

The Mask of Inanna

Episode 6: “Glory Days”

by Alicia E. Goranson

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Approximate playing time: 1 hour, 15 minutes

CAST OF CHARACTERS

LEONARD ALLEN /
DR. DAMIEN CRASK

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

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

DAVID LERNER-LEWIS

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

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

JESSIE MCALISTER

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

SARA “SCOTTIE” HARPER

Willful, isolated 19-year-old girl on the cusp of beginning her life. Just graduated high school, going to college in the fall, trapped in her small town in the meantime. Distanced from her peers – had to repeat first grade twice due to her parents moving around so often when she was younger. Theater/shop geek, love building sets, doesn’t want to admit how much she takes after her father. Tries to think bigger than her home town but frustrated that she can’t. Doesn’t know what she wants to do for a living after college.

Grew up in the Cult of Inanna, but has issues with it.

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.

GWEN SOMERSET (CURRENT AND TWENTIES) THE MOUSE	Allen's long-time on-again, off-again girlfriend/partner, in her early 80's. She speaks slowly, as if each word is pulling a good strip of meat delicately from a bone. Wise, compassionate Greater Being aware that everyone, Allen included, is in great danger.
FANBEING 1	Excitable, glowing, gnat-like spirit who is very excited to be eating the famous Mr. Allen
FANBEING 2	Excitable, glowing, gnat-like spirit who is very excited to be eating the famous Mr. Allen
FANBEING 3	Excitable, glowing, gnat-like spirit who is very excited to be eating the famous Mr. Allen
MR. OBOLER CONGREGATION CONDUCTOR	A terrifying Nephilim, or adorable pussycat A modern congregation of Inannites (presumably drunk) Bus conductor, from 1953

CAST OF CHARACTERS (AFTER DARK MINISODE)

[RADIO] CORDY MACMURRAY	Well-meaning drunkard trope from the 40's and 50's – a loser down on his luck trying to turn his life around
[RADIO] SHANNON	Brash, jovial potential soul-mate of Cordy
[RADIO] BANKER	Methodical loan officer at the First National Bank of Niemen
[RADIO] SUPERVISOR	A Potential bureaucrat who acts as a liaison between the spiders of Subtabula and their human subjects
[RADIO] CLERK	A Potential bureaucrat charged with preparing new arrivals to Subtabula for work
[RADIO] WOMAN ON STREET	Young woman on the street passing by
[RADIO] WORKER ON STREET	Annoyed young workman on the street

PRODUCTION NOTES

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

1 **INTRODUCTION.**

2 •Introducer

3 **STROUD:** [From Episode 1, Scene 2] To the stations that run your show, your gorgeous
4 Gwen who keeps you steady...

5 **STROUD:** [From Episode 3, Scene 3] Evening, Len. Who are you writing to?

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

7 **LEWIS:** [From Episode 1, Scene 4] A woman named Gwen referred you to us.

8 **ALLEN:** Gwen? (INCREDULOUS) She actually spoke to you about me? We didn't end on
9 a high note.

10 **LEWIS:** She said to tell you that Florida's marvelous for her.

11 **ALLEN:** I'll be. (REMINISCENT) Sweet old Gwen.

12 **MCALISTER:** [From Episode 2, Scene 6] Eight pennies to the Goddess. Thanks be to her.

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

14 /MUS/ OPENING THEME

1 **SCENE 1. — TO ALLEN** (INT: Dining hall, present, evening)
 2 • Introducer, Lewis, Allen (current), McAlister, Scottie, Stroud (prerecorded)

3 /SFX/ SOFT AMBIENCE OF MANY GLASSES WITH ICE

4 **LEWIS:** To Leonard Allen.

5 **CONGREGATION:** To Allen!

6 **ALLEN:** Back at you.

7 **CONGREGATION:** (LAUGHS)

8 **LEWIS:** Before we begin eating, I want to say a few words about this man. It's been a
 9 rough couple weeks, but I'm privileged that I can call him my friend. He is one of
 10 the most noble and generous individuals I know. Noble, because he saved us
 11 this evening from a rampaging Speed Bump.

12 **CONGREGATION:** (CLAPS)

13 **LEWIS:** And generous because he knows out the truth about his radio show, our Prayer
 14 for protection for our loved ones overseas, and he's agreed to stay on until the
 15 end.

16 **CONGREGATION:** (CLAPS)

17 **ALLEN:** Oh, come now. You made my career.

18 **CONGREGATION:** (LAUGHS)

19 **MCALISTER:** I want to add something. When Len gets behind his microphone, he's not only
 20 keeping our ritual going. He's getting our kids to take their earphones out to hear
 21 him. We have families preparing dessert around his show. And woe to the radio
 22 show that runs against him!

23 **CONGREGATION:** (LAUGHS)

24 **MCALISTER:** And we have him all to ourselves. Put your hands together for him.

25 **CONGREGATION:** (CLAPS)

26 **ALLEN:** Thank you. And thank you all for getting me on my feet again, and letting me do
 27 what I love. I feel privileged to be able to finish this old ritual and help your kids
 28 out. They do know what you're planning, right?

29 **CONGREGATION:** (NERVOUS LAUGHTER)

30 **ALLEN:** Anyhow, the lasagna and the chicken's getting cold. Onto the feast!

31 **CONGREGATION:** Hear hear! (CLAPS)

32 /SFX/ PEOPLE RISE AND WANDER TO GET FOOD

33 **LEWIS:** Stay there, Len. Here. The first slice of lasagna.

34 **ALLEN:** (SNIFFS IT) My compliments to the chef.

35 **MCALISTER:** You're welcome.

36 **SCOTTIE:** Mr. Allen, pass the Caesar salad dressing?

37 **ALLEN:** (HANDS IT OVER) Did you want some salad with that?

38 **SCOTTIE:** Nope. It's for my French fries.

39 **LEWIS:** Just to warn you, they're setting up a laser light show for you after dinner.

40 **ALLEN:** Do I have to be there?

41 **LEWIS:** It would be a nice gesture.

42 **MCALISTER:** I'll sneak you out during the show.

43 /SFX/ ALLEN'S STOMACH GRUMBLES

44 **ALLEN:** Hmm. If you'll excuse me, I have to see a horse about a stall.

45 **LEWIS:** We'll save your seat for you.

46 /SFX/ ALLEN STANDS AND WALKS OFF

47 **SCENE 2. — IT'S ME AGAIN** (INT: Quiet hall adjacent to dining hall, immediately following previous
 48 scene)
 49 • Allen, Gwen

50 /SFX/ DISTANT AMBIENCE OF EATING IN DINING HALL, BEHIND DOOR; RUNNING
 51 WATER INTO A SINK, STOPS

52 /SFX/ IN HALL, CANE TAPS FLOOR APPROACHING, STACCATO LIKE WAVES

53 /SFX/ BEHIND DOOR; WIPING HANDS ON PAPER TOWELS, BATHROOM DOOR OPENS,
 54 ALLEN STEPS OUT, CANE TAPPING STOPS

55 **ALLEN:** (SIGHS, RELIEVED)

56 **GWEN:** Leonard.

57 **ALLEN:** (THINKS SHE'S AN INANNITE) Oh, pardon me.

58 **GWEN:** (FRUSTRATED) Leonard.

59 **ALLEN:** What? (REALIZES) Oh my God. Gwen?

60 **GWEN:** Hi, Smoky.

61 /SFX/ THEY HUG CAREFULLY

62 **ALLEN:** (SHOCKED) I thought you were in Florida.

63 **GWEN:** I flew up to see you. (NOTICES HIS SHOCK) Are you all right?

64 **ALLEN:** I didn't expect you'd be here.

65 **GWEN:** Mr. Lewis said you were out of the nursing home. I was waiting for you to call.

66 **ALLEN:** (FLABBERGASTED) You were? Well, I've been, you know. This and that.

67 **GWEN:** I was waiting, regardless. (HUGS HIM AGAIN) I missed you.

68 **ALLEN:** I missed you too. But I thought you'd be fresh with me, still.

69 **GWEN:** And that's why you never called? You were scared (BEAT) of me?

70 **ALLEN:** I couldn't just pick up the phone. I'd have had to call the bank first, and get a
 71 loan.

72 **GWEN:** I'm not here for my money.

73 **ALLEN:** Because, well, I can't pay you. I lost every cent in those stores. You called it. You
 74 were right. Before you left.

75 **SCENE 3. — GWEN LEAVES ALLEN** (INT: Quiet study, twenty years before, evening)

76 • Allen, Gwen

77 /SFX/ QUICK SNAP TO INDICATE TIME CHANGE

78 /SFX/ KNOCK ON DOOR

79 NOTE: ALL VOICES HAVE A SOFT “IN THE PAST” FILTER ON THEM

80 **GWEN:** Smoky?

81 **ALLEN:** (ANNOYED) Can it wait? I’m working on the books in here. I know dinner’s
82 getting cold.

83 /SFX/ GWEN WALKS TO ALLEN

84 **GWEN:** If I wanted the money back that I lent you for your store, could you do it this
85 month?

86 **ALLEN:** What do you want it for?

87 **GWEN:** It’s my money.

88 **ALLEN:** I know but I’d have to do all these books again. You can’t pull out this early.
89 That’s what the guy says.

90 **GWEN:** Uh huh.

91 **ALLEN:** Would you leave me alone? If I lose my place, I have to do this page over.

92 **GWEN:** You’re talking down to me again.

93 **ALLEN:** If that’s what it takes to get you out of here. (FRUSTRATED) Just give my dinner
94 to the dog or put it in the fridge.

95 **GWEN:** I got off the phone with my cousin in Florida.

96 **ALLEN:** Good. Wonderful.

97 **GWEN:** I’m taking the car to see her.

98 **ALLEN:** Oh. How long are you staying this time?

99 **GWEN:** I don’t know.

100 **ALLEN:** Are you coming back?

101 **GWEN:** (ANGRY) You’re in over your head. You’re at your books every night trying some
102 new scheme and since when has your business partner listened to a word you’ve
103 said? Or you’ve listened to a word I’ve said?

104 **ALLEN:** I just need a little more time. We can’t stay retired on what you bring in.

105 **GWEN:** Hon, you're friend's a cheating louse. And here. (KISSES HIM) You know, you
 106 haven't kissed me for months unless I've kissed you first.

107 /SFX/ RULER IS KNOCKED ON THE FLOOR

108 **ALLEN:** Look what you made me do. I lost my place.

109 **GWEN:** I'm sick of chasing you. You're a wreck. I have to go away and think.

110 **ALLEN:** All right. Fine. (SLAPS PENCIL DOWN) I'll come to dinner.

111 **GWEN:** Is that what it takes?

112 **ALLEN:** (DEFLATES) I lost my place anyhow.

113 **GWEN:** (BEAT) My cousin likes you, you know. She wants us to stay together.

114 **ALLEN:** I'm glad someone's rooting for me.

115 **GWEN:** But I'm past tired of coming in here after you. Waiting for you to come to bed.
 116 (BEAT) One of the men at work was sweet on me.

117 **ALLEN:** You didn't.

118 **GWEN:** No. But I remember when you used to phone me at work with those little poems.
 119 Or when we used to listen to the radio and make up lines. (SIGH) I need time to
 120 think. That's all.

121 **ALLEN:** Oh. You know, I love you.

122 **GWEN:** Uh huh.

123 **SCENE 4. — IT'S ME AGAIN, CONTINUED** (INT: Quiet hall adjacent to dining hall, present day,
 124 evening, continuation of Scene 2)
 125 • Allen, Gwen

126 /SFX/ QUICK SNAP TO INDICATE TIME CHANGE

127 **GWEN:** Hey. Hey, you're daydreaming.

128 **ALLEN:** Sorry.

129 **GWEN:** (THINKS) Those were angry times. But I'm tired of being angry. How are you?
 130 You're walking well.

131 **ALLEN:** They have me on a new drug.

132 **GWEN:** Ah.

133 **ALLEN:** What are you doing now?

134 **GWEN:** The usual. Singing on Sundays but it's getting harder to hold the music. My
 135 hands shake more than they used to.

136 **ALLEN:** That's a shame.

137 **GWEN:** How is Mr. Lewis treating you?

138 **ALLEN:** You wouldn't believe it. I have my own lighthouse. Peace and waves.

139 **GWEN:** I stopped by there before I came here. You weren't in.

140 **ALLEN:** They're having a party for me. Come with me. Let me introduce you to everyone.

141 **GWEN:** (NERVOUS) I can't.

142 **ALLEN:** You won't have to stay long.

143 **GWEN:** It sounds like a lot of people in there.

144 **ALLEN:** Oh.

145 **GWEN:** I don't want to panic.

146 **ALLEN:** Can I take you somewhere?

147 **GWEN:** Not tonight. I'm tired.

148 **ALLEN:** Are you leaving?

149 **GWEN:** Are you going back in?

150 **ALLEN:** I should. How about breakfast tomorrow?

151 **GWEN:** I'd like that. I'll come get you at the lighthouse.

152 **ALLEN:** I'm not staying there tonight.

153 **GWEN:** Oh?

154 **ALLEN:** I won't be too far. I'm staying with a friend.

155 **GWEN:** I'll meet you at the lighthouse anyhow. I'm no good with directions but I found
156 that.

157 **ALLEN:** Al right. I'm very glad to see you.

158 **GWEN:** I'm still tired from the flight. (KISSES HIM) See you tomorrow.

159 **ALLEN:** Yes. Make sure the hotel gives you enough pillows for your neck.

160 **GWEN:** I know. I'm paying extra for them. It's your fault for teaching me how to splurge.

161 **ALLEN:** There's nothing wrong with paying a little more for comfort.

162 **GWEN:** Good night.

163 **ALLEN:** Sleep well. I'm really glad you came back.

164 /SFX/ CANE TAPS FLOOR LEAVING. STACCATO LIKE WAVES

165 **ALLEN:** Wow.

166 **SCENE 5. — MCCOY SAYS WHAT?** (INT: Dining hall, evening, immediately following previous
 167 scene)
 168 • Allen, McAlister, Lewis

169 /SFX/ AMBIENCE OF EATING IN DINING HALL

170 **ALLEN:** (EXCITED) David. Jessie.

171 **MCALISTER:** What's the matter?

172 **ALLEN:** Nothing. I ran into Gwen. She flew up from Florida to see me.

173 **LEWIS:** (WORRIED) Len.

174 **ALLEN:** Jessie, I can crash somewhere in town tonight but I need a ride to the lighthouse
 175 tomorrow morning.

176 **MCALISTER:** Are you feeling all right?

177 **ALLEN:** Yes. What do you mean?

178 **LEWIS:** Gwen's dead.

179 **ALLEN:** No.

180 **LEWIS:** She's been gone over five years. Her liver shut down from her cancer.

181 **MCALISTER:** I have copies of her hospital records. There was nothing they could do for her.

182 **ALLEN:** You said she told you the nursing home I was in.

183 **LEWIS:** And I told you I was part of the Harper Foundation. You know, Don Harper?
 184 Scottie Harper? We had to get you out somehow.

185 **ALLEN:** (FRUSTRATED) But she was in the hall. She kissed me. I felt her.

186 **MCALISTER:** You didn't feel anything *change* when you left the hall?

187 **ALLEN:** No. She was there. She even had her crow's feet around her eyes. It was her.

188 **LEWIS:** Did she say where she was staying?

189 **ALLEN:** At a hotel, somewhere. I don't know. Why are you so sure she's dead?

190 **MCALISTER:** We went looking for her to ask her where you were. We didn't believe she was
 191 dead either. I had the hospital fax us her records.

192 **ALLEN:** There could have been a mix-up.

193 **MCALISTER:** I can tell the living from the dead.

194 **LEWIS:** Our rituals tracked you down. We checked for Gwen, too. She is no longer with
195 us.

196 **ALLEN:** When were you going to tell me?

197 **LEWIS:** For crying out loud, we were going to give you a night's rest first.

198 **ALLEN:** (THINKS) She picked a hell of a time to show up.

199 **LEWIS:** I'm sorry I didn't tell you sooner. You never tried to call her.

200 **ALLEN:** I should have. I was planning to, except I thought she'd still be mad.

201 **LEWIS:** Was she?

202 **ALLEN:** Oh, no.

203 **LEWIS:** What do you think she could have been?

204 **MCALISTER:** Don't look at me. There's too many. Nixies, sirens, succubae, Leannán Sidhe
205 (Lee-an-nan-she). Are you tired at all?

206 **ALLEN:** No. Not at all. Look, she smelled like Gwen, she kissed like Gwen, she talked like
207 Gwen. She was Gwen.

208 **MCALISTER:** Even if she was still alive, she would not be walking around with that cancer in
209 her body.

210 **ALLEN:** I'm walking around.

211 **LEWIS:** So we have to be very careful in dealing with her.

212 **ALLEN:** I shouldn't have told you.

213 **LEWIS:** I'm glad you did.

214 **ALLEN:** (ANNOYED) Let me finish. (REMINISCENT) I was out in the hall there, and I
215 thought I knew all the things you'd been keeping secret. I thought I had a
216 beautiful place to live, and I could finish my old show. The way things should
217 have been. And I would have had Gwen back, too. If you hadn't said anything
218 about her. I almost had it all.

219 **MCALISTER:** (WAITS FOR ALLEN TO PUT HIMSELF BACK TOGETHER) Do you want a ride
220 to my place?

221 **ALLEN:** Wait. Wait.

222 /SFX/ ALLEN WALKS OFF

223 **LEWIS:** Where are you going?

224 **ALLEN:** (AS HE WALKS OFF) To see if she shows up again.

225 /SFX/ AMBIENCE OF EATING IN DINING HALL

226 **SCOTTIE:** Is he going to be all right?

227 **LEWIS:** He will. His condition is degenerating though. I hoped he'd last longer.

228 **MCALISTER:** I'll take care of him.

229 **LEWIS:** I'm sure you will.

230 /SFX/ ALLEN WALKS BACK

231 **MCALISTER:** Any luck?

232 **ALLEN:** No. Get me out of this joint.

233 /SFX/ AMBIENCE OF EATING IN DINING HALL FADES OUT

234 **SCENE 6. — NIGHT FIDGETS** (INT: Guest bedroom, night)
 235 • Allen, McAlister

236 /SFX/ QUIET AMBIENCE

237 **MCALISTER:** I made the bed for you. The blue towel is yours.

238 **ALLEN:** Thank you.

239 /SFX/ ALLEN SITS QUIETLY ON THE SQUEAKY BED

240 **MCALISTER:** Help yourself to whatever you want in the fridge. I'm turning in upstairs.

241 **ALLEN:** May I see her papers?

242 **MCALISTER:** Yes.

243 /SFX/ JESSIE RIFFLES THROUGH A DESK DRAWER, HANDS PAPERS TO HIM

244 **ALLEN:** (READS) At least she wasn't in pain.

245 **MCALISTER:** They took good care of her.

246 **ALLEN:** Could you check to see if she's really gone?

247 **MCALISTER:** The dead can't come back. There's the Speed Bump, but it's a cast-off. A
 248 snakeskin with some memories.

249 **ALLEN:** She knew me. She acted just like her.

250 **MCALISTER:** Exactly as you remember her.

251 **ALLEN:** I suppose. (BEAT) You are going to take me back to the lighthouse tomorrow,
 252 right?

253 **MCALISTER:** That's not a good idea.

254 **ALLEN:** (ANNOYED) I know that. I don't care. I want to see her again. Even if it's not her.
 255 I want to see her.

256 **MCALISTER:** (SIGHS) Then I'll have to give you a few charms before you go.

257 **SCENE 7. — COLONEL CLINK** (EXT: Bottom of lighthouse hill, morning)

258 • Allen, McAlister

259 /SFX/ SEASIDE AMBIENCE, CAR PULLS UP, STOPS, DOORS OPEN

260 **ALLEN:** Ow.

261 /SFX/ ALLEN IS CLINKING AS IF HE HAS FORTY WIND CHIMES AROUND HIS NECK

262 **ALLEN:** If this is a “few” charms, I’d hate to see what you consider a lot.

263 **MCALISTER:** Wait. (SLIDES ONE ON) This one is protection in case she tries to lick your skin
264 off, (SLIDES ONE ON) and this one is in case she tries to trap your eyesight in a
265 Klein jar.

266 **ALLEN:** I’m no wizard and I know this is overkill.

267 **MCALISTER:** Do you know what she is?

268 **ALLEN:** No.

269 **MCALISTER:** Then you’ll wear them all.

270 **ALLEN:** Fine. Wait. I’ll scream if I need you.

271 **MCALISTER:** I’ll be here.

272 /SFX/ ALLEN WALKS TO CLIFF EDGE, CLINKING THE WHOLE WAY

273 **SCENE 8. — NEW MORNING** (EXT: Cliffside, morning)

274 • Allen, Gwen

275 /SFX/ SEASIDE AMBIENCE. ALLEN WALKS FORWARD CLINKING. STOPS

276 **GWEN:** Good morning.

277 **ALLEN:** (RESERVED) Morning.

278 **GWEN:** How'd you sleep?

279 **ALLEN:** Out like a light and on again.

280 /SFX/ GWEN RIFFLES HER HAND THROUGH THE CHARMS

281 **GWEN:** Did you get drunk or are all these for me?

282 **ALLEN:** Are there any you like?

283 **GWEN:** They're all hideous.

284 **ALLEN:** Then I got drunk.

285 **GWEN:** (PLAYFULLY) Hmph. I was admiring the view. The water's colder than it is in
286 Florida. It swells slower.

287 **ALLEN:** Do you want to swim?

288 **GWEN:** No. Oh no. You're the swimmer.

289 **ALLEN:** I like to watch the sunsets from here.

290 **GWEN:** I can see why. We had those two condo buildings blocking the view from our
291 house.

292 **ALLEN:** I hated those things.

293 **GWEN:** Amen.

294 **ALLEN:** What were we supposed to look at, the televisions in the neighbor's windows?

295 **GWEN:** It drove me crazy, too. (BEAT) What's wrong, Smoky? You're looking at me like
296 it's the first time.

297 **ALLEN:** Well, I... uh...

298 **SCENE 9. — ALLEN MEETS GWEN** (EXT: New York rest area, 1953, afternoon)

299 • Allen (Twenties), Gwen (Twenties)

300 NOTE: GWEN AND ALLEN HAVE A SOFT “IN THE PAST” VOICE FILTER

301 /SFX/ QUICK SNAP TO INDICATE TIME CHANGE.

302 **CONDUCTOR:** The bus for Philadelphia resumes services in fifteen minutes! Grab what you
303 need at this rest stop.

304 /SFX/ ALLEN WALKS ON GRAVEL AROUND THE BACK OF THE BUILDING. STOPS

305 **ALLEN (TWENTIES):** Excuse me, Can I borrow a smoke?

306 **GWEN (TWENTIES):** (STARTLED) Sure. Sorry. Light it off mine.

307 **ALLEN (TWENTIES):** (SMOKES) Can I ask why you’re back here?

308 **GWEN (TWENTIES):** My choral director doesn’t want us smoking.

309 **ALLEN (TWENTIES):** Ah. So, you’re headed home?

310 **GWEN (TWENTIES):** Yup. All us girls. Back to Lockstone, Pennsylvania.

311 **ALLEN (TWENTIES):** I’ll be. I’m taking a job one town over.

312 **GWEN (TWENTIES):** Get out of here!

313 **ALLEN (TWENTIES):** They’re starting a radio theater company and they want me to run it.

314 **GWEN (TWENTIES):** You run radio stations?

315 **ALLEN (TWENTIES):** No, only shows. I worked for Orson Welles.

316 **GWEN (TWENTIES):** (DISBELIEVING) Ah.

317 **ALLEN (TWENTIES):** I mean it.

318 **GWEN (TWENTIES):** And now you’re off to our little neck of the woods.

319 **ALLEN (TWENTIES):** That’s right.

320 **GWEN (TWENTIES):** You’re hiring singers?

321 **ALLEN (TWENTIES):** It’s not that sort of show.

322 **GWEN (TWENTIES):** Oh. (BEAT) Hey, in New York, do they really hire you right off the street?
323 If they’ve seen you perform somewhere.

324 **ALLEN (TWENTIES):** No.

325 **GWEN (TWENTIES):** Of course they don't. (DISBELIEVING) Some of the girls were saying it
 326 happens. They said a friend of one of my friend's cousins was picked up for
 327 Glenn Miller.

328 **ALLEN (TWENTIES):** A friend of a friend?

329 **GWEN (TWENTIES):** A friend of a friend.

330 **ALLEN (TWENTIES):** That friend who's always winning the lottery?

331 **GWEN (TWENTIES):** Right. Her.

332 **ALLEN (TWENTIES):** I like her. She owes me ten bucks.

333 **GWEN (TWENTIES):** She owes me my weekend back. (SERIOUS) I should catch up with the
 334 girls. (SMACKS LIPS) Do you have any gum?

335 **ALLEN (TWENTIES):** No. For your breath?

336 **GWEN (TWENTIES):** Uh huh.

337 **ALLEN (TWENTIES):** I (BEAT) have a trick for that.

338 **GWEN (TWENTIES):** Better than gum?

339 **ALLEN (TWENTIES):** Yes. (NERVOUS, INTIMATE) If (BEAT) you wouldn't mind it.

340 **GWEN (TWENTIES):** What is it?

341 /SFX/ THEY KISS, NERVOUSLY

342 **GWEN (TWENTIES):** (COMES UP FOR AIR) You taste like smoke, too.

343 **ALLEN (TWENTIES):** I didn't say it was [a good plan.]

344 /SFX/ GWEN CUTS HIM OFF, KISSES HIM AGAIN, THEY STOP, AND BREATHE

345 **ALLEN (TWENTIES):** Is there anyone watching?

346 **GWEN (TWENTIES):** No, I think we're fine.

347 **ALLEN (TWENTIES):** I wouldn't want to get you in trouble.

348 **GWEN (TWENTIES):** Do you have a phone number, where you'll be staying?

349 **ALLEN (TWENTIES):** Yes, I do. Give me a second. (CHECKS THROUGH POCKETS) It's here
 350 somewhere. There. (UNFOLDS PAPER)

351 **GWEN (TWENTIES):** (NODS) I don't suppose [you'd mind if I called].

352 **ALLEN (TWENTIES):** (REASSURES) Call it. Or don't.

- 353 **GWEN (TWENTIES):** I should go.
- 354 /SFX/ GWEN HURRIES OVER GRAVEL
- 355 **ALLEN (TWENTIES):** Goodbye, um?
- 356 **GWEN (TWENTIES):** Gwen.
- 357 **ALLEN (TWENTIES):** Leonard.
- 358 /SFX/ GWEN RUNS AWAY OVER GRAVEL
- 359 **ALLEN (TWENTIES):** Leonard Allen. (DISAPPOINTED) Aw, Christ.

360 **SCENE 10. — NEW MORNING (CONT.)** (EXT: Cliffside, present, morning, continuation of Scene 8)
 361 • Allen, Gwen

362 /SFX/ QUICK SNAP TO INDICATE TIME CHANGE.

363 **GWEN:** Smoky? Smoky.

364 **ALLEN:** I'm sorry.

365 **GWEN:** Have you had breakfast yet?

366 **ALLEN:** I had a bite on the way over. (BEAT) You said you've spoken to David Lewis?

367 **GWEN:** Yes.

368 **ALLEN:** He says you're dead.

369 **GWEN:** Do I look dead?

370 **ALLEN:** No. But Jessie, a friend of mine, showed me your medical records. (TAKES OUT
 371 PAPERS FROM UNDER CHARMS) Look.

372 **GWEN:** (READS, SIGHS) I don't see anything on these about my cortisone allergy.

373 **ALLEN:** Let me see. (READS)

374 **GWEN:** They tried to give me a cortisone shot when I was there. The nurse wouldn't
 375 believe me. See? It's not on my record.

376 **ALLEN:** It says your liver shut down, right there.

377 **GWEN:** My cancer went into remission. I don't know whose records these are.

378 **ALLEN:** Your name is on every page.

379 **GWEN:** Hospitals make mistakes.

380 **ALLEN:** But this many?

381 **GWEN:** I'm not dead.

382 **ALLEN:** (THINKS) I know. (HUGS HER) I missed you, baby.

383 **GWEN:** I missed you, too.

384 **ALLEN:** I want you here.

385 **GWEN:** I want to be here.

386 **ALLEN:** (LETS HER GO, SWALLOWS) Jessie is waiting for me. She won't believe any of
 387 this. Can you talk to her?

388 **GWEN:** Hon, I still don't feel comfortable around new people.

389 **ALLEN:** She's down the hill. Not far.

390 **GWEN:** I know. I heard you talking. Take these. Give them to her.

391 /SFX/ GWEN DROPS EIGHT PENNIES INTO HIS HAND

392 **GWEN:** She'll understand. Tell her I'm no goddess.

393 **ALLEN:** (CONFUSED) Are you sure?

394 **GWEN:** I won't go anywhere.

395 **ALLEN:** Thank you.

396 /SFX/ THEY HUG

397 **GWEN:** And take all that junk off your neck.

398 **ALLEN:** Yes, dear.

399 /SFX/ ALLEN WALKS AWAY FROM THE CLIFFSIDE

400 **SCENE 11. — SHE’S ALL WET** (EXT: Bottom of lighthouse hill, morning)

401 • Allen, McAlister

402 /SFX/ SEASIDE AMBIENCE. ALLEN AND HIS CHARMS WALK TO JESSIE

403 **MCALISTER:** Is she there?

404 **ALLEN:** Yes. She touched all your charms. Nothing happened.

405 /SFX/ ALLEN SCOOPS OFF THE CHARMS

406 **MCALISTER:** Just put them down. Will you go back to her?

407 **ALLEN:** Yes. (TAKES PENNIES OUT OF POCKET) She said for me to give you these.
408 (DROPS PENNIES INTO JESSIE’S HAND ONE AT A TIME) Eight pennies. She
409 said, “I’m no goddess.”

410 **MCALISTER:** (SNIFFS) They smell like brine. (REMEMBERS) Eight pennies to the Goddess.
411 Thanks be to her. I threw these over the cliff after Scottie dumped her grass
412 clippings there.

413 **ALLEN:** She’s the (BEAT) thing under my cliff?

414 **MCALISTER:** Ssh. She can probably hear you.

415 **ALLEN:** She knew about Gwen’s cortisone allergy.

416 **MCALISTER:** She probably knows everything you know about Gwen.

417 **ALLEN:** What is she?

418 **MCALISTER:** I don’t know. But she’s been here longer than any of us. There are stories of a
419 haunted cliff from when the Wabanaki used to fish here.

420 **ALLEN:** Like?

421 **MCALISTER:** Wild winds. Ghostly singing. The usual. Nothing to worry about. No deaths.

422 **ALLEN:** How long will she be Gwen?

423 **MCALISTER:** Ask her. I don’t think she means you any harm.

424 **ALLEN:** I think I will. Go home.

425 /SFX/ ALLEN WALKS BACK UP THE HILL

426 **MCALISTER:** David will kill me if anything happens to you.

427 **ALLEN:** That’s nice.

428 **SCENE 12. — REKINDLING** (EXT: Cliffside, morning)

429 • Allen, Gwen

430 /SFX/ SEASIDE AMBIENCE. ALLEN WALKS TO GWEN

431 **ALLEN:** Did you hear us?

432 **GWEN:** No. What did she say?

433 **ALLEN:** That you're all right, I suppose.

434 /SFX/ CAR DRIVING OFF IN DISTANCE

435 **GWEN:** She must fuss over you terribly.

436 **ALLEN:** I don't understand her sometimes.

437 **GWEN:** You must be a big investment. My old, high-priced consulting man.

438 **ALLEN:** (PLAYFULLY) Stop it. (SERIOUSLY) David swore he never talked to you.

439 **GWEN:** But he did. I gave him your address, where I sent your sympathy cards.

440 **ALLEN:** You're sure.

441 **GWEN:** Has he always been honest with you?

442 **ALLEN:** Hmm.

443 **GWEN:** That was the only time we spoke. Maybe it got muddled in his head. I muddle all
444 sorts of things. I wake up at two in the morning and I expect that darned air raid
445 horn at the fire station to go off.

446 **ALLEN:** (REMEMBERS) Back in Lockstone. Oh my. I hated that thing.

447 **GWEN:** Every night, I swear it went off and there was never a fire.

448 **ALLEN:** It was for the ambulance.

449 **GWEN:** Yes, but (LAUGHS) I couldn't sleep properly some nights when it didn't go off.

450 **ALLEN:** I missed it when I was in L.A. It wasn't loud enough for me to fall asleep. I took
451 pills.

452 **GWEN:** They're not good for you.

453 **ALLEN:** They don't let you get the R.E.M. sleep. But what else am I going to do at two in
454 the morning? (BEAT) Did you ever go back to Lockstone?

455 **GWEN:** There's nothing for me there. You know the old saw mill we took the shortcut
456 through to get to town?

457 **ALLEN:** Yes.

458 **GWEN:** It's "Hick'ry Estates" now. With an apostrophe in the "Hick'ry." The roll-out grass
459 is already dying. And all those prefab houses must be furnaces in the summer.
460 Only a third are sold. There's nothing for the kids. It's a wasteland.

461 **ALLEN:** Prices will drop soon enough.

462 **GWEN:** Yes, but it was *our* shortcut. I miss it.

463 **ALLEN:** How long are you staying?

464 **GWEN:** As long as you want me to. (BREATHES) I should have come sooner. I'm sorry I
465 left you as long as I did.

466 **ALLEN:** (SWALLOWS) That was how it was. I was living in a shot glass.

467 **GWEN:** I expected too much. But I'm not going anywhere. My mind's made.

468 /SFX/ THEY KISS

469 **ALLEN:** I'm glad.

470 **GWEN:** Before we do anything more, I do have some laundry that needs airing.

471 **ALLEN:** Yes?

472 **GWEN:** A few years after I left you, there was someone else.

473 **ALLEN:** (TELLING) Oh.

474 **GWEN:** I didn't know him before. He used to visit Florida every winter. His name was
475 Jacob Henderson.

476 **ALLEN:** Wait. Henderson?

477 **GWEN:** Yes. He used to maintain the lighthouse before you. (QUIET) I was someone
478 special to him, too.

479 **ALLEN:** Oh.

480 **GWEN:** It's what happened and we had good times. I don't regret it. I want you to know
481 everything.

482 **ALLEN:** I'm not sure I want to know.

483 **GWEN:** He was a good man. Private, like me, but a fine dancer. (WISTFUL) Life's not
484 always fair.

485 **ALLEN:** You miss him.

486 **GWEN:** Mmm hmm. (COMFORTING) Missed you more.

487 **ALLEN:** Life's not always fair. (BEAT) Did you see any of the lighthouse keepers before
488 him?

489 **GWEN:** Smoky, if you're going to be this way, I'm wasting my time.

490 **ALLEN:** Baby.

491 **GWEN:** I mean it. I came all this way for you, and if you've decided to stay jealous at me,
492 tell me now.

493 **ALLEN:** You can't expect to show up and tell me this and have me turn into Hugh Hefner.
494 'Oh sure. Open relationship.'

495 **GWEN:** If you cared so much before, why didn't you give me one phone call to ask how I
496 was doing? And not 'Here's your money. Don't spend it.' (CATCHES BREATH) I
497 need a cigarette.

498 **ALLEN:** Do you have one?

499 **GWEN:** No. You?

500 **ALLEN:** The doctor would kill me.

501 **GWEN:** (BEAT) I've said my piece. Do you want some time alone?

502 **ALLEN:** No.

503 **GWEN:** You're sure?

504 **ALLEN:** Yes. (THINKS) I loved you.

505 **GWEN:** I never stopped. (CONCERNED) Let me feel your pulse.

506 **ALLEN:** Is something wrong?

507 **GWEN:** It's racing. You're skin's white. Your eyes are clear.

508 **ALLEN:** It's the Cinnamon-B.

509 **GWEN:** I know that. It killed Jacob when they gave him an overdose.

510 **ALLEN:** Someone mentioned that when I first came here.

511 **GWEN:** I suspected you were bad last night. But I think it's worse than that. Oh, Smoky.
512 (KISSES HIM) You must have been in awful shape at the hospital.

513 **ALLEN:** How bad is it?

514 **GWEN:** (SWALLOWS) I'd say four weeks.

515 **ALLEN:** (THINKS) I'll talk to David. He can cut the dosage.

516 **GWEN:** There's no going back. The drug's addictive. (BEAT) I don't know if I want to be
517 around for this.

518 **ALLEN:** (ANGRY) They why the heck did you come?

519 **GWEN:** I thought we'd have years. The last two weeks are awful. You'll get the shakes
520 and the seizures and the comas. I don't know if I want to go through that again.

521 **ALLEN:** Why didn't you check before?

522 **GWEN:** I wanted to be with you again. What do you want me to say?

523 **ALLEN:** I'll never understand you.

524 **GWEN:** You don't know how bad it is.

525 **ALLEN:** Hon, if I only have two weeks with you, let me have them. If you run off now, I
526 know how it's going to go. You'll be on the phone to your cousin, and go moping
527 around the boardwalk. And I'll be here, fine. (BEAT) You want to leave in two
528 weeks? Great. Why spoil today?

529 **GWEN:** It's hard.

530 **ALLEN:** It's not hard today. Or tomorrow. Come here. (EMBRACES HER)

531 **GWEN:** You smell nice. Give me a reason to stay.

532 **ALLEN:** How about a walk?

533 **GWEN:** (SMILES) All right.

534 /SFX/ THE TWO OF THEM WALK AWAY

535 **ALLEN:** If we're lucky, maybe we can 'pick some berries' out there.

536 **GWEN:** Smoky.

537 **ALLEN:** What? I'm a man.

538 **SCENE 13. — ICEBERG TIP** (EXT: Front of lighthouse, afternoon)

539 • Allen, Gwen

540 /SFX/ SEASIDE AMBIENCE, ALLEN AND GWEN WALK TO DOOR

541 **ALLEN:** (FADES IN AS APPROACHES) So I held up the mask and I knew that was what
542 the Speed Bump wanted. I said, “It is you, Adams, isn’t it?” And it understood me.
543 I know it.

544 **GWEN:** Bravo.

545 **ALLEN:** Thank you. I could use lunch. I’ll have to use the lighthouse phone. I’ll be back
546 for my radio show.

547 **GWEN:** Go ahead. I have things to do.

548 /SFX/ ALLEN GETS HIS KEYS FROM HIS POCKET, TRIES TO OPEN THE DOOR

549 **ALLEN:** They want it at eight o’clock on the dot. (RATTLES KEYS IN LOCK) Come on.

550 **GWEN:** Pull the knob up while you turn?

551 **ALLEN:** I’m trying. (GASPS, STOPS) My key’s not working. You try it.

552 /SFX/ GWEN RATTLES KEYS IN DOOR

553 **GWEN:** Maybe they changed the lock?

554 **ALLEN:** I’ll ask Jessie. David’s house is down the road.

555 **GWEN:** Good luck. (KISSES HIM) I’ll be waiting.

556 **ALLEN:** Take care, baby.

557 /SFX/ ALLEN WALKS DOWN THE HILL

558 **SCENE 14. — BURNING EARS** (INT: Lewis' living room, afternoon)

559 • Allen, Scottie, Lewis, McAlister

560 /SFX/ QUIET INTERIOR

561 **SCOTTIE:** I don't know. I mean, if he's happy.

562 **LEWIS:** Once the Prayer is over, fine. But I do not want this spirit near him before then.

563 **MCALISTER:** She's had plenty of chances to hurt him but she hasn't.

564 **LEWIS:** Yet.

565 /SFX/ LEWIS' FRONT DOOR OPENS

566 **SCOTTIE:** What if she's lonely? What if she just wants a relationship?

567 /SFX/ ALLEN WALKS IN AND SHUTS THE DOOR

568 **ALLEN:** I suppose my ears should have been burning.

569 **LEWIS:** (QUIET) Hello, Len.

570 **ALLEN:** Hello.

571 **MCALISTER:** We're concerned you might be hurt.

572 **ALLEN:** That's my business.

573 **SCOTTIE:** Did she say exactly who she is?

574 **ALLEN:** Yes.

575 **MCALISTER:** And?

576 **ALLEN:** I'm not going to tell you.

577 **LEWIS:** That's not fair.

578 **ALLEN:** It's my life.

579 **LEWIS:** We need to keep you safe.

580 **ALLEN:** For how long? A month? She said that's as long as I have. Because of that drug.

581 **MCALISTER:** (SURPRISED) That can't be right.

582 **ALLEN:** You have me on a higher dose than Jacob Henderson, right?

583 **MCALISTER:** David, you didn't.

584 **LEWIS:** I needed to give him more than we expected.

585 **SCOTTIE:** But the dosages on the bottles were normal.

586 **LEWIS:** I altered the boxes. Your father knows.

587 **MCALISTER:** You are a piece of work.

588 **LEWIS:** It was the high dose or he wasn't leaving the medical center.

589 **ALLEN:** Jessie. David. It doesn't matter. (BEAT) I have my Gwen. If it's for a month, so be
590 it.

591 **LEWIS:** Please. Stop seeing her until the show is done.

592 **ALLEN:** No.

593 **LEWIS:** You don't know what she is.

594 **ALLEN:** I see her or I don't do the show.

595 **LEWIS:** (SIGHS)

596 **ALLEN:** I'm starving. I'm making myself a sandwich.

597 **LEWIS:** Go ahead.

598 **ALLEN:** Thank you. Wait. Jessie. Give me the new key to the lighthouse.

599 **MCALISTER:** What new key?

600 **ALLEN:** Mine doesn't work on any of the doors.

601 **MCALISTER:** None of them?

602 **ALLEN:** Nope.

603 **SCOTTIE:** Did you try pulling up when you turned the knob?

604 **ALLEN:** Yes.

605 **LEWIS:** We should come with you to see what's up. (BEAT) Go have lunch.

606 **ALLEN:** Thank you.

607 /SFX/ ALLEN WALKS INTO KITCHEN, RATTLES SILVERWARE AND CUPBOARDS

608 **SCOTTIE:** So we're not doing anything about Gwen?

609 **LEWIS:** Give me time.

610 **SCENE 15. — UNLOCKING** (EXT: Front of lighthouse, afternoon)

611 • Allen, Scottie, Lewis, McAlister

612 /SFX/ SEASIDE AMBIENCE, JESSIE JINGLES HER KEYS

613 **MCALISTER:** All right.

614 /SFX/ FUMBLES WITH KEY IN LOCK

615 **MCALISTER:** Son of a biscuit. Come on.

616 /SFX/ STRUGGLES WITH LOCK, SCOTTIE AND LEWIS RUN UP

617 **LEWIS:** Any luck?

618 **MCALISTER:** No. You?

619 **LEWIS:** The oil door won't budge.

620 **SCOTTIE:** The shed won't open. My key turned right but the lock didn't click where it should
621 have.

622 **ALLEN:** I told you.

623 **MCALISTER:** It worked yesterday.

624 **LEWIS:** Scottie, could you climb in the light if I got you a ladder?

625 **SCOTTIE:** Sure.

626 **MCALISTER:** I think it's being held shut.

627 **SCOTTIE:** Is it the wing-things?

628 **MCALISTER:** Scottie, throw a rock at that window.

629 **ALLEN:** (DEFENSIVE) Wait a second.

630 **SCOTTIE:** On it.

631 /SFX/ ROCK BOUNCES OFF GLASS

632 **ALLEN:** (GRITS TEETH) You didn't have to.

633 **LEWIS:** (SHOCKED) It didn't break.

634 **MCALISTER:** This is going to be a fun afternoon.

635 **LEWIS:** If Allen can't do his radio show tonight...

636 **MCALISTER:** I know.

637 **ALLEN:** Why don't you all clear out for a minute? I'll talk to Gwen.

638 **LEWIS:** All right. *One* minute.

639 /SFX/ JESSIE, LEWIS AND SCOTTIE WALK AROUND THE LIGHTHOUSE

640 **SCOTTIE:** (WHILE LEAVING) Are you sure Gwen didn't lock the lighthouse?

641 **ALLEN:** (ALONE) Gwen? Are you around?

642 **GWEN:** I never thought they'd leave.

643 **ALLEN:** Good. (HUGS HER) Hi, baby.

644 **GWEN:** Hello.

645 **ALLEN:** You said you used to stay in the lighthouse?

646 **GWEN:** Yes?

647 **ALLEN:** You wouldn't have an old key, or know another way in?

648 **GWEN:** Let me check my pockets.

649 /SFX/ GWEN RATTLES ODD METAL IN HER POCKET

650 **GWEN:** I haven't used this in a while.

651 /SFX/ GWEN TRIES KEY IN THE LOCK

652 **GWEN:** It still doesn't work. Let me force it. (GRUNTS)

653 /SFX/ METAL SNAPS, DOOR OPENS, MAGIC WIND CHIME SOUND INSIDE

654 **GWEN:** Got it. I broke my key, though.

655 **ALLEN:** You're the bees knees, hon. (KISSES HER) Is it safe to go in?

656 **GWEN:** At my age, I don't know what's 'safe' anymore. I'll wait for you inside.

657 **ALLEN:** Call if you need help.

658 **GWEN:** You , too.

659 /SFX/ CANE TAPS FLOOR LEAVING, STACCATO LIKE WAVES, FADES

660 **ALLEN:** (SHOUTS) We opened the door!

661 /SFX/ JESSIE, LEWIS AND SCOTTIE RUN BACK

662 **SCOTTIE:** You did it?

663 **ALLEN:** Gwen did. It's open.

664 **LEWIS:** (LISTENS TO MAGIC CHIMES) You hear that?

665 **MCALISTER:** Yes. Everybody, hold hands. We'll make a line for the radio room to grab the
666 AfterDark episodes. Do not let go. Understand?

667 **ALLEN:** Yes.

668 **LEWIS:** Yes.

669 **SCOTTIE:** Affirmative.

670 **MCALISTER:** I'll lead.

671 **SCOTTIE:** What's going on in there?

672 **SCENE 16. — ALLENCON 2008** (INT: Lighthouse entryway, afternoon)
 673 • Allen, Scottie, Lewis, McAlister, Gwen, Fanbeing1, Fanbeing2, Fanbeing3, The Mouse

674 /SFX/ MAGIC WIND CHIME SOUND

675 **MCALISTER:** I don't know. This is the spiritual side of the lighthouse.

676 **LEWIS:** This isn't possible. I train people for years before they can travel here.

677 **ALLEN:** You didn't train me.

678 **MCALISTER:** You're special.

679 **SCOTTIE:** What's with all the doors?

680 **LEWIS:** They're gateways.

681 /SFX/ FOUR FEET WALK ACROSS WOOD FLOOR

682 **MCALISTER:** All the rooms in the lighthouse should be here, but they won't be the same.

683 /SFX/ OPENS RADIO ROOM DOOR

684 **MCALISTER:** This should be the radio room.

685 **ALLEN:** (LOOKS INSIDE) Where's the equipment? It's empty.

686 **LEWIS:** Son of a weasel.

687 **MCALISTER:** Don't let go of my hand!

688 **LEWIS:** I can try to journey to the real world.

689 **MCALISTER:** We'll lose you.

690 **LEWIS:** (ANGRY) The Presto reels aren't going to show up here!

691 **MCALISTER:** (REASSURING) Scottie, Len. Hold onto me. Ready, David?

692 **LEWIS:** Yes. (BREATHES) Letting go. (PAUSE) I'm still here.

693 **MCALISTER:** Focus. Relax.

694 **LEWIS:** I am. I think I can see the other side. Let me try the cellar. Someone might be
 695 using the Mask to hold the spiritual world steady.

696 /SFX/ LEWIS WALKS AWAY, FADES

697 **ALLEN:** What should we do to kill time? (REALIZES) Jessie? Scottie? I'm holding your
 698 (BEAT) hands. (LOOKS AROUND, THEY ARE GONE) Where did you go? I'm
 699 here! I didn't feel you go! Anyone!

700 /SFX/ ALLEN WALKS INTO THE CORRIDOR

701 **ALLEN:** Jessie? Where'd they put the front door? It's not where it should be.

702 /SFX/ OPENS ONE DOOR

703 **ALLEN:** Scottie? Jessie?

704 /SFX/ SHUTS THE DOOR, OPENS ANOTHER

705 **ALLEN:** David? Anyone?

706 /SFX/ SHUTS THE DOOR, OPENS ANOTHER

707 **ALLEN:** Hello?

708 **FANBEING1:** (HIGH-PITCHED VOICE) Mr. Allen!

709 **FANBEING2:** It's Mr. Allen!

710 /SFX/ RUSH OF RELENTLESS BUZZING

711 **FANBEINGS (MANY):** (OVERLAPPING) Mr. Allen!

712 **FANBEING3:** He's here!

713 **FANBEING1:** I love your work.

714 **FANBEING2:** It influenced my life!

715 **FANBEING3:** AfterDark! AfterDark!

716 **FANBEINGS (MANY):** To Allen!

717 **ALLEN:** Flies! Get away from me!

718 **FANBEING1:** May I have your autograph?

719 **FANBEING2:** May I have your pen?

720 **FANBEING3:** May I have your jacket?

721 **FANBEING1:** May I have your hand?

722 **FANBEING2:** May I have your teeth?

723 **FANBEING3:** May I have your eyes?

724 **FANBEING1:** May I have your heart? I'm such a fan.

725 **FANBEING2:** I love everything you've done.

726 /SFX/ ALLEN SWATS PEBBLES

727 **ALLEN:** Let me go!

728 **FANBEING1:** Why are you fighting?

729 **FANBEING2:** We love you.

730 **FANBEING3:** There's plenty of you to go around.

731 **FANBEING1:** It's an honor to bite you, sir.

732 **ALLEN:** Ow! Stop it!

733 **FANBEING3:** I can't believe I'm on your nose.

734 **ALLEN:** Help!

735 /SFX/ CANE TAPS FLOOR APPROACHING, STACCATO LIKE WAVES

736 **FANBEING1:** Do you need your tongue to speak?

737 **FANBEING2:** You even taste famous.

738 /SFX/ CANE SWATS THE AIR, FLIES CLATTER TO FLOOR, BUZZING STOPS

739 **GWEN:** He's not *that* special! You should see him wipe his nose-pickings under the table.
740 He loses all *my* things even when he knows where *his* are.

741 **ALLEN:** Baby!

742 **FANBEING1:** That was rude.

743 **FANBEING2:** Who are you?

744 **FANBEING3:** His girlfriend?

745 **GWEN:** Hurry. We can't hold them back for long.

746 **ALLEN:** Get me out.

747 **GWEN:** The front door's gone.

748 /SFX/ GWEN AND ALLEN HURRY AWAY WITH THE CANE, FLIES BEGIN BUZZING AGAIN

749 **FANBEING1:** She can't love him the way we love him.

750 **FANBEING2:** What does she know of his work?

751 **GWEN:** Persistent, aren't they?

752 **ALLEN:** Ow! They're biting again.

753 **FANBEING1:** One more taste please.

754 **GWEN:** Get in this room.

755 **FANBEING2:** No!

756 **FANBEING3:** Bar the doors!

757 **FANBEING1:** Stuff the lock!

758 /SFX/ CANE SWATS FLIES, WIND CLIP, BUZZING SUBSIDES AND RETURNS STRONGER

759 **GWEN:** Pests! Get out!

760 **FANBEING1:** No.

761 **FANBEING2:** We love you, Mr. Allen.

762 **FANBEING3:** Carry him away.

763 **ALLEN:** That's enough! (TO GWEN) Let me handle them. (TO FANBEINGS) Stop!
764 Please. I appreciate your dedication. I'm thrilled to have such passionate fans.

765 **FANBEING1:** Thank you, Mr. Allen.

766 **FANBEING2:** We're ever so pleased.

767 **FANBEING3:** Say, "I wouldn't be caught dead out AfterDark!"

768 **ALLEN (as CRASK):** I wouldn't be caught dead out (BEAT) AfterDark!

769 **FANBEINGS (MANY):** Squeee!

770 **ALLEN:** But really, I didn't have the best AfterDark on the radio.

771 **FANBEING1:** Of course you did.

772 **FANBEING2:** You don't mean that.

773 **ALLEN:** Really. I thought Bob Stroud's version was a lot better overall.

774 **FANBEING1:** Blasphemer!

775 **FANBEING2:** Heresy!

776 **ALLEN:** I mean it. He was in Hollywood. His mikes were cleaner. His music was punchier.
777 His actors had more experience.

778 **FANBEING1:** Liar!

779 **FANBEING2:** Your's was more authentic!

780 **FANBEING3:** The music was punchier.

781 **FANBEING1:** What?

782 **FANBEING3:** Just the music.

783 **FANBEING1:** It's a package.

784 **FANBEING2:** Allen's show was perfect.

785 **FANBEING3:** Allen's show with Stroud's music.

786 **FANBEING1:** No! No Stroud!

787 **GWEN:** Get inside! Now!

788 /SFX/ DOOR OPENS, GWEN AND ALLEN HURRY IN

789 **FANBEING3:** Stroud's was cleaner!

790 **FANBEING1:** Soulless!

791 **FANBEING2:** Heresy!

792 /SFX/ DOOR SHUTS, FLIES BUZZ BEHIND IT

793 **ALLEN:** Ow. These bites sting.

794 **GWEN:** They'll heal.

795 **ALLEN:** Have you seen the others?

796 **GWEN:** No. I don't think they're as popular as you though.

797 **ALLEN:** Oh, don't start again.

798 **GWEN:** I won't. It's just that (DISPARAGING) you can think of things so clever and I
799 can't.

800 **ALLEN:** Hon. (KISSES HER) How we are going to get out of here?

801 **GWEN:** We're straining whatever is holding the spiritual plane here. It has to break
802 sometime.

803 **ALLEN:** Want to sit down?

804 **GWEN:** I would.

805 **ALLEN:** Like in the old saw mill. Flies outside, quiet inside and no one coming soon.

806 **GWEN:** Mmm.

807 /SFX/ BANG, ECHOING RATTLE OF SHAKING CHAINS

808 **THE MOUSE:** (BASS) The eyes! The arms! The mouths! (REGULAR PITCH) Held in the cheap
809 seats! The ice box! The not front row!

810 **ALLEN:** (SURPRISED) It's you from yesterday, isn't it? You sent me back to see Adams.
811 Are you doing this?

812 **THE MOUSE:** Blind! Deaf! Dumb! You!

813 **ALLEN:** Me?

814 **THE MOUSE:** Lallen! Lallen! Cut the tape! Tape close all! She'll be angry! Furious!

815 **GWEN:** Who is it talking about?

816 **ALLEN:** (TO MOUSE) Who?

817 **THE MOUSE:** Candlesnuffer! Oathbreaker! Circlebender!

818 **ALLEN:** I don't understand. You never said who she is and why she's angry.

819 **THE MOUSE:** Nostalgia! Nostalgia! Saw Mill love! Houses ruin Pennsylvania! You! Unchanged!
820 Unfettered!

821 **GWEN:** Who's nostalgia?

822 **THE MOUSE:** Do not listen! Hear nostalgia and do not run! Do not fear what you ask!

823 **ALLEN:** What did I ask?

824 **THE MOUSE:** Houses! Fire! Sledgehammers! Gravesites. (BASS) She'll be very mad, you
825 know. (REGULAR PITCH) You are walking cow! Goat! Nibble the jigsaw bits I
826 show you!

827 **ALLEN:** What do I need to know?

828 **THE MOUSE:** Her Pennsylvania! Her lighthouse! Her home! Her home is the Fertile [Crescent].

829 /SFX/ TWO SETS OF FLAPPING WINGS INTERRUPT, MOUSE IS CUT OFF

830 **ALLEN:** Get down!

831 **GWEN:** Damn it!

832 /SFX/ BANG, WINGS AND WIND CHIME MAGIC STOP

833 **SCENE 17. — BACK TO THE SUTURE** (INT: Lighthouse closet, afternoon)

834 • Allen, Scottie, Lewis, McAlister, Gwen

835 /SFX/ QUIET CLOSET

836 **ALLEN:** I think they're gone.

837 /SFX/ CAT'S MEOW

838 **ALLEN:** Orson! Mr. Oboler! You're trapped too?

839 /SFX/ CAT'S CHIRP

840 **ALLEN:** I'll let you out. Where's the door handle?

841 /SFX/ FUMBLES IN CLOSET

842 **ALLEN:** Gwen? Gwen?

843 /SFX/ CLOSET DOOR OPENS

844 **SCOTTIE:** How'd you get in the closet?

845 /SFX/ CATS RACE OUT

846 **ALLEN:** Have you seen Gwen? I lost her.

847 **SCOTTIE:** Uh, no. What happened to your hand?

848 **ALLEN:** Flies were eating me alive.

849 /SFX/ JESSIE AND LEWIS RUN BESIDE SCOTTIE

850 **LEWIS:** Are you all right?

851 **SCOTTIE:** Yes.

852 **ALLEN:** Flea-bitten, but not bad.

853 **LEWIS:** Did you see what brought us back?

854 **ALLEN:** You didn't?

855 **LEWIS:** No.

856 **ALLEN:** It must have been the wing-things.

857 **SCOTTIE:** You saw them?

858 /SFX/ CAT'S MEOW

859 **SCOTTIE:** Okay, little snorglums. I'll let you out.

860 /SFX/ FRONT DOOR IS OPENED AND CLOSED FAST

861 **ALLEN:** Gwen and I heard the voice that sent me to see Adams, angry as heck over
862 something I did.

863 **LEWIS:** Did it hurt you?

864 **ALLEN:** No. Anyway, the wing-things attacked the voice and I snapped back.

865 **LEWIS:** Wait a second.

866 /SFX/ JESSIE OPENS RADIO ROOM DOOR.

867 **MCALISTER:** We have the Presto reels. Scottie, get that box.

868 **ALLEN:** Can you close the door? I want to see if Gwen made it back.

869 **LEWIS:** In the closet.

870 **ALLEN:** It's where I left her.

871 /SFX/ LEWIS SHUTS HIM IN THE CLOSET, SILENCE

872 **ALLEN:** Gwen? (BEAT) Hey, David! Stop listening!

873 /SFX/ LEWIS MOVES AWAY FROM THE DOOR

874 **ALLEN:** Gwen.

875 **GWEN:** Smoky.

876 **ALLEN:** You scared me.

877 **GWEN:** Sorry.

878 **ALLEN:** I though I'd lost you.

879 **GWEN:** I don't like those cats. They're bad news.

880 **ALLEN:** (NOT UNDERSTANDING) I see.

881 **GWEN:** Something bad's going down when you finish your AfterDark.

882 **ALLEN:** Besides all the Speed Bumps they'll summon to Iraq.

883 **GWEN:** I don't know how much I can help you.

884 **ALLEN:** You can kiss my hand. Make it all better.

885 /SFX/ GWEN KISSES IT

886 **GWEN:** How's that?

887 **ALLEN:** It still itches.

888 **GWEN:** Poor baby. I'll keep you safe tonight.

889 **ALLEN:** (REALIZES) How would you like to be on my radio show? You wouldn't have to
890 say anything. Just be there with me.

891 **GWEN:** I'd love to.

892 **ALLEN:** It's a date.

893 **GWEN:** It is.

894 **ALLEN:** Halleluiah.

895 **SCENE 18. — DRIVING TO DESTINY** (INT: Jessie's car, night)

896 • Allen, Scottie, McAlister

897 /SFX/ CAR DRIVING AMBIENCE

898 **MCALISTER:** You're positive you don't need me tonight. David can handle the ceremony
899 himself.

900 **ALLEN:** Gwen's tough, and so's Scottie.

901 **MCALISTER:** She is. How's my guardian making out?

902 /SFX/ SCOTTIE LEANS FORWARD, NECK TINKLING WITH OVER FORTY CHARMS

903 **SCOTTIE:** Your charms are cutting my neck off.

904 **ALLEN:** What is your ceremony like?

905 **MCALISTER:** It's complicated. It's an amalgamation of rituals dating back to Mesopotamia.

906 **ALLEN:** But you don't need the Mask there.

907 **MCALISTER:** We have another arcane connection.

908 /SFX/ CAR STOPS

909 **MCALISTER:** Have a good show.

910 /SFX/ CAR DOORS OPEN

911 **ALLEN:** We will.

912 **SCOTTIE:** (SHAKES HER CHARMS) I'm armed and dangerous.

913 **SCENE 19. — TWO MINUTES TO MIDNIGHT** (INT: Lighthouse radio room, night)
 914 • Allen, Scottie, Gwen

915 /SFX/ WIND BLOWING OUTSIDE

916 **ALLEN:** Wish me luck.

917 **SCOTTIE:** That should be the last charm. I've hung them everywhere. Do you mind if I go
 918 home quick during your show? I forgot my phone and I want to take some
 919 pictures of this. I'll be listening on my radio.

920 **ALLEN:** Sure, that's fine. Just be back before I finish the show.

921 **SCOTTIE:** Will do.

922 /SFX/ SCOTTIE WALKS OUT

923 /SFX/ FRONT DOOR OPENS AND SHUTS

924 /SFX/ ALLEN WALKS TO RADIO ROOM

925 /SFX/ RADIO ROOM DOOR SHUTS, RADIO EQUIPMENT IS SWITCHED ON

926 **ALLEN:** (HUMS) Da-da daa!

927 **GWEN:** What are we going to hear tonight?

928 **ALLEN:** Hello.

929 **GWEN:** Hello yourself.

930 **ALLEN:** (EXCITED) We're listening to a prerecorded show that the After Dark folks did,
 931 awaiting my eventual return. Let me thread this.

932 /SFX/ TAPE IS LOCKED AND PRIMED

933 **ALLEN:** The glamorous life on the radio engineer.

934 **GWEN:** You love it.

935 **ALLEN:** I do. Now, sit back. Keep quiet. We're on in five, four, three.

936 **SCENE 20. — THE NEVER PEOPLE** (INT: A recording studio, 1955)
 937 **INTRO.**
 938 •Young Allen, Young Stroud, Announcer

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

940 /SFX/ THE QUIET NIGHT WITH CRICKETS

941 /SFX/ FEET WALKING ON A SIDEWALK

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

944 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

946 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

948 /SFX/ FEET RUNNING ON A SIDEWALK

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

952 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

956 /MUS/ AFTER DARK THEME (OUT)

957 **ALLEN (AS CRASK):** (IN HIS 1950'S VOICE) Good evening. Let's have a word from our
 958 sponsor!

- 959 **COMMERCIAL.**
 960 •Hazelwood, Ishkabibble, Allen (as Crask)
- 961 **ISHKABIBBLE:** (FRANTIC) Doctor Hazelwood!
- 962 **HAZELWOOD:** (DISTRACTED) What is it, Doctor Ishkabibble?
- 963 **ISHKABIBBLE:** Doctor Hazelwood! I think I've found it!
- 964 **HAZELWOOD:** Not now. I'm in the middle of investigating why our facility's supervisor has called
 965 for this perplexing thing – a "day off". I've traced a strange pheromone in the air
 966 that must be causing this and I'm trying to identify it.
- 967 **ISHKABIBBLE:** That's just it, Doctor! My team has spent years pouring through compounds and
 968 colloids, hunting for one which provides this theoretical "zest for life" we've heard
 969 so much about. And we've finally found it!
- 970 **HAZELWOOD:** Indeed? What is it?
- 971 **ISHKABIBBLE:** Why, it's a simple mixture that anyone can create. It has components such as
 972 eggs, baking powder and water, but the most important additive is a substance
 973 called Winsley Wheat. If combined in proper proportions and baked, the result is
 974 most satisfactory! I gave a slice of the result to Dr. Quantumfete.
- 975 **HAZELWOOD:** What did he do?
- 976 **ISHKABIBBLE:** He tossed his cane away, clicked his heels and started dancing!
- 977 **HAZELWOOD:** That is most unscientific.
- 978 **ISHKABIBBLE:** No, it is! The results are repeatable! I gave another slice to Dr. Bric-a-Brac and
 979 she shook that bun out of her hair, tossed her glasses away and said she was
 980 going out to "paint the town red."
- 981 **HAZELWOOD:** Hmm. Doctor Ishkabibble, I demand a slice of your Winsley Wheat development.
 982 I must experience this "zest for life" for myself.
- 983 **ISHKABIBBLE:** Everyone should! I can say, without a doubt, that the scientific method shows
 984 that every recipe is substantially improved when it contains....
- 985 /MUS/ WINSLEY WHEAT JINGLE
- 986 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—
 987 **MAN:** —boy—
 988 **SINGERS:** —or—
 989 **WOMAN:** —girl—
 990 **SINGERS:** —upbeat! ♪
- 991 (PAUSE)
- 992 **ALLEN (as CRASK):** (HAMMING IT UP FOR GWEN) Ah, it's a fine evening in the Crask lair. There's a
 993 peaceful fog on the moor, and the flickering candle is my only friend. Well, there's

994 also the denizen of the cobweb over my bookshelf. Such a busy creature. Have
995 you heard the old wives' tale of what happens if you sleep with your mouth open,
996 and one of these eight-legged beasties happens to be passing by, looking for a
997 warm place to sleep? What would you say if the roles were (BEAT) reversed?
998 They are, in tonight's fantastic tale that I call, "The Never People."

999 **SCENE A.** (EXT: Strip mall sidewalk, afternoon)
 1000 • Matt, Cordy, Woman on Street, Worker on Street

1001 **MATT:** (AS THE ANNOUNCER) Cordy McMurray isn't a bad guy. He always has a smile
 1002 on his face. He's a gentleman, too; never too busy to tip his hat to a lady.

1003 **CORDY:** Good afternoon, ma'am.

1004 **WOMAN ON STREET:** Watch out for that ladder!

1005 **CORDY:** What [ladder]?

1006 /SFX/ OBSCENELY SPECTACULAR CRASH OF METAL AND CHINA PLATES ENDING IN A
 1007 CAT'S SHRIEK

1008 **WORKER ON STREET:** Why don't you look where you're going, bub?

1009 **CORDY:** I'm terribly sorry, sir.

1010 **MATT:** But Cordy isn't the luckiest of men. He works hard but, well, you have to give the
 1011 man some wiggle room for accidents. He's never found the courage to court a
 1012 gal. But today, he's decided to have a go at turning his life around. To move out
 1013 of that boarding house to somewhere he can bring a date. All he needs is a loan
 1014 (BEAT) which every bank in town has declined. Except for a new one he'd never
 1015 heard of before. He's outside it now, having a smoke to calm his nerves.

1016 /SFX/ FLICKING A LIGHTER NERVOUSLY

1017 **CORDY:** How do you like that? A bank in a shopping plaza. They'll put one anywhere
 1018 these days.

1019 **MATT:** Indeed. The strange bank is sandwiched between a ladies' boutique and a
 1020 gentleman's outfitters. Cordy is staring at the fine hats, starched shirts and
 1021 leather shoes that he'll treat himself to, once he has his loan. There he goes.
 1022 Good luck, Cordy!

1023 /SFX/ CORDY WALKS IN

1024 **SCENE B.** (INT: Bank, afternoon)
 1025 • Cordy, Banker

1026 **BANKER:** Welcome to the First National Bank of Niemen, sir.

1027 **CORDY:** Hello. Cordy McMurray's the name. I called earlier about a loan.

1028 **BANKER:** Of course. Could I ask you to put out your cigarette first, sir?

1029 **CORDY:** (NERVOUS) Oh, naturally. In this ash tray?

1030 **BANKER:** Please.

1031 **CORDY:** Oh. Oh dear.

1032 **BANKER:** Where did it go?

1033 **CORDY:** Ow. Ow. (SHAKES) It's down my sleeve. Out!

1034 **BANKER:** (CALM) We'll clean the mess for you. Please, this way.

1035 /SFX/ BANKER WALKS WITH A PRECISE MILITARY STEP. CORDY FOLLOWS.

1036 **BANKER:** From your call, I think this loan package will fit you well. Take your time reading it
 1037 over.

1038 /SFX/ THEY SIT IN OPPOSITE CHAIRS

1039 **CORDY:** Hmm. The rate is very reasonable. What about this line, "The signer agrees to
 1040 waive his rights to all potential derived assets?"

1041 **BANKER:** It's a standard clause. It gives us the option to hold some collateral for your loan.
 1042 We're fully certified by the state.

1043 **CORDY:** Of course. I understand. This seems to be in order.

1044 **BANKER:** Excellent. We have a few legal matters we must attend to.

1045 /MUS/ TRANSITION

1046 **BANKER:** And finally, sign there.

1047 **CORDY:** (SCRIBBLES) This means the world to me.

1048 **BANKER:** And to us, too.

1049 /SFX/ SOFT CLICKING OF SPIDERS MARCHING

1050 **CORDY:** Did you just hear something?

1051 **BANKER:** No. What was it?

1052 **CORDY:** It was a sort of clicking... (INTERRUPTS HIMSELF) nevermind.

1053 **BANKER:** Good. I'll take these papers to my manager and I'll be right back with your check.

1054 **CORDY:** Wonderful.

1055 /SFX/ BANKER MARCHES AWAY

1056 /SFX/ CORDY TAPS THE TABLE, THEN STOPS.

1057 **CORDY:** (SURPRISED) Oh no. It's that workman whose ladder I knocked down. He must
1058 have business here! I can't let him see me. (LOOKS) But there's nowhere to
1059 hide. Except (BEAT) the vault door's open!

1060 **SCENE C.** (INT: Bank vault, afternoon)

1061 • Cordy

1062 /SFX/ CORDY WALKS A FEW STEPS INTO ECHOING VAULT.

1063 **CORDY:** (ECHO) There we are. Oh, heavens. (ANXIOUS AND ANNOYED) My sleeve's
1064 (SHAKES ARM) caught on the vault handle.

1065 /SFX/ VAULT DOOR CREAKS

1066 **CORDY:** (ECHO) Come off. Off, I say.

1067 /SFX/ DOOR CREAKS, SHUTS, ROOM IS SILENT

1068 **CORDY:** (ECHO) Oh dear.

1069 /SFX/ KNOCKS ON DOOR

1070 **CORDY:** (ECHO) Hello! Could someone let me out? (RESIGNED) What's the use? They
1071 can't hear.

1072 /SFX/ ANOTHER DOOR CREAKS OPEN

1073 **SCENE D.** (INT: Street in Subtabula, afternoon)
 1074 • Cordy, Supervisor

1075 /SFX/ SOUND OF A BUSY FACTORY STREET

1076 **CORDY:** Another door? It's so dingy. That long street behind it. And warehouses? So
 1077 many. And (BEAT) no.

1078 /SFX/ GIANT SPIDER CLICKS, MARCHING IN TIME

1079 **CORDY:** No.

1080 /SFX/ GIANT SPIDER HISSES

1081 **CORDY:** Men following (BEAT) spiders. Spiders as tall as elephants!

1082 /SFX/ SPIDERS STOP, HISS AT CORDY

1083 **SUPERVISOR:** Sure, boss. I'm on it. You! You're lost.

1084 **CORDY:** (TERRIFIED) What is this place? There's no sky. It's just streaked amber. And
 1085 land's flat with all these warehouses and factories. And in the distance, those two
 1086 dark mottled castles?

1087 **SUPERVISOR:** Slow down. You're new, so the boss'll go easy on you.

1088 **CORDY:** What boss?

1089 **SUPERVISOR:** Him. The bosses are spiders.

1090 /SFX/ SPIDER HISSES AND CLICKS

1091 **SUPERVISOR:** He's impatient. We'll take you to be processed. I don't advise wandering off. The
 1092 other bosses won't be so forgiving.

1093 **CORDY:** All right, all right. Don't poke me, brother. I'll go with you.

1094 /MUS/ TRANSITION

1095 **SCENE E.** (INT: Process Center in Subtabula, afternoon)

1096 • Cordy, Shannon, Clerk

1097 /SFX/ MURMUR OF PEOPLE IN LINE

1098 **CORDY:** Excuse me, ma'am?

1099 **SHANNON:** Yes?

1100 **CORDY:** What's going on? What are they making us stand in line for?

1101 **SHANNON:** I don't have a clue. I'm sorry.

1102 **CORDY:** Don't be. That's a lovely dress you have. I saw one just like it in the boutique I
1103 passed before I came here.

1104 **SHANNON:** I'm glad you like it.

1105 **CORDY:** How did you get here?

1106 **SHANNON:** I was out walking and (BEAT) I'm not sure what I was doing. I can't remember
1107 anything before now.

1108 /SFX/ SPIDER HISSES AND CLICKS

1109 **CLERK:** All right! You lot. Each of you, get in one of those stalls and change into your
1110 worker's attire. Hang your clothes on the racks. Don't rip or fold any of it. Once
1111 it's sold, you will be given a portion of the proceeds in your salary. Wait. You.
1112 Potential man.

1113 **CORDY:** Who, me?

1114 **CLERK:** Yes. Your clothes are so old and used. This sleeve's burned.

1115 **CORDY:** I can explain.

1116 **CLERK:** No matter. You won't get a bonus, is all. He must have been a poor sap, the guy
1117 you're derived from.

1118 **CORDY:** Derived? There's been a mistake. I'm Cordy McMurray. I was at your bank.

1119 **CLERK:** That's very nice but I must keep the line moving. The bosses hate delays in
1120 Subtabula. You'll learn the ropes soon enough. Now, into the stall and get your
1121 smock on.

1122 **CORDY:** But I... I....

1123 **CLERK:** Move!

1124 /MUS/ TRANSITION

1125 **SCENE F.** (INT: Process Center in Subtabula, afternoon)

1126 • Cordy, Shannon, Clerk

1127 /SFX/ MURMUR OF PEOPLE IN LINE, CORDY PLAYING WITH A LIGHTER NERVOUSLY

1128 **CORDY:** It's horrible.

1129 **SHANNON:** Sickening.

1130 **CORDY:** Lavender and honeysuckle print! These smocks are scraps sewn together.

1131 **SHANNON:** At least you aren't covered in fuchsia and lily pads. I hope this isn't spider silk.

1132 **CORDY:** Mine's too long for me. Oh, Cordy McMurray, that's me, by the way.

1133 **SHANNON:** Shannon. I should have said so before.

1134 **CORDY:** It's all right. Did you say your last name?

1135 **SHANNON:** (THINKS) I don't think I have one. If I do, I can't remember it.

1136 /SFX/ SPIDER CLICKS

1137 **CLERK:** New Potentials, you will remain calm while the boss inspects you, unless you feel
1138 like being made into sausages and shoe leather.

1139 /SFX/ SPIDER CLICKS

1140 **CLERK:** Yes, sir. This crew is not for the Obsidian Palaces. Perhaps the cobblers?

1141 **CORDY:** Sir, I hope you would put some stock in my enthusiasm for my work. I may not
1142 seem so, but I am a most diligent employee.

1143 **CLERK:** My, my. Someone made a Potential with a spine.

1144 **CORDY:** Why do you keep calling us, 'Potentials?'

1145 **CLERK:** You won't understand this, but you might as well hear it early. There's another
1146 world out there, a place you'll never know. In it, someone signed up for a loan
1147 application that gives the spiders of Subtabula all of their Potential Derived
1148 Assets. Potential children, potential spouses, potential friends. You all. People
1149 who wouldn't exist if not for the future actions of that person. Since you won't be
1150 existing there, you are all the indentured servants of the bosses to pay off that
1151 person's loan, and your own debts for room and board. Is that clear?

1152 **CORDY:** Not in the least!

1153 /SFX/ SPIDER CLICKS

1154 **CLERK:** Of course, sir. You all have been assigned to the smock-sewing factory, to clothe
1155 other Potentials. When your hands are skilled enough, you will be promoted to
1156 housewares or men's suits.

1157 **SHANNON:** (TO CORDY) This isn't right. Those people in the other world don't know about
1158 us.

1159 **CORDY:** No they don't.

1160 **SHANNON:** If only we had somewhere to run.

1161 **CORDY:** But we do. We can go to the other world through the bank vault. That's how I
1162 came here. I know where it is.

1163 /SFX/ SPIDER HISSES

1164 **CLERK:** Potential man, the boss wants to inspect you. Closer.

1165 /SFX/ SPIDER CLICKS AND HISSES SOFTLY

1166 **CLERK:** Oh? He thinks you are from the other world. We can't have you spreading lies
1167 about it, now. What's in your hand?

1168 /SFX/ LIGHTER CLICKS, CLERK TAKES IT

1169 **CLERK:** A lighter. You were hoping to burn us down.

1170 /SFX/ SPIDER HISSES

1171 **CORDY:** Oh, no. Not at all. I wouldn't have.

1172 /SFX/ SPIDER CLICKS ANGRY

1173 **CLERK:** Good. You back up against that wall. There's nowhere to run.

1174 **CORDY:** Please, Mr. Spider Boss. I beg of you. It was an accident that I came here.

1175 /SFX/ SPIDER CLICKS ANGRY

1176 **CORDY:** Let me go and I'll say nothing of your lovely operation. Or your long (BEAT)
1177 dripping fangs, which are quite handsome in the light.

1178 /SFX/ SPIDER HISSES

1179 **CORDY:** Oh bother. Aaa!

1180 /SFX/ THUMP ON FLOOR AS CORDY TRIPS

1181 /SFX/ SPIDER HISSES AND HITS WOOD WALL, KEEPS HISsing

1182 **CORDY:** (SCARED) Thank goodness. Tripped over my own smock. It's too long, you
1183 know.

1184 /SFX/ SPIDER HISSES, PANICS

1185 **CORDY:** Don't hurt me! Wait. It's impaled its fangs in the wall. It can't free itself. Ha! You
1186 scuttling fiend!

1187 **SHANNON:** Can you lead us to the vault?

1188 **CORDY:** Yes! Everyone! Follow me and hurry!

1189 **CLERK:** Stop following him! Don't go! Back to the line! Everyone! Get back in the line! It'll
1190 be my head if you don't!

1191 /MUS/ EXCITED TRANSITION

1192 **SCENE G.** (INT: Bank vault, afternoon)
 1193 • Cordy, Shannon

1194 /SFX/ PEOPLE PUFFING AS THEY ENTER THE VAULT

1195 **CORDY:** (ECHO) We made it, my dear.

1196 **SHANNON:** (ECHO) The spiders are on our tail. We must hurry!

1197 **CORDY:** (ECHO) I'll turn this wheel handle. Hopefully it'll let us out. We really hit one out
 1198 of the park back there!

1199 **SHANNON:** (ECHO) In a seventh inning stretch. I love baseball.

1200 **CORDY:** (ECHO) But you've never been to a game before.

1201 /SFX/ SPINNING THE VAULT WHEEL

1202 **SHANNON:** (ECHO) I just know it. The scent of hot dogs, the roar of the crowd, the pop of the
 1203 bat before a line drive and the smack as it hits the first baseman's glove before
 1204 he tags the runner out.

1205 **CORDY:** (ECHO) I love baseball too! My ear's glued to the radio for every game. My family
 1206 talks of nothing else over my mother's Italian cooking.

1207 **SHANNON:** (ECHO) Mmm, mezza bella! Fresh basil and parmesan.

1208 **CORDY:** (ECHO) Be still my heart. It's a remarkable coincidence that we met each other.

1209 **SHANNON:** (ECHO) I know!

1210 /SFX/ SPIDERS CLICK AND HISS

1211 **SHANNON:** (ECHO) No! They're here!

1212 /SFX/ FEET SCRAMBLING, SPIDERS CLICKING

1213 **CORDY:** (ECHO) The lock's opening! I almost have it.

1214 **SHANNON:** (ECHO) They're scooping up the people. You must hurry!

1215 **CORDY:** (ECHO) I'm trying!

1216 **SHANNON:** (ECHO) They almost have everyone. No, you big ugly.

1217 /SFX/ SPIDER HISSES

1218 **SHANNON:** (ECHO) I'll hold it back!

1219 **CORDY:** (ECHO) No, Shannon! Just a few seconds!

1220 **SHANNON:** (ECHO) Get out of here!

1221 /SFX/ SPIDER CLICKS LOUDLY

1222 **SHANNON:** (ECHO) Don't like getting knocked in the eyes, do you? Hey! Put me down!

1223 **CORDY:** Shannon!

1224 **SCENE H.** (INT: Bank, afternoon)
 1225 • Cordy, Shannon, Banker, Allen (as Crask) (1950's)

1226 /SFX/ VAULT DOOR OPENS

1227 /SFX/ CORDY RUNS INTO QUIET BANK

1228 /SFX/ ALL SOUNDS SILENCED EXCEPT FOR BANK AMBIENCE

1229 **CORDY:** It's open! You can all come through. Anyone?

1230 **BANKER:** Well, sir, I have your check as promised. (BEAT) What happened to your
 1231 clothes?

1232 **CORDY:** Do you know what's in that vault?

1233 **BANKER:** Cash? Bonds? The usual? Were you just in there? Perhaps you hit your head?

1234 **CORDY:** I've done nothing of the sort. How would that explain my clothes, hmm? No. I
 1235 know all about this place. Those papers you had me sign. The ones everyone
 1236 signs. We signed our futures away! His future, her future, why, your future too!
 1237 The bank takes away the people who will come into this world because of you, or
 1238 who won't be missed except for you! The bank'll make it so they'll never exist!
 1239 They'll be slaves in those cursed factories where the spiders will use them to
 1240 make a fortune The bank loans us our own dirty money!

1241 **BANKER:** Please, sir. That's enough. Let me get your some new clothes, with our
 1242 compliments.

1243 /SFX/ SOFT CLICKING OF SPIDERS MARCHING

1244 **CORDY:** There it is again. Listen! I know that sound. It's the spiders. That's where it's
 1245 coming from! Not the vault. The place where we signed our papers. Our
 1246 gentlemen's contracts. You've perverted the most basic and sacred of pacts. The
 1247 world I visited had a wooden sky, because it exists under these tables!

1248 /SFX/ KNOCKS OVER A TABLE

1249 /SFX/ SOUND OF A BUSY FACTORY STREET, SPIDERS CLICKING

1250 **CORDY:** See! There's that world, in miniature! The spiders and the Never People! And
 1251 they're under this table.

1252 /SFX/ KNOCKS OVER A TABLE

1253 **CORDY:** And this one!

1254 /SFX/ KNOCKS OVER A TABLE

1255 **CORDY:** I figured it out! You're free! Your prison is no more. Run, all of you!

1256 /SFX/ PEOPLE RUNNING

1257 **SHANNON:** (FADES IN, PANTS) I'm out! I'm here! This must be that other world. You did it,
 1258 Cordy.

1259 **CORDY:** Shannon! Oh, my darling! (BEAT) Wait, where are the others? They're just
 1260 vanishing from the little city.

1261 **SHANNON:** It just isn't their time yet. Maybe they've come out somewhere else. Who knows?
 1262 But don't you see? I'm supposed to be here, with you.

1263 **CORDY:** Darling, if this is your place to be with me, with all we have in common (BEAT)
 1264 would you marry me?

1265 **SHANNON:** Yes, darling! I knew I would when I first laid eyes on you.

1266 **CORDY:** Wonderful! You've made me the happiest man alive. I think I will take that check,
 1267 Mr. Banker. Shannon, there's a whole world out there and I'm going to show it to
 1268 you. (BEAT) Oh, goodness me. Look at that. In the little world under the table.
 1269 Look! The spiders are disappearing too. I wonder where they are going.

1270 /MUS/ INTERLUDE

1271 **OUTRO.**
1272 •Young Allen (as Crask)

1273 **ALLEN (as CRASK):** (IN HIS 1950'S VOICE) So it ends, my friends, and the world grows a little
1274 darker. What Pandora's Box has Cordy unleashed upon the world? What
1275 happens when progress gets a taste of its own potential, and chooses to kill the
1276 goose that lays the golden egg to have roast fowl for dinner? I don't know about
1277 you, but after tonight's tale, I wouldn't [be caught dead out... After Dark!]
1278 (*INTERRUPTED*)

1279

1280 **SCENE 21. — TRUE FACE** (INT: Lighthouse radio room, night)

1281 • Allen, The Mouse, Gwen

1282 /SFX/ LIGHTNING INTERRUPTS SHOW

1283 **THE MOUSE:** No! No! (BASS) Finish the Prayer, there will be death. (NORMAL PITCH) Unless
1284 you seek the blade, the bullet, the blood, stop and do not start!

1285 **ALLEN:** Oh my God.

1286 **GWEN:** Ssh. It can't stay long here.

1287 **THE MOUSE:** Yes! Chained! Bound! Could not stop you! Could not reason with you, now that
1288 the end comes!

1289 **ALLEN:** I'm listening! You said we couldn't finish the show because of nostalgia.

1290 **THE MOUSE:** Yes!

1291 **ALLEN:** Mine?

1292 **THE MOUSE:** As mirror to pond. Hers! Inanna's! The warrior did not live with Her and still she
1293 loved him! She loved their land!

1294 **ALLEN:** The warrior? Gilgamesh?

1295 **THE MOUSE:** Yes! Their land! [Their home.]

1296 /SFX/ TWO SETS OF FLAPPING WINGS INTERRUPT, MOUSE IS CUT OFF

1297 **THE MOUSE:** Away!

1298 **GWEN:** Get back!

1299 **THE MOUSE:** (SCREAMS)

1300 **GWEN:** They don't want us to hear what it's saying.

1301 **ALLEN:** What should I do?

1302 /SFX/ TWO SETS OF FLAPPING WINGS, FURIOUSLY SHAKE

1303 **GWEN:** Got you! Run! I have them! Find out what it wants!

1304 **ALLEN:** You have to let them go! They have claws!

1305 /SFX/ KNIFE SWIPE RING, KNIFE CHOPS THROUGH PUMPKIN

1306 **GWEN:** (BUBBLING, DEEPER) Get out of here! I can't hold them for long!

1307 **ALLEN:** (HORRIFIED) Gwen. Your face.

1308 **GWEN:** (BUBBLING, DEEPER) Shut your eyes! Don't look at me! Run!

1309 /SFX/ RADIO ROOM DOOR OPENS, ALLEN RUNS OUT

1310 **SCENE 22. — NOSTALGIA** (INT: Lighthouse entryway, night)
 1311 • Allen, The Mouse, Scottie, Mr. Oboler, Gwen

1312 /SFX/ RADIO ROOM DOOR CLOSSES. WINGS FLAPPING BEHIND IT

1313 **ALLEN:** This better be damn well worth it!

1314 **THE MOUSE:** Hate the killing that is to come. Many love it. The wings want it.

1315 **SCOTTIE:** (PANTS) I'm back! Who is that talking?

1316 **ALLEN:** Quiet! (TO THE VOICE) There's going to be killing?

1317 **THE MOUSE:** And worse! To battery! To flock! Her own must be taught a lesson! Cull the herd!

1318 **ALLEN:** Why would Inanna kill her own people over nostalgia?

1319 **THE MOUSE:** Lallen. Hollywood. Old saw mill. Gwen. Pennsylvania. Old lighthouse. Inanna.
 1320 Uruk. Warka. Sumer. Babylonia. Dur-Kurigalzu to Ur. Aqar-Quf to Tell el-
 1321 Mukayyar. She loves Her own homestead, where American children keep the
 1322 peace today. The Prayer asks what?

1323 **ALLEN:** Protection for the children. Speed Bumps.

1324 **THE MOUSE:** What does the Speed Bump do?

1325 **SCOTTIE:** It kills.

1326 **THE MOUSE:** Kills *Her* children in *Her* house. This is what will be asked. Death on Her
 1327 doorstep. Bumps will kill her own. A grave insult! (BASS) Teach her worshippers
 1328 a lesson they'll never forget. (NORMAL PITCH) You cannot ask if this is the
 1329 answer.

1330 **ALLEN:** They're asking for Speed Bumps to kill the Iraqi people (REALIZES) who she
 1331 loves because they're on Her land.

1332 **THE MOUSE:** Yes!

1333 **ALLEN:** Why doesn't David know about this?

1334 **THE MOUSE:** Does not listen! Like you!

1335 **ALLEN:** I'm listening! Can we protect the children without Speed Bumps?

1336 **THE MOUSE:** Yes!

1337 **SCOTTIE:** How?

1338 /SFX/ RADIO ROOM DOOR SLAMS OPEN, TWO SETS OF FEATHERS ERUPT INTO THE
 1339 HALLWAY

1340 **THE MOUSE:** Simple! Just by (INTERRUPTED).

1341 **THE MOUSE:** (SCREAMS AND FADES)

1342 /SFX/ CRUNCH, SILENCE

1343 **SCOTTIE:** Are they gone?

1344 **ALLEN:** Tell me how!

1345 **MR. OBOLER:** I'm sorry. Your guardian spirit has become lunch. Please try again later.

1346 **ALLEN:** How? How? Damn it!

1347 **SCOTTIE:** Keep away from the walls!

1348 **ALLEN:** Stay there. I'll try the front door.

1349 /SFX/ ALLEN WALKS TO FRONT DOOR

1350 /SFX/ OPENS THE FRONT DOOR

1351 **ALLEN:** Go outside.

1352 **GWEN:** (BUBBLING, DEEPER, GROANS)

1353 **ALLEN:** Wait.

1354 **SCOTTIE:** For what?

1355 **ALLEN:** Gwen.

1356 /SFX/ GWEN STAGGERS, THUMPING ON THE FLOOR

1357 **SCOTTIE:** (SCREAMS)

1358 **ALLEN:** (CHILLED) Don't look at her.

1359 **GWEN:** (BUBBLING, DEEPER) They got me pretty bad. Did you find out what you
1360 needed?

1361 **ALLEN:** (CHOKES UP) Yes.

1362 **GWEN:** (BUBBLING, DEEPER) Good. I'm sorry you had to see me like this.

1363 **ALLEN:** I want to look at you.

1364 **GWEN:** No.

1365 **ALLEN:** (LOOKS, COVERS EYES, SWALLOWS) I can't.

1366 **GWEN:** (BUBBLING, DEEPER) I need to be in the ocean. I can probably make it.

1367 /SFX/ THUMPS TWO STEPS ON THE FLOOR

1368 **ALLEN:** No. Let me help you.

1369 **GWEN:** (BUBBLING, DEEPER) I'm bleeding.

1370 **ALLEN:** So? Scottie, take one of her shoulders.

1371 **SCOTTIE:** (TREPID) Okay. (LOOKS, SQUEALS)

1372 **ALLEN:** Look away from her. Hum a little tune, baby.

1373 **GWEN:** (BUBBLING, DEEPER, HUMS SOMETHING PUBLIC DOMAIN)

1374 **ALLEN:** I have you.

1375 /SFX/ ALLEN AND SCOTTIE WRAP GWEN'S ARMS OVER THEIR SHOULDERS, MAKE
1376 STICKY SQUISH SOUNDS

1377 **SCOTTIE:** I'm going to be sick.

1378 **GWEN:** (BUBBLING, DEEPER) It's all right, dear.

1379 /SFX/ THE THREE OF THEM STEP FORWARD, SLOW

1380 **SCENE 23. — GOOD NIGHT** (EXT: Cliffside, night)
 1381 • Gwen, Allen, Scottie

1382 /SFX/ SEASIDE AMBIENCE

1383 /SFX/ GWEN SQUISHES ON GRASS AS THEY CARRY HER

1384 **GWEN:** (BUBBLING, DEEPER) I'll need a few days to patch myself together.

1385 **ALLEN:** You don't have to come back.

1386 **GWEN:** (BUBBLING, DEEPER) Are you just saying that?

1387 **ALLEN:** (RELENTS) Yes. I want you back. More than anything.

1388 /SFX/ THEY STOP WALKING

1389 **ALLEN:** Go sit somewhere, Scottie. I'll take care of her.

1390 **SCOTTIE:** Okay.

1391 /SFX/ SCOTTIE WALKS OFF

1392 **GWEN:** (BUBBLING, DEEPER) There aren't a lot of men like you.

1393 **ALLEN:** I want to kiss you.

1394 **GWEN:** I don't have any lips. They took my face off.

1395 **ALLEN:** (FRUSTRATED, SQUINTS) I can see your face fine. If I keep my eyes closed.

1396 /SFX/ SQUISHY, SOFT TENDER KISS, THEY BREATHE

1397 **GWEN:** (BUBBLING, DEEPER) Take care of yourself.

1398 **ALLEN:** You don't give a man an expiration date and expect him to do that.

1399 **GWEN:** (BUBBLING, DEEPER) I suppose not.

1400 **ALLEN:** I know you're not her.

1401 **GWEN:** (BUBBLING, DEEPER) Ssh.

1402 **ALLEN:** But I know how I feel. I went to my twenty-fifth high school reunion. All the old
 1403 guys were there. The sports guys and the theater guys. They were all guards and
 1404 electricians and bankers but in the old gymnasium, we were the old gang again.
 1405 We had the old nicknames. We couldn't help it. Put us together, that's who we
 1406 became. Baby, you show up to me now, and this is who I become. I don't want to
 1407 fight it.

1408 **GWEN:** (BUBBLING, DEEPER) It's such an animal reaction.

1409 **ALLEN:** Then I'm an animal. For you.

1410 **GWEN:** (BUBBLING, DEEPER) I'll be listening to you.

1411 **ALLEN:** Good. (PATS HER) I know you will be.

1412 **GWEN:** (BUBBLING, DEEPER) Goodbye, Smoky.

1413 **ALLEN:** No. Till later.

1414 /SFX/ GWEN DIVES OFF THE CLIFF, SMALL SPLASH BELOW, ALLEN LISTENS TO
1415 SEASIDE AMBIENCE, SCOTTIE APPROACHES

1416 **SCOTTIE:** She's gone? (ALLEN DOESN'T ANSWER.) I guess we can't finish the show. If
1417 it'll make Inanna mad at what we're doing.

1418 **ALLEN:** (ANGRY) Would you shut up? Just go away. Leave me alone.

1419 /SFX/ SCOTTIE WALKS OFF, ALLEN LISTENS TO SEASIDE AMBIENCE,

1420 **ALLEN:** God damn it all.

1421 /SFX/ SEASIDE AMBIENCE LINGERS AS ALLEN LISTENS, SLOW FADE OUT
1422

1423 **CREDITS.**
1424 •Introducer

1425 /MUS/ CLOSING THEME

1426 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)