying my lines?

939 **ALLEN (as CRASK):** (INTROSPECTIVE) You know why.

940 **STROUD:** He has the dirty job of finding traitors to our great nation, but his name will never  
 941 be in a history book. Let me ask you, how well do you know your best friend?

942 **ALLEN:** (INTROSPECTIVE) No. No, I won't.

943 **STROUD:** Your co-workers?

944 **ALLEN:** (INTROSPECTIVE) Not him.

945 **STROUD:** Do you think they're jealous of that raise you earned? The one that gave you a  
946 better car. A better garden.

947 **ALLEN:** (INTROSPECTIVE) They never wanted him.

948 **STROUD:** Maybe they wonder if the world would be a better place if everyone was equal,  
949 and you were strung up by your boots.

950 **ALLEN (as CRASK):** (INTROSPECTIVE) Now you're getting it.

951 **STROUD:** Michael Svelte finds people like this, in a tale I'm calling... "I was a Communist  
952 for the CIA."

953 /SFX/ DOOR SLAMS INTO THE WALL

954 **ALLEN:** Bob!

955 **ANNOUNCER:** (TO ALLEN) What are you doing? Mr. Allen, it's a live show.

956 **ALLEN:** Tell me I'm wrong, Bob!

957 **ANNOUNCER:** Get him out of there.

958 /SFX/ FOOTSTEPS SURROUND ALLEN

959 **ALLEN (as CRASK):** (INTROSPECTIVE) You want some advice?

960 **ALLEN:** Sure.

961 **ALLEN (as CRASK):** (INTROSPECTIVE) If they're in your way, knock 'em aside.

962 **ANNOUNCER:** That's it, Mister. Out. (COUGHS)

963 /SFX/ ANNOUNCER IS HIT IN THE STOMACH, CRASHES INTO EQUIPMENT, ELECTRIC  
964 FIZZLE

965 **STROUD:** Technical difficulties. We'll be right back to our thrilling show.

966 **ALLEN:** Out of my way.

967 /SFX/ ANOTHER BODY CRASHES INTO EQUIPMENT

968 **STROUD:** (PAUSE) It's all right. Let him come.

969 **ALLEN:** That's right. That's right. Pretend I'm the star. Step aside, boys.



970 **STROUD:** Easy, Len. Len. It's okay, Len. I'll get you home, Len.

971 **ALLEN:** You've been (TRIES TO FIND WORDS) doing something to me! Ju-ju! Mind  
972 trickery!

973 **STROUD:** I can't make you do anything you don't want, Len.

974 **ALLEN:** You're damned right you can't. (BREATHES) I'm angry right now.

975 **STROUD:** It's to be expected, Len. Boys, back off more. Give Mr. Allen some space. He's  
976 not himself.

977 **ALLEN:** The heck I'm not!

978 **STROUD:** You threw two men into the control board. With your own hands, Len. You can't  
979 do that!

980 **ALLEN:** Don't change the subject. I figured it out. Why I'm here in Hollywood. Why I  
981 haven't written Gwen. Why I'm hosting some abomination of a show. The  
982 reanimated corpse of AfterDark. You won't let me go, Bob.

983 **STROUD:** I don't know what you're talking about.

984 **ALLEN:** You're a lonely man, Bob. You had no friends before me and you'll have no  
985 friends after me. When I couldn't get a job here, you gave me one. And it's  
986 (BEAT) a joke. A child could see through it. So you made me very, very dumb.

987 **STROUD:** Len, please. What does that sound like to you?

988 **ALLEN:** You made me only want one thing. This sham of a show. Nothing more. You  
989 made me want it so bad, it didn't even occur to me that I could leave it.

990 **STROUD:** Something's wrong with you, Len, and it's nothing I've done. I can't make you as  
991 strong as you are now.

992 **ALLEN (as CRASK):** (INTROSPECTIVE) Let him have it.

993 **ALLEN:** You took *me* away. And I don't know how. (MEEK) And I don't know what to do. I  
994 thought they hired you because they saw some talent in you. That you were the  
995 better man. I was jealous, but I knew you. I thought you deserved it. I was proud  
996 you'd caught the chance to hit it big. I wished it was me. I still do. Every day  
997 when you look in that mirror in your bathroom and slather on that cream. They  
998 hired you (BEAT) to be *me*.

999 **STROUD:** Len.

1000 **ALLEN:** That's all you are. You ape my words. Ape my voice. Not my voice. Crask's  
1001 voice. You can't be anything but me. They don't want you. They want Crask! And  
1002 I'm Crask. But they got you first because you're a damned toadie! Sycophant!  
1003 You didn't steal my show. That's what Matt and Isabel thought but they were  
1004 wrong. You stole me!

1005        /SFX/        THROWS A MICROPHONE ON A STAND ACROSS THE ROOM

1006        **STROUD:**                (FEARFUL) Easy, Len. Let's not do anything you're going to regret.

1007        **ALLEN:**                    You want me. You want me bad and I'm here, Bob.

1008        **STROUD:**                Let go of me.

1009        **ALLEN:**                    (INTIMATE) Go ahead. Touch me, Bob. Feel my cheek. That's as close as you're  
1010                                going to get to being me. (BEAT) Tell me, Bob. Make me understand.

1011        **STROUD:**                I've told you everything, Len.

1012        **ALLEN:**                    Why are you repeating words that I made up a half hour ago?

1013        **STROUD:**                You had a good introduction.

1014        **ALLEN:**                    Oh, yes. It was the best. (KISSES FINGERTIPS) Poetry. Shakespeare, right  
1015                                there. Why do you want to be me so much? Is this part of the ju-ju? Are they  
1016                                keeping you here, too? Can I set you free?

1017        **STROUD:**                I don't have to do anything I don't want to.

1018        **ALLEN:**                    (PATS HIS HAND, PUTS AN ARM AROUND STROUD) Quite so. Quite so.  
1019                                You're a good, honorable toadie, doing the job you were hired for. To be me for  
1020                                one hundred episodes. A lonely boy, keeping me for company. Want me to sing  
1021                                for you in my little cage?

1022        **STROUD:**                No, Len. (BEAT) You can go, if you want to. No. No one's making you stay.

1023        **ALLEN:**                    Not anymore?

1024        **STROUD:**                Not anymore.

1025        **ALLEN:**                    Right. (PATS HIS HAND) You're not going to tell me why you're playing me, are  
1026                                you?

1027        **STROUD:**                I can't, Len.

1028        **ALLEN:**                    And you won't tell me why you had me host that AfterDark farce, will you?

1029        **STROUD:**                I've wanted to. How easy do you think this is for me? You only came here a few  
1030                                weeks ago. I have to live this. I have to drive to that squalid apartment, drink  
1031                                myself to sleep and get dressed in a hangover. Because I was recruited. I don't  
1032                                have any contacts here. (TO EVERYONE) And none of my boys here will let me  
1033                                forget it!

1034        **ALLEN:**                    (LISTENS) Feels good to let it out, doesn't it?

1035        **STROUD:**                I work here. I have a future. I needed you a little longer. That's all. You can't  
1036                                blame me, can you?

1037 **ALLEN:** Of course not. You're my pal, Bob. Now, I'm going to go and collect my clothes  
 1038 from the apartment. I have the key. Don't worry. I'll leave it behind on the table.  
 1039 (PAUSE) You know, you are looking a little old for your age.

1040 **STROUD:** I live with the truth.

1041 **ALLEN:** You keep at it, then. Keep on playing the great accessible Leonard Allen. I'll tell  
 1042 you, if you want to be me so much.

1043 /SFX/ ALLEN RIPS THE METAL RECORDING TAPE FROM ITS SPOOL

1044 **ALLEN:** You start at the bottom like I did.

1045 **STROUD:** (BEAT) Get out of here.

1046 /SFX/ ALLEN WALKS, STOPS TURNS BACK

1047 **ALLEN:** Wait. Give me a check.

1048 **STROUD:** The studio already gave you one.

1049 **ALLEN:** I'm breaking my contract. They'll want it back. And you've been controlling me  
 1050 with it. I can't look at it again.

1051 /SFX/ WRITES A CHECK, TEARS IT OFF

1052 **STROUD:** All right. Here. That should cover your expenses out of town.

1053 **ALLEN:** I didn't say I was leaving.

1054 /SFX/ SILENCE, ALLEN WALKS OUT INTO QUIET HALL

1055 **ALLEN (as CRASK):** (INTROSPECTIVE) Good work. Doing the right thing's always painful.

1056 **ALLEN:** Where's a cheap bar? Think they'll take a check?

1057 **ALLEN (as CRASK) and MATT:** (INTROSPECTIVE, MATT'S VOICE FADES UP, SPEAKING THE  
 1058 SAME WORDS) You can handle yourself from now on. I told you. We'd change  
 1059 the ending. Get you free. You're out of his hands. Maybe Hollywood isn't the  
 1060 place for you. Maybe it is. Great food. Great bars. Great women.

1061 **ISABEL:** Why thanks, Matt. Is he out of the building yet?

1062 **MATT:** But maybe I did help a bit. Your buddy, Crask. Drink a toast to me. Wherever you  
 1063 go. Will you? (SIGHS) Okay, he's out.

1064 **ISABEL:** I'm dropping the circle now. You'll lose your link to him.

1065 **MATT:** Go.

1066 /SFX/ MYSTICAL HUMMING SOUND RISES AND FALLS

1067 **MATT:** I need chocolate.

1068 **ISABEL:** So do I. (PAUSE) Ew. Forget it. Shouldn't have left it in the California sun. We  
1069 should move. The Shepherd'll track us here.

1070 **MATT:** Good thought. (BEAT) Won't Allen be surprised to see us?

1071 **ISABEL:** He'll say no.

1072 **MATT:** I know. No more AfterDark. The Prayer's over. It can't hurt to try though.

1073 **ISABEL:** Sure.

1074 **MATT:** (PAUSE) Allen had the right idea. Where's a good bar near here?

1075 **SCENE 6. — FRESH START** (INT: Studio lot, 1955, afternoon)

1076 • Allen (50's), Allen (as Crask) (50's), Johansson

1077 /MUS/ HOLLYWOOD PIZZICATO

1078 **ALLEN:** (INTROSPECTIVE) So that's my story. My first step into Hollywood. I've  
 1079 forgotten most of it over the years, but I could never listen to Stroud's show  
 1080 again. That night, I moved into an apartment across town. And I realized that all  
 1081 my business cards had the number for Bob's agency on them. I ordered more the  
 1082 next morning. I was near one of the studios where I'd interviewed before, and I  
 1083 figured I'd give them my motel number, just in case. The girl I interviewed with  
 1084 took a new resume since she'd lost my old one. I had a feeling she'd lose this  
 1085 one, too. On my way out, I thought I'd abuse my studio pass before it expired,  
 1086 and caught a smoke behind one of their sound stages.

1087 /SFX/ QUIET, WINDY STUDIO LOT

1088 **ALLEN:** (SMOKES, DOING VOICES TO HIMSELF) Well, what are we going to do now?

1089 NOTE: ALLEN IS DOING THESE CRASK VOICES TO AMUSE HIMSELF. MATT IS NOT DOING  
 1090 THEM.

1091 **ALLEN (as CRASK):** (ALoud) There's always the mansion of terror. After Stroud's affair, we could  
 1092 use more cleaning staff.

1093 **ALLEN:** Come off it. I'm getting a real job.

1094 **ALLEN (as CRASK):** (ALoud) That's going real well for you. How you'll survive, that's a mystery I  
 1095 want to remain unsolved.

1096 /SFX/ FOOTSTEPS ON TAR

1097 **JOHANSSON:** Excuse me. That voice you're doing. Is that Damien Crask?

1098 **ALLEN (as CRASK):** (ALoud) *Doctor* Damien Crask at your service, sir.

1099 **ALLEN:** And I'm Mr. Leonard Allen. Pleasure to meet you.

1100 **JOHANSSON:** I thought it was you. Mr. Welles was telling us about you at the symposium the  
 1101 other day. I used to listen to your show all the time.

1102 **ALLEN:** Well, thank you. We had some great people working on it.

1103 **JOHANSSON:** So, what are you doing here?

1104 **ALLEN:** Interviewing.

1105 **JOHANSSON:** How's that going?

1106 **ALLEN:** Not well.

1107 **JOHANSSON:** Oh. Listen, I'm a director but I wouldn't be here if someone hadn't given me a  
1108 break. If you want a few weeks of work, our script girl got herself pregnant so  
1109 she's off the set for a while. I'd hate to offer it to you, Mr. Allen, though.

1110 **ALLEN:** (PUFFS CIGARETTE) I wouldn't mind.

1111 **JOHANSSON:** Are you sure?

1112 **ALLEN:** A foot in the door's a foot in the door.

1113 **JOHANSSON:** I'll talk with my producers but I'm sure they'll let you on board.

1114 **ALLEN:** I appreciate it, Mister... ?

1115 **JOHANSSON:** Johansson. Come this way. Want 'til I tell the guys.

1116 **ALLEN:** (INTROSPECTIVE) I learned the hard way that to get hired in Hollywood, you  
1117 have to talk with the people who're really doing the work! Not those office types. I  
1118 began as the humble script girl, met people, impressed people and went on to do  
1119 odd work from studio to studio, eventually to MGM. That first day, I followed Mr.  
1120 Johansson around, and he sent me off at lunchtime with a list of sandwiches for  
1121 the crew.

1122 **SCENE 7. — GOODBYE ALLEN** (INT: Hollywood street, 1955, afternoon)  
 1123 • Allen (50's), Matt, Isabel, Stroud

1124 /SFX/ STREET AMBIENCE

1125 /SFX/ TWO FOOTSTEPS APPROACH AND STOP

1126 **ALLEN:** My heavens! (LAUGHS) Matt! Isabel! What are you doing out this way?

1127 **ISABEL:** You didn't tell us your number, sunshine.

1128 **MATT:** How's it going?

1129 **ALLEN:** Great. Hey, are you staying in town? I have to run for a job I'm on, but  
 1130 afterwards, we should go out.

1131 **ISABEL:** Our plane leaves this afternoon.

1132 **ALLEN:** Oh. You're coming back, though?

1133 **MATT:** Sure! Look, Len, we were wondering.

1134 **ALLEN:** Don't start.

1135 **ISABEL:** We were wondering if you'd come home with us to finish AfterDark.

1136 **MATT:** Winsley Wheat is waiting for you, baby!

1137 **ALLEN:** (LAUGHS) I've been hired.

1138 **MATT:** Ah. I can't change your mind?

1139 **ALLEN:** I'm sorry. Matt, Isabel, I have to run. I'll call you though. I promise.

1140 **ISABEL:** We'll pray for you. Goodbye, Len.

1141 **MATT:** Bye, pal.

1142 **ALLEN:** I'll miss both of you. (RUNS OFF) Hey, eat at Pink's. Bob never goes there!

1143 /SFX/ ALLEN DISAPPEARS INTO SIDEWALK CROWD

1144 **ISABEL:** It's not fair.

1145 **MATT:** Maybe we'll get him back. Someday.

1146 **STROUD:** Yes. Someday.

1147 **MATT:** (UNSURPRISED) Oh. Hello, Bob.

1148 **STROUD:** Off my property now, folks. I've got boys itching to kill the two of you.

1149 **MATT:** Why? You've got your copy of the Prayer. What more do you want?

1150 **STROUD:** The original. The one Allen never finished. Go. Run. (BEAT) I know you were the  
1151 ones who set him free. I'll never forgive you for prying him from me.

1152 **ISABEL:** Start walking, Matt.

1153 **MATT:** Right.

1154 /SFX/ TWO WALKING DOWN SIDEWALK, STROUD STAYS STILL

1155 /SFX/ LIGHTNING STORM STARTS IN THE BACKGROUND

1156 **STROUD:** It's not over. You can't protect him forever. I'll get him back someday. I'll get him  
1157 here, in Hollywood, finishing the job he started, come hell or high water!

1158 /SFX/ THUNDER CLAP AND RAIN STARTS.



1159 **SCENE 8. — JAILBREAK** (INT: Lighthouse hallway, present, afternoon)  
 1160 • Hickory, Dickory, Dot, Allen, Mr. Oboler, Scottie

1161 **DICKORY:** (PAINED) I've got him.

1162 **ALLEN:** (PANTING) Too late.

1163 **DOT:** Where is she? Come on! Bring Allen.

1164 /SFX/ GLASS CRASHES UPSTAIRS

1165 /SFX/ DOORKNOB RATTLES DOWNSTAIRS

1166 /SFX/ HICKORY RUNS DOWN STEPS

1167 **HICKORY:** Where is she?

1168 **DOT:** She's trying to call out from the radio room. Hickory, start the chainsaw. (TO  
 1169 DOOR) Scottie? We're cutting our way in there.

1170 **DICKORY:** Come on, Allen. Into the kitchen.

1171 **ALLEN:** I'm going.

1172 **MR. OBOLER:** (BEHIND DOOR) No!

1173 **DOT:** Wait! Shh!

1174 **MR. OBOLER:** (BEHIND DOOR) No fixing things.

1175 **DOT:** It's in there with her.

1176 **MR. OBOLER:** (BEHIND DOOR) No calling for help.

1177 **DOT:** Go!

1178 **MR. OBOLER:** (BEHIND DOOR) It'll be more fun this way.

1179 /SFX/ CHAINSAW STARTS, CUTS INTO DOOR

1180 **SCOTTIE:** (BEHIND DOOR, SQUEALS)

1181 **MR. OBOLER:** (BEHIND DOOR) Yes! Scream! Scream!

1182 /SFX/ POV FOLLOWS DOT WALKING INTO KITCHEN.

1183 /SFX/ CHAINSAW STILL CUTTING IN BACKGROUND, MUFFLED

1184 **DOT:** It's having fun with her. Drill the wall while it's distracted.

1185 **DICKORY:** Pick up the drill, Allen.

1186 **ALLEN:** All right. Get ready with another towel if I need it.

1187 /SFX/ TESTS DRILL IN THE AIR

1188 **ALLEN:** Where do you want me to drill?

1189 **DICKORY:** In the pantry. Where I tried before.

1190 **ALLEN:** (TO WALL) Don't kill me, wall. Please don't kill me.

1191 /SFX/ CHAINSAW STOPS IN BACKGROUND, DRILL TOUCHES WOOD

1192 /SFX/ A WALL OF FEATHERS ERUPTS

1193 /SFX/ DRILL STOPS, FEATHERS FADE

1194 **DOT:** Try it again!

1195 **ALLEN:** You know what it did to your friend here!

1196 **DICKORY:** You'll live through a swipe or two. Do it.

1197 /SFX/ DRILL TOUCHES WOOD

1198 /SFX/ A WALL OF FEATHERS ERUPTS

1199 /SFX/ CHAINSAW STARTS IN BACKGROUND

1200 **DOT:** Keep cutting! I'll be in the entryway!

1201 /SFX/ POV FOLLOWS DOT WALKING TO ENTRYWAY

1202 **DOT:** Two creatures are distracted. We'll see if they can still hold the front door now!

1203 /SFX/ KICKS DOOR

1204 /SFX/ SNAPS THE DOOR OPEN

1205 /SFX/ CHAINSAW, DRILL AND FEATHERS STOP

1206 **DOT:** It worked! (BLOWS WHISTLE) Front door's open! Evac now! Out of the  
1207 lighthouse!

1208 /SFX/ THUNDERCLAP

1209 **SCENE 9. — ENTRAPMENT** (EXT: Lighthouse exterior, afternoon)  
 1210 • Hickory, Dickory, Dot, Allen

1211 /SFX/ WIND BLOWS AND RAIN POURS IN STORM

1212 /SFX/ DOT AND HICKORY RUN OUT ON WET GRASS

1213 **HICKORY:** I was almost in. She didn't make the call.

1214 **DOT:** It wouldn't have let her.

1215 **DICKORY:** (RUNNING, INSIDE) Hold that door! I've got Allen!

1216 **ALLEN:** I'm moving.

1217 **DICKORY:** Move faster!

1218 /SFX/ FLURRY OF WINGS IN THE DOORWAY

1219 **DICKORY:** Damn it! We're blocked!

1220 **DOT:** Can you reach those cables in the kitchen?

1221 **DICKORY:** Allen! Pick up those cables. But don't even think of using them on me.

1222 **ALLEN:** (PAUSE) I have them.

1223 **DICKORY:** Shock the feathers!

1224 **ALLEN:** You're trying to get me killed!

1225 **DICKORY:** Shock them!

1226 /SFX/ ELECTRICITY CRACKLES

1227 /SFX/ FEATHERS STOP.

1228 /SFX/ TWO SETS OF FEET RUN

1229 **DICKORY:** We're out!

1230 **DOT:** Get in the truck!

1231 **HICKORY:** They're coming for us.

1232 **DOT:** Concussion epoxy!

1233 **HICKORY:** I only have two.

1234 **DICKORY:** One.

1235 **DOT:** Make them count!

1236        /SFX/        FOUR OF THEM RUN DOWN THE GRASSY HILL

1237        /SFX/        FEATHERS BURST FROM GRASS, THEN SUBSIDE QUICKLY

1238        **HICKORY:**                I can't avoid them all. Concussion one!

1239        /SFX/        FEATHERS EMERGE

1240        /SFX/        MUFFLED EXPLOSION

1241        /SFX/        FEATHERS SUBSIDE

1242        **DOT:**                        Careful! Don't get them too mad!

1243        /SFX/        FEATHERS EMERGE

1244        /SFX/        MUFFLED EXPLOSION

1245        /SFX/        FEATHERS SUBSIDE

1246        **DOT:**                        Almost there, boys!

1247        /SFX/        JINGLING KEYS

1248        **DICKORY:**                Fire in the hole!

1249        /SFX/        MUFFLED EXPLOSION

1250        /SFX/        VAN DOOR SLIDES OPEN

1251        **DOT:**                        In! In!

1252        **ALLEN:**                    What about Scottie?

1253        **DOT:**                        She's on her own! If she's alive, we'll deal with her later.

1254        /SFX/        FOUR OF THEM CLAMBER INTO VAN

1255        /SFX/        SLIDE DOOR SHUT; OUTSIDE

1256        /SFX/        SOMETHING BANGS ON VAN

1257        **SCOTTIE:**                (FX: PHONE FILTER) I'm still in the radio room. I think it's gone. It slashed up  
1258                                the cables. I can't call out.

1259        /SFX/        MORE BANGS ON VAN

1260        **ALLEN:**                    What's it doing?

1261        **DOT:**                        Destroying our engine so we can't leave.

1262        **ALLEN:**                    Will it kill us?

1263 **DOT:** Not unless we provoke it. Hickory!

1264 **HICKORY:** The wards are still up. The demon can't see us.

1265 **ALLEN:** The one outside?

1266 **DOT:** The one in the tunnel. The big tar thing.

1267 **ALLEN:** The Speed Bump.

1268 **HICKORY:** We got one of its recent sheddings. I used it to tune the wards. (TO DOT) We'll  
1269 need the chain. Take a length, ma'am.

1270 /SFX/ HICKORY RATTLES A LONG CHAIN

1271 **DICKORY:** I found the tasers.

1272 /SFX/ MORE BANGING ON VAN

1273 **HICKORY:** Wrap your chain in the garbage bag.

1274 /SFX/ HICKORY AND DOT POUR CHAIN IN BAGS

1275 **HICKORY:** Ready? Pray.

1276 **HICKORY and DOT:** (NOT TOGETHER) Oh, Sage. Oh, Teacher. We seek the path of binding. This  
1277 iron to do our bidding. The way to you we're finding.

1278 /SFX/ CHAIN SHAKES IN THE BAGS

1279 **DOT:** Let's get them. Allen's out first.

1280 /SFX/ VAN DOOR OPENS, RAIN OUTSIDE

1281 **ALLEN:** Are you sure about this? Hey!

1282 /SFX/ ALLEN IS PUSHED OUT, THREE OTHERS FOLLOW

1283 **DOT:** They like to play. They want us to move first.

1284 **HICKORY:** On your word.

1285 **DOT:** Give Allen the taser. Allen, shock the ground. I don't care if it's raining.

1286 **ALLEN:** (ANGRY) Yes, ma'am. (BEAT) Here goes.

1287 /SFX/ ELECTRICITY CRACKLES

1288 /SFX/ FEATHERS ERUPT FROM GROUND

1289 **DICKORY:** Shock the feathers! Get them mad!

- 1290        /SFX/        ELECTRICITY CRACKLES
- 1291        /SFX/        FEATHERS SNARL
- 1292        /SFX/        KNIVES CUT INTO BAG WITH CHAIN
- 1293        **HICKORY:**                Bind! Bind! Bind!
- 1294        /SFX/        BAG OF CHAIN DROPS TO GRASS, RATTLES FURIOUSLY
- 1295        **DOT:**                        Again!
- 1296        /SFX/        ELECTRICITY CRACKLES
- 1297        /SFX/        FEATHERS SNARL
- 1298        /SFX/        KNIVES CUT INTO BAG WITH CHAIN
- 1299        **DOT:**                        Bind! Bind! Bind!
- 1300        /SFX/        BAG OF CHAIN DROPS TO GRASS, RATTLES FURIOUSLY
- 1301        **HICKORY:**                That's both of them. We should be safe. We caught them by their claws. Their  
1302                                        hands are stuck in the chains.
- 1303        **DOT:**                        They won't hold for long. Back inside the lighthouse!
- 1304        **DICKORY:**                You know what this means, Allen. No one's looking out for you and your cellar  
1305                                        anymore.

1306 **SCENE 10. — SCOTTIE VANISHES** (INT: Lighthouse hallway, afternoon)  
 1307 • Hickory, Dickory, Dot

1308 /SFX/ FOUR OF THEM RUN IN THE ENTRYWAY

1309 **DICKORY:** The radio door's open! The girl's gone!

1310 **DOT:** Dickory, tear this place apart to find her. I'll take that taser, Allen.

1311 **DICKORY:** She won't get far. I took care of her phone.

1312 /SFX/ DICKORY WALKS DOWNSTAIRS

1313 /SFX/ HICKORY KNOCKS ON WALL

1314 **HICKORY:** Mr. Wing-Beast! Mr. Wing-Beast? (TO DOT) I think we're clear.

1315 **DOT:** Try the drill now.

1316 **HICKORY:** On it.

1317 /SFX/ DRILL BITES INTO WOOD, GOES THROUGH INTO CLEAR SPACE, STOPS

1318 **HICKORY:** I don't (BEAT) see anything. Just the beams. And the outer wall. It's a little  
 1319 distorted. How much time do I have?

1320 **DOT:** The boat'll be here in ten minutes.

1321 **HICKORY:** Then I can't do it. Give me half a day, maybe, but they've set up a good system  
 1322 here.

1323 /SFX/ DICKORY RUNS UPSTAIRS TO KITCHEN

1324 **DICKORY:** No sign of her. Find anything?

1325 **HICKORY:** No. We came too early. I don't have time to figure it out.

1326 /SFX/ PUNCHES WALL

1327 **DOT:** Settle down. Hickory, you and I will prep Allen for evac. Get the rope, repellers  
 1328 and the stretcher out of the van. Dickory, watch for the girl until the boat arrives.  
 1329 When it does, prepare to evacuate over the cliff. That includes Allen!

1330 /SFX/ THUNDER

1331 /SFX/ RAIN FADES

1332 **SCENE 11. — BOAT AND CLIFF** (EXT: Lighthouse cliffside, afternoon)  
 1333 • Hickory, Dickory, Dot, Allen, Scottie

1334 /SFX/ BLUSTERY WIND

1335 /SFX/ CLIFFSIDE, ROLLING WATER BELOW

1336 /SFX/ BOAT MOTOR

1337 **HICKORY:** There's the boat. I'm dropping the signal flare.

1338 /SFX/ FLARE FLICKERS, FADES

1339 /SFX/ BOAT STALLS

1340 **DOT:** Make sure Allen's secure on that stretcher.

1341 /SFX/ OPENS CELL PHONE

1342 **DOT:** Dickory, they're here.

1343 **DICKORY:** (FX: PHONE FILTER) Haven't found the girl yet.

1344 **DOT:** Come back. We're leaving.

1345 /SFX/ CLOSES CELL PHONE

1346 **DOT:** Right. Ready?

1347 **ALLEN:** Hoo boy.

1348 **HICKORY:** He's tied good. Ready. (GRUNTS)

1349 /SFX/ ROPE WHINES SLOW AGAINST CLIFF AS ALLEN IS LOWERED

1350 /SFX/ WATER'S RUSH APPROACHES

1351 **ALLEN:** (WHISPERS) Scottie. Where are you?

1352 **SCOTTIE:** (FX: PHONE FILTER) In the wood cubby in the tool shed. There's spiders and  
 1353 ick but I'm okay.

1354 **ALLEN:** They're lowering me towards the boat. They called off the search for you. When  
 1355 they're off the island, you have to run for help.

1356 **SCOTTIE:** (FX: PHONE FILTER) If the wing creature doesn't get me.

1357 **ALLEN:** They've caught both the creatures. By their van. Stay away from the plastic bags.

1358 /SFX/ WIND BLOWS

1359 /SFX/ WIND BUMPS ALLEN INTO CLIFFSIDE



1360 **ALLEN:** Ow. I swung into the cliff.

1361 **SCOTTIE:** (FX: PHONE FILTER) The same cliff that blew those shavings over me?

1362 **ALLEN:** Yes. The boat's parked below. Jessie was gabbing about you insulting someone  
1363 down here yesterday.

1364 **SCOTTIE:** (FX: PHONE FILTER) She thinks spirits are everywhere.

1365 **ALLEN:** And she's probably right. But they're not doing me any good.

1366 **SCOTTIE:** (FX: PHONE FILTER) What if they were? What if (BEAT) I dumped something  
1367 else down there?

1368 **ALLEN:** Scottie.

1369 **SCOTTIE:** (FX: PHONE FILTER) The boat's anchored under the cliff, right? We have  
1370 some fertilizer bags in the shed. If grass ticked them off, maybe. I don't know.  
1371 Poop'd get me mad. They might hold the boat.

1372 **ALLEN:** (RESIGNED) I can't tell you what to do. But at least get a look at the boat. Make  
1373 sure you can describe it and call the Coast Guard.

1374 **SCOTTIE:** (FX: PHONE FILTER) My phone's gone.

1375 **ALLEN:** Do it at Mr. Lewis'. (BEAT) They said something about having their own wards  
1376 up, too.

1377 **SCOTTIE:** (FX: PHONE FILTER) That's probably how they got past the Speed Bump.  
1378 Wards aren't any good if you know what to look for, though.

1379 **ALLEN:** Scottie, I'm almost down. The guys in the boat are about to catch me. I have to  
1380 be quiet. I'll talk when I can.

1381 **DOT:** (FX: PHONE FILTER) Contact. I see you have him. We're dropping the ropes  
1382 and climbing down.

1383 **ALLEN:** (WHISPERS) You're gold.

1384 /SFX/ TWO REPELLERS WHIZZING DOWN THE ROPES, ONE AFTER ANOTHER

1385 **SCENE 12. — NO ESCAPE** (EXT: Lighthouse exterior, afternoon)  
 1386 • Scottie, Allen, Mr. Oboler

1387        /SFX/     BLUSTERY WIND

1388        /SFX/     SCOTTIE BREAKS OUT OF THE SHED

1389 **SCOTTIE:**           (CARRYING HEAVY BAG) Hang on, Mr. Allen. (PANTS, RUNS) I'm coming. I'm  
 1390 coming. Don't go.

1391        /SFX/     BOAT MOTOR STARTS BELOW

1392 **SCOTTIE:**           Oh God. Don't leave. Dear whoever I did the Alice's Restaurant on the other day,  
 1393 I'm really sorry for this, but I need your help and I don't know what you like.

1394        /SFX/     SCOTTIE RIPS THE BAG OPEN AND DUMPS ITS CONTENTS

1395 **SCOTTIE:**           Please, please work and don't take it out on me.

1396        /SFX/     WIND RISES. BOAT PUTTERS OFF

1397 **SCOTTIE:**           No. No, I just missed them.

1398 **ALLEN:**               (FX: PHONE FILTER, FAINT) Goodbye, Scottie.

1399        /SFX/     BOAT MOTOR FADES

1400 **SCOTTIE:**           Mr. Allen? Mr. Allen? Crap. (RUNS) Mr. Lewis'll be pissed. He'll probably start a  
 1401 drum circle or something.

1402        /SFX/     SCOTTIE RUNS

1403        /SFX/     ERUPTION OF FEATHERS FROM GRASS

1404 **SCOTTIE:**           (SQUEALS) Don't hurt me!

1405 **MR. OBOLER:**       Allen is taken! You must recover him!

1406 **SCOTTIE:**           I can't! He's on a speedboat!

1407 **MR. OBOLER:**       He gets away. Soon he cannot be seen.

1408 **SCOTTIE:**           I have to get to Mr. Lewis.

1409 **MR. OBOLER:**       (THUNDERS) Too long! Into the water with you.

1410 **SCOTTIE:**           It's rough. I can't swim well. And there's something in the water.

1411 **MR. OBOLER:**       Won't hurt you.

1412 **SCOTTIE:**           Please let me get to Mr. Lewis.

1413 **MR. OBOLER:** We throw you in!

1414 **SCOTTIE:** No! Please. It's too rough to swim. I don't have a boat. There's only an inflatable  
1415 raft in the shed. It doesn't even have a motor.

1416 **MR. OBOLER:** Take it. The raft is fine. Take what else you need. Be quick.

1417 **SCOTTIE:** (LIKE TALKING TO A BRICK WALL) It can't (BEAT) catch (BEAT) a speedboat.

1418 **MR. OBOLER:** No, you get the one who can. He is fast. He sees Allen and the Mammons.

1419 **SCOTTIE:** Who?

1420 **MR. OBOLER:** He will come when you are off the island.

1421 **SCOTTIE:** (HORRIFIED) But 'he'll' drag me back.

1422 **MR. OBOLER:** Things tell him what is wrong. Personal things. Gather *personal* things.

1423 **SCOTTIE:** Okay. Okay. I'll look for some.

1424 **MR. OBOLER:** Be quick!

1425 **SCOTTIE:** Wherever they are.

1426 /SFX/ SCOTTIE RUNS ON WET GRASS

1427 **SCENE 13. — SAVE OUR SCOTTIE** (EXT: Lighthouse cliffside, afternoon)  
 1428 • Scottie

1429 /SFX/ BLUSTERY WIND

1430 **SCOTTIE:** (PUFFING) Okay. Over. Under. Through the rabbit hole. Tighten.

1431 /SFX/ ROPE IS SQUEEZED AROUND HER.

1432 **SCOTTIE:** Clip the backpack on.

1433 /SFX/ BACKPACK JINGLES.

1434 **SCOTTIE:** Hey, wing spirit. A little help getting down the rope? (SILENCE) Of course not.

1435 /SFX/ ROPE WHINES SLOW AGAINST CLIFF AS SCOTTIE LOWERS

1436 /SFX/ WATER'S RUSH APPROACHES

1437 **SCOTTIE:** That would (PANTS) make sense. I mean, lowering myself down the cliff. Not  
 1438 looking down. Not looking down.

1439 /SFX/ WIND BLOWS

1440 **SCOTTIE:** Not letting go. Not letting go. Someone's going to pay for this. When I'm out of  
 1441 college, I swear, all my debts better be paid off. Mom better send me to Japan for  
 1442 a year. With a stipend. (BEAT) Please, whatever you are in the water, don't hurt  
 1443 me. Ask the flappy things.

1444 /SFX/ ROPE REPELLING STOPS

1445 /SFX/ ROUGH WATER BREAKS CLOSE

1446 **SCOTTIE:** God, I hope this raft inflates right-side up.

1447 /SFX/ RAFT INFLATES, SLAPS ON WAVES

1448 **SCOTTIE:** Now, to jump in the water. (PAUSE) ANY TIME NOW. (PAUSE) DON'T THINK.  
 1449 ONE, TWO. (SQUEAL)

1450 /SFX/ SPLASHES IN WATER. SQUEAL IS CUT SHORT, WAVES FOR FEW TENSE  
 1451 SECONDS

1452 /SFX/ SCOTTIE BREAKS THE SURFACE

1453 /SFX/ CATCHES BOAT

1454 **SCOTTIE:** (PANTS) I love life jackets. I think I'm going to kiss you. (KISSES JACKET) Salty.  
 1455 (SPITS) Wind is going the right way. I'm off the island. Come on, you big stupid  
 1456 lump of tar. (SHOUTS) I didn't ask Mr. Lewis' permission to leave the island!  
 1457 Come on!

1458        /SFX/        RAFT SLAPS ON WAVES

1459    **SCOTTIE:**            Come on!

1460        /SFX/        FAINT SPEED BUMP GROWL, SCOTTIE UNZIPS BACKPACK

1461    **SCOTTIE:**            Yes. Yes! Here! (ROOTS IN BACKPACK) Personal things. Personal things.

1462        /SFX/        SPEED BUMP'S GROWL GROWS CLOSER UNTIL IT SURROUNDS HER

1463    **SCOTTIE:**            No! No, look. Allen's gone. Allen! See, his shoes!

1464        /SFX/        TOSSES SHOES INTO WATER

1465    **SCOTTIE:**            He's not in the lighthouse.

1466        /SFX/        SPEED BUMP GROWLS, QUESTIONING

1467    **SCOTTIE:**            Yes. You understand. Gone.

1468        /SFX/        SPEED BUMP GROWLS, MAD

1469    **SCOTTIE:**            No! I know where he is. Hickory, Dickory, Dot. This is the bag they brought their  
1470                            tools in. See it?

1471        /SFX/        TOSSES BAG IN WATER

1472        /SFX/        SPEED BUMP GROWLS, ACKNOWLEDGES

1473    **SCOTTIE:**            Yes. Good Bump. One of them was cut. Very badly. This towel is covered with  
1474                            his blood.

1475        /SFX/        SPEED BUMP GROWLS, INTRIGUED

1476    **SCOTTIE:**            Yes, blood. You like blood. Here!

1477        /SFX/        SPEED BUMP MAKES MUCKY SOUNDS, EATS TOWEL

1478    **SCOTTIE:**            Yes, you (BEAT) go ahead and (BEAT) eat that. And this. This bag had fertilizer I  
1479                            dumped on their boat. Boat smells like this. If you can smell.

1480        /SFX/        SPEED BUMP GROWLS, DISINTERESTED

1481    **SCOTTIE:**            Okay, I'm sorry. Get Allen. AL-LEN. Before he disappears.

1482        /SFX/        SPEED BUMP ROARS

1483        /SFX/        SPEED BUMP SPLASHES THROUGH WATER

1484        /SFX/        SCOTTIE'S SQUEAL FADES AS THE SPEED BUMP DRAGS HER OUT IN THE  
1485                            WAKE OF THE SPEEDBOAT

1486 **SCOTTIE:** (FADES) I didn't know you could go so fast.

1487 **SCENE 14. — LUNCHTIME** (EXT: Dot's speedboat on ocean, afternoon)  
 1488 • Hickory, Dickory, Dot, Allen, Scottie

1489        /SFX/     BOAT MOTOR RUNS AS BOAT SPLASHES OVER WAVES

1490 **DICKORY:**            We're still clear.

1491 **DOT:**                    Good job, men.

1492 **HICKORY:**            Thank you, ma'am.

1493 **DICKORY:**            I'll be better one I'm off these percs. I hate painkillers.

1494 **DOT:**                    (REASSURING) I know you do.

1495 **DICKORY:**            You wouldn't believe how hard I'm trying not to fall over now.

1496 **HICKORY:**            Go lie down with Allen.

1497 **ALLEN:**                How much longer?

1498 **DOT:**                    (LAUGHS) Not that it matters to you. Business is business, Len. You're going to  
 1499                                help us with a great service.

1500 **ALLEN:**                I can't wait. (BEAT) You never said how you know about the sloth in my kitchen.

1501 **DOT:**                    It's a bug we planted.

1502 **ALLEN:**                That was no bug.

1503 **DOT:**                    You perceive things differently in your dream state. We planted that bug when  
 1504                                one of our spies took a tour of the lighthouse a while back. I took it with us, so  
 1505                                they're not going to find us.

1506 **ALLEN:**                Lovely.

1507 **HICKORY:**            Ma'am. Come here a second.

1508 **DOT:**                    What's up?

1509 **HICKORY:**            Am I the only one seeing that?

1510 **DOT:**                    Seeing what?

1511 **HICKORY:**            That orange raft. It's in our wake. I think it's (BEAT) gaining on us.

1512 **DOT:**                    It can't be.

1513 **DICKORY:**            You're right.

1514 **DOT:**                    What's the matter?

1515 **HICKORY:** Binoculars! Now!

1516 **DOT:** How are the wards holding up?

1517 **DICKORY:** They were fine when we left.

1518 **HICKORY:** That thing's cutting through the water faster than we are. There's someone in the  
1519 raft, too. I can't make out who. Its wake doesn't look right.

1520 **DOT:** Does it have a motor?

1521 **HICKORY:** I don't think so.

1522 **DICKORY:** The wards are holding! It shouldn't see us!

1523 **DOT:** Unless it knows exactly what to look for.

1524 **HICKORY:** (BEAT) The towel. We left the towel behind.

1525 **DOT:** It's locked on you, Dickory.

1526 **DICKORY:** Son of a gun. Give me a life preserver and a GPS. I'll jump for it. You should be  
1527 able to get away.

1528 /SFX/ SPEED BUMP GROWLS IN DISTANCE

1529 **HICKORY:** It's too late. It can sense all of us now.

1530 **DOT:** What can we do to hurt it?

1531 **HICKORY:** Nothing.

1532 **DOT:** What do you mean, nothing? Can't we summon fire?

1533 **HICKORY:** On the ocean? It's half-submerged anyway. All our heavy artillery was in the van.

1534 /SFX/ SPEED BUMP GROWLS, CLOSER

1535 **DOT:** So what do we do? Threaten to kill Allen?

1536 **HICKORY:** It's not smart enough to understand that. And it's enraged.

1537 **DICKORY:** So what do we do?

1538 /SFX/ SPEED BUMP ROARS, CLOSE

1539 **HICKORY:** Pray.

1540 **SCOTTIE:** Hey guys! Did you miss me?

1541 /SFX/ SPEED BUMP ROARS



1542        /SFX/     BOAT'S MOTOR IS CUT

1543        /SFX/     SEVERAL TENTACLES SPLASH OUT OF THE WATER

1544        **HICKORY, DICKORY and DOT (NOT TOGETHER):**        Get away! Get back! Get off!

1545        /SFX/     EACH IS MUFFLED, EACH SCREAMS WHILE MUFFLED

1546        /SFX/     FIVE SPLASHES AS ENTIRE CREW ARE PULLED OVERBOARD

1547        /SFX/     SPEED BUMP ROARS UNTIL BOAT IS EMPTY, SAVE ALLEN

1548        **SCOTTIE:**                    (BREATHES SLOW) Mr. Allen? Mr. Allen? (FADES OUT)

1549 **SCENE 15. — A WINNER IS YOU** (INT: Lighthouse bedroom, afternoon)  
 1550 • Allen, Scottie, Lewis, McAlister, Orson, Mr. Oboler

1551 **SCOTTIE:** (FADES IN) Mr. Allen?

1552 **LEWIS:** (CONCERNED) Len?

1553 **ALLEN:** (WAKES) Uh. What?

1554 **LEWIS:** (RELIEVED) Good gods, man. What do I have to do to keep you here? Chain  
 1555 you to the radio? (TO JESSIE) We have chain in the tool shed, right, Jessie?

1556 **MCALISTER:** (TAKEN ABACK) Maybe?

1557 **LEWIS:** (BACK TO ALLEN) Ha, ha! Len, you wouldn't believe what Scottie did for you.

1558 **ALLEN:** Scottie? Scottie! You're okay!

1559 **SCOTTIE:** I hope so. How do you feel?

1560 **ALLEN:** Like my head never left the boat. You want to grab the walls to stop the room  
 1561 from spinning?

1562 **SCOTTIE:** You fainted when I found you.

1563 **LEWIS:** And I almost did too, when I heard what'd happened!

1564 **MCALISTER:** Scottie did some stupid, reckless things to find you. I'm so proud of her.

1565 **ALLEN:** What about the people who took me?

1566 **SCOTTIE:** The Bump dragged them under the water. I couldn't watch.

1567 **MCALISTER:** Those scumbags were good. Before I hired them, I gave their credentials such a  
 1568 checking, the CIA would've complained about me being invasive.

1569 **LEWIS:** They probably weren't the real contractors.

1570 **ALLEN:** Don't defend her, David. She can feel guilty for once.

1571 **MCALISTER:** I'm glad you're safe, Len.

1572 **LEWIS:** We've got their scent, their biorhythms, their chakras. We know them inside and  
 1573 out. Nobody associated with them will ever make it in here again. If anyone so  
 1574 much as grazes them at the market, the Bump'll grab them like a bug in a box.

1575 **SCOTTIE:** But what about the things in the lighthouse? With the feathers and the claws?  
 1576 (STUNNED SILENCE)

1577 **MCALISTER:** I've never heard of anything like that.

1578 **LEWIS:** Wings?

1579 **SCOTTIE:** Uh huh.

1580 **LEWIS:** Scottie, don't leave yet. Tell us about them outside. (TO ALLEN) Len, we're  
 1581 going to let you rest up. I thought this was going to be easy with you. You'd  
 1582 come, do seven shows and pffft. That'd be it.

1583 **ALLEN:** Things never work that easily around me.

1584 **LEWIS:** No, they don't. We have to stop meeting like this. (SIGHS) You get some sleep  
 1585 and we'll get back on track. No more surprises.

1586 **ALLEN:** (YAWNS) My favorite words.

1587 /SFX/ MEOWS, CATS HOP ON BED.

1588 **SCOTTIE:** Hey, Orson and Mr. Oboler came to see you.

1589 **ALLEN:** Oh, hello Orson. Hello Mr. Oboler. Oh, you're being sweet. Oh, you've got dirty  
 1590 paws. (YAWNS)

1591 /SFX/ MEOWS

1592 **LEWIS:** We'll leave you to it. Night, Len.

1593 **SCOTTIE:** Bye, Mr. Allen.

1594 **MCALISTER:** Bye, Len.

1595 **ALLEN:** Goodbye.

1596 /SFX/ THREE OF THEM LEAVE THE ROOM

1597 /SFX/ DOOR IS CLOSED

1598 /SFX/ ALLEN BEGINS TO SNORE. PAUSE

1599 **MR. OBOLER:** She's going to be so angry. So very angry.

1600 **ORSON:** I can't wait.

- 1601 **CREDITS.**  
1602 •Introducer
- 1603 /MUS/ CLOSING THEME
- 1604 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)