

The Mask of Inanna

Episode 5: “The Mask of Inanna”

by Alicia E. Goranson

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Approximate playing time: 1 hour, 5 minutes

CAST OF CHARACTERS

LEONARD ALLEN/ DAMON 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 Damon Crask for the AfterDark program, which he has assembled and maintains the business side.</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 Matt 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 Cult of Inanna. Has a strong belief in her Church. Daughter of Isabel (McAlister is Isabel’s maiden name).</p>
SARA “SCOTTIE” HARPER	<p>Willful, isolated 19-year-old girl on the cusp of beginning her life. Just graduated high school, going to college in the fall, trapped in her small town in the meantime. Distanced from her peers – had to repeat first grade twice due to her parents moving around so often when she was younger. Theater/shop geek, love building sets, doesn’t want to admit how much she takes after her father. Tries to think bigger than her home town but frustrated that she can’t. Doesn’t know what she wants to do for a living after college.</p> <p>Grew up in the Cult of Inanna, but has issues with it.</p>
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>

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

DON HARPER	Scottie's father, befuddled engineer-of-all-trades, speaks in a quietly excited stammer
THE MOUSE	Wise, compassionate Greater Being aware that everyone, Allen included, is in great danger.
MICHAEL ADAMS	Young, boisterous, jovial physician [1870], eager to spread the word of the new Church of Inanna
ALEXIS CARNEY	Young, reserved hitman for the Church of Mammon, [1870]
MRS. CAVENDISH	Poor older mother, sick from infection, [1870]
MYRTLE	Excited thirtyish tea-brewer, devotee of Inanna, [1870]
BILLY	Proud, wounded Civil War veteran, devotee of Inanna, [1870]
CONGREGATION	An exuberant congregation of Inannites [1870]
MAMMONS	A rampaging horde controlled by the Mammons [1870]

CAST OF CHARACTERS (AFTER DARK MINISODE)

MATT LERNER	Small-town jokester, a complete ham making a living playing “straight man” characters on the radio. Feels restricted by his roles and plays them up for all they're worth. A lush; a man of great passions. Acolyte of Inanna. He is the announcer and one of the writers for the AfterDark program and performs bit parts as well. By 2008, he has already passed away.
CAPTAIN	Stressed, nail-biting Captain in Matt Lerner's regiment, [1944]
GERMAN SOLDIER	German soldier hunting for Allied soldiers, [1944]
ALLIED SOLDIER	Fellow soldier in Matt Lerner's regiment, [1944]
VOLUNTEER	A female Red Cross volunteer, [1944]

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.

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

1 **SCENE 1. — WHERE IS IT, PART 1?** (INT: Tunnel to Sea Robin Island, present, evening)

2 • Don, Lewis

3 /SFX/ (ECHOING) WATER DRIPS INTO A PUDDLE

4 /SFX/ (ECHOING) CAT'S MEOW

5 /SFX/ (ECHOING) SPEED BUMP GRUNTS IN RIGHT SPEAKER

6 /SFX/ (ECHOING) WATER SPLASHES

7 /SFX/ (ECHOING) SPEED BUMP GRUNTS IN LEFT SPEAKER

8 /SFX/ (ECHOING) CAR DRIVES INTO TUNNEL APPROACHING BUMP

9 /SFX/ (ECHOING) SPEED BUMP GROWLS LOUDER

10 /SFX/ (ECHOING) CAR SQUEALS WHILE STOPPING

11 /SFX/ (ECHOING) SPEED BUMP ROARS

12 /SFX/ (ECHOING) CAR CRASHES, SILENCE

13 /SFX/ (ECHOING) TUNNEL AMBIENCE FADES IN

14 /SFX/ (ECHOING) FEET RUNNING ON ROAD

15 /SFX/ (ECHOING) RUNNER IS OUT OF BREATH

16 /SFX/ (ECHOING) METAL CRASH AS SPEED BUMP SMASHES CAR

17 /SFX/ (ECHOING) SPEED BUMP ROARS IN DISTANCE

18 **DON:** (SPOKEN LIKE "JESUS", OUT OF BREATH) Inanna!

19 /SFX/ DON SLOWS DOWN, PANTING

20 **LEWIS:** Hold up! Hold up, Don.

21 **DON:** (STOPS, PANTS) Yeah.

22 **LEWIS:** Are you hurt?

23 **DON:** (PANTS) I'll be fine. What's going on?

24 **LEWIS:** I don't know. It started acting funny a few hours ago. (APOLOGETICALLY) It

25 usually calms down faster than this.

26 /SFX/ METAL CRASH, SPEED BUMP ROARS IN DISTANCE

27 **DON:** It's tearing up my car!

28 **LEWIS:** I can't stop it! I tried talking to it. I fed it. I drew it some pictures. I even started
29 praying for it.

30 **DON:** (JOKING) I can call the Tier 4 office and get a nuke.

31 **LEWIS:** We want to *calm* it down. (JINGLES KEYS) Take my car home. I'll have the
32 tunnel cordoned off until we know what's happening.

33 **DON:** An attack?

34 **LEWIS:** Not if someone's trying to get *on* the island. No. It's mad about something and it
35 won't tell me what.

36 **DON:** My laptop's in the car. If you can get it, I'll salvage what I can.

37 **LEWIS:** Fine. Go. Have Scottie look after you.

38 **DON:** Thanks. I should be fine.

39 **LEWIS:** If it's not calm by morning, we'll warn the usual people. And we'll call an
40 emergency committee. Go!

41 /SFX/ METAL CRASH

42 /SFX/ SPEED BUMP ROARS IN DISTANCE

43

44 **SCENE 2. — WARNING** (INT: Lighthouse entryway, morning)
 45 • Scottie, Allen, The Mouse

46 /SFX/ FRONT DOOR SLAMS SHUT

47 **SCOTTIE:** Mr. Allen? (LISTENS) Mr. Allen?

48 /SFX/ RADIO ROOM DOOR OPENS

49 **ALLEN:** I'm in here. What's wrong?

50 **SCOTTIE:** You didn't answer your phone.

51 **ALLEN:** I let the voice mail take it.

52 **SCOTTIE:** You don't have voice mail.

53 **ALLEN:** Huh. That's why no one leaves any messages.

54 **SCOTTIE:** You can't go in the tunnel.

55 **ALLEN:** I wasn't planning to.

56 **SCOTTIE:** No one can. The Speed Bump's gone crazy. It trashed my dad's car. It won't let
 57 anyone go near it.

58 **ALLEN:** What's happened?

59 **SCOTTIE:** They don't know.

60 **ALLEN:** It might be the Mammons.

61 **SCOTTIE:** No. They would have been spotted. It was being wild last night but it should have
 62 calmed down by now.

63 **ALLEN:** So, this is bad.

64 **SCOTTIE:** Very bad.

65 **ALLEN:** Very very bad.

66 **SCOTTIE:** The Church might be exposed.

67 **ALLEN:** (PAUSE) And how are you holding up?

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

69 **ALLEN:** Since the Mammons broke in here. I know it's been a few days.

70 **SCOTTIE:** Oh. Okay, I guess. I'm busy.

71 **ALLEN:** Good, good.

72 **SCOTTIE:** You should see the tunnel. They've blocked it off with "construction" signs and
73 everything.

74 **ALLEN:** How worried should I be?

75 **SCOTTIE:** They're trying not to make a big deal out of it. So, I'm not sure.

76 **ALLEN:** Hmm. So you don't know.

77 **SCOTTIE:** Nope.

78 **ALLEN:** What will your people do if it doesn't calm down?

79 **SCOTTIE:** (LOOKS AROUND) I have an idea that might work. I don't know. Can I borrow
80 the lighthouse balcony?

81 **ALLEN:** What are you going to do there?

82 **SCOTTIE:** Just some reading.

83 **ALLEN:** You don't have to ask for that.

84 **SCOTTIE:** Thanks. I might go out to catch the ferry later.

85 **ALLEN:** I didn't know the island had one.

86 **SCOTTIE:** It doesn't come often.

87 **ALLEN:** And the Speed Bump won't attack it?

88 **SCOTTIE:** The Speed Bump won't leave the tunnel. Mr. Lewis said he's tried everything. He
89 faked some Mammons outside the tunnel and it still won't go after them.

90 **ALLEN:** Hmm.

91 /SFX/ CAT'S MEOW.

92 **ALLEN:** Could you let Orson and Mr. Oboler out? I'm sorting through the old maritime
93 records.

94 **SCOTTIE:** Sure.

95 /SFX/ FRONT DOOR OPENS, AND CLOSES

96 **ALLEN:** They've been in and out all yesterday.

97 **SCOTTIE:** I'm grabbing something from the shed. Then I'll be upstairs. If there's a phone
98 call.

99 **ALLEN:** I'll get it.

100 **SCOTTIE:** Great. See you.

101 /SFX/ SCOTTIE RUNS INTO KITCHEN, LEAVES OUT BACK DOOR

102 **ALLEN:** (SNIFFS, RUFFLES PAPERS) Where was I? Ah, right. August 1870. Schooner.
 103 pleasant day. Pleasure craft. God, these men must have been bored. (YAWNS)
 104 No wonder they locked these logs up. (YAWNS)

105 /SFX/ LOGBOOK IS DROPPED

106 /SFX/ MAGIC WIND CHIMES

107 **ALLEN:** What's happening? Am I awake? Scottie?

108 **THE MOUSE:** Eyes wide, mouth wide, scalpel, scalpel, history.

109 **ALLEN:** I know you.

110 **THE MOUSE:** She's going to be very mad, you know. The warrior says she's the shoe that
 111 crushes its owner's foot. That's you.

112 **ALLEN:** Did he.

113 **THE MOUSE:** You must know. So, so know much. Why?

114 **ALLEN:** I don't follow you!

115 **THE MOUSE:** Your enemies go wandering but see! They have returned.

116 **ALLEN:** Who's my enemy? Bob?

117 **THE MOUSE:** Not Bob. Not Bob. Much much worse. Want her to be mad.

118 **ALLEN:** Who?

119 **THE MOUSE:** The book tells half the story. The whole you must see, before they can stop me.

120 **ALLEN:** Stop me from seeing what?

121 **THE MOUSE:** Face him and know. Know as others can't.

122 **ALLEN:** Know what? Why is it getting dark in here? A straight answer would be nice.

123 /SFX/ (ECHOING, AS IN TUNNEL) SPEED BUMP GROWLS

124 **ALLEN:** Not you.

125 /SFX/ SPEED BUMP GROWLS

126 **ALLEN:** Do we have to do this again?

127 /SFX/ SPEED BUMP GROWLS

128 **ALLEN:** I don't want to be here any more than you. Get back.

129 /SFX/ SPEED BUMP ROARS

130 **ALLEN:** Back! Ah!

131 /SFX/ ALLEN TRIPS AND FALLS

132 /SFX/ SPEED BUMP ROARS LOUDER

133

134 **SCENE 3. — THE WAY THAT IT BEGAN** (INT: Entrance of a hospital for the poor in a tenement
 135 neighborhood, New York City, August 11, 1870)
 136 • Allen, Adams, Cavendish, Carney

137 /SFX/ HORSES PULLING CARTS BY ON COBBLESTONE

138 /SFX/ PATIENTS COUGHING SOFTLY

139 /SFX/ BOTTLES TINKLING AS THEY ARE PUT DOWN

140 **ADAMS:** Pardon me! My humblest apologies, sir. Allow me to help you up.

141 **ALLEN:** (BREATHES, CONFUSED) Thank you. (LOOKS AROUND) What's happening?
 142 (LISTENS TO HORSES) Where is this?

143 **ADAMS:** Forgive me. You must have hit your head, sir. (UNSCREWS FLASK) Here, have
 144 a nip of this. Don't let the patients know.

145 **ALLEN:** (DRINKS) Thank you. (LISTENS TO A COUGH) Patients?

146 **ADAMS:** This is Saint Mary's Hospital for the Poor. Yonkers, not the one they have up-
 147 state. Are you looking for someone?

148 **ALLEN:** No. No. Are you the doctor?

149 **ADAMS:** They call me that here but I'm a few years from the title. But, someday. (TO A
 150 PATIENT) Oh, Mrs. Cavendish. Don't unwrap that. I've warned you.

151 **CAVENDISH:** It itches terrible. And the worms.

152 **ADAMS:** It'll weep a month longer if you keep at it as you are. (QUIET) Ask your son to
 153 bring a few bottles the next time he's over. I'll warn the matron to overlook them.

154 **CAVENDISH:** Bless you, sir.

155 **ADAMS:** You'll excuse me. (TO ALLEN) Sir, are you all right?

156 **ALLEN:** I'm sorry. I've never seen injuries like these.

157 **ADAMS:** You're from uptown? You'll grow accustomed to it. Mrs. Cavendish's severed
 158 arm is hardly the worst. (HUMPHS WITH REGRET) It's her own fault for being
 159 here, her foreman says. We get a dozen of them every month from the factories.

160 /SFX/ FOOTSTEPS APPROACH AND STOP.

161 **CARNEY:** (CLEARS THROAT) Mr. Adams.

162 **ADAMS:** (EXCITED) Ah, Mr. Carney. You had no trouble finding your way?

163 **CARNEY:** A little, and I'd appreciate your company when I leave this neighborhood.

164 **ADAMS:** You'll have it. (TO ALLEN) You'll pardon me a minute, Mr.?

165 **ALLEN:** Allen.

166 **ADAMS:** A pleasure, Mr. Allen. (TO CARNEY) Now, Mr. Carney. Your man's in the fourth
167 bed there, passed out.

168 **CARNEY:** (SHOCKED) Sweet Jesus.

169 **ADAMS:** I wouldn't get too close. Can you explain what a fine Pinkerton man like him
170 would be doing in a hospital such as this? Seeing as how you wish to join the
171 force yourself, sir.

172 **CARNEY:** I can't.

173 **ADAMS:** He's in a bad shape. (QUIET) He won't last long here with that gut wound. He's
174 only been on the force three years.

175 **CARNEY:** They said he had the best of care when I asked them.

176 **ADAMS:** I know. They must like you, eh, to lie to you? Come on. There's plenty of private
177 jobs for a trusted, sensible hired man, who rarely tires. With the attention of a
178 hawk and the speed of a jackal, you'll get farther than any of these poor souls in
179 the Machine. The Blessed Maiden'll see to that.

180 **ALLEN:** Excuse me? Sir? I don't mean to interrupt. (QUIET) Are you speaking of Inanna?

181 **ADAMS:** Keep your voice lower, sir. What do you know of Her?

182 **ALLEN:** She has a very resilient Church.

183 **ADAMS:** That She does. I haven't seen you at any meetings, though.

184 **ALLEN:** (MAKING IT UP) I've heard bits and rumors through friends. I'm an entertainer. A
185 teller of stories.

186 **ADAMS:** (EXCITED) You should have said why you came today. You're here for the
187 newcomer service?

188 **ALLEN:** (REALIZES) Yes.

189 **ADAMS:** You'll need someone to vouch for you, but you seem an honest sort. Oh, where
190 are my manners? This gentleman is also here for the newcomer service.

191 **CARNEY:** Alexis Carney, Mr. Allen. Good to meet you.

192 **ALLEN:** How do you do? (SHAKES HANDS)

193 **ADAMS:** (WARY) Perhaps we should be going. Follow me.

194 /SFX/ THREE OF THEM WALK OUTSIDE ONTO COBBLESTONES

195 /SFX/ HOSPITAL AMBIENCE FADES

196 /SFX/ HORSES AND STREET AMBIENCE BUILDS

197 **ADAMS:** It's not far. A moment. I always stop for a bite. (TO VENDOR) Excuse me,
 198 ma'am? I'll have three of the limes. (TO COMPANIONS) I love limes. Hard as
 199 liquor.

200 **ALLEN:** I'm sure. Ah, a newspaper. (LOOKS) August 10, 1870.

201 **CARNEY:** That's yesterday's.

202 **ADAMS:** Heavens! I forgot to warn the matron. Wait here.

203 /SFX/ ADAMS RUNS BACK INSIDE.

204 **CARNEY:** Are you expecting something in the paper?

205 **ALLEN:** Well, that's where the news is, isn't it?

206 **CARNEY:** Ah. Not all of it, though.

207 **ALLEN:** Is there something I should know?

208 **CARNEY:** Who sent you here?

209 **ALLEN:** (THINKS) A Mister David Lewis. I think.

210 **CARNEY:** I've never heard of him.

211 **ALLEN:** He's a friend of the Inanna folk.

212 **CARNEY:** Ah. (BEAT) What's he told you?

213 **ALLEN:** That it's a church of passionate people who do passionate things like (THINKS)
 214 Uh, selling curios to restaurants or seamstressing. (REALIZES IT ISN'T A
 215 WORD) I know a girl who can make dresses like you've never seen.

216 **CARNEY:** I'm sure. And you hope to entertain the masses with your wit?

217 **ALLEN:** That's right. As you hope to be a security man, correct?

218 **CARNEY:** Yes. (BEAT) They may have given you a false impression of what to expect.

219 **ALLEN:** I don't believe so.

220 **CARNEY:** Mr. Adams' passion is his medicine. But he plies his trade with the unwed
 221 mothers of the uptown families to pay for the work he does here.

222 **ALLEN:** (BEAT) If you don't believe in Inanna, why are you here?

223 **CARNEY:** To see if Adams is the rule or the exception.

224 **ALLEN:** Well, we'll see tonight.

225 **CARNEY:** You are certain to go?

226 **ALLEN:** Oh, definitely.

227 **CARNEY:** Mr. Adams is too kind to admit it, but the service should be standing room only
228 tonight. Perhaps another night?

229 **ALLEN:** I have nothing else planned tonight.

230 **CARNEY:** Really, I insist. You will have plenty of other opportunities.

231 **ALLEN:** I rather doubt it.

232 /SFX/ ADAMS JOGGING OUT OF THE HOSPITAL

233 **ADAMS:** That's sorted out. Are you ready?

234 **CARNEY:** I am.

235 **ALLEN:** I am.

236 **ADAMS:** Excellent. Gentlemen, this way.

237 **SCENE 4. — BURNING DOWN THE HOUSE** (INT: Temple of Inanna, hidden in an old warehouse,
 238 New York City, August 11, 1870)
 239 • Allen, Adams, Carney, Myrtle, Billy, Congregation, Mammons

240 /MUS/ MIDDLE EASTERN DEVOTIONAL MUSIC ON LATE 19TH CENTURY
 241 CONTEMPORARY INSTRUMENTS

242 /SFX/ MURMURINGS OF OTHER MEMBERS OF THE CONGREGATION

243 **ADAMS:** Sorry about the pat-down, gentlemen. And the questioning on your part, Mr.
 244 Allen.

245 **ALLEN:** I understand.

246 **CARNEY:** I wasn't worried.

247 **ALLEN:** From Mr. Carney's description, I thought there'd be more people tonight.

248 **ADAMS:** They are coming. Well, welcome to the Temple of Inanna! Built by our architects
 249 to ancient plans found in Sumeria herself. Hidden, as you have seen, in a
 250 common warehouse on the docks. See on the altar before us the sealed
 251 reliquary. Our founder has placed within it our most sacred artifact, which she
 252 acquired from the Holy Lands. The Mask of Inanna! It was revealed through
 253 visions from Inanna Herself.

254 **CARNEY:** Will we see it during the service?

255 /SFX/ CLING OF SPOON AGAINST CUP

256 **ADAMS:** Not tonight, I'm afraid. Our founder should be arriving soon. You can take up the
 257 matter with her. (TO MYRTLE) Ah, Myrtle. Thank you.

258 **MYRTLE:** Hot tea for you, sirs. A better brew you won't find and yet its leaves are from the
 259 same shop you go to, sirs.

260 **ALLEN:** Hmm. Thank you. (DRINKS) Oh my.

261 **CARNEY:** (DRINKS) I've never had the like.

262 **MYRTLE:** And you won't, sirs, unless you've slaved over a kettle as I have.

263 **ALLEN:** I'm sure. What will we be expected to do at the service tonight?

264 **ADAMS:** Listen only. Now that we're gathered. Friends.

265 /SFX/ MURMURINGS OF OTHER MEMBERS OF THE CONGREGATION SUBSIDE

266 **ADAMS:** Welcome, one and all. You've been drawn to Inanna after witnessing flagrant
 267 injustice, or fearing the dark road our country has set on. This (BEAT) Civil War
 268 may be at an end, but the carnage it's wrought will be with us always. And it's led
 269 to the rise of the Great Machine.

270 **CONGREGATION:** Great Machine./You can't get work in the docks any more./The belts can drive a
271 man deaf.

272 **CARNEY:** He has that right.

273 **ALLEN:** I suppose so.

274 **ADAMS:** I want to dispel any illusions you might have about the Church. Inanna won't heal
275 the sick, part the waves or make your dead father a Lazarus. You want miracles,
276 the Holy Father has them down the street. But if you've passion in your belly, the
277 Blessed Maiden will stoke it, squeeze the bellows and keep your pocket full of
278 change. You won't be rich through her. But you'll be rich in spirit, and satisfied
279 with life in a way few men are. Billy here survived Appomattox.

280 **BILLY:** By the Grace of Inanna, She kept my eyes wide and my feet nimble. The South
281 only took my arm instead of my heart.

282 **ADAMS:** (PATS BILLY) The Goddess has foreseen the rise of the Great Machine and us
283 as its cogs. What is it? Iron work, line work. Work for a man up top who wants to
284 see your eyes dulled and busy. A yoke around your neck and a gallows beneath
285 your feet, and an executioner who says the only alternative is the poorhouse or
286 the wasteland. To hell with the great machine! (SPITS)

287 **CARNEY and CONGREGATION:** To Hell!

288 **ADAMS:** The only things we take from the factories are soot, consumption and a pittance.
289 And the other so-called faiths are its snares. Feh to the Papists and their empty
290 promises. And feh to the Mammons and their wizard ways. You have to bed half
291 their circle to join them anyhow. Men and women! Here, all are welcome. When
292 you show the spark of inner power, Inanna joyfully brings you to the inner fold.
293 Do you see this candle beside me? Cold and unlit. Touch that, will you? (BEAT)
294 You see? And now, watch.

295 **CARNEY, ALLEN and CONGREGATION:** (SURPRISE)

296 **ADAMS:** The flame appears without a touch. And yet the wick still is cold as ice now. Feel
297 that, sir. A second ago, you saw it unlit.

298 **ALLEN:** I did.

299 **ADAMS:** But fire you see now. Fire that is not fire. Illusions! That is also what Inanna
300 offers.

301 **CARNEY:** But why does she give so much and ask for so little?

302 **ADAMS:** To nurture the passions of the world, sir. Your dedication is sacrifice enough. She
303 wants us to experience our own raptures and torments, which She experiences
304 these through us. She knows the world is changing to dull the core of men. Can
305 you imagine being Goddess of such a desolate place?

306 **ALLEN:** Excuse me. Your soldier friend, Billy. I have a question from him. Isn't the Army
307 also a Great Machine?

308 **BILLY:** But it serves the country, sir. Inanna herself is a Goddess of War. Art and war –
309 she sees no differences. It is the struggle that matters to Her.

310 **MYRTLE:** And the government serves the people, not the barons. Entirely different.

311 /SFX/ KNOCK ON THE CHURCH'S WOODEN DOOR

312 **ADAMS:** That should be our guest now. Unbar the doors, please. Friends, I give to you our
313 illustrious founder. Back from her latest excursion to the East! We are only too
314 glad to [have her with us.]

315 /SFX/ DOORS CREAK OPEN, ADAMS IS INTERRUPTED

316 /SFX/ ROAR OF DOZENS OF MAMMONS RUSHING IN

317 **MAMMONS:** Charge!/Get them!/Torch the place!

318 **ADAMS:** (SURPRISED) Everyone, run! Run for your lives!

319 **CARNEY:** We're here for the Mask!

320 **ADAMS:** Go! Everyone!

321 **CARNEY:** Wild Maidens! Foreigners and ghouls, the lot of you!

322 /SFX/ ALLEN PUNCHES CARNEY

323 **CARNEY:** Ow!

324 **ALLEN:** You son of a bitch. You knew the whole time. You tried to keep me from coming.

325 /SFX/ CARNEY PUNCHES ALLEN

326 **CARNEY:** A fellow as thick as you deserves to die. For Mammon!

327 /SFX/ FLAMES LICK WOOD, BURNING THE CHURCH

328 **ALLEN:** Fire! Someone get water!

329 **ADAMS:** Myrtle, Billy. Hold them back.

330 /SFX/ [MAGICAL ATTACKING SOUND]

331 **ADAMS:** I have the Mask. Give me time.

332 **CARNEY:** Time?

333 **BILLY and MYRTLE:** Ah!

334 /SFX/ MYRTLE AND BILLY FALL ON WOOD FLOOR

335 **CARNEY:** We have five times your numbers. Most of them are gang members who believe
 336 they're attacking their rivals. Give me the Mask, or I make them believe you're
 337 their most hated foe.

338 **ADAMS:** You won't have it!

339 **CARNEY:** Tear it from him.

340 /SFX/ ADAMS STRUGGLES

341 /SFX/ ADAMS IS HIT

342 /SFX/ ADAMS FALLS ON WOODEN FLOOR

343 **CARNEY:** We have it. Run before the Temple falls!

344 /SFX/ MAMMONS RUSH OUT

345 /SFX/ FLAMES BURN FIERCER

346 **ALLEN:** Adams! Can you stand? I've got to get you out. (COUGHS) Come on. Your eyes
 347 are open. You're breathing. Answer me!

348 /SFX/ BURNING BEAMS FALL AND HIT THE WOOD FLOOR AROUND THEM

349 **ALLEN:** (COUGHS) Say something. We're running out of air. Adams! I don't think I can
 350 drag you out of here. Damn it.

351 **ADAMS:** (COUGHS) It's fine.

352 **ALLEN:** Thank God. I thought you were in shock. We have to get out.

353 **ADAMS:** Look at the fire around here. There is no way out. The entrance and the vestry
 354 are blocked. (COUGHS) I'm sorry, Mr. Allen.

355 **ALLEN:** How can you be so calm?

356 **ADAMS:** I made certain they stole the illusion of the Mask, not the true Mask. While you
 357 thought me still, I walked out from my body. I went deep underground and saw
 358 the true Mask. It is safe. They do not suspect anything. (COUGHS)

359 **ALLEN:** (COUGHS) I can't breathe.

360 **ADAMS:** (COUGHS) Nor can I. But I did well. I die happy. (COUGHS) Goodbye. Mr. Allen.
 361 Goodbye.

362 **ALLEN:** (COUGHS)

363 /SFX/ BURNING BEAMS FALL AND HIT THE WOOD FLOOR AROUND THEM

364 **SCENE 5. — ANOTHER TRICKY DAY** (INT: Lighthouse radio room, present day, afternoon)
 365 • Allen, Scottie, Lewis

366 /SFX/ ALLEN INHALES SHARPLY IN SILENCE TWICE

367 /SFX/ WATER SPLASHES ONTO HIM

368 **ALLEN:** (SPUTTERS)

369 **SCOTTIE:** (WORRIED) Can you see me? Mr. Allen. Look at me.

370 **ALLEN:** Was I under?

371 **SCOTTIE:** Yeah, and you were screaming about being on fire.

372 **ALLEN:** I was. It was one of those visions.

373 **SCOTTIE:** What happened?

374 **ALLEN:** I was in 1870, at one of your Churches. This man, Adams brought me there.
 375 Then the Mammons raided it. They burned it down.

376 /SFX/ ALLEN'S ROTARY PHONE RINGS

377 **ALLEN:** I'd better get that.

378 **SCOTTIE:** I'll get you a towel.

379 /SFX/ SCOTTIE RUNS INTO KITCHEN

380 /SFX/ ALLEN WALKS TO PHONE

381 /SFX/ ALLEN LIFTS RECEIVER

382 **ALLEN:** Hello?

383 **LEWIS:** (ON PHONE) Len, did Scottie get a hold of you?

384 **ALLEN:** She told me about your troubles with the Speed Bump.

385 **LEWIS:** (ON PHONE) I've never seen it this stubborn. We're trying to draw it into a tractor
 386 trailer but it won't budge.

387 **ALLEN:** Have you tried shooting it?

388 **LEWIS:** (ON PHONE) We could drop a nuke on it but I doubt it would scratch it.
 389 (FRUSTRATED) We're out of ideas. The Bump responded to you before. Can
 390 you come here and give us a hand?

391 **ALLEN:** I'd rather not.

392 **LEWIS:** (ON PHONE) I didn't want to ask you either but we need a fresh mind in on this.
 393 And if we don't clear the tunnel by tonight, the other islanders are going to cause
 394 trouble. The town selectmen, especially, and they *like* having a tunnel to keep the
 395 tourists out. If the media or more police come here, I don't think I can handle
 396 them. (BEAT) We may have to abandon the island in a few days.

397 **ALLEN:** For crying out loud. (ANGRY) All right. I'll have Scottie drive me over.

398 **LEWIS:** (ON PHONE) Thank you, Len.

399 /SFX/ ALLEN SLAMS PHONE DOWN

400 **SCOTTIE:** He's not having any luck?

401 **ALLEN:** Hardly.

402 **SCOTTIE:** Towel?

403 **ALLEN:** Thank you. (WIPES HIS FACE) We're going to the tunnel. Mr. Lewis wants me to
 404 help out.

405 **SCOTTIE:** Wow. Is this because the Bump attacked you?

406 **ALLEN:** Probably. Perhaps it's looking for me.

407 **SCOTTIE:** Then I should give you an extra shot before we go.

408 **ALLEN:** What are you talking about?

409 **SCOTTIE:** Cinnamon-B. It's part spirit so it probably makes you look different than us to the
 410 Speed Bump.

411 **ALLEN:** Why can't Mr. Lewis use some on himself to lure the Bump out?

412 **SCOTTIE:** Because it's addictive and the only other people who use it are Wall Street
 413 traders who need something better than coke.

414 **ALLEN:** I see your point. You have some of it here?

415 **SCOTTIE:** Yeah. No peeking!

416 **ALLEN:** Hold on a minute. Do you know how to do injections?

417 **SCOTTIE:** Yes. I've injected you before.

418 **ALLEN:** When (PAUSE, SYRINGE SQUEEZING, ALLEN'S VOICE RETURNS) did you
 419 put it in me before?

420 **SCOTTIE:** All set.

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

422 **SCOTTIE:** I just gave it to you.

423 **ALLEN:** I didn't feel anything.

424 **SCOTTIE:** You didn't see it either. (BEAT) Don't worry. I can't do that on anyone but you.

425 **ALLEN:** Do what?

426 **SCOTTIE:** We should move while it's still fresh.

427 **ALLEN:** You're an odd one.

428 **SCOTTIE:** Thanks.

429 **ALLEN:** I doubt I can help you though.

430 **SCOTTIE:** It's okay. I'm working on a backup plan.

431 **ALLEN:** Why don't we go with that first?

432 **SCOTTIE:** (DOESN'T WANT TO UPSET HIM OR RISK BEING DISCOVERED) It's not
433 ready yet. I should talk to Mr. Lewis about it.

434 **ALLEN:** You can tell me.

435 **SCOTTIE:** (AWKWARD) Later, maybe.

436 **ALLEN:** Ah. Well then. Lead onward.

437 **SCENE 6. — SPEED BUMP SMASH** (INT: Tunnel to Sea Robin Island, afternoon)

438 • Allen, Scottie, Lewis, McAlister

439 /SFX/ ALLEN AND SCOTTIE WALKING IN EMPTY TUNNEL

440 **ALLEN:** I thought you said The Speed Bump was causing trouble.

441 **SCOTTIE:** It is.

442 **ALLEN:** I don't see anyone in there.

443 **SCOTTIE:** Ms. McAlister put a veil up. It's very World of Darkness.

444 /SFX/ POPPING SOUND

445 /SFX/ SPEED BUMP ROARING IN DISTANCE

446 /SFX/ SOUND OF SEVERAL PEOPLE MILLING ABOUT

447 /SFX/ ALLEN AND SCOTTIE STOP WALKING

448 **ALLEN:** My goodness.

449 **SCOTTIE:** It keeps the locals from seeing in.

450 **LEWIS:** Good. You made it.

451 **MCALISTER:** Behold our hubris. Smashing cars and tearing up the road.

452 **ALLEN:** It's been acting up like this all day?

453 **LEWIS:** And all last night.

454 **MCALISTER:** It's a deaf, blind, rabid dog in there.

455 **SCOTTIE:** With Alzheimer's.

456 **MCALISTER:** Hush.

457 **SCOTTIE:** Sorry. I gave Mr. Allen an extra shot before we left.

458 /SFX/ LEWIS LIFTS A SACK FULL OF CARDS

459 **LEWIS:** Good thinking. Len, take this bag.

460 **ALLEN:** What's in it?

461 **LEWIS:** Food for the Speed Bump. (JIGGLES ROPE TOP TO OPEN IT) There.

462 **ALLEN:** (SURPRISED) Valentine's Day cards?

463 **LEWIS:** Kid's Valentines. I collect them from the school's recycle bins in February and
464 save them all year 'round.

465 **ALLEN:** It eats these.

466 **MCALISTER:** Like candy. Better than its old favorite.

467 **ALLEN:** Dare I ask how did you found out that it likes these?

468 **LEWIS:** Of course. This was back when I was in grade school. We had to give cards to
469 everyone on Valentine's Day. Even to the kids no one liked.

470 **MCALISTER:** Like you.

471 **LEWIS:** (ANNOYED) Yes. And after school, I used to go and play with the Speed Bump
472 before I went home.

473 **ALLEN:** (DISBELIEVING) Uh huh.

474 **MCALISTER:** We all wondered where he had gotten to..

475 **LEWIS:** (JUSTIFYING) It was my only friend. Anyhow, I brought my pity Valentines with
476 me, and I was tossing them in the water. And I noticed that the Speed Bump
477 started to fetch them and eat them.

478 **MCALISTER:** It eats the card's emotional resonance. It likes anything that reeks of trauma.

479 **LEWIS:** It prefers pity and abandonment. But yes, it does eat. Only spiritual food though,
480 since it's a spiritual creature with a very primitive body. (BEAT) Len, could you
481 scatter the cards in there?

482 **ALLEN:** You're kidding me.

483 **LEWIS:** Just to see how it reacts. I have a van ready to pull you out if there's any trouble.

484 **ALLEN:** What sort of "reaction" are you looking for?

485 **LEWIS:** If it barrels at you at full speed. You can lead it into the tractor trailer.

486 **MCALISTER:** We have it all planned out. You'll be safe.

487 **ALLEN:** I have your word?

488 **MCALISTER:** The van will back down, and they'll grab you, and bolt. They already did it for me.

489 **LEWIS:** It's true. We have very professional people.

490 **ALLEN:** (EXASPERATED) Fine. (SIGHS) Don't let me down.

491 /SFX/ ALLEN WALKS AWAY IN ECHOING TUNNEL

492 /SFX/ ALLEN SCATTERS CARDS

493 **ALLEN:** Here, Bumpy Bumpy Bumpy. Soo-ee. Soo-ee.

494 **LEWIS:** (TO JESSIE) Any changes?

495 **MCALISTER:** Nope.

496 /SFX/ SPEED BUMP GROWLS FROM FAR AWAY

497 **MCALISTER:** Wait. It's coming toward him.

498 **LEWIS:** Say when they should retrieve Allen.

499 **MCALISTER:** Hang on. It's stopped.

500 **LEWIS:** For crying out loud.

501 **MCALISTER:** Give it some time.

502 /SFX/ SPEED BUMP GROWLS FROM FAR AWAY

503 **MCALISTER:** It's moving again.

504 **LEWIS:** Tell me when.

505 **MCALISTER:** Wait. Wait.

506 /SFX/ ALLEN RUNNING BACK FAST

507 **MCALISTER:** Never mind.

508 /SFX/ SPEED BUMP GROWLS FROM FAR AWAY

509 **ALLEN:** (PANTS)

510 **LEWIS:** We had your back, Len.

511 **ALLEN:** (EXASERBATED) I grew up watching horror movies. That thing isn't getting
512 anywhere near me. (PANTS) Did it do what you wanted?

513 **LEWIS:** No. Damn it.

514 **MCALISTER:** It's eating some of the cards. Wait, no. They're only sticking to it.

515 **ALLEN:** Didn't you have a backup plan, Scottie?

516 **SCOTTIE:** Yeah. Kinda. I'm still working on the details.

517 **LEWIS:** (EXASPERATED) What is it?

518 **SCOTTIE:** It's... ah. Um. Can I tell you in private?

519 **LEWIS:** Fine. Come with me. We'll discuss it with your dad.

520 /SFX/ LEWIS AND SCOTTIE WALK AWAY

521 **MCALISTER:** (TO ALLEN) David finally understands what I've been telling him. We can't
522 command the spiritual any more than a wild lion. Even if its raised with us.

523 **ALLEN:** Do you have any ideas on how to get rid of it?

524 **MCALISTER:** I can jingle its car keys to let it know it's overstayed its welcome. I don't think it's
525 going to listen though.

526 **ALLEN:** No. Probably not.

527 **MCALISTER:** Worst case, we seal it in and then try to explain to the state where our tunnel
528 went.

529 **ALLEN:** Change or die.

530 **MCALISTER:** Yup. I can tell there's been a bad presence here. It's not controlling the Bump but
531 it did something and now the Bump's like this.

532 **ALLEN:** Any way to track it?

533 **MCALISTER:** No. It popped in and out. (SIGH) So, how are you making out?

534 **ALLEN:** All right. My legs are sore. I walked across the island yesterday.

535 **MCALISTER:** The radio show is going very well. I'm really looking forward to the next.
536 Everyone's listening. Even some of the non-believers.

537 **ALLEN:** Thank you.

538 **MCALISTER:** So, (BEAT) do you have any questions for me?

539 **ALLEN:** Questions?

540 **MCALISTER:** About the radio show? And the Speed Bump?

541 **ALLEN:** (CONFUSED) I suppose.

542 **MCALISTER:** (ANNOYED) Did you get the diary I left for you?

543 **ALLEN:** You left me a pile of history books.

544 **MCALISTER:** No. The diary. I left it on your doorstep a couple nights ago.

545 **ALLEN:** I can't say that I've seen it.

546 **MCALISTER:** For the love of Jasmine. Are you sure?

547 **ALLEN:** Yes. No diary. No other books. (REALIZES) The book tells half the story. Of
548 course. Scottie! Hey! Hey!

549 /SFX/ ALLEN WALKS TO SCOTTIE AND LEWIS

550 **SCOTTIE:** What?

551 **ALLEN:** Ms. McAlister said she left a diary for me on my doorstep.

552 **SCOTTIE:** (NERVOUS) Yeah?

553 **ALLEN:** I know that look. Where is it?

554 **SCOTTIE:** (BUSTED) I put it in your tool shed.

555 **ALLEN:** Scottie.

556 **SCOTTIE:** It's under some rags in the corner. I was going to give it to you when I was done.

557 **ALLEN:** This wouldn't be why the Speed Bump's gone feral, is it?

558 **SCOTTIE:** No. Maybe. I don't know. I have to run. Dad and I are leaving for the ferry now.

559 **ALLEN:** What are you up to?

560 **SCOTTIE:** It's not that dangerous. Dad's taking care of the details. I have to go. Bye!

561 /SFX/ SCOTTIE RUNS OFF

562 **ALLEN:** (TO HIMSELF) "Not that dangerous." Of course not. Jessie! I need someone to
563 drop me off at home.

564 **SCENE 7. — THE DIARY** (INT: Lighthouse kitchen, afternoon)

565 • Allen

566 /SFX/ TOOL SHED DOOR (BACK DOOR) OPENS

567 **ALLEN:** Goodbye, Jessie! I'll give that girl an earful when she gets back.

568 /SFX/ TOOL SHED DOOR (BACK DOOR) CLOSES

569 **ALLEN:** (HUMS TUNE, DUSTS OFF DIARY) It was right where she said it was. Hmm, a
570 few paw prints. At least she wrapped it up in cloth.

571 /SFX/ ALLEN FLIPS THROUGH PAGES

572 **ALLEN:** And she stuck colorful tags on all the (BEAT) relevant pages.

573 /SFX/ ALLEN STOPS FLIPPING

574 **ALLEN:** (READING) "This journal belongs to Private Matthew Lerner. 1945." My Matt
575 Lerner? Who worked on *my* show? (THINKS) I suppose they would still have his
576 things.

577 /SFX/ TAPS DIARY

578 **ALLEN:** He must have written this after the war. Let's see here. (READING) "Since the
579 war ended though, I wish I could be a gosh-darned Rip Van Winkle."
580 (BREATHES) I'd better sit down for this.

581 /SFX/ ALLEN WALKS SLOWLY INTO RADIO ROOM

582

583 **SCENE 8. — THEY CALLED ME DEVIL** (EXT: Ardennes Mountains, 1944, winter afternoon)
 584

585 **SCENE A.** (EXT: Ardennes Mountains, 1944, winter afternoon)
 586 •Matt, Captain

587 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD

588 /SFX/ ALLEN'S FEET WALKING ON WOOD FLOOR

589 /MUS/ DRUM RAPS, MILITARY BUGLE-AND-DRUM VERSION OF THE AFTERDARK
 590 THEME

591 **MATT:** (MOROSE, PAINED) They say your mind will filter out the bad times if you wait
 592 long enough. Since the war ended though, I wish I could be a (BEAT) a gosh-
 593 darned Rip Van Winkle. I'd wake up with a mile-long beard and have all of it
 594 gone. The nurse says, think of the good times. I think about the day we were
 595 defending St. Viln when I was beyond it all. When I transcended the war. I have
 596 to write it down. The train for Pennsylvania's a few days away and I'm not ready
 597 to leave New York yet.

598 /SFX/ WINTER WIND BLOWING IN A FIELD

599 **MATT:** It was December 16, 1944 when I first saw it. We had arrived at our camp in the
 600 Ardennes Mountains a few days before. The place was bitter cold. Snow was all
 601 down the mountainside and (SMUG) the wind kept finding ways in my jacket. The
 602 fog was as thick as butter some days. We dug our fox holes and laid wire around
 603 the camp in case the Krauts came.

604 /SFX/ GUNFIRE AND MORTAR SHELLS

605 **MATT:** Of course, they did come. Sooner than we thought, all in white. This white mass.
 606 I saw their muzzles flash before I saw them. (CHUCKLES) Our Captain was
 607 crying out.

608 **CAPTAIN:** Fall back! Evacuate! Follow the road!

609 /SFX/ FEET SLOGGING THROUGH MUD, GUNFIRE

610 **MATT:** They shot (PAINED) everyone. Our cover was no good. I managed to get into the
 611 woods.

612 /SFX/ GUNFIRE AND MORTAR SHELLS FADE OUT

613 **SCENE B.** (EXT: Forest, night)

614 • Matt, German Soldier

615 /SFX/ FOOTSTEPS IN FOREST SNOW

616 **MATT:** I'd hoped to meet up with any of our guys left. I crawled under a log so I could
617 check for the right feet going by. (CHUCKLES) I must have been too obvious.

618 /SFX/ BRANCH SNAPS

619 **GERMAN SOLDIER:** Aus! Aus! Jetzt!

620 **MATT:** I guess he wanted to check, too. I pulled myself out. He cocked his rifle at me.
621 Then, bam!

622 /SFX/ BODY FALLS INTO THE SNOW

623 **MATT:** He went over. There wasn't a gunshot. Something hit him as hard as a cannon
624 and vanished.

625 /SFX/ GERMAN SOLDIER SHOUTS WHILE MUFFLED

626 **MATT:** He started writhing. His boots kicked me. His torso was dragged into the bushes.

627 /SFX/ SHOUTS STOP, BUSHES RUSTLE

628 **MATT:** I thought someone had an arm over him. I slid out to help whoever it was. But the
629 bushes were black and muddy inside. It was like the ground was wrestling him.

630 /SFX/ FOOTSTEPS RUNNING IN THE SNOW

631 **MATT:** I took off to find a better place to hide. I must have lost my bearings because I
632 ran into more of them. Two, three. I don't know.

633 /SFX/ RIFLES FIRE

634 **MATT:** I dropped against a tree. That's what you do. You run and you don't die and you
635 slide behind cover. You press your back against it while the bullets spit and [it's
636 enough.]

637 /SFX/ TWO MUFFLED SCREAMS INTERRUPT MATT

638 /SFX/ SCREAMS STOP

639 /SFX/ FEET BEGIN THRASHING

640 **MATT:** They were still on their feet. I thought it might be the French or the Belgian
641 resistance who had slung those black hoods over the soldiers. I ran out, arms up,
642 "Private Matthew Lerner!" Then my foot touched more of that black ooze on the
643 ground. It was cold and viscous, like snakeskin. The soldiers were struggling
644 inside it but they stopped (BEAT) soon.

645 /SFX/ FEET STOP THRASHING

646 **MATT:** The ooze uncoiled from them. They dripped down like sacks of beef. I didn't
647 know if I'd be next.

648 **SCENE C.** (EXT: Forest, morning)

649 • Matt

650 /SFX/ MORNING BIRDSONG

651 /SFX/ RIVER FLOWING

652 **MATT:** I managed to hide all night, until daybreak. (BITTER, USING HUMOR TO NOT
653 THINK ABOUT DETAILS) I picked up food and maps from those who weren't
654 using them, and I went hunting for landmarks. It was at this field where I heard
655 water. I tried not to look at what was in the field. (SNIFFS)

656 /SFX/ RING OF KNIFE HITTING METAL

657 **MATT:** I ducked for cover when I heard the ring. Knife on metal. I took out my binoculars
658 and I saw the great ooze in the snow. Old Blubber.

659 /SFX/ SPEED BUMP GROWLS QUIZZICALLY

660 **MATT:** It was spread ten, twenty feet long. Absolutely enormous. It was inspecting a
661 couple of our boys by the riverbank. It would lift their arms and legs, and drop
662 them like doll parts. But it tried to put them down the way it'd found them. One of
663 the soldiers' (PAINED) jackets was ripped open.

664 /SFX/ SEVERAL HEAVY THUMPS AGAINST FLESH

665 **MATT:** It began to beat on his chest. It must have broken the guys' ribs. The other guy
666 had a long dark bruise down his arm. He probably had taken a bullet there. Old
667 Blubber hoisted him up by his arm. Its skin shook and it formed more of these
668 blobby tendrils.

669 /SFX/ ARM IS RIPPED FROM THE CORPSE, LIKE SAUSAGE SNAPPING

670 **MATT:** It wrenched his arm off. I went sick but it didn't seem to care. I worked my way
671 around to the west side of the field, by the stream, where I could have a better
672 look at it. It was piling up more of our boys. The guy with the open jacket had got
673 it in the chest. And the second guy definitely had taken one in the arm.
674 (REALIZING) Old Blubber was inspecting the wounds on these guys. I'd seen
675 medics work, and it was acting like one of them. On these poor, gone souls.

676 /SFX/ SPEED BUMP GRUNTS

677 **MATT:** I wondered if the Church had sent it. They had said they were working on
678 something before I left for boot camp. I knelt down and drew an outline of the
679 Mask in the snow.

680 /SFX/ SPEED BUMP GROWLS CURIOUSLY

681 **MATT:** Old Blubber came rolling over. It touched the shape.

682 /SFX/ SPEED BUMP GRUNTS, ACKNOWLEDGING

683 **MATT:** It understood me. I nodded. (AMAZED) Then it poured itself into the stream.

684 /SFX/ FOOTSTEPS WALKING IN THE SNOW

685 **MATT:** I knew it'd be watching me. The stream wasn't on the map but I kept following it.
686 The water was always dark. I was scared to drink from it.

687 /SFX/ FOOTSTEPS AND WATER FADE

688 **SCENE D.** (EXT: Forest, night)

689 • Matt

690 /SFX/ FOREST NIGHT AMBIENCE BUILDS

691 /SFX/ QUIET WIND

692 /SFX/ OWLS HOOT

693 **MATT:** I was dead cold in the forest that night, chilled to the bone from the sweat and the
 694 fog. I brushed off a nook in the hillside and tried to rest. I wanted to sleep but
 695 when you're freezing, you might not wake up. So I sang.

696 /MUS/ MATT SINGS A BAR OF THE THEME OF INANNA

697 **MATT:** No one shot at me. I didn't want to relax though. I jumped when it touched my
 698 shoulder.

699 /SFX/ SPEED BUMP GRUNTS

700 **MATT:** Its heavy snakeskin flowed around me like I'd seen it do with the others. It was
 701 faster than I could stand. I struggled but it had two tendrils coil around me. They
 702 spun up me until their ends touched and it was one big cocoon. It had walled me
 703 in on all sides, inside Old Blubber. I thought I was a goner, but I had air. It had
 704 left a hole over me. It was cradling me. So I sang again.

705 /MUS/ MATT SINGS A BAR OF THE THEME OF INANNA

706 **MATT:** My body heat warmed the pouch and I fell asleep. It was a good sleep. Old
 707 Blubber was gone when I woke up, but I knew it had to be near somewhere.

708 /SFX/ FOREST AMBIENCE FADES

709 **SCENE E.** (EXT: Town of St. Viln, afternoon)

710 • Matt, Allied Soldier

711 /SFX/ WWII-ERA CARS DRIVE DOWN A QUIET STREET

712 **MATT:** I met up with my company at the town of St. Viln. They were as surprised to see
713 me as I was to see them.

714 **ALLIED SOLDIER:** What happened to you, Private?

715 **MATT:** (TO SOLDIER) We were retreating against the German advance in the
716 mountains. They had swarmed us. We couldn't get everyone out in time.

717 **ALLIED SOLDIER:** Yeah. Welcome back.

718 **MATT:** (TO SOLDIER) Thank you, Sir.

719 **ALLIED SOLDIER:** I'll show you where the mess hall is.

720 /SFX/ FADE IN, SOLDIERS LAUGHING, EATING, DRINKING

721 **MATT:** I was reassigned to a new squad. That week, I never knew where I'd be sleeping,
722 smoking or using the latrine next. All I had were these new guys. They pulled
723 their pranks on me and I took each one. I was green next to them but we were
724 okay. I shot better than they did. I never slept on my watch. A few of them
725 thought I was showing them up. I wanted to tell them about Old Blubber. They
726 could tell I was hiding something.

727 /SFX/ SOLDIERS FADE OUT

728 **SCENE F.** (EXT: Front lines of St. Viln, afternoon)
 729 • Matt, Allied Soldier

730 /SFX/ GUNFIRE AND MORTAR SHELLS

731 **MATT:** We were sent out as reinforcements to protect St. Viln at the line. The fellows we
 732 replaced were almost ghosts. We hid behind barricades and fences that I'd
 733 walked by before without a second thought. We sat in the slush and mud. The
 734 clay tiles kept sliding off the roofs and shattering. There was noise in front of me,
 735 behind me, everywhere. I didn't know if Old Blubber was really out there. (BEAT)
 736 I waited for the gunshot over me to stop so I could fire back. But I messed up. I
 737 had an open shot on a soldier trying to hit someone near me. I took the chance.
 738 And I missed. I tried again. It probably ricocheted off their wall.

739 /SFX/ BULLET RICOCHET

740 **MATT:** And the son of a bitch aimed at me. He would have got me, too, if that tendril
 741 hadn't given him a good squeeze then. (CHUCKLES) There he was and then he
 742 wasn't. I fell down and I wouldn't put my head up there for a while. My squad
 743 mate noticed though.

744 **ALLIED SOLDIER:** Shoot, Matt! We can't do all your work for you!

745 **MATT:** It was the cannon fire that that had me fighting again. They were shooting the
 746 moaning minnies at us, before the tanks came. We spotted the treads tearing
 747 through the trees. The first shell broke the fence I was using for cover. The wind
 748 blew a cloud of dirt on me. I was breathing it in.

749 **ALLIED SOLDIER:** The line's broken! Fall back! Fall back!

750 **MATT:** When I bolted up, the cloud had passed. The tracer bullets pelted around me. I
 751 was a duck in the gallery. (LAUGHS) Ping! So I crouched again.

752 **ALLIED SOLDIER:** Come out! Come out, Matt!

753 **MATT:** I should have been shot when I was up, but I hadn't been. And I knew why. I
 754 wanted my squad to have a look at Old Blubber, and see what a fine job it was
 755 doing for me. So I stood up and turned my head, ready to run in case Old
 756 Blubber let one get by. I knew where the bastards were. One of them aimed at
 757 me and whack! A tendril pulled him down. A soldier next to him only saw me
 758 though. He didn't even know his partner was having the life choked out of him.
 759 He was about to fire and he got yanked down, too.

760 **ALLIED SOLDIER:** Get over here! Matt!

761 /SFX/ GUNFIRE AND MORTAR SHELLS FADE SLIGHTLY

762 **MATT:** I can't tell another soul what it's like to be in the center of a firefight and not a
 763 single bullet touches you. The rules of war were gone. I knew my squad was
 764 screaming at me but this wasn't about them. It was a gloriously selfish moment. I
 765 wasn't one of the walking dead anymore. I was a damned god. I stepped over the

766 fence into the heart of the skirmish. I wasn't afraid of the bodies. Bullets
 767 ricocheted around me, just mosquitoes. I aimed and shot one of those sons of
 768 bitches. Then I shot another one. I walked the razor's edge of death and I would
 769 not miss. All over their side, a sea of black tendrils engulfed them, one by one. All
 770 these soldiers were thinking what a crazed fool I was! I must be easy pickings.
 771 They were terrified of me! Then, the tendrils dragged them kicking into oblivion. I
 772 was hoping to clear the entire invading force. Hell, I didn't even have to shoot. I'd
 773 look at one and he'd be yanked over. I was a God of Destruction. Death reigned
 774 in my presence. I was going to take a tank down next.

775 /SFX/ SPEED BUMP'S ROAR

776 /SFX/ GUNFIRE AND MORTAR SHELLS UP TO REGULAR LEVELS

777 **ALLIED SOLDIER:** What are you doing, Matt?

778 **MATT:** It must have been too much for Old Blubber. The next thing I knew, its tendrils
 779 were out of the ground, wrapping me up real tight. I coughed a few times, and I
 780 was out.

781 /SFX/ QUIET

782 **SCENE G.** (INT: Stable, afternoon)
 783 • Matt, Allied Soldier, Captain

784 **ALLIED SOLDIER:** Matt? Are you still with us? Matt?

785 **MATT:** I woke up on a pile of hay in a stable. My guys had dragged me there from
 786 wherever Old Blubber had dumped me. The medic checked me out and they
 787 sent me to my Captain. He chewed me down to nothing.

788 /SFX/ MATT WALKS INTO THE CAPTAIN'S OFFICE

789 **CAPTAIN:** What the hell did you think you were doing out there, Private?

790 **MATT:** (TO CAPTAIN, NERVOUS) I don't know, Sir.

791 **CAPTAIN:** I can't even get a straight answer out of your squad. One man says you were
 792 summoning devils out there. Another man says you were shooting Krauts faster
 793 than they could shoot you.

794 **MATT:** (TO CAPTAIN) I don't remember it too well, Sir.

795 **CAPTAIN:** (SIGHS) When you were given the order to retreat, did you obey that order?

796 **MATT:** (TO CAPTAIN) No, Sir.

797 **CAPTAIN:** Why?

798 **MATT:** (TO CAPTAIN) I don't know, Sir.

799 **CAPTAIN:** (IMPATIENT) Why?

800 **MATT:** (TO CAPTAIN, SWALLOWS) I don't know.

801 **CAPTAIN:** (PAUSE) Your squad agrees on three things. You walked into enemy fire. You
 802 didn't get a scratch. And the enemy started dying. Squads of them. (THINKS) Do
 803 I have to explain this to my superior officers?

804 **MATT:** (TO CAPTAIN) No, Sir.

805 **CAPTAIN:** Will you ever mention this to another living soul, Private?

806 **MATT:** (TO CAPTAIN) No, Sir.

807 **CAPTAIN:** I'm having you reassigned to the reserves. I'll keep your testimony in case we
 808 never have to court martial you.

809 **MATT:** (TO CAPTAIN) Yes, Sir.

810 **CAPTAIN:** Dismissed.

811 /SFX/ MATT WALKS AWAY, DOOR CLOSSES

812 **SCENE H.** (EXT: Outside Belgian farmhouse, night)
 813 • Matt, Captain

814 **MATT:** I went to work in a supply depot at a farmhouse in eastern Belgium. I suppose I
 815 was ahead of the curve. After a few days, they gave the order to evacuate St.
 816 Viln. My depot was on the new line of defense. The new guys arrived with stories
 817 about me. They never trusted me. They called me Devil.

818 /SFX/ NIGHT AMBIENCE, LOW WIND

819 **MATT:** There's a story I heard once of a man training with one of those yogis in India.
 820 One day, he's been meditating and suddenly he runs to the yogi. He blurts out,
 821 "Master, I've had the greatest visions! I was flying over stars, and into caverns!
 822 Everything was exploding in light!" And the yogi just smiled and said, "Don't
 823 worry. They will pass." (BEAT) I'd had a glimpse of that weird wonder, too, in the
 824 firefight. And it had passed. I guess I had to pay for what I'd done, too.

825 /SFX/ GUNFIRE AND MORTAR SHELLS

826 **MATT:** They engaged us at the depot after dark. They were running and screaming
 827 crazy. We couldn't see far. My Captain called me over to deal with that.

828 **CAPTAIN:** Private Lerner!

829 **MATT:** (TO CAPTAIN) Sir!

830 **CAPTAIN:** Take those cans of gas and get that farmhouse on fire.

831 **MATT:** (TO CAPTAIN) Yes, Sir!

832 **CAPTAIN:** You and you, go with Private Lerner. Move!

833 **SCENE I.** (INT: Inside Belgian farmhouse, night)

834 • Matt

835 **MATT:** The can was full but the house had more thatch than we had gas. We went up to
 836 the attic and soaked as much of the roof as we could. I sent the two guys out
 837 when we were done. I lit the thatch but (BEAT) I don't know. The fire didn't take.
 838 Maybe a draft snuffed it out. I carried out my orders though. I took a burning
 839 plank up and lit the roof myself.

840 /SFX/ FLAMES LICK THATCH, BURNING THE ROOF

841 **MATT:** The fumes must have messed with my head. I'm not sure what happened, but I
 842 tripped down the ladder while escaping. I must have brought some of that fire
 843 down with me. I rolled around to put it out, but the fire took off wild everywhere.
 844 Smoking was pouring all around, burning me. I called out for help and
 845 (CHUCKLES) sure enough, a tank shell blew in the front door.

846 /SFX/ EXPLOSION, SUBSIDES

847 /SFX/ FIRE IS STILL BURNING

848 **MATT:** I mean, I'd just put a big "Shoot Me" sign on the house. A side of the wall broke
 849 my leg. Me. I'd been a God of Destruction and I was stuck in this burning kitchen.
 850 Cabinets, tables, the ceiling; all of it was on fire. I was close to passing out from
 851 the smoke. I can't say when Old Blubber poured itself into the room.

852 /SFX/ SPEED BUMP ROARS

853 /SFX/ BURNING BEAMS FALL AND HIT THE WOOD FLOOR AROUND THEM

854 **MATT:** I held onto its skin while the ceiling began to fall. Old Blubber could zip around
 855 quick as lightning but right then, it didn't budge. I could feel its insides were
 856 tensed up, stone still. It wasn't about to save me. I thought this was my
 857 punishment. I was supposed to die here. It had come as a witness. So I prayed
 858 to Inanna. Let it be quick.

859 /SFX/ WOOD SNAPPING

860 **MATT:** It took a while, but Old Blubber finally woke up and bit through the floor. The
 861 wood snapped and it dragged me into the cellar. It began whacking at the walls. I
 862 swear it knocked the cellar door open by accident. It was looking for something,
 863 but I don't know what. Then it disappeared. Maybe it went into the concrete. Who
 864 knows. The guys had waited for me though. They ran down and they pulled me
 865 out.

866 /SFX/ FIRE FADES OUT

867 **SCENE J.** (INT: Hospital in Paris, afternoon)

868 • Matt, Volunteer

869 /SFX/ HOSPITAL AMBIENCE

870 /SFX/ PATIENTS COUGHING SOFTLY

871 /SFX/ BOTTLES TINKLING AS THEY ARE PUT DOWN

872 **MATT:** I recovered in a hospital near Paris. My leg wasn't in too bad a shape. The Red
873 Cross and Salvation Army girls were pretty though.

874 **VOLUNTEER:** Would you like an orange or a lime, sir?

875 **MATT:** (TO VOLUNTEER) I sure would. One of each

876 **VOLUNTEER:** A dime for each, please.

877 **MATT:** I managed to trade with my buddies for some change. I picked up some meat
878 and cheese from the town, too, when I could get it. I never ate any of it. One
879 night, I told the staff I was going out for a smoke, and took my crutches out to
880 one of those little gardens they had.

881 **SCENE K.** (EXT: Garden in Paris, night)

882 • Matt

883 /SFX/ NIGHT AMBIENCE, CRICKETS

884 **MATT:** I gave thanks to Inanna for saving me and spread out my offerings. Then Old
 885 Blubber touched my leg. It was silent as an owl, pulsing there. I gave it all the
 886 food I had. Meat, cheese, oranges and limes. They were precious commodities
 887 out there. It pulled the cheese inside itself a few times before it threw the block at
 888 me. I think it had figured out that it couldn't really eat. It played with the oranges
 889 until they were smears on the ground. Then I tossed it the lime. It cradled the fruit
 890 like I'd never seen. It pulled the lime inside and I think it just held it in there, like it
 891 was something precious. I hope I made Old Blubber happy. Later, when I rode
 892 the ship back to American, I swear that I saw Old Blubber in the water following
 893 me. I told it to go away. I thought it was going to hurt someone. How do you tell
 894 something like that the war is over?

895 /MUS/ INTERLUDE

896 **MATT:** Addendum. Everyone from the Church made it home. Unbelievable. Inanna had
 897 sent Old Blubbers to help all of us. They had all gone though. We gave thanks
 898 last night and my Old Blubber showed up. I know it was mine. It remembered me.
 899 I wouldn't be alive if not for it. Bless Inanna. (BEAT) Our High Priest explained
 900 everything they'd done. Among the new laws and rituals that Inanna gave us
 901 seventy-five years ago, there was one specifically made to ask Her for favors like
 902 this. The Prayer of One Hundred Stories. It's pretty difficult to do and put a
 903 couple of us in the madhouse. It's like Scheherazade, or the Japanese "One-
 904 hundred ghosts stories." Certain tales layered on each other can bring powerful
 905 magic. Scheherazade's stories changed her husband's heart. The Church's
 906 stories pleased Inanna and She sent Her Blubbers to protect us in the war. The
 907 Church must have told one heck of a good bunch of stories! We still have them
 908 around. After I finish writing this, I think I'll go read some of them.

909 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD STOP

910

911 **SCENE 9. — LIGHT BULB** (INT: Lighthouse kitchen, evening)
 912 • Allen, Lewis

913 /SFX/ DIARY IS PUT DOWN ON TABLE

914 **ALLEN:** (FLOORED) Matt said he didn't write the scripts. He brought them in on time,
 915 every week. That poor man.

916 /SFX/ ALLEN STANDS

917 **ALLEN:** (CHUCKLES) Do I have any questions? Oh, Jessie. You mean why did you get
 918 me tangled in your damned hoodoo ritual my whole life?

919 /SFX/ THUMPS TABLE WITH SILVERWARE ANGRILY

920 **ALLEN:** They never wanted my show. The finances. The sound cues. Winsley Wheat.
 921 "Oh, Len. Keep the show going. You have to keep it going." No, I don't. Not if
 922 you're trying to make more Speed Bumps, even if it is for David's daughter or
 923 Scottie's brother. I'm not doing it.

924 /SFX/ SILENCE, PICKS UP DIARY

925 **ALLEN:** I'm not. (PAUSE, REALIZES) Don't tell me.

926 /SFX/ RIFFLES THROUGH DIARY PAGES, STOPS

927 **ALLEN:** Scottie. You're too sharp for your own good. "Old Blubber could zip around quick
 928 as lightning but right then, it didn't budge. I could feel its insides were tensed up,
 929 stone still. It wasn't about to save me." She even marked the page.

930 /SFX/ ALLEN PUTS DOWN DIARY

931 /SFX/ ALLEN PICKS UP PHONE, DIALS LEWIS

932 **ALLEN:** David!

933 **LEWIS:** (ON PHONE) We're busy, Len.

934 **ALLEN:** Is Scottie trying to build a fire around the Speed Bump?

935 **LEWIS:** (ON PHONE, STARTLED) Yes. Did she tell you?

936 **ALLEN:** No. Is she back yet?

937 **LEWIS:** She's gone with her father to the other end of the tunnel.

938 **ALLEN:** I've read Matt's diary. I know what she's thinking but it's not going to work. The
 939 Speed Bump wasn't calmed by the fire before it rescued Matt. It was
 940 remembering! It remembered its own death!

941 **LEWIS:** (ON PHONE) Where did you get this from?

942 **ALLEN:** I had a vision this morning. I was back in time with a doctor named Adams. He
943 must have been an early convert to your Church, in New York, 1870.

944 **LEWIS:** (ON PHONE) I remember hearing about him.

945 **ALLEN:** Look, he must have [become the Speed Bump.]

946 **LEWIS:** (ON PHONE, INTERRUPTS) Len, we're about to start. I need to know quick.
947 Why shouldn't we try the fire?

948 **ALLEN:** You're going to make it angrier! It's already remembered why it died. The trick
949 won't work twice. It's looking for something else.

950 **LEWIS:** (ON PHONE) Look, if we get it angry enough, it might leave the tunnel. We're
951 starting. I'll have to call you back.

952 **ALLEN:** Don't do it!

953 /SFX/ LEWIS HANGS UP

954 /SFX/ ALLEN SLAMS DOWN THE RECEIVER

955 **ALLEN:** Damn it!

956 **SCENE 10. — SCARY MONSTERS (SUPER CREEPS)** (INT: Tunnel to Sea Robin Island, evening)
 957 • Scottie, Don

958 /SFX/ (ECHOING) SPEED BUMP GROWLS

959 **SCOTTIE:** It's coming toward the wood pile.

960 /SFX/ DON FLICKS LIGHTER

961 **DON:** I'm ready, hon.

962 /SFX/ SPEED BUMP GROWLS, ECHOES

963 **SCOTTIE:** It's touching the wood. Now!

964 /SFX/ SPARKLER IS LIT

965 **DON:** Done. Five seconds. Three. Two. One.

966 /SFX/ FIRE ERUPTS IN DISTANCE

967 **SCOTTIE:** It's covered. I can't see it anymore.

968 **DON:** Give it a minute. Get the extinguishers ready. Masks on!

969 /SFX/ SPEED BUMP ROARS

970 **DON:** Get against the wall! Don't be in the way if it charges.

971 /SFX/ SPEED BUMP ROARS, BUILDS LOUDER AS THE SPEED BUMP CHARGES

972 **SCOTTIE:** It broke out. It's coming.

973 /SFX/ SPEED BUMP ROARS

974 **DON:** Get to the truck! Everybody! Lead it inside!

975 /SFX/ SPEED BUMP ROARS CLOSE

976 **DON:** Scatter! It's almost out! We've got it! We've got [it]!

977 /SFX/ DON IS MUFFLED BY THE WET TENTACLE OVER HIS MOUTH

978 **SCOTTIE:** Dad!

979 /SFX/ SPEED BUMP ROARS, FADING, RETREATING INTO TUNNEL

980 **SCOTTIE:** (DESPERATE) Somebody stop it! It's got my dad! Taser it! Shoot it! Come on!
 981 Somebody! (BEAT) It'll drag him into the fire!

982 **SCENE 11. — WE HAVE A PROBLEM** (INT: Lighthouse kitchen, evening)
 983 • Allen, Lewis

984 /SFX/ ALLEN'S PHONE RINGS

985 /SFX/ ALLEN PICKS UP THE RECEIVER

986 **ALLEN:** (ANNOYED) Hello?

987 **LEWIS:** (ON PHONE) You were right. It's madder than ever. It's got Don, Scottie's father.
 988 We're setting more fires but we can't get to him.

989 **ALLEN:** Why him?

990 **LEWIS:** (ON PHONE) He lit the fire.

991 **ALLEN:** (THINKS) The Speed Bump's crazy. It thinks he's a Mammon. The Mammons lit
 992 the Church fire that killed him.

993 **LEWIS:** (ON PHONE) Killed who?

994 **ALLEN:** Adams. The doctor from the 19th century. The Speed Bump is behaving as if it
 995 has his memories.

996 **LEWIS:** (ON PHONE) Your vision told you this.

997 **ALLEN:** I met Adams in my vision. And Matt wrote about the Bump doing things that
 998 Adams used to.

999 **LEWIS:** (ON PHONE) In your vision, did you learn anything that might help us to control
 1000 it?

1001 **ALLEN:** I told you. I know what it's looking for. Before Adams died, he was doing some
 1002 kind of out-of-body experience to find "the Mask of Inanna." You wouldn't happen
 1003 to know where it is?

1004 **LEWIS:** (ON PHONE) It's in your cellar.

1005 **ALLEN:** (STARTLED) That's what the Hickory, Dickory, Dot people were looking for?

1006 **LEWIS:** (ON PHONE) Yes, but it's well-guarded.

1007 **ALLEN:** So how do I get it?

1008 **LEWIS:** (ON PHONE) I'll come over and show you. Jessie! May I borrow your keys?

1009 **SCENE 12. — THE SECRET ENTRANCE** (INT: Lighthouse kitchen, evening)
 1010 • Allen, Lewis

1011 /SFX/ FRONT DOOR OPENS

1012 /SFX/ FRONT DOOR CLOSES

1013 **ALLEN:** Welcome.

1014 **LEWIS:** Don radioed us. He's beaten but still with us.

1015 **ALLEN:** And Scottie?

1016 **LEWIS:** She knows she can't do anything. Let's go upstairs.

1017 **ALLEN:** You don't want to pass through the uncertain wall in my kitchen?

1018 **LEWIS:** Yes and no.

1019 **ALLEN:** (SARCASTIC) Ah. One of these.

1020 /SFX/ ALLEN AND LEWIS WALK UPSTAIRS

1021 **LEWIS:** Why are you sure that this Adams doctor became the Speed Bump?

1022 **ALLEN:** In Matt's diary, he writes about the Speed Bump amputating limbs like they did in
 1023 the Civil War. And Adams was in a fire, and froze up just like the Speed Bump
 1024 did in Matt's farmhouse. And Adams *loved* limes like the Speed Bump. "Hard as
 1025 liquor," he said.

1026 **LEWIS:** Why would the Speed Bump be experiencing its past again? It's known where
 1027 the Mask is for decades.

1028 **ALLEN:** I don't know. (BEAT) But Adams was desperate to check that the true Mask
 1029 hadn't been stolen. He knew he'd given the Mammons a fake and he still left his
 1030 own body to burn alive, for crying out loud.

1031 **LEWIS:** The Mask is the Holiest of our relics. But why now?

1032 **ALLEN:** It must have been looking for the Mask in that farmhouse. Listen to this.
 1033 (READS) "Old Blubber finally woke up and bit through the floor. The wood
 1034 snapped and it dragged me into the cellar. It began whacking at the walls. I
 1035 swear it knocked the cellar door open by accident. It was looking for something."
 1036 It had to have been hunting for the Mask. That's what Adams was doing before
 1037 he died. The Bump remembers that the Mask is underground. That's probably
 1038 why it won't leave the tunnel now.

1039 /SFX/ ALLEN AND LEWIS STOP WALKING

1040 **LEWIS:** So you know why we want you to finish AfterDark.

1041 **ALLEN:** Yes. (BEAT) Can we talk about that later?

1042 **LEWIS:** Of course. (BREATHES) There are two doors. One is here in your bedroom.
 1043 Stand facing the back wall.

1044 **ALLEN:** Standing.

1045 **LEWIS:** The second door is downstairs in the hall. We'll need to enter them at the same
 1046 time.

1047 **ALLEN:** I'll wait for you.

1048 **LEWIS:** No. The one downstairs is the spiritual door. We have to leave our bodies to
 1049 open that one.

1050 **ALLEN:** Like Adams was doing when he looked for the Mask.

1051 **LEWIS:** It's the traditional way of hiding it. A door for the body and a door for the soul,
 1052 separate. You won't be able to do this without my help.

1053 **ALLEN:** I'm all ears.

1054 **LEWIS:** Breathe deeply. Picture a single dot on a vast space of white. Let your arms fall.
 1055 Let your head fall. Breathe slow.

1056 /SFX/ MAGIC WIND CHIMES BEGIN

1057 **LEWIS:** Now, take one step back. Watch the floor. Don't look up.

1058 **ALLEN:** I've been in this sort of trance before. The stairs will have extra floors.

1059 **LEWIS:** Follow the sound of my voice.

1060 **ALLEN:** I saw the sloth in this state, and the extra doors.

1061 **LEWIS:** Like this one?

1062 /SFX/ DOOR OPENS

1063 /SFX/ BIRDS TWITTER, AMBIENCE FOR LILY ROOM

1064 **ALLEN:** The lily room.

1065 **LEWIS:** You always brought your body with you so you could never enter the door.

1066 **ALLEN:** They're so beautiful. The white speckled petals.

1067 **LEWIS:** Take one step forward on three. One. Two. Three.

1068 /SFX/ HEAVY DOOR SHUTS, LILY AMBIENCE STOPS, MAGIC WIND CHIMES STOP
 1069 ALLEN AND LEWIS ARE IN A NARROW STAIRCASE

1070 **LEWIS:** Open your eyes. We're through.

1071 **ALLEN:** Is there a light?

1072 /SFX/ LEWIS WALKS DOWN THE CELLAR STEPS.

1073 **LEWIS:** At the bottom.

1074 /SFX/ ALLEN FOLLOWS TO THE BOTTOM, SOFT TINGLE AMBIENCE

1075 **ALLEN:** It's so blue. Where did you get candles that burn blue?

1076 **LEWIS:** Don't disturb them.

1077 **ALLEN:** These photographs on the wall. Are these your children?

1078 **LEWIS:** Yes. Every member of the congregation in the Armed Forces has a picture here.
1079 This is my daughter, Nicolette.

1080 **ALLEN:** She has your smile.

1081 **LEWIS:** Yes. She's on her second tour. She's been very lucky. But luck doesn't last. I
1082 pulled you out of your nursing home to finish the Prayer. We were so close
1083 before you left. It wouldn't take much of your time to end it.

1084 **ALLEN:** Did it have to be me?

1085 **LEWIS:** Yes. You're the teller. That's the focus of the ritual. We couldn't finish it without
1086 you. You have to be present to tell the stories.

1087 **ALLEN:** (THINKS) Bob. When I was in Hollywood, he was having me finish your ritual for
1088 you.

1089 **LEWIS:** I know. You didn't though.

1090 **ALLEN:** But you're trying to summon more Speed Bumps.

1091 **LEWIS:** Yes.

1092 **ALLEN:** They drove Matt off his rocker!

1093 **LEWIS:** I've read the diary. Every soldier is going to come back broken, whatever we do.
1094 My daughter's already on the brink. If she can make it out alive, that's the best I
1095 can hope for.

1096 **ALLEN:** (GIVES UP) But why me? I'm not one of you. Did your ritual have to be a radio
1097 show? The first one wasn't.

1098 **LEWIS:** The Church members were spread out too thin after the war to perform a proper
1099 ritual. They were following opportunities in all the cities in the country. The radio
1100 was the only method to bring them together to pray.

1101 **ALLEN:** (SIGHS) Well, if they were trying to their soldiers in the Korean War, they missed
1102 it. That ended while I was on the show.

1103 **LEWIS:** Yes. The second Prayer really didn't have its act together. The stories were from
 1104 the first Prayer. Updated, but still the same. But you have to understand. It was
 1105 the Cold War, and they thought this was their new relationship with Inanna. War,
 1106 protection. War, protection. There'd be another conflict after Korea and they'd
 1107 need Speed Bumps for that, too. Then the Mammons stole you. And they made a
 1108 copy of the Prayer from the blessed scripts that Bob took.

1109 **ALLEN:** The Mammons were trying to make their own Speed Bumps?

1110 **LEWIS:** Who knows what they were trying to do.

1111 **ALLEN:** Well, you took your sweet time getting me out of the home.

1112 **LEWIS:** Who knew the Iraq war would last so long? My daughter came home, only to get
 1113 pulled back in. Her and all our other service people. I decided, no. She can serve
 1114 under *our* terms, not theirs. When you finish AfterDark, our kids will be able to
 1115 live to the end of the war.

1116 **ALLEN:** It's a brave plan.

1117 **LEWIS:** I hope it works. I asked Inanna and She sent a thunderstorm, so I believe it will.

1118 **ALLEN:** (LOOKS AROUND) All these pictures. I didn't know you have so many in the
 1119 service.

1120 **LEWIS:** We don't. This wall is for those who watch over them. Those how have gone
 1121 before.

1122 **ALLEN:** Oh.

1123 **LEWIS:** I think you'll recognize the man in this picture.

1124 **ALLEN:** (SURPRISED AT PICTURE) Matt. This is him at his home. This must have been
 1125 taken when I knew him. That's his yard. That's his wife. And that's his little boy.

1126 **LEWIS:** His son. I was four at the time.

1127 **ALLEN:** That's you?

1128 **LEWIS:** Yes.

1129 **ALLEN:** But your last name's Lewis.

1130 **LEWIS:** Lerner-Lewis. Lewis is my wife's name. He wasn't the man you remember to me.
 1131 He never let you go. He broke. My mother and I left him. It's a long story. Still, he
 1132 was in the service and so he knows what Nicolette is going through. He would
 1133 have been a good grandfather to her.

1134 **ALLEN:** You should have said.
 1135

1136 **LEWIS:** What? I'd have never heard the end of it from you. "What did Matt do then? And
 1137 then?" Maybe I don't want to think about that time anymore. Maybe I want to
 1138 keep that talk to myself. I hope you respect me enough to let it be. He's not
 1139 important. *This* is.

1140 **ALLEN:** (BEAT) I'm sorry.

1141 **LEWIS:** Now, we should get the Mask. It's on the altar.

1142 /SFX/ ALLEN AND LEWIS WALK ACROSS THE CONCRETE CELLAR.

1143 **ALLEN:** You've set up a speaker in front of it.

1144 **LEWIS:** All your shows have been broadcast to Inanna through the Mask.

1145 **ALLEN:** It's more of a head than a mask, isn't it? Huge eyes. Her stonework is so precise.
 1146 How old is this?

1147 **LEWIS:** Over five thousand years. There are several, actually. They're divided among the
 1148 other congregations around the world. One is in the National Museum of Iraq.
 1149 They call it the "Mona Lisa of Mesopotamia".

1150 **ALLEN:** Is that one magic?

1151 **LEWIS:** It wouldn't be in a museum if it was.

1152 /SFX/ LEWIS SHUTS A WOODEN BOX

1153 **LEWIS:** Our Mask should be safe in this box. Let's go. It's easier to leave than it is to
 1154 come in.

1155 **SCENE 13. — WE HAS A MACGUFFIN** (INT: Jessie's car, driving on road, evening)
 1156 • Allen, Lewis, McAlister

1157 /SFX/ OUTSIDE, THE CAR IS DRIVING FAST

1158 **LEWIS:** We have the Mask. Where's the Bump?

1159 **MCALISTER:** (ON PHONE) About at the half-way point. We think it stashed Don in a service
 1160 duct.

1161 **LEWIS:** Radio everyone to clear out of our way. I'm driving in.

1162 **MCALISTER:** (ON PHONE) Understood.

1163 **ALLEN:** (TO MCALISTER) Oh, and whatever trouble it's caused, I want to thank you for
 1164 leaving me Matt's diary.

1165 **MCALISTER:** (ON PHONE) Let's wait until you bring the mask here before we start celebrating.

1166 **ALLEN:** I mean it. Matt never told me what happened in the war. I never knew. It explains
 1167 his (BEAT) habits.

1168 **MCALISTER:** (ON PHONE) I'm sure he wanted to tell you everything.

1169 **ALLEN:** His son did the job for him.

1170 **MCALISTER:** (ON PHONE) Ah. At last David finds sanity.

1171 **LEWIS:** Len's taking it very well.

1172 **ALLEN:** It could be worse. You could be Isabel's daughter, right? (BEAT) Right? (BEAT)
 1173 Oh God.

1174 **MCALISTER:** (ON PHONE) I'd be happy to gab with you about her sometime. But we have a
 1175 man trapped by a rampaging monster at the moment. And the smoke's building
 1176 up in his tunnel.

1177 **ALLEN:** Ah.

1178 **MCALISTER:** (ON PHONE) He could pass out soon.

1179 **LEWIS:** I'll step on it.

1180 **MCALISTER:** (ON PHONE) I'll clear a path for you. Godspeed.

1181 /SFX/ LEWIS SHUTS HIS CELL PHONE

1182 **ALLEN:** Let me talk to the Bump.

1183 **LEWIS:** Take the box. Don't drop the Mask. We break it, we are screwed.

1184 **ALLEN:** I won't let it go. I want this to work too. Open the sun roof.

1185 **LEWIS:** All right. Be careful.

1186 /SFX/ SUN ROOF SLIDES OPEN, WIND RUSHES OVERHEAD

1187 **SCENE 14. — WE HAS A MACGUFFIN (CONT.)** (EXT: Jessie's car in island tunnel, evening)
 1188 • Allen, McAlister, Scottie, Don

1189 **ALLEN:** (STANDS THROUGH ROOF) Adams! Adams!

1190 /SFX/ SPEED BUMP ROARS

1191 /SFX/ CAR SCREECHES TO A HALT

1192 /SFX/ WIND STOPS

1193 **ALLEN:** To hell with the Great Machine! To Hell! And feh to the Papists and their empty
 1194 promises. And feh to the Mammons and their wizard ways!

1195 /SFX/ SPEED BUMP GRUNTS CURIOSLY

1196 /SFX/ CAR DOOR OPENS

1197 /SFX/ ALLEN STEPS OUT

1198 **ALLEN:** Adams! The Mask is here! It is safe! I have it! You don't need to look for it
 1199 anymore!

1200 /SFX/ SPEED BUMP GRUNTS CURIOSLY

1201 **ALLEN:** Yes! See? You know it. You know this better than anything in the world. I have it!
 1202 Right here in my hands! I'm not letting it go!

1203 /SFX/ SPEED BUMP GROWLS LOW, TWICE, CURIOS

1204 **ALLEN:** Adams. It is you, isn't it? Whatever's left of you. In there. Oh my God.

1205 /SFX/ SPEED BUMP GRUNTS

1206 **ALLEN:** You don't remember too much, do you? I don't know if you knew me, but I had a
 1207 vision about you. Maybe someone gave you a vision, too.

1208 /SFX/ A MUCKY TENTACLE TOUCHES ALLEN AND THE MASK

1209 **ALLEN:** You can touch me. It's all right. I understand. (BEAT) Do you want a lime? David
 1210 said you don't like them anymore. What happened to you? What's it like inside
 1211 that horrible shell? How much can you see? Hear? (REALIZING) Taste. You
 1212 can't taste anymore, can you?

1213 /SFX/ SPEED BUMP GRUNTS

1214 /SFX/ PEOPLE RUN BY

1215 **SCOTTIE:** (IN BACKGROUND) Let me go!

1216 **MCALISTER:** (IN BACKGROUND) Scottie, wait! (TO OTHERS) Go! Get Don! Go!

1217 **ALLEN:** Oh, Adams. Did death change you so much? Or is this new world, this new body,
1218 too much for you?

1219 /SFX/ SPEED BUMP GRUNTS

1220 **ALLEN:** What a life you must have had. No one listens, do they? You can't tell anyone.
1221 You can't draw anymore. It's been over a century. I was there! I watched you
1222 protect the Mask. You did the right thing. I'm going to protect it too. You and me,
1223 Adams. It's all right. I got your back. We'll take care of the Mask. I'll watch over it
1224 with you. Together. You don't have to do this alone anymore. You've got me
1225 now.

1226 /SFX/ SPEED BUMP GRUNTS

1227 **ALLEN:** A Valentine? For me?

1228 /SFX/ SPEED BUMP GRUNTS

1229 **ALLEN:** Do you mean it? Are you sure you don't want to eat it?

1230 **DON:** (IN BACKGROUND, COUGHS)

1231 **SCOTTIE:** (IN BACKGROUND) Dad! You're okay!

1232 **ALLEN:** Let me see here. "I'll be your Valentine if you will." An oldie but goodie. Of course
1233 I will, Adams. Thank you. You don't know what this means to me. This cute little
1234 card. Thank you.

1235 /SFX/ SPEED BUMP GRUNTS

1236 **ALLEN:** Thank you. I'll treasure this. Really. Thank you. You're the best doctor a town
1237 could have.

1238 **CREDITS.**
1239 •Introducer

1240 /MUS/ CLOSING THEME

1241 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)

1242 **SCENE 15. — KITTIES ALWAYS RUB IT IN.** (INT: Tunnel, Night)
 1243 •Mr. Oboler, Orson

1244 /SFX/ SPEED BUMP SLOSHES

1245 **MR. OBOLER:** (SAPPY SWEET) Why hello? Hel-lo-oo?

1246 **ORSON:** We have more news they do not want you to hear.

1247 **MR. OBOLER:** There is a Mammon among the islanders. He takes the mask and throws it into
 1248 the sea.

1249 **ORSON:** They're so worried you'll be mad again. They are not going to tell you this.

1250 /SFX/ SPEED BUMP GROWLS

1251 **MR. OBOLER:** I don't think it believes us.

1252 **ORSON:** Why not? Why would we lie?

1253 **MR. OBOLER:** There are Germans coming for the mask.

1254 **ORSON:** Lots of them.

1255 **MR. OBOLER:** You cannot drag away **all** the islanders. You cannot protect all of them.

1256 **ORSON:** They die in very silly poses.

1257 /SFX/ SPEED BUMP ROARS

1258 /SFX/ CATS LAUGH

1259 **MR. OBOLER:** I don't think it ever listens to us again.

1260 **ORSON:** A pity. I cannot wait to see what She does when She gets mad. Perhaps She
 1261 tells it to kill them all.

1262 **MR. OBOLER:** Ooo, that sounds like so much fun. Die, mouse! Die!

1263 /SFX/ CATS LAUGH

1264 **MR. OBOLER:** Yum.